

**Wisconsin Music Teachers Association Event Handbook**

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## STATEMENT OF PURPOSE

The Wisconsin Music Teachers Association (WMTA) sponsors many performance events for students who are pianists, instrumentalists and vocalists, from 1<sup>st</sup> grade through adulthood. These events provide students an opportunity to receive an evaluation of their performance and musicianship skills. The judging critiques benefit teachers by showing the effectiveness of their studio techniques and encouraging them to seek ways to develop a comprehensive music curriculum.

**District Auditions** is open to every WMTA teacher and their students. This is often the first WMTA event a student is involved in. The event is held in many areas throughout the state, so that teachers and students can conveniently participate. It is also a prerequisite for involvement in WMTA Badger Competitions. Because of this, the majority of this handbook is devoted to the rules, regulations and nuances of District Auditions.

Other events offered for school-age students, are the **WMTA Competition for Young Composers**, the **High School Virtuoso Competition** and **WMTA Badger Competitions**. Adults can also participate in District Auditions and the Badger Competitions.

To encourage student participation, an awards system is in place. Awards are earned by achieving points through performance and musicianship tests.

The **WMTA Badger Collegiate Competition** offers students beyond high school through 27 years of age an opportunity to perform.

Music Teachers National Association, WMTA's national affiliate, also offers many performance opportunities. Please visit their website, [www.mtna.org](http://www.mtna.org), for more information.

All teachers may enter students in these performance opportunities. If the teacher isn't a member of WMTA, there is an additional entrant fee.

Also included in this Manual are helpful suggestions for teachers to prepare students for WMTA/MTNA events, a link for parents and students to understand District Auditions, information on how to run a District Audition for District Chairs, and information for Adjudicators of WMTA events.

**PLEASE READ THE FOLLOWING MATERIALS THOROUGHLY!**

## **District Auditions**

District Auditions gives students from grades 1-12 and adults an opportunity to play memorized pieces for an adjudicator and receive written comments for the student and teacher to go over together. (There are also options that allow students to perform with their music.) The student also takes a Musicianship Test (theory test) that is appropriate for their age and skill level. Points are earned by doing well in both of these activities. The points add up to incentive awards for continued improvement. All teachers who enter students in district auditions are expected to volunteer in the planning of their District's Audition and on Auditions Day.

### **HOW TO ENTER DISTRICT AUDITIONS**

#### **WHO CAN ENTER STUDENTS:**

- Current WMTA/MTNA teachers' membership dues must be paid by October 15 to enter students as a WMTA teacher.
- Teachers who are new members must pay their WMTA/MTNA dues by the audition deadlines for that year.
- Non-member teachers must pay an additional entrant fee of \$100.

#### **DISTRICT AUDITION LOCATIONS, CONTACTS & FEES**

- The December WMTA Newsletter, which can be accessed anytime online at [www.wmta.net](http://www.wmta.net), will list the District Audition locations, deadlines, performance dates and chairpersons for the upcoming season.
- Entry fees will be determined yearly and published in the December WMTA Newsletter.
- If you have not heard from your District Chairperson by the first of the year and intend to enter students, please contact your District Chairperson to be sure s/he has you on their membership roster. See the December WMTA Newsletter for the appropriate chairperson.

### **HOW TO ENTER STUDENTS**

#### **Paper**

- The December WMTA Newsletter, which can be accessed anytime online at [www.wmta.net](http://www.wmta.net), will contain a WMTA Auditions Application form and a WMTA District Audition Total Sheet. Your district chairperson will be listed in the Newsletter and will also have copies of these forms.
- You may also print these forms from the WMTA website, [www.wmta.net](http://www.wmta.net). Go to the left sidebar and click Auditions.
- Complete one application form per student and/or duet team.
- Compile your information on the District Audition Total Sheet and calculate your total entry fee.
- Applications cannot be accepted unless accompanied by the correct entry fees.
- Entry fees are not refundable.
- Send all the applications, the WMTA District Audition Total Sheet and one check made payable to WMTA to your district chairperson.

## **HOW TO ENTER STUDENTS (Continued)**

### **Online**

- Go to the WMTA website <http://www.wmta.net>
- In the left sidebar click on Auditions.
  - Scroll down to the bottom of the page.
  - Click on “Online Audition Application”.
  - Enter your USERNAME – your last name in lower case letters. If you have a common name like Smith or Johnson, you might need to add your first initial to the end of your name. If this doesn’t work, please contact the Central Office ([wmta@tznet.com](mailto:wmta@tznet.com) or 608-850-3566 ext. 329).
    - Enter your PASSWORD. This is your MTNA Membership Number that is found on your membership card. You can also contact the Central Office ([wmta@tznet.com](mailto:wmta@tznet.com) or 608-850-3566 ext. 329) to find out your number.
    - Select your Home District from the pull-down menu.
    - If you have received approval to enter in a different district, you may enter it in the second pull down menu.
    - Complete one application form per student and/or duet team.
    - Click “Submit.”
    - Print the form that comes up.
    - Use the back arrow at the top of the screen to enter the next student. Do NOT close the window or you’ll have to start all over again.
    - Enter your teacher information manually.
    - Compile your information on the District Audition Total Sheet and calculate your total entry fee.
      - Applications cannot be accepted unless accompanied by the correct entry fees.
      - Entry fees are not refundable.
      - Send all the applications, the WMTA District Audition Total Sheet and one check made payable to WMTA to your district chairperson.
  - If your district chair consents to enter point information into the forms for your students, this will also keep track of each students’ points and awards.

**NOTE: The bottom portion of the Auditions Application is to be filled out after District Auditions and only if the student is eligible for Badger.**

## **ENTERING IN A DIFFERENT DISTRICT**

### **General Information**

- If a teacher wishes to enter a student in District Auditions in a district other than the teacher's Home District, permission must be obtained from that district's chairperson.
- Deadline dates for each district will be printed in the December WMTA Newsletter, which can be accessed anytime online at [www.wmta.net](http://www.wmta.net).
- All records remain in the district where the student and teacher reside.
- All audition fees are paid in the district where the student performs.
- If a student has registered and paid his or her fee for auditions in one district and then chooses to enter in a different district for any reason, he or she must submit a new audition fee payment.
- Audition fees cannot be refunded or transferred to another district.

### **How to enter:**

- Write or call to ask the different district's chair if you are able to enter your student(s) in the their district.
- Send application form and fee to the district where your student will participate.
- **Include a stamped envelope that is addressed to your home district chair.**
- After the District Auditions, the points scored on the theory test and on the performance will be sent to the home district chair by the district chairperson in the district where the student participated.
- The certificate, theory test and judge's sheet(s) will be sent to the teacher by the district chairperson where the student participated.
- Awards will be ordered and given by the chair in the home district where the teacher resides, not by the chair where the student participated. These awards will not be ordered or given until the home district chair receives the points from the chair where the student participated.

## GENERAL RULES AND REQUIREMENTS FOR DISTRICT AUDITIONS

1. District auditions are open to students in grades 1-12 and to adults. All students must study with a MTNA member at the time of the auditions.
2. District auditions must be completed at least six weeks prior to the third Saturday in May (the date for Badger Keyboard Auditions). Specific audition dates, deadlines and locations for the various district auditions will be published in the December WMTA Newsletter, which can be accessed anytime online at [www.wmta.net](http://www.wmta.net). Application forms will also be published in the December WMTA Newsletter.

### 3. Guidelines for Choosing Repertoire

<b>Repertoire</b>	Piano	Organ	Instruments	Vocal	Duet
Written for Instrument	Yes	Yes	Yes	Yes	Yes
Arrangements	No	Yes	Yes	Yes	Yes
Transcriptions	No	Yes	Yes	No	Yes
Simplifications	No	No	No	No	Yes
Folk/Spiritual	Yes	Yes	Yes	Yes	Yes
Popular	No	No	No	No	No
Broadway	No	No	No	Yes	No

- a. Composer lists designating musical style periods are found in the back of this handbook for reference.
- b. The primary goal of the style period requirement is to have the student demonstrate his or her ability to perform material written in different styles. Therefore, the teacher must use discretion in choosing audition repertoire to be sure that this goal is met. A Baroque style piece by a 20<sup>th</sup> century composer is considered a 20<sup>th</sup> century composition. It should not, however, be coupled with a piece from the original style period.
- c. Many composers' works are transitional in nature and could be included in more than one style period. In the interests of consistency, decisions have been made based upon the most commonly agreed upon determination for each composer. Some composers are listed in more than one style period. See the composer list at the back of the Handbook.
- d. Compositions must be published unless the unpublished composition is by a recognized composer. Permission for its use must be obtained from the district and/or state auditions chairperson.
- e. Every attempt should be made to perform music written specifically for the performing medium. For instance, for piano, arrangements of folk songs, including spirituals, are the only arrangements acceptable. Arrangements of hymns are not acceptable for piano.
- f. Arrangements of popular music are not allowed.

### **General Rules for District Audition (Continued)**

g. Compositions should show as much contrast as possible. Consider differences in tempo, mood, articulation, dynamics, technical demands, etc. It is not acceptable to perform 2 compositions in a jazz, blues, or rock style – even though one might be a slow blues and the other a fast boogie.

h. Depending on grade level, each student is given 8-15 minutes with the judge. Choose pieces that will fit this time frame, considering that a short warm-up and the judge's time for writing critique is also included in this short period.

j. **Avoid disqualification** of the student by choosing pieces that are not questionable. If uncertain, contact the district chairperson at least six weeks before application deadline. In any dispute over repertoire the district chairperson may consult the state auditions chairperson. The decision of the state auditions chairperson is final.

k. Repertoire changes to meet requirements may be allowed prior to the auditions date **at the discretion** of the district chairperson.

### **4. The Day of Auditions**

***a. Having your piano students prepare a warm-up to play in the performance room allows the student to get a feel for the piano, as well as ease their potential tension. Judges will expect this, but no point value is given for it.***

b. The student **MUST** provide the judge with a score of each composition, with the page marked and the measures numbered. Students who fail to provide the judge with a score may perform **for critique** but will receive **no points**.

c. Instrumentalists should take special care that the instrument part in the piano score has exactly the same markings as the solo part if using the piano score for the judge's copy.

d. Students in grades seven and above who do not have the measures numbered will have their total rating reduced by one point.

e. No reproductions (photocopies) may be provided for the judge or used by students or accompanists unless the music is out of print. The student must present written permission from the publisher or copyright holder to copy the music. Scores may have marks on them, but should be readable by the judge. A photocopied sheet (with the original music) is allowed to facilitate a difficult page turn.

f. If the music has been downloaded from the internet, bring the sales documentation and include it with the music. Without this documentation, there is no way to distinguish this music from a copy and will be disqualified.

g. If the music is in a magazine, it is allowed.

h. In the event that memory is required but a student does not have one of the required pieces memorized and performs it with the music, he or she will receive the judge's written comments, but will not receive points for the piece.

i. On auditions day students should bring with him or her in writing their audition time and room number, any assigned identification code or number, and their musicianship test level.

j. No flash cameras or audio-visual equipment of any kind are allowed during judging at any audition. Use of such equipment will result in disqualification.

k. No communication with the judge is allowed other than a polite greeting. All judges' decisions are final.

l. Familiarity with audition rules and regulations is necessary for teachers, parents and students. Infringements can result in disqualification.

## **General Rules for District Audition (Continued)**

### **5. Musicianship Test (Theory Test)**

- a. Each student is required to take a written and aural **musicianship test**.
- b. If the student is in D2, D2-NM or D3, or is an adult, the teacher chooses the level of musicianship test that the student will take.
- c. If the student is in the State Track, see page 23 for the Musicianship Test requirements.
- d. If more than one teacher is involved, they should confer to determine the test level required.
- e. A student who enters in more than one area (for example, piano and voice) will take **one** musicianship test. The points earned will count toward WMTA awards in each area entered.
- f. All students must progress to the next level of test when they have scored 90% or above for two successive years. However, they may progress to the next level more quickly.
- g. If the test originally taken was one for which the student was no longer eligible he or she must take the more difficult test or forfeit the musicianship test points.
- h. In the event that a student takes an incorrect musicianship test, he or she will be given the opportunity to take the correct test either on auditions day or at a later date (not to exceed one week).
- i. For more information go to page 23 and/or online at [www.wmta.net](http://www.wmta.net).
- j. **Detailed information for the test requirements AND practice exams can be found online at [www.wmta.net](http://www.wmta.net) - click on the “auditions” button.**

### **Information for Parents and Students**

On the WMTA website, [www.wmta.net](http://www.wmta.net), you'll find an explanation of District Auditions that is specifically geared for parents and students. You may want to direct the parent to this page, <http://www.wmta.net/WMTAStudentParentGuideToAuditions.pdf> or print the information to hand to parents.

## **WMTA GUIDELINES FOR THE TEACHER**

### **WHEN ENTERING DISTRICT AND STATE AUDITIONS**

These guidelines are a direct result of the feedback from the 2004-2005 Adjudication Workshops that were given around the State of Wisconsin. These comments and concerns are coming from judges and teachers who attended the workshops. They are meant to enhance your students' experiences as they work towards the goal of entering the WMTA District and State Auditions.

1. Be sure to read THE "WMTA General Guidelines for the Adjudicators" so you know what the adjudicator will be looking for. That way there will be no surprises.
2. If you as the teacher are going to add or delete details within the piece, please write your intentions into the music. Judges have been directed to consider any markings you add or delete in determining the student's grade.
3. Do not send students who are not prepared for the audition.
4. Be sure you have followed the guidelines for each level and district.
5. Grades 7-12 must NUMBER EVERY MEASURE for the judges. One point will be deducted from their score if not done correctly or if no measures are numbered at all.
6. Advise the student not to wear jewelry that rattles or is tight around the wrist. This will inhibit them from performing their best.
7. The performance is given an overall rating. This includes aural as well as visual components. Advise the student to wear appropriate clothing that will enhance their appearance but not hinder their performance. Have students understand the importance of proper shoes for pedaling purposes. Flip-flops and tall high heels do not give the student the appropriate leverage for clear pedaling. Judges will have the right to take off points if the pedal is not clear due to any reason, including inappropriate shoes. Also advise the student not to wear clothing that is so tight that they cannot cross over appropriately or lift their leg to work the pedal. It is preferred that no "skin" is showing in the midriff area in the front or in the back. Such an appearance does not maintain the high standard WMTA is looking for in these auditions.
8. The piano rating sheet includes a place for the judge to check that the student took advantage of the opportunity to try out the piano in the performance room. There is no grading of the warm-up, just a check next to the item. All piano students should be prepared to warm up on the piano in the audition room. The students should be instructed by their teachers what to play for a warm-up 2-4 weeks before the audition date. It can be an exercise or an excerpt(s) from a piece, including audition pieces. This will only enhance their overall performance and grade by being comfortable at that particular keyboard. Each student will be given this opportunity, so have him or her take it.

9. Vocal students should not warm up in the audition room.
10. Instrumentalists (non-piano) should not warm up in the audition room, other than to tune to the piano.
11. Direct the younger students to ask the room monitor for help in adjusting the bench appropriately.
12. Musicality in all levels is the priority. If you choose repertoire that does not have any markings in it, such as: dynamics, ritardandos, staccatos, etc., please add these to the music or choose different repertoire for the child. There needs to be something tangible for the judge to adjudicate within the piece. Performing just the notes will not guarantee a “5” rating.
13. Music that is too difficult can result in technical insecurity and a lack of stylistic understanding, and will not contribute to a positive learning experience in the performance.
14. In the more advanced levels, students might listen to recordings of the repertoire to better understand the comments that the adjudicator may make regarding style and details. Many times the student is on the right track with the piece, but just needs to hear the nuances that needed to make the piece stylistically correct.
15. **Please discuss with your students that judges have been trained not to let personal preferences influence their evaluation of the way the repertoire was performed. However, judging is somewhat subjective. Everyone has his/her own way of listening, and different judges may emphasize different things when evaluating a performance. This is an opportunity for students to learn and deepen their understanding.**

Revised Fall 2009 (Teacher Guidelines Only)

## ADDITIONAL SPECIFIC TRACK RULES & REGULATIONS

### Memorization/Repertoire Chart

	District 2	District 2	District 2-NM	District 3	State
<b>Grades Eligible</b>	Grades 1-12	Grades 7-12	Grades 7-12	Grades 7-12	Grades 1-12 *
<b>Memorization</b>					
Piano	2 pieces	2 pieces	None	2 pieces/1 not	3 pieces
Organ	1 piece	1 piece	None	1 piece	1 piece
Instruments	Optional	Optional	None	Optional	1 piece
Vocal	2 pieces	2 pieces	None	2 pieces/1 not	3 pieces
<b>Repertoire</b>					
Contrasting Pieces	Yes	Yes	Yes	Yes	Yes
Style Periods	None	Yes	Yes	Yes	Yes

\* Students in grades 1-3 may enter state track at the district auditions. But, these students are not eligible to advance to the Badger auditions.

### DISTRICT 2 Track

- Perform 2 pieces.
- Compositions must be at least 16 measures long EXCLUDING REPEATS.
- Memory requirements vary. See the chart above.
- The student can earn a maximum of 5 points for each piece performed.
- For piano and voice, both pieces must be memorized.
- Students in school grades 1-6 choose 2 contrasting pieces not necessarily from different style periods.
- Students in school grades 7-12 choose 2 compositions, each from a different historical style period. (Style Periods: Baroque, Classical, Romantic, Impressionist, Modern) See composers' lists on pages 53 and 71.
- Students will perform for a judge in a closed audition, no audience allowed.
- Each student will receive a form with the judge's written comments, a certificate of participation, and points toward WMTA awards.

### DISTRICT 2-NM Track

- This option is open **only for students in grades 7-12.**
- Perform 2 pieces.
- Compositions must be at least 16 measures long EXCLUDING REPEATS.
- Memory is not required.
- The student can earn a maximum of 4 points for each piece performed.
- The two compositions must come from different historical style periods. (Style Periods: Baroque, Classical, Romantic, Impressionist, Modern) See composers' lists on pages 53 and 71.
- Students will perform for a judge in a closed audition, no audience allowed.
- Each student will receive a form with the judge's written comments, a certificate of participation, and points toward WMTA awards.

## **Specific Track Rules for District Audition (Continued)**

### **DISTRICT 3 Track**

- This option is open **only for students in grades 7-12.**
- Perform 3 pieces.
- Compositions must be at least 16 measures long EXCLUDING REPEATS.
- Memory requirements vary. See the chart on the previous page.
- The student can earn a maximum of 5 points for each piece performed.
- For piano and voice, two pieces of the three pieces must be memorized. For the non-memorized piece, the judge's and the student's scores must be the same edition.
- Students choose 3 compositions, each from a different historical style period, **including at least one Baroque or Classical composition.**
- Students choosing the DISTRICT 3 option will NOT qualify for Badger Competition.
- Students will perform for a judge in a closed audition, no audience allowed.
- Each student will receive a form with the judge's written comments, a certificate of participation, and points toward WMTA awards.

### **EXCEPTION – ADULT Track**

- Adults may enter any track.
- Compositions must be at least 16 measures long EXCLUDING REPEATS.
- Memory is generally not required.
- The student can earn a maximum of 5 points for each piece performed.
- The repertoire for the State Track for piano, however must be memorized.
- Repertoire requirements are the same as those for students in Grades 7-12. See the chart on the previous page. For singers, they are the same as for students who have studied for at least 3 years. (See page 21)
- Eligible adults entering the State Track are allowed to progress to the Badger Competitions.
- Points and awards will be calculated similarly to the graded students.
- The adult participant will take a musicianship test and it will be graded. The test level is chosen at the discretion of the instructor. No minimum level is required.

## Specific Track Rules for District Audition (Continued)

### DUET TRACKS

	District 2	District 2	State
<b>Grades Eligible</b>	Grades 1-6	Grades 7-12	Grades 7-12
<b>Repertoire</b>			
Contrasting Pieces	Yes	Yes	Yes
Style Periods	None	Yes	Yes

- Duet auditions are held at the discretion of the district chairperson and may not be held in every district. If you have students who wish to enter in piano duet, contact the district chairperson well in advance of the audition date.

- See the Guidelines for Choosing Repertoire on page 7 to see what kinds of music are accepted for duets.
- All pieces must be a minimum of 16 bars long, excluding repeats.
- For piano, only one-piano, four-hand ensembles may be entered.
- All students may enter duet auditions in D2 or the State Track.
- **Only piano duets grades 7-12 may advance to the Badger Competition.**
- Students entering in instrumental or vocal duet auditions will not advance to the Badger Competition.
- There is no memory requirement.
- The student can earn a maximum of 5 points for each piece performed.
- Duets are judged as a team.
- **Musicianship tests are determined for the individual participant.**
- Students not in the same school grade must meet the repertoire requirements **for the older student in the pair**. For example, a pair consisting of a 6<sup>th</sup> grader and a 9<sup>th</sup> grader would be required to perform duets from contrasting style periods.
- Students must play/sing a different part of each duet—Primo on one and Secondo on the other. In the State Track, students must play at least one secondo part.
- The duet pair will perform for a judge – for District 2 in closed audition, for State Track in open audition.
- A page-turner is allowed, but the teacher is not allowed to be the page-turner.
- Both members of the pair will receive a certificate of participation and points toward earning WMTA awards for duets.
- Performance points received apply to both students’ duet points. For instance, if the total performance points are 9, both students receive 9 points towards their duet points.
- The duet team will receive one copy of the judges’ comments.
- Both students in a pair must currently be studying with a WMTA member.
- Students may be studying with different WMTA teachers.
- Students can enter with only one duet partner per year, but may enter with a different partner in future years.
- Each pair entering STATE auditions who earns 14 or 15 audition points at the district level and a score for each entrant of 80% or better on the appropriate musicianship test is eligible to participate in the Badger Competition.

**Specific Track Rules for District Audition (Continued)**

**STATE TRACK**

- All grades may participate in the State Track, but only grades 4-12 and adults can advance to the Badger Competitions.
- Perform 3 pieces.
- Compositions must be at least 16 measures long EXCLUDING REPEATS. Two or more shorter pieces by the same composer may be grouped as a suite to meet this requirement.
- Memory requirements vary. See the chart on page 12.
- The student can earn a maximum of 5 points for each piece performed.
- For piano and voice, all pieces must be memorized.
- Students choose 3 compositions, each from a different historical style period, **including at least one Baroque or Classical composition.**
- Students will perform for a judge in an open audition, dependent upon availability of suitable rooms at the audition location.
- **Students in the State Track must take the Musicianship Test levels listed below:**

Grades	Piano	Organ	Instruments	Vocal
1	Elementary A	Elementary A	Elementary A	Elementary A
2	Elementary A	Elementary A	Elementary A	Elementary A
3	Elementary A	Elementary A	Elementary A	Elementary A
4	Elementary B	Elementary B	Elementary A	Elementary A
5	Elementary C	Elementary C	Elementary A	Elementary A
6	Elementary C	Elementary C	Elementary A	Elementary A
7	Intermediate A	Intermediate A	Elementary A	Elementary A
8	Intermediate B	Intermediate B	Elementary A	Elementary A
9	Intermediate B	Intermediate B	Elementary A	Elementary A
10	Intermediate C	Intermediate C	Elementary B	Elementary B
11	Intermediate C	Intermediate C	Elementary C	Elementary C
12	Advanced A	Advanced A	Intermediate A	Intermediate A

- Only students who earn 14 or 15 audition points at the district level and a score of 80% or better on the appropriate musicianship test are eligible to participate in the Badger Competitions.
- Each student will receive a form with the judge’s written comments, a certificate of participation, and points toward WMTA awards.

**ADVANCEMENT PROCEDURES FOR BADGER COMPETITIONS  
(SEE PAGE 25)**

## **SPECIFIC INSTRUMENT REQUIREMENTS/MODIFICATIONS**

### **SOLO PIANO – additional repertoire information**

The following are in addition to the General Rules & Requirements for District Auditions and the Specific Track Rules & Regulations found on pages 9-17:

**Sonatas and Sonatinas:** a single movement can be performed. However, a student is *allowed* to perform more than one movement, or the entire sonata or sonatina. In this case, the teacher and student need to be mindful of the other piece(s) that will be performed with consideration to the total number of minutes allowed for the audition. The judge will be advised to adhere to the schedule by stopping the student during their audition if the performance goes overtime. *The teacher must notify and clearly communicate with the district chairperson in regard to any student that is preparing more than one movement, or an entire sonata or sonatina.* **EXCEPTION:** if the student is a graduating high school senior and is preparing for college auditions, the district chairperson is allowed to schedule more time.

**Theme and Variations:** All variations need to be performed.

**Preludes and Fugues:** Either the prelude or fugue may be performed alone. Or, a student can perform an entire prelude and fugue together.

**Suites:** One movement may be performed alone.

**Minuet and Trio:** Needs to be performed together in its entirety.

Memory is optional for avant-garde compositions. Permission to perform an un-memorized avant-garde composition must be obtained from the state chairperson six weeks before the entry deadline.

## **ORGAN**

Organ auditions will be held depending upon availability of instruments at audition sites. Contact the district chairperson well in advance of auditions if you have students who wish to enter in organ. If your district does not provide organ auditions you may enter your students in a district that does.

The following are in addition to the General Rules & Requirements for District Auditions and the Specific Track Rules & Regulations found on pages 7-15:

- Students are encouraged to perform each piece memorized but at least one composition must be memorized for DISTRICT 2, DISTRICT 3, and STATE auditions.
- Arrangements and transcriptions are acceptable, but simplification of standard organ literature is not acceptable. Organists may perform chorale preludes based on hymn tunes. See Guidelines for Choosing Repertoire, page 7.

**Specific Instrument Rules for District Audition (Continued)**

**INSTRUMENTAL**  
**Brass, Classical Guitar, Strings, Woodwinds**

Instrumental auditions (including duets) may not be held in every district, although we do encourage all districts to do so. Contact the district chairperson well in advance of auditions if you have students who wish to enter in any of these areas. If your district does not provide auditions for your instrumental area, you may enter your students in a district that does.

**Guidelines for Choosing Repertoire**

<b>Repertoire</b>	Instruments
Written for Instrument	Yes
Arrangements	Yes
Transcriptions	Yes
Simplifications	No
Folk/Spiritual	Yes
Popular	No
Broadway	No

**Track Guidelines for Memorization & General Repertoire**

	<b>District 2</b>	<b>District 2</b>	<b>District 2-NM</b>	<b>District 3</b>	<b>State</b>
<b>Grades</b>	Grades 1-6	Grades 7-12	Grades 7-12	Grades 7-12	Grades 4-12
<b>Memorization</b>					
Instruments	Optional	Optional	None	Optional	1 piece
<b>Repertoire</b>					
Contrasting Pieces	Yes	Yes	Yes	Yes	Yes
Style Periods	None	Yes	Yes	Yes	Yes

The following are **in addition** to the General Rules & Requirements for District Auditions and the Specific Track Rules & Regulations found above and on pages 7-15:

- Accompaniment is required for instrumental entrants in DISTRICT 2, DISTRICT 2-NM, DISTRICT 3, and STATE auditions with the possible exception of one piece written to be performed unaccompanied.
- Students (or their teacher) are responsible for securing an accompanist.
- A teacher may accompany his or her students.
- Recorded accompaniments are not allowed.
- Photocopies are allowed for accompanists, as long as the original book is also there.
- A student may enter on more than one instrument each year.

### Specific Instrument Rules for District Audition (Continued)

- If entering on two instruments within the same area (for example, strings), different compositions must be performed.
- Points in different instruments will not be combined.
- Students in the State Track **must** take the Musicianship Test levels listed below:

#### Musicianship Test Levels

Grades	Instruments
1	Elementary A
2	Elementary A
3	Elementary A
4	Elementary A
5	Elementary A
6	Elementary A
7	Elementary A
8	Elementary A
9	Elementary A
10	Elementary B
11	Elementary C
12	Intermediate A

**SPECIAL NOTE:** WMTA defines **Classical Guitar** as follows:

- **Instrument:** The guitar should be an all acoustic classical guitar with the standard scale and nylon or gut strings.
- **Technique:** “Finger-plucking” technique should be used. “Picks” will not be allowed.
- **Repertoire:** Works chosen may be of any idiom intended for the “plucking” technique and the nylon-string guitar as stated above.

## Specific Track Rules for District Audition (Continued)

### INSTRUMENTAL PERCUSSION

**Acceptable instruments:** Parade drum, concert snare drum, timpani, marimba/vibraharp, multiple percussion (not the same as drum set)

Percussion auditions (including duets) may not be held in every district. Contact the district chairperson well in advance of auditions if you have students who wish to enter in this area. If your district does not provide for percussion, you may enter your students in a district that does.

The following are **in addition** to the General, District 2 and District 3, and State rules found on pages 7-15:

1. Memorization is optional for District 2 and District 3 percussionists. State entrants must memorize at least one composition. In the event that a student is unable to perform his or her designated memorized piece without the music, he or she will receive the judge's written comments but will not receive points for the piece.
2. Arrangements and transcriptions are acceptable but simplification of standard literature is not acceptable. Popular music is not acceptable, nor is arrangements of Broadway /show tunes. Any listings from the current year in WSMA are acceptable.
3. Accompaniment is not required, unless a piece has a written accompaniment. In that case, it must be played at all auditions. Students (or their teacher) are responsible for securing an accompanist. A teacher may accompany his or her students.
4. A student may enter on more than one instrument each year. Points in different percussion instruments may be combined.
5. Percussionists should take the theory test on their piano grade level. Solos should be performed on their percussion level.
6. A list of Percussion composers follows for Snare drum, mallet and timpani. All music should be from this list of composers or from the current WSMA list.

**Specific Track Rules for District Audition (Continued)**

**VOICE**

Vocal auditions (including duets) may not be held in every district, although we do encourage all districts to do so. Contact the district chairperson well in advance of auditions if you have students who wish to enter in any of these areas. If your district does not provide vocal auditions, you may enter your students in a district that does.

**Guidelines for Choosing Repertoire**

Repertoire	Vocal
Written for Instrument	Yes
Arrangements	Yes
Transcriptions	No
Simplications	No
Folk/Spiritual	Yes
Popular	No
Broadway	Yes

**Musical Theater/Broadway is its own separate Style Period.**

This is now considered a separate style period from Contemporary Style. That means a student could sing a contemporary classical piece (composers: John Duke, Samuel Barber, etc.) **AND** a Broadway style piece (composers: Sondheim, Rogers, Porter, etc.).

**Track Guidelines for Memorization & General Repertoire**

	District 2	District 2	District 2-NM	District 3	State
<b>Grades</b>	Grades 1-6	Grades 7-12	Grades 7-12	Grades 7-12	Grades 4-12
<b>Memorization</b>					
Vocal	2 pieces	2 pieces	None	2 pieces/1 not	3 pieces
<b>Repertoire</b>					
Contrasting Pieces	Yes	Yes	Yes	Yes	Yes
Style Periods	None	Yes	Yes	Yes	Yes

The following are **in addition** to the General Rules & Requirements for District Auditions and the Specific Track Rules & Regulations found on pages 7-15:

- Accompaniment is required for vocal entrants in all auditions, with the possible exception of one piece written to be performed unaccompanied.
- Vocal accompaniments can be arrangements.
- Students (or their teacher) are responsible for securing an accompanist.
- A teacher may accompany his or her students.
- Recorded accompaniments are not allowed.
- Photocopies are allowed for accompanists, as long as the original book is also there.

## **Specific Instrument Rules for District Audition-VOICE (Continued)**

### **Voice: District 2 or District 2-NM**

- Students with **1-2 years of study** are required to perform 2 contrasting compositions, not necessarily from different style periods, memorized for D2 and non-memorized for D2-NM.
- Students with **3 or more years of study** are required to perform 2 compositions from different historical style periods, both memorized. (STYLE PERIODS: Renaissance, Baroque, Classical, Romantic, Impressionist, Modern.) See the composers' lists on pages 53 and 71.
- At least one piece must be sung in the original language. (NOTE: The original language composition may be in English and could be combined with an English translation of a composition originally written in another language.)

### **Voice: District 3**

- Students with **1-2 years of study** are required to perform 3 contrasting compositions from 3 different historical style periods, 2 from memory and one using the music. (See Voice: DISTRICT 2 for style periods).
- Students **with 3 or more years of study** are required to perform 3 contrasting compositions from different style periods, **to include at least one Baroque or Classical composition**, 2 from memory and one using the music.
- Two of the three pieces must be sung in the original language.

### **Voice: State**

- Students with **1-2 years of study** are required to perform 3 memorized contrasting compositions from 3 different historical style periods, all memorized. (STYLE PERIODS: Renaissance, Baroque, Classical, Romantic, Impressionist, Modern.)
- Students with **3 or more years of study** are required to perform 3 contrasting compositions from different style periods, **to include at least one Baroque or Classical composition**, all memorized.
- Two of the three pieces must be sung in the original language.

## **WMTA DISTRICT AUDITION MUSICIANSHIP TEST**

The material for the musicianship tests is not a complete listing of what a music student needs to know, and will not reflect every teacher's priorities and organization. It is hoped, however, that most teachers will regard these as reasonable, basic expectations for the various levels and that students can be helped to build on their musicianship with each successive year of study.

Teachers are expected to regard the learning of theory and music history as tools to make the study of music more comprehensive. While the isolated facts can be memorized for a test and quickly forgotten, the student who is constantly made aware of their application to the music will begin to use the materials in a way which will be reflected in his or her solid musical understanding and result in a sensitive performance.

### **REQUIREMENTS**

1. A student entered in District 2 or District 2-NM or District 3 auditions (or adult students) should take a test appropriate to his or her level of skill as determined by his or her teacher upon consulting the Study Guides in following pages.
2. **For students entering in District 2 or District 2-NM or District 3 auditions, the test level is in no way related to school grade level. The test level should be chosen strictly on the basis of the student's level of musical advancement (this also applies to adult students).**
3. All students must progress to the next level when they have scored 90% or above for two successive years. However, they may progress to the next level more quickly.
4. Students entered in State auditions must score 80% or higher on the appropriate level musicianship test to be eligible for the Badger Competition.
5. With instrumental students, please request the clef the student needs for their theory test on the auditions application form next to the theory level.
6. MINIMUM test requirements for students entering STATE auditions are as follows:

**Musicianship Test For District Auditions (Continued)**

**STATE TRACK MUSICIANSHIP  
TEST REQUIREMENTS**

<b>Grades</b>	<b>Piano</b>	<b>Organ</b>
<b>1</b>	Elementary A	Elementary A
<b>2</b>	Elementary A	Elementary A
<b>3</b>	Elementary A	Elementary A
<b>4</b>	Elementary B	Elementary B
<b>5</b>	Elementary C	Elementary C
<b>6</b>	Elementary C	Elementary C
<b>7</b>	Intermediate A	Intermediate A
<b>8</b>	Intermediate B	Intermediate B
<b>9</b>	Intermediate B	Intermediate B
<b>10</b>	Intermediate C	Intermediate C
<b>11</b>	Intermediate C	Intermediate C
<b>12</b>	Advanced A	Advanced A

<b>Grades</b>	<b>Instruments</b>	<b>Vocal</b>
<b>1</b>	Elementary A	Elementary A
<b>2</b>	Elementary A	Elementary A
<b>3</b>	Elementary A	Elementary A
<b>4</b>	Elementary A	Elementary A
<b>5</b>	Elementary A	Elementary A
<b>6</b>	Elementary A	Elementary A
<b>7</b>	Elementary A	Elementary A
<b>8</b>	Elementary A	Elementary A
<b>9</b>	Elementary A	Elementary A
<b>10</b>	Elementary B	Elementary B
<b>11</b>	Elementary C	Elementary C
<b>12</b>	Intermediate A	Intermediate A

Please note: **Adult students** entering the state track should take the level of musicianship test that is recommended by the instructor. No minimum level required.

## WMTA STATE-WIDE COMPETITIONS

	<b>Badger Collegiate</b>	<b>Badger Keyboard Competition</b>	<b>Badger Non-Keyboard Competition</b>	<b>Competition for Young Composers</b>	<b>High School Virtuoso</b>
<b>Grades Eligible</b>	HS Grad-27 yrs	4th-12th	4th-12th	All Grades	11th-12th
<b>Pre-Requisite</b>		District Auditions	District Auditions		
<b>General Deadlines</b>	See newsletter	April	April	August	September
<b>Prizes</b>		Trophy	Trophy	\$\$\$	\$\$\$
<b>Honor Performances</b>		End of audition day	End of audition day	WMTA Annual Conference	WMTA Annual Conference
<b>See page</b>	28	25	25	38	39

## WMTA BADGER COMPETITIONS

### HOW TO ENTER

There are two Badger Competitions. They have different deadlines, dates and locations. All district general rules and requirements will be followed. The rules that follow apply to both competitions.

- **Keyboard** for piano and organ students
- **Non-Keyboard** for vocalists and instrumentalists

### ELIGIBILITY

- The student has performed at District Auditions and earned 14-15 performance points and 80% or higher on the Musicianship Test.

### THE PAPER WORK

- At the end of the District Audition Day each teacher will receive:
  - Each eligible student's original WMTA Auditions Application,
  - WMTA Badger Summary Form,
  - 3 blank repertoire labels for each eligible student.
- **WMTA Auditions Application**
  - This is the form you *already used* to enter the student in District Auditions.
  - Fill out the *bottom portion* that is only for the Badger Competitions.
  - Do not use the Schedule Request to indicate distance from the Badger Site.

The "One-Way Travel Time" is used to determine a reasonable schedule for students who live far away from the Badger Site.

- **The Blank Repertoire Labels**
  - Print or type the title and composer of each piece the student will play on the labels – one piece to one label.
  - On the waxy back side of the label, print your name, the student's name and the student's grade.
- **The Badger Summary Form**
  - Completely fill out the Badger Summary Form, following all directions.
  - Include a Self-Addressed Stamped Envelope
  - Include a check with the correct entry fee made out to WMTA.
- **Send the all of the following before the deadline listed to the appropriate**

#### **Badger Chairperson:**

- **Badger Summary Form**
- **The WMTA Auditions Application(s)**
- **The Repertoire Labels**
- **The Self-Addressed Stamped Envelope**
- **The correct fee made out to WMTA.**
- Failure to do any of these things, may result in disqualification for your student.
- Late Entries are not accepted.
- The Badger Chairperson will send you a list of your students' performance times and locations and your work duties for that day.

## WMTA Badger Competition (Continued)

### GENERAL RULES AND REGULATIONS

1. The Badger Competition is open to piano, organ, brass, classical guitar, percussion, string, woodwind, and voice students in school grades 4-12. It is sponsored by WMTA. There is no advancement beyond the state level.
2. All teachers entering students must be prepared to work a four-hour shift on the day of the competition at the location where their student(s) compete.
  - If asked to work by the Badger or Site Chair, and it is not possible for the teacher to do so, the teacher must find a responsible substitute and communicate that information to the Site Chair.
  - This can be a university student on the campus where the event is being held, but it is the responsibility of the teacher to make his or her own arrangements with a student.
  - **IF YOU REFUSE TO WORK OR FIND A SUBSTITUTE, YOUR STUDENT(S) WILL NOT BE ALLOWED TO PARTICIPATE IN BADGER COMPETITIONS.**
3. The NON-KEYBOARD competition may be held at one site only for the entire state. The date for the Badger Non-Keyboard Competition will be the second or third Saturday in May. The site and date will be determined by the Badger Non-Keyboard Chair.
4. The Badger PIANO Competition may be held on the third Saturday of May at one or more locations based on the number of students eligible to participate. Every effort will be made to balance the number of piano entrants at each location.
5. The assigned location for each student will be based on the district in which his or her teacher teaches even if he or she entered district auditions at a different location. The exceptions are for students entering both instrumental/vocal and piano auditions or piano duets.
6. Badger piano duet competition will be held at only one Badger Keyboard site.
  - The site will be determined by the Badger Chair.
  - Piano students eligible for both solo and duet competition will perform both solos and duets at this site.
7. Each year students will be divided into levels based on their instrument, their current school grade, the number of entrants from each grade, and in voice, the number of years studied.
  - This may vary from one year to another.
  - If possible, each level will include no more than three school grades.
  - A level may be of only one school grade.
8. The student MUST perform the same compositions he or she performed at the district level. Infringement means disqualification.

### **WMTA Badger Competition (Continued)**

9. Each entrant will receive the judge's written comments, a certificate of participation, and 10 points towards WMTA awards.
10. Only participating teachers are allowed to pick up the judge's comments at the end of the day. If the comments and awards are not picked up that day, they will be sent to the teacher the following week.
11. **Winners** will be chosen from each level at each location.
  - They will receive a trophy, a seal for their Participation Certificate, a Winner's Certificate and an additional 5 points toward WMTA awards.
  - Winners will be asked to perform at the recital at the end of the day.
  - Winners should be prepared to announce their piece.
12. **Runners-up** are chosen at the discretion of the judge.
  - If chosen, the runner-up will receive an additional 4 points, a trophy, and a seal for their Participation Certificate.
  - **They may perform in the recital if the winner is not present and should be prepared to announce their piece.**
13. **Honorable Mention(s)** may be awarded at the discretion of the judge.
  - Students receiving honorable mention will receive an additional 3 points and a seal for their Participation Certificate.
14. For piano duet auditions, only one winner will be chosen from all the entrants.
  - Runner up and honorable mention(s) can be awarded at the discretion of the judge.

## **WMTA BADGER COLLEGIATE PERFORMANCE COMPETITION**

### **Entrant Eligibility**

- Entrants must be high school graduates who have not reached age 27 as of April 1<sup>st</sup> of the year of entry or must be currently enrolled in college, studying their instrument or voice and who have not reached age 27 as of April 1<sup>st</sup> of the year of entry. Entrants need not be enrolled in college.
- Entrants must be studying the performance medium of the competition with an MTNA member teacher.

### **Competition Procedures for All Categories**

- The entrant selects the first work to be performed; the order of the program is then determined by the adjudicator(s).
- Entrants may be stopped during the performance of any work due to time constraints.
- Only the performance time will be recorded, not the time between numbers or for tuning.
- Competition performances are open to the public; however, competition rehearsals are closed.
- Taping of any event pertaining to the competitions will not be allowed.

### **Competition Music**

- Each entrant must provide the adjudicator or panel of adjudicators with one published edition (or satisfy the requirements for music that is out of print or still in manuscripts) or each work listed on the Official Application Form. Instrumentalists may submit either the solo part or the complete score.
- All music used by the entrant, accompanist and adjudicators at any level of the competitions may not contain the name and address of teacher, coach, entrant, parent or guardian, school or library.
- All music used by the entrant, accompanist and adjudicator at any level of the competitions must be submitted for examination prior to the entrant's performance.
- Reproduction of printed music and/or text, either by hand or by machine, including transpositions and transcriptions, may not be used by entrants, accompanists and adjudicators for any part of the competition, which includes competition rehearsals and performances and concert rehearsals and performances. The only exception to this rule is for music and/or text that is out of print or still in manuscript and not published. In either of these cases, the entrant must, at each level of the WMTA competitions, present written permission to the competition chair from the publisher or the copyright holder to copy the music. It is recommended that the letter of permission be included with the Official Application Form to the Local Coordinator. This rule is not based on the Copyright Law, but is one made by WMTA in the interest of professional ethics.
- Reproductions of single pages, but not the entire score, may be used to facilitate page turns, and the appropriate published score must also be present on the music stand and/or music rack of the entrant and/or accompanists using the reproduced pages.

### **Accompanists**

- Entrants may be accompanied by anyone other than their teacher or coach at all levels of the competition for any event pertaining to the competition.
- Recorded accompaniments are not permitted.

**Application Deadline, fees and Materials** will be announced in the December WMTA Newsletter, which can be accessed online at [www.wmta.net](http://www.wmta.net).

## **WMTA Badger Collegiate Artist Brass Competition Repertoire Requirements**

- The entrant must perform a solo recital program that includes significant representative selections from at least three (3) of the five (5) following classifications that demonstrate contrasting style characteristics and historical periods: Baroque, Classical, Romantic, Impressionistic, Contemporary. Classifications may be represented by published transcriptions.
- Once the above requirements have been met, additional selections may be submitted to complete the solo recital program.
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- Doubling is permitted as follows:
  - Trumpet: B-flat, C, D, E-flat, piccolo trumpet, cornet, flugelhorn
  - French Horn: None
  - Trombone: Alto, tenor or bass trombone
  - Euphonium: None
  - Tuba: None
- The brass repertoire program submitted must be grouped according to the following **classifications**:

### **Baroque**

Composition	Instrument	Composer	Duration
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### **Classical**

Composition	Instrument	Composer	Duration
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### **Romantic**

Composition	Instrument	Composer	Duration
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### **Impressionistic**

Composition	Instrument	Composer	Duration
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### **Contemporary**

Composition	Instrument	Composer	Duration
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### **Additional Repertoire**

Composition	Instrument	Composer	Duration
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The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer's full name (and arranger if applicable) and historical period.

**WMTA Badger Collegiate Artist Guitar Competition Repertoire Requirements**

- The entrant must perform a solo recital program that includes significant representative selections that demonstrate contrasting style characteristics and historical periods: Baroque, Classical, Romantic or Neo-Romantic, Impressionistic or Contemporary. Music from the Renaissance period may be performed but this music will not satisfy the above requirements.
- Once the above requirements have been met, additional selections may be submitted to complete the solo recital program.
- Memorization if required for all repertoire.
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- The classical guitar repertoire program submitted must be grouped according to the following classifications:

<b>Baroque</b>		
Composition	Composer	Duration
<b>Classical</b>		
Composition	Composer	Duration
<b>Romantic or Neo-Romantic</b>		
Composition	Composer	Duration
<b>Impressionistic or Contemporary</b>		
Composition	Composer	Duration
<b>Additional Repertoire</b>		
Composition	Composer	Duration

The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer’s full name and historical period.

**WMTA Badger Collegiate Artist Organ Competition Repertoire Requirements**

- The entrant must perform a solo recital program that includes significant representative selections from three (3) of the four (4) following:
  - a) one of the following types of works by J. S. Bach: prelude (or fantasia, toccata, passacaglia) and fugue, trio sonata, set of chorale variations, three of the larger chorale preludes from either the “Leipzig 18” or Clavierübung, Part 3.
  - b) a work or multi-movement work written before 1750 by any composer other than J. S. Bach. The music in this category shall contrast with (a) above and shall demonstrate a range of musical expression and technical facility.
  - c) one composition or a movement(s) of a suite, organ symphony or sonata written after 1790 by a European composer.
  - d) a composition or movement written since 1960 in a style that contrasts with © above.
- Once the above requirements have been met, additional selections may be submitted to complete the solo recital program.
- Memorization is optional for all repertoire.
- The entrant will be allowed a minimum of 30 minutes performance time and will be scheduled for a maximum of 60 minutes in the competition room, which includes 15 minutes for setting pistons.
- The organ repertoire program submitted must be grouped according to the following classifications:

<b>J. S. Bach</b>		
Composition		Duration
<b>Other pre-1750 work</b>		
Composition	Composer	Duration
<b>Composition after 1790</b>		
Composition	Composer	Duration
<b>Composition after 1960</b>		
Composition	Composer	Duration
<b>Additional Repertoire</b>		
Composition	Composer	Duration

The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer’s full name.

- At the request of the entrant, a page turner will be provided at the division and national competitions provided the competition coordinator is notified at least two weeks before the competition.
- Entrants may not be assisted by their teacher or coach during the competition. If the organ has no combination pistons, a registrant will be available to assist with stop changes for the competition rehearsal and performance at the division and national competitions.

**WMTA Badger Collegiate Artist Percussion Competition Repertoire Requirements**

- The entrant must perform a solo recital program that includes:
  - a) one work for multiple percussion or snare drum (memorization optional)
  - b) at least three (3) additional pieces of the entrant’s choice for any of the following keyboard percussion, multiple percussion, snare drum or timpani (memorization optional)
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 60 minutes, which includes 15 minutes setup time.
- The percussion repertoire program submitted must be grouped according to the following:

**Multiple Percussion or Snare Drum**

Composition	Composer	Instrument
Duration		

**Additional Repertoire**

Composition	Composer	Instrument
Duration		

The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer’s full name.

- For the national competition, upon the request of the entrant at least four weeks in advance of the competition, WMTA will furnish: a four-and-one-third octave marimba, one set of four timpani (32”, 30” or 29”, 26” and 23”), a timpani throne, one bass drum and stand, one tam-tam and stand, and one snare drum and stand. The entrant must provide all other percussion equipment. WMTA is not responsible for the quality or sounding surface of the marimba available to WMTA at the audition site. Availability of percussion equipment cannot be guaranteed for a request received after the four week advance notice deadline.

**WMTA Badger Collegiate Artist Piano Competition Repertoire Requirements**

- The entrant must perform a solo recital program that includes significant representative selections from at least three (3) of the five (5) following classifications that demonstrate contrasting style characteristics and historical periods: Baroque, Classical, Romantic, Impressionistic, Contemporary.
- Once the above requirements have been met, additional selections may be submitted to complete the solo recital program.
- Memorization is required for all repertoire.
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- At the request of the competition hosts and piano companies providing instrument, compositions for prepared piano are not allowed.
- The piano repertoire program submitted must be grouped according to the following classifications:

<b>Baroque</b>		
Composition	Composer	Duration
<b>Classical</b>		
Composition	Composer	Duration
<b>Romantic</b>		
Composition	Composer	Duration
<b>Impressionistic</b>		
Composition	Composer	Duration
<b>Contemporary</b>		
Composition	Composer	Duration
<b>Additional Repertoire</b>		
Composition	Composer	Duration

The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer’s full name (and arranger if applicable) and historical period.

**WMTA Badger Collegiate Artist String Competition Repertoire Requirements**

- The entrant must perform a solo recital program that includes significant representative selections from at least three (3) of the five (5) following classifications that demonstrate contrasting style characteristics and historical periods: Baroque, Classical, Romantic, Impressionistic, Contemporary.
- Once the above requirements have been met, additional selections may be submitted to complete the solo recital program.
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- The string repertoire program submitted must be grouped according to the following classifications:

<b>Baroque</b>		
Composition	Composer	Duration
<b>Classical</b>		
Composition	Composer	Duration
<b>Romantic</b>		
Composition	Composer	Duration
<b>Impressionistic</b>		
Composition	Composer	Duration
<b>Contemporary</b>		
Composition	Composer	Duration
<b>Additional Repertoire</b>		
Composition	Composer	Duration

The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer’s full name (and arranger if applicable) and historical period.

**WMTA Badger Collegiate Artist Voice Competition Repertoire Requirements**

- The solo recital program must include repertoire representative in both language and period. The solo program must include the following:
  - a) one aria from the opera or oratorio repertoire, both sung in the original language and key
  - b) at least one song or aria written before 1800
  - c) at least one German Lieder
  - d) at least one French melody
  - e) at least one contemporary art song in English by American, Canadian or British composers
  - f) at least two songs or arias of the entrant’s choice
- Memorization is required for all repertoire.
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- The voice repertoire program submitted must be grouped according to the following classifications:

<b>Arias</b>		
Composition	Composer	Duration
<b>Songs Before 1800</b>		
Composition	Composer	Duration
<b>German Lieder</b>		
Composition	Composer	Duration
<b>French melody</b>		
Composition	Composer	Duration
<b>Contemporary Songs</b>		
Composition	Composer	Duration
<b>Additional Repertoire</b>		
Composition	Composer	Duration
Composition	Composer	Duration

The typed repertoire program submitted must include the name of the opera, oratorio, song cycle or other identifying work from which an aria or song is taken. All repertoire must include the composer’s full name and the performance time for each song or aria.

## WMTA Badger Collegiate Artist Woodwind Competition Repertoire Requirements

- The entrant must perform a solo recital program that includes significant representative selections from at least three (3) of the five (5) following classifications that demonstrate contrasting style characteristics and historical periods: Baroque, Classical, Romantic, Impressionistic, Contemporary.
- Once the above requirements have been met, additional selections may be submitted to complete the solo recital program.
- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- The woodwind repertoire program submitted must be grouped according to the following classifications:

<b>Baroque</b>		
Composition	Composer	Instrument
Duration		
<b>Classical</b>		
Composition	Composer	Instrument
Duration		
<b>Romantic</b>		
Composition	Composer	Instrument
Duration		
<b>Impressionistic</b>		
Composition	Composer	Instrument
Duration		
<b>Contemporary</b>		
Composition	Composer	Instrument
Duration		
<b>Additional Repertoire</b>		
Composition	Composer	Instrument
Duration		

The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement, the composer's full name (and arranger if applicable) and historical period.

- Doubling is permitted as follows:
 

Flute:	one piccolo or alto flute work
Oboe:	one English horn work
Bassoon:	None
Clarinet:	B-flat and A clarinet
Saxophone:	soprano, alto, tenor

## WMTA Badger Collegiate Chamber Music Competition Repertoire Requirements

### Ensemble Requirements

- The ensemble must consist of at least two performers and may have no more than six performers.
  - Ensembles may be any combination of brass, guitar, piano, strings and wind instruments. However, ensembles of three or more pianists are not permitted.
  - No changes in ensemble personnel may be made after the state competition.
  - The performance is without conductor.
  - The ensemble may not be assisted by their teacher and/or coach in equipment setup, turning pages or tuning at any level of the competition or concert performance.
- Repertoire must include at least two works composed during at least two of the following time periods:

Before 1750  
 1751-1825  
 1826-1900  
 after 1901

- Once the above requirements have been met, additional significant representative selections may be submitted to complete the recital program.
- Arrangements may be used but they may not be simplifications of compositions written for the same instrumentation. They are expected to be in the style and will be considered in the time classification of the original composer.
- Cuts in the music are not permitted. Repeats are left to the discretion of the ensemble.
- The repertoire program submitted must be grouped according to the following:

**First Work**

Composition	Composer	Time Period	Duration
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**Additional Works**

Composition	Composer	Time Period	Duration
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The typed repertoire program submitted must include tempo markings, title and number of each movement, the performance time for each movement and work, the composer's full name.

- **Competition Procedure**

- The entrant will be allowed a minimum of 20 minutes and a maximum of 30 minutes performance time and will be scheduled in the competition room for a maximum of 35 minutes.
- Ensembles may be stopped during any work due to time constraints.
- Only the performance time will be recorded, not the time between numbers or for tuning.
- Competition performances are open to the public, but competition rehearsals are closed rehearsals.
- Taping of any event pertaining to the competitions will not be allowed.

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## PURPOSE

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The WMTA Competition for Young Composers aims to provide an outlet for the compositional creativity of students in the state of Wisconsin and an opportunity to receive critical feedback on their works. This competition is sponsored by WMTA and there is no advancement beyond the state level.

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## ENTRANT ELIGIBILITY

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- This competition is open to any student living in Wisconsin and studying composition with a member of WMTA (dues must be paid by entry deadline). If a teacher has not paid their dues by the entry deadline, the student may enter by paying a \$100 non-member fee.
- There are three age categories, determined by the entrant's age as of January 1 of the competition year: Elementary (5-10), Junior (11-14), and Senior (15-18).
- The Senior category is limited to students still in high school. College students may not participate.
- Students are not restricted from entering the MTNA Composition Competition in the same year.
- Students may submit only one entry per year, and must submit a new composition each year he/she enters, regardless of age category. Students may not re-submit a composition.
- Previous winners may enter new compositions in the same age category again in subsequent years for comments and points only, but will not be eligible for any prize until they enter the next age category.

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## PRIZES

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- All entrants will receive ten (10) points and a certificate of participation, along with written comments on their compositions. Points earned will be kept separate from other instrumental areas.
- Winners of each age category will receive five (5) additional points.
- Winners will also receive a cash award: Senior-\$100, Junior-\$75, Elementary-\$50.
- Runners-up (chosen at the discretion of the adjudicator) of any age category will receive a cash award of \$25 and four (4) additional points.
- Honorable mentions, if chosen, will receive three (3) additional points.

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## SUBMISSION INFORMATION

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- Compositions may be for any combination of instruments or voices, provided the entrant can arrange for its performance at the Winner's Recital during the WMTA State Conference (October 30-31 at the Kalahari Resorts, Wisconsin Dells). Electronic realizations and video and/or audio recordings will not be permitted. The only instrument that will be available for the students' use at the Winner's Recital will be a piano. The student is responsible for the performance of his or her composition at the Winner's Recital.
- Compositions for prepared piano are not permitted at the request of competition hosts and piano companies providing instruments.
- A composition that makes use of a copyrighted text must be accompanied by a written statement from the copyright holder giving permission to use the text. If the text is in the public domain, a statement signed by the student and teacher indicating this fact must accompany the entry.
- Measures of the composition must be numbered, preferably at the beginning of each stanza and page numbers must be included.
- Entrants should submit one (1) copy of the score along with their application and fee. The only identifying information on the score should be the title and entrant's age category. **Do not include the name of the student or teacher on the score.** Each score will be assigned an entrant number by the State Composition Chair.

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## APPLICATION FEES AND DEADLINE

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- Please visit [www.wmta.net](http://www.wmta.net) for specific information about fees and deadlines
- Contact Competition Chair, Dr. Nicholas Phillips ([phillins@uwec.edu](mailto:phillins@uwec.edu) or 715.836.5842), with any questions.

## WMTA HIGH SCHOOL VIRTUOSO COMPETITION

### FOR HIGH SCHOOL STUDENTS, GRADES 11 & 12

The WMTA HIGH SCHOOL VIRTUOSO Competition was created in 2000 to provide an additional opportunity for high-achieving music students in grades 11 and 12. The competition represents a major achievement for the talented, highly motivated high school student who wishes to prepare and perform a demanding program comparable to the MTNA Senior Performance Competition but a more economic alternative without worrying about advancement. The HIGH SCHOOL VIRTUOSO Competition is sponsored by WMTA.

#### ENTRANT ELIGIBILITY

- ◆ Student must be studying with a current WMTA member (*membership dues must be paid by the audition entry deadline*). If a teacher has not paid their dues by this deadline, the student may still enter the competition by paying the \$100.00 non MTNA member fee.
- ◆ Student must be in grade 11 or grade 12 as of September 1st.
- ◆ Student is not required to participate in the WMTA district auditions or the WMTA Badger competition nor is excluded from participating in one or both. **Student may not participate in the HIGH SCHOOL VIRTUOSO Competition during the same year they enter a MTNA piano competition.**
- ◆ Winner of HIGH SCHOOL VIRTUOSO Competition may not compete a second year.
- ◆ **All entry fees are nonrefundable.**

#### PRIZES

1. Winner will receive a cash award of \$100.00 and five additional points. **Winner must be willing to perform at the conference.** *The 2009 WMTA Conference* will be held October 30-31 at the Kalahari Resort & Conference Center, Wisconsin Dells.
2. Runner-up (if chosen at discretion of adjudicator), will receive \$50.00 cash award and four additional points.
3. Honorable mentions, if chosen (at the discretion of the adjudicator), will receive three additional points.
4. Each student who participates in the WMTA HIGH SCHOOL VIRTUOSO Competition will receive 10 points and a certificate.

#### COMPETITION INFORMATION

**DATE:** Saturday, October 24, 2009  
**TIME:** Entrants will be notified of their assigned performance time. Winners will be announced at conclusion of competition.  
**LOCATION:** Marantha Baptist Bible College  
 Watertown, Wisconsin

- ◆ Rehearsal time in the competition room will not be available. Warm-up rooms will be provided.
- ◆ Entrant must be available for all days of the competition.
- ◆ Student chooses first selection; judges determine remaining order of performance.
- ◆ Only the performance time will be recorded, not the time between numbers.
- ◆ Facilities permitting, competition performances (including winners' recital) are open to the public. Taping of any event pertaining to the competition will not be allowed.
- ◆ The decision of the competition judge is final.
- ◆ If there is only **one** entrant entered in the HIGH SCHOOL VIRTUOSO Competition, they will have the opportunity to be judged, however they will not be declared a winner since there will not be any competition.

#### COMPETITION MUSIC

1. All entrants must supply the judge with an original score for all pieces played, with measures numbered.
2. The entrant must perform a **memorized** program that includes selections from at least three different style periods, one of which must be Baroque or Classical.
3. Once the above requirements have been met, additional selections may be submitted to complete the program.
4. No concertos or arrangements allowed.
5. The student will be stopped at 20 minutes of playing. Time between selections will not be counted. There is no minimum time requirement once the three style periods are represented.
6. At the request of the competition hosts and piano companies providing instruments, compositions for prepared piano are not allowed.

#### APPLICATION DEADLINE & FEES

- ◆ Student application fee for current WMTA Member: \$20.00
- ◆ Fee for student of Non-WMTA member: \$100.00 (teacher fee) & \$20.00 (student fee)
- ◆ Make Checks payable to WMTA
- ◆ **Application postmark deadline--September 15<sup>th</sup>**

Mail application & fees to:

Wisconsin Music Teachers Association  
**RE: WMTA HIGH SCHOOL VIRTUOSO Competition**  
 1005 Quinn Drive Suite 158  
 Waunakee WI 53597  
 Contact Person: Mary Tollefson 608-785-8418

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## **WMTA Point System And Awards**

### **POINT SYSTEM**

#### **DISTRICT AUDITIONS**

- Points awarded are based on performance and musicianship test grades.
- Students may earn up to 5 points for each piece performed, unless entered in Track D2-NM where 4 points is the maximum.
- Students may earn up to 5 points for the Musicianship Test.
- Musicianship test points are awarded as follows:
  - 90 - 100% = 5 points
  - 80 - 89% = 4 points
  - 70 - 79% = 3 points
  - 60 - 69% = 2 points
  - 50 - 59% = 1 point
- These points are to be awarded to Adult students as well.

#### **DIFFERENT AREAS/INSTRUMENTS**

- Points earned in different areas (piano duet, composition) or different instruments (piano, voice, brass, strings, woodwind, percussion) are totaled separately and will not be combined. Students will earn separate awards in each area.

#### **WMTA BADGER/MTNA COMPETITIONS**

- Each student who participates will receive 10 points.
- Winners will receive 5 additional points and a trophy.
- Runners-up, if chosen, will receive 4 points.
- Honorable Mentions, if chosen, will receive 3 points.

#### **THE AWARDS** (see next page)

**WMTA Point System And Awards (Continued)**

**THE AWARDS**

**LOGISTICS**

- The district chairperson orders awards and ***makes arrangements to get these awards to the teachers as soon as possible after the award has been earned.***
- Once the District Chair receives the award shipment, the District Chair will ***arrange to mail or deliver the award within the next two weeks.***
- The first award is a 22-point plaque. The subsequent bars are to be attached to the plaque and this continues as the plaques and bars accumulate.

**GUIDE TO WMTA AWARDS**

<b>AWARD</b>	<b>WHEN AWARDED</b>
Plaque	22 points
Bars	50, then 75 points
Plaque	100 points (This plaque is personalized w/students' name)
Bars	125, then 150, then 175 points
Plaque	200 points (This plaque is personalized w/students' name)
Bars	225, then 250, then 275 points
Plaque	300 points (This plaque is personalized w/students' name)
Bars	325, then 350, then 375 points
Plaque	400 (This plaque is personalized w/students' name)
Bars	425 points

**CERTIFICATES** – Given each year to every participant.

- Order from the District State Chair.

**ADULT AWARDS** – Use same award system as the school-age students.

**HIGH SCHOOL AWARD** – Given to a student who has participated in WMTA or MTNA auditions in all 4 years of high school.

- Order the certificate from State District Chair.
- Order the medal from Awards and More.

**12-YEAR AWARD** – Given to a student who has participated in WMTA or MTNA auditions in each year of grade school, middle school, and high school.

- Order the certificate from State District Chair.
- Order the trophy from Awards and More.

**WMTA Point System And Awards (Continued)**

**AWARDS FOR TEACHERS**

**WMTA TEACHER AWARD OF EXCELLENCE**

1. The Award of Excellence awards are presented to WMTA member teachers based on participation of their students in WMTA auditions.
2. One point is given to the teacher for each award their students earn through WMTA/MTNA events.
3. Teachers receive an award certificate after earning 10 points, 50 points and again after 75 points. When a teacher has earned 100 points, a plaque is awarded followed by bars in 25-point increments (in the same manner that the students awards are distributed.)
4. To receive any of these awards, the teacher should submit a list of students and the awards they have won to the Teacher Award of Excellence Chair. See the WMTA Newsletter for WMTA Officers list.

## MTNA SPONSORED COMPETITIONS As of Fall 2009

<b>Information As of Fall 2009</b>	Junior Performance Competition	Senior Performance Competition	Young Artist Competition	Chamber Music Competition	Student Composition Competition
Ages Eligible	Ages 11-14 as of Jan. 1	Ages 15-18 as of Jan. 1	Ages 19-26 as of Jan. 1	Avg age 18-26 as of Jan. 1	Ages 5-26 as of Jan 1
Pre-Requisite					
General Deadlines	mid-September	mid-September	mid-September	mid-September	mid-September
Prizes	\$\$	\$\$	\$\$	\$\$	\$\$
Honor Performances	State & National Conferences	State & National Conferences	State & National Conferences	State & National Conferences	State & National Conferences

**For current information**, visit the MTNA Competition Website:  
<http://www.mtna.org/Programs/Competitions/tabid/288/Default.aspx>  
 for all forms and guidelines regarding the annual MTNA  
 Performance and Composition Competitions.

## **DISTRICT CHAIRPERSON SUGGESTED TIME LINE FOR AUDITIONS**

**Revised 2009**

**1 year in advance:** Choose a site and date for the following year's auditions. Contact the institution and schedule the date in their books if possible.

**Summer before auditions:** Notify the State Auditions Chairperson of audition date, site, and deadline for applications. Deadline for applications should be at least 4 weeks prior to audition date.

**4-6 months before auditions:** Begin to secure judges for your auditions. Guidelines for choosing judges are:

1. Judges should not be from your own District.
2. Teachers from your District should not judge at another District on the day auditions are being held at their District.
3. Base the number of judges upon previous year's number of judges and the number of students.
4. Try to strike a balance between judges from universities and judges from private studios.
5. Always ask judges their preference of elementary, intermediate, or advanced level, and DISTRICT 2 and 3, or STATE categories.
6. Communicate with the judges three times:
  - a. to ask and confirm
  - b. to send the judging assignment and guidelines, parking information, etc.
  - c. to thank them for judging
7. Judging fees are determined by WMTA. The rates are published and distributed by the State Auditions Chairperson.

**3 months before auditions:**

1. If you have not received a printout of the members in your district, contact the State District Chairperson.
2. Send initial letter with the audition information to all the members in your district. Remind them that fee forms, application forms and repertoire forms will be found in the newsletter. Mail labels for repertoire if you use these.
3. Estimate the possible number of awards needed by estimating from the permanent records. Look at the student's current total points, add the maximum number of points they could earn. Determine if they would receive an award based on this projection. Do this for all of the previous year's students and total the projected awards.
4. Check current inventory and order any additional awards needed from "Awards and More" using the WMTA website ([www.wmta.net](http://www.wmta.net)).
5. Request needed certificates (Participation, High School, 12 Year) from the State Auditions Chairperson.

**5-6 weeks before auditions:**

Set up teacher workdays before auditions. The purpose of teacher work days is to process applications, schedule audition times and help the teachers feel this is *their* event.

Work that can be done on these work days is:

1. Checking literature acceptability according to grade and Track requirements.
2. Checking theory level according to grade and Track requirements.
3. Making out the judge’s adjudication forms. Do not use student’s last name.
4. Updating permanent records.
5. **Scheduling guidelines for auditions. The time guidelines:**

<b><u>FOR PIANO</u></b>	DISTRICT 2/2-NM	DISTRICT 3/STATE
Grades 1-6	7-8 minutes	9-10 minutes
Grades 7-9	8-10 minutes	10-12 minutes
Grades 10-12	10-12 minutes	12-15 minutes

HIGH SCHOOL PIANO SENIORS ONLY: Often these students are performing pieces they are using for college auditions. Their selections may require a bit more time. **TEACHERS MUST INFORM THE DISTRICT CHAIR IF Additional TIME IS REQUIRED.**

**FOR INSTRUMENTS & VOICE** 12-15 minutes

**3 weeks before auditions.**

1. Process all checks according to treasurer’s form and mail to treasurer. Mail regular delivery.
2. Schedule of audition times for each judge.
3. Mail to the judges their assigned time to report, sample adjudication form and guidelines and map.
4. Send student audition times and rooms, teacher and parent work schedules to the teachers.
5. Make arrangements for the judge’s lunches.

### **2 weeks before auditions:**

1. Begin to prepare all the schedules that will be needed for the workers, students and judges on audition day. You will need schedules for:

- Room monitors and for posting outside each door
- Judges—**without the students' last name**
- Teacher work schedule (Send copy to each teacher.)
- Reception desk. A listing of all students by teacher, then alphabetically by student, including audition time, room, theory test level, and theory room. *If name tags will be given out, only use the student's first name.*
- Theory room—one alphabetical, one by theory test
- Additional schedules may be needed for posting around the practice rooms, for use in the collating room, etc.

2. Check each piano at your facilities for tuning and check to see that all keys and pedals are working. If needed, request tuning. (Note - This may cost extra.) Request other needed items, such as chairs, tables, etc.

### **Day before or day of auditions:**

1. Post directional signs for all rooms
2. Have waiting area ready for parents.
3. Have CDs ready for the theory testing rooms.

### **Day of auditions:**

1. Correct theory tests, double check theory tests, record all points, file adjudication forms and completed theory tests, distribute all awards except personalized plaques, certificates, additional forms and theory tests to teachers only.

2. Return student applications of all Badger (State) eligible students to teachers along with a set of three vertical blank stick-on labels for each student and the Badger Summary Form.

### **After auditions:**

1. Double check points and record into permanent records.
2. Request personalized awards, such as the High School Achievement Award, 100 point plaques, 200 point plaques from "Awards and More" using the WMTA website ([www.wmta.net](http://www.wmta.net)). Awards will be shipped to District Chairs to distribute to teachers. Once the District Chair receives the award shipment, the District Chair will **arrange to mail or deliver the award within the next two weeks.**

### **After Badger Competition:**

A list of the Badger Competition Participants will be forwarded to you from the Badger Audition Chairperson. Each participant automatically receives 10 points for participation in the Badger Competition. Winners receive an additional 5 points, a runner up, if chosen, receives 4 points, and Honorable Mentions receive an additional 3 points. Record the points into the permanent records and distribute any awards as a result of the extra points.

Complete the yellow WMTA District Auditions Report, the List of Participating Teachers, and the Judges' Report Form and send to the State District Audition Chair **by June 1<sup>st</sup>**, so that your district's information will appear on the reports used at the WMTA Board Meeting in June.

As soon as possible, complete the Information for the next year's Auditions and send that to the State District Audition Chair.

# **ADJUDICATING AND ENTRANCE GUIDELINES FOR WMTA AUDITIONS**

## **WMTA PHILOSOPHY**

1. The role of the WMTA judge is to nurture musical talent. The WMTA adjudicator works in harmony with the teacher and parents in this important task. This is accomplished not only through specific, honest and constructive criticism, but also and equally important - through positive reinforcement and an appreciative, supportive and helpful attitude. The adjudicator must be as honest as possible when encouraging these students without compromising WMTA and their own standards.
2. The WMTA auditions are designed for all students, not merely the more talented and advanced students. It is important that teachers know they can enter any of their students and that the auditions will be a positive learning experience for all, no matter what ratings are achieved. Remember too, that even the best students need suggestions and inspiration for future development.
3. Within a single site the adjudicator will be likely to hear several levels of advancement or maturity. Some comparisons are inevitable, but your student's performance will be judged on its own merits in terms of evident preparation and musical communication. The judge will adjudicate on how well the student dealt with the music they had prepared rather than on a particular level of advancement.
4. WMTA does not suggest that a certain percentage of rating sheets be at a specific point level. The adjudicator understands that slips and memory lapses may occur due to nervousness, an unfamiliar piano, surroundings, etc. How well your students deal with a memory lapse, a piano that has a problem or a large room will be given at least as much weight as the problem itself.

## LEVELS OF PARTICIPATION

	District 2	District 2	District 2-NM	District 3	State
<b>Grades Eligible</b>	Grades 1-6	Grades 7-12	Grades 7-12	Grades 7-12	Grades 4-12
<b>Memorization</b>					
Piano	2 pieces	2 pieces	None	2 pieces/1 not	3 pieces
Organ	1 piece	1 piece	None	1 piece	1 piece
Instruments	Optional	Optional	None	Optional	1 piece
Vocal	2 pieces	2 pieces	None	2 pieces/1 not	3 pieces
<b>Repertoire</b>					
Contrasting Pieces	Yes	Yes	Yes	Yes	Yes
Style Periods	None	Yes	Yes	Yes	Yes

### **ADULT LEVEL**

Adults may enter any of the above tracks, however, memory is required only on the State Track. They receive critique and points just as the graded students do.

### **REPERTOIRE REQUIREMENTS**

Repertoire	Piano	Organ	Instruments	Vocal	Duet
Written for Instrument	Yes	Yes	Yes	Yes	Yes
Arrangements	No	Yes	Yes	Yes	Yes
Transcriptions	No	Yes	Yes	No	Yes
Simplifications	No	No	No	No	Yes
Folk/Spiritual	Yes		Yes	Yes	Yes
Popular	No	No	No	No	No
Broadway	No	No	No	Yes	No

### **THE FOLLOWING ITEMS APPLY TO STATE AUDITIONS ONLY**

1. Judging should not be more stringent for STATE auditions than for DISTRICT 2 and DISTRICT 3 auditions. In each, students earn points on each piece performed. All students' performance score and theory test score combine to earn a special award plaque and gold bars.

2. Students participating in STATE auditions at the DISTRICT LEVEL are not competing with each other. If they earn a total of 14 or 15 points in their performance plus a satisfactory theory test score, the student has then earned the right to advance and compete in the Badger Competition later in the spring (May). There is no limit as to the number of students who advance to the Badger Competition.

Revised Fall 2009

## **WMTA GENERAL GUIDELINES FOR THE ADJUDICATORS**

WMTA strives to maintain a high standard in their auditions. The grade the student receives reflects the ENTIRE performance. This includes: memorization where required, musicality, stylistic knowledge, technical facility, attention to detail, and presentation/stage presence, including attire and projected attitude. Below you will find more detailed instructions as to how we ask judges to encourage our students to continue to strive for those high standards.

In general, we ask that judges use sensible and motivating comments as well as constructive criticism to help the student learn from an audition experience. We want them to grow from the preparation for auditions as well as from a specific performance itself. The audition performance carries weight when students perform for other ears, for someone who will reinforce their (and their teacher's) efforts and offer another viable viewpoint to consider.

### **Summary of Performance Expectations**

A "5" is a student whose performance is well-integrated, convincing, and secure in all technical, musical, and expressive elements demanded by an authentic performance of the composition. A "4" is a student whose performance may contain a few inaccuracies and insecurities, "slips" from which a good recovery is made, exhibits some projection of mood, style, and expression but is lacking in security, conviction, accuracy, and/or consistency throughout the piece. A "3" is a student whose performance does not have a cohesive flow, still contains a significant number of inaccuracies and insecurities, and is devoid of any elements of expression and style. A "2" is a student whose performance is deficient in almost all of the musical and expressive elements required by the composition. A "1" is for a student whose performance is deficient in pitch, rhythm, dynamics, and phrasing. This score is rarely given.

## **Details of Performance Expectations**

Each piece the student performs is given a number rating. The rating is on a scale of 1 to 5 with 5 being the highest number of points per piece, except for D2-NM that has a scale of 1 to 4 with 4 being the highest number of points per piece. See the Rating Guidelines below for specific expectations when deciding on a grade for a piece.

### **A RATING OF A 5 DEMONSTRATES ALL OR MOST OF THE FOLLOWING:**

- **In-depth knowledge of the piece reflected in security of memory**
- **Technical control leading to musical expressiveness**
- **Accuracy in rhythm and markings in the score, including dynamics, articulation, balance, appropriate tempos**
- **Projection of mood and style**

### **A RATING OF A 4 DEMONSTRATES ALL OR MOST OF THE FOLLOWING:**

- **Security of memory**
- **Technical control**
- **Accuracy in rhythm and markings in the score, including dynamics, articulation, balance, appropriate tempos**
- **The performance is generally accurate but lacks musical conviction**

### **A RATING OF A 3 DEMONSTRATES ALL OR MOST OF THE FOLLOWING:**

- **Insecurity in memory**
- **Lack of technical control at times in the piece**
- **Insecurity of rhythm effecting fluency and tempo**
- **Inattentiveness to markings in the score, thus affecting the style and musical conviction of the piece**

### **A RATING OF A 2 DEMONSTRATES ALL OR MOST OF THE FOLLOWING:**

- **Major breakdowns in memory**
- **Lack of technical control many times in the piece**
- **Lack of steady beat and/or highly inaccurate counting**
- **Inattentiveness to many markings in the score, thus affecting the style and musicality of the piece**

### **A RATING OF A 1 DEMONSTRATES ALL OR MOST OF THE FOLLOWING:**

- **Memory breakdowns whereby the student is unable to recover without using the music**
- **Lack of technical control throughout**
- **Lack of steady beat and/or highly inaccurate counting**
- **Inattentiveness to almost all markings in the score, thus affecting the style and musicality of the piece.**

### **ADDITIONAL INFORMATION**

1. Students entering District 2-NM receive ratings of 4 to 1. No rating of 5 is allowed. No memory is required.
2. When giving a numerical rating, you are allowed to use a + or - if you feel the student's performance is somewhat in the "crack". These + or -'s do not factor in the overall numerical grade of the performance.
3. The critique of the performance is to be mainly written comments so that the student and teacher can benefit from your words. No matter what "rating" the student receives, the written comments are what the student can learn from the most. The following are some general criteria to use when writing a clear and concise rating sheet:
  - Using language that is meaningful to the student as well as the teacher, is important. Work to avoid using generic terms such as good, fine and nice. Remember: the student is walking in the door thinking their piece is already "good". More specific words will pinpoint exactly what you are thinking and assist the student in further exploration of the music. Compare "you have a nice sound" to "the depth of your tone in the opening of the Brahms was warm and inviting."
  - Be sure to write both general and specific comments. Use measure numbers when going into detail on a specific issue. A general comment such as "good dynamics" is a place to start. Students and teachers will find it even more helpful, however, if you follow the general comment with something more specific such as "your dynamic contrasts shaped the line very well, especially in measures 25-29."
  - Support your ratings with your comments. Work especially hard when giving a 4+ as to why the piece was a 4+ and not a 5-!! As you write your comments, try to answer any questions you think the student or teacher would have asked you regarding the rating that you gave the student.
4. Please confine your written comments to the student's adjudication sheet rather than their music.
5. Try to balance positive and negative comments. ALWAYS START WITH A POSITIVE COMMENT! All students need some praise and some suggestions for further growth. At the same time, be sure you identify and clarify why the rating you chose was not a high one. If the performance was excellent and the rating high, work to challenge the student to explore new layers of the music.
6. Please remember that you are hearing young people and not mature adults. They are learning and growing as musicians and WILL make errors in their performances.
7. Base the rating on musicality that was used when playing the music, rather than just notes themselves. If you were to erase all the notes on the page and have the student perform the piece, were the details that were left on the page performed to their fullest? This is the question to ask yourself in choosing a rating.

8. Take into consideration the quality of the instrument and the acoustics of the room when giving a rating. Be sure to try the piano YOURSELF before the audition begins.

9. If photocopies are brought to the site for a piece, no points are given for that piece, only comments!

10. Photocopies are allowed for accompanists, as long as the original book is also there.

11. If the judge's copy is not brought to site, no points are given for that piece(s), only comments!

12. If a student needs to use music for a piece in which memory is a requirement, he shall receive comments only. There will be no points given for that piece. This applies to the following tracks at district auditions: District 2, District 3, and State track.

Revised Fall 2009 (General Guidelines)

## WMTA Composer List Alphabetical/Last Name

**The WMTA Composer lists are to be used as an educational guideline only.  
Only Twentieth Century Percussion composers are listed.**

<b>Style Periods:</b>			
Renaissance	1450-1600	Impressionist	1890-1910
Baroque	1600-1750	Twentieth Century	1900-1999
Classical	1750-1825	Current	2000-Today
Romantic	1825-1900		

Last Name	First Name	Style Period	Dates	Instrument
Abe	Keiko	Twentieth Century		Percussion-Mallet
Abel	Alan	Twentieth Century		Percussion-Snare
Abel	Karl	Classical		
Accolay	J.	Romantic		
Agricola	Johann	Baroque		
Aguado	Dionysio	Classical		
Akins	Thomas	Twentieth Century		Percussion-Timpani
Albeniz	Isaac	Romantic	1860-1909	Piano
Alberti	Domenico	Baroque	1710-1740	Piano
Albinoni	Tomaso	Baroque	1671-1751	Strings/Voice
Albrechtsberger	Johann	Classical	1736-1809	Piano
Alcock	John	Baroque/Classical	1715-1806	Organ
Aldana	Jose	Classical		
Allard	D	Romantic		
Anderson	Joachim	Romantic		
Andre	Johann Anton	Classical	1775-1842	Piano
Aquado		Romantic		
Arban	Jean-Baptiste	Romantic		
Arcadelt	Jacob	Renaissance	1500-1568	Voice
Arensky	Anton	Romantic	1861-1906	Piano
Arne	Michael	Classical		
Arne	Thomas	Baroque	1710-1778	Voice
Arnold	Samuel	Classical		
Attwood	Thomas	Classical	1763-1838	Piano/Organ
Aubert	Jacques	Baroque		
Aubert	Louis	Romantic	1877-1969	Piano
Babell	William	Baroque		
Bach	Anna Magdalena	Baroque		
Bach	CPE	Classical	1714-1788	All
Bach	JC	Classical	1735-1782	All
Bach	JS	Baroque	1685-1750	All
Bach	WF	Classical	1710-1784	Piano/Organ
Bach-Busoni		Romantic		

Last Name	First Name	Style Period	Dates	Instrument
Bach-Rachmaninoff		Romantic		
Backer-Grondahl	Agathe	Romantic	1847-1907	Piano
Balakirev	Mili	Romantic	1837-1910	Piano
Balay		Romantic		
Barrere	Georges	Impressionist		
Barrett	George	Twentieth Century		Percussion-Snare
Barrett	John	Baroque		
Baumfelder	Friedrich	Romantic		
Bayley	Thomas	Romantic		
Beach	Amy	Romantic	1867-1944	Piano
Beck	John	Twentieth Century		Percussion-Snare
Beck	John	Twentieth Century		Percussion-Timpani
Becker	Jean	Romantic		
Beethoven	Ludwig	Classical	1770-1827	All
Begue	Nicolas A	Baroque	1630-1702	
Behr	Franz	Romantic	1837-1898	Piano/Voice
Benda	Franz	Classical		
Benda	Georg	Classical	1722-1795	Piano
Benda	Jiri	Classical		
Benedict	Julius	Romantic	1804-1855	All
Bennett	John	Classical		
Berens	J Herman	Romantic	1826-1880	Piano
Berg	George	Classical		
Bergamo	John	Twentieth Century		Percussion-Timpani
Bergiguier	Benoit	Classical		
Bergson	Michael	Romantic		
Beriot	Charles de	Romantic		
Berlioz	Hector	Romantic	1803-1869	Strings/Voice
Bertini	Henri	Romantic	1798-1876	Piano
Beyer	Ferdinand	Romantic		Piano
Biehl	Albert	Romantic	1835-1899	Piano
Bischoff	Jacob	Romantic		
Bischoff	Kaspar Jacob	Romantic		
Bishop	Henry	Romantic		
Bizet	Georges	Romantic	1838-1875	Piano/Voice
Blavet	Michel	Baroque		
Blow	John	Baroque	1648-1708	Piano
Boccalari		Romantic		
Boccherini	Luigi	Classical	1743-1805	Strings
Bochsa	Robert NC	Baroque/Classical	1789-1856	
Boehm	Theobald	Romantic		
Boellmann	Leon	Romantic	1862-1897	Organ
Bohm	Carl	Romantic		
Bohm	Georg	Baroque	1661-1733	Piano

Last Name	First Name	Style Period	Dates	Instrument
Bohm	Joseph	Romantic		
Boisdeffre	Rene	Romantic		
Boismortier	Joseph	Baroque	1682-1765	Piano
Bolck	Oscar	Romantic		
Boni	Pietro	Baroque		
Boni	Pietro	Romantic		
Bononcini	Giovanni	Baroque		
Bonporti	FA	Baroque		
Boo	Michael	Twentieth Century		Percussion-Mallet
Borne	Francois	Romantic		
Borowski	Felix	Romantic		
Bortniansky	DS	Romantic	1804-1855	All
Braga	Gaetano	Romantic		
Brahms	Johannes	Romantic	1833-1897	All
Breval	Jean-Baptiste	Classical		
Briccialdi	Guilio	Romantic		
Brown	Thomas	Twentieth Century		Percussion-Snare
Brown	Thomas	Twentieth Century		Percussion-Mallet
Brown	Thomas	Twentieth Century		Percussion-Timpani
Bruch	Max	Romantic	1838-1920	Piano
Bruneau	Alfred	Impressionist		
Buggert	Robert	Twentieth Century		Percussion-Snare
Bull	John	Renaissance	1562-1628	Piano
Bunting	Edward	Classical		
Buononcini	Giovanni	Baroque		
Burghdorf	Gus	Twentieth Century		Percussion-Mallet
Burgmuller	JFF	Romantic	1806-1874	Piano
Burritt	Michael	Twentieth Century		Percussion-Mallet
Busoni	Ferruccio	Romantic	1866-1924	Piano
Busser	Henri	Romantic		
Buttstedt	Johann	Baroque		
Buxtehude	Dietrich	Baroque	1637-1707	Organ/Strings
Byrd	William	Renaissance	1543-1623	Piano/Voice
Cabezon	Antonio de	Renaissance	1520-1566	Piano
Caccini	Francesca	Baroque		
Caccini	Giulio	Baroque		
Cadman	Charles Wakefield	Romantic/Twentieth Century		
Caldara	Antonio	Baroque		
Camidge	Matthew	Classical		
Campion	Thomas	Baroque	1562-1620	Voice
Campra	Andre	Baroque		
Caplet	Andre	Romantic		
Capuzzi	Guiseppe Antonio	Classical		
Carey	Henry	Baroque		

Last Name	First Name	Style Period	Dates	Instrument
Carissimi	Giacomo	Baroque		
Carr	Benjamin	Classical	1768-1831	Piano/Organ/Voice
Carroll	Rayner	Twentieth Century		Percussion-Timpani
Carter	Elliott	Twentieth Century		Percussion-Timpani
Carvalho	Joao	Classical		
Catalani	Alfredo	Romantic	1854-1893	Voice
Chabrier	AE	Romantic	1841-1894	Piano/Voice
Chambonnières	Jacques de	Baroque	1601-1672	Piano
Chaminade	Cecile	Romantic	1857-1944	Piano/Voice
Chausson	Ernest	Romantic	1855-1899	Piano
Chausson	Henri	Impressionist	1855-1899	Piano
Chavez	Carlos	Twentieth Century		Percussion-Timpani
Chedeville	Espirit	Baroque		
Chenoweth	Vida	Twentieth Century		Percussion-Mallet
Chopin	Frederic	Romantic	1810-1849	Piano
Christian	Bobby	Twentieth Century		Percussion-Mallet
Christian	Bobby	Twentieth Century		Percussion-Timpani
Chwatal	Franz	Romantic		
Cimarosa	Domenico	Classical	1749-1801	Piano/Voice
Cirone	Anthony	Twentieth Century		Percussion-Snare
Cirone	Anthony	Twentieth Century		Percussion-Mallet
Cirri	Giovanni	Classical		
Clarke	Jeremiah	Baroque	1673-1707	Piano
Clementi	Muzio	Classical	1752-1832	Piano
Clerambault	Louis	Baroque	1679-1749	Piano
Colgrass	Michael	Twentieth Century		Percussion-Snare
Collins	Jay	Twentieth Century		Percussion-Snare
Concone	Guisippe	Romantic	1810-1861	Piano
Conti	Francesco	Classical		
Cords	Gustov	Romantic		
Corelli	Archangelo	Baroque	1653-1713	Strings
Cornelius	Peter	Romantic		
Corrette	Michel	Baroque	1709-1795	Piano
Couperin	Francois	Baroque	1668-1733	Piano
Cowles	Eugene	Romantic		
Croft	William	Baroque	1678-1727	Piano
Cui	Cesar	Romantic	1835-1918	Strings/Voice
Czerny	Carl	Classical/Romantic	1791-1857	Piano
Damare	Eugene	Romantic		
d'Ambrosio	Alfredo	Romantic		
Dancia	Jean	Romantic		
Dancla	Charles	Romantic		
Dandrieu	Jean Francois	Baroque	1682-1738	Piano
D'Anglebert	Jean Henri	Baroque		
Danzi	Franz	Classical		
Daquin	Louis-Claude	Baroque	1694-1772	Piano

Last Name	First Name	Style Period	Dates	Instrument
David	Ferdinand	Romantic		
deBeriot	Ch	Romantic		
Debussy	Claude	Impressionist	1862-1918	All
Dela	Maurice	Classical		
Delibes	Leo	Romantic	1836-1891	
DeLublin	Jean	Baroque		
Demersseman	Jules	Romantic		
Dennee	Charles	Romantic/Twentieth Century		
DePonte	Niel	Twentieth Century		Percussion-Mallet
DePue	Wallace	Twentieth Century		Percussion-Mallet
Devienne	Francois	Classical		
Diabelli	Anton	Classical	1781-1858	Piano
Dibdin	Charles	Classical		
Diemer	Emma Lou	Twentieth Century		Percussion-Mallet
Dieupart	Charles	Baroque	1670-1740	Piano
d'Indy	Vincent	Romantic	1851-1931	Piano
Dittersdorf	Carl	Classical	1739-1799	Strings/Voice
Dohnanyi	Ernst	Romantic	1877-1960	Piano/Strings/Voice
Donizetti	Gaetano	Romantic	1797-1848	Piano/Voice
Donjon	Joannes	Romantic		
Dont	J	Romantic		
Doppler	Franz	Romantic		
Dorn	Alexander	Romantic	1833-1901	
Dorne	Louis-Antoine	Baroque		
Dowland	John	Baroque	1563-1626	Voice
Draft	William	Twentieth Century		Percussion-Snare
Dragonetti	Domenico	Classical		
Drdla	Franz	Romantic		
Drigo	Riccardo	Romantic		
Drouet	Louis	Romantic		
Dubois	Jean-Jacques	Romantic		
Dubois	Thomas	Romantic/Twentieth Century	1837-1924	All
Dumage	Pierre	Baroque		
Duncombe	William	Classical		
Duparc	Henri	Romantic	1848-1933	Piano
Dupin	Francois	Twentieth Century		Percussion-Timpani
Durand	Marie-August	Romantic	1830-1909	Piano
Durante	Francesco	Baroque	1684-1755	Piano
Dussek	Jan	Classical	1760-1812	Piano
Dussek	Johann L	Classical	1760-1812	Piano
Duvernoy	Alph	Romantic		
Duvernoy	Jean-Baptiste	Romantic	1802-1880	Piano
Duvernoy	Victor	Romantic		
Dvorak	Antonin	Romantic	1841-1904	All

Last Name	First Name	Style Period	Dates	Instrument
Eberhardt	Goby	Romantic		
Ebers	Charles	Classical		
Eccles	Henri	Baroque		
Eccles	John	Baroque		
Elgar	Edward	Romantic	1857-1934	All
Elmenreich	Albert	Romantic	1816-1905	Piano
Enckhausen	Heinrich	Romantic		
Enesco	Georges	Romantic/Twentieth Century	1881-1955	Organ/Strings
Ervin	Karen	Twentieth Century		Percussion-Mallet
Exaudet	Joseph	Classical	1710-1763	All
Eyler	David	Twentieth Century		Percussion-Snare
Eyles	Randall	Twentieth Century		Percussion-Mallet
Falla	Manuel de	Romantic/Impressionist	1876-1946	All
Fantini	Girolamo	Baroque		
Fasch	Johann	Baroque		
Faure	Gabriel	Romantic/Impressionist	1845-1924	Piano
Fedstein	Sandy	Twentieth Century		Percussion-Mallet
Feldstein	Sandy	Twentieth Century		Percussion-Snare
Fibich	Zdenko	Romantic	1850-1900	Piano
Field	John	Romantic	1782-1837	Piano
Finger	GF	Classical		
Fink	Siegfried	Twentieth Century		Percussion-Snare
Fink	Siegfried	Twentieth Century		Percussion-Timpani
Fiocco	Joseph	Baroque	1703-1741	Piano
Fiorillo	Federigo	Classical		
Fischer	Johann	Baroque	1665-1746	Piano
Fischer	Ludwig	Classical	1745-1825	Voice
Fissinger	Alfred	Twentieth Century		Percussion-Mallet
Florio	Caryl	Romantic		
Foote	Arthur	Impressionist		
Foster	Stephen	Romantic	1826-1864	Piano/Voice
Francisque	Anthoine	Classical		
Francoeur	Francois	Classical		
Frank	Cesar	Romantic	1822-1890	Organ/Piano/Voice
Franz	O	Romantic		
Franz	Robert	Romantic		
Frederick the Great		Baroque		
Freeman	Roderick	Romantic		
Frescobaldi	Girolamo	Baroque	1583-1643	Organ/Piano/Voice
Friml	Rudolf	Romantic		
Froberger	Johann	Baroque	1616-1667	Piano
Frock	George	Twentieth Century		Percussion-Snare
Frock	George	Twentieth Century		Percussion-Mallet
Frock	George	Twentieth Century		Percussion-Timpani

Last Name	First Name	Style Period	Dates	Instrument
Fuchs	Robert	Romantic	1847-1927	Piano
Fursteanu	Kaspar	Classical	1772-1819	Guitar/Woodwind
Furstenau	Anton	Romantic		
Gade	Niels	Romantic	1817-1890	All
Galuppi	Baldassare	Baroque/Classical	1706-1785	Piano
Ganne	Louis	Romantic		
Gariboldi	Guiseppe	Romantic		
Gaubert	Philippe	Romantic/Twentieth Century		
Gaynor	Jessie L	Romantic/Twentieth Century		
Geminiani	Francesco	Baroque	1680-1762	Strings
Genin	Pierre/Paul	Romantic		
Geoffroy	Jean Nicholas	Baroque		
Ghys	Henry	Romantic		
Gibbons	O	Baroque	1583-1625	Piano/Strings/Voice
Giordani	Giuseppe	Classical		
Giordani	Tommaso	Classical	1733-1806	Voice
Glazunov	Alexandre	Romantic	1865-1936	Strings/Woodwind
Glennie	Evelyn	Twentieth Century		Percussion-Mallet
Gliere	Reinhold	Romantic	1875-1956	All
Glinka	Mickhail	Romantic	1804-1857	Piano/Voice
Gluck	Christoph	Classical	1714-1787	Strings/Voice
Gnessina	Elena	Romantic/Twentieth Century		
Gobbaerts	Jean-Louis	Romantic		
Godard	Benjamin	Romantic	1849-1893	Piano
Godard	L P	Romantic		
Goedicke	Alexander	Romantic/Twentieth Century		
Goens	Daniel van	Romantic		
Goldenberg	Morris	Twentieth Century		Percussion-Snare
Goltermann	Georg	Romantic		
Gomez	Alice	Twentieth Century		Percussion-Mallet
Goodman	Saul	Twentieth Century		Percussion-Timpani
Gossec	Francois	Classical	1734-1829	Voice
Gossec	Karl	Romantic		
Gottschalk	Louis	Romantic	1829-1869	Piano
Gounod	Charles	Romantic	1818-1893	Voice/Woodwind
Graeffe	F	Romantic		
Granados	Enrique	Romantic	1867-1916	Piano/Voice
Graun	Carl	Baroque	1701-1759	Piano
Graun	Johann	Baroque		
Graupner	Christoph	Baroque	1683-1760	Piano
Greaves	T	Baroque		
Green	George Hamilton	Twentieth Century		Percussion-Mallet

Last Name	First Name	Style Period	Dates	Instrument
Green	Joe	Twentieth Century		Percussion-Mallet
Greene	Maurice	Baroque	1695-1755	Piano
Gretry	Andre	Classical	1741-1813	Voice
Grieg	Edward	Romantic	1843-1907	Piano/Voice
Griffes	Charles	Impressionist	1884-1920	Piano/Woodwind
Gron Dahl	Agathe	Romantic	1847-1907	Piano
Gruber	Franz	Romantic	1787-1863	
Guiliani	Mauro	Classical	1782-1829	Guitar
Guilmant	Alexandre	Romantic	1837-1911	Organ/Piano
Gurlitt	Cornelius	Romantic	1820-1901	Piano
Gurney	Ivor	Romantic	1890-1937	Piano/Strings
Gustave	Sandr'e	Romantic		
Hahn	Reynaldo	Romantic	1875-1947	Piano/Voice
Halter	William	Classical		
Halvorsen	Johan	Romantic		
Handel	GF	Baroque	1685-1759	All
Handoshkin	Ivan	Classical	1747-1804	Strings
Hanon	Charles-Louis	Classical/Romantic	1819-1900	Piano
Harding	Frank	Romantic		
Hardy	Harriet	Romantic		
Haslinger	Tobias	Classical		
Hasse	Johann	Baroque	1699-1783	Piano
Hassler	Hans Leo	Baroque		
Hassler	Johann	Classical	1747-1822	Piano
Hatch	Earl	Twentieth Century		Percussion-Mallet
Hauser	Miska (Michel)	Romantic		
Hawley	Charles	Romantic		
Haydn	Franz Joseph	Classical	1732-1809	All
Haydn	M	Classical	1737-1806	Strings/Voice
Hayes	P	Classical		
Heller	Stephen	Romantic	1813-1888	Piano
Heney	John	Twentieth Century		Percussion-Snare
Hensel	Fanny Mendelssohn	Romantic	1805-1847	Piano
Henselt	Adolph	Romantic	1814-1889	Piano
Herbert	Victor	Romantic		
Heron	Henry	Baroque		
Hiller	Johann	Classical	1728-1804	
Hoey	Fred	Twentieth Century		Percussion-Snare
Hoffmeister	Franz	Classical		
Holly	Rich	Twentieth Century		Percussion-Timpani
Holstein	Franz von	Romantic		
Hook	James	Classical	1746-1827	Piano
Hopkinson	Francis	Classical	1737-1791	Voice
Horak	Eduard	Romantic		
Horr	Peter	Classical		

Last Name	First Name	Style Period	Dates	Instrument
Hotteterre	Louis	Baroque		
Houllif	Murray	Twentieth Century		Percussion-Snare
Houllif	Murray	Twentieth Century		Percussion-Mallet
Houllif	Murray	Twentieth Century		Percussion-Timpani
Hubay	Jeno	Romantic		
Huber	Adolph	Romantic		
Hue	Georges	Romantic/Twentieth Century		
Huete	Diego Fernandez de	Baroque		
Hullmandel	Nikolaus	Classical		
Hume	Tobias	Baroque		
Hummel	Johann	Classical	1778-1837	Piano
Humphries	John	Baroque		
Hunten	Franz	Romantic		
Hurley	Marty	Twentieth Century		Percussion-Snare
Ibert	Jacques	Impressionist/Twentieth Century	1890-1962	All
Ireland	John	Romantic/Impressionist	1879-1962	All
Isaack	B	Baroque		
Jean	Paul	Impressionist		
Jones	Daniel	Twentieth Century		Percussion-Timpani
Kail	Joseph	Romantic		
Kalinikov	Vassali	Romantic		
Kalliwoda	Johann	Romantic		
Karganov	Genari	Romantic	1858-1890	Piano
Karg-Elert	Sigfrid	Romantic	1877-1933	Piano
Kaufmann	Georg	Baroque		
Kayser	HE	Romantic		
Keler	Bela	Romantic		
Keller	Godfrey	Baroque		
Keown	Alan	Twentieth Century		Percussion-Snare
Khandoshkin	Ivan	Classical	1747-1804	Strings
Kindermann	Johann	Baroque	1616-1665	Piano
Kirchner	Theodor	Romantic	1823-1903	Piano
Kirchoff	Gottfried	Baroque	1685-1746	Organ/Voice
Kirnberger	Johann Philip	Baroque	1721-1783	Piano
Klughardt	August	Romantic		
Koechlin	Charles	Impressionist	1867-1950	All
Koehler	Ernesto	Romantic		
Koelling	Karl	Romantic	1831-1914	Piano
Kohler	Ernst	Romantic		
Kohler	Hans	Baroque/Classical		Woodwind
Kohler	Louis	Romantic	1820-1886	Piano
Korngold	Erich	Romantic	1897-1957	Voice
Kraft	William	Twentieth Century		Percussion-Timpani

Last Name	First Name	Style Period	Dates	Instrument
Kramer	Franz	Classical		
Krause	Anton	Romantic		
Krebs	Johann	Baroque		
Kreisler	Fritz	Romantic/Twentieth Century		
Krentzlin	Richard	Romantic/Twentieth Century		
Kreutzer	Rudolf	Classical		
Krieger	Johann	Baroque		
Krommer	Franz	Classical		
Kuchler	Ferdinand	Romantic		
Kuerfulf	Halfdan	Romantic		
Kuhl	Gottfried	Romantic		
Kuhlau	Friedrich	Classical	1786-1832	Piano
Kuhnau	Johann	Baroque	1660-1722	Organ/Piano
Kullak	Theodor	Romantic	1818-1882	Piano
Kummer	Kasper	Romantic		
Kunits	Luigi von	Romantic		
Kunz	Konrad	Romantic	1812-1875	Piano
LaLande	Michel-Richard de	Baroque	1657-1726	All
Lalo	Eduardo	Romantic	1823-1892	Piano/Strings/Voice
Lambert	Alexander	Romantic/Twentieth Century		
Langer	Ferdinand	Romantic		
Larson	Keith	Twentieth Century		Percussion-Mallet
Lasson	P	Romantic		
Latour	Jean Theodore	Classical	1766-1837	Piano
Lauska	Franz	Classical		
Lavallee	Calixa	Romantic		
Lawes	Henry	Renaissance		
Leach	Joel	Twentieth Century		Percussion-Snare
Lebedev	Aleksei	Romantic		
Leclair	Jean	Baroque	1697-1764	Strings
LeCoupey	Felix	Romantic	1811-1887	Piano
Legrenzi	Giovanni	Baroque		
Lehar	Franz	Romantic		
Lehman	Liza	Romantic		
Lemoine	AH	Romantic	1786-1854	Piano
Leo	Leonardo	Baroque	1694-1744	Organ
Leoni	Franco	Romantic		
Lepak	Alexander	Twentieth Century		Percussion-Snare
Lepak	Alexander	Twentieth Century		Percussion-Timpani
Levitski	Mischa	Romantic	1898-1941	Piano
Liadov	Anatol	Romantic	1855-1914	Piano
Lichner	Heinrich	Romantic	1829-1898	Piano

Last Name	First Name	Style Period	Dates	Instrument
Linley	Thomas	Classical		
Liszt	Franz	Romantic	1811-1886	Piano
Locatelli	Pietro	Baroque		
Loeillet	Jean-Baptiste	Baroque	1680-1730	Piano
Loeschhom	Albert	Romantic	1819-1905	Piano
Loeschhorn	Albert	Romantic	1819-1905	Piano
Loewe	Carl	Romantic		
Lorenz	Alfred	Romantic		
Lotti	Antonio	Baroque		
Lotzenhiser	GW	Twentieth Century		Percussion-Snare
Lully	Jean-Baptiste	Baroque	1632-1687	Piano
Lynes	Frank	Romantic	1858-1913	Piano
MacDowell	Edward	Romantic	1860-1908	Piano/Strings
Mahler	Gustav	Romantic	1860-1911	Strings/Voice
Malartin	Errki G	Romantic/Impressionist		
Malotte	Albert	Romantic		
Marais	Marin	Baroque		
Marcello	Benedetto	Baroque	1686-1739	Piano
Marchand	Louis	Baroque	1669-1732	Piano
Marchetti	Filippo	Romantic		
Marie	Gabriel	Romantic		
Markovich	Mitch	Twentieth Century		Percussion-Snare
Marpurg	FW	Classical		
Martini	Giovanni	Baroque	1706-1784	Piano
Martini	Johann	Classical		
Maslanka	David	Twentieth Century		Percussion-Mallet
Mason	Daniel	Romantic	1873-1953	Piano
Massenet	Jules	Romantic	1842-1912	Piano/Strings/Voice
Mattei	Tito	Romantic		
Mauquet		Romantic		
Maxey	Linda	Twentieth Century		Percussion-Mallet
Maykapar	Samuil/Samuel	Romantic		
Mayuzumi	Toshiro	Twentieth Century		Percussion-Mallet
Mazas	JF	Romantic		
McKenzie	Jack	Twentieth Century		Percussion-Timpani
Mehul	Etienne-Nicolas	Classical	1763-1817	Piano
Mellish	R	Classical		
Mendelssohn	Fanny Hensel	Romantic	1805-1847	Piano
Mendelssohn	Felix	Romantic	1809-1847	All
Mercandante	Saverio	Romantic		
Merkel	Gustav	Romantic		
Mertz	Joseph	Romantic		
Meyerbeer	G	Romantic	1791-1864	Voice
Mlynarski	Emil	Romantic		
Molenhof	Bill	Twentieth Century		Percussion-Mallet
Molique	Wilhelm	Romantic		

Last Name	First Name	Style Period	Dates	Instrument
Mollenhauer	Edward	Romantic		
Molter	Johann	Classical		
Mondonville	Jean	Classical		
Monroe	George	Baroque		
Monteverdi	Claudio	Renaissance	1567-1643	Voice
Monti	V	Romantic		
Morlacci	P	Romantic		
Morley	Thomas	Renaissance	1557-1602	Voice
Morovsky	Alexander	Romantic		
Moscheles	Ignaz	Romantic	1794-1870	Piano
Moszkowsky	Moritz	Romantic	1854-1925	Piano
Mouquet	Jules	Romantic		
Mouret	JJ	Baroque		
Moussorgsky	Modest	Romantic	1839-1881	Piano
Mozart	Wolfgang Amadeus	Classical	1756-1791	All
Mozart	Leopold	Classical	1719-1787	Piano
Mozart/Kreisler		Classical/Romantic		
Muczynski	R	Twentieth Century		Percussion-Timpani
Mueller	August	Classical		
Muffat	Gottlieb	Baroque	1690-1770	Piano
Mulet	Henri	Romantic		
Muller	Iwan	Classical		
Musorgsky	M	Romantic	1839-1881	Piano
Musser	Claire Omar	Twentieth Century		Percussion-Mallet
Myslivecek	Josef	Classical	1737-1782	Piano
Nardini	Pietro	Classical		
Naudot	Jean	Baroque		
Neefe	Christian	Classical		
Neruda	Pietro	Classical		
Neufville	Johann Jakobe de	Baroque	1684-1712	
Nichelmann	Christoph	Baroque/Classical		
Nicholl	Horace	Romantic		
Nicholson	Ch	Romantic		
Nielsen	Carl	Romantic/Twentieth Century	1865-1931	All
Nivers	GG	Baroque		
O'Carolan	Turlough	Baroque	1670-1738	Strings/Voice
Occalay		Romantic		
Oesten	Theodore	Romantic	1813-1870	Piano
Offenbach	Jacques	Romantic	1819-1880	Voice
Pachelbel	Johann	Baroque	1653-1706	Organ/Voice
Pachulski	Henryk	Romantic		
Paderewski	Ignace	Romantic	1860-1941	Piano
Paganini	Niccolo	Romantic	1782-1840	Strings

Last Name	First Name	Style Period	Dates	Instrument
Paisiello	Giovanni	Classical	1740-1816	Piano/Voice
Paladilhe	Emile	Romantic		
Palmgren	Selim	Impressionist/Twentieth Century	1878-1951	Piano
Paradisi	PD	Baroque	1707-1791	Piano
Parisotti	Alessandro	Romantic		
Paxton	Stephen	Classical		
Pepusch	JC	Baroque		
Pergolesi	Giovanni	Baroque	1710-1736	Voice
Perillhou	A	Romantic		
Pescetti	Giovanni	Baroque	1704-1766	Piano
Pessard	Emile	Romantic		
Peters	Gordon	Twentieth Century		Percussion-Timpani
Peters	Mitchell	Twentieth Century		Percussion-Mallet
Peters	Mitchell	Twentieth Century		Percussion-Timpani
Petzold	Christian	Baroque		
Pez	Johann	Baroque		
Pezel	Johann	Baroque	1639-1694	Brass
Pieczonka	Albert	Romantic		Piano
Pieme	HCG	Romantic	1863-1937	Piano/Strings/Voice
Pitfield	Daniel	Twentieth Century		Percussion-Mallet
Platti	Giovanni	Baroque	1690-1763	Piano
Pleyel	IJ	Classical		
Podbielski	Christian	Classical		
Poldini	Ede	Romantic	1869-1957	Piano
Ponce	Manuel	Impressionist/Twentieth Century	1882-1948	Piano/Strings
Popp	Wilhelm	Romantic		
Popper	David	Romantic		
Porpora	Niccolo	Baroque	1686-1768	Voice
Potstock	William	Romantic		
Praetorius	Michael	Baroque	1571-1621	Piano/Voice
Pratt	John S	Twentieth Century		Percussion-Snare
Prentice	Harold	Twentieth Century		Percussion-Snare
Price	Paul	Twentieth Century		Percussion-Snare
Price	Paul	Twentieth Century		Percussion-Timpani
Puccini	Giacomo	Romantic	1585-1924	Voice
Pugnani	Gaetano	Classical		
Pujol	Emilio	Romantic		
Purcell	Daniel	Baroque		
Purcell	Henry	Baroque	1659-1695	All
Quantz	Johann Joachim	Baroque		
Rachmaninoff	Sergei	Romantic/Twentieth Century	1873-1943	Piano/Voice
Rameau	JP	Baroque	1683-1764	Piano/Voice
Ramey	Phillip	Twentieth Century		Percussion-Timpani

Last Name	First Name	Style Period	Dates	Instrument
Rathgeber	Valentin	Baroque		
Ravel	Maurice	Impressionist	1875-1937	Piano
Rebel	Jean	Baroque		
Reber	Napoleon Henri	Romantic		
Rebikov	Vladmir	Romantic/Twentieth Cen	1866-1920	
Reger	Max	Romantic/Twentieth Century	1873-1916	All
Reicha	Anton	Classical	1770-1836	Piano
Reichardt	Johann	Classical		
Reichert	MA	Romantic		
Reid	John	Classical		
Reinagle	Alexander	Classical	1756-1809	Piano
Reinecke	Carl	Romantic	1824-1910	Piano
Reinhold	Hugo	Romantic	1854-1935	Piano
Ricci	Francesco	Classical		
Ridout	Alan	Twentieth Century		Percussion-Timpani
Riedt	Friedrich	Classical		
Riegel	Henri-Joseph	Romantic		
Ries	F	Romantic		
Rimsky-Korsakov	Nicolas	Romantic	1844-1908	Piano/Voice
Rode	Jacques Pierre	Classical		
Rodriguez	GH Matos	Romantic/Twentieth Century		All
Rodriguez	Padre Felipe	Classical		
Rohde	Edvard	Romantic		
Ropartz	Guy	Romantic	1864-1955	Strings
Rosa	Salvator	Baroque		
Rosauro	Ney	Twentieth Century		Percussion-Mallet
Rossi	Michael	Baroque	1600-1674	Piano
Rossini	Gioacchino	Romantic	1792-1868	Voice
Rousseau	Jean Jacques	Classical		
Roussel	Albert	Impressionist/Twentieth Century	1869-1937	All
Roy	J Michael	Twentieth Century		Percussion-Snare
Roy	J Michael	Twentieth Century		Percussion-Timpani
Rubenstein	Anton	Romantic	1829-1894	Piano/Strings/Voice
Rubenstein	Nicolas	Romantic		
Russell	Armand	Twentieth Century		Percussion-Mallet
Sachse	Leopold	Romantic		
Sack	Johann	Baroque		
Saint-Luc	Jacques	Baroque		
Saint-Luc	Laurent	Baroque		
Saint-Saens	Camille	Romantic	1835-1921	Piano/Strings/Voice
Sammartini	Giovanni	Baroque/Classical		
Sammartini	Giuseppe	Baroque	1695-1750	Strings/Woodwind

Last Name	First Name	Style Period	Dates	Instrument
Sandre	Gustave	Romantic		
Sarasate	Pablo Martin	Romantic		
Sartie	Guiseppe	Classical	1729-1802	Piano
Sartorious	Erasmus	Baroque		
Savari	JN	Romantic		
Scarlatti	Alesandro	Baroque	1660-1725	Strings/Voice
Scarlatti	Domenico	Baroque	1685-1757	Piano/Voice
Scarwenka	FX	Romantic	1850-1924	Piano
Schade	William	Romantic		
Scheidt	Samuel	Baroque	1587-1654	Piano/Voice
Schein	JH	Baroque		
Schemelli	G	Baroque		
Schinstine	William	Twentieth Century		Percussion-Snare
Schinstine	William	Twentieth Century		Percussion-Mallet
Schlozer	Pyotr	Romantic		
Schmitt	Jacob	Romantic	1803-1853	Piano
Schubart	Christian	Romantic		
Schubert	Francois	Romantic		
Schubert	Franz	Classical/Romantic	1797-1828	Piano/Strings/Voice
Schultze	Johann	Baroque		
Schumann	Clara	Romantic	1819-1896	Piano
Schumann	Robert	Romantic	1810-1856	Piano/Strings/Voice
Schwindel	Friedrich	Classical		
Schytte	Ludwig	Romantic	1848-1909	Piano
Scott	Cyril	Impressionist/Twentieth Century	1879-1970	Piano/Strings/Voice/Woodwind
Scott	Lady John	Romantic		
Scriabin	Alexander	Romantic/Twentieth Century	1872-1915	Piano
Secchi	Antonio	Classical		
Seitz	Friedrich	Romantic		
Seixas	Carlos	Baroque	1704-1742	Piano
Senaille	Jean	Baroque		
Severn	E	Romantic		
Shaw	Martin	Romantic		
Shield	William	Classical		
Sibelius	Jean	Romantic	1865-1957	All
Simonetti	Achille	Romantic		
Sinding	Christian	Romantic	1856-1941	All
Sitt	Hans	Romantic		
Smadbeck	Paul	Twentieth Century		Percussion-Mallet
Smetana	Bedrich	Romantic	1824-1884	Strings/Voice
Sochting	Emil	Romantic		
Soler	PA	Baroque	1729-1783	Piano
Somervell	Arthur	Romantic		
Sor	Fernandos	Classical	1778-1839	Strings/Voice

Last Name	First Name	Style Period	Dates	Instrument
Soussman	Heinrich	Romantic		
Speaks	Oley	Romantic		
Spear	Jared	Twentieth Century		Percussion-Mallet
Speer	Daniel	Baroque		
Spencer	Julie	Twentieth Century		Percussion-Mallet
Sperontes		Baroque		
Spindler	Fritz	Romantic	1817-1905	Piano
Spohr	Louis	Romantic	1784-1859	Strings/Voice
Squire	WH	Romantic		
Stamitz	Johann	Classical	1717-1757	Strings
Stamitz	Johann Wenzel	Baroque		
Stamitz	Karl	Classical	1745-1801	Strings
Stanford	Charles	Romantic	1852-1924	Piano/Voice
Stanley	John	Baroque/Classical		
Steibelt	Daniel	Classical	1765-1823	Piano
Stengert	Gerhard	Twentieth Century		Percussion-Mallet
Stolzel	GH	Baroque		
Stout	Gordon	Twentieth Century		Percussion-Mallet
Stradella	Alessandro	Baroque		
Strauss	Johann, Jr	Romantic	1825-1899	Strings
Streabbog	Louis	Romantic	1835-1886	Piano
Street	Duane	Twentieth Century		Percussion-Snare
Street	William Thamm	Twentieth Century		Percussion-Snare
Sullivan	Arthur	Romantic	1842-1900	Voice
Susato	T	Renaissance		
Svendsen	Johan	Romantic		
Swallow	Steve	Twentieth Century		Percussion-Mallet
Sweelinck	Jan	Baroque	1562-1621	Piano/Organ/Voice
Swift	Newton E	Romantic/Twentieth Century		
Szymanowska	Maria	Romantic	1789-1831	Piano
Szymanowski	Karol	Impressionist/Twentieth Century	1882-1937	Piano/Voice
Taffanel	Paul	Romantic		
Taki	R	Romantic		
Tanner	Peter	Twentieth Century		Percussion-Mallet
Tapper	Thomas	Romantic/Twentieth Century		
Tarrega	Francesco	Romantic	1852-1909	Guitar
Tartini	Giuseppe	Baroque	1692-1770	Strings/Voice
Taylor	Raynor	Classical	1747-1825	Piano
Tchaikovsky	Peter	Romantic	1840-1893	All
Telemann	GP	Baroque	1681-1767	Piano/Strings/Voice
Ten	Have	Romantic		
Terschak	Ad	Romantic		
Thomas	Ambrois	Romantic	1811-1896	Voice

Last Name	First Name	Style Period	Dates	Instrument
Thomas	Arthur	Romantic		
Thome	Francis	Romantic/Twentieth Century		
Thome	Reuff	Romantic		
Torelli	Giuseppe	Baroque	1658-1709	Strings
Tulou	Jean Louis	Romantic		
Turk	DG	Classical	1756-1813	Piano
Ukena	Todd	Twentieth Century		Percussion-Snare
Van der Hofe	Joachim	Baroque		
Van Goens	Daniel	Romantic		
Vanhal	Johann	Classical		
Varner	Michael	Twentieth Century		Percussion-Snare
Vento	Matthias	Baroque		
Veracini	Francisco	Baroque		
Verdi	Giuseppe	Romantic	1813-1901	Voice
Vidal	Paul	Impressionist		
Vieuxtemps	Henri	Romantic	1820-1881	Strings
Vinci	Leonardo	Baroque		
Viotti	Giovanni	Classical		
Viotti	Jean	Classical		
Vitali	Giovanni	Baroque		
Vitali	Tommaso	Baroque		
Vivaldi	Antonio	Baroque	1676-1741	Strings/Voice/Woodwind
Vogel	FWF	Romantic		
Vogel	WM	Romantic	1896-1984	Piano
Volkman	Robert	Romantic		
von Flotow	Friedrich	Romantic		All
von Paradis	Maria	Classical		
Von Preussen	Anna	Baroque		
Von Preussen	Friedrich	Baroque		
Wacha	Paul	Romantic/Twentieth Century	1851-1915	
Wagenseil	Georg	Classical	1715-1777	Piano
Wagner	Richard	Romantic	1813-1883	All
Walond	William	Classical		
Walther	JG	Baroque		
Waltheu	Richard	Romantic		
Wanamaker	Jay	Twentieth Century		Percussion-Snare
Wanhal	Johann	Classical		
Weber	CM von	Classical/Romantic	1786-1826	All
Weckerlin	Jean-Baptiste	Romantic		
Wesley	Samuel	Classical	1766-1837	Piano/Voice
Whaley	Garwood	Twentieth Century		Percussion-Snare
Widor	Charles	Romantic	1844-1937	Organ/Strings

Last Name	First Name	Style Period	Dates	Instrument
Wieniawski	Henri	Romantic	1835-1880	Strings
Wilcoxon	Charles	Twentieth Century		Percussion-Snare
Willbye	John	Renaissance	1574-1638	Voice
Williams	Frederick	Romantic/Twentieth Century		
Williams	Grace	Romantic		
Wilson	Henry	Romantic/Twentieth Century		
Wilton	Charles	Classical		
Winter-Hjelm	Otto	Romantic		
Wohlfahrt	Franz	Romantic		
Wohlfahrt	Heinrich	Romantic		
Wolf	Hugo	Romantic	1860-1903	Strings/Voice
Wolff	Bernard	Romantic	1821-1887	Piano
Wood	Charles	Romantic		
Woodall	A	Romantic		
Ysaye	Eugene	Romantic/Twentieth Century		
Zachau	Friedrich	Baroque		
Zambarano	Alfred	Romantic		
Zeckwar	Camille	Romantic		
Zelter	Carl	Classical	1758-1832	Piano
Zipoli	Domenico	Baroque	1688-1720	Piano/Organ
Zoilo	Annibale	Renaissance		
Zumsteeg	Johann	Classical		

## WMTA Composer List Style Period

**The WMTA Composer lists are to be used as an educational guideline only.  
Only Twentieth Century Percussion composers are listed.**

<b>Style Periods:</b>			
Renaissance	1450-1600	Impressionist	1890-1910
Baroque	1600-1750	Twentieth Century	1900-1999
Classical	1750-1825	Current	2000-Today
Romantic	1825-1900		

Last Name	First Name	Style Period	Dates	Instrument
Arcadelt	Jacob	Renaissance	1500-1568	Voice
Bull	John	Renaissance	1562-1628	Piano
Byrd	William	Renaissance	1543-1623	Piano/Voice
Cabezon	Antonio de	Renaissance	1520-1566	Piano
Lawes	Henry	Renaissance		
Monteverdi	Claudio	Renaissance	1567-1643	Voice
Morley	Thomas	Renaissance	1557-1602	Voice
Susato	T	Renaissance		
Willbye	John	Renaissance	1574-1638	Voice
Zoilo	Annibale	Renaissance		
Agricola	Johann	Baroque		
Alberti	Domenico	Baroque	1710-1740	Piano
Albinoni	Tomaso	Baroque	1671-1751	Strings/Voice
Arne	Thomas	Baroque	1710-1778	Voice
Aubert	Jacques	Baroque		
Babell	William	Baroque		
Bach	Anna Magdalena	Baroque		
Bach	JS	Baroque	1685-1750	All
Barrett	John	Baroque		
Begue	Nicolas A	Baroque	1630-1702	
Blavet	Michel	Baroque		
Blow	John	Baroque	1648-1708	Piano
Bohm	Georg	Baroque	1661-1733	Piano
Boismortier	Joseph	Baroque	1682-1765	Piano
Boni	Pietro	Baroque		
Bononcini	Giovanni	Baroque		
Bonporti	FA	Baroque		
Buononcini	Giovanni	Baroque		
Buttstedt	Johann	Baroque		
Buxtehude	Dietrich	Baroque	1637-1707	Organ/Strings
Caccini	Francesca	Baroque		
Caccini	Giulio	Baroque		

Last Name	First Name	Style Period	Dates	Instrument
Caldara	Antonio	Baroque		
Campion	Thomas	Baroque	1562-1620	Voice
Campra	Andre	Baroque		
Carey	Henry	Baroque		
Carissimi	Giacomo	Baroque		
Chambonnieres	Jacques de	Baroque	1601-1672	Piano
Chedeville	Espirit	Baroque		
Clarke	Jeremiah	Baroque	1673-1707	Piano
Clerambault	Louis	Baroque	1679-1749	Piano
Corelli	Archangelo	Baroque	1653-1713	Strings
Corrette	Michel	Baroque	1709-1795	Piano
Couperin	Francois	Baroque	1668-1733	Piano
Croft	William	Baroque	1678-1727	Piano
Dandrieu	Jean Francois	Baroque	1682-1738	Piano
D'Anglebert	Jean Henri	Baroque		
Daquin	Louis-Claude	Baroque	1694-1772	Piano
DeLublin	Jean	Baroque		
Dieupart	Charles	Baroque	1670-1740	Piano
Dorne	Louis-Antoine	Baroque		
Dowland	John	Baroque	1563-1626	Voice
Dumage	Pierre	Baroque		
Durante	Francesco	Baroque	1684-1755	Piano
Eccles	Henri	Baroque		
Eccles	John	Baroque		
Fantini	Girolamo	Baroque		
Fasch	Johann	Baroque		
Fiocco	Joseph	Baroque	1703-1741	Piano
Fischer	Johann	Baroque	1665-1746	Piano
Frederick the Great		Baroque		
Frescobaldi	Girolamo	Baroque	1583-1643	Organ/Piano/Voice
Froberger	Johann	Baroque	1616-1667	Piano
Geminiani	Francesco	Baroque	1680-1762	Strings
Geoffroy	Jean Nicholas	Baroque		
Gibbons	O	Baroque	1583-1625	Piano/Strings/Voice
Graun	Carl	Baroque	1701-1759	Piano
Graun	Johann	Baroque		
Graupner	Christoph	Baroque	1683-1760	Piano
Greaves	T	Baroque		
Greene	Maurice	Baroque	1695-1755	Piano
Handel	GF	Baroque	1685-1759	All
Hasse	Johann	Baroque	1699-1783	Piano
Hassler	Hans Leo	Baroque		
Heron	Henry	Baroque		
Hotteterre	Louis	Baroque		
Huete	Diego	Baroque		

Last Name	First Name	Style Period	Dates	Instrument
	Fernandez de			
Hume	Tobias	Baroque		
Humphries	John	Baroque		
Isaack	B	Baroque		
Kaufmann	Georg	Baroque		
Keller	Godfrey	Baroque		
Kindermann	Johann	Baroque	1616-1665	Piano
Kirchoff	Gottfried	Baroque	1685-1746	Organ/Voice
Kirnberger	Johann Philip	Baroque	1721- 1783	Piano
Krebs	Johann	Baroque		
Krieger	Johann	Baroque		
Kuhnau	Johann	Baroque	1660-1722	Organ/Piano
LaLande	Michel-Richard de	Baroque	1657-1726	All
Leclair	Jean	Baroque	1697-1764	Strings
Legrenzi	Giovanni	Baroque		
Leo	Leonardo	Baroque	1694-1744	Organ
Locatelli	Pietro	Baroque		
Loeillet	Jean-Baptiste	Baroque	1680-1730	Piano
Lotti	Antonio	Baroque		
Lully	Jean-Baptiste	Baroque	1632-1687	Piano
Marais	Marin	Baroque		
Marcello	Benedetto	Baroque	1686-1739	Piano
Marchand	Louis	Baroque	1669-1732	Piano
Martini	Giovanni	Baroque	1706-1784	Piano
Monroe	George	Baroque		
Mouret	JJ	Baroque		
Muffat	Gottlieb	Baroque	1690-1770	Piano
Naudot	Jean	Baroque		
Neufville	Johann Jakobe de	Baroque	1684-1712	
Nivers	GG	Baroque		
O'Carolan	Turlough	Baroque	1670-1738	Strings/Voice
Pachelbel	Johann	Baroque	1653-1706	Organ/Voice
Paradisi	PD	Baroque	1707-1791	Piano
Pepusch	JC	Baroque		
Pergolesi	Giovanni	Baroque	1710-1736	Voice
Pescetti	Giovanni	Baroque	1704-1766	Piano
Petzold	Christian	Baroque		
Pez	Johann	Baroque		
Pezel	Johann	Baroque	1639-1694	Brass
Platti	Giovanni	Baroque	1690-1763	Piano
Porpora	Niccolo	Baroque	1686-1768	Voice
Praetorius	Michael	Baroque	1571-1621	Piano/Voice
Purcell	Daniel	Baroque		
Purcell	Henry	Baroque	1659-1695	All

Last Name	First Name	Style Period	Dates	Instrument
Quantz	Johann Joachim	Baroque		
Rameau	JP	Baroque	1683-1764	Piano/Voice
Rathgeber	Valentin	Baroque		
Rebel	Jean	Baroque		
Rosa	Salvator	Baroque		
Rossi	Michael	Baroque	1600-1674	Piano
Sack	Johann	Baroque		
Saint-Luc	Jacques	Baroque		
Saint-Luc	Laurent	Baroque		
Sammartini	Giuseppe	Baroque	1695-1750	Strings/Woodwind
Sartorius	Erasmus	Baroque		
Scarlatti	Alessandro	Baroque	1660-1725	Strings/Voice
Scarlatti	Domenico	Baroque	1685-1757	Piano/Voice
Scheidt	Samuel	Baroque	1587-1654	Piano/Voice
Schein	JH	Baroque		
Schemelli	G	Baroque		
Schultze	Johann	Baroque		
Seixas	Carlos	Baroque	1704-1742	Piano
Senaille	Jean	Baroque		
Soler	PA	Baroque	1729-1783	Piano
Speer	Daniel	Baroque		
Sperontes		Baroque		
Stamitz	Johann Wenzel	Baroque		
Stolzel	GH	Baroque		
Stradella	Alessandro	Baroque		
Sweelinck	Jan	Baroque	1562-1621	Piano/Organ/Voice
Tartini	Giuseppe	Baroque	1692-1770	Strings/Voice
Telemann	GP	Baroque	1681-1767	Piano/Strings/Voice
Torelli	Giuseppe	Baroque	1658-1709	Strings
Van der Hofe	Joachim	Baroque		
Vento	Matthias	Baroque		
Veracini	Francisco	Baroque		
Vinci	Leonardo	Baroque		
Vitali	Giovanni	Baroque		
Vitali	Tommaso	Baroque		
Vivaldi	Antonio	Baroque	1676-1741	Strings/Voice/Woodwind
Von Preussen	Anna	Baroque		
Von Preussen	Friedrich	Baroque		
Walther	JG	Baroque		
Zachau	Friedrich	Baroque		
Zipoli	Domenico	Baroque	1688-1720	Piano/Organ
Alcock	John	Baroque/Classical	1715-1806	Organ
Bochsa	Robert NC	Baroque/Classical	1789-1856	
Galuppi	Baldassare	Baroque/Classical	1706-1785	Piano

Last Name	First Name	Style Period	Dates	Instrument
Kohler	Hans	Baroque/Classical		Woodwind
Nichelmann	Christoph	Baroque/Classical		
Sammartini	Giovanni	Baroque/Classical		
Stanley	John	Baroque/Classical		
Abel	Karl	Classical		
Aguado	Dionysio	Classical		
Albrechtsberger	Johann	Classical	1736-1809	Piano
Aldana	Jose	Classical		
Andre	Johann Anton	Classical	1775-1842	Piano
Arne	Michael	Classical		
Arnold	Samuel	Classical		
Attwood	Thomas	Classical	1763-1838	Piano/Organ
Bach	CPE	Classical	1714-1788	All
Bach	JC	Classical	1735-1782	All
Bach	WF	Classical	1710-1784	Piano/Organ
Beethoven	Ludwig	Classical	1770-1827	All
Benda	Franz	Classical		
Benda	Georg	Classical	1722-1795	Piano
Benda	Jiri	Classical		
Bennett	John	Classical		
Berg	George	Classical		
Bergiguier	Benoit	Classical		
Boccherini	Luigi	Classical	1743-1805	Strings
Breval	Jean-Baptiste	Classical		
Bunting	Edward	Classical		
Camidge	Matthew	Classical		
Capuzzi	Guiseppe Antonio	Classical		
Carr	Benjamin	Classical	1768-1831	Piano/Organ/Voice
Carvalho	Joao	Classical		
Cimarosa	Domenico	Classical	1749-1801	Piano/Voice
Cirri	Giovanni	Classical		
Clementi	Muzio	Classical	1752-1832	Piano
Conti	Francesco	Classical		
Danzi	Franz	Classical		
Dela	Maurice	Classical		
Devienne	Francois	Classical		
Diabelli	Anton	Classical	1781-1858	Piano
Dibdin	Charles	Classical		
Dittersdorf	Carl	Classical	1739-1799	Strings/Voice
Dragonetti	Domenico	Classical		
Duncombe	William	Classical		
Dussek	Jan	Classical	1760-1812	Piano
Dussek	Johann L	Classical	1760-1812	Piano
Ebers	Charles	Classical		
Exaudet	Joseph	Classical	1710-1763	All

Last Name	First Name	Style Period	Dates	Instrument
Finger	GF	Classical		
Fiorillo	Federigo	Classical		
Fischer	Ludwig	Classical	1745-1825	Voice
Francisque	Anthoine	Classical		
Francouer	Francois	Classical		
Fursteanu	Kaspar	Classical	1772-1819	Guitar/Woodwind
Giordani	Giuseppe	Classical		
Giordani	Tommaso	Classical	1733-1806	Voice
Gluck	Christoph	Classical	1714-1787	Strings/Voice
Gossec	Francois	Classical	1734-1829	Voice
Gretry	Andre	Classical	1741-1813	Voice
Guiliani	Mauro	Classical	1782-1829	Guitar
Halter	William	Classical		
Handoshkin	Ivan	Classical	1747-1804	Strings
Haslinger	Tobias	Classical		
Hassler	Johann	Classical	1747-1822	Piano
Haydn	Franz Joseph	Classical	1732-1809	All
Haydn	M	Classical	1737-1806	Strings/Voice
Hayes	P	Classical		
Hiller	Johann	Classical	1728-1804	
Hoffmeister	Franz	Classical		
Hook	James	Classical	1746-1827	Piano
Hopkinson	Francis	Classical	1737-1791	Voice
Horr	Peter	Classical		
Hullmandel	Nikolaus	Classical		
Hummel	Johann	Classical	1778-1837	Piano
Khandoshkin	Ivan	Classical	1747-1804	Strings
Kimberger	Johann	Classical		
Kramer	Franz	Classical		
Kreutzer	Rudolf	Classical		
Krommer	Franz	Classical		
Kuhlau	Friedrich	Classical	1786-1832	Piano
Latour	Jean Theodore	Classical	1766-1837	Piano
Lauska	Franz	Classical		
Linley	Thomas	Classical		
Marpurg	FW	Classical		
Martini	Johann	Classical		
Mehul	Etienne-Nicolas	Classical	1763-1817	Piano
Mellish	R	Classical		
Molter	Johann	Classical		
Mondonville	Jean	Classical		
Mozart	Wolfgang Amadeus	Classical	1756-1791	All
Mozart	Leopold	Classical	1719-1787	Piano
Mueller	August	Classical		

Last Name	First Name	Style Period	Dates	Instrument
Muller	Iwan	Classical		
Myslivecek	Josef	Classical	1737-1782	Piano
Nardini	Pietro	Classical		
Neefe	Christian	Classical		
Neruda	Pietro	Classical		
Paisiello	Giovanni	Classical	1740-1816	Piano/Voice
Paxton	Stephen	Classical		
Pleyel	IJ	Classical		
Podbielski	Christian	Classical		
Pugnani	Gaetano	Classical		
Reicha	Anton	Classical	1770-1836	Piano
Reichardt	Johann	Classical		
Reid	John	Classical		
Reinagle	Alexander	Classical	1756-1809	Piano
Ricci	Francesco	Classical		
Riedt	Friedrich	Classical		
Rode	Jacques Pierre	Classical		
Rodriguez	Padre Felipe	Classical		
Rousseau	Jean Jacques	Classical		
Sartie	Guiseppe	Classical	1729-1802	Piano
Schwindel	Friedrich	Classical		
Secchi	Antonio	Classical		
Shield	William	Classical		
Sor	Fernandos	Classical	1778-1839	Strings/Voice
Stamitz	Johann	Classical	1717-1757	Strings
Stamitz	Karl	Classical	1745-1801	Strings
Steibelt	Daniel	Classical	1765-1823	Piano
Taylor	Raynor	Classical	1747-1825	Piano
Turk	DG	Classical	1756-1813	Piano
Vanhal	Johann	Classical		
Viotti	Giovanni	Classical		
Viotti	Jean	Classical		
von Paradis	Maria	Classical		
Wagenseil	Georg	Classical	1715-1777	Piano
Walond	William	Classical		
Wanhal	Johann	Classical		
Wesley	Samuel	Classical	1766-1837	Piano/Voice
Wilton	Charles	Classical		
Zelter	Carl	Classical	1758-1832	Piano
Zumsteeg	Johann	Classical		
Czerny	Carl	Classical/Romantic	1791-1857	Piano
Hanon	Charles-Louis	Classical/Romantic	1819-1900	Piano
Mozart/Kreisler		Classical/Romantic		
Schubert	Franz	Classical/Romantic	1797-1828	Piano/Strings/Voice
Weber	CM von	Classical/Romantic	1786-1826	All
Accolay	J.	Romantic		

Last Name	First Name	Style Period	Dates	Instrument
Albeniz	Isaac	Romantic	1860-1909	Piano
Allard	D	Romantic		
Anderson	Joachim	Romantic		
Aquado		Romantic		
Arban	Jean-Baptiste	Romantic		
Arensky	Anton	Romantic	1861-1906	Piano
Aubert	Louis	Romantic	1877-1969	Piano
Bach-Busoni		Romantic		
Bach-Rachmaninoff		Romantic		
Backer-Grondahl	Agathe	Romantic	1847-1907	Piano
Balakirev	Mili	Romantic	1837-1910	Piano
Balay		Romantic		
Baumfelder	Friedrich	Romantic		
Bayley	Thomas	Romantic		
Beach	Amy	Romantic	1867-1944	Piano
Becker	Jean	Romantic		
Behr	Franz	Romantic	1837-1898	Piano/Voice
Benedict	Julius	Romantic	1804-1855	All
Berens	J Herman	Romantic	1826-1880	Piano
Bergson	Michael	Romantic		
Beriot	Charles de	Romantic		
Berlioz	Hector	Romantic	1803-1869	Strings/Voice
Bertini	Henri	Romantic	1798-1876	Piano
Beyer	Ferdinand	Romantic		Piano
Biehl	Albert	Romantic	1835-1899	Piano
Bischoff	Jacob	Romantic		
Bischoff	Kaspar Jacob	Romantic		
Bishop	Henry	Romantic		
Bizet	Georges	Romantic	1838-1875	Piano/Voice
Boccalari		Romantic		
Boehm	Theobald	Romantic		
Boellmann	Leon	Romantic	1862-1897	Organ
Bohm	Carl	Romantic		
Bohm	Joseph	Romantic		
Boisdeffre	Rene	Romantic		
Bolck	Oscar	Romantic		
Boni	Pietro	Romantic		
Borne	Francois	Romantic		
Borowski	Felix	Romantic		
Bortniansky	DS	Romantic	1804-1855	All
Braga	Gaetano	Romantic		
Brahms	Johannes	Romantic	1833-1897	All
Briccialdi	Guilio	Romantic		
Bruch	Max	Romantic	1838-1920	Piano

Last Name	First Name	Style Period	Dates	Instrument
Burgmuller	JFF	Romantic	1806-1874	Piano
Busoni	Ferruccio	Romantic	1866-1924	Piano
Busser	Henri	Romantic		
Caplet	Andre	Romantic		
Catalani	Alfredo	Romantic	1854-1893	Voice
Chabrier	AE	Romantic	1841-1894	Piano/Voice
Chaminade	Cecile	Romantic	1857-1944	Piano/Voice
Chausson	Ernest	Romantic	1855-1899	Piano
Chopin	Frederic	Romantic	1810-1849	Piano
Chwatal	Franz	Romantic		
Concone	Guisippe	Romantic	1810-1861	Piano
Cords	Gustov	Romantic		
Cornelius	Peter	Romantic		
Cowles	Eugene	Romantic		
Cui	Cesar	Romantic	1835-1918	Strings/Voice
Damare	Eugene	Romantic		
d'Ambrosio	Alfredo	Romantic		
Dancia	Jean	Romantic		
Dancla	Charles	Romantic		
David	Ferdinand	Romantic		
deBeriot	Ch	Romantic		
Delibes	Leo	Romantic	1836-1891	
Demersseman	Jules	Romantic		
d'Indy	Vincent	Romantic	1851-1931	Piano
Dohnanyi	Ernst	Romantic	1877-1960	Piano/Strings/Voice
Donizetti	Gaetano	Romantic	1797-1848	Piano/Voice
Donjon	Joannes	Romantic		
Dont	J	Romantic		
Doppler	Franz	Romantic		
Dorn	Alexander	Romantic	1833-1901	
Drdla	Franz	Romantic		
Drigo	Riccardo	Romantic		
Drouet	Louis	Romantic		
Dubois	Jean-Jacques	Romantic		
Duparc	Henri	Romantic	1848-1933	Piano
Durand	Marie-August	Romantic	1830-1909	Piano
Duvernoy	Alph	Romantic		
Duvernoy	Jean-Baptiste	Romantic	1802-1880	Piano
Duvernoy	Victor	Romantic		
Dvorak	Antonin	Romantic	1841-1904	All
Eberhardt	Goby	Romantic		
Elgar	Edward	Romantic	1857-1934	All
Elmenreich	Albert	Romantic	1816-1905	Piano
Enckhausen	Heinrich	Romantic		
Fibich	Zdenko	Romantic	1850-1900	Piano
Field	John	Romantic	1782-1837	Piano

Last Name	First Name	Style Period	Dates	Instrument
Florio	Caryl	Romantic		
Foster	Stephen	Romantic	1826-1864	Piano/Voice
Frank	Cesar	Romantic	1822-1890	Organ/Piano/Voice
Franz	O	Romantic		
Franz	Robert	Romantic		
Freeman	Roderick	Romantic		
Friml	Rudolf	Romantic		
Fuchs	Robert	Romantic	1847-1927	Piano
Furstenau	Anton	Romantic		
Gade	Niels	Romantic	1817-1890	All
Ganne	Louis	Romantic		
Gariboldi	Guisepe	Romantic		
Genin	Pierre/Paul	Romantic		
Ghys	Henry	Romantic		
Glazunov	Alexandre	Romantic	1865-1936	Strings/Woodwind
Gliere	Reinhold	Romantic	1875-1956	All
Glinka	Mikhail	Romantic	1804-1857	Piano/Voice
Gobbaerts	Jean-Louis	Romantic		
Godard	Benjamin	Romantic	1849-1893	Piano
Godard	L P	Romantic		
Goens	Daniel van	Romantic		
Goltermann	Georg	Romantic		
Gossec	Karl	Romantic		
Gottschalk	Louis	Romantic	1829-1869	Piano
Gounod	Charles	Romantic	1818-1893	Voice/Woodwind
Graeffe	F	Romantic		
Granados	Enrique	Romantic	1867-1916	Piano/Voice
Grieg	Edward	Romantic	1843-1907	Piano/Voice
Grondahl	Agathe	Romantic	1847-1907	Piano
Gruber	Franz	Romantic	1787-1863	
Guilmant	Alexandre	Romantic	1837-1911	Organ/Piano
Gurlitt	Cornelius	Romantic	1820-1901	Piano
Gurney	Ivor	Romantic	1890-1937	Piano/Strings
Gustave	Sandr'e	Romantic		
Hahn	Reynaldo	Romantic	1875-1947	Piano/Voice
Halvorsen	Johan	Romantic		
Harding	Frank	Romantic		
Hardy	Harriet	Romantic		
Hauser	Miska (Michel)	Romantic		
Hawley	Charles	Romantic		
Heller	Stephen	Romantic	1813-1888	Piano
Hensel	Fanny Mendelssohn	Romantic	1805-1847	Piano
Henselt	Adolph	Romantic	1814-1889	Piano
Herbert	Victor	Romantic		

Last Name	First Name	Style Period	Dates	Instrument
Holstein	Franz von	Romantic		
Horak	Eduard	Romantic		
Hubay	Jeno	Romantic		
Huber	Adolph	Romantic		
Hunten	Franz	Romantic		
Kail	Joseph	Romantic		
Kalinikov	Vassali	Romantic		
Kalliwoda	Johann	Romantic		
Karganov	Genari	Romantic	1858-1890	Piano
Karg-Elert	Sigfrid	Romantic	1877-1933	Piano
Kayser	HE	Romantic		
Keler	Bela	Romantic		
Kirchner	Theodor	Romantic	1823-1903	Piano
Klughardt	August	Romantic		
Koehler	Ernesto	Romantic		
Koelling	Karl	Romantic	1831-1914	Piano
Kohler	Ernst	Romantic		
Kohler	Louis	Romantic	1820-1886	Piano
Korngold	Erich	Romantic	1897-1957	Voice
Krause	Anton	Romantic		
Kuchler	Ferdinand	Romantic		
Kuerfulf	Halfdan	Romantic		
Kuhl	Gottfried	Romantic		
Kullak	Theodor	Romantic	1818-1882	Piano
Kummer	Kasper	Romantic		
Kunits	Luigi von	Romantic		
Kunz	Konrad	Romantic	1812-1875	Piano
Lalo	Eduardo	Romantic	1823-1892	Piano/Strings/Voice
Langer	Ferdinand	Romantic		
Lasson	P	Romantic		
Lavallee	Calixa	Romantic		
Lebedev	Aleksei	Romantic		
LeCouppey	Felix	Romantic	1811-1887	Piano
Lehar	Franz	Romantic		
Lehman	Liza	Romantic		
Lemoine	AH	Romantic	1786-1854	Piano
Leoni	Franco	Romantic		
Levitski	Mischa	Romantic	1898-1941	Piano
Liadov	Anatol	Romantic	1855-1914	Piano
Lichner	Heinrich	Romantic	1829-1898	Piano
Liszt	Franz	Romantic	1811-1886	Piano
Loeschhom	Albert	Romantic	1819-1905	Piano
Loeschhorn	Albert	Romantic	1819-1905	Piano
Loewe	Carl	Romantic		
Lorenz	Alfred	Romantic		
Lynes	Frank	Romantic	1858-1913	Piano

Last Name	First Name	Style Period	Dates	Instrument
MacDowell	Edward	Romantic	1860-1908	Piano/Strings
Mahler	Gustav	Romantic	1860-1911	Strings/Voice
Malotte	Albert	Romantic		
Marchetti	Filippo	Romantic		
Marie	Gabriel	Romantic		
Mason	Daniel	Romantic	1873-1953	Piano
Massenet	Jules	Romantic	1842-1912	Piano/Strings/Voice
Mattei	Tito	Romantic		
Mauquet		Romantic		
Maykapar	Samuil/Samuel	Romantic		
Mazas	JF	Romantic		
Mendelssohn	Fanny Hensel	Romantic	1805-1847	Piano
Mendelssohn	Felix	Romantic	1809-1847	All
Mercandante	Saverio	Romantic		
Merkel	Gustav	Romantic		
Mertz	Joseph	Romantic		
Meyerbeer	G	Romantic	1791-1864	Voice
Mlynarski	Emil	Romantic		
Molique	Wilhelm	Romantic		
Mollenhauer	Edward	Romantic		
Monti	V	Romantic		
Morlacci	P	Romantic		
Morovsky	Alexander	Romantic		
Moscheles	Ignaz	Romantic	1794-1870	Piano
Moszkowsky	Moritz	Romantic	1854-1925	Piano
Mouquet	Jules	Romantic		
Moussorgsky	Modest	Romantic	1839-1881	Piano
Mulet	Henri	Romantic		
Musorgsky	M	Romantic	1839-1881	Piano
Nicholl	Horace	Romantic		
Nicholson	Ch	Romantic		
Occalay		Romantic		
Oesten	Theodore	Romantic	1813-1870	Piano
Offenbach	Jacques	Romantic	1819-1880	Voice
Pachulski	Henryk	Romantic		
Paderewski	Ignace	Romantic	1860-1941	Piano
Paganini	Niccolo	Romantic	1782-1840	Strings
Paladilhe	Emile	Romantic		
Parisotti	Alessandro	Romantic		
Perilhau	A	Romantic		
Pessard	Emile	Romantic		
Pieczonka	Albert	Romantic		Piano
Pieme	HCG	Romantic	1863-1937	Piano/Strings/Voice
Poldini	Ede	Romantic	1869-1957	Piano
Popp	Wilhelm	Romantic		
Popper	David	Romantic		

Last Name	First Name	Style Period	Dates	Instrument
Potstock	William	Romantic		
Puccini	Giacomo	Romantic	1585-1924	Voice
Pujol	Emilio	Romantic		
Reber	Napoleon Henri	Romantic		
Reichert	MA	Romantic		
Reinecke	Carl	Romantic	1824-1910	Piano
Reinhold	Hugo	Romantic	1854-1935	Piano
Riegel	Henri-Joseph	Romantic		
Ries	F	Romantic		
Rimsky-Korsakov	Nicolas	Romantic	1844-1908	Piano/Voice
Rohde	Edvard	Romantic		
Ropartz	Guy	Romantic	1864-1955	Strings
Rossini	Gioacchino	Romantic	1792-1868	Voice
Rubenstein	Anton	Romantic	1829-1894	Piano/Strings/Voice
Rubenstein	Nicolas	Romantic		
Sachse	Leopold	Romantic		
Saint-Saens	Camille	Romantic	1835-1921	Piano/Strings/Voice
Sandre	Gustave	Romantic		
Sarasate	Pablo Martin	Romantic		
Savari	JN	Romantic		
Scarwenka	FX	Romantic	1850-1924	Piano
Schade	William	Romantic		
Schlozer	Pyotr	Romantic		
Schmitt	Jacob	Romantic	1803-1853	Piano
Schubart	Christian	Romantic		
Schubert	Francois	Romantic		
Schumann	Clara	Romantic	1819-1896	Piano
Schumann	Robert	Romantic	1810-1856	Piano/Strings/Voice
Schytte	Ludwig	Romantic	1848-1909	Piano
Scott	Lady John	Romantic		
Seitz	Friedrich	Romantic		
Severn	E	Romantic		
Shaw	Martin	Romantic		
Sibelius	Jean	Romantic	1865-1957	All
Simonetti	Achille	Romantic		
Sinding	Christian	Romantic	1856-1941	All
Sitt	Hans	Romantic		
Smetana	Bedrich	Romantic	1824-1884	Strings/Voice
Sochting	Emil	Romantic		
Somervell	Arthur	Romantic		
Soussman	Heinrich	Romantic		
Speaks	Oley	Romantic		
Spindler	Fritz	Romantic	1817-1905	Piano
Spohr	Louis	Romantic	1784-1859	Strings/Voice

Last Name	First Name	Style Period	Dates	Instrument
Squire	WH	Romantic		
Stanford	Charles	Romantic	1852-1924	Piano/Voice
Strauss	Johann, Jr	Romantic	1825-1899	Strings
Streabbog	Louis	Romantic	1835-1886	Piano
Sullivan	Arthur	Romantic	1842-1900	Voice
Svendsen	Johan	Romantic		
Szymanowska	Maria	Romantic	1789-1831	Piano
Taffanel	Paul	Romantic		
Taki	R	Romantic		
Tarrega	Francesco	Romantic	1852-1909	Guitar
Tchaikovsky	Peter	Romantic	1840-1893	All
Ten	Have	Romantic		
Terschak	Ad	Romantic		
Thomas	Ambrois	Romantic	1811-1896	Voice
Thomas	Arthur	Romantic		
Thome	Reuff	Romantic		
Tulou	Jean Louis	Romantic		
Van Goens	Daniel	Romantic		
Verdi	Giuseppe	Romantic	1813-1901	Voice
Vieuxtemps	Henri	Romantic	1820-1881	Strings
Vogel	FWF	Romantic		
Vogel	WM	Romantic	1896-1984	Piano
Volkman	Robert	Romantic		
von Flotow	Friedrich	Romantic		All
Wagner	Richard	Romantic	1813-1883	All
Walthew	Richard	Romantic		
Weckerlin	Jean-Baptiste	Romantic		
Widor	Charles	Romantic	1844-1937	Organ/Strings
Wieniawski	Henri	Romantic	1835-1880	Strings
Williams	Grace	Romantic		
Winter-Hjelm	Otto	Romantic		
Wohlfahrt	Franz	Romantic		
Wohlfahrt	Heinrich	Romantic		
Wolf	Hugo	Romantic	1860-1903	Strings/Voice
Wolff	Bernard	Romantic	1821-1887	Piano
Wood	Charles	Romantic		
Woodall	A	Romantic		
Zambarano	Alfred	Romantic		
Zeckwar	Camille	Romantic		
Falla	Manuel de	Romantic/Impressionist	1876-1946	All
Faure	Gabriel	Romantic/Impressionist	1845-1924	Piano
Ireland	John	Romantic/Impressionist	1879-1962	All
Malartin	Errki G	Romantic/Impressionist		
Hue	Georges	Romantic/Twentieth Century		
Cadman	Charles	Romantic/Twentieth		

Last Name	First Name	Style Period	Dates	Instrument
	Wakefield	Century		
Dennee	Charles	Romantic/Twentieth Century		
Dubois	Thomas	Romantic/Twentieth Century	1837-1924	All
Enesco	Georges	Romantic/Twentieth Century	1881-1955	Organ/Strings
Gaubert	Philippe	Romantic/Twentieth Century		
Gaynor	Jessie L	Romantic/Twentieth Century		
Gnessina	Elena	Romantic/Twentieth Century		
Goedicke	Alexander	Romantic/Twentieth Century		
Kreisler	Fritz	Romantic/Twentieth Century		
Krentzlin	Richard	Romantic/Twentieth Century		
Lambert	Alexander	Romantic/Twentieth Century		
Rebikoff	Vladmir	Romantic/Twentieth Century	1866-1920	
Barrere	Georges	Impressionist		
Bruneau	Alfred	Impressionist		
Chausson	Henri	Impressionist	1855-1899	Piano
Debussy	Claude	Impressionist	1862-1918	All
Foote	Arthur	Impressionist		
Griffes	Charles	Impressionist	1884-1920	Piano/Woodwind
Jean	Paul	Impressionist		
Koechlin	Charles	Impressionist	1867-1950	All
Ravel	Maurice	Impressionist	1875-1937	Piano
Vidal	Paul	Impressionist		
Ibert	Jacques	Impressionist/Twentieth Century	1890-1962	All
Palmgren	Selim	Impressionist/Twentieth Century	1878-1951	Piano
Ponce	Manuel	Impressionist/Twentieth Century	1882-1948	Piano/Strings
Roussel	Albert	Impressionist/Twentieth Century	1869-1937	All
Scott	Cyril	Impressionist/Twentieth Century	1879-1970	Piano/Strings/Voice/Woodwind
Szymanowski	Karol	Impressionist/Twentieth Century	1882-1937	Piano/Voice
Nielsen	Carl	Romantic/Twentieth Century	1865-1931	All
Rachmaninoff	Sergei	Romantic/Twentieth Century	1873-1943	Piano/Voice

Last Name	First Name	Style Period	Dates	Instrument
Reger	Max	Romantic/Twentieth Century	1873-1916	All
Rodriguez	GH Matos	Romantic/Twentieth Century		All
Scriabin	Alexander	Romantic/Twentieth Century	1872-1915	Piano
Swift	Newton E	Romantic/Twentieth Century		
Tapper	Thomas	Romantic/Twentieth Century		
Thome	Francis	Romantic/Twentieth Century		
Wacha	Paul	Romantic/Twentieth Century	1851-1915	
Williams	Frederick	Romantic/Twentieth Century		
Wilson	Henry	Romantic/Twentieth Century		
Ysaye	Eugene	Romantic/Twentieth Century		
Abe	Keiko	Twentieth Century		Percussion-Mallet
Abel	Alan	Twentieth Century		Percussion-Snare
Akins	Thomas	Twentieth Century		Percussion-Timpani
Barrett	George	Twentieth Century		Percussion-Snare
Beck	John	Twentieth Century		Percussion-Snare
Beck	John	Twentieth Century		Percussion-Timpani
Bergamo	John	Twentieth Century		Percussion-Timpani
Boo	Michael	Twentieth Century		Percussion-Mallet
Brown	Thomas	Twentieth Century		Percussion-Snare
Brown	Thomas	Twentieth Century		Percussion-Mallet
Brown	Thomas	Twentieth Century		Percussion-Timpani
Buggert	Robert	Twentieth Century		Percussion-Snare
Burghdorf	Gus	Twentieth Century		Percussion-Mallet
Burritt	Michael	Twentieth Century		Percussion-Mallet
Carroll	Rayner	Twentieth Century		Percussion-Timpani
Carter	Elliott	Twentieth Century		Percussion-Timpani
Chavez	Carlos	Twentieth Century		Percussion-Timpani
Chenoweth	Vida	Twentieth Century		Percussion-Mallet
Christian	Bobby	Twentieth Century		Percussion-Mallet
Christian	Bobby	Twentieth Century		Percussion-Timpani
Cirone	Anthony	Twentieth Century		Percussion-Snare
Cirone	Anthony	Twentieth Century		Percussion-Mallet
Colgrass	Michael	Twentieth Century		Percussion-Snare
Collins	Jay	Twentieth Century		Percussion-Snare
DePonte	Niel	Twentieth Century		Percussion-Mallet
DePue	Wallace	Twentieth Century		Percussion-Mallet
Diemer	Emma Lou	Twentieth Century		Percussion-Mallet

Last Name	First Name	Style Period	Dates	Instrument
Draft	William	Twentieth Century		Percussion-Snare
Dupin	Francois	Twentieth Century		Percussion-Timpani
Ervin	Karen	Twentieth Century		Percussion-Mallet
Eyler	David	Twentieth Century		Percussion-Snare
Eyles	Randall	Twentieth Century		Percussion-Mallet
Fedstein	Sandy	Twentieth Century		Percussion-Mallet
Feldstein	Sandy	Twentieth Century		Percussion-Snare
Fink	Siegfried	Twentieth Century		Percussion-Snare
Fink	Siegfried	Twentieth Century		Percussion-Timpani
Fissinger	Alfred	Twentieth Century		Percussion-Mallet
Frock	George	Twentieth Century		Percussion-Snare
Frock	George	Twentieth Century		Percussion-Mallet
Frock	George	Twentieth Century		Percussion-Timpani
Glennie	Evelyn	Twentieth Century		Percussion-Mallet
Goldenberg	Morris	Twentieth Century		Percussion-Snare
Gomez	Alice	Twentieth Century		Percussion-Mallet
Goodman	Saul	Twentieth Century		Percussion-Timpani
Green	George Hamilton	Twentieth Century		Percussion-Mallet
Green	Joe	Twentieth Century		Percussion-Mallet
Hatch	Earl	Twentieth Century		Percussion-Mallet
Heney	John	Twentieth Century		Percussion-Snare
Hoey	Fred	Twentieth Century		Percussion-Snare
Holly	Rich	Twentieth Century		Percussion-Timpani
Houllif	Murray	Twentieth Century		Percussion-Snare
Houllif	Murray	Twentieth Century		Percussion-Mallet
Houllif	Murray	Twentieth Century		Percussion-Timpani
Hurley	Marty	Twentieth Century		Percussion-Snare
Jones	Daniel	Twentieth Century		Percussion-Timpani
Keown	Alan	Twentieth Century		Percussion-Snare
Kraft	William	Twentieth Century		Percussion-Timpani
Larson	Keith	Twentieth Century		Percussion-Mallet
Leach	Joel	Twentieth Century		Percussion-Snare
Lepak	Alexander	Twentieth Century		Percussion-Snare
Lepak	Alexander	Twentieth Century		Percussion-Timpani
Lotzenhiser	GW	Twentieth Century		Percussion-Snare
Markovich	Mitch	Twentieth Century		Percussion-Snare
Maslanka	David	Twentieth Century		Percussion-Mallet
Maxey	Linda	Twentieth Century		Percussion-Mallet
Mayuzumi	Toshiro	Twentieth Century		Percussion-Mallet
McKenzie	Jack	Twentieth Century		Percussion-Timpani
Molenhof	Bill	Twentieth Century		Percussion-Mallet
Muczynski	R	Twentieth Century		Percussion-Timpani
Musser	Claire Omar	Twentieth Century		Percussion-Mallet
Peters	Gordon	Twentieth Century		Percussion-Timpani

Last Name	First Name	Style Period	Dates	Instrument
Peters	Mitchell	Twentieth Century		Percussion-Mallet
Peters	Mitchell	Twentieth Century		Percussion-Timpani
Pitfield	Daniel	Twentieth Century		Percussion-Mallet
Pratt	John S	Twentieth Century		Percussion-Snare
Prentice	Harold	Twentieth Century		Percussion-Snare
Price	Paul	Twentieth Century		Percussion-Snare
Price	Paul	Twentieth Century		Percussion-Timpani
Ramey	Phillip	Twentieth Century		Percussion-Timpani
Ridout	Alan	Twentieth Century		Percussion-Timpani
Rosauro	Ney	Twentieth Century		Percussion-Mallet
Roy	J Michael	Twentieth Century		Percussion-Snare
Roy	J Michael	Twentieth Century		Percussion-Timpani
Russell	Armand	Twentieth Century		Percussion-Mallet
Schinstine	William	Twentieth Century		Percussion-Snare
Schinstine	William	Twentieth Century		Percussion-Mallet
Smadbeck	Paul	Twentieth Century		Percussion-Mallet
Spear	Jared	Twentieth Century		Percussion-Mallet
Spencer	Julie	Twentieth Century		Percussion-Mallet
Stengert	Gerhard	Twentieth Century		Percussion-Mallet
Stout	Gordon	Twentieth Century		Percussion-Mallet
Street	Duane	Twentieth Century		Percussion-Snare
Street	William Thamm	Twentieth Century		Percussion-Snare
Swallow	Steve	Twentieth Century		Percussion-Mallet
Tanner	Peter	Twentieth Century		Percussion-Mallet
Ukena	Todd	Twentieth Century		Percussion-Snare
Varner	Michael	Twentieth Century		Percussion-Snare
Wanamaker	Jay	Twentieth Century		Percussion-Snare
Whaley	Garwood	Twentieth Century		Percussion-Snare
Wilcoxon	Charles	Twentieth Century		Percussion-Snare