

## THE RALLY

In an effort to promote and encourage excellence in the field of music study, the Louisiana Music Teachers Association (LMTA) sponsors the Rally. The Rally serves as a growth process for students and teachers, and provides an opportunity for students to demonstrate their vocal music skills and general musical knowledge. A planned curriculum of musical goals and activities has been designed to promote a comprehensive study of music at each level of the Rally. Each spring, students enter the Rally in districts which are based on geographical areas within the state. Current Rally districts include Alexandria, Baton Rouge, Lafayette, Lake Charles, Monroe, New Orleans, Ruston, Shreveport, Slidell, and Thibodaux.

More specifically, the District Rally is a musical event consisting of four parts (1)performance, (2)keyboard musicianship (not including fingering accuracy), (3)written theory, history, and eartraining, and (4)sight singing using neutral syllables, numbers, or solfege. A student must participate in all four parts in order to be eligible to receive an award. Awards are given to district winners and alternates in performance as well as to the outstanding musician in each level. Performance winners from each district compete at the state level at a designated time and location.

Students enter the Rally according to their grade in school and are classified as follows:

Voice A	Grades 7 & 8
Voice B	Grades 9& 10
Voice C	Grades 11 & 12
Voice D	College Freshmen
Voice E	College Sophomores
Voice F	College Juniors and Seniors
<b>All college students must be between the ages of 18-24.</b>	
Voice G	Adults (non-major; non-degree, 18 or over)

Students may participate in the District Rally as non-competitive entrants. Though they are encouraged to participate in all four parts of the Rally students may enter a combination of any two or three of the four parts or take only the written test. Further, those who cannot meet the grade requirements listed above may enter the level that corresponds with their current abilities.

The Rally also serves as the pupil demonstration for LMTA certification. Those teachers who wish to apply for certification must enter students in all four parts of the District Rally. Interested teachers should contact the State Certification Chairman and consult the current **LMTA CERTIFICATION GUIDELINES** for specific requirements and further details.

## RULES AND REGULATIONS

1. All teachers who enter students in the Rally must be members in good standing of LMTA. Further, a student must have studied with the same member teacher a minimum of six months immediately preceding the date of the district rally to be eligible for the winner, alternate, or outstanding musician awards. An exception to this requirement is allowable if the original teacher is incapacitated, moves out of the district, or takes a sabbatical leave. Teachers must enter students in the district in which students are taught.
2. Students who enter the Rally outside of their district will receive a rating but will not be competitive. However, a student is eligible for all awards if he or she moves from one district to another, or moves into the state and begins study with a member teacher of that district in January.
3. All performance repertoire must be sung from memory.
4. Only original classical solo vocal music may be used, including sacred, folksong and spiritual arrangements. Suggestions for repertoire selections are provided in this syllabus. Final decisions concerning repertoire choices are at the discretion of the local chair.
5. The student will provide the judge with one published copy of each selection with measures numbered. Reproductions (either by hand or machine) of printed music cannot be used. The only exception to this rule is for music which is currently out of print or still in manuscript (not published). In either of these cases the student must present written permission from the publisher or copyright holder to copy the music. Any infraction of this rule will result in the disqualification of the student.
6. Students will be examined on specific material listed for the level in which they enter. It is assumed that students will be proficient with material from previous levels. (Exception: the written test will include questions regarding terms, forms, and history from the current level and all previous levels.)
7. There shall be no ties in the performance grades of the winner and alternate. The grades given by the judges are final. The winners and alternates are determined by the Rules and Regulations of the LMTA Rally.
8. If the \*specified number or more than the specified number of students (competitive at the time of application) enter all four parts within a given level, the level may be divided into two groups, drawn by lot, with full award privileges. The levels shall be divided as follows: \*Voice A, B, C, & G: 20                      \*Voice D, E, F: 15

Fees are due at the time of application and are payable to LMTA:

Written only.....	\$10.00
Any two or three parts.....	\$13.00
All four parts.....	\$16.00
State Rally Finals.....	\$20.00

## DISTRICT RALLY AWARDS

1. All students who participate in the District Rally will receive a certificate and a rating. The ratings are: Superior, Excellent, Good, Fair, and Fail.
2. The district winner and alternate in performance at each level will receive a trophy. To be eligible for these awards, the student must achieve a minimum grade of 94 in performance and a minimum grade of 90 in the other three parts.
3. The Outstanding Musician Award for each level is given to the student who has earned the highest average score for all four parts of the Rally. A minimum grade of 94 in each part is required for this award.
4. Recognition will be given to those students who receive a score of 90 or above in all four parts of the Rally for two or more consecutive years.
5. Winners in Groups A-G may compete at the state level.
6. A State Winner may enter the District Rally at the same level the following year, but may not be selected Winner or Alternate in Performance. (The Outstanding Musicianship Award and appropriate medal are available to these students.)
7. A student must be entered at his school grade level to be eligible for the Outstanding Musicianship Award or the medals.

## STATE RALLY FINALS

1. District winners will participate in the State Rally at a chosen date & location. If the winner cannot appear, the alternate may compete.
2. Contestants in all groups must perform two pieces as listed for each level. One piece must be in a foreign language.
3. The performance time limit for each level is as follows:

Voice A	6 minutes	Voice E	10 minutes
Voice B	8 minutes	Voice F	15 minutes
Voice C	8 minutes	Voice G	10 minutes
Voice D	10 minutes		

**VOICE A**  
(Grades 7 & 8)

**PERFORMANCE:**            Time Limit: 6 minutes

Two art/classic songs with one in a foreign language (see suggested repertoire list). It is strongly advised that operatic arias not be sung by middle school and high school participants. All selections shall be performed by memory.

**KEYBOARD MUSICIANSHIP:**

Keys:	MAJORS: C F G
Scales:	Five-note (penta) scales, hands separately or together Play: ascending and descending
Chords:	Tonic (I) triads in root position, hands separately or together

**WRITTEN:**            Time Limit: 60 minutes

**Ear Training:**

Recognize intervals: M2, M3, P4, P5, P8  
Select a dictated, 4-beat rhythmic pattern utilizing:

**Theory:**

Identify key signatures for C, F, & G Major.  
Know the order of the sharps and flats by letters (Ex. F C G D A E B).  
Identify all notes on the grand staff (no accidentals).  
Identify ascending and descending scales for C, F, & G Major.  
Identify the intervals M2, M3, P4, P5, P8 in the key of C Major.  
Identify the tonic (I) chord in root position for C, F, & G Major in both treble and bass clef.



**VOICE B**  
(Grades 9 & 10)

**PERFORMANCE:**                      Time Limit: 8 minutes

Two art/classic songs with one in a foreign language (see suggested repertoire list). It is strongly advised that operatic arias not be sung by middle school and high school participants. All selections shall be performed by memory.

**KEYBOARD MUSICIANSHIP:**

Keys:                      MAJORS: C F G D A E  
Scales:                    Five-note (penta) scales, hands separately or together  
                                  Play: ascending and descending  
Chords:                    Tonic (I) triads in root position, hands separately or together

**WRITTEN:**                              Time Limit: 60 minutes

**Ear Training:**

Recognize intervals: M2, m2, M3, m3, P4, P5, M6, P8  
Match written five-note melodic patterns to patterns played within a C  
Major five-note scale. Intervals used: M2, m2, M3, m3, P4, P5  
Select a dictated, 4-beat pattern utilizing the rhythm values in Voice A,  
plus:

**Theory:**

Identify key signatures for C, F, G, D, A, & E Major.  
Know the order of the sharps and flats by letters (Ex. F C G D A E B).  
Identify all notes on the grand staff, including sharps and flats.  
Identify ascending and descending scales for C, F, G, D, A, & E Major.  
Identify the intervals M2, M3, P4, P5, M6, P8.  
Notate, using accidentals, the tonic (I) and dominant (V) chords in root  
position for C, F, G, D, A, & E Major in both treble and bass clef.

Demonstrate an understanding of the note and rest values in Voice A, plus

	2	3	4
Provide rhythm solutions for the following meters:	4	4	4

Fill in incomplete measures.  
Add bar lines in proper places.

**Terms:** (See TERMS)  
Students are responsible for all material from Voice A and B.

**Forms:** (See FORMS)  
Students are responsible for all material from Voice A and B.

**History:** (See PERIODS OF MUSIC HISTORY & COMPOSERS)  
List and correctly spell the four main periods of music history.  
List two composers for each of the four main history periods. (total of 8)  
(See COMPOSER CLASSIFICATIONS.)

**SIGHT SINGING:**

Sing the intervals M2, m2, M3, m3, P4, P5, M6, P8 beginning on C, using neutral syllables, numbers or solfege  
Sing a two measure 5-note melody in C Major, written in 4/4, notated in treble (soprano/alto/tenor) or bass (tenor/baritone/bass) clef, utilizing rhythmic patterns:

**VOICE C**  
(Grades 11 & 12)

**PERFORMANCE:**                      Time Limit: 8 minutes

Two art/classic songs with one in a foreign language (see suggested repertoire list). It is strongly advised that operatic arias not be sung by middle school and high school participants. All selections shall be performed by memory.

**KEYBOARD MUSICIANSHIP:**

Keys:                      MAJORS: C F G D A E B  
                                 MINORS: C F G D A E B  
Scales:                    Five-note (penta) scales, hands separately or together  
                                 Play: ascending and descending  
Chords:                    Play: Tonic (I) and Dominant (V) triads in root position

**WRITTEN:**                              Time Limit: 60 minutes

**Ear Training:**

Recognize intervals: M2, m2, M3, m3, P4, P5, M6, m6, M7, P8

Recognize major and minor chords.

Complete a written five-note melodic pattern in C Major by adding the last two notes of the pattern played by the examiner.

Notate a dictated, two measure pattern in 4/4 meter utilizing the rhythm values in Voice A & B, plus:

**Theory:**

Identify key signatures for C, F, G, D, A, E, & B Major and minor.

Notate on the staff the order of the sharps and flats, both treble and bass clefs.

Identify all notes on the grand staff, including sharps and flats.

Identify ascending and descending scales for C, F, G, D, A, E, & B Major and harmonic minor.

Identify the intervals M2, m2, M3, m3, P4, P5, M6, M7, P8.

Notate, using accidentals, the tonic (I), sub-dominant (IV), and dominant (V) chords in root position for C, F, G, D, A, E and B Major in both treble and bass clef.



Demonstrate an understanding of the note and rest values for Voice A & B, plus:

= or or or

Provide rhythm solutions for the following meters: 2 3 4 6  
4 4 4 8  
Fill in incomplete measures.  
Add bar lines in proper places.

**Terms:** (See TERMS)

Students are responsible for all material from Voice A through C.

**Forms:** (See FORMS)

Students are responsible for all material from Voice A through C.

**History:** (See PERIODS OF MUSIC HISTORY & COMPOSERS)

List and correctly spell the four main periods of music history with their approximate dates.

List two composers representing two different languages for each of the four main history periods (total of 8). (See COMPOSER CLASSIFICATIONS.)

List four singers. (See SINGERS OF RENOWN.)

**SIGHT SINGING:**

Sing the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, P8 beginning on C, using neutral syllables, numbers or solfege.

Sing a four measure (2 phrase) 5-note melody in C Major, written in 4/4, notated in treble (soprano/alto/tenor) or bass (tenor/baritone/bass) clef, utilizing rhythmic patterns in Voice B, plus:

The first phrase cadence shall end on the 3rd or 5th degree of the scale and the second phrase shall end on the 1st degree of the scale.



Demonstrate an understanding of the note and rest values for Voice A-C, plus:

Provide rhythm solutions for the following meters: 2 3 4 6 9 12  
4 4 4 8 8 8  
Fill in incomplete measures.  
Add bar lines in proper places.

**Terms:** (See TERMS)  
Students are responsible for all material from Voice A through D.

**Forms:** (See FORMS)  
Students are responsible for all material from Voice A through D.

**History:** (See PERIODS OF MUSIC HISTORY & COMPOSERS)  
List and correctly spell the four main periods of music history with their approximate dates.  
List two composers representing two different languages for each of the four main history periods (total of 8). (See COMPOSER CLASSIFICATIONS.)  
List four singers. (See SINGERS OF RENOWN.)

**SIGHT SINGING:**

Sing the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8 beginning of C, using neutral syllables, numbers or solfege.  
Sing two four measure (2 phrase) selections. One to be a five-note melody and one in a Major key, written in 4/4, notated in treble (soprano/alto/tenor) or bass (tenor/baritone/bass clef), utilizing rhythmic patterns for Voice A-C, plus:

The first phrase cadence shall end on the 3rd or 5th degree of the scale and the second phrase shall end on the 1st degree of the scale.

**VOICE E**  
(College Sophomores)

**PERFORMANCE:**                      Time Limit: 10 minutes

Three selections--Either a classical art song or an aria (either opera or oratorio) sung in the original language; one Italian, French, or German Art Song performed in the original language; and one American, British, Russian, Scandinavian, or Spanish Art Song sung in English. All selections will be performed by memory. At Rally, the student will select one song to sing and the judge will then select the second song to be sung from the repertoire.

**KEYBOARD MUSICIANSHIP:**

Keys:	MAJORS: All MINORS: C F G D A E B (harmonic)
Scales:	One octave scales, hands separately or together Play: ascending and descending
Chords: root	Play: Tonic (I), Subdominant (IV), and Dominant (V) triads in position, hands separately or together
Arpeggios:	Play: Tonic (I) arpeggios, hand-over-hand or separately

**WRITTEN:**                      Time Limit: 60 minutes

**Ear Training:**

Recognize intervals: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  
Recognize major and minor chords.  
Complete a written five-note melodic pattern in C Major by adding the last two notes of the pattern played by the examiner.  
Notate dictated two measure patterns in the following meters:  
2 3 4 6   utilizing rhythm values for Voice A-D.  
4 4 4 8

**Theory:**

Identify and notate all major key signatures.  
Notate on the staff the order of the sharps and flats, both treble and bass clefs.  
Identify and notate all notes on the grand staff, including sharps and flats.  
Identify and notate ascending and descending all major scales and C F G  
D A E B minor.  
Identify the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8.  
Notate, using accidentals, the tonic (I), sub-dominant (IV), and dominant (V) chords and their inversions for C, F, G, D, A, E and B Major in both treble and bass clef.

Demonstrate an understanding of the note and rest values for Voice A-D.

Provide rhythm solutions for the following meters:  $\begin{matrix} & 2 & 3 & 4 & 6 & 9 & 12 \\ 4 & 4 & 4 & 8 & 8 & 8 \end{matrix}$   
Fill in incomplete measures.  
Add bar lines in proper places.

**Terms:** (See TERMS)

Students are responsible for all material from Voice A through E.

**Forms:** (see FORMS)

Students are responsible for all material from Voice A through E.

**History:** (see PERIODS OF MUSIC HISTORY & COMPOSERS)

List and correctly spell the four main periods of music history with their approximate dates.

List two composers representing two different languages for each of the four main history periods (total of 8). (See COMPOSER CLASSIFICATIONS.)

List five singers, one from each voice classification. (See SINGERS OF RENOWN.)

### **SIGHT SINGING:**

C, Sing the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8 beginning on using neutral syllables, numbers or solfege.  
Sing two four measure (2 phrase) selections. One to be a five-note melody and one in a Major key, written in 3/4 or 4/4, notated in treble (soprano/alto/tenor) or bass (tenor/baritone/bass clef), utilizing rhythmic patterns for Voice A-D.

The first phrase cadence shall end on the 3rd or 5th degree of the scale and the second phrase shall end on the 1st degree of the scale.

**VOICE F**  
(College Juniors & Seniors)

**PERFORMANCE:** Time Limit: 15 minutes

Four selections--One aria (either opera or oratorio) sung in the original language; one Italian, French, or German Art Song performed in the original language; one American, British, Russian, Scandinavian, or Spanish Art Song sung in English; and another song from the suggested repertoire. All selections will be performed by memory. At Rally, the student will select one song to sing and the judge will then select the next two songs to be sung from the repertoire.

**KEYBOARD MUSICIANSHIP:**

Keys: MAJORS: All  
MINORS: All (harmonic)  
Scales: One octave scales, hands separately or together  
Play: ascending and descending  
Chords: Play: Tonic (I), Sub-dominant (IV), and Dominant (V) triads and their inversions.  
Arpeggios: Play: Tonic (I) arpeggios, hand-over-hand or separate

Harmonization: Play a chordal accompaniment for a melody in the key of C, F, G, using I, IV, and V chords.  
or

**WRITTEN:** Time Limit: 60 minutes

**Ear Training:**

Recognize intervals: M2, m2, M3, m3, P4, A4/d5, P5, M6, m6, M7, m7, P8

Recognize major and minor chords.

Notate a simple melodic pattern from dictation, the starting note being specified.

Notate a dictated two measure pattern in the following meters:

2 3 4 6 utilizing rhythm values for Voice A-D.  
4 4 4 8

**Theory:**

Identify and notate all major key signatures.

Identify and notate ascending and descending all major scales and minor (harmonic) scales.

Identify the intervals M2, m2, M3, m3, P4, A4/d5, P5, M6, m6, M7, m7, P8.

Notate, using accidentals, the tonic (I), sub-dominant (IV), and dominant (V) chords and their inversions for C, F, G, D, A, E and B Major in both treble and bass clef.

Identify major, minor, augmented, and diminished chords in root position.

Notate and identify dominant seventh chords and inversions

(V7, V6/5, V4/3, V4/2)

Demonstrate an understanding of the note and rest values in Voice A-D.

Provide rhythm solutions for the following meters: 2 3 4 6 9 12 2 3  
4 4 4 8 8 8 2 2  
Fill in incomplete measures.  
Add bar lines in proper places.

**Terms:** (See TERMS)  
Students are responsible for all material from Groups A through F.

**Forms:** (See FORMS)

**History:** (See PERIODS OF MUSIC HISTORY & COMPOSERS)  
List and correctly spell the four main periods of music history with their approximate dates.  
List three composers representing three different languages for each of the four main history periods (total of 12) (See COMPOSER CLASSIFICATIONS.)  
List two singers from each of the five voice classifications (total of 10). (See SINGERS OF RENOWN.)

**SIGHT SINGING:**

*I* Two selections will be sung using examples from the Oxford *Sight Singing, Level* book.

## **VOICE G**

(Non-degree, Non-major, Age 18 or Over)

**PERFORMANCE:** Time Limit: 10 minutes

Three selections--Either a classical art song or an aria (either opera or oratorio) sung in the original language; one Italian, French, or German Art Song performed in the original language; and one American, British, Russian, Scandinavian, or Spanish Art Song sung in English. All selections will be performed by memory. At Rally, the student will select one song to sing and the judge will then select the second song to be sung from the repertoire.

### **KEYBOARD MUSICIANSHIP:**

Keys: MAJORS: C F G  
Scales: Five-note (penta) scales, hands separately or together  
Play: ascending and descending  
Chords: Tonic (I) triads in root position, hands separately or together

**WRITTEN:** Time Limit: 60 minutes

#### **Ear Training:**

Recognize intervals: M2, M3, P4, P5, P8  
Select a dictated, 4-beat rhythmic pattern utilizing:

#### **Theory:**

Identify key signatures for C, F, & G Major.  
Know the order of the sharps and flats by letters (Ex. F C G D A E B).  
Identify all notes on the grand staff (no accidentals).  
Identify ascending and descending scales for C, F, & G Major.  
Identify the intervals M2, M3, P4, P5, P8 in the key of C Major.  
Identify the tonic (I) chord in root position for C, F, & G Major in both treble and bass clef.





## TERMS

### **VOICE A & G (Grades 7-8 and Adults):**

pitch: the relative highness or lowness of a tone

rhythm: the organization of music's time element; the patterns of long and short tones and strong and weak beats.

staff: made up of five lines and four spaces

treble clef (G clef): clef used for high pitched instruments, for women's and children's voices, and right-hand piano parts.

bass clef (F clef): clef used for most lower pitched instruments, for bass voices, and left-hand piano parts.

ledger lines: short lines that extend a staff

grand staff: combination of two staves using treble and bass clefs

dynamics: loudness or softness in music

piano (  ): soft

forte (  ): loud

staccato (  ): detached or disconnected

legato: smooth or connected

ritardando (ritard., rit.): gradually slowing down

accelerando (accel.): gradually speeding up

beat: a rhythmic pulse used as a unit of musical time in a measure.

tempo: the speed of the beat of a composition

Andante: a walking tempo

Moderato: a moderate tempo between Andante and Allegro

Allegro: a fast tempo

tie: curved line connecting two like notes to combine their rhythmic value

slur: connects two notes to create a legato (smooth) sound.

accent (  ): emphasis or stress on a tone

### **VOICE B & C (Grades 9-12):**

timbre: the sound that distinguishes one instrument from another; also called tone quality or tone color

sharp (  ): raise a tone one-half step

flat (  ): lowers a tone one-half step

natural (  ): restores a tone to its "natural" position by cancelling either a sharp or a flat.

accidental: a symbol (sharp, flat or natural) that raises or lowers a note.

fermata (  ): hold a note or rest longer than its value

a tempo: return to the original tempo

"issimo": a suffix meaning "very"

"mezzo": a prefix meaning "moderately"

crescendo (cresc.,  $\text{cresc.}$ ): gradually becoming louder  
decrescendo (decresc.) or diminuendo (dim.,  $\text{dim.}$ ): gradually becoming softer  
Largo: very slow, stately and broad  
Lento: slow, between Andante and Largo  
Presto: very fast  
meter: the grouping of beats that occur in patterns of strong and weak with the first beat being the strongest.  
syncopation: an emphasis on off-beats or weak beats; the shifting of accents to beats that are not normally accented

### **VOICE D, E, & F (College Students):**

dolce: sweetly  
duple meter: a meter that has two (or four) beats per measure  
triple meter: a meter that has three beats per measure  
interval: the distance from one note to another  
Major scale: a scale built with the following steps: W W H W W W H  
minor scale: a scale built with the following steps: W H W W H W W  
chromatic scale: a scale built in half-steps  
consonance: combination of two or more tones which produces a harmonious or pleasing sound  
dissonance: a state of tension between various tones; generally a disagreeable sound.  
triad: a three-note chord consisting of the root, 3rd and 5th notes of a scale.  
tonic: a triad built on “do”, also called the I chord  
sub-dominant: a triad built on “fa”, also called the IV chord  
dominant: a triad built on “sol”, also called the V chord  
resonance: the amplification of vibrations in the head, neck, and chest during singing  
register: the pitch of an instrument or voice--high, medium, or low  
soprano: the highest female voice.  
mezzo-soprano: the female voice falling between soprano and alto  
alto: the lower female voice  
contralto: the lowest female voice (below alto)  
tenor: the highest male voice.  
baritone: the male voice falling between tenor and bass  
bass: the lowest male voice.  
counter tenor: a male voice singing in the contralto or soprano register  
articulation: the manner in which notes are played and released

## FORMS

### **VOICE A & G**

form: the organization (arranging and coordinating) of musical material in a composition

phrase: a musical sentence or thought; the smallest unit in musical form

cadence: a progression of notes or chords that gives the effect of ending a passage of music

binary form: a form consisting of two sections: AB

ternary form: a form consisting of three sections: ABA

### **VOICE B & C**

strophic: the same accompaniment for each stanza or verse of a song

through composed: a different accompaniment for each stanza of a song

coda: the concluding section of a piece

a cappella: a vocal work without instrumental accompaniment

recitative: musical speech; imitates the natural inflection of speech

### **VOICE D & E**

aria: a solo song, usually associated with opera and oratorio, expressing sorrow, yearning, passion, or humor.

opera: an extended, staged work for solo singers and chorus accompanied by instrumental ensemble.

oratorio: an extended composition, usually of religious content, for solo singers and chorus accompanied by instrumental ensemble or organ, performed in a concert situation.

art song: a song uniting poetry and music; created in the 19th century

folk song: music passed from one generation to the next; no known composer.

### **VOICE F**

singspiel: (German) an opera with spoken dialogue. Example: The Magic Flute

opera comique: (French) an opera with spoken dialogue. Example: Carmen

opera buffa: comic opera. Example: The Marriage of Figaro

opera seria: serious opera. Example: The Coronation of Poppea

operetta: little opera; synonymous with light opera. Example: Die Fledermaus

**PERIODS OF MUSIC HISTORY**  
**AND**  
**COMPOSER CLASSIFICATIONS**

**BAROQUE PERIOD**  
(1600-1750)

English

Handel (1685-1759)  
Purcell (1659-1695)

Italian

Monteverdi (1267-1643)  
A. Scarlatti (1660-1725)  
Vivaldi (1669-1741)

German

J.S. Bach (1685-1750)

**ROMANTIC PERIOD**  
1820-1900

German

Brahms (1833-1897)  
Mahler (1860-1911)  
Schubert (1797-1828)  
Schumann (1810-1856)  
Wagner (1813-1883)

French

Bizet (1838-1875)  
Chausson (1855-1899)  
Duparc (1848-1933)  
Faure (1830-1914)  
Liszt (1811-1886)

Italian

Bellini (1801-1835)  
Donizetti (1797-1848)  
Puccini (1858-1924)  
Rossini (1792-1868)  
Tosti (1844-1916)  
Verdi (1813-1901)

**CLASSICAL PERIOD**  
(1750-1820)

English

Arne (1710-1778)

French

C.W. Gluck (1714-1787)

German

Beethoven (1770-1827)  
Haydn (1732-1809)  
W.A. Mozart (1756-1791)

**MODERN PERIOD**  
(1900-present)

German

Berg (1885-1935)  
R. Strauss (1864-1949)  
Webern (1883-1945)  
Wolf (1860-1903)

French

Debussy (1862-1918)  
Hahn (1875-1947)  
Poulenc (1899-1963)  
Ravel (1875-1937)

Italian

Donaudy (1879-1925)  
Pizzetti (1880-1968)

English

Britten (1913-1976)  
Vaughan Williams (1872-1958)

American

Argento (1927- )	Hoiby (1926- )
Barber (1910-1981)	Ives (1874-1954)
Copland (1900-1990)	Menotti (1911- )
Duke (1899-1984)	Rorem (1923- )

## SINGERS OF RENOWN

### Soprano

Martina Arroyo  
Arlene Auger  
Kathleen Battle  
Maria Callas  
Jane Eaglan  
Renee Fleming  
Mirella Freni  
Sylvia McNair  
Birgit Nilsson  
Roberta Peters  
Leontyne Price  
Elizabeth Schwartzkopf  
Beverly Sills  
Joan Sutherland  
Renata Tebaldi  
Dawn Upshaw  
Deborah Voigt

### Mezzo Soprano

Marian Anderson  
Cecilia Bartoli  
Susan Graham  
Denise Graves  
Marilyn Horne  
Jennifer Larmore  
Jessye Norman  
Fredrica von Stade  
Tatiana Troyanos  
Shirley Verrett

### Tenor

Roberto Alagna  
Jose Carreras  
Enrico Caruso  
Franco Corelli  
Jose Cura  
Placido Domingo  
Jerry Hadley  
Ben Heppner  
Lauritz Melchior  
Luciano Pavarotti  
David Daniels (Countertenor)

### Baritones

Dietrich Fischer-Dieskau  
Thomas Hampson  
George London  
Robert Merrill  
Sherrill Milnes  
Hermann Prey  
Leonard Warren

### Bass

Feodor Chaliapin  
Jerome Himes  
Ezio Pinza  
Paul Plishka  
Samuel Ramey  
Bryn Terfel  
Norman Treigle

## SUGGESTED LITERATURE LIST

<i>Album of Twenty-five Favorite Songs for Girls</i>	(G. Schirmer, Inc.)
<i>Anthology of Art Songs by Black American Composers</i>	(G. Schirmer, Inc.)
<i>Anthology of French Song</i>	(G. Schirmer, Inc.)
<i>Arias for Soprano, Mezzo Soprano, Tenor, Baritone, Bass (one book for each voice type)</i>	(G. Schirmer, Inc.)
<i>The Art Song</i>	(Music Sales Crop.)
<i>Art Songs by Contemporary Texas Composers</i>	(Southern Music Company)
<i>Art Songs for School and Studio (1st &amp; 2nd Year)</i>	(Oliver Ditson Company)
<i>The Collected Songs of Theodore Chandler</i>	(G. Schirmer, Inc.)
<i>Contemporary Art Songs</i>	(G. Schirmer, Inc.)
<i>50 German Songs (High and Low)</i>	(International Music Co.)
<i>Fifty Selected Songs</i>	(G. Schirmer, Inc.)
<i>Fifty-six Songs You Like to Sing</i>	(G. Schirmer, Inc.)
<i>Fifty-seven Classic Period Songs</i>	(Belwin-Mills Publishing Co.)
<i>First and Second Books of Solos (Joan Boytim)</i> (3 vols. for each voice type)	(Hal Leonard)
<i>Italian Songs of the 17th &amp; 18th Centuries, Vols. 1 &amp; 2</i>	(International Music Co.)
<i>LaFlora: Primo, Secondo, Terzo</i>	(Wilhelm Hansen)
<i>Mozart Songs</i>	(Belwin-Mills Publishing Co.)
<i>New Imperial Edition: Contralto Songs, Soprano Songs, Mezzo-Soprano Songs, Baritone Songs, Bass Songs, Tenor Songs</i>	(Boosey & Hawkes, Inc.)
<i>Oratorio Anthology (one for each voice type)</i>	(Hal Leonard)
<i>Pathways of Song</i>	(Warner Bros. Music Publications)
<i>Songs by 22 Americans</i>	(G. Schirmer, Inc.)
<i>Songs for Bass (In a Suitable Range)</i>	(Boosey & Hawkes, Inc.)
<i>Songs of John Duke (High and Low)</i>	(G. Schirmer, Inc.)
<i>Songs of John Jacob Niles</i>	(G. Schirmer, Inc.)
<i>Songs of Love and Affection</i>	(Boosey & Hawkes, Inc.)
<i>Spanish Songs of the 18th Century</i>	(International Music Company)
<i>The Spirituals of H.T. Burleigh</i>	(Belwin-Mills Publishing Co.)
<i>20th Century Art Songs</i>	(G. Schirmer, Inc.)
<i>Twenty-four Italian Songs and Arias</i>	(G. Schirmer, Inc.; Belwin-Mills)
<i>Twenty-six Italian Songs and Arias</i>	(Alfred)
<i>The Young Singer Book I--Soprano &amp; Contralto</i>	(R.D. Row Music Company)

## **PREFACE AND ACKNOWLEDGEMENTS**

The Voice Rally sponsored by the Louisiana Music Teachers Association provides an opportunity for teachers throughout the state to work together in an effort to set new standards of achievement for vocalists at both the precollegiate and collegiate levels of study. The emphasis of the Voice Rally is to provide a competition designed for the non-keyboard and/or keyboard trained vocalists. It is hoped that each district will become a major supporter of this endeavor, and that public and/or private school teachers will use this format to prepare vocal students for competition which will encourage the students to prepare the four fundamental aspects of musical training.

The first edition of the Voice Rally Syllabus was prepared in 1993 by Judy Brown, Nancy Durrett, Cindy Hockenjos, Barbara Clement, Regina Walker and State Vocal Music Chairman Cindy Madden, under the chairmanship of Marietta Lanoux, Vice President of LMTA Rallies, and President Rory Thompson. This committee used the work of Frances Pletsch as the basis for the syllabus.

This second edition of the Syllabus was prepared in 2002 by Donna Clavijo, Ellen Frohnmayer, Joy Ratliff, Shawn Roy, Scharmal Schrock, and Sue Steck-Turner, under the chairmanship of Judy McGehee, Vice President of LMTA Rallies, and President Charles Jones.



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