VOCAL PEDAGOGY PORTFOLIO

by

Wei Shen Keane Ong

A portfolio submitted to the Peabody Institute of the Johns Hopkins University in conformity with the requirements for the degree of Masters of Vocal Performance/Pedagogy.

Baltimore, Maryland

May 2018

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ADVISORY COMMITTEE:

Phyllis Bryn-Julson
(Voice Teacher)

Steve Rainbolt
(Pedagogy Teacher)

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(Voice Teacher)

Laura Parker
(Pedagogy Co-ordinator)
Abstract

The development and presentation of this Portfolio is the final project requirement for a Master of Music in Performance with an added emphasis in Pedagogy. The content includes but is not limited to: performance resume, curriculum vitae, teaching philosophy, studio policies, 2 sample syllabi for: studio, chamber music coaching or classroom courses, performance repertoire list, and teaching repertoire list. Any links to personal website, google drive links containing teaching videos, performance recordings or additional original materials may be updated or become inactive at any time. The collection, development and use of the pdf documents and other content within this submitted Performance/Pedagogy Portfolio is preparation for the application and interview process to secure both college and preparatory studio teaching positions. Please contact the Friedheim Music Library for any recital recordings or additional documents filed for this Masters of Music degree.
# Contents

1) **Front Matter**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Cover page</td>
<td>i</td>
</tr>
<tr>
<td>1.2</td>
<td>Advisory Committee</td>
<td>ii</td>
</tr>
<tr>
<td>1.3</td>
<td>Portfolio Abstract</td>
<td>iii</td>
</tr>
<tr>
<td>1.4</td>
<td>Table of Contents</td>
<td>iv</td>
</tr>
</tbody>
</table>

2) **Text**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Long Biography</td>
<td>1</td>
</tr>
<tr>
<td>2.2</td>
<td>Short Biography</td>
<td>4</td>
</tr>
<tr>
<td>2.3</td>
<td>Teaching Philosophy</td>
<td>6</td>
</tr>
<tr>
<td>2.4</td>
<td>Studio Policy</td>
<td>7</td>
</tr>
<tr>
<td>2.5</td>
<td>Sample Syllabi</td>
<td>10</td>
</tr>
<tr>
<td>2.6</td>
<td>Teaching Repertoire</td>
<td>15</td>
</tr>
</tbody>
</table>

3) **References**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>Reading References</td>
<td>48</td>
</tr>
<tr>
<td>3.2</td>
<td>Vocal Exercises</td>
<td>51</td>
</tr>
<tr>
<td>3.3</td>
<td>Curriculum Vitae</td>
<td>53</td>
</tr>
<tr>
<td>3.4</td>
<td>Resumé</td>
<td>59</td>
</tr>
<tr>
<td>3.5</td>
<td>Performance Repertoire</td>
<td>61</td>
</tr>
</tbody>
</table>
Long Biography

Lauded for his impeccable musicality, expression, and lyricism, Singaporean lyric baritone Keane Ong is one of today’s most promising soloists, choral directors, composers and pedagogues from Asia.

Greatly in demand in the symphonic and recital world, Keane sang the bass solo in the Orchestra of the Music Maker’s and The Vocal Associate’s production of Mahler’s 8th Symphony for the celebration of Singapore’s 50th Birthday, and has also sung the Bass Solo for Leonard Bernstein’s Chichester Psalms. Keane acted as John Styx in New Opera Singapore’s production of Orpheus in the Underworld. He has also performed as a chorister and soloist for the non-profit choir EVOKX’s annual evocation outreach series concerts to raise funds for needy causes. Internationally, he was invited to present a Schubertiade in Cambodia in 2016 which was well-received by the public and local music enthusiasts.

Keane is set to portray the roles of the second commissioner and the jailor in New Opera Singapore’s production of Dialogue of the Carmelites in August 2018. His 2017/18 season included being Le Baron in Massanet’s Cherubin with Peabody Opera conducted by Maestro Laurent Pillot, and a graduate recital presenting music from his home country of Singapore and also included contemporary works by Kathy Berberian, Francis Poulenc, and Chew Jun An. Unafraid of the new and unfamiliar, Keane is a frequent collaborator in premieres of new music. He has been featured in new music productions of Ode to the Nightingale(2017) by Chew Jun An, Travelogue(2014) by Robert Casteels, and in new chamber operas like Dark Sisters(2011) by Nico Muhly and Naomi in the Dark(2005) by Jonathan Holland.
As a pedagogue, Keane believes in helping his students bring out their natural voices healthfully and tap into their inner potential. He helps his students quell the insecurities that the increasingly competitive world has instilled in them and encourages them to engage in continuous life-long learning. Keane has taught many students privately and on internships with the Peabody Institute in Maryland, USA, and as a voice student in the Yong Siew Toh Conservatory in Singapore. Some of his students have also gone to pursue undergraduate studies in vocal performance.

Keane is also a choral conductor who emphasizes healthy vocal production and an attitude to active learning to his choristers. In Singapore, Keane is the music director of The Pioneer Voices, and is the assistant conductor of EVOKX. He currently takes minor lessons in conducting with Dr. Harlan Parker at the Peabody Institute and has trained in conducting workshops with Dr László Norbert Nemes, director of the Kodály Institute of the Liszt Academy of Music.

A budding composer and arranger, Keane has composed and arranged pieces that have been premiered by The Pioneer Voices. His style can be described as one that accentuates the atmosphere and natural sounds in it. His newest work, *Dayung Sampan* was premiered in a sold out concert by EVOKX at the School of the Arts concert hall in Singapore on 11th November 2017.

Keane has been coached in master classes taught by world-class artists and groups including Sumi Jo, Roger Vignoles, Frederica von Stade, and The King's Singers. Keane recently graduated with his Masters in Vocal Performance and Pedagogy and did a minor in Conducting under the tutelage of American Baritone William Sharp and American Conductor
Dr. Harlan Parker respectively at the Peabody Institute of the Johns Hopkins University, where he was also presented with the George Castelle Memorial Award. He obtained his Bachelors of Music in Vocal Performance from the Yong Siew Toh Conservatory of Music where he studied under Lyric Tenor, Alan Bennett.
Short Biography

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Teaching Philosophy

My philosophy is simple, I provide the lego blocks, and you build what you want with it. Whenever I prepare for a lesson, teach my students, and answer my students’ queries, these guidelines are placed into my mind:

1) Appropriateness
2) Effectiveness
3) Value Addedness

These guidelines help me to focus on helping my students increase their knowledge on a particular subject, and improve their personal learning skills and perspectives.

Appropriateness

I find that many students desire to do music which they may not be technically ready for. I have personally encountered many students who have irreversibly damaged their voices by partaking in inappropriate music. While it is good that they open their minds to a wide range of music, building a solid basic foundation is essential before more advanced repertoire can be tackled. The voice is such a delicate yet beautiful instrument and as such, much care must be given when choosing appropriate music, I research the music, making sure my students can handle such a piece, before I give it to them to learn and expand their musical horizons. The learning process is also a delicate one. Technology is a great tool for learning but it can also be a damaging one. I encourage my students to listen to different renditions of the same song on youtube, but never to just one. This is to expose them to the different pathways of musical interpretation, and not to copy it.

Effectiveness

I recognize that every student is different and will require different teaching styles which cater specifically to each student. As such, I read many books and resources pertaining to a variety of pedagogical styles for voice and learning. In this way, I have a colourful toolbox which I can use to cater to my students’ every need. Technique for a voice student is very important, and repeating the same few exercises every session can be a mundane and cause the student to stagnate. However, I am always ready with new exercises and imagery so that my students will always feel that they are progressing and never stagnating.

Value Addedness

While I am here to help my students learn, I also encourage independent thought and learning. I encourage an open classroom system. Singing is such a personal thing and while I assign the exercises, the students need to experiment and try techniques out by themselves as well. I encourage my students to experiment and discuss all their findings with me. My students are encouraged to conduct their own research on the song and attempt to create their own unique interpretation. This inadvertently helps the student gain knowledge not only on the musical part of the song, but ultimately history, and drama as well.
Studio Philosophy

2.4.1 Studio Policy 2017/2018
My Role and Responsibilities

I will demonstrate the passion and knowledge of music and the voice and inspire the same in my students. As a music educator, my responsibilities include inspiring deeper learning (with my students’ unique voices) and paving a way for my students to utilize their own voice to present themselves in a more dynamic way not only in performances but in daily life as well. I understand that each voice is different and unique, and thus lessons will be individualized to the specific learning needs of the student.

Students’ Responsibilities

In the same way I will carry out my duties to my students with respect and professionalism, I expect students to give me and themselves that same kind of respect and professionalism.

I will expect students to:

- Be committed to the studio for the whole year
- Be punctual for every lesson
- Arrive at lessons warmed up and ready to sing
- Bring a bottle of plain room temperature water to lessons
- Bring needed material to lessons
- Have homework and song learning done prior to lessons
- Be attentive and receptive during lessons
- Ask questions
- Practice 4-5 times a week for at least an hour

It is understandable that there are unforeseen circumstances that arise from time to time. Please drop me an email or leave a message on my mobile to inform me of late arrival or inability to attend lesson.

Learning does not only take place in the studio, but in performance as well. My students will have a minimum of two performance opportunities including public performances per year.

Listening to music is also a crucial step in vocal and musical learning and is expected of every student. A keyboard instrument or application is essential in helping the student in practice and mastery of work and musical scores.
Tuition

Fees, Cancellation, and Termination Policy

Tuition fees for the 2017/2018 year include a one-time yearly logistics fee (which cover the costs of photocopies, book lending, and notebooking) and 4-5 lessons per month of 45 minutes each. Tuition fees are due at the beginning of the month and a receipt may be issued if requested. A 10% increase in monthly fees will be implemented at the start of every subsequent year to keep up with inflation. Please contact me if there are financial challenges faced and we can work something out.

Per month, there will be considerations for 1-2 lesson cancellations due to unforeseen circumstances (including illness and family emergencies) and be replaced with make-up lessons. Should I not be able to make it for lessons, a make-up lesson will be scheduled as well. Should the student need to terminate lessons before the end of the year for any reason, a one month notice and fee payment is required.

Additional expenses are likely to include:

- A library of music for loan (AV and Books/Scores)
- Training and experience
- Yearly repertoire planning
- Professional opportunities
- Bi-annual voice progress reports

Library Policy

An extensive library of books and AV material are available for students to borrow through a check-out process. For loans, please follow the check-out procedure below:

- Complete check-out sheet next to the library
- The materials may only be used by the student and not any of the students’ friends
- Only 4 materials can be checked-out per student at any time
- Take exceptionally good care of the loaned materials
- Only pencil markings are allowed, if needed
- Loss of any material will incur a loss fee and the cost of the book

Media Release Policy

Especially in today’s media saavy world, media is made to be an integral part of student learning and professional development. Photos, videos, and audio recordings of students and performances may be posted online and/or be released to the student. By default, personal information will be excluded or limited to first names only unless requested by the student being featured. Students may share links to these posts and performances but may not record the performances on distributable media and sell them for profit or gain. Legal action may be taken against any student who violates this action.
## Sample Syllabi

<table>
<thead>
<tr>
<th>2.5.1</th>
<th>Vocal Coaching</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.5.2</td>
<td>Vocal Literature</td>
<td>17</td>
</tr>
</tbody>
</table>
DESCRIPTION
PY.100.268 is a 1 credit course which consists of 13 weekly 30-minute long coaching sessions.

LEARNING OBJECTIVES
Upon completion of this course students will be able to:
1. Further their in-depth knowledge of their repertoire.
2. Learn to work well and interact with other musical collaborators.
3. Have better ensemble sense.

INSTRUCTOR
Ong Keane, Adjunct, MM Voice/Pedagogy
712LH
wong1@jhmi.edu
929-826-1990
Emails will be responded to within 24 hours unless otherwise notified.

COURSE MEETINGS
TF 8pm – 9pm
Conservatory 826

OFFICE HOURS
Consultation: W 4pm – 6pm
712LH
Other times by appointment.

GRADING
1. Attendance 50%
2. Preparedness 50%

GUIDELINES
Students are expected to attend all classes on time and a maximum of 1 unexcused absence will be tolerated. Any further unexcused absences will decrease your grade by 1 level per unexcused absence. If you are unwell, email me and do not come to class and a make-up lesson will be scheduled.

Students are expected to be prepared to their coachings and be able to talk about deeper musical meanings in the music brought to coaching. A reminder that the purpose of the class is to learn more about the music and how to achieve better cohesiveness with the accompanists. The student may be turned away if repertoire has not been aptly prepared.

ACADEMIC INTEGRITY
Students enrolled at Peabody are obliged to refrain from acts that threaten the academic integrity of the Conservatory such as cheating or plagiarism. Violations are reported to Academic Affairs for adjudication and documentation in the student academic record. Please familiarize yourself with this and all other academic regulations at: http://www.peabody.jhu.edu/academicaffairs
DIVERSITY & DISABILITY STATEMENT
The Peabody Institute of the Johns Hopkins University values diversity and inclusion. We are committed to a climate of mutual respect and civility among members of our community. Peabody recognizes that disability is an aspect of diversity. Our goal is to create learning environments that are usable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or to accurate assessment or achievement related to your disability, please notify the instructor as soon as possible. Students are also welcome to contact Kyley Sommer, Director of Student Affairs in the Office of Student Affairs, in-person, via email at ksommer@jhu.edu, or by phone at (667) 208-6700 for further information about academic adjustments or accommodations.

OPTIONAL MATERIALS
The Unashamed Accompanist – Gerald Moore
The Beauty of Our Art – Ong Keane
The Diva-Musician Problem – Wei Shen
DESCRIPTION  PY.900.268 is a 3 credit course which consists of a bi-weekly 60-minute long tutorial, readings, 2 presentations, written assignments, listening quizzes and 2 examinations.

LEARNING OBJECTIVES  Upon completion of this course students will be able to:
1. Further their knowledge of composers and their repertoire.
2. Apply class knowledge into their performance life.
3. Compare and contrast similar poetry and their application in music.

INSTRUCTOR  Ong Keane, Adjunct, MM Voice/Pedagogy
712LH
wongl@jhmi.edu
929-826-1990
Emails will be responded to within 24 hours unless otherwise notified.

COURSE MEETINGS  TF 8pm – 9pm
Conservatory 826

OFFICE HOURS  Consultation: W 4pm – 6pm
712LH
Other times by appointment.

GRADING  3. Examinations  30%
4. Listening Quizzes  30%
5. Written Assignments  10%
6. Presentations  20%
7. Attendance/participation  10%

GUIDELINES  Students are expected to attend all classes on time and a maximum of 2 unexcused absences will be tolerated. Any further unexcused absences will decrease your grade by 1 level per unexcused absence. If you are unwell, email me and do not come to class and I will convert your attendance grade for the class into a home assignment.
The world waits for no man so I will not extend deadlines for any work. The advanced schedule has been given to the student at the beginning of the semester and it is the student’s responsibility to keep track of it and allocate their time wisely. Any late work or submissions will strictly not be considered.

ACADEMIC INTEGRITY  Students enrolled at Peabody are obliged to refrain from acts that threaten the academic integrity of the Conservatory such as cheating or plagiarism. Violations are reported to Academic Affairs for adjudication and documentation in the student academic record. Please familiarize yourself with this and all other academic regulations at: http://www.peabody.jhu.edu/academicaffairs
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**REQUIRED MATERIALS**
- Song – Carol Kimball
- The Beauty of Our Art – Ong Keane
- Recitals for the Up and Coming Singer – Shen Wei
- The Fischer-Diskeau Book of Lieder – Fischer-Diskeau Dietrich

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC/READING/ASSIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>08/27 Introduction</td>
</tr>
<tr>
<td>02</td>
<td>08/30 Pre-Baroque Composers</td>
</tr>
<tr>
<td>03</td>
<td>09/03 Pre-Baroque Composers</td>
</tr>
<tr>
<td>04</td>
<td>09/06 Baroque Composers</td>
</tr>
<tr>
<td>05</td>
<td>09/10 Baroque Composers / Assignment 1 due</td>
</tr>
<tr>
<td>06</td>
<td>09/13 Enlightenment Composers</td>
</tr>
<tr>
<td>07</td>
<td>09/17 Enlightenment Composers</td>
</tr>
<tr>
<td>08</td>
<td>09/20 Classical Composers/ Listening Quiz 1</td>
</tr>
<tr>
<td>09</td>
<td>09/24 Classical Composers / Assignment 2 due</td>
</tr>
<tr>
<td>10</td>
<td>09/27 Classical Composers</td>
</tr>
<tr>
<td>11</td>
<td>10/01 Presentations</td>
</tr>
<tr>
<td>12</td>
<td>10/04 Listening Quiz 2 / Presentations</td>
</tr>
<tr>
<td>13</td>
<td>10/08 Mid-term Examination</td>
</tr>
<tr>
<td>14</td>
<td>10/11 Mid-term review / The Art of Recital</td>
</tr>
<tr>
<td>15</td>
<td>10/15 Romantic Composers</td>
</tr>
<tr>
<td>16</td>
<td>10/18 Romantic composers</td>
</tr>
<tr>
<td>17</td>
<td>10/22 Romantic Composers / Assignment 3 due</td>
</tr>
<tr>
<td>18</td>
<td>10/25 Romantic Composers</td>
</tr>
<tr>
<td>19</td>
<td>10/29 Romantic Composers</td>
</tr>
<tr>
<td>20</td>
<td>11/01 20th Century Composers / Listening Quiz 3</td>
</tr>
<tr>
<td>21</td>
<td>11/05 20th Century Composers / Assignment 4 due</td>
</tr>
<tr>
<td>22</td>
<td>11/08 20th Century Composers</td>
</tr>
<tr>
<td>23</td>
<td>11/12 Consultations</td>
</tr>
<tr>
<td>24</td>
<td>11/15 Presentations / Bonus Assignment due</td>
</tr>
<tr>
<td>25</td>
<td>11/18 Bonus Listening Quiz / Presentations</td>
</tr>
<tr>
<td>26</td>
<td>11/22 Presentations / Final Review</td>
</tr>
<tr>
<td>27</td>
<td>12/06 Final Examination</td>
</tr>
</tbody>
</table>
# Teaching Repertoire

<table>
<thead>
<tr>
<th>Section</th>
<th>Voice</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.6.1</td>
<td>Soprano</td>
<td>20</td>
</tr>
<tr>
<td>2.6.2</td>
<td>Mezzo-Soprano</td>
<td>28</td>
</tr>
<tr>
<td>2.6.3</td>
<td>Tenor</td>
<td>36</td>
</tr>
<tr>
<td>2.6.4</td>
<td>Bass</td>
<td>44</td>
</tr>
</tbody>
</table>
Repertoire List – Soprano

Italian

Title: Nina (G.B. Pergolese)
Key: G minor
Range: F4 to G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Italian songs are always useful in training the use of pure vowels. The simple harmony and melody make it easy to learn, however the octave leaps in the melody may require more work in breath support and maintaining an open throat and low larynx position.

Title: Ah! Quanto E Vero (Marcantonio Cesti)
Key: D minor
Range: A4 – A5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The phrase structure of the song is simple and also a good legato exercise for the soprano. This song sits nicely in the soprano’s tessitura, however the high A and the sustaining of high notes in the middle portion of the song may prove a tad more challenging for the beginning soprano.

Title: Deh, Contentatevi (Giacomo Carissimi)
Key: F minor
Range: E4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song may be a tad difficult for the beginning soprano, however, the song sits well with the soprano tessitura and this song will provide a good opportunity for training the soprano to breath in the middle of a phrase and still continue the phrase as if it was a single phrase.

Title: Presto, Presto Io M'Innamoro
Key: Bb Major
Range: F4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This fast paced moving song helps the soprano keep moving her breath. The rhythm and melody is simple and the phrase structure is regular as well. High notes are fast and short as well and the dynamics needed is just loud thus it is pretty easy for a soprano to sing this..
Title: Danza, Danza, Fanciulla Gentile (Francesco Durante)
Key: C minor
Range: F#4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The easy melody and rhythmic structure of the piece makes this song easy to learn. The song is also loud in nature and thus the soprano can just sing out and not hold anything especially her breath. Also the fast nature of the song helps to keep her breath moving.

Title: Col Mio Sangue Comprerei (Alessandro Stradella)
Key: C minor
Range: Eb4 – Ab5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is an more difficult song for the beginning soprano. The melody and rhythm is pretty simple, however the high registers require more breath control and openness of throat. However, it is a good training piece for breath connection and open throatedness.
**Repertoire List – Soprano**

**German**

Title: Ave Maria (Franz Schubert)  
Key: Bb major  
Range: F4 – F5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: The melody and rhythms are simple and easy to learn. The challenge and lessons for this piece would be to maintain a sustained legato line throughout and learning to open the throat and continuing letting the air flow when singing soft passages.

Title: Gretchen am Spinnrade (Franz Schubert)  
Key: E minor  
Range: E4 – A5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: The melody and rhythms are easy to learn. However, the relatively soft dynamic across the whole song is difficult for the beginning soprano to achieve. However, this *lied* is a staple in soprano repertoire, and it is beautiful as well.

Title: Mein Gläubiges Herze (Johann Sebastian Bach)  
Key: F major  
Range: F4 – A5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: The melody and rhythms are easy to learn. However the continuous motion of Bach’s aria leaves little space for the soprano to breathe. Breaths will need to be clearly marked and the soprano will need to do deep breaths as well or not the song would sound shrill. I like giving Bach to my students later on as they may not appreciate it at first, but Bach songs are beautiful.

Title: Es Lebt Eine Vilja (Franz Lehár)  
Key:  
Range: D4 – G5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: The melody and rhythms of this aria is easy to learn. However, the level of vocal technique expertise to do this song well is high. The soprano would need to keep her larynx from rising especially while singing the jumps upwards. However, this could be a good audition piece to showcase what she has.
Title: L’ho Perduta, me Meschina (Wolfgang Amadeus Mozart)
Key: F minor
Range: F4 – F5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This aria has a simple melody and rhythmic structure and is thus easy to learn. The accompaniment in the aria supports the melody well. This aria is appropriate for even beginning sopranos and would be a good first aria to look at. The challenge is maintaining the open space of the throat even at the high notes.

Title: Er War Mir Sonst Treu und Ergeben (Wolfgang Amadeus Mozart)
Key:
Range: E4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The melody and rhythms may be easy to learn but the soprano needs to have a low larynx before she can navigate through the high notes in the piece. Another good challenge of this piece would be to make the melodic line as legato as possible even with the orchestra playing very pulsed.
**Repertoire List – Soprano**

**English**

Title: What if I Seek for Love (Robert Jones)  
Key: A minor  
Range: E4 – G5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This strophic song has a simple catchy melody which helps the student learn it fast. This song also has mostly regular phrases. The harmony also aids the student in pitching with the accompaniment and the higher notes tend to follow in an ascending scalic nature which helps the student ground her breath while moving up the scale.

Title: Long, Long Ago (Thomas Haynes Bayly)  
Key: Ab major  
Range: E4 – F5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This song has a simple melody and sits well in the tessitura of the soprano. Furthermore, the strophic nature of the song makes this song a good piece to train text expression. The high notes are always approached by an ascending scale which makes it easier for the soprano to ground her breath.

Title: The Wind Speaks (G.A. Grant-Schaefer)  
Key: Bb minor  
Range: F4 – Gb5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: The fast nature of this piece make the song a bit more challenging than the ones done before. The leaps in notes are not very challenging but the rhythms are a bit challenging too. The change in key at the middle requires a change in expression and more must be done to show this change in expression. This is a piece good to challenge your beginning soprano.

Title: The Rose (Joseph W. Clokey)  
Key:  
Range: Eb4 – G5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This song sits nicely into the soprano tessitura. The melodic sequence of the song is mostly in step and simple enough, however the leaps may take more work in terms of breath support and the open throat. The soprano has to fight the urge for her larynx to go high, but this song will be a good training exercise for her.
Title: My Thoughts are Winged with Hope (John Dowland)
Key: C minor
Range: G4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song will be a good training for the soprano to bridge her passagio area as the notes in the song linger around the higher range. The melody and rhythm is not difficult to learn at all. Exposing the soprano to some John Dowland is also good as new singers usually do not have exposure to dowland lute songs which are fantastic!

Title: Pursue thy Conquest Love (Henry Purcell)
Key: C Major
Range: E4 – F5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This aria is a good starting aria for the soprano. It is a short piece which encourages training in runs and movement of the breath. This piece should also be done in the long run and returned to periodically as different elements of vocal technique get introduced to the new soprano.
**Repertoire List – Soprano**

**French**

Title: Notre Amour (Gabriel Fauré)
Key: E major
Range: D#4 – A5(B5)
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Despite the fast movement of the melody, it is easy to learn and this song has become a staple in French repertoire. There is a clear pattern in the piece and the challenge of this piece is to keep the voice light and flexible to go through the runs of the song.

Title: Fleur Jetée (Gabriel Fauré)
Key: F minor
Range: Eb4 – A5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The melody and rhythms are simple in this song, but the speed at which the music is expressed is very fast. The challenge for this song would be to not only maintain the fullness of the voice, but combine it with flexibility through all the fast passages.

Title: Après un Rêve (Gabriel Fauré)
Key: D minor
Range: D4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song has a simple melody and rhythmic structure. It also has regular phrasing which makes the song easy to learn and memorise. The challenge of the piece is to make the melody line as legato as possible despite the accompaniment being very pulse-like.

Title: Vieille Chanson (Georges Bizet)
Key: Ab major
Range: Eb4 – A5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Usually sung by female voices, this song has an easy melody and rhythmic structure and thus would be easy for the soprano to learn. Almost like a lullaby, the challenge and the lesson of this piece would be to sing it with a connected breath and in a legato style.
Title: Mandoline (Claude Debussy)
Key: D dorian
Range: C4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is likely done only when the musicianship skills and singing technique of the student has progressed to some extent. This song is not easy to pitch at all, but is a fantastic and fun piece to do. There is a need for the soprano voice to be light so as to navigate through the various jumps in the melody.

Title: The Jewel Song (Charles-François Gounod)
Key:
Range: C#4 – A5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The famous Jewel song is a difficult aria to navigate indeed. The intensity of the music must be realized from the beginning. The pitches are easy to get, but the difficulty of this piece mainly draws from the need of both power and flexibility from the voice. There is also not many places to rest the voice in the aria. I would introduce this aria to my student first, and then slowly work with her over weeks and even months.
**Repertoire List – Mezzo-Soprano**

**Italian**

Title: O Del mio Dolce Ardor (Christoph Willibald Gluck)
Key: E minor
Range: B3 – F#5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is a beautiful song with a simple melody and phrase structure. The challenge and lesson faced by the mezzo soprano is the lightness of the voice and legato singing needed to carry the song’s expression. The beginning mezzo soprano also needs to keep moving forward in the song and avoid dragging the piece.

Title: Ah! Mio Cor (George Frideric Händel)
Key: G minor
Range: C4 – Eb5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The rhythms and the melody of this piece is easy to learn and the phrasing is pretty regular as well. This piece sits well with the tessitura of the mezzo-soprano. The challenges of this piece to the mezzo-soprano are the leaps and the expression.

Title: Come Raggio di Sol
Key: E minor
Range: C#4 – E5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This staple Italian song has an easy melody and rhythmic structure which is easy to learn, perfect for the beginning mezzo-soprano. Messa di voce singing can be explored and taught in this song with the repeated single notes. Text expression can also be taught in this song.

Title: Spiagge Amate (Christoph Willibald Gluck)
Key: C major
Range: B3 – E5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Moving and sustaining the breath in this piece is key and can thus teach the learner mezzo-soprano. The piece is easy to learn due to the easy melody, however, the rhythms are a bit unusual. The legato phrasing must come out as well so this will be the perfect opportunity to touch on legato singing with the new mezzo-soprano.
Title: Un Cor Da Voi Ferito (Alessandro Scarlatti)
Key: E minor
Range: B3 – B4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece has a simple melody and rhythmic structure and thus makes this aria easy to learn. The driving triplet movement in the accompaniment also helps to move the mezzo-soprano part forward. The mezzo soprano just needs to meter and plan her breaths properly.

Title: Separazione (arr. Giovanni Sgambati)
Key: D minor
Range: C#4 – D5 (Eb5)
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece has a simple phrase structure, but there is much ornamentation in the melody. The piece sits nicely in the tessitura of the mezzo-soprano. This song can be used to teach the lightening of the voice in order to do the little ornamentations. Also, while doing the ornamentations, the mezzo-soprano could learn how the legato line can be maintained.
Repertoire List – Mezzo-Soprano

German

Title: Der Tod und das Mädchen (Franz Schubert)
Key: D minor
Range: A3(D3) – Eb5
No. of Characters: 2
Difficulty: Easy Intermediate Expert
Rationale: With an simple melody and simple rhythm to the song, it is easy to learn. The challenge for this piece is to bring out the 2 characters of the maiden, and death.

Title: Erlkönig (Franz Schubert)
Key: F# minor
Range: C4 – G5
No. of Characters: 4
Difficulty: Easy Intermediate Expert
Rationale: This famous piece is a deceptively simple song to learn. Again like the previous song, the challenge is to bring out the 4 distinct characters present in the piece. The voice needs to be flexible in the tone colors that it can produce.

Title: Ich Liebe Dich (Edward Grieg)
Key: Bb major
Range: D4 – Eb5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece has a simple melody and rhythmic structure and thus is easy to learn. This is a good starting lied that a mezzo-soprano can start with. The only challenge is to emote each verse of this strophic song differently.

Title: Morgen (Richard Strauss)
Key: Eb Major
Range: D4 – Eb5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The piece also has a simple melody and rhythmic structure, thus making it easy to learn. This is another good choice for a starting lied for a mezzo-soprano. The challenge here is to bring out the text accents and not to make the song punchy on account of it's slow tempo.
Title: Der Nußbaum (Robert Schumann)
Key: Eb Major
Range: Bb3 – D5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The melody and rhythm of the song is easy to learn and the fast paced tempo of the song helps to move the singer's breath. We just have to make sure the student has resonance on the lower register of her voice as well.

Title: Bist Du Bei Mir (Johann Sebastian Bach)
Key: Bb Major
Range: Bb3 – Eb5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Bach pieces are always a tad more difficult than other pieces. The melody is simple, but rhythms are often unique and difficult to piece together. Phrase structures feature hemiolas and extended phrases as well. However, this piece would prove to be a good challenge for any starting mezzo-soprano.
**Repertoire List – Mezzo-Soprano**

**English**

Title: Tis the Last Rose of Summer (Thomas Moore arr. Charles Manney)
Key: Eb major
Range: Eb4 – Eb5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece is a good starting piece which has regular phrasing and a simple catchy melody. The pitches are easy to get even with the accompaniment and the tessitura is perfect for a mezzo-soprano. Expression can be trained on this song with 3 verses in a strophic form.

Title: O No, John! (arr. Cecil J. Sharp)
Key: G major
Range: D4 – D5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The strophic nature of this song helps to train the mezzo-soprano in her text expression. The simple melody and rhythms help make the song easy to learn. The song sits in the perfect range and tessitura of the mezzo-soprano as well.

Title: Passing by (Edward Purcell)
Key: G major
Range: E4 – E5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song sits comfortably in the mezzo-soprano’s tessitura. The song has a simple melody and simple rhythms. The expressive nature of this song may cause the student to drag, however, reminders must be given to the student in order to prevent dragging.

Title: Oh Danny Boy (Old Irish Air with words by Fred E. Weatherly)
Key: C major
Range: A3 – E5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is a popular folk song where there is a simple melody and simple rhythms. Like the song before, the expressive nature of this song may cause the student to drag, however, reminders must be given to the student in order to prevent dragging. This piece can also showcase the mezzo-soprano’s low notes.
Title: Clouds (Ernest Charles)
Key: Ab major
Range: C4 – E5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The melody and rhythms are simple in this song, however the repetition of notes require careful text expression and text accents. The presence of chromaticism in this piece also requires a higher level of pitch accuracy and the level of expressive capabilities is higher as well.

Title: Dido’s Lament (Henry Purcell)
Key: G minor
Range: G4 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
A staple for mezzo operatic repertoire, this piece would be a challenge for the beginning student. Though the melody and rhythms are simple, the amount of emotional expression needed is big. I would make this song a long-term project for the student and run through the song with different focuses periodically.
**Repertoire List – Mezzo Soprano**

**French**

Title: L’anneau D’argent (Cécil Chaminade)
Key: Db major
Range: Ab3 – Eb5
No. of Characters: 1
Difficulty:  Easy  Intermediate  Expert
Rationale: The song has a simple melody and has simple rhythms so it would make it easy for the student to learn this song. The song fits into the tessitura of the mezzo soprano. It is important that the student keeps the song moving and not drag it.

Title: Crépuscule (Jules Massanet)
Key: G major
Range: D4 – E5
No. of Characters: 1
Difficulty:  Easy  Intermediate  Expert
Rationale: The melody and rhythm of this piece is easy to learn. This song would be a good French starting piece for a new mezzo-soprano student. The accompaniment helps with the pitching of the student and the ascending scalar motion of the melody helps with the grounding and moving of breath as well.

Title: Elegié (Jules Massanet)
Key: D minor
Range: A3 – Eb5
No. of Characters: 1
Difficulty:  Easy  Intermediate  Expert
Rationale: The melody is pretty easy to learn, however the rhythm is a tad more difficult to co-ordinate, especially with the accompaniment. Another challenge is navigating the lower register and higher register of the mezzo-soprano voice in quick succession.

Title: Sérénade (Charles François Gounod)
Key: Eb major
Range: Bb3 – F5
No. of Characters: 1
Difficulty:  Easy  Intermediate  Expert
Rationale: The melody and rhythms of this piece are easy to learn. The strophic nature of this song requires the mezzo-soprano to focus more on expression and a different delivery of text in each verse. The other challenge is having descending and ascending running notes in quick succession and this the voice needs to be flexible as well.
Title: Beau Soir (Claude Debussy)
Key: D Major
Range: Bb3 – E5
No. of Characters: 1
Difficulty: Easy  Intermediate  Expert
Rationale: This enchanting tune is not easy to learn as the melody, though rhythmically simple, has many irregular leaps. Another challenge of the song is to have a good metering of breath and good legato singing.

Title: L’amour est un Oiseau Rebelle (Georges Bizet)
Key: D minor
Range: D4 – F#5
No. of Characters: 1
Difficulty: Easy  Intermediate  Expert
Rationale: This famous aria has a simple and simple rhythms to learn. The challenge is in the expression of the sultry Carmen, meaning the mezzo-soprano needs to have a strong, supported voice and the flexibility and open throat to switch registers fast. I would do this aria over a long period of time and keep revisiting it with my student.
**Repertoire List – Tenor**

**Italian**

Title: O Bellissimi Capelli (Andrea Falconieri)
Key: G minor
Range: D3 – F4
No. of Characters: 1
Difficulty:  
Rationale: This Italian song helps the singer learn about legato singing. The song has a nice rhythmic swing and the notes in the melody are simple thus making the song easy to learn. It sits nicely in the tessitura of a beginning tenor.

Title: Star Vicino (Salvator Rosa)
Key: Bb major
Range: F3 – G4 (B4)
No. of Characters: 1
Difficulty:  
Rationale: This song sits nicely in the tenor's tessitura. The melody and rhythms of the piece are easy to learn, however staying in the higher range may cause breath support to raise up and thus make the breath shallower, thus this song is a bit more difficult for the beginning tenor, but it definitely is a good training piece.

Title: Non Vogl'Io Se Non Vederti
Key: G Major
Range: F#3 – E4
No. of Characters: 1
Difficulty:  
Rationale: The melody and rhythm of the piece is easy to learn. The student has to portray the minuet dance feel in this piece and it may be a tad difficult for a beginning student, but it is no huge challenge. We can use this piece to teach singing the text accents as well.

Title: E Dove T'Aggiri (Marcantonio Cesti)
Key: A minor
Range: E3 – F4
No. of Characters: 1
Difficulty:  
Rationale: This piece seems a bit low especially at the start for the tenor, but it can help with the maintaining of a bright resonance at a lower register. The high notes are manageable for the tenor, but the slower tempo of the piece may get in the way of moving the breath, thus this piece could also help with breath support, management and movement as well.
Title: Alma Del Core  
Key: A Major  
Range: A3 – G4  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This classic Italian piece is good for a starting tenor as it sits well in the tenor tessitura. The piece can help the tenor have a feeling of swing and non-syllabic singing. The melody and rhythms are easy so there would be no problem in learning the song.

Title: Vittoria, Vittoria (Giacomo Carissimi)  
Key: D major  
Range: D3 – G4  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This piece has a simple and robust melody line and simple rhythmic structure. It has simple phrasing and makes the piece easy to learn. The outward expression of the piece makes it easy for the tenor to emote. This piece is also good to use as a training for the tenor to have a more victorious and stronger sound without constricting the vocal mechanism.
**Repertoire List – Tenor**

**German**

Title: Heidenröslein (Franz Schubert)  
Key: F major  
Range: G3 – F4  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This piece is a simple strophic piece with a simple melody and a jaunty, simple rhythm, making the song easy to learn. This song sits nicely in the tessitura of the tenor and a different expression is expected in each stanza of the song.

Title: Wigenlied (Johannes Brahms)  
Key: Eb major  
Range: Eb3 – Eb4  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This piece is the famous lullaby piece and has a simple melody and rhythmic structure to it, which makes the song easy to learn. The challenge for this song is to have clear legato singing while also keeping the volume moderately soft.

Title: Für Musik (Robert Franz)  
Key: Eb major  
Range: Eb3 – F4  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: This piece has a simple melody and rhythmic structure, and thus is easy to learn. It is a good piece to start with the beginning tenor as the tessitura fits nicely. The challenge for this song is having a sustained sound throughout.

Title: Widmung (Robert Franz)  
Key: Ab Major  
Range: Eb3 – F5  
No. of Characters: 1  
Difficulty: Easy Intermediate Expert  
Rationale: The melody and rhythmic structure are a little bit more difficult this time and may take longer to learn. However this is still a beautiful song and I realize that Franz isn’t done so often, so I would like to expose my student to other composers as well.
Title: Die Lotosblume (Robert Schumann)
Key: F Major
Range: C3 – F4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The melody and rhythm is simple in this song, making it easy for the beginning tenor to learn. The challenge here is not to let the melody line pulse with the accompaniment, but maintain its own individual legato line as well.

Title: Dies Bildnis ist Bezaubernd Schön (Wolfgang Amadeus Mozart)
Key: Eb Major
Range: F3 – G#4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This operatic aria is a famous one and requires a bright and strident tenor voice. The melody and rhythm is easy to learn, however the leaps in the melody need some degree of breath control, resonance and the open throat to execute. This aria can be introduced at an early lesson, but periodically returned to when vocal technique improves.
Repertoire List – Tenor

English

Title: Irish Love Song (Margaret Ruthven Lang)
Key: F major
Range: C3 – G5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This is a great starting song for tenors as it sits in a good tessitura for them. The folk like nature of the song makes it easy to learn and sing. The high Gs in this piece always start with the lower G and does an octave jump to the higher G, so the tenor can ground his breath before reaching high.

Title: Beautiful Dreamer (Stephen C. Foster)
Key: Eb major
Range: D3 – F4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This catchy popular tune has a simple melody. The accompaniment also largely follows the voice part, thus it makes it easier for the tenor to stay in key. The rhythms and phrase structure is mostly regular. However staying near the high Es may need a little work.

Title: Dear to the Heart of God (Frederick W. Vanderpool)
Key: Eb major
Range: Eb3 – G4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song has a simple melody and the rhythms are simple as well. There is regular phrase structure with no melismas. The harmony supports the melody well. There are also no huge jumps that need to be worried about. Expressivity can be displayed here due to the religious content of the song.

4) Title: I Love the Sea (John B. Becker)
Key: C major
Range: D3 – E4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is a good beginning song to teach legato to the tenor. The rhythmic structure and phrasing is regular and the melody has at most 4th jumps. The high notes in the song are preceded by ascending scales or arppegios and thus helps to ground the breath of the tenor before reaching the high notes, although it is not that high.
Title: The Rose of Tralee (Charles W. Glover)
Key: Bb Major
Range: Eb3 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This jaunty tune helps to keep the tenor's breath moving and encourages the tenor not to drag. The melody is simple even though there are jumps of more than a 5th. The harmony also always supports the melody so there is little worry of running off pitch in singing.

Title: A Song of Winter (Charles B. Hawley)
Key: A major
Range: F#3 – E4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece has a nice simple melody which also has simple rhythms. The phrasing of the piece is also regular and breathing points are obvious. We can use this song to help training in dynamics as well.
Repertoire List – Tenor

French

Title: Les Morts (Ernest Chausson)
Key: C# minor
Range: C#3 – G4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song has a simple melody and simple rhythms. The accompaniment is a tad difficult to follow and the harmony is quite chromatic, however, the melody is simple enough to not let the harmony affect the student. The main problem to focus in the song is where to breathe and getting a big enough breath for the next phrase.

Title: Les Cloches (Claude Debussy)
Key: C# minor
Range: D#4 – G#5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is a beautiful piece and though the melody and pitches are easy to learn, there is no clear sense of rhythm as the music continually propels forward. Any breaths taken needs to continue the sense of movement in the piece.

Title: Lydia (Gabriel Fauré)
Key: G Major
Range: G3 – G4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This classic Fauré song is a staple in any tenor’s French library of songs. The simple melody and rhythm make this song easy to learn. The challenge here is for the singer to make the melody line as legato as possible, not like the accompaniment which is pulsing.

Title: Merci Doux Crépuscule (Hector Berlioz)
Key: F major
Range: E3 – G#4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The notes are a tad more difficult to learn in this piece. However, the most difficult part of this aria is the sensitivity, and the delicate singing that needs to portray the character and the text. The student will likely take awhile, even at an advanced stage to do well for this song, but with patience, this song is marvelous.
Title: Nature, Immense, Impénétrable (Hector Berlioz)
Key: F Major
Range: F#3 – G#4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The notes and rhythms and accompaniment is easy to learn and follow, but
the legato and sustained singing required in this piece is what makes it difficult.
However it is a beautiful piece for any tenor to sing.

Title: Sans Toi (Guy d'Hardelot)
Key: Bb Major
Range: C3 – Ab4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece is not an easy piece but is a very interesting one. The melody and
the rhythms may be easy so learning the piece is no problem, but the main problem
knowing when to breathe, and there needs to be resonance in both the lower register
and higher register.
**Repertoire List – Bass/Baritone**

**Italian**

Title: Bella Porta Di Rubini (Andrea Falconieri)
Key: F major
Range: E3 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece is a simple song with a simple melody and rhythm structure which makes the song easy to learn. The lesson for the bass/baritone is grounding and moving the breath. Consonants are especially important in this song as it will bring more of the text accents out.

Title: Toglietemi la Vita Ancor (Alessandro Scarlatti)
Key: G minor
Range: D3 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece is a great piece which is very in your face and catchy. The melody and rhythms are easy to learn and the challenge for the student is maintaining resonance in round open vowels at the top of the range of the song.

Title: Si Tra I Ceppi (George Frederic Händel)
Key: C major
Range: B2 – D4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This aria is a great piece to introduce the beginning bass/baritone to runs in repertoire. The melody and rhythms are simple and the militaristic style of the music makes dynamic expression easy.

Title: Bella Siccome un Angelo (Gaetono Donizetti)
Key: Db major
Range: G#2 – F4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The rhythms and the melody in the aria is easy to learn, however, singing the legato phrasing is more challenging. This piece is more for a lyric baritone and can serve well as an audition piece as it can showcase a lot in the voice.
Title: Verdi Prati (George Frederic Händel)
Key: E major
Range: C#3 – E4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Though written for a countertenor or a mezzo-soprano, this piece is still a good training piece for legato singing for a lyric baritone especially. The slow tempo on this aria forces the baritone to measure his breaths properly and gives him time to pronounce the pure vowel properly and beautifully as well.

Title: Se Vuol Ballare (Wolfgang Amadeus Mozart)
Key: F major
Range: C3 – F4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This is a standard repertoire that any baritone should have. The melody and rhythms are easy to learn. The expression is quite plain and outward as well. This aria should be done early, and revisited at later points in the baritone’s learning and lessons.
**Repertoire List – Bass/Baritone**

**German**

Title: Ihr Bild (Franz Schubert)  
Key: G minor  
Range: D3 – C4  
No. of Characters: 1  
Difficulty: **Easy**      Intermediate      Expert  
Rationale: This song has a simple melody and rhythm and makes this song easy to learn. This *lied* is a good one to start with as well seeing as the range and tessitura needed is not wide. However, it is important that starting bass and baritones not take the tempo too slow or it is likely they would run out of breath quickly.

Title: Ständchen[Leise Flehen...] (Franz Schubert)  
Key: B minor  
Range: C#3 – E4  
No. of Characters: 1  
Difficulty: **Easy**      Intermediate      Expert  
Rationale: This serenade has a simple melody and simple rhythm and makes it easy for students to learn. The challenge and lesson in this piece is to maintain legato singing and not drag too much. The vowel at the high notes can be modified to a more closed vowel if needed as well.

Title: Die Beiden Grenadiere (Robert Schumann)  
Key: G minor  
Range: Bb2 – D4  
No. of Characters: 1  
Difficulty: **Easy**      Intermediate      Expert  
Rationale: This militaristic piece has a simple melody and rhythmic structure and thus makes it easy to learn. The direct attitude of the accompaniment and the piece also helps to let the student sing out even more. The challenge here would to bring out the many expressive nuances of the song in the student’s voice.

Title: Allerseelen (Richard Strauss)  
Key: B Major  
Range: A#2 – E4  
No. of Characters: 1  
Difficulty: **Easy**      Intermediate      Expert  
Rationale: This timeless classic has a simple melody and rhythmic structure and is easy to learn. The challenge and lesson in this piece is to continue spinning the breath even when singing softly and sensitively. Another lesson that can be learnt is the maintaining of a low larynx and open throat especially when the student reaches the climax of the song.
Title: Diggi, Diggi, Shurry, Murry (Wolfgang Amadeus Mozart)
Key: C minor
Range: B2 – C4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This aria is with a simple rhythm and melody and is easy to learn. The comedic content of this aria fits with the young bass or baritone voice and this aria would be a good starter aria to introduce to a new student.

Title: Quia Fecit Mihi Magna (Johann Sebastian Bach)
Key: A major
Range: G#2 – D#4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This aria has a simple melody and rhythmic structure and that makes this piece easy to learn. However, the student must clearly mark out breathing points as there is little space to breathe. Another lesson that can be introduced is having the first runs in repertoire.
Repertoire List – Bass/Baritone

English

Title: The Vagabond (Ralph Vaughan Williams)
Key: E minor
Range: A2 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The Vagabond is a staple for any bass or baritone. The text, melody and rhythms are simple and is a good starter for a new student. There are mostly regular phrases in the music. The mood of the music is also plain and in your face and is easy to show expression as well. It is also pretty easy to hold the correct pitches as the harmony is simple as well. The tempo is moderate and there are no florid passages.

Title: Fear no more the heat of the sun (Roger Quilter)
Key: F minor
Range: Db3 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Fear no more the heat of the sun despite having changing time signatures, has regular phrases. The tempo is quite moderate and rhythms are fairly easy to get. This song can possibly teach new singers about legato due to the simplicity of text and regular phrasing. Getting pitch is also easy because the accompaniment provides a good base and sticks to the key of the music.

Title: King Arthur (arr. Granville Bantock)
Key: Bb Major
Range: Bb2 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: The simple strophic nature of this song makes it a good song to help the new student with the expression of text. The rhythms and melody is easy and the pitches are easy for the new student to pitch. This simple song is good to help the student apply technique into song as well.

Title: Go Down Moses (Negro Spiritual arr. Harry Thacker Burleigh)
Key: G minor
Range: D3 – D4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This spiritual’s range is only an octave and is a perfect piece for a beginner. This famous spiritual is in your face and has a very simple melody and rhythmic structure. Technique can be worked upon more in the lesson when the music is simple. Furthermore, the structure of low to high notes help to ground the breath while singing.
Title: Turn not, O Queen, Thy Face Away (George Frideric Handel - Esther)
Key: D minor
Range: C3 – D4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This aria is a good starting english aria for the new student. The notes and rhythms are easy in this aria. However, this aria is able to help train phrasing and breath management due to the largo nature of the aria.

Title: Tell me where is Fancy Bred (Thomas Augustine Arne)
Key: A minor
Range: G#3 – E5
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This is a good piece to challenge the new student. The rhythms and melody is catchy enough to be simple and the moving tempo of this piece would help keep the breath from getting stuck. However, the triplet melismas in the piece can help with introducing the student with runs in music, applying the technique from runs in warmups or vocalizing. However this piece would likely be more for Basses or Bass-Baritones rather than other higher baritones.
Repertoire List – Bass/Baritone

French

Title: Prison (Gabriel Fauré)
Key: C# minor
Range: C#3 – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece has an easy melody at the start, but pitches get more difficult as we get to the second section. The volume of power needed to show the anguish in the song is much indeed and this song is good in showing expressivity, accuracy, and line, and can be used as an audition piece.

Title: Ici-bas (Gabriel Fauré)
Key: E minor
Range: E3 – E4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This piece is one of Fauré's more popular and easier songs. The pitches are not as difficult as some of his other pieces. The phrases are mostly regular and this key would fit snugly to the tessitura of the bass or baritone.

Title: Vieille Chanson (Georges Bizet)
Key: Eb major
Range: Bb2 – E4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Though usually sung by female voices, this piece is good for training the bass and baritone as well. This song has an easy melody and rhythmic structure and thus would be easy for the baritone to learn. Almost like a lullaby, the challenge and the lesson of this piece would be to sing it with a connected breath and in a legato style.

Title: Chant Hindou (Hermand Bemberg)
Key: G minor
Range: B2(A2) – Eb4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This song is an exotic one but has an easy melodic line. The rhythms are a tad irregular but with practice, the student will be able to get it. The harmony is functional and the song sits well in the tessitura of the baritone. It is an exotic piece which is nice and would expose more as repertoire to the student.
Title: À chloris (Reynaldo Hahn)
Key: D major
Range: C#3 – E4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: This is a good piece for lyric baritone. The lines and phrases require accurate planning in breath metering, management, and phrasal expression. It is a challenge to bring out the finer emotions of the piece but it can definitely be done through careful practice.

Title: Hostias (Gabriel Fauré)
Key: D major
Range: D3 – D4
No. of Characters: 1
Difficulty: Easy Intermediate Expert
Rationale: Taken from Fauré’s Requiem, Hostias is an important piece in a baritone’s repertoire. Although the notes and rhythms are simple and easy to learn, a high level of legato singing and breath metering is needed throughout the song. However, it is good to introduce the song early so that the student can keep revisiting this song when technique improves.
Reading References

3.1.1 Vocal Pedagogy  53
3.1.2 Vocal Literature  54
Vocal Pedagogy

Vocal Technique: A Guide for Conductors, Teachers, and Singers
Julia Davids and Stephen Alexis LaTour

Basics of Vocal Pedagogy
    Clifton Ware

Securing Baritone, Bass-Baritone, and Bass Voices
    Richard K. Miller

The Baritone Voice
    Anthony Frisell

The Tenor Voice
    Anthony Frisell

The Soprano Voice
    Anthony Frisell

Teaching Kids to Sing
    Kenneth H. Phillips

The Disciplines of Vocal Pedagogy: Towards an Holistic Approach
    Karen Sell
Vocal Literature

Song
Carol Kimball

Art Song: Linking Poetry and Music
Carol Kimball

Song: Anatomy, Imagery, and Styles
Donald Ivey

The Mélodies of Francis Poulenc: A Study Guide
Alissa Deeter and Robert Peavler
Vocal Exercises

Posture:

- Alexander Technique
- Ragdoll Exercise
- Roll shoulders, stretch neck side to side, roll neck
- Reach as high as you can, then bring the arms down slowly to your sides.
- Reach up with both hands and simply let go.

Breathing:

- Inhale over four beats, suspend for four beats, exhale over four beats
- Inhale slowly through nose, exhale through mouth, making sure both phases are silent
- Boo-boo-boo-boo-boo; four staccato, one held
- Staccato and tenuto exercise, ascending five note scale on [i] with staccato and tenuto
- Speak and Sing (Naturality)

Initiation:

- Hum [m], ascending, descending major thirds, sliding, staying connected to the breath
- [e] on scale degree 1-1-123454321.
- Staccato [h] accompanied with a vowel
- Using lip trills, move up and down by whole steps
**Resonance:**

- Ascending/Descending five scale on [ŋ]
- Ascending/Descending five scale on [ŋ], then release from [ŋ] to [ɑ] or any other pure vowel
- Descending major triad [jɑ], [jɑ], [jɑ]
- Hng-ah on 1-3,3-5-5-4-3-2-1 where the comma notates a breath and ah is on the second 5.
- Sing “hang-gun-num-ee” and on one pitch, move through the vowels and sustain the nasal consonants until finishing the [i]
- Utilize [v]s and [m]s to get ring.
- Speak and Sing (Naturality)

**Vowels:**

Vowel Spectrum, slide from [i] to [e] to [ɑ] [o] [u]
Stepwise descending fifth; first four pitches on [i], final pitch on [ɑ]
“mamamia” on scale degree 1-2-3-2-1

**Phrasing:**

- Messa di voce - crescendo diminuendo exercise

**Range Extension:**

- Extended arpeggios
- Runs of ninths on [ɑ], switch to different vowels if needed.

**Intro to Vibrato:**

- The Ghost
Curriculum Vitae
Ong Wei Shen Keane, Lyric Baritone  
606 Saint Paul St., Baltimore, MD 21202 (United States)  
+1 (929) 213-4621 | wong1@jhmi.edu  
18A West Coast Road, Singapore, 127307 (Singapore)  
+65 93211211 | keane.ong@hotmail.com  

Education  

**MM in Voice Performance and Pedagogy / Conducting Minor**  
Peabody Institute of the Johns Hopkins University  
*Under Scholarship from the Yong Siew Toh Conservatory of Music*  
*Awarded the George Castelle Memorial Award in Voice*  
May 2018  

**BM in Voice Performance**  
National University of Singapore’s Yong Siew Toh Conservatory of Music  
*Under Scholarship from the Yong Siew Toh Conservatory of Music*  
2016  

Vocal Teaching Experience  

**Private Vocal Instructor**  
Self-employed, Singapore  
2012 – Present  
- Taught weekly regular lessons to voice students.  
- Developed individualized repertoire to meet individual students’ needs and goals.  
- Organized studio masterclasses.  
- Made performance opportunities for students.  
- Prepared interested students for conservatory education  

**Pedagogy and Internship Vocal Instructor**  
Peabody Conservatory, Baltimore, MD  
2016 – Present  
- Taught weekly regular lessons to voice students (aged 18 – 23).  
- Developed individualized repertoire to meet individual students’ needs and goals.  
- Had consultations with school pedagogues.  

**Pedagogy and Internship Vocal Instructor**  
Yong Siew Toh Conservatory, Singapore  
2014 – 2015  
- Taught weekly regular lessons to voice students (Children).  
- Developed individualized repertoire to meet individual students’ needs and goals.  
- Had consultations with school pedagogues
Group Teaching Experience

**Choral Conductor**
Self-employed, Singapore 2009 – Present
- Rehearsed and prepared school and community choirs for performances and state competitions.
- Taught choirs with an emphasis on healthy vocal production.
- Trained section leaders to be able to lead sectionals efficiently.
- Collaborated with other community arts groups to be involved in the community and reach out to the needy.

**Workshop Organizer and Facilitator**
Yong Siew Toh Conservatory, Singapore 2012 – 2017
- Organized events as an orientation group leader for yearly orientation programs.
- Organized and facilitated music and movement and creative workshops in local Junior High Schools using Kodály, Dalcroze and Suzuki methods.
- Trained workshop participants on musical environment sensitivity.

Teachers and Coaches

**William Sharp**, Voice Professor
Peabody Institute, Baltimore 2015 – Present

**Steve Rainbolt**, Vocal Pedagogy Professor
Peabody Institute, Baltimore 2016 – Present

**Robert Muckenfuss**, Vocal Coach
Peabody Institute, Baltimore 2016 – 2017

**Harlan Parker**, Conducting Professor
Peabody Institute, Baltimore 2017 – Present

**Alan Lee Bennett**, Voice Professor
Yong Siew Toh Conservatory, Singapore 2012 – 2016

**Lee Pei Ming**, Pedagogy Coach
Yong Siew Toh Conservatory of Music, Singapore 2015 – 2016

**Terrence Toh**, Choral Conductor and Coach
Singapore 2008 - Present
Masterclasses

**Voice**
Roger Vignoles
  Yong Siew Toh Conservatory of Music
Sumi Jo
  Yong Siew Toh Conservatory of Music
Phyllis Bryn-Julson
  Yong Siew Toh Conservatory of Music
William Sharp
  Yong Siew Toh Conservatory of Music
Karen Vourc’h
  Yong Siew Toh Conservatory of Music
Yun Hyunjoo
  Yong Siew Toh Conservatory of Music

**Choral**
The Kings Singers
The Phillipine Madrigal Singers
Vocalisimo Choral Group Philippines

**Conducting**
Lazlo Norbert Nemes
Julian Su

Opera Performances

**Dialogues of the Carmelites** – Francis Poulenc
  New Opera Singapore, 2nd *Comissioner & Jailer* August 2018

**Cherubin** – Jules Massanet
  Peabody Opera, *Le Baron* 2018

**Naomi in The Living Room** – Jonathan Holland
  Peabody Opera, *John* 2017

**Dark Sisters** – Nico Muhly
  Peabody Opera, *King (Opera Scenes)* 2016

**L’Incoronazione di Poppea** – Claudio Monteverdi
  Peabody Opera, *Ottone (Opera Scenes)* 2016

**Orpheus in the Underworld** – Jacques Offenbach
**Symphonic Performances**

**John Rutter’s Mass of the Children**
Orchestra of the Music Makers and Vocal Associates, Singapore
*Bass Solo*  
2016

**A Gift to the Nation: Mahler’s Eighth Symphony**
Orchestra of the Music Makers and Vocal Associates, Singapore
*Bass Solo*  
2015

**Leonard Bernstein’s Chichester Psalms**
Orchestra of the Music Makers and Vocal Associates, Singapore
*Bass Solo*  
2014

**Evocation: The Art of Giving Series**
EVOKX, Singapore
*Various Solos*  

**Recitals**

**Masters Recital**
Peabody Institute, Baltimore  
2018

**Schubertiade**
Meta-House, Phnom Penh  
2016

**Senior Recital**
Yong Siew Toh Conservatory, Singapore  
2016

**Junior Recital**
Yong Siew Toh Conservatory, Singapore  
2015

**Language Skills**

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<tr>
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<tr>
<td>French</td>
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<td>Chinese</td>
<td>Intermediate speaking and reading ability</td>
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<tr>
<td>Italian</td>
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</table>

**Professional Affiliations**

- **EVOKX**, Singapore
- **Schola Cantorum**, Singapore
- **The Pioneer Voices**, Singapore
- **Vocal Associates**, Singapore
References

William Sharp (Professor)
PEABODY INSTITUTE
Email: williamhsharp@gmail.com

Alan Lee Bennett (Professor)
YONG SIEW TOH CONSERVATORY OF MUSIC
Email: musalb@nus.edu.sg

Choi Hye Seon (Dr)
YONG SIEW TOH CONSERVATORY OF MUSIC
Email: muschs@nus.edu.sg

Terrence Toh (Choral Director)
CHORAL DIRECTOR’S ASSOCIATION
Email: terrence_toh@hotmail.com
Resumé
Ong Wei Shen Keane, Lyric Baritone
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Education
MM in Voice Performance and Pedagogy
Peabody Institute of the Johns Hopkins University
*Under Scholarship from the Yong Siew Toh Conservatory of Music*
Anticipated graduation: May 2018

BM in Voice Performance
National University of Singapore’s Yong Siew Toh Conservatory of Music
*Under Scholarship from the Yong Siew Toh Conservatory of Music*
Graduation: 2016

Vocal Teaching Experience
**Private Vocal Instructor**
Self-employed, Singapore 2012 – Present

**Pedagogy and Internship Vocal Instructor**
Peabody Conservatory, Baltimore, MD 2016 – Present

**Pedagogy and Internship Vocal Instructor**
Yong Siew Toh Conservatory, Singapore 2014 – 2015

Group Teaching Experience
**Choral Conductor**
Self-employed, Singapore 2009 – Present

**Workshop Organizer and Facilitator**
Yong Siew Toh Conservatory, Singapore 2012 – 2017

Teachers, Coaches, and Selected Masterclasses

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<tr>
<th>Voice</th>
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<td>Alan Lee Bennett</td>
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<td>Choi Hye-Seon (Coach)</td>
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Selected Performances

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<td>Cherubin (2018)</td>
<td>Le Baron</td>
<td>Peabody Opera</td>
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<td>Naomi in the Living Room (2017)</td>
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Performance Repertoire
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<td>20th Century</td>
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