

RIAM

Royal Irish
Academy of Music



VOCAL DIPLOMA SYLLABUS



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**DIPLOMAS OF THE ROYAL IRISH ACADEMY OF MUSIC
ASSOCIATE (ARIAM)/LICENTIATE (LRIAM)**

The Royal Irish Academy of Music Diploma programmes are intended to provide a framework for the development of performing and teaching skills and to address the needs of many musicians. Having achieved this validation, successful candidates will have greatly enhanced their reputation and employment opportunities and the assurance provided, both for performers and teachers, will inspire greater confidence and personal satisfaction.

A warm welcome to all aspiring candidates and we wish you every success!

Age Limits

Candidates for both Teaching Diplomas must be over eighteen years of age on 1st July for June/July examination session and 31st December for the November/December examination session. There is no age limit for the Performance Diploma.

Examination Structure

The Diploma of Associate/Licentiate Teacher or Performer can be entered by extern and intern students. The Diploma in both Teacher and Performer consists of two Components:

Musicianship Component - 2 Sections:

| | |
|------------|---|
| Section I | Two Written Papers [Paper I - Harmony & Counterpoint, Paper II - History] |
| Section II | Aural Paper [Dictation] |

Practical Component - 1 section:

| | |
|-------------|-----------|
| Section III | Practical |
|-------------|-----------|

Candidates may present themselves for examination in both components i.e. Musicianship and Practical in one examination session or may wish to present themselves for one component at a time within the given time frame. (Please note in the Musicianship component, **candidates must enter the entire component - Sections I & II on first entry**). If a candidate fails either of the Musicianship sections, they must re-take the relevant 'failed' section within the time frame outlined below and an exemption will be given for the section in which the candidate has passed.

It is the candidate's responsibility to adhere to the current syllabus including any amendments.

Time Frame for completing an Associate Diploma

The time frame for completion of the entire Diploma dating from the candidate's first attempt is **four** years. While there are two examination periods per academic year, a student may only sit each component a maximum of four times within the four year time frame.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of four years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a diploma within the given time frame.

Time Frame for completing a Licentiate Diploma

The time frame for completion of the entire Diploma dating from the candidate's first attempt is **two** years.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of two years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a diploma within the given time frame.

Guidelines for entering ARIAM (Teacher & Performer)

- Candidates are advised to have attained at least Grade 8 with a mark of 85% or more with RIAM Local Centre or comparable exam board.

Guidelines for entering LRIAM (Teacher & Performer)

- Candidates are advised to have attained an ARIAM or equivalent recognised diploma or to have attained an equivalent standard through their professional experience.

Examination Dates

Examinations are held at the Royal Irish Academy of Music twice yearly during **June/July** and **November/December**. [Please note that Diploma examinations are only held at the Royal Irish Academy of Music].

Entry forms and details of fee structure are available from the General Office, RIAM 36-38 Westland Row, Dublin 2.

Completed entry forms and full fees should be received by the General Office no later than:

- 4.00 pm on May 1st for the June/July examination session
- 4.00 pm on October 10th for the November/December examination session

Should either of these dates fall on a weekend or Bank Holiday the deadline for entries will close on the previous Friday at 4.00 pm. **No late entries will be accepted.**

Accompanists

All candidates must provide their own accompanists. The RIAM can provide a list of approved accompanists and fee structures if required. Applications for this must be made to the General Office, in writing, at the time of entry.

Examination Notification

Candidates must attend for examination on the date/time shown on their letter of notification.

Notifications will be sent at least two weeks prior to examination date. The RIAM must be notified of any unavailable dates which the candidates may have within the examination period. This must be done, in writing, at the time of application. Although no guarantee can be given, the RIAM will endeavour to accommodate candidate's requests wherever possible.

Conduct of Examinations

Please note the following:

- i Photocopies of music texts may not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examiner before the exam. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers' Association (3rd Floor, Strandgate, 18-20 York Building London WC2N 6JU).
- ii Examiners reserve the right to hear all or part of each prepared work.
- iii Candidates may be required to provide proof of identification when presenting themselves for examination.
- iv The pass mark in the Aural section is 60%. The pass mark in all other sections is 75%. Candidates who receive a mark of 85% or over in all sections are deemed to have passed with Honours.

Absence

Candidates who are unable to attend due to unforeseen circumstances should inform the General Office immediately. Any candidate failing to attend the examination(s) on the day and time appointed will forfeit the entry fee. In cases of serious illness/injury candidates will be allowed to re-enter within a twelve month period on payment of a registration fee of €50.00, provided written notification is received within 14 days of the scheduled examination, accompanied by a medical certificate. In other cases of re-entry the full fee must be paid although the RIAM will be sympathetic to bona fide cases in which appropriate evidence is provided.

Results

The results of the examination with particulars of the marks gained will be forwarded to candidates as soon as possible. Diploma certificates for successful candidates will be forwarded with the examination results. Correspondence will not be entered into in any circumstance regarding the decision of the examiners, which must, in every case, be considered final.

Use of Letters

Successful candidates will have the right to use the following letters after their names:

Associate A.R.I.A.M

Licentiate L.R.I.A.M

Associate Examination Structure:

The **ARIAM Teacher and Performer Diploma** in all instruments and voice is divided into three sections, which are as follows:

| | | Maximum Marks | Pass Mark |
|-------------|------------------------|---------------|-----------|
| Section 1 | Theoretical Papers (2) | 200 | 150 |
| Section II | Aural Tests | 100 | 60 |
| Section III | Practical | 200 | 150 |

SECTION I - THEORETICAL [200 Marks]

Paper I: Rudiments, Harmony and Counterpoint - 3 hour Paper [100 Marks]

Rudiments

A general knowledge of rudiments will be required, including Intervals, Scales, Keys, Clefs, Transposition, Notation, Ornaments and French, Italian and German terms in general use.

Harmony

Common chords and the dominant 7th and their inversions in four parts. Diminished chords in first inversion. Modulation to nearly related keys. Suspensions in upper parts. Auxiliary notes, accented and unaccented passing notes. Applied technique of above for SATB, either by adding ATB to a given soprano part, or by adding SAT to a given bass, or a combination of both (eight to twelve bars).

Counterpoint

Counterpoint in two parts, vocal and instrumental, using the above harmonic resources (eight to twelve bars)

Paper II: General Music Knowledge - 2 hour Paper [100 Marks]

The works and styles of the leading composers from 1650 to the present day; a general knowledge of the basic forms of music during the specified period; the instruments of the orchestra. A choice of questions will be given.

SECTION II - AURAL TESTS [100 Marks]

Candidates must choose either Syllabus **A** or **B** and indicate at the time of entry from which syllabus they wish to be examined.

Syllabus A

The following is required of the candidate:

- 1 Intervals
To identify any harmonic interval within an octave (played three times by the examiner).
- 2 Rhythm
To write down the rhythmic outline only of a four bar melody, the opening of which is given (played four times by the examiner).

3/4, 4/4, 6/8, note values  - , no rests

- 3 Melody
To write down a four bar melody, the opening of which is given (played four times by the examiner).

3/4, 4/4, 6/8, note values ○ - ♪, no rests

- 4 Two-part dictation
To write down the Bass line of a two-part extract of which the Treble and the opening of the Bass line are given (played four times by the examiner).

3/4, 4/4, 6/8, note values ○ - ♪, no rests

- 5 Cadences
To identify cadences as Perfect, Plagal, Imperfect, or Interrupted as they occur in a harmonic passage (played three times by the examiner). Undecorated root position chords will form the cadential points.

- 6 Observation of changes in pitch and rhythm
To recognise and identify some alterations in pitch/rhythm to a given two-part extract, and to rewrite said extract incorporating the changes (test to be played four times by the examiner).

- 7 Form and Style
To comment on or answer specific questions relating to the formal structure and style of one or two musical extracts (test to be played twice through the use of disc or other means, by the examiner).

- 8 Instrumental timbre
To comment on the instrumental colour or answer specific questions relating to the identification of instruments playing in one musical extract (test to be played twice through the use of disc or other means, by the examiner).

Syllabus B

The following is required of the candidate:

- 1 Intervals
To identify any harmonic interval within an octave (played three times by the examiner).
- 2 Rhythm
To write down the rhythmic outline only of a four bar melody, the opening of which is given (played four times by the examiner).

3/4, 4/4, 6/8, note values ○ - ♪, no rests

- 3 Melody
To sing at sight a melody in major or minor keys 6–8 bars long. Leaps to go to the notes of Chords I and V respectively. No modulation.

- 4 **Memory**
To sing from memory the lower part of a two part extract. Four bars long (played four times by the examiner).
- 5 **Cadences**
To identify cadences as Perfect, Plagal, Imperfect, or Interrupted as they occur in a harmonic passage (played three times by the examiner). Undecorated root position chords will form the cadential points.
- 6 **Observation of changes in pitch and rhythm**
To recognise and identify some alterations in pitch/rhythm to a given two-part extract, and to rewrite said extract incorporating the changes (test to be played four times by the examiner).
- 7 **Form and Style**
To comment on or answer specific questions relating to the formal structure and style of one or two musical extracts (test to be played twice through the use of disc or other means, by the examiner).
- 8 **Instrumental timbre**
To comment on the instrumental colour or answer specific questions relating to the identification of instruments playing in one musical extract (test to be played twice through the use of disc or other means, by the examiner).

SECTION III - TEACHER PRACTICAL [200 MARKS]

| | |
|------------------------|-----------|
| Performance | 100 Marks |
| Technical Requirements | 40 Marks |
| Teaching | 60 Marks |

SECTION III - PERFORMER PRACTICAL [200 MARKS]

| | |
|------------------------|-----------|
| Performance | 140 Marks |
| Technical Requirements | 60 Marks |

DIPLOMA OF ASSOCIATE - TEACHER PRACTICAL [SECTION III]

SINGING

Performance [100 Marks]

To present a varied programme of not more than 20 minutes duration from the repertoire list. (See back of syllabus for repertoire list).

Technical Requirements [40 Marks]

To sing from memory any of the following scales and arpeggios as requested by the examiners.

To be sung on all vowels, legato and staccato, ascending and descending in a key suitable to the candidate's voice.

a) Scales and Arpeggios:

| | | |
|-------------------------|-------------------|------------------|
| 1) major scale | (a) to the octave | (b) to the ninth |
| 2) melodic minor scale | (a) to the octave | (b) to the ninth |
| 3) harmonic minor scale | (a) to the octave | (b) to the ninth |
| 4) chromatic scale | (a) to the octave | (b) to the ninth |
| 5) major arpeggio | (a) to the octave | (b) to the tenth |
| 6) minor arpeggio | (a) to the octave | (b) to the tenth |
| 7) dominant 7th | (a) to the octave | |

b) Study:

Any study chosen from numbers 20-30 Concone Lessons op 9

Teaching Questions [60 Marks]

The purpose of this section is to assess the candidate's knowledge and understanding of the principles of teaching and to assess the candidate's ability to communicate these principles both verbally and through musical demonstration.

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single "right" answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, breathing, support, legato singing and lesson planning.

Candidates will be required to display good knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Grade V1. Candidates will also be expected to have knowledge of current teaching materials (studies, song collections etc).

Candidates will be required to answer simple questions on the mechanism of the vocal tract and breathing apparatus and to explain, as to a pupil, the function of such mechanisms in the production of sound.

Sample Viva Voce Questions

Please note that the purpose of these questions is to give prospective candidates a general idea of what to expect in the viva voce section. These questions are by no means exhaustive and are only a representative sample.

- How would you conduct the first lesson for, say, a fourteen-year-old student? What areas would you cover?

- What books would you recommend a young beginner to purchase?
- How do you teach legato singing to a beginner?
- At what stage of development would you introduce staccato singing?
- What languages would you consider for repertoire?
- Devise a programme of four pieces for a sixteen-year-old soprano covering Baroque, Classical, Romantic and 20th Century periods.
- How would you set about rectifying “breathy” tone?

DIPLOMA OF ASSOCIATE - PERFORMER PRACTICAL [SECTION III]

SINGING

Performance [140 Marks]

To present a varied programme of not more than 30 minutes duration from the list. Candidates must sing at least one song from each list. (See Diploma of Associate Repertoire List on pages 13 and 14).

Note: There is no specific requirement to perform from memory. However candidates taking performance diplomas are encouraged to sing from memory, with the exception of oratorio and complex contemporary scores.

Technical Requirements [60 Marks]

To sing from memory any of the following scales and arpeggios as requested by the examiners.

a) Scales and Arpeggios:

To be sung to all vowels, legato and staccato, ascending and descending in a key suited to the candidate's voice.

| | |
|-------------------------|------------|
| Major scale | one octave |
| Melodic minor scale | one octave |
| Harmonic minor scale | one octave |
| Chromatic scale | one octave |
| Major arpeggio | one octave |
| Minor arpeggio | one octave |
| Dominant 7th arpeggio | one octave |
| Diminished 7th arpeggio | one octave |

b) Study:

Any two studies taken from numbers 31- 40 Concone 50 Lessons op 9

DIPLOMA OF ASSOCIATE REPERTOIRE LIST

SINGING - TEACHER/PERFORMER

Note: Candidates taking the **Teacher** diploma must present a varied programme of not more than 20 minutes duration and may choose from the entire Singing Repertoire list.

Candidates taking the **Performer** diploma must present a varied programme of not more than 30 minutes duration and must sing at least one song from each list.

There is no specific requirement to perform from memory. However candidates taking performance diplomas are encouraged to sing from memory, with the exception of oratorio and complex contemporary scores.

LIST A

Soprano

| | |
|---------|--|
| Purcell | Sweeter than roses |
| Arne | O ravishing delight |
| Handel | Farewell, ye limpid springs (<i>Jephtha</i>) |
| Handel | Let the bright Seraphim (<i>Samson</i>) |

Mezzo Soprano/Contralto

| | |
|------------|---|
| Purcell | From rosy bowers (<i>16 Songs, Book 2</i>) |
| Handel | Return, oh God of hosts (<i>Samson</i>) |
| Monteverdi | Addio Roma (<i>L'Incoronazione di Poppea</i>) |
| Handel | Cara sposa (<i>Rinaldo</i>) |

Tenor

| | |
|-----------|--|
| Purcell | Lord, what is man (<i>Four Sacred Songs</i>) |
| Handel | <i>Recit:</i> O loss of sight ... and <i>Aria:</i> Total eclipse (<i>Samson</i>) |
| Beethoven | Adelaide |
| J S Bach | Sie getreu (<i>Cantata no 12</i>) |

Bass

| | |
|---------|---|
| Haydn | And God said... Now Heaven in fullest glory shone (<i>The Creation</i>) |
| Purcell | Anacreon's Defeat (<i>6 Songs for Bass</i>) |
| Handel | Thy glorious deeds (<i>Samson</i>) |
| Copland | Try makin' peace (<i>The Tender Land</i>) |

LIST B

| | |
|----------|--|
| Schubert | Der Musensohn D764 |
| Schubert | Die Post (<i>from Winterreise</i>) |
| Schubert | Fischerweise op 96 no 4 |
| Schumann | Stille Tränen op 35 no10 |
| Schumann | Die Lotusblume |
| Debussy | Beau Soir (<i>from 43 Songs</i>) |
| Debussy | Mandoline |
| Mahler | Ich ging mit Lust (<i>from 24 Songs</i>) |
| Brahms | An die Nachtigall (<i>op 46 no 4</i>) |
| Berg | Sommertage (<i>7 Early Songs</i>) |

| | |
|---------|---|
| Fauré | Notre Amour |
| Fauré | Chanson du Pêcheur |
| Wolf | Der Knabe und das Immllein (<i>Mörike Lieder</i>) |
| Strauss | Zueignung |
| Duparc | Chanson Triste |
| Duparc | L'Invitation au voyage (<i>from 11 Songs</i>) |

LIST C

Any aria from a Mozart opera, mass or oratorio, suited to the candidate's voice. To be sung in the original key and language.

LIST D

| | |
|--------------------|--|
| Walton | Glide gently (<i>A Song from the Lord Mayor's table</i>) |
| Bax | The White Peace (<i>Album of 7 Songs</i>) |
| Howells | Come sing and dance |
| Finzi | Who is Sylvia? (<i>Let us Garlands Bring</i>) |
| Finzi | To Joy |
| Barber | Bessie Bobtail |
| Barber | Sure on this Shining Night |
| Dring | The Cuckoo |
| Britten | Fish in the unruffled lake |
| Bernadette Marmion | Brightcap (<i>Music Sweet</i>) |
| Bernadette Marmion | When you are old |
| Vaughan Williams | The Vagabond (<i>Songs of Travel</i>) |
| Quilter | Love's Philosophy |
| Quilter | Fear no more the heat o' the sun |
| Copland | Long time ago |
| Berkeley | What's in your mind (<i>Five poems op 53</i>) |

LIST E

All voices

An unaccompanied item in any style

Licentiate Examination Structure:

LRIAM - Performer

The Performer Diploma in all instruments and voice has one section; there are no written or aural requirements for these diplomas.

| | | Maximum Marks | Pass Mark |
|-------------|-----------|---------------|-----------|
| Section III | Practical | 200 | 150 |

LRIAM - Teacher

The Teaching Diploma in all instruments and voice is divided into three sections, which are as follows:

| | | Maximum Marks | Pass Mark |
|-------------|------------------------|---------------|-----------|
| Section I | Theoretical Papers (2) | 200 | 150 |
| Section II | Aural Tests | 100 | 60 |
| Section III | Practical | 200 | 150 |

SECTION I - THEORETICAL [200 Marks]

Paper I: Rudiments, Harmony and Counterpoint - 3 hour Paper [100 Marks]

Harmony and Counterpoint

A knowledge of common chords and dominant 7ths, diminished (including VIIb) and augmented chords with their inversions. The use of diatonic 7ths, suspensions, auxiliary and passing notes. Modulation to nearly related keys.

Using the above resources the candidate may be required:

- (i) To complete a Chorale Harmonisation for SATB. This question is **obligatory**.
- (ii) To write a simple piano accompaniment to a straightforward melody such as a folk song or carol.

Or

- (iii) To add a second melodic part above or below a given part.

Score Reading

Advanced questions in notation, clefs, keys, transposition, intervals, triads, ornaments, instruments of the Orchestra. These questions to be based on a score extract.

Paper II: Form, Analysis and History - 2 hour Paper [100 Marks]

- (i) History and form from the 16th to the 20th centuries. A choice of questions will be given under the following headings: orchestral works, chamber music, keyboard music, opera, song. Candidates will be expected to attempt one question on form and two questions on the subjects outlined above.
- (ii) Analysis and comment on an unprepared piece, a copy of which will be supplied at the examination.

SECTION II - AURAL TESTS [100 Marks]

- 1 To recognise major, minor and diminished triads with their inversions and the augmented triad on the treble or bass stave (triads played in close position; each played twice).
- 2 To write, from dictation, an eight bar-melody which uses simple or compound time signatures, in major and minor keys, which will be played by the examiner as follows: twice through complete; then first phrase of four bars twice, then second phrase of four bars twice; then finally twice through complete. Key and time signature will be stated, and tonic chord and key note will be sounded before each playing.
- 3 To write down the bass line of a harmonised chorale (two bars in length), in major or minor keys, which will be played four times by the examiner. Key and time signature will be stated and the tonic chord and key note will be sounded before each playing.
- 4 To recognise the chords used in a four-part passage of about four chords, in major and minor keys, which will be played four times by the examiner. Any common chords and dominant sevenths with their inversion prescribed for Paper One may be included. Key will be stated and tonic chord and key note will be sounded before each playing. Candidates will be required to indicate the chords used by writing down the appropriate chord symbols and to name the final cadence.
- 5 To recognise modulations from a given key to dominant, sub-dominant or relative minor or major keys (played twice).
- 6 The recognition of the form or style of three different extracts. One extract will relate to form the other two extracts to relate to style and instrumentation. This test will be played twice to the candidate by disc or other means.

SECTION III - TEACHER PRACTICAL [200 MARKS]

| | |
|------------------------|-----------|
| Performance | 100 Marks |
| Technical Requirements | 40 Marks |
| Teaching | 60 Marks |

SECTION III - PERFORMER PRACTICAL [200 MARKS]

| | |
|-------------|-----------|
| Performance | 200 Marks |
|-------------|-----------|

DIPLOMA OF LICENTIATE - TEACHER

PRACTICAL [SECTION III]

SINGING

Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration from the repertoire list. (See Diploma of Licentiate Repertoire List on pages 19 and 20).

Technical Requirements [40 Marks]

To sing from memory any of the following scales and arpeggios as requested by the examiners.

To be sung on all vowels, legato and staccato, ascending and descending in a key suitable to the candidate's voice.

a) Scales and Arpeggios:

- | | | |
|--|--|------------------|
| 1) major scale | (a) one octave | (b) to the tenth |
| 2) melodic minor scale | (a) one octave | (b) to the tenth |
| 3) harmonic minor scale | (a) one octave | (b) to the tenth |
| 4) chromatic scale | (a) one octave | (b) to the tenth |
| 5) major arpeggio | one octave in root position, first and second inversions | |
| 6) minor arpeggio | one octave in root position, first and second inversions | |
| 7) dominant 7 th arpeggio | one octave in root position and all three inversions | |
| 8) diminished 7 th arpeggio | one octave | |

Teaching Questions [60 Marks]

The purpose of this section is to assess the candidate's knowledge and understanding of the principles of teaching and to assess the candidate's ability to communicate these principles both verbally and through musical demonstration.

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single "right" answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, breathing, support, tone quality, phrasing, stylistic awareness, interpretation, programme building, agility and languages.

Candidates will be required to display good knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Senior Certificate. Candidates will also be expected to have knowledge of current teaching materials (studies, song collections etc).

Candidates will be required to answer questions on the mechanism of the vocal tract and breathing apparatus and to explain, as to a pupil, the function of such mechanisms in the production of sound. Candidates may also be asked questions on the care and health of the vocal apparatus.

Teaching experience is not a prerequisite for this exam, however a candidate's practical knowledge is enhanced through having had this "hands on" experience.

Sample Viva Voce Questions

Please note that the purpose of these questions is to give prospective candidates a general idea of what to expect in the viva voce section. These questions are by no means exhaustive and are only a representative sample.

LRIAM candidates can also be asked questions similar to those asked of ARIAM candidates. Please consult the Sample Viva Voce Questions for ARIAM for an indication of the possible content of such questions.

- Design a balanced 20 minute programme for a talented 20 year old baritone of Grade 8 standard.
- What approach do you take with the newly broken male voice?
- What Schubert songs would you consider as suitable repertoire for a young mezzo-soprano?
- What, if any, do you consider to be the benefit of using studies ie Vaccai, Concone etc. as part of your teaching method?
- Demonstrate exercises which would help remedy a tight jaw.
- What do you understand by “singing in the mask”?
- How do you describe to a student the function of the tongue in good singing?
- What exercises/studies would you use with a student who was a potential “Queen of the Night”?
- At what stage of a young singer’s development would you consider introducing opera arias?
- Describe what you understand by a diphthong and what effect it has vocally.

DIPLOMA OF LICENTIATE - PERFORMER PRACTICAL [SECTION III]

SINGING

Performance [200 Marks]

To present a varied programme of not more than 40 minutes duration from the list. A concert standard of performance is expected. (See Diploma of Licentiate Repertoire List on pages 19 and 20).

Note: There is no specific requirement to perform from memory. However candidates taking performance diplomas are encouraged to sing from memory, with the exception of oratorio and complex contemporary scores.

| | |
|--------------------|--|
| Brahms | Denn es gehet dem Menschen wie dem vieh (<i>Vier ernste Gesänge</i>) |
| Brahms | Von ewiger Liebe |
| Berg | Schliesse mir die Augen beide |
| Mahler | Wenn dein Mütterlein (<i>Kindertotenlieder</i>) |
| Schoenberg | Da meine Lippen (<i>Das Buch der hängenden Gärten</i>) |
| Schubert | Suleika 1 op 14 |
| Schubert | Auf der Donau |
| Schubert | Erstarrung (<i>Winterreise</i>) |
| Strauss | Heimliche Aufforderung |
| Strauss | Nichts |
| Wolf | Seemanns Abschied (<i>Eichendorf</i>) |
| Wolf | Kennst du das Land |
| Webern | Nächtliche Scheu (<i>Five Dehmel Songs</i>) |
| Bridge | Speak to me my love (<i>Four Songs</i>) |
| Britten | Let the florid music praise (<i>On This Island</i>) |
| Britten | The Tyger and Proverb V (<i>Songs and Proverbs of William Blake</i>) |
| Tippett | The heart's assurance (<i>no2 The Heart's Assurance</i>) |
| Philip Martin | The Fiddler of Dooney (<i>5 W. B. Yeats Songs</i>) |
| Ian Wilson | And if you should leave me (<i>Hungry Ghosts</i>) |
| Bernadette Marmion | Jig |
| Michael Holohan | The Potter's Field |

LIST C - Opera

Soprano

| | |
|-----------|--|
| Beethoven | O wär ich schon mit dir vereint (<i>Fidelio</i>) |
| Gounod | Recit: Ô Dieu, que de bijoux and Aria: Ah, je ris (<i>The Jewel Song</i>) (<i>Faust</i>) |
| Mozart | Ach, ich fühl's (<i>Die Zauberflöte</i>) |
| Mozart | Porgi amor (<i>Le Nozze di Figaro</i>) |
| Puccini | Quando m'en vo (<i>La Bohème</i>) |

Mezzo/Alto

| | |
|-------------|--|
| Mozart | Deh, per quest'istante solo (<i>La Clemenza di Tito</i>) |
| Rossini | Di tanti palpiti (<i>Tancredi</i>) |
| Tchaikovsky | Adieu Forêt (<i>Jeanne d'Arc</i>) |
| Gluck | Addio, addio (<i>Orfeo</i>) |
| Saint-Saens | Mon coeur s'ouvre a ta voix (<i>Samson et Dalila</i>) |

Tenor

| | |
|-----------|---|
| Donizetti | Una furtiva lagrima (<i>L'Elisir d'Amore</i>) |
| Mozart | Ich baue ganz (<i>Die Entführung aus Dem Serail</i>) |
| Mozart | Recit: Amici miei and Aria: Il mio tesoro intanto (<i>Don Giovanni</i>) |
| Puccini | Che gelida manina (<i>La Bohème</i>) |

Bass

| | |
|-------------|--|
| Mozart | O wie will ich triumphieren (<i>Die Entführung aus dem Serail</i>) |
| Mozart | Aprite un po' quegl'occhi (<i>Le Nozze di Figaro</i>) |
| Verdi | Recit: Perfidi and Aria: Pieta, Rispetto, Onore (<i>Macbeth</i>) |
| Tchaikovsky | Gremin's Aria (<i>Eugene Onegin</i>) |

Notes:

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