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- IV. D.M.A. Research Project. **THE SONGS WE LOVE TO HATE: A PEDAGOGICAL ANALYSIS OF TWENTY-FOUR ITALIAN SONGS AND ARIAS**. Despite its widespread use in voice studios across the United States, no comprehensive pedagogical study of *Twenty-Four Italian Songs and Arias* exists to date. This document combines data from a 2017 survey of 282 US voice teachers with the author’s own analysis of the collection to provide an analysis of each song’s pedagogical value and a guide to the use of the collection as a whole.

THE SONGS WE LOVE TO HATE: A PEDAGOGICAL ANALYSIS OF
TWENTY-FOUR ITALIAN SONGS AND ARIAS

by

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CHAPTER I

INTRODUCTION

As a high-schooler beginning my voice studies, the first Italian song I sang was “Caro mio ben.” Soon I also learned “Che fiero costume,” and I remember clearly singing both “Se tu m’ami” and “Le violette” for my college auditions. I did not realize it at the time, but each of these Italian songs earned its place in the canon of vocal literature taught by American voice teachers through their inclusion in a 1948 collection published by Schirmer, *Twenty-Four Italian Songs and Arias*. While not originally created as a pedagogical tool, the anthology has become “the most frequently owned vocal anthology in American studios,”¹ “a sort of vocal catechism for vocal study in this country,”² and a collection of some of “the most often-sung songs in the world.”³ Indeed, the twenty-four songs in the collection are so widely known that they were featured in a BuzzFeed article in 2015: “A Definitive Ranking of ‘Twenty-Four Italian Songs and Arias’: Tu Lo Sigh.”⁴ This particular anthology and subsequent publications of its material⁵ are frequently used

¹ Matthew Hoch, *Dictionary for the Modern Singer* (Rowman & Littlefield Publishers, 2014), accessed May 15, 2017, <http://site.ebrary.com/id/10867950>, 14 and 87.

² Will Crutchfield, “Crutchfield at Large,” *Opera News*, December 25, 1993.

³ Robert Everett-Green, “Cecilia Bartoli Sings Often-Sung Arie Antiche with Ease and Quiet Passion,” *The Globe and Mail* (Toronto, Ont., Canada, November 2, 1992).

⁴ Nina Mohan, “A Definitive Ranking Of ‘Twenty-Four Italian Songs And Arias’: Tu Lo Sigh,” *BuzzFeed*, February 20, 2015, accessed May 17, 2017, <http://www.buzzfeed.com/ninamohan/a-definitive-ranking-of-twenty-four-italian-songs-and-arias>.

⁵ Most notably, *Twenty-Six Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, edited by John Glenn Paton and published in 1991.

by voice teachers with beginning voice students, but to date, no published research on their pedagogical value as a unit exists.

In 1885, Alessandro Parisotti created a first volume of *Arie Antiche* (“Ancient arias”) for the Ricordi publishing house in Italy. For each of the songs and arias, he provided a realized piano accompaniment and biographical information about the composer. Following the success of this first volume, Ricordi released a second volume, also curated by Parisotti, in 1890. In 1894, Schirmer in New York published a two-volume collection, *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*, which republished Parisotti’s collections (with the exception of one duet) with lyrics and biographies translated by Schirmer editor Theodore Baker. In 1948, Schirmer published *Twenty-Four Italian Songs and Arias*, edited by Lester Hodges, which brought together 19 arias from the *Anthology* collection and five additional Italian songs. This collection, known affectionately as “the yellow book,” remains a staple of vocal libraries today.

To gain a more complete understanding of the usefulness of *Twenty-Four Italian Songs and Arias* as a teaching tool, the present project involves two sections. The first is data from a November 2017 online survey of voice teachers, asking about their uses of the collection in their own teaching. The survey inquired about whether teachers teach from the anthology (or a subsequent publication of the same songs), why they teach from the anthology, which specific songs they teach, and for what pedagogical goals they use each song. The second section combines data from the survey with my own analysis of the pedagogical value of each of the *Twenty-Four*, determining its possible applications

in teaching technical concepts, as well as other pedagogical comments or possible pitfalls of each of the songs.

The present study is valuable because these songs are widely used in studios across the country, but, as they have not previously been systematically evaluated, I hypothesized that their pedagogical application in the individual studio is imprecise at best. However, when the knowledge of 282 voice teaching respondents was brought together in an aggregate, trends and norms emerge. The present document is intended as a guide to using the *Twenty-Four Italian Songs and Arias* as a pedagogical tool. It also provides a snapshot of the pieces' current use by teachers of singing in the United States.

Current research regarding *Twenty-Four Italian Songs and Arias* is not comprehensive and is scattered in various sources. Lydia Brown's dissertation titled "Alessandro Parisotti's Arie Antiche: Its Transformation into the Schirmer '24 Italian Songs and Arias' and a Survey of Contemporary Performing Editions" provides information from a collaborative pianist's point of view regarding the realizations of the figured bass and orchestral accompaniments by various editors, but the author does not address the pieces from a singer's or voice teacher's perspective. Additional dissertations discuss the use of individual pieces from the collection for specific pedagogical goals, but none addresses the anthology as a whole. The songs are also frequently referenced in articles and repertoire lists as "useful" for teaching, but there does not exist a document that evaluates the entire collection from a pedagogical perspective, and only word-of-mouth data exist regarding their current use by voice teachers. Because *Twenty-Four Italian Songs and Arias* is, in essence, used as a teaching method book in the voice

studio, the present project seeks to evaluate its use in pedagogical situations and create a comprehensive resource to guide the uses of these pieces in the voice studio.

CHAPTER II

REVIEW OF CURRENT RESEARCH

This chapter provides an overview of voice repertoire selection and assignment, including how repertoire selection is taught and addressed in the literature. Additionally, this chapter discusses examples of existing information about a selected song from *Twenty-Four Italian Songs and Arias* in the current literature.

Voice teachers learn how to teach in both formal and informal settings. Formally, those studying within academia take courses on voice pedagogy and song literature. Other academies and workshops sponsored by the National Association of Teachers of Singing (NATS) and other organizations also provide formal settings in which voice teaching is taught. Informally, voice teachers learn their craft by experiencing their own voice lessons as a student and by observing other teachers and mentors.

Repertoire Selection in Voice Pedagogy Curriculum

Typical beginning undergraduate and graduate voice pedagogy curriculum focuses on vocal anatomy and physiology: the anatomical structures within the body that create sound and how they ideally function. Normally, courses move on to discuss common vocal faults, voice types, and other related topics. However, most standard voice pedagogy texts (those by Meribeth Dayme, Barbara Doscher, Richard Miller, Scott McCoy, James McKinney, and others) do not address the question of repertoire selection

for students. Clifton Ware's 1998 *Basics of Vocal Pedagogy* is the only commonly used voice pedagogy textbook that discusses repertoire selection—a single page dedicated to the topic. He writes, “Selection of repertoire should be guided by certain pedagogical objectives, namely: (1) to motivate regular student practice; (2) to instill basic musicianship; (3) to build systematic vocal technique; and (4) to inculcate a desire for expressive song communication.”⁶ Furthermore, he suggests “musical and textual worth,” “singer and voice type compatibility,” “type of audience,” and “music publication and copyright laws” as criteria for repertoire selection.⁷

Despite the exclusion of repertoire selection from written texts, most vocal pedagogy courses likely include discussion of the topic within the context of the course itself. My own voice pedagogy course notes reflect the following as possible criteria for repertoire selection: age and level of student, range, tessitura, language, type of accompaniment, form and duration, harmonic construction and language, poetry and subject matter, and learning skills and learning styles.

In related coursework on vocal literature, art song and opera are generally taught from a historical and stylistic perspective without connection to technique or pedagogy. Thus, most new voice teachers learn about repertoire selection through oral tradition outside of printed textbooks.

⁶ Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (New York: McGraw-Hill, 1998), 228.

⁷ *Ibid.*, 229.

Repertoire Selection in the Literature

In published literature, a 1961 article in the NATS *Bulletin* by Trump explains that he selected student repertoire based on “technical suitability,” “musical worth,” and “personal appropriateness.”⁸ In their 2001 five-volume series *Excellence in Singing*, Caldwell and Wall suggested that teachers choose music with an appropriate range and tessitura to match that of the student. “You also want to match other criteria between the song and your student: its musical complexity and her musical skills, its length and her vocal endurance, its dramatic demands and her personality.”⁹ Caldwell and Wall then identify the following criteria for repertoire selection: voice classification, vocal skills, musical ability, personality, preferences, and occasion.¹⁰ Discussing repertoire selection for younger and beginning singers in her 2003 *Private Voice Studio Handbook*, Boytim writes, “The songs chosen must be appropriate for each person, musically worthwhile, and yet technically not difficult.”¹¹ She places an emphasis on assigning easy music that is also emotionally accessible to students.

Hopkin’s 2004 *Songs for Young Singers* also establishes criteria by which he evaluates repertoire for assigning to high-school age singers. His book is an “annotated list” of over 2000 songs in seventy popular beginning song anthologies. Songs are examined with regard to “melodic contour, phrasing, language, rhythm, accompaniment,

⁸ Karl Trump, “Vocal Repertoire for the Young Beginner,” *The Bulletin* 17, no. 4 (May 15, 1961): 22–24.

⁹ Robert Caldwell and Joan Wall, *Excellence in Singing: Multilevel Learning and Multilevel Teaching*, vol. 4: Becoming an artist (Redmond, WA: Caldwell Publishing, 2001), 29.

¹⁰ *Ibid.*, 4: Becoming an artist, 34–36.

¹¹ Joan Frey Boytim, *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching* (Milwaukee, WI: Hal Leonard Corporation, 2003), 37.

harmonic language, and dynamics.”¹² He scores songs 1 to 3 for difficulty in each of these categories, then provides a total composite score classifying the song as elementary, intermediate, or advanced.

A 1979 dissertation by Honeycutt analyzed 320 songs from various popular song anthologies with a specific eye towards pedagogically appropriate literature.¹³ Her dissertation breaks new ground with its focus on bringing together song literature and pedagogical goals; as she writes in the introduction, none of the current related literature “analyze[d] the songs and collections pedagogically.”¹⁴ Her descriptive dissertation is an index which first provides basic information about each song’s tempo, dynamics, length, range, tessitura, and location in various collections. She then provides her own analysis of the vocal melody, text, and accompaniment and makes recommendations about the possible pedagogical applications of the song, including skills required for the song’s performance and possible problem areas. Honeycutt includes all 24 Italian Songs and Arias in her thorough analysis. The utility of the index is hindered by its relative obscurity and by its cumbersome format—320 typewritten dissertation pages require detailed reading to use. Moreover, because the document was created without a word processor and before readily available database software, it has only two lists of songs by purpose: an “index to songs with narrow range” and an “index to songs for students insecure in the upper register.” One can easily imagine that such a dissertation written

¹² J. Arden Hopkin, *Songs for Young Singers: An Annotated List for Developing Voices* (Lanham, Md.: Scarecrow Press, 2002), 9.

¹³ Brenda Carol Honeycutt, “A Pedagogical Analysis of Vocal Literature in Selected Collections” (DMA, The Southern Baptist Theological Seminary, 1979), accessed May 18, 2017, <http://search.proquest.com/docview/302962702/D0F314DD4464D2CPQ/1>.

¹⁴ *Ibid.*, x.

today would include many cross-referenced tables and could be searched electronically for repertoire ideas. Most unfortunately, the work exists only as a printed dissertation copy at a few university libraries; its widespread publication at the time of its writing might have changed the relationship between voice pedagogy and repertoire selection.

Additional dissertations address the relationship between repertoire and pedagogical goals. Rock addressed the common practice of identifying and correcting vocal faults using vocalises and the disconnect that often occurs between this process and practice and performance of repertoire; she suggests examples from the soprano literature to correct selected vocal faults.¹⁵ Stephenson studied the practices of five individual voice teachers with regards to assigning voice repertoire from a music education perspective, investigating curricular reasons for repertoire selection, commonalities between the teachers, and whether conclusions from his study could inform new voice pedagogues in their repertoire selection.¹⁶

Voice students, particularly beginners, tend to focus primarily on their repertoire during practice time; as such, it is ideal for voice repertoire to align with current pedagogical goals. To date, the only published book addressing repertoire selection from a pedagogical vantage is Arneson's *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective*.¹⁷ In it, he proposes a system for

¹⁵ Constance Rock, "The Application of Vocal Literature in the Correction of Vocal Faults" (DMA, University of Connecticut, 2005), accessed May 18, 2017, <http://search.proquest.com/docview/305011688/abstract/70B1C07134C948D6PQ/4>.

¹⁶ David G. Stephenson, "An Investigation of Selected Collegiate Voice Teachers' Descriptions of Repertoire Selection Practices" (Ph.D., University of South Carolina, 2013), accessed May 18, 2017, <http://search.proquest.com/docview/1438146584/abstract/70B1C07134C948D6PQ/9>.

¹⁷ Christopher Arneson and Lauren Athey-Janka, *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective* (Delaware, OH: Inside View Press, 2014).

evaluating and selecting repertoire with specific teaching goals in mind, providing sample rubrics with which one might evaluate repertoire and align its challenges with a student's particular needs. He identifies multiple possible sets of criteria for classifying repertoire and settles on the following as technical goals that might be studied through vocal literature: agility, articulation, breathing, characterization, legato, registration, resonance, and support. Arneson's book is geared more towards teaching voice teachers how to choose repertoire for students, but it also includes an abbreviated list of songs to address technical goals; in this listing, he identifies a "primary technical issue addressed" for fourteen of the *Twenty-Four Italian Songs and Arias*.

In summary, repertoire selection is not currently taught in the same codified manner as other aspects of voice pedagogy. While all texts will agree on basic tenets of anatomy and physiology, most do not even address questions of repertoire selection. Those that do, for the most part, dedicate few pages and vague generalizations that focus on range, tessitura, and difficulty level.

Resources for Repertoire Selection

The other type of resource that exists for singers and voice teachers in learning about repertoire are annotated lists—exhaustive indexes of composers and song titles with varying amounts of information about different pieces. The most well-known of these are Kagen's *Music for the Voice: A Descriptive List of Concert and Teaching Material* (published 1949, revised edition published 1968), Espina's *Repertoire for the Solo Voice: A Fully Annotated Guide to Works for the Solo Voice Published in Modern*

Editions and Covering Material from the 13th Century to the Present (published 1977), and Doscher's *From Studio to Stage: Repertoire for the Voice* (published 2002). Advice about using the *Twenty-Four Italian Songs and Arias* is scattered amongst these collections but not gathered in any one central location.

Case Study: “Caro mio ben”

As a case study, let us examine what is written in these and other resources about the song “Caro mio ben” by Giuseppe Giordani.¹⁸ I will omit objective comments on range, tessitura, etc., instead comparing the subjective information that might provide insight into the song’s pedagogical value. Kagen simply writes that the piece is for “all voices” and is “sustained.”¹⁹ Espina agrees that it is for “all voices” and goes on to say that it is “sustained in moderate slow tempo. Requires simplicity. Generally, today’s best-known Italian song, and terribly overworked in voice studios and classes.”²⁰ Doscher notes that it is at a beginning to intermediate level of difficulty and is “good for young singers. Smooth legato line essential. Avoid singing this song too slowly or too sentimentally. Ornaments possible on return of the A section.”²¹ From these three

¹⁸ I have chosen “Caro mio ben” for this study because it is widely-known and because an error in this paper’s survey led to its exclusion from data collection in the study.

¹⁹ Sergius Kagen, *Music for the Voice: A Descriptive List of Concert and Teaching Material*. (Bloomington: Indiana University Press, 1968), 65.

²⁰ Noni Espina, *Repertoire for the Solo Voice: A Fully Annotated Guide to Works for the Solo Voice Published in Modern Editions and Covering Material from the 13th Century to the Present*, vol. 1 (Metuchen, N.J.: Scarecrow Press, 1977), 275.

²¹ Barbara M. Doscher and John Nix, *From Studio to Stage: Repertoire for the Voice* (Lanham, Md.: Scarecrow Press, 2002), 101.

opinions, we can conclude that the piece should be sung simply, with a sustained legato line, and at a tempo that is slow but not too slow.

Additional discussion of “Caro mio ben” can be found in a 2016 *Classical Singer* article by Amonson. She writes,

Arguably the most popular Italian art song, ‘Caro mio ben’ deserves her glory because her melody is lovely and expressive. The text is only a few sentences, so singers can work on vocal technique and characterization without an overwhelming amount of memorization. The emotional connection to true love rings as true for your 14-year-old students as it does for your 90-year-old grandmothers.²²

Again, the song’s sustained melody is mentioned, but the only pedagogical comment is that the relative simplicity of the material allows students to focus on the general: “vocal technique.”

From a pedagogical standpoint, though, precisely which students might this song benefit? Arneson identifies it as primarily for working on breathing,²³ transforming the information about a sustained legato line into a possibility for a voice student to develop sustained exhalations through each phrase. In her aforementioned thorough but obscure 1979 dissertation, Honeycutt provided the following commentary:

Melody: Few accidentals. Predominantly stepwise. Text: In Italian. Syllabic with many neumes. Requires smooth articulation in moderately slow tempo. Many sustained tones. Short or rather long phrases, often in close proximity. Accompaniment: Doubles, implies, or independent of melody. Moderate texture. Recommendations: For the student growing in melodic security with average projection ability. Required skills: sustain tones in long phrases; articulate text

²² Christi Amonson, “What’s So Great about the ‘Twenty-Four Italian Songs and Arias’?,” *Classical Singer* (March 2016): 18.

²³ Arneson and Athey-Janka, *Literature for Teaching*, 60.

smoothly; maintain vowel uniformity in neumes; execute breaths carefully between close phrases. Problems: sustained legato.²⁴

Honeycutt's detailed description of the song's challenges and pitfalls guides a teacher assigning repertoire. "Caro mio ben" will require students to maintain a continuous legato line with constant exhalation, free phonation, and clear vowels. Singers must quickly coordinate breaths between phrases but will not need to sing rapid melismas. From the information Honeycutt gives, a teacher could determine whether the song posed an appropriately desirable difficulty for her student; descriptions from the other lists and anthologies do not provide sufficient information for teachers to make the same determination.

Goals of the Present Study

This chapter has shown that, at present, discussion of repertoire selection is sparse in the voice pedagogy literature. Some discussion of songs in *Twenty-Four Italian Songs and Arias* does exist in repertoire guides, but these are brief and scattered amongst various sources. Most importantly, existing literature gathers only the opinions of a single author or pair of authors; this study brings together the opinions and knowledge of many in the voice teaching profession.

²⁴ Honeycutt, "A Pedagogical Analysis," 63.

CHAPTER III

METHODOLOGY

The purpose of this study was to examine the use of the 1948 Schirmer publication *Twenty-Four Italian Songs and Arias* in voice studios across the United States. Specifically, the study was designed to investigate how widely the collection of songs is used, which editions of the collection are in use, for what pedagogical purpose each song is assigned, and feelings about the collection's ongoing place in American voice teaching.

Participants

Eligible participants for the study were voice teachers over the age of 18 who teach voice in the United States. The online survey opened on October 31, 2017 and closed on November 21, 2017. Participants were recruited via the National Association of Teachers of Singing's weekly e-newsletter "Intermezzo" on October 31, 2017 (distribution to 9,108 email addresses) and November 14, 2017 (distribution to 9,164 email addresses). In addition, the survey information was posted on the National Association of Teachers of Singing's Research Survey Webpage. Both of these announcements can be found in Appendix B.

Because these announcements were not garnering a sufficiently high response rate to collect usable data, the researcher consulted with faculty and professional contacts and

decided to publicize the survey via social media. The same announcement was posted on Facebook on November 15, 2017 and November 19, 2017 in the following professionally-affiliated groups: Musical Theatre Voice Teachers & Coaches Network (approximately 3,000 members), NATS Members-Only Group (approximately 1,000 members), The NEW New Forum for Classical Singers Group (approximately 9,500 members), and Professional Voice Teachers (approximately 8,000 members).²⁵ Eligible participants were also asked to share the survey through their own personal networks. When the survey closed on November 21, 2017, 282 complete responses were recorded.²⁶

Survey Development

An online survey instrument was developed using Qualtrics[®] survey software available through the researcher's university.²⁷ After the survey was developed, seven qualified individuals served as beta testers and reviewed the survey for function, accuracy, and clarity; revisions were made based on their feedback, and their data were excluded from the final sample.

For the purpose of the survey, songs studied were limited to those included in Schirmer's 1948 *Twenty-Four Italian Songs and Arias*. Alfred's 1991 *Twenty-Six Italian Songs and Arias*, edited by Paton, includes the original Schirmer twenty-four with two

²⁵ Exact membership in these groups fluctuates frequently, and an overlap in membership between groups is presumed.

²⁶ An additional 114 participants answered the survey through Question 3.4 but stopped before completing the survey. The demographics of these "non-finishers" as well as the rankings of songs that they assigned were very similar to the responses of those who completed the survey, lending additional support to the validity of the data.

²⁷ The full survey is available in Appendix B.

additional songs. Schirmer's 2008 *Twenty-Eight Italian Songs and Arias*, edited by Walters, includes the original Schirmer twenty-four with four additional songs. And Schirmer's 1894 2-volume *Anthology of Italian Song* includes nineteen of the twenty-four songs. While editions vary in piano accompaniment, precise form, and other musical details, the songs themselves are sufficiently similar to be analyzed as the same pieces.

Pedagogical concepts used in the survey were based on components of the functions of singing (respiration, phonation, resonance, articulation), my own experience as a voice teacher, and the work of Christopher Arneson in *Literature for Teaching*.²⁸ Because I am particularly interested in the songs' usefulness in teaching concepts related to singing technique, I set aside criteria related to musical difficulty such as complexity of rhythm and melody and supportiveness of the accompaniment. Additionally, because all of the songs are good introductions to the Italian language, diction was excluded from the survey options, although some teachers chose to include this in their open-ended responses. As such, pedagogical categories given in the survey were: Breath coordination, Breath management, Legato, Melismas, Upper range, Lower range, Registration, Resonance, Communication/Expression, and Other pedagogical reason(s).

These terms were not defined in the survey, leaving meaning and interpretation up to each respondent. For the working purpose of this document, however, I will use the following definitions of each:

²⁸ Arneson's criteria are agility, articulation, breathing, characterization, legato, registration, resonance, and support.

- Breath coordination—coordinating respiration with phonation, including coordinating airflow at onset and offset of phrases
- Breath management—using breath in an efficient manner, both during sustained and florid passages
- Communication/Expression—using a song to convey the meaning of its words through musical gesture, text articulation, and characterization
- Legato—learning to create a “seamless” vocal line with consistent breath flow and vocal production
- Lower range—learning to sing in the lower part of the voice
- Melismas—learning to sing many (often fast) pitches on a single syllable
- Registration—moving between different parts of the voice defined by laryngeal function and/or acoustic feedback
- Resonance—creating a consistent sound with appropriate vocal tract configuration
- Upper range—learning to sing in the higher part of the voice
- Other pedagogical reasons (discovered in survey response analysis):
 - Access Head Voice—a song to teach accessing a lighter production in the upper range of the voice
 - Advanced Piece—a more difficult piece to challenge a performer
 - Diction—a good song for practicing diction²⁹

²⁹ This was intentionally omitted from survey responses but was sufficiently frequently given as an “other” reason for assigning a piece that it is included here.

- Energetic/Fun—teachers gave these as reasons to assign some pieces, because they were energetic and/or fun
- Flexibility—similar to melismas, but occasionally reiterated separately by teachers
- Introductory/First Piece/Easy—a good beginning Italian song for neophyte singers
- Ornamentation—a good song to practice learning to ornament melodies, particularly repeated passages
- Phrases (Long)—similar to breath management, but reiterated separately by teachers as a good song to teach students to sing long phrases
- Recitative—a good song to teach students to sing a recitative
- Rhythm—a song with difficult rhythms
- Style—a song useful for teaching about a particular vocal style
- Vowels—a song useful for teaching singing pure vowels

Survey Format

In the survey, participants were first presented with Institutional Research Board required information about the study and its potential risks and benefits and then asked whether they met the qualifying criteria of (1) being over the age of 18 and (2) currently teaching voice lessons in the United States. Participants who qualified were asked demographic questions regarding place of residence, gender, age, years of teaching

experience, education, student population, places taught, and styles of singing taught.³⁰

These demographic questions were designed both to ensure that a representative sample of the voice teaching population had been acquired and to allow for investigation of trends in repertoire assignment based on these variables.

The final question on the demographics page served as a gateway question to divide the group and direct respondents to appropriate questions: “Do you currently teach from *Twenty-Four Italian Songs and Arias* or any of its related collections (e.g., *Twenty-Six Italian Songs and Arias*, *Twenty-Eight Italian Songs and Arias*, *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*)?” Respondents who answered yes were taken to one set of questions, and respondents who answered no were directed to another.

In the survey, teachers who indicated that they did teach from *Twenty-Four Italian Songs and Arias* were directed to a list of questions about which editions they used and which songs they taught. They were asked to indicate all editions used in their own teaching and give the reasons why they used those editions. They were asked approximately how many songs from the anthology they assigned to a single student during their time of study. Then they were asked to select all songs from the anthology that they assign. On the next page, they were presented with a list of the songs they had indicated that they assigned and checkboxes to select the pedagogical reasons for which

³⁰ The researcher did not ask about participants’ race and ethnicity. Future research regarding pedagogical use of songs should include these variables to determine their potential influence on repertoire selection.

they assigned each song as discussed above.³¹ For any song for which they selected “Other pedagogical reason(s),” they were prompted on the next page to provide those reasons in a free-response format.

Respondents who replied “no” to the gateway question regarding use of *Twenty-Four Italian Songs and Arias* were directed to a different page with different questions. They were asked whether they ever taught from the anthology or its related collections, and then asked, “If so, why did you discontinue its use? If not, why not?”

Both groups of respondents were then directed to the same final question, “What do you see as the role of *Twenty-Four Italian Songs and Arias* in the 21st century?” The final page also gave an opportunity for respondents to provide additional comments.

Analysis

Survey data were analyzed using the Qualtrics[®] software. As appropriate, percentage responses to quantitative answers were calculated and reported. For qualitative data responses to open-ended questions, answers were read by the researcher and tagged according to common themes, allowing for prose responses to be analyzed.

³¹ After the survey closed and I began data analysis, I discovered an error in the survey. The survey logic that should have displayed “Caro mio ben” on the page where teachers were asked about the reasons for which they assign each song was missing from the program, so no data were gathered about the pedagogical reasons for which the piece is assigned. Fortunately, this error did not affect the validity of data gathered regarding the other twenty-three songs, and data were gathered about the song’s frequency of use.

CHAPTER IV
FINDINGS OF THE SURVEY

Demographics of Respondents

The survey was completed by 282 individuals over the age of 18 who teach voice in the United States.

Gender of Respondents

Respondents identified 77.3% as female and 22.0% as male, as shown in Table 1. This corresponds similarly to 2018 National Association of Teachers of Singing (NATS) membership information; their members were 70.4% female, 24.2% male, and 5.4% “unresponsive.”³²

Table 1

Gender of Respondents

Gender	<i>n</i>	Percentage
Female	218	77.3%
Male	62	22.0%
Non-Binary	1	0.4%
Prefer not to answer	1	0.4%

³² Data regarding 2018 NATS Membership Demographics are from a presentation regarding NATS membership at the 2018 NATS National Conference in Las Vegas on June 22, 2018. Information is specified as being “as of 6/1/18.”

Age of Respondents

The average age of respondents was 43.5. The frequency (*n*) and percentage of respondents in 10-year age groupings is shown in Table 2, showing a wide range of ages. Compared to Table 3 listing ages of 2018 NATS members, respondents to the survey skewed slightly younger than the NATS voice-teaching population. I hypothesize this is because the use of an online survey tool might deter older respondents and because voice teachers under 30 are not proportionally represented within the NATS membership.

Table 2

Age of Respondents

Age	<i>n</i>	Percentage
22-29	42	14.9%
30-39	99	35.2%
40-49	51	18.1%
50-59	39	13.9%
60-69	43	15.3%
70+	7	2.5%

Table 3

Age of NATS Members 2018

Age	Percentage
Unresponsive	6.7%
Fictitious	0.5%
22-30 (excludes students)	4.2%
31-40	17.7%

Table 3

Cont.

Age	Percentage
41-50	18.6%
51-60	21.0%
61-70	21.4%
71+	9.1%

Experience of Respondents (in Years of Teaching)

Respondents reported a mean average of 17.5 years of teaching experience.

Breakdown of answers into 5-year groupings below shows respondents represent a wide range of teaching experience. See Table 4.

Table 4

Years of Teaching Experience

Years of Teaching	<i>n</i>	Percentage
1 to 5	41	14.5%
6 to 10	59	20.9%
11 to 15	51	18.1%
16 to 20	43	15.2%
21 to 25	27	9.6%
25 to 30	15	5.3%
31 to 35	14	5.0%
36 to 40	15	5.3%
over 40	17	6.0%

Location of Respondents

Respondents to the survey represented 42 U.S. states and the District of Columbia. See Table 5.

Table 5
Location of Respondents

State	<i>n</i>	Percent	State	<i>n</i>	Percent
Alabama	1	0.4%	Nebraska	1	0.4%
Arizona	4	1.4%	Nevada	2	0.7%
California	14	5.0%	New Hampshire	1	0.4%
Colorado	5	1.8%	New Jersey	8	2.8%
Connecticut	6	2.1%	New York	19	6.7%
Delaware	1	0.4%	North Carolina	24	8.5%
District of Columbia	1	0.4%	North Dakota	5	1.8%
Florida	5	1.8%	Ohio	15	5.3%
Georgia	4	1.4%	Oklahoma	2	0.7%
Hawaii	1	0.4%	Oregon	1	0.4%
Illinois	25	8.9%	Pennsylvania	8	2.8%
Indiana	8	2.8%	South Carolina	2	0.7%
Iowa	3	1.1%	Tennessee	6	2.1%
Kansas	2	0.7%	Texas	13	4.6%
Kentucky	3	1.1%	Utah	2	0.7%
Louisiana	4	1.4%	Vermont	4	1.4%
Maine	1	0.4%	Virginia	8	2.8%
Maryland	4	1.4%	Washington	12	4.3%
Massachusetts	11	3.9%	West Virginia	2	0.7%
Michigan	9	3.2%	Wisconsin	17	6.0%
Minnesota	8	2.8%	Wyoming	1	0.4%
Missouri	9	3.2%			

Note. There were no respondents from Alaska, Arkansas, Idaho, Mississippi, Montana, New Mexico, Rhode Island, or South Dakota.

Education of Respondents

Respondents were asked to identify all undergraduate and graduate degrees they had earned. However, it seems likely that some participants only selected their highest degrees obtained; for example, ten respondents indicated only that they held a Doctorate in Voice and no Bachelor's or Master's, and thirteen respondents indicated only that they held a Master's in Voice and no Bachelor's. Overall, participants demonstrated a high level of formal musical education, with well over half holding Master's Degrees in Voice. See Table 6.

Table 6

Education of Respondents

Degree *	<i>n</i>	Percent
Bachelor's in Voice	187	66.3%
Bachelor's in Music Education	48	17.0%
Bachelor's in another music area (please specify) ³³	27	9.6%
Bachelor's in a non-music field	17	6.0%
Master's in Voice	182	64.5%
Master's in Music Education	13	4.6%
Master's in another music area (please specify) ³⁴	22	7.8%
Artist Diploma in Voice/Opera	15	5.3%
Some doctoral work/Doctorate in progress	17	6.0%
Doctorate in Voice	60	21.3%
Doctorate in Music Education	4	1.4%
Doctorate in another music area (please specify) ³⁵	9	3.2%

Note. * Respondents were asked to select all that applied

³³ Bachelor's degrees in other music areas included Church Music, Composition, Conducting, Flute Performance (2), Music (6), Music Composition, Music History (2), Music Management, Music Pedagogy, Music Theory & Composition (2), Musical Arts, Musical Theatre (2), Opera Performance, Performance and Pedagogy, Piano (3), and Speech and Hearing Science.

³⁴ Master's degrees in other music areas included Choral Conducting (4), Church Music, Composition (2), Conducting, Flute Performance, Jazz Studies, Liberal Arts, Literature, Music, Music History and Literature/Musicology (5), Musical Theatre, Opera, Opera/Music Theatre, and Speech Pathology.

³⁵ Doctorates in other music areas included Composition, Conducting (2), Choral Conducting, Church Music, Horn Performance, Music History and Choral Music, Musicology, Speech Communication, and Theatre.

Places of Teaching

Participants were asked to indicate all places they had taught during the previous five years. Seventy-three percent of respondents taught at more than one location. Of those who taught at a single location, 52 individuals taught only in a private voice studio (18.4% of total respondents). Nearly 53% of respondents (52.8%) teach at a 4-year college or university (private, public, or both). See Table 7.

Table 7

Places Respondents Taught

Place Taught*	<i>n</i>	Percent
Community Music School	94	33.3%
Private Voice Studio	248	87.9%
Private Community College / 2-year College	1	0.4%
Public Community College / 2-year College	29	10.3%
Private 4-year College or University	88	31.2%
Public 4-year College or University	78	27.7%
Public or Private High School	13	4.6%

Note. * Respondents were asked to select all that applied.

Styles Taught

Respondents were asked to indicate all styles of singing they had taught during the prior five years. Almost all teachers—98.6%—taught “classical,” and almost as many—96.1%—taught “musical theatre.” Table 8 shows all responses.

Table 8

Singing Styles Respondents Taught during the Past Five Years

Singing Style Taught*	<i>n</i>	Percent
Classical	278	98.6%
Contemporary Commercial (Country, Pop, Rock, R&B)	151	53.5%
Folk	76	27.0%
Gospel	48	17.0%
Jazz	105	37.2%
Musical Theatre	271	96.1%
Opera	230	81.6%

Note. * Respondents were asked to select all that applied.

Students of Respondents

Respondents were asked, “During the past five years, approximately what percentage of your students were in each of the following categories?” Nearly 95% of respondents (94.6%) taught students from more than one of the specified categories.

Table 9 shows the minimum, maximum, mean average, and standard deviation of student types across all respondents.

Table 9

Students of Respondents

Type of Students	Minimum	Maximum	Mean	Standard Deviation
Middle School	0%	100%	16.2%	20.2
High School	0%	100%	31.8%	27.3
Undergraduate	0%	100%	34.3%	36.9
Graduate	0%	40%	2.2%	6.1
Professional Singers	0%	80%	3.9%	10.2

Table 9

Cont.

Type of Students	Minimum	Maximum	Mean	Standard Deviation
Continuing Education/ Amateur Adult Singers	0%	94%	12.0%	16.3

Table 10 shows the percentage of respondents for whom greater than or equal to 50% of students are in a single category.

Table 10

Respondents for Whom a Majority of Students are in a Single Category

Category	<i>n</i>	Percent
Middle School	26	9.2%
High School	82	29.1%
Undergraduate	105	37.2%
Graduate	0	0.0%
Professional Singers	4	1.4%
Continuing Education/Amateur Adult Singers	13	4.6%

Use of *Twenty-Four Italian Songs and Arias*

Of the 282 respondents who completed the survey, 265 (94.0%) teach from *Twenty-Four Italian Songs and Arias* or one of its related collections (e.g., *Twenty-Six Italian Songs and Arias*, *Twenty-Eight Italian Songs and Arias*, *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*).

Editions Used

Nearly 67% (66.8%) of respondents ($n=177$) use more than one edition in their teaching. Schirmer's *Twenty-Four Italian Songs and Arias* is both the most used edition (81.1% of respondents) and the edition most often used by those who use a single edition (19.6% of respondents). See Table 11.

Table 11

Editions Respondents Use

Edition	<i>n</i>	Percent
Schirmer's <i>Twenty-Four Italian Songs and Arias</i> (ed. Baker)	215	81.1%
Alfred's <i>Twenty-Six Italian Songs and Arias</i> (ed. Paton)	167	63.0%
Schirmer's <i>Twenty-Eight Italian Songs and Arias</i> (ed. Walters)	81	30.6%
Schirmer's <i>Anthology of Italian Song of the Seventeenth and Eighteenth Centuries</i>	82	30.9%
Other (please specify) ³⁶	9	3.4%

Of those who use a single edition, 19.6% (52) use only Schirmer's *Twenty-Four Italian Songs and Arias* (ed. Baker), 8.3% (22) use only Alfred's *Twenty-Six Italian Songs and Arias* (ed. Paton), 4.2% (11) use only Schirmer's *Twenty-Eight Italian Songs and Arias* (ed. Walters), and 1.1% (3) use only Schirmer's *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*.

When asked about the reason for selecting a particular edition or editions, the topics in Table 12 surfaced in the qualitative data analysis.

³⁶ Other editions used were: Ditson, International/Dallapiccola, La Flora (2 respondents), Peters (Nichols - 30 songs), Ricordi (4 respondents).

Table 12

Respondents' Reasons for Using Edition(s)

Reason(s) for Using Edition(s)	<i>n</i>	Percent
Use Schirmer 24 for familiarity or because it was “what I used”	57	20.2%
Use Alfred (Paton) for translations/IPA/song info/ornamentation	53	18.8%
Prefer Parisotti realizations in Schirmer	35	12.4%
Use Schirmer 24 for price or availability	27	9.6%
Use Schirmer 28 for translations/IPA/song history/accompaniments/key availability	22	7.8%
Use Paton because more scholarly and/or more stylistically/historically accurate	21	7.4%
Use any edition because it is “what I have”	17	6.0%
Use multiple versions depending on student/availability/etc.	16	5.7%
Use Alfred (Paton) for familiarity or because it was “what I used”	13	4.6%
Prefer Paton accompaniments in Alfred edition	13	4.6%
Schirmer is required by others (department, organization, contest, etc.)	9	3.2%
Use Alfred (Paton) for price or availability	9	3.2%
Use Schirmer 2 volume <i>Anthology of Italian Song</i> for variety	7	2.5%
Paton is required by others (department, organization, contest, etc.)	3	1.1%
Use Paton for “Star vicino”	2	0.7%

Number of Songs Assigned from the Collections

Survey takers were asked, “Approximately how many songs from the anthology do you typically assign to a single student over their time of study?” The question was open-ended, allowing respondents to provide a single number, a range of numbers, or a comment such as “varies too much to generalize.” Of the responses that could be quantified, each was assigned a single numerical value of either the number stated or the mean average of the two-number range given (see Table 13). Those single numerical

values were then grouped into categories “Between 1 and 3,” “Between 4 and 6” (included value 3.5), “Between 7 and 10” (included value 6.5), and “More than 10.” The mean average number of songs assigned was 4.35, and the median was 4.

Table 13

Number of Songs Assigned Per Student

Number of songs assigned per student over length of study	<i>n</i>	Percent
Between 1 and 3	112	42.7%
Between 4 and 6	108	41.2%
Between 7 and 10	28	10.7%
More than 10	14	5.3%

Reasons for Non-Use

Among the 6.0% (17) of respondents who do not currently teach from *Twenty-Four Italian Songs and Arias* or any of its related collections, 14 of the 17 responded that they did at some point teach from the collection. When respondents were asked about reasons for discontinuing its use, the topics in Table 14 surfaced in qualitative analysis.

Table 14

Reason for Discontinuing Use

Reason for Discontinuing use of <i>24 Italian</i>	<i>n</i>	Percent
Not pedagogically appropriate for current students	8	47.1%
Prefer less-studied repertoire/songs are overdone	5	29.4%
Not the type of rep students want to study	4	23.5%
Subject matter is irrelevant to students	2	11.8%
Italian language is a barrier for students	1	5.9%
Avoiding the conflict over issues of style	1	5.9%

Frequency of Songs Assigned

Respondents were asked to indicate which songs from the anthology they assign to students. Table 15 shows the frequency and ranking with which songs are assigned.

Table 15

Frequency and Ranking of Songs Assigned

Song	<i>n</i>	Ranking
Alma del core	187	6
Amarilli	194	4
Caro mio ben	217	2
Che fiero costume	102	22
Come raggio di sol	115	18
Danza, danza	174	12
Già il sole dal Gange	185	7
Lasciatemi morire	131	15
Le violette	128	17
Nel cor più non mi sento	180	10
Nina	108	20
Non posso disperar	76	23
O cessate di piagarmi	132	14
O del mio dolce ardor	185	7
Per la gloria d'adorarvi	192	5
Pietà, signore! / Se i miei sospiri	76	23
Pur dicesti, o bocca bella	131	15
Quella fiamma che m'accende	140	13
Se Florindo é fedele	111	19
Se tu m'ami	228	1
Sebben, crudele	209	3
Tu lo sai	178	11
Vergin, tutt'amor	107	21
Vittoria, vittoria!	185	7

Ironically, the most assigned song from the collection of *Twenty-Four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* is one now known to be written in the nineteenth century by Alessandro Parisotti himself. Perhaps it owes its popularity in part to the teacher's ability to avoid loaded questions of authenticity and style associated with Parisotti's realizations of arias from earlier musical periods.

Songs Assigned by Pedagogical Goal

Table 16 indicates the percentage of teachers who teach each song who assign it for a given pedagogical reason. Percentages were calculated by dividing the number of teachers who selected each pedagogical goal by the number of teachers who assign the song. It is important to note that due to the survey error that omitted "Caro mio ben" from this portion of the survey, no pedagogical data about the song were collected and it is absent from the table.

Table 16

Songs Assigned by Pedagogical Goal

Song	Percent
Assigned the song to teach Breath Coordination	
Non posso disperar	68.4%
Vittoria, vittoria!	65.9%
Danza, danza	65.5%
Quella fiamma che m'accende	62.9%
Già il sole dal Gange	62.7%
Se Florindo è fedele	61.3%
Pur dicesti, o bocca bella	61.1%
Amarilli, mia bella	60.8%
Vergin, tutt'amor	60.7%

Table 16

Cont.

Song	Percent
Assigned the song to teach Breath Coordination (cont.)	
O del mio dolce ardor	59.5%
Pietà, signore / Se i miei sospiri	59.2%
Per la gloria d'adorarvi	58.3%
Tu lo sai	56.2%
Se tu m'ami	55.7%
O cessate di piagarmi	55.3%
Sebben, crudele	55.0%
Che fiero costume	54.9%
Le violette	54.7%
Alma del core	52.9%
Come raggio di sol	50.4%
Lasciatemi morire	48.1%
Nina	47.2%
Nel cor più non mi sento	41.7%
Assigned the song to teach Breath Management	
Vergin, tutt'amor	82.2%
Amarilli, mia bella	82.0%
O del mio dolce ardor	77.8%
Lasciatemi morire	74.0%
Come raggio di sol	73.9%
Quella fiamma che m'accende	71.4%
Sebben, crudele	70.8%
Tu lo sai	70.2%
Pietà, signore / Se i miei sospiri	67.1%
O cessate di piagarmi	64.4%
Per la gloria d'adorarvi	62.5%
Se Florindo è fedele	62.2%
Se tu m'ami	61.8%

Table 16

Cont.

Song	Percent
Assigned the song to teach Breath Management (cont.)	
Vittoria, vittoria!	61.6%
Già il sole dal Gange	61.1%
Che fiero costume	60.8%
Nina	60.2%
Danza, danza	59.8%
Non posso disperar	59.2%
Pur dicesti, o bocca bella	55.7%
Alma del core	54.5%
Le violette	44.5%
Nel cor più non mi sento	38.9%
Assigned the song to teach Communication/Expression	
Lasciatemi morire	74.0%
Pietà, signore / Se i miei sospiri	73.7%
O del mio dolce ardor	73.5%
Se tu m'ami	71.5%
Quella fiamma che m'accende	70.7%
Vittoria, vittoria!	70.3%
Nina	68.5%
Amarilli, mia bella	67.0%
Che fiero costume	65.7%
Nel cor più non mi sento	64.4%
Pur dicesti, o bocca bella	61.1%
Se Florindo è fedele	60.4%
Come raggio di sol	60.0%
Vergin, tutt'amor	59.8%
O cessate di piagarmi	58.3%
Danza, danza	57.5%
Non posso disperar	55.3%

Table 16

Cont.

Song	Percent
Assigned the song to teach Communication/Expression (cont.)	
Tu lo sai	54.5%
Le violette	52.3%
Sebben, crudele	49.3%
Già il sole dal Gange	48.6%
Per la gloria d'adorarvi	47.9%
Alma del core	44.4%
Assigned the song to teach Legato	
Tu lo sai	82.0%
O del mio dolce ardor	81.6%
Amarilli, mia bella	81.4%
Lasciatemi morire	80.9%
Pietà, signore / Se i miei sospiri	80.3%
Vergin, tutt'amor	78.5%
Come raggio di sol	73.9%
Sebben, crudele	73.7%
Nina	69.4%
O cessate di piagarmi	64.4%
Alma del core	63.6%
Quella fiamma che m'accende	60.0%
Se tu m'ami	50.4%
Per la gloria d'adorarvi	47.4%
Già il sole dal Gange	47.0%
Nel cor più non mi sento	44.4%
Se Florindo è fedele	40.5%
Non posso disperar	39.5%
Vittoria, vittoria!	37.8%
Pur dicesti, o bocca bella	35.1%

Table 16

Cont.

Song	Percent
Assigned the song to teach Legato (cont.)	
Che fiero costume	33.3%
Danza, danza	29.9%
Le violette	28.1%
Assigned the song to teach Lower Range	
Quella fiamma che m'accende	35.0%
Vergin, tutt'amor	32.7%
Danza, danza	31.6%
Vittoria, vittoria!	29.7%
Se tu m'ami	23.7%
O del mio dolce ardor	21.6%
Come raggio di sol	20.9%
Pietà, signore / Se i miei sospiri	18.4%
Lasciatemi morire	17.6%
Non posso disperar	14.5%
Già il sole dal Gange	14.1%
Che fiero costume	12.7%
Tu lo sai	11.8%
Sebben, crudele	11.5%
Amarilli, mia bella	10.3%
Nina	9.3%
O cessate di piagarmi	9.1%
Se Florindo è fedele	9.0%
Pur dicesti, o bocca bella	8.4%
Per la gloria d'adorarvi	8.3%
Le violette	6.3%
Nel cor più non mi sento	5.6%
Alma del core	4.3%

Table 16

Cont.

Song	Percent
Assigned the song to teach Melismas	
Vittoria, vittoria!	68.6%
Già il sole dal Gange	53.5%
Danza, danza	53.4%
Se Florindo è fedele	46.8%
Alma del core	43.9%
Pur dicesti, o bocca bella	43.5%
Quella fiamma che m'accende	36.4%
Per la gloria d'adorarvi	33.3%
Le violette	31.3%
Nel cor più non mi sento	29.4%
Se tu m'ami	22.8%
O del mio dolce ardor	19.5%
Nina	17.6%
Amarilli, mia bella	15.5%
Che fiero costume	12.7%
Non posso disperar	11.8%
Pietà, signore / Se i miei sospiri	9.2%
Tu lo sai	8.4%
Sebben, crudele	5.7%
Vergin, tutt'amor	5.6%
Lasciatemi morire	3.8%
Come raggio di sol	1.7%
O cessate di piagarmi	1.5%
Assigned the song to teach Registration	
Quella fiamma che m'accende	55.7%
O del mio dolce ardor	51.9%
Vittoria, vittoria!	48.1%
Quella fiamma che m'accende	55.7%

Table 16

Cont.

Song	Percent
Assigned the song to teach Registration (cont.)	
O del mio dolce ardor	51.9%
Vittoria, vittoria!	48.1%
Vergin, tutt'amor	47.7%
Se tu m'ami	46.5%
Danza, danza	46.0%
Per la gloria d'adorarvi	45.3%
Pur dicesti, o bocca bella	45.0%
Le violette	43.0%
Tu lo sai	41.0%
Pietà, signore / Se i miei sospiri	40.8%
Non posso disperar	40.8%
Se Florindo è fedele	40.5%
Già il sole dal Gange	40.0%
Sebben, crudele	39.7%
Che fiero costume	39.2%
Alma del core	37.4%
Lasciatemi morire	36.6%
Nina	36.1%
Come raggio di sol	35.7%
Nel cor più non mi sento	35.0%
O cessate di piagarmi	33.3%
Amarilli, mia bella	27.8%
Assigned the song to teach Resonance	
O del mio dolce ardor	58.9%
Vergin, tutt'amor	57.0%
Nina	56.5%
Sebben, crudele	56.5%
Amarilli, mia bella	54.6%

Table 16

Cont.

Song	Percent
Assigned the song to teach Resonance (cont.)	
Quella fiamma che m'accende	54.3%
Se tu m'ami	53.5%
Tu lo sai	52.8%
O cessate di piagarmi	52.3%
Come raggio di sol	52.2%
Lasciatemi morire	51.9%
Se Florindo è fedele	49.5%
Pietà, signore / Se i miei sospiri	48.7%
Alma del core	48.1%
Vittoria, vittoria!	48.1%
Per la gloria d'adorarvi	46.9%
Già il sole dal Gange	45.9%
Non posso disperar	44.7%
Le violette	43.8%
Pur dicesti, o bocca bella	41.2%
Che fiero costume	39.2%
Danza, danza	36.8%
Nel cor più non mi sento	36.7%
Assigned the song to teach Upper Range	
Le violette	52.3%
Quella fiamma che m'accende	50.7%
O del mio dolce ardor	46.5%
Tu lo sai	44.4%
Per la gloria d'adorarvi	43.8%
Se tu m'ami	42.5%
Pietà, signore / Se i miei sospiri	38.2%
Danza, danza	37.4%

Table 16

Cont.

Song	Percent
Assigned the song to teach Upper Range (cont.)	
Pur dicesti, o bocca bella	35.1%
Che fiero costume	34.3%
Nina	34.3%
Vittoria, vittoria!	30.8%
Alma del core	29.4%
Non posso disperar	26.3%
Già il sole dal Gange	23.8%
Lasciatemi morire	23.7%
Se Florindo è fedele	23.4%
Vergin, tutt'amor	18.7%
Come raggio di sol	18.3%
Sebben, crudele	18.2%
Nel cor più non mi sento	16.7%
O cessate di piagarmi	12.9%
Amarilli, mia bella	11.3%
Assigned the song to teach Other Pedagogical Reason(s)³⁷	
Le violette	25.0%
Che fiero costume	24.5%
Nel cor più non mi sento	23.3%
O cessate di piagarmi	20.5%
Alma del core	19.8%
Amarilli, mia bella	19.1%
Se tu m'ami	18.0%
Lasciatemi morire	17.6%
Pur dicesti, o bocca bella	17.6%

³⁷ Trends in given "other pedagogical reasons" are given within the song analyses in Chapter V. Appendix C contains survey data with all submitted responses.

Table 16

Cont.

Song	Percent
Assigned the song to teach Other Pedagogical Reason(s) (cont.)	
Danza, danza	17.2%
Sebben, crudele	16.7%
Per la gloria d'adorarvi	16.1%
Già il sole dal Gange	15.7%
Se Florindo è fedele	15.3%
Tu lo sai	15.2%
O del mio dolce ardor	15.1%
Quella fiamma che m'accende	15.0%
Vergin, tutt'amor	15.0%
Vittoria, vittoria!	14.6%
Come raggio di sol	13.9%
Pietà, signore / Se i miei sospiri	13.2%
Non posso disperar	13.2%
Nina	11.1%

CHAPTER V

PEDAGOGICAL ANALYSES OF THE SONGS

Guide to Using the Analyses

This chapter presents my own pedagogical analysis of each song in Schirmer's *Twenty-Four Italian Songs and Arias* according to the categories used in the survey. For each song, basic information is given including range, tessitura, meter, length, tempo indicated, form, and number of words in the text.³⁸ Songs are discussed in the order presented in the Schirmer book, and page numbers given correspond to those in *Twenty-Four Italian Songs and Arias*. Pitches given for range and tessitura are as printed in treble clef, with the assumption that a tenor, baritone, or bass singer would sing the songs an octave lower.

Survey data for each song are presented in a table. Beneath each table is given the percentage of respondents who assign a given song. The right-hand column presents the percentage of respondents who assign a song for the listed pedagogical purpose.³⁹ Since these tables are presented without the context of other songs in the collection, the top song for each category is indicated with the note "Notably above average, highest of all songs." Additionally, "Notably above average" is indicated for songs with relatively

³⁸ All data are given for the songs as they appear in the Schirmer edition. It is important to note that, while tempo indications such as *andante* might date to the original score, metronome markings in the Schirmer edition are editorial, first appearing in Parisotti's *Arie Antiche* collections published by Ricordi.

³⁹ This percentage was calculated by dividing the number of respondents who used a song for a given purpose by the number of respondents who teach that song.

high rankings for a given category.⁴⁰ Trends (if any) in “other pedagogical reasons” are listed in the tables; Appendix C contains raw survey data with all submitted responses accounting for the remaining “other” reasons.

In discussing registration, I use the terms “head voice” and “chest voice”: head voice referring to a thyroarytenoid-dominant production also known as Mode 2 or loft voice, and chest voice referring to a cricothyroid-dominant production also known as Mode 1 or modal voice. To simplify discussion of passaggi in male and female voices, I will refer to the two transition points in the voice as “lower passaggio” and “upper passaggio.”

“Per la gloria d’adorarvi” by Giovanni Battista Bononcini

Pages 3-7

	Medium Low	Medium High
Key:	D major	G major
Range:	B3 to D5	E4 to G5
Tessitura:	D4 to B4	G4 to E5
Meter:	3/4	
Length:	104 bars	
Tempo:	Andante, 80 bpm	
Form:	Strophic, 2 verses (Within the verses, structure is AABBCC where A and B are 8-bar phrases and C is a 4-bar phrase.)	
Words:	37 unique words	

⁴⁰ The writer assigned the designation of “Notably above average” to the top songs in a category before, in her opinion, a noticeable drop in percentages. It was assigned to as few as two and as many as nine songs per category, with an average of 5.4 of the 23 for which data was collected.

Table 17

Survey Results for “Per la gloria d’adorarvi”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	58.3% (112)
Breath Management	62.5% (120)
Communication/Expression	47.9% (92)
Legato	47.4% (91)
Lower Range	8.3% (16)
Melismas	33.3% (64)
Registration	45.3% (87)
Resonance	46.9% (90)
Upper Range	43.8% (84)*
Other Pedagogical Reasons	16.1% (31) 5.2% (10) mentioned teaching “diction” 2.6% (5) mentioned teaching “ornamentation”

Note. “Per la gloria d’adorarvi” is taught by 68.1% of respondents ($n=192$). * Notably above average.

Breath coordination: Varied note values are good for this as they encourage student to think at both the eighth note level and the half note level. However, phrases frequently begin on the highest note in a phrase which can be difficult for breath coordination.

Breath management: A good piece to practice this on because the phrases can (textually and musically) vary in length (four- or eight-bar phrases, two- or four-bar phrases, one- or two-bar phrases, depending on the section) allowing for the student to remove a breath and sing a longer phrase as breath management improves or take an extra one in a performance if needed.

Communication/Expression: Monothematic poetry conveys the idea of love despite suffering.

Legato: May be more difficult to teach legato via this piece as the syllabic setting on descending scalar passages poses challenges. However, this might also make it a nice bridge between legato in a slower piece and legato in a faster piece such as “Danza, danza.”

Lower range: Not particularly useful.

Melismas: Few melismas are present, but the slurred notes and descending syllabic scales are a good introduction to the concept.

Registration: Works through the upper passaggio.

Resonance: There may be some usefulness in the number of phrases that begin with more closed vowels before opening to more open vowels, allowing singers to find good resonance on the initial closed vowel and track that forward into the more open ones.

Upper range: Excellent for working on upper range and head voice because the approaches to the top note only happen at the end of the verse, are approached in step wise motion, have a round open vowel, and have plenty of places for breaths before them.

Other pedagogical reasons: Melody is very easy to learn, and phrases repeat, making this a good beginning piece.

“Amarilli, mia bella” by Giulio Caccini

Pages 8-10

	Medium Low	Medium High
Key:	F minor	G minor
Range:	C4 to D5	D4 to E5
Tessitura:	F4 to C5	G4 to D5
Meter:	C	
Length:	49 bars	
Tempo:	Moderato affettuoso, 66 bpm	
Form:	ABB with coda	
Words:	31 unique words	

Table 18

Survey Results for “Amarilli, mia bella”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	60.8% (118)
Breath Management	82.0% (159)*
Communication/Expression	67.0% (130)
Legato	81.4% (158)*
Lower Range	10.3% (20)
Melismas	15.5% (30)
Registration	27.8% (54)
Resonance	54.6% (106)*
Upper Range	11.3% (22)
Other Pedagogical Reasons	19.1% (37)
	6.7% (13) mentioned teaching “style”
	3.6% (7) mentioned teaching “diction”
	2.6% (5) mentioned teaching “long phrases”

Note. “Amarilli, mia bella” is taught by 68.8% of respondents ($n=194$). * Notably above average

Breath coordination: Entrances are frequently high in the range on an open vowel, which may make initiating phonation more difficult.

Breath management: At the tempo indicated in the Schirmer edition, phrases are quite long and frequently contain individual notes sustained for three or more beats.

Final phrase is particularly long without a good opportunity for a catch breath.

Communication/Expression: Text conveys the sincerity of the poet's love for Amarilli.

Legato: Vocal line demands a sustained legato line and facilitates its creation through mostly stepwise motion.

Lower range: Melody sits primarily midrange with a single descent into chest voice at bar 20 (repeated at bar 37).

Melismas: Some florid moments towards the end, in particular the final line which is essentially notated ornamentation.

Registration: Lies primarily within a single register.

Resonance: Smaller tessitura might facilitate finding a consistent sound on diverse vowels within the smaller range.

Upper range: Not particularly useful.

Other pedagogical reasons: For the more advanced singer, this song offers the opportunity to explore ornamentation within the style of an early Baroque madrigal.

“Alma del core” by Antonio Caldara

Pages 11-15

	Medium Low	Medium High
Key:	E major	A major
Range:	E4 to D#5	A4 to G#5
Tessitura:	E4 to B4	A4 to E5
Meter:	3/4	
Length:	108 bars	
Tempo:	Tempo di Minuetto	
Form:	ABA'	
Words:	19 unique words	

Table 19

Survey Results for “Alma del core”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	52.9% (99)
Breath Management	54.5% (102)
Communication/Expression	44.4% (83)
Legato	63.6% (119)
Lower Range	4.3% (8)
Melismas	43.9% (82)*
Registration	37.4% (70)
Resonance	48.1% (90)
Upper Range	29.4% (55)
Other Pedagogical Reasons	19.8% (37)
	5.9% (11) mentioned teaching “vowels”
	5.3% (10) mentioned teaching “diction”

Note. “Alma del core” is taught by 66.3% (187) of respondents. * Notably above average.

Breath coordination: Varied note lengths may facilitate breath coordination, but frequent high entrances on open vowels may be more difficult to manage.

Breath management: Phrases can vary (musically and textually) from two to four bars in length, making this an excellent piece for practicing breath management and expanding phrase length as management improves.

Communication/Expression: Good for teaching contrast between A and B sections; while the text of both portrays undying love, the text of the B section discusses the “torment” of love and supports this angst with a tonal shift to the median minor key.

Legato: Melodic motion is primarily stepwise, supporting the development of a legato line. Also, both shorter two-note slurs and longer melismatic word settings demand consistent breath flow.

Lower range: Not particularly useful.

Melismas: Provides introduction to melismatic singing with four-note slurs on “core” and six-note slurs on “t’adorerò.”

Registration: Moves through the upper passaggio during the “se quel bel labbro” section; vowels are not particularly helpful and will provide a place for teachers to guide students through vowel modification.

Resonance: Short melismas on “core” and “t’adorerò” provide a good opportunity to find consistent vocal production across an interval of a fourth or smaller.

Upper range: Approaches the top of the upper range both on “spirto” and “se quel bel labbro”; entrances for both are made more difficult by the closed vowels at the beginning of the phrases.

Other pedagogical reasons: Repetitive melody and brief text make this a good song for beginners.

“Come raggio di sol” by Antonio Caldara

Pages 16-18

	Medium Low	Medium High
Key:	D minor	G minor
Range:	B3 to D5	E4 to G5
Tessitura:	D4 to A4	G4 to D5
Meter:	3/4	
Length:	44 bars	
Tempo:	Sostenuto, 46 bpm	
Form:	Through-composed	
Words:	39 unique words	

Table 20

Survey Results for “Come raggio di sol”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	50.4% (58)
Breath Management	73.9% (85)*
Communication/Expression	60.0% (69)
Legato	73.9% (85)*
Lower Range	20.9% (24)
Melismas	1.7% (2)
Registration	35.7% (41)
Resonance	52.2% (60)
Upper Range	18.3% (21)
Other Pedagogical Reasons	13.9% (16)

Note. “Come raggio di sol” is taught by 40.8% (115) of respondents. * Notably above average.

Breath coordination: Rests between phrases provide ample time for a relaxed inhalation.

Breath management: Long notes at “tempesta,” “piagato,” and “martora” challenge a singer to sustain a pitch across several bars.

Communication/Expression: The text is a sustained metaphor comparing the tempest that might lie beneath the ocean’s peaceful waves to the anguish that might hide behind a person’s smile. Sustaining this expression through the entire song requires stamina.

Legato: Repeated pitches and chromatic movement for different syllables may help develop legato across the phrase. Legato will be challenged by angular melodic motion throughout.

Lower range: Not particularly useful, although the final line in the medium low key will require access into chest voice.

Melismas: Little to no melismatic motion.

Registration: Transition across upper passaggio occurs after a breath at the beginning of a phrase and is immediately counteracted by a descending leap (e.g. “mite e sereno,” bar 6 and bar 10); while the song requires a shift in registration, it does not facilitate it.

Resonance: Repeated pitches for different syllables provide an opportunity to find consistent resonance on different vowels.

Upper range: High entrances on “mite” and “mentre” followed by rapid descents of a fifth or sixth require singer to access upper range but do not facilitate the shift.

Other pedagogical reasons: Chromatic harmonies and vocal line test the singer's musicianship.

“Sebben, crudele” by Antonio Caldara

Pages 19-22

	Medium Low	Medium High
Key:	C minor	E minor
Range:	C4 to D5	E4 to F#5
Tessitura:	D4 to C5	F#4 to E5
Meter:	3/4	
Length:	83 bars	
Tempo:	Allegretto grazioso, 84 bpm	
Form:	ABBCABB	
Words:	21 unique words	

Table 21

Survey Results for “Sebben, crudele”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	55.0% (115)
Breath Management	70.8% (148)*
Communication/Expression	49.3% (103)
Legato	73.7% (154)*
Lower Range	11.5% (24)
Melismas	5.7% (12)
Registration	39.7% (83)
Resonance	56.5% (118)*
Upper Range	18.2% (38)

Table 21

Cont.

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Other Pedagogical Reasons	16.7% (35) 7.7% (16) mentioned teaching “diction” 4.3% (9) mentioned its use as an introductory or beginner piece

Note. “Sebben, crudele” is taught by 74.1% of respondents ($n=209$). * Notably above average.

Breath coordination: Phrases that frequently begin with [s] and end with [r] facilitate breath coordination, as the air required for the initial sibilant [s] will assist in airflow in the onset of phonation and the final voiced [r] will require constant airflow until the offset of the phrase.

Breath management: Phrases can vary in length from two to four bars, facilitating additional breaths as needed without disrupting the text or melody.

Communication/Expression: Not of particular note; a monothematic poem about unrequited love.

Legato: Primarily stepwise motion in the melody should facilitate legato singing. The accented appoggiaturas that first appear in bars 23 and 24 provide a small challenge of creating legato despite the accents in the slurs.

Lower range: Not particularly useful.

Melismas: Little to no melismatic motion.

Registration: Stepwise motion through a wider than average tessitura facilitates smooth registration shifts within middle voice.

Resonance: Similar vowels throughout “sempre fedele” facilitate finding consistent resonance across the stepwise melody in middle voice.

Upper range: Higher notes are primarily accessed through stepwise or small interval motion. The [u] vowel in “cru dele” and “tua” will facilitate accessing head voice, while the [i] vowel of “languir” will require vowel modification.

Other pedagogical reasons: Repetitive melody and brief text make this a good song for beginners.

“Vittoria, mio core!” by Giacomo Carissimi

Pages 23-27

	Medium Low	Medium High
Key:	A major	C major
Range:	A3 to D5	C4 to F5
Tessitura:	C4 to A4	E4 to C5
Meter:	3/4	
Length:	117 bars	
Tempo:	Allegro con brio, 168 bpm	
Form:	ABA'BA'	
Words:	61 unique words	

Table 22

Survey Results for “Vittoria, mio core!”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	65.9% (122)*
Breath Management	61.6% (114)
Communication/Expression	70.3% (130)*
Legato	37.8% (70)

Table 22

Cont.

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Lower Range	29.7% (55)*
Melismas	68.6% (127)**
Registration	48.1% (89)*
Resonance	48.1% (89)
Upper Range	30.8% (57)
Other Pedagogical Reasons	14.6% (27) 5.4% (10) mentioned teaching “diction”

Note. “Vittoria, mio core!” is taught by 65.6% of respondents ($n=185$). * Notably above average. ** Notably above average, highest of all songs.

Breath coordination: Most breaths occur with sufficient time for recovery and inhalation, allowing the singer to practice relaxed inhalations between phrases.

Breath management: Most phrases can vary in length from two to four bars to facilitate development of better breath management, but final four-bar melisma of the A section demands the ability to sing a long line without any place for catch breaths.

Communication/Expression: Not of particular note; the text expresses victory over and freedom from an all-consuming love, and the verses describing the past pain are set in a declamatory style that challenges the singer to convey meaning without much help from the melody.

Legato: While the melismatic lines will require legato, the majority of the melody is a triumphant tune that requires a more marcato and detached singing style.

Lower range: The melody, with its wide tessitura, frequently lies quite low, providing good opportunities to work on lower range and chest voice.

Melismas: As mentioned, a four-bar melisma at the end of the A section provides melodic material for melismatic work. Its single [ɔ] vowel and sequenced repeated pattern will facilitate melismatic work, but the length of the melisma combined with its placement at the end of a section makes it more difficult.

Registration: Melody moves throughout a wide tessitura, providing ample material to practice transitions across passaggi.

Resonance: Not of particular note.

Upper range: Forays into upper range are brief and on open vowels; good for introducing work into upper range and head voice.

Other pedagogical reasons: Text in two verses is extensive and provides opportunity for much diction practice; however, memorization may be difficult.

“Danza, danza, fanciulla gentile” by Francesco Durante

Pages 28-31

	Medium Low	Medium High
Key:	G minor	B \flat minor
Range:	G3 to D5	B \flat 3 to F5
Tessitura:	D4 to B \flat 4	F4 to D5
Meter:	3/4	
Length:	71 bars	
Tempo:	Allegro con spirito, 138 bpm	
Form:	Through-composed	
Words:	30 unique words	

Table 23

Survey Results for “Danza, danza”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	65.5% (114)*
Breath Management	59.8% (104)
Communication/Expression	57.5% (100)
Legato	29.9% (52)
Lower Range	31.6% (55)*
Melismas	53.4% (93)*
Registration	46.0% (80)
Resonance	36.8% (64)
Upper Range	37.4% (65)
Other Pedagogical Reasons	17.2% (30) 4.6% (8) mentioned teaching “diction” 4.0% (7) mentioned that the piece was “energetic” or “fun” 2.9% (5) mentioned teaching “flexibility”

Note. “Danza, danza” is taught by 61.7% of respondents ($n=174$). * Notably above average.

Breath coordination: Some breaths between phrases must be quick; however, full bars of rests between sections in the first half of the song provide adequate time to recover and reset breath coordination.

Breath management: Melody alternates between florid and sustained notes. Sustained passages require efficient breath use to create long lines, but text and melody do provide places for catch breaths if needed.

Communication/Expression: The dancing described by the text is mirrored in the dance rhythms and melody of both voice and piano, making this an ideal song for communicating a single poetic idea supported by the music and rhythms.

Legato: Sustained passages demand legato singing while more florid sections could be legato or marcato (or a combination of the two) to convey the meaning of the text.

Lower range: The melody drops to the lower end of the singer's range at bars 54 and 59 through primarily stepwise motion that should facilitate the transition into chest voice.

Melismas: Slurred notes throughout provide opportunities to practice the legato required in melismas. One extended melisma in bars 37 and 38 is supported by piano doubling.

Registration: Good, if brief, opportunity to work into chest voice as described above.

Resonance: Not particularly useful.

Upper range: Highest notes are primarily open vowels and are always approached by stepwise motion from below, facilitating work into head voice.

Other pedagogical reasons: From a compositional standpoint, the interplay between voice and piano provides an opportunity for students to begin understanding the duet nature of the piano-voice ensemble. For example, the primary melody moves from the voice to the bass of the piano in bars 18 to 24 and 45 to 51; at bars 54 to 60, the duet is inverted, and the previous vocal line becomes the bass line while the piano melody is in the voice.

“Vergin, tutto amor” by Francesco Durante

Pages 32-34

	Medium Low	Medium High
Key:	A minor	C minor

Range:	A3 to C5	C4 to Eb5
Tessitura:	E4 to B4	G4 to D5
Meter:	12/8	
Length:	26 bars	
Tempo:	Largo religioso, 40 bpm	
Form:	Through-composed	
Words:	34 unique words	

Table 24

Survey Results for “Vergin, tutt’amor”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	60.7% (65)
Breath Management	82.2% (88)**
Communication/Expression	59.8% (64)
Legato	78.5% (84)*
Lower Range	32.7% (35)*
Melismas	5.6% (6)
Registration	47.7% (51)*
Resonance	57.0% (61)*
Upper Range	18.7% (20)
Other Pedagogical Reasons	15.0% (16)
	5.6% (6) mentioned teaching “diction”
	3.7% (4) mentioned teaching “rhythm”

Note. “Vergin, tutt’amor” is taught by 37.9% of respondents ($n=107$). * Notably above average. ** Notably above average, highest of all songs.

Breath coordination: Many breaths are quick catch breaths, but there are also moments with longer rests between sections allowing for recovery if breath has become compromised.

Breath management: At Parisotti's suggested tempo of dotted quarter note = 40, even shorter phrases require efficient use of breath. Particularly important is the consistency of airflow that allows for excellent legato.

Communication/Expression: A religious text pleading for Mary to hear the prayers of sinners; the melody evokes a sense of supplication but is otherwise not notably expressive.

Legato: Consistent legato is required for the successful interpretation of the piece.

Lower range: Not particularly useful; a single, brief stepwise descent to the lowest pitch of the song.

Melismas: Little to no melismatic motion.

Registration: Sits primarily in middle voice.

Resonance: Repeated quarter-note eighth-note rhythmic pattern provides a good opportunity to find similar resonance on notes of longer and shorter duration.

Upper range: Range is relatively low; however, ascents into the upper range are generally stepwise from beneath. The exception, the sequence of "pietoso" at bars 16 and 17, is stepwise ascent throughout the pattern despite the leaps of a fourth to the top of the range.

Other pedagogical reasons: Religious text makes this a good option for a student seeking sacred repertoire.

“Caro mio ben” by Giuseppe Giordani

Pages 35-37

	Medium Low	Medium High
Key:	C major	E♭ major
Range:	B3 to D5	D4 to F5
Tessitura:	E4 to C5	G4 to E♭5
Meter:	C	
Length:	32 bars	
Tempo:	Larghetto, 60 bpm	
Form:	ABA'	
Words:	19 unique words	

Table 25

Survey Results for “Caro mio ben”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
<i>Due to a survey error, respondents were not asked about the pedagogical reasons for which they assign “Caro mio ben.”</i>	

Note. “Caro mio ben” is taught by 77.0% of respondents ($n=217$).

Breath coordination: Notable that very few quick breaths are necessary.

Breath management: While phrases can exist musically and textually as one-bar entities, the song holds together better musically when sung in two-bar phrases. This may be a challenge for a singer who learned the song with phrases that were too short.

Communication/Expression: Relatively simple text about love can be universally applicable to a diverse population of students.

Legato: Sustained vocal line requires legato from note to note and consistent spin through longer pitches.

Lower range: Not particularly useful.

Melismas: No melismatic motion.

Registration: While primarily in middle voice, the approach above the upper passaggio in the B section provides an opportunity to explore more cricothyroid-dominant sounds.

Resonance: Stepwise motion allows for finding similar resonance on different vowel shapes on adjoining pitches; slurred notes on single vowels as in bar 12 allow for finding consistent resonance on a single vowel across a wider interval.

Upper range: Few forays into the uppermost regions of the voice; however, the highest note on “cessa” will require vowel modification.

Other pedagogical reasons: Stepwise melodic motion and few words in the text make this a good, if hackneyed, choice for beginning singers.

“O del mio dolce ardor” by Christoph Willibald von Gluck

Pages 38-43

	Medium Low	Medium High
Key:	D minor	F minor
Range:	A3 to E5	C4 to G5
Tessitura:	F4 to C5	Ab4 to Eb5
Meter:	C	
Length:	44 bars	
Tempo:	Moderato, 46 bpm	
Form:	ABA	
Words:	43 unique words	

Table 26

Survey Results for “O del mio dolce ardor”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	59.5% (110)
Breath Management	77.8% (144)*
Communication/Expression	73.5% (136)*
Legato	81.6% (151)*
Lower Range	21.6% (40)
Melismas	19.5% (36)
Registration	51.9% (96)*
Resonance	58.9% (109)**
Upper Range	46.5% (86)*
Other Pedagogical Reasons	15.1% (28) 4.9% (9) mentioned teaching “diction” 2.1% (4) mentioned it as an “advanced” piece

Note. “O del mio dolce ardor” is taught by 65.6% of respondents ($n=185$). * Notably above average.

** Notably above average, highest of all songs.

Breath coordination: Rests between phrases in the A section provide sufficient time for resetting the breath before beginning a new phrase. Some B section phrases provide less time for recovery between phrases.

Breath management: At the editorially indicated tempo of 46 bpm, the length of the sustained phrases would challenge even the most experienced singers. However, the phrases can be quite manageable if the *moderato* marking is interpreted more quickly.

Communication/Expression: The song provides excellent musical material for an emotive and emotional performance: sustained phrases with sighing gestures, a shift to the

relative major in the B section with a shining moment of major tonality at the word “liete” (happy), and a repeated A section that can be ornamented for interest and expression.

Legato: Sustained lines, often with repeated pitches, require a smooth legato to contrast with the fast motion in the accompaniment.

Lower range: Not of particular note; the descending phrases at bars 15-16 will require successful transition into chest voice.

Melismas: Not of particular use for teaching melismas in a set tempo; however, the written out scalar ornamentation at bar 12 provides the opportunity for agility work.

Registration: Primarily in middle voice but requires frequent access above the upper passaggio. In particular, the words “liete” (bars 20-21), “così” (bar 24), and “sospiro” (bar 30) will require vowel modification.

Resonance: Repeated pitches with different vowels in phrases like “O del mio dolce ardor” and “L’aura che tu respire” provide an excellent opportunity to match open and closed vowel resonances without pitch change.

Upper range: Frequently ascends into the upper range. Most often, highest pitches are approached from beneath, facilitating the onset of phonation, but the final phrase of the A section begins with a high exposed note on “al fin” (bar 11).

Other pedagogical reasons: None of note.

“Che fiero costume” by Giovanni Legrenzi

Pages 44-48

	Medium Low	Medium High
Key:	F minor	G minor
Range:	C4 to F5	D4 to G5
Tessitura:	F4 to C5	G4 to D5
Meter:	12/8	
Length:	32 bars	
Tempo:	Allegretto con moto, 56 bpm	
Form:	2 verses, each in ABA form	
Words:	43 unique words	

Table 27

Survey Results for “Che fiero costume”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	54.9% (56)
Breath Management	60.8% (62)
Communication/Expression	65.7% (67)
Legato	33.3% (34)
Lower Range	12.7% (13)
Melismas	12.7% (13)
Registration	39.2% (40)
Resonance	39.2% (40)
Upper Range	34.3% (35)
Other Pedagogical Reasons	24.5% (25)* 18.6% (19) mentioned teaching “diction”

Note. “Che fiero costume” is taught by 36.2% of respondents ($n=102$). * Notably above average.

Breath coordination: Inhalations must be quick before phrases in the A section, but the relaxed tempo in the B section allows for more time to recover between phrases.

Breath management: Phrases can be long, but the moving melody and its syllabic text setting provide the opportunity to take advantage of fricative consonants to monitor constant movement of air.

Communication/Expression: One cannot sing this song without sufficient emotional energy: the notes move too quickly to allow for a casual interpretation. As such, it might be a good assignment for a student whose performances lack vitality.

Legato: While the swift melody does not lend itself towards legato, it nevertheless does require a consistent stream of breath flow.

Lower range: Not of particular use.

Melismas: Not of use. (Notably, no syllable in this song is set to more than one pitch.)⁴¹

Registration: Not of particular note; most of the song sits in middle voice.

Resonance: Melodic motion is primarily stepwise, and this, combined with rapidly changing vowel shape, provides good opportunities to find consistent resonance across middle voice.

Upper range: Not of particular use; in fact, the final ascent to tonic up the octave could be changed back to the ending down the octave if this were too much of a challenge for a singer.

Other pedagogical reasons: Excellent for practicing diction, as the A section requires rapid text declamation.

⁴¹ Naturally, the question arises: if there are no melismas in the song, why did 13 respondents indicate they use it to teach melismas? I suppose that there may be some confusion on the part of the respondents about the exact definition of the term and/or that one could argue that the fast-moving melody prepares students for fast-moving melismatic lines.

“Pur dicesti, o bocca bella” by Antonio Lotti

Pages 49-53

	Medium Low	Medium High
Key:	C major	E major
Range:	C4 to D5	E4 to F#5
Tessitura:	E4 to C5	G#4 to E5
Meter:	2/4	
Length:	175 bars (including repeat)	
Tempo:	Allegretto grazioso, 69 bpm	
Form:	ABA (da capo)	
Words:	30 unique words	

Table 28

Survey Results for “Pur dicesti, o bocca bella”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	61.1% (80)
Breath Management	55.7% (73)
Communication/Expression	61.1% (80)
Legato	35.1% (46)
Lower Range	8.4% (11)
Melismas	43.5% (57)*
Registration	45.0% (59)
Resonance	41.2% (54)
Upper Range	35.1% (46)
Other Pedagogical Reasons	17.6% (23)
	4.6% (6) mentioned teaching “diction”
	3.8% (5) mentioned teaching “rhythm”
	3.0% (4) mentioned teaching “ornamentation”
	2.3% (3) mentioned teaching “flexibility”

Note. “Pur dicesti, o bocca bella” is taught by 46.5% of respondents ($n=131$). * Notably above average.

Breath coordination: Phrase offsets should be treated with caution and gentleness to avoid accenting the final (unaccented) syllable of words (e.g., “bella,” “facella”).

Breath management: Repeated text provides many opportunities for quick catch breaths; however, extended ornamentation at the end of phrases at the end of the A section on the word “piacer” may prove challenging.

Communication/Expression: As the text contains very few words, the singer must use the slight variations in musical settings to maintain artistic intensity despite repeating the same words again and again.

Legato: Doubled consonants combined with dotted rhythms in the opening phrase (“bocca”) necessarily break the legato line. However, other lines require more legato, particularly the *portamenti* at the end of the A section.

Lower range: Not of particular note.

Melismas: Melismatic ornamentation consisting primarily of upper and lower neighbors in triplets (at the end of both the A and B sections) provides a good introduction to longer melismatic work.

Registration: Not of particular use.

Resonance: Previously mentioned melismas which span a fourth on a single vowel provide a good opportunity to find consistent resonance on a single vowel across multiple pitches.

Upper range: The song does not work into the upper extremes of the range, but the *portamenti* up at the end of the A section allow for practicing ascending in pitch without increasing volume or carrying too much weight into head voice.

Other pedagogical reasons: None of particular note.

“Il mio bel foco” by Benedetto Marcello⁴²

Pages 54-59

	Medium Low	Medium High
Key:	E minor	A minor
Range:	F#3 to E5	B3 to A5
Tessitura:	B3 to B4	E4 to E5
Meter:	3/4	
Length:	97 bars	
Tempo:	Recitativo/Allegretto affettuoso (no metronome marking)	
Form:	Recitative, ABA with coda	
Words:	47 unique words	

Table 29

Survey Results for “Il mio bel foco”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	62.9% (88)
Breath Management	71.4% (100)*
Communication/Expression	70.7% (99)*
Legato	60.0% (84)
Lower Range	35.0% (49)**
Melismas	36.4% (51)
Registration	55.7% (78)**
Resonance	54.3% (76)*
Upper Range	50.7% (71)*

⁴² In *26 Italian Songs and Arias*, John Glenn Paton identifies Francesco Conti as the song’s composer (p. 110).

Table 29

Cont.

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Other Pedagogical Reasons	15.0% (21) 6.4% (9) mentioned teaching “diction” 2.1% (3) mentioned teaching “recitative”

Note. “Il mio bel foco” is taught by 49.6% of respondents ($n=140$).⁴³ * Notably above average.

** Notably above average, highest of all songs.

Breath coordination: In the first phrase of the B section in particular, there is a quick catch breath after “sole” (and possibly one after “rende” as well); these breaths require a rapid full inhalation without disruption of the musical line.

Breath management: Phrases are generally 2 to 4 bars with ample opportunities to breathe, although the melodic line benefits from longer phrasing. Additionally, the climatic final phrases of both the B section and the second A section require a longer held high note followed by continued melismas; this challenges the singer not to run out of air while sustaining the long note.

Communication/Expression: The drama of the ardent love expressed by the text is portrayed by the interaction between voice and bass line. A successful performance requires the singer to use judicious and appropriate amounts of rubato to handle the give and take as the music stops and restarts at cadential fermatas.

⁴³ “Il mio bel foco” was referenced in the survey as “Quella fiamma che m’accende,” the first line of the song’s aria, instead of as “Il mio bel foco,” the first line of the song’s recitative.

Legato: Legato is critical to the melodic line throughout, and the slurred eighth and quarter notes in the opening line in particular require a continuous breath flow that as pitch changes to create legato.

Lower range: In the medium-low edition, “Il mio bel foco” contains the lowest pitches of the collection. (Differences in transposition give that honor to “Danza, danza” in the medium-high edition, which contains two B \flat 3s instead of this piece’s three B \natural 3s.) However, the song has copious opportunities to reinforce good singing in the lower range of the voice with its phrases that constantly move across the lower *passaggio*.

Melismas: Most melismatic motion is scalar and relatively brief; however, the placement of syllables to rhythms and pitches can be difficult.

Registration: With the largest range of any of the songs in the collection, the aria requires access to head, mix, and chest voice. *Passaggi* are crossed both by steps and leaps.

Resonance: Because of the range of vowels and pitches, the song provides ample opportunities to find consistent resonance and to experience differences in resonance sensation throughout the range.

Upper range: In addition to containing some of the lowest pitches of the collection, the medium-high edition of “Il mio bel foco” contains the highest pitches of the collection: the A5s at the end of the A section. (In the medium-low edition, “Che fiero costume” contains an F \sharp 5 topping this and other songs’ E5s.) These passages in the upper range are approached primarily through stepwise motion

and on a favorable [a] vowel; however, the rapid descent of the vocal line following its apex require a singer to sustain the pitch while retaining sufficient air and energy to complete the phrase.

Other pedagogical reasons: The “Il mio bel foco” recitative before the aria provides the only opportunity within the *Twenty-Four* to introduce students to singing recitative. Additionally, while the cadenza at bars 88 to 92 is Romantic in construction, it is nevertheless an opportunity to explore dramatic cadential expression with a young singer. The accidentals and chromaticism at the end of the B section pose a challenge for musicianship and precision.

“Non posso disperar” by Giovanni Bononcini⁴⁴

Pages 60-64

	Medium Low	Medium High
Key:	D minor	F minor
Range:	C4 to E5	E♭4 to G5
Tessitura:	E4 to B♭5	G4 to D♭5
Meter:	C	
Length:	59 bars	
Tempo:	Andante grazioso, 80 bpm	
Form:	ABA	
Words:	20 unique words	

⁴⁴ Credited in Schirmer’s *Twenty-Four* to “S. De Luca.”

Table 30

Survey Results for “Non posso disperar”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	68.4% (52)**
Breath Management	59.2% (45)
Communication/Expression	55.3% (42)
Legato	39.5% (30)
Lower Range	14.5% (11)
Melismas	11.8% (9)
Registration	40.8% (31)
Resonance	44.7% (34)
Upper Range	26.3% (20)
Other Pedagogical Reasons	13.2% (10)

Note. “Non posso disperar” is taught by 27.0% of respondents ($n=76$). ** Notably above average, highest of all songs.

Breath coordination: Phrases which continue without rests for breathing pose difficulties in this song. It could be a good vehicle to teach a quick inhalation, but there are so many quick inhalations in a row (for example – breathing with the punctuation from bars 9 through 14 would lead to 5 one-bar phrases with fast breaths between them in a row) that it seems better suited to students who already have mastered a quick inhalation.

Breath management: The A section is composed of many short phrases, and singers must be certain not to “stack” their air with the frequent inhalations but rather use as

much air as possible for each phrase. The B section does have a few more extended phrases.

Communication/Expression: Paucity of text and repetition of melodic ideas place the onus of dramatic interest on the singer.

Legato: Not of particular use.

Lower range: Not of particular use; sits primarily in middle voice.

Melismas: No melismatic phrases; some slurred notes that might teach the legato required for melismatic passages.

Registration: Sits primarily in middle voice.

Resonance: Repeated pitches with different vowels provide an opportunity to match open and closed vowel resonances without pitch change.

Upper range: Not of particular use; sits primarily in middle voice.

Other pedagogical reasons: None of note.

“Lasciatemi morire!” by Claudio Monteverdi

Page 65

	Medium Low	Medium High
Key:	G minor	C minor
Range:	C4 to C5	F4 to F5
Tessitura:	D4 to A4	G4 to D5

Meter:	C
Length:	19 bars
Tempo:	Lento, 58 bpm
Form:	ABA
Words:	13 unique words

Table 31

Survey Results for “Lasciatemi morire”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	48.1% (63)
Breath Management	74.0% (97)*
Communication/Expression	74.0% (97)**
Legato	80.9% (106)*
Lower Range	17.6% (23)
Melismas	3.8% (5)
Registration	36.6% (48)
Resonance	51.9% (68)
Upper Range	23.7% (31)
Other Pedagogical Reasons	17.6% (23)

Note. “Lasciatemi morire” is taught by 46.5% of respondents ($n=131$). * Notably above average.

** Notably above average, highest of all songs.

Breath coordination: Inhalations should be relaxed with sufficient time for recovery due to rests between phrases and rhythmic flexibility. Care must be taken at offsets to prevent gasping after finishing long phrases.

Breath management: Sustained lines require a consistent airstream. Slow tempo will challenge the singer to control exhalation, although the marking of 58 bpm is likely slower than necessary or sustainable.

Communication/Expression: Text full of despair may be easily relatable for adolescent singers. Slow harmonic rhythm requires singer to shape phrases through dynamics and color changes to maintain interest.

Legato: Sustained phrases require legato singing; a sense of crescendo through longer notes may facilitate the continuous exhalation required to create the long phrases.

Lower range: Not of particular note.

Melismas: Not of particular use.

Registration: With a range limited to an octave, registration issues may be kept to a minimum. However, particularly in the medium high key, the chromatic cross through the upper passaggio in bars 4 and 5 will likely require attention.

Resonance: Not of particular note.

Upper range: Not of particular use, although the medium high key crosses the upper passaggio in the second phrase and may necessitate vowel modification.

Other pedagogical reasons: Like “Amarilli,” this piece provides a window into the chromaticism and dissonance of the *seconda prattica* and an opportunity to discuss differences both in compositional style and performance practice.

“Nel cor più non mi sento” by Giovanni Paisiello

Pages 66-67

	Medium Low	Medium High
Key:	E \flat major	F major
Range:	C4 to E \flat 5	D4 to F5
Tessitura:	E \flat 4 to B \flat 4	F4 to C5
Meter:	6/8	
Length:	30 bars	
Tempo:	Andantino, 58 bpm	
Form:	Through-composed	
Words:	31 unique words	

Table 32

Survey Results for “Nel cor più non mi sento”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	41.7% (75)
Breath Management	38.9% (70)
Communication/Expression	64.4% (116)
Legato	44.4% (80)
Lower Range	5.6% (10)
Melismas	29.4% (53)
Registration	35.0% (63)
Resonance	36.7% (66)
Upper Range	16.7% (30)
Other Pedagogical Reasons	23.3% (42) 8.3% (15) mentioned its use as an introductory or beginner piece 6.7% (12) mentioned teaching “diction”

Note. “Nel cor più non mi sento” is taught by 63.8% of respondents ($n=180$).

Breath coordination: Two-bar phrases with rests in between allow sufficient time for relaxed recovery and inhalation.

Breath management: In general, the two-bar phrases should not pose significant challenges for breath management. Care should be taken in the penultimate phrase (“amore è un certo che”) to maintain sufficient sense of forward motion through the fermata so as not to run out of breath by the end of the phrase.

Communication/Expression: Lyrics are relatable, and lack of text repetition encourages the singer to communicate in each phrase.

Legato: Primarily stepwise melody should facilitate legato singing.

Lower range: Not of particular use.

Melismas: Not of particular use.

Registration: Not of particular note. Occasional crosses through the upper passaggio may require vowel modification.

Resonance: Forward vowels in the “mi pizzichi” section should facilitate finding clear resonance in middle voice.

Upper range: Not of particular use.

Other pedagogical reasons: An excellent beginner piece due to its brevity. Lack of repetition should also facilitate memorization.

“Se tu m’ami, se sospiri” by Alessandro Parisotti⁴⁵

Pages 68-71

	Medium Low	Medium High
Key:	E minor	G minor
Range:	A3 to E5	C4 to G5
Tessitura:	E4 to B4	G4 to D5
Meter:	2/4	
Length:	74 bars	
Tempo:	Andantino, 58 bpm	
Form:	ABA	
Words:	60 unique words	

⁴⁵ In his *Arie Antiche*, Parisotti claimed this was written by Giovanni Battista Pergolesi. The Schirmer *Twenty-Four* does not correct the authorship, which is now widely presumed to be Parisotti’s own work.

Table 33

Survey Results for “Se tu m’ami, se sospiri”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	55.7% (127)
Breath Management	61.8% (141)
Communication/Expression	71.5% (163)*
Legato	50.4% (115)
Lower Range	23.7% (54)
Melismas	22.8% (52)
Registration	46.5% (106)
Resonance	53.5% (122)
Upper Range	42.5% (97)*
Other Pedagogical Reasons	18.0% (41) 7.0% (16) mentioned teaching “diction”

Note. “Se tu m’ami, se sospiri” is taught by 80.9% of respondents ($n=228$). * Notably above average.

Breath coordination: Because this song is actually a Romantic composition by Parisotti, a bit of rubato to facilitate easy inhalations between phrases is appropriate, as needed.

Breath management: Text provides ample opportunities for catch breaths which should alleviate breath management issues.

Communication/Expression: The story expressed by the text can be treated as a *scena*, allowing singers to develop the character required by an opera aria within the context of a shorter song. Textually, I find this piece to be an excellent character study for the “Habanera” recitative and aria from *Carmen*.

Legato: Slurred note pairs require constant exhalation and connected vowels to create a legato line.

Lower range: Descending line at “gentil pastor” requires chest voice for resonance and expressive purposes.

Melismas: No true melismatic passages, but slurred sixteenth notes allow the singer to experience quickly moving passages.

Registration: Wide range moves across both upper and lower passaggi.

Resonance: Constant switching between front and back and between rounded and unrounded vowels provides an opportunity to find a vowel that resonates well and then works adjacent vowels and pitches towards matching that sound.

Upper range: Approaches to the top are often ascending leaps, which may pose difficulties.

Other pedagogical reasons: None of note.'

“Nina” by Anonymous⁴⁶

Pages 72-73

	Medium Low	Medium High
Key:	D minor	G minor
Range:	C4 to D5	F4 to G5
Tessitura:	G4 to C5	C5 to F5
Meter:	C	
Length:	51 bars (including repeats)	

⁴⁶ The 1948 Schirmer *Twenty-Four* denotes the song as “Attributed to Giovanni Battista Pergolesi” with an asterisked footnote that “Although this song was long attributed to Pergolesi, it was composed by Legrenzio Vincenzo Ciampi.” However, the 2013 Schirmer *Complete 28 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* states that the authorship is still undetermined (28), and Paton lists its author as anonymous.

Tempo: Andantino
 Form: AABB
 Words: 20 unique words⁴⁷

Table 34

Survey Results for “Nina”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	47.2% (51)
Breath Management	60.2% (65)
Communication/Expression	68.5% (74)
Legato	69.4% (75)
Lower Range	9.3% (10)
Melismas	17.6% (19)
Registration	36.1% (39)
Resonance	56.5% (61)*
Upper Range	34.3% (37)
Other Pedagogical Reasons	11.1% (12) 4.6% (5) mentioned teaching “diction” 4.6% (5) mentioned its use as an introductory or beginner piece

Note. “Nina” is taught by 38.3% of respondents ($n=108$). * Notably above average.

Breath coordination: Frequent high entrances (particularly in the medium high key) may pose a challenge for initiating phonation; however, these may be mitigated by the fact that the ends of preceding phrases are often at a similarly high pitch level.

Breath management: Phrases are not particularly long and there is adequate time for inhalation between phrases. The ornamentation at the end of the fourth phrase

⁴⁷ The Paton edition includes an additional verse.

(bar 6) and other similar phrases will require sufficient breath to finish the phrases.

Communication/Expression: While primarily monothematic, the change at the beginning of the B section to a more triumphant rhythmic motive evokes the idea of the fifes, drums, and cymbals that the poet is calling to awaken Nina from her sleep.

Legato: Melody with primarily stepwise motion facilitates legato singing; ornamented lines and slurred notes require it.

Lower range: Not particularly useful.

Melismas: While not melismatic per se, the ornamented phrases at bars 6 and 16 and the slurred harmonic minor scales in bars 19 and 21 demand flexibility and agility that prepares for melismatic singing.

Registration: In medium high key, notes above the upper passaggio are sometimes approached by stepwise ascent but also occur without any preparation, requiring negotiation into those registers, both prepared and unprepared.

Resonance: Repeated pitches with different sustained vowels may facilitate finding consistent resonance in different vowels.

Upper range: In the medium high key in particular, the piece sits quite high in the voice, constantly crossing the secondo passaggio (females) or transition into head voice (males).

Other pedagogical reasons: None of particular note.

“Già il sole dal Gange” by Alessandro Scarlatti

Pages 74-78

	Medium Low	Medium High
Key:	E♭ major	A♭ major
Range:	B♭3 to C5	E♭4 to F5
Tessitura:	E♭4 to B♭4	A♭4 to E♭5
Meter:	3/4	
Length:	102 bars	
Tempo:	Allegro giusto, 126 bpm	
Form:	2 verses, each in ABA form	
Words:	27 unique words	

Table 35

Survey Results for “Già il sole dal Gange”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	62.7% (116)
Breath Management	61.1% (113)
Communication/Expression	48.6% (90)
Legato	47.0% (87)
Lower Range	14.1% (26)
Melismas	53.5% (99)*
Registration	40.0% (74)
Resonance	45.9% (85)
Upper Range	23.8% (44)
Other Pedagogical Reasons	15.7% (29)
	3.2% (6) mentioned teaching “flexibility”

Note. “Già il sole dal Gange” is taught by 65.6% of respondents ($n=185$). * Notably above average.

Breath coordination: Many breaths in the piece must be taken quickly between adjacent phrases (for example, a catch breath before the final note of bar 14), providing

multiple opportunities for practicing a rapid inhalation that does not disrupt the sense of forward melodic motion. However, between the A and B sections and between the verses there is ample time for resetting and recovery if needed.

Breath management: Because phrases are long, singers must decide between taking many frequent catch breaths and working to make longer phrases.

Communication/Expression: While the text is not emotionally complex, the repetitive nature of the melody (both the two verses and the repeated motive at the end of the B section) demands that a singer use expressive tempo and dynamics to keep the piece interesting.

Legato: Despite Parisotti's staccato markings in the A section, the vocal line in this song is best served by a legato line. Its primarily stepwise motion and relatively narrow tessitura should facilitate legato.

Lower range: Not particularly useful, although the medium low key does venture briefly into chest voice.

Melismas: While not melismatic per se, the slurred sixteenth notes at the beginning of the A section require flexibility that will help prepare the voice for melismatic passages.

Registration: While primarily in middle voice, the leap up a fourth at the beginning of the A section could be a helpful place to practice a quick shift from chest to head production.

Resonance: The repetitive nature of the text allows singers to find similar resonance sensation for the various textual phrases in different parts of the voice.

Upper range: Approaches to the top of the song’s range are sometimes stepwise ascents from a lower pitch and sometimes entrances directly on the higher pitch following a breath, providing a chance to practice accessing similar sounds in head voice despite different approaches to the notes.

Other pedagogical reasons: An opportunity to discuss the need to intelligently disregard some editorial markings, in particular the accents on the unaccented second syllables of “sole” and “chiaro.”

“Le Violette” by Alessandro Scarlatti

Pages 79-83

	Medium Low	Medium High
Key:	E♭ major	B♭ major
Range:	B♭3 to C5	F4 to G5
Tessitura:	E♭4 to B♭4	B♭4 to F5
Meter:	C	
Length:	52 bars	
Tempo:	Allegretto	
Form:	ABABA (with ornamentation/variation)	
Words:	21 unique words	

Table 36

Survey Results for “Le violette”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	54.7% (70)
Breath Management	44.5% (57)
Communication/Expression	52.3% (67)

Table 36

Cont.

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Legato	28.1% (36)
Lower Range	6.3% (8)
Melismas	31.3% (40)
Registration	43.0% (55)
Resonance	43.8% (56)
Upper Range	52.3% (67)**
Other Pedagogical Reasons	25.0% (32)
	11.7% (15) mentioned teaching “diction”
	3.9% (5) mentioned teaching “flexibility”
	2.3% (3) mentioned teaching “head voice”

Note. “Le violette” is taught by 45.4% of respondents ($n=128$). ** Notably above average, highest of all songs.

Breath coordination: Short phrases throughout provide plentiful opportunities to practice onset and offset with time for relaxed recovery and inhalation in between. The extended phrase at bars 9-11 will require quicker catch breaths without accenting final syllables of phrases.

Breath management: Not of particular note.

Communication/Expression: Simple, accessible text is open to multiple possible interpretations. Interplay between voice and accompaniment will help prepare singers to understand the musical duets between voice and piano in Lieder and other song repertoire.

Legato: Despite their brevity and syllabic nature, phrases do require legato singing to contrast with the detached melody in the accompaniment.

Lower range: Not of particular note.

Melismas: No melismatic work, although some is suggested as possible ornamentation.

However, the light, agile singing required by the piece helps teach the flexibility required for future melismatic work.

Registration: In the medium high key, the song is particularly useful for teaching light, head voice production around the upper passaggio. In the medium low key, melody lies primarily middle voice with occasional lower forays necessitating a purely chest production.

Resonance: Not of particular note.

Upper range: A good vehicle for approaching higher singing, as initial ascents are approached stepwise from beneath, subsequent higher onsets often begin with voiced consonants, and later approaches to the top jump up the fourth. Quickly moving melody with rapid note values facilitates finding head voice and demands a lighter means of production in the upper register.

Other pedagogical reasons: None of particular note.

“O cessate di piagarmi” by Alessandro Scarlatti

Pages 84-85

	Medium Low	Medium High
Key:	E minor	G minor
Range:	D#4 to D5	F#4 to F5
Tessitura:	F4 to B4	A4 to Eb5
Meter:	6/8	
Length:	45 bars (including repeat)	
Tempo:	Andante con moto, 80 bpm for the first time and 50 bpm the second	

Form: ABA (which repeats)
 Words: 20 unique words⁴⁸

Table 37

Survey Results for “O cessate di piagarmi”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	55.3% (73)
Breath Management	64.4% (85)
Communication/Expression	58.3% (77)
Legato	64.4% (85)
Lower Range	9.1% (12)
Melismas	1.5% (2)
Registration	33.3% (44)
Resonance	52.3% (69)
Upper Range	12.9% (17)
Other Pedagogical Reasons	20.5% (27) 7.6% (10) mentioned its use as an introductory or beginner piece

Note. “O cessate di piagarmi” is taught by 46.8% of respondents ($n=132$).

Breath coordination: Does not require quick catch breaths; frequent entrances on “o” in the A section will require a balanced onset to avoid a glottal or aspirate attack.

Breath management: Two bar phrases throughout; breath management challenged primarily by the tempo chosen.

⁴⁸ Other editions include an additional verse.

Communication/Expression: While the text conveys a constant theme of trying to escape from the torment of love, the B section builds both textually and harmonically to a climax that offers an opportunity to express an intensity of emotion.

Legato: Primarily stepwise melody supports the development of a smooth legato line.

Lower range: Not particularly useful.

Melismas: No melismatic motion.

Registration: Sits primarily in middle voice.

Resonance: Repeated pitches with different vowels allow for finding consistent resonance on a single pitch with different vowel formations.

Upper range: Not particularly useful.

Other pedagogical reasons: Parisotti's tempo indications provide an excellent opportunity to discuss performance practice and tradition with a student. His indication to perform the first verse *con moto* (at a tempo faster than one normally hears performed today) and to slow down substantially for the repeated verse may not be the best stylistic decision; however, discussing this with a student can open the conversation about choices in music making and changes in musical preference through time. Relatively simple melody, text, and form make this a good choice for beginning singers.

“Se Florindo è fedele” by Alessandro Scarlatti

Pages 86-91

	Medium Low	Medium High
Key:	F major	Ab major

Range:	C4 to C5	Eb4 to Eb5
Tessitura:	D4 to Bb4	F4 to D5
Meter:	3/8	
Length:	105 bars	
Tempo:	Allegretto grazioso, moderato assai, 132 bpm	
Form:	ABA	
Words:	29 unique words	

Table 38

Survey Results for “Se Florindo è fedele”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	61.3% (68)
Breath Management	62.2% (69)
Communication/Expression	60.4% (67)
Legato	40.5% (45)
Lower Range	9.0% (10)
Melismas	46.8% (52)*
Registration	40.5% (45)
Resonance	49.5% (55)
Upper Range	23.4% (26)
Other Pedagogical Reasons	15.3% (17) 3.6% (4) mentioned teaching “flexibility”

Note. “Se Florindo è fedele” is taught by 39.4% of respondents ($n=111$). * Notably above average.

Breath coordination: Most breaths occur with adequate time for a relaxed inhalation, but a few catch breaths will require a quicker inhalation. In many phrases, breath must be controlled at the ends of phrases to ensure a consistent airflow that allows for an unaccented final syllable (for example, “fedele”).

Breath management: Phrase length varies, but most are short enough not to pose problems. However, phrases towards the end of sections tend to lengthen, challenging the singer to sustain both breath and musical intent for a longer period of time.

Communication/Expression: Scarlatti's setting of the text conveys the words well, allowing the singer to exploit the musical gestures to express the song's meaning. In particular, the sighing gestures at "Pregghi, pianti, e querele" (pleas, cries, and complaints) evoke the pleading nature of those words.

Legato: Legato is needed throughout to maintain natural legato of the Italian language, and primarily stepwise melodic motion should facilitate this legato.

Lower range: Not particularly useful.

Melismas: Few melismatic gestures, but slurred notes and ornamentation demand flexibility that prepares a singer for melismatic work.

Registration: Sits primarily in middle voice.

Resonance: Relatively narrow tessitura allows singer to find consistent resonance in middle voice on a variety of vowels.

Upper range: Not particularly useful.

Other pedagogical reasons: Rhythm and meter are slightly complex as phrases are often grouped in threes rather than twos or fours, and bars of rest for the voice sometimes break a sense of pattern in the hypermeter; for example, bar 13 when the accompaniment begins the melodic repeat a bar "before" the voice.

“Pietà, signore!” by Anonymous⁴⁹

Pages 92-97

	Medium Low	Medium High
Key:	A minor	D minor
Range:	A3 to D5	D4 to G5
Tessitura:	E4 to C5	A4 to F5
Meter:	3/4	
Length:	155 bars	
Tempo:	Andantino	
Form:	ABA	
Words:	42 unique words	

Table 39

Survey Results for “Pietà, Signore”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	59.2% (45)
Breath Management	67.1% (51)
Communication/Expression	73.7% (56)*
Legato	80.3% (61)*
Lower Range	18.4% (14)
Melismas	9.2% (7)
Registration	40.8% (31)
Resonance	48.7% (37)
Upper Range	38.2% (29)
Other Pedagogical Reasons	13.2% (10)

Note. “Pietà, Signore” is taught by 27.0% of respondents ($n=76$). * Notably above average.

⁴⁹ Schirmer’s *Twenty-Four* attributes the song to Alessandro Stradella, but John Glenn Paton believes it to belong to François Joseph Fétis, and its true composer is unknown.

Breath coordination: Most phrases begin in middle voice, which should facilitate an easier coordination of onset before ascending to higher pitches. Singers should take advantage of moving air through the voiced consonants that begin most phrases to coordinate breath and sound.

Breath management: Phrases are mostly 2 or 4 bars with ample time and opportunity to breathe. The extended “pietà” at the beginning of the B section will likely challenge a singer to maintain sufficient air and energy to complete the phrase.

Communication/Expression: Unaccompanied phrases challenge the singer to create an independent musical line. Lengthy da capo form demands a sustained dramatic performance.

Legato: Two-bar phrases promote legato singing, but phrases with eighth-note ornamentation will challenge the singer to maintain a consistent legato.

Lower range: In the medium low key, descents to B3 and A3 will require accessing chest voice.

Melismas: Not of particular use.

Registration: As with range, registration issues for this song will depend highly on key and voice type. However, larger descending leaps such as “sopra” at bar 45, “sia” at bar 53, and “nel fuoco” at bar 55 provide an opportunity to experience a more abrupt register shift which can be contrasted with that of stepwise descending lines such as at bars 79-80.

Resonance: Not of particular note.

Upper range: In the medium high key, the tessitura lies quite high in the voice with lots of phrases sitting in and crossing the upper passaggio. Vowels are primarily favorable for the higher singing, but some (in particular [i]) will require modification.

Other pedagogical reasons: Religious text makes this a potentially good but lengthy option for a student seeking sacred repertoire.

“Tu lo sai” by Giuseppe Torelli

Pages 98-100

	Medium Low	Medium High
Key:	C major	E major
Range:	A3 to D5	C#4 to F#5
Tessitura:	E4 to C5	G#4 to E5
Meter:	3/4	
Length:	50 bars	
Tempo:	Andantino	
Form:	ABA'	
Words:	19 unique words	

Table 40

Survey Results for “Tu lo sai”

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Breath Coordination	56.2% (100)
Breath Management	70.2% (125)*
Communication/Expression	54.5% (97)
Legato	82.0% (146)**
Lower Range	11.8% (21)

Table 40

Cont.

Pedagogical Use	Percentage of those teaching the song who use it for that goal
Melismas	8.4% (15)
Registration	41.0% (73)
Resonance	52.8% (94)
Upper Range	44.4% (79)*
Other Pedagogical Reasons	15.2% (27) 3.4% (6) mentioned teaching “diction” 2.2% (4) mentioned its use as an introductory or beginner piece

Note. “Tu lo sai” is taught by 63.1% of respondents ($n=178$). * Notably above average.

** Notably above average, highest of all songs.

Breath coordination: Phrases frequently begin high in the voice and with an unvoiced consonant which may make initiating phonation more difficult.

Breath management: Phrases are relatively short and do not demand exceptional breath management.

Communication/Expression: Not particularly useful. Monothematic poem whose meaning is not specifically evoked by melody or rhythm.

Legato: Voice line demands legato and provides opportunity to connect notes in stepwise motion and across leaps.

Lower range: One stepwise descent into chest voice.

Melismas: No melismas, but a few turns provide the opportunity to explore the vocal freedom required for melismatic work.

Registration: Lies primarily in middle voice.

Resonance: Slower motion by steps and small intervals provide a good opportunity to find matching resonance on changing vowel sounds.

Upper range: Tessitura sits relatively high and ascents into upper range will require vowel modification for successful execution.

Other pedagogical reasons: Text and melody are relatively simple to learn.

CHAPTER VI

CONCLUSION

This project sought to examine the use of the 1948 Schirmer *Twenty-Four Italian Songs and Arias* from a pedagogical perspective, including investigating its current use in American voice studios. A successful survey of 282 US voice teachers determined that 94% of respondents teach from the collection or one of the anthologies based upon it, confirming its likely place as the most owned book in American voice studios. Chapter V provides my own detailed analyses of all *Twenty-Four Italian Songs and Arias*, and survey data within this chapter demonstrate that members of the voice teaching community utilize the songs for pedagogical purposes similar to those in my analyses.

When asked in the survey about the role of *Twenty-Four Italian Songs and Arias* in the twenty-first century, a mere 1.4% of respondents replied that it was outdated or should be replaced. An overwhelming majority—78.7% of respondents—referenced it as a good introductory or pedagogical tool or mentioned its import in developing technique. Seventy years after its initial publication, the collection has secured what seems to be a permanent position in American voice studios.

This in-depth examination of the collection's contents demonstrates that amongst its songs are useful vehicles for teaching the foundations of classical singing from beginning to intermediate (and even advanced) levels. Additionally, the research displays that there is a wealth of knowledge regarding pedagogy and repertoire amongst

the voice teaching population as a whole. Unfortunately, as discussed in Chapter II, knowledge about repertoire and its use for pedagogical purposes is still distributed to the voice teaching population in an ad hoc manner.

Work remains to be done regarding the role of repertoire in the development of pedagogical goals. Future voice pedagogy texts should address the benefits and possibilities of systematic examination of repertoire and its application to vocal faults, and additional publications about this topic are needed. Future research could include similar study and surveys regarding additional introductory literature in various genres: Lieder, mélodie, art song, etc. The voice profession as a whole would benefit from taking repertoire knowledge from its orally-transmitted status and collecting and distilling it into a data-driven resource available to new and experienced teachers alike.

This project provides a model for analyzing repertoire from a pedagogical perspective while also piloting a means to gather the collective knowledge of the voice teaching community. It is my hope that the data gathered through this study will provide voice teachers the information needed to move their repertoire assignments from “the songs that I sang or learned” to “the most useful songs for addressing my students’ technical challenges,” allowing us as a profession better to meet our students’ pedagogical needs.

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APPENDIX A

TABLE OF SONGS IN THE COLLECTION

Composer	Song	In Ricordi <i>Arie Antiche?</i> 1885/1890	In Schirmer <i>Anthology?</i> 1894	In Schirmer <i>Twenty- Four?</i> 1948
Anonymous (att. Ciampi & Pergolesi)	Nina	No	No	Yes
Bononcini	Per la gloria d'adorarvi	Yes	Yes	Yes
Bononcini (att. S. De Luca)	Non posso disperar	Yes	Yes	Yes
Caccini	Amarilli	Yes	Yes	Yes
Caldara	Alma del core	No	No	Yes
Caldara	Come raggio di sol	Yes	Yes	Yes
Caldara	Sebben, crudele	Yes	Yes	Yes
Carissimi	Vittoria, vittoria!	Yes	Yes	Yes
Durante	Danza, danza	Yes	Yes	Yes
Durante	Vergin, tutt'amor	Yes	Yes	Yes
Fétis (att. Stradella)	Pietà, Signore! / Se i miei sospiri	No	No	Yes
Giordani	Caro mio ben	Yes	Yes	Yes
Gluck	O del mio dolce ardor	Yes	Yes	Yes
Legrenzi	Che fiero costume	Yes	Yes	Yes
Lotti	Pur dicesti, o bocca bella	Yes	Yes	Yes
Marcello	Quella fiamma che m'accende	Yes	Yes	Yes
Monteverdi	Lasciatemi morire	Yes	Yes	Yes
Paisiello	Nel cor più non mi sento	Yes	Yes	Yes
Parisotti (att. Pergolesi)	Se tu m'ami	Yes	Yes	Yes
Scarlatti, A	Le violette	No	No	Yes
Scarlatti, A	Già il sole al Gange	Yes	Yes	Yes
Scarlatti, A	O cessate di piagarmi	Yes	Yes	Yes
Scarlatti, A	Se Florindo è fedele	Yes	Yes	Yes
Torelli	Tu lo sai	No	No	Yes

APPENDIX B**SURVEY**

Announcement in the National Association of Teachers of Singing weekly e-newsletter, “Intermezzo,” on 10/31/2017 and 11/14/2017.

Research Survey: *Twenty-Four Italian Songs and Arias*

If you teach voice in the United States, please consider taking a questionnaire about your use (or non-use) of *Twenty-Four Italian Songs and Arias* in the voice studio. The survey is open to teachers of all levels. Results of the survey will contribute to doctoral research at UNC-Greensboro on the current use of the anthology for pedagogical purposes. The survey should take 15 minutes or less and may be completed until Nov. 21, 2017.

Announcement posted on National Association of Teachers of Singing website – research survey page (<https://www.nats.org/surveys.html>)

A Pedagogical Examination of Twenty-Four Italian Songs and Arias

University of North Carolina at Greensboro

Investigator Sarah L. Taylor (under the supervision of faculty advisor Robert A. Wells) at the University of North Carolina at Greensboro is seeking participants for a research study.

The purpose of this study is to investigate the use of the *Twenty-Four Italian Songs and Arias* anthology in voice studios in the US. The online survey will take no more than 15 minutes and will ask you questions about whether or not you teach from the anthology and for what pedagogical reasons you assign each song.

Voice teachers in the United States are eligible to participate. Participants must be over the age of 18. Your participation in this research project is voluntary. Your responses will remain completely anonymous, and no identifying information will be shared. There is no compensation for your participation.

You can contact Sarah Taylor (sltaylo5@uncg.edu) or Robert Wells (rawells2@uncg.edu) to ask any questions about the study. If you have concerns about how you have been treated in this study call the UNCG Office of Research Integrity Director at 1-855-251-2351.

By completing the survey, you are giving your permission for the information to be used in presentations and subsequent publications about the topic.

Click [HERE](#) to access the survey.

A Pedagogical Examination of Twenty-Four Italian Songs and Arias

Start of Block: Opt-In

Q1.1 Introduction

Project Title: A Pedagogical Examination of Twenty-Four Italian Songs and Arias

Principal Investigator: Sarah L. Taylor, MM, DMA Candidate, UNC-Greensboro

Faculty Advisor: Robert A. Wells, DMA, Associate Professor, UNC-Greensboro

What is this all about?

I am asking you to participate in this research study because I am conducting research about the use of the *Twenty-Four Italian Songs and Arias* anthology in voice studios in the US. This online survey will take no more than 15 minutes and will ask you questions about whether or not you teach from the anthology and for what pedagogical reasons you assign each song. Your participation in this research project is voluntary.

Who can participate?

Voice teachers in the United States are eligible to participate. Participants must be over the age of 18.

Will this negatively affect me?

No. Other than the time you spend taking the survey, there are no known or foreseeable risks involved with this study.

What do I get out of this research project?

While there are no direct benefits to participating in this survey, you will contribute to knowledge of the voice pedagogy community and possibly benefit from self-reflection about your own teaching.

Will I get paid for participating?

There is no financial compensation for participation.

What about my confidentiality?

We will do everything possible to make sure that your information is kept confidential. All information obtained in this study is strictly confidential unless disclosure is required by law. This online survey asks for demographic information but does not ask for any personally identifiable information.

What if I do not want to be in this research study?

Your participation is voluntary. If you agree to participate in this project, you may stop participating at any time without penalty.

What if I have questions?

You can contact Sarah Taylor (sltaylo5@uncg.edu) or Robert Wells (rawells2@uncg.edu) to ask any questions about the study. If you have concerns about how you have been treated in this study call the UNCG Office of Research Integrity Director at 1-855-251-2351.

By completing the survey, you are giving your permission for the information to be used in presentations and subsequent publications about the topic.

Page Break

Q1.2 Are you over the age of 18?

- Yes
- No

If Q1.2 = No, Skip To: End of Survey

Q1.3 Do you currently teach voice lessons in the United States?

- Yes
- No

If Q1.3 = No, Skip To: End of Survey

End of Block: Opt-In**Start of Block: Demographics**

Q2.1 What is your state of residence?

Q2.2 What is your gender?

Q2.3 What is your age?

Q2.4 For how many years have you taught?

Q2.5 Which of the following degrees have you earned?
(Select all that apply.)

- Bachelor's in Voice
- Bachelor's in Music Education
- Bachelor's in another music area (please specify)

-
- Bachelor's in a non-music field
 - Master's in Voice
 - Master's in Music Education
 - Master's in another music area (please specify)

-
- Artist Diploma in Voice/Opera
 - Some doctoral work/Doctorate in progress
 - Doctorate in Voice
 - Doctorate in Music Education
 - Doctorate in another music area (please specify)

-
- Other (please specify)
-

Q2.6 During the past five years, approximately what percentage of your students were in each of the following categories?

(Total must equal 100)

Middle School : _____

High School : _____

Undergraduate : _____

Graduate : _____

Professional Singers : _____

Continuing Education / Amateur Adult Singers : _____

Total : _____

Q2.7 During the past five years, where have you taught?
(Select all that apply.)

- Community Music School
- Private Voice Studio
- Private Community College / 2-year College

- Public Community College / 2-year College
 - Private 4-year College or University
 - Public 4-year College or University
 - Other (please specify)
-

Q2.8 During the past five years, what styles of singing have you taught?
(Select all that apply.)

- Classical
 - Contemporary Commercial (Country, Pop, Rock, R&B)
 - Folk
 - Gospel
 - Jazz
 - Musical Theatre
 - Opera
 - Other (please specify)
-

Q2.9 Do you currently teach from *Twenty-Four Italian Songs and Arias* or any of its related collections (e.g. *Twenty-Six Italian Songs and Arias*, *Twenty-Eight Italian Songs and Arias*, *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*)?

- Yes
- No

Then Branch:

If Q2.9 = Yes, Show Block “Use 24/26/28” And “Final Questions”

If Q2.9 = No, Show Block “Do Not Use 24” And “Final Questions”

End of Block: Demographics

Start of Block: Use 24/26/28

Q3.1 Which edition(s) do you use in teaching?
(Select all that apply.)

- Schirmer’s *Twenty-Four Italian Songs and Arias* (ed. Baker)
- Alfred’s *Twenty-Six Italian Songs and Arias* (ed. Paton)

- Schirmer's Twenty-Eight Italian Songs and Arias (ed. Walters)
 - Schirmer's Anthology of Italian Song of the Seventeenth and Eighteenth Centuries
 - Other (please specify)
-

Q3.2 For what reason(s), if any, do you use this edition or these editions?

Q3.3 Approximately how many songs from the anthology do you typically assign to a single student over their time of study?

Q3.4 Which songs from the anthology do you assign to students?

- Alma del core
- Amarilli
- Caro mio ben
- Che fiero costume
- Come raggio di sol
- Danza, danza
- Già il sole dal Gange
- Lasciatemi morire
- Le violette
- Nel cor più non mi sento
- Nina
- Non posso disperar
- O cessate di piagarmi
- O del mio dolce ardor
- Per la gloria d'adorarvi
- Pietà, Signore! / Se i miei sospiri
- Pur dicesti, o bocca bella
- Quella fiamma che m'accende
- Se Florindo è fedele
- Se tu m'ami
- Sebben, crudele
- Tu lo sai
- Vergin, tutt'amor
- Vittoria, vittoria!

Q3.5 For what pedagogical reason(s) do you assign each song?
(Select all that apply. If you select “Other pedagogical reason,” you will have an opportunity to elaborate.)

	Breath coordination	Breath management	Legato	Melismas	Upper range	Lower range	Registration	Resonance	Communication/ Expression	Other pedagogical reason(s)
Q3.4 = Alma del core Alma del core	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Amarilli Amarilli, mia bella	<input type="radio"/>	<input type="radio"/>								
Invalid Logic ⁵⁰ Caro mio ben	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Che fiero costume Che fiero costume	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Come raggio di sol Come raggio di sol	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Danza, danza Danza, danza	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Già il sole dal Gange Già il sole dal Gange	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Lasciatemi morire Lasciatemi morire	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Le violette Le violette	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Nel cor più non mi sento Nel cor più non mi sento	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Nina Nina	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Non posso disperar Non posso disperar	<input type="radio"/>	<input type="radio"/>								
Q3.4 = O cessate di piagarmi O cessate di piagarmi	<input type="radio"/>	<input type="radio"/>								
Q3.4 = O del mio dolce ardor O del mio dolce ardor	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Per la gloria d'adorarvi Per la gloria d'adorarvi	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Pietà, Signore! / Se i miei sospiri Pietà, Signore / Se i miei sospiri	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Pur dicesti, o bocca bella Pur dicesti, o bocca bella	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Quella fiamma che m'accende Quella fiamma che m'accende	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Se Florindo è fedele Se Florindo è fedele (19)	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Se tu m'ami Se tu m'ami	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Sebben, crudele Sebben, crudele	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Tu lo sai Tu lo sai	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Vergin, tutt'amor Vergin, tutt'amor	<input type="radio"/>	<input type="radio"/>								
Q3.4 = Vittoria, vittoria! Vittoria, vittoria!	<input type="radio"/>	<input type="radio"/>								

⁵⁰ This was the data collection error in the survey.

If Q3.5 = Alma del core [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.6 For what other pedagogical reason(s) do you assign “Alma del core?”

If Q3.5 = Amarilli, mia bella [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.7 For what other pedagogical reason(s) do you assign “Amarilli, mia bella?”

If Q3.5 = Caro mio ben [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.8 For what other pedagogical reason(s) do you assign “Caro mio ben?”

If Q3.5 = Che fiero costume [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.9 For what other pedagogical reason(s) do you assign “Che fiero costume?”

If Q3.5 = Come raggio di sol [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.10 For what other pedagogical reason(s) do you assign “Come raggio di sol?”

If Q3.5 = Danza, danza [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.11 For what other pedagogical reason(s) do you assign “Danza, danza?”

If Q3.5 = Già il sole dal Gange [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.12 For what other pedagogical reason(s) do you assign “Già il sole dal Gange?”

If Q3.5 = Lasciatemi morire [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.13 For what other pedagogical reason(s) do you assign “Lasciatemi morire?”

If Q3.5 = Le violette [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.14 For what other pedagogical reason(s) do you assign “Le violette?”

If Q3.5 = Nel cor più non mi sento [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.15 For what other pedagogical reason(s) do you assign “Nel cor più non mi sento?”

If Q3.5 = Nina [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.16 For what other pedagogical reason(s) do you assign “Nina?”

If Q3.5 = Non posso disperar [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.17 For what other pedagogical reason(s) do you assign “Non posso disperar?”

If Q3.5 = O cessate di piagarmi [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.18 For what other pedagogical reason(s) do you assign “O cessate di piagarmi?”

If Q3.5 = O del mio dolce ardor [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.19 For what other pedagogical reason(s) do you assign “O del mio dolce ardor?”

If Q3.5 = Per la gloria d’adorarvi [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.20 For what other pedagogical reason(s) do you assign “Per la gloria d’adorarvi?”

If Q3.5 = Pietà, Signore / Se i miei sospiri [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.21 For what other pedagogical reason(s) do you assign “Pietà, Signore! / Se i miei sospiri?”

If Q3.5 = Pur dicesti, o bocca bella [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.22 For what other pedagogical reason(s) do you assign “Pur dicesti, o bocca bella?”

If Q3.5 = Quella fiamma che m’accende [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.23 For what other pedagogical reason(s) do you assign “Quella fiamma che m’accende?”

If Q3.5 = Se Florindo è fedele [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.24 For what other pedagogical reason(s) do you assign “Se Florindo è fedele?”

If Q3.5 = Se tu m’ami [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.25 For what other pedagogical reason(s) do you assign “Se tu m’ami?”

If Q3.5 = Sebben, crudele [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.26 For what other pedagogical reason(s) do you assign “Sebben, crudele?”

If Q3.5 = Tu lo sai [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.27 For what other pedagogical reason(s) do you assign “Tu lo sai?”

If Q3.5 = Vergin, tutt’amor [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.28 For what other pedagogical reason(s) do you assign “Vergin tutt’amor”

If Q3.5 = Vittoria, vittoria! [Other pedagogical reason(s)] Is Selected, Display This Question:

Q3.29 For what other pedagogical reason(s) do you assign “Vittoria, vittoria?”

End of Block: Use 24/26/28

Start of Block: Do Not Use 24

Q5.1 Did you ever teach from *Twenty-Four Italian Songs and Arias* or its related collections?

- Yes
- No

Q5.2 If so, why did you discontinue its use? If not, why not?

End of Block: Do Not Use 24

Start of Block: Final Questions

Q4.1 What do you see as the role of *Twenty-Four Italian Songs and Arias* in the 21st century?

Q4.2 Do you have any additional comments?

End of Block: Final Questions
End of Survey

Thank you for taking the time to complete this survey. If you have any questions or concerns, please feel free to contact the principal investigator or faculty advisor using the information listed below.

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APPENDIX C

SURVEY RESPONSE DATA

Which of the following degrees have you earned? (Select all that apply.)

Bachelor's in another music area (please specify)

- Church Music
- Composition
- Conducting
- Flute Performance (2)
- Music (6)
- Music Composition
- Music History (2)
- Music Management
- Music Pedagogy
- Music Theory & Composition (2)
- Musical Arts
- Musical Theatre (2)
- Opera Performance
- Performance and Pedagogy
- Piano (3)
- Speech and Hearing Science

Master's in another music area (please specify)

- Choral Conducting (4)
- Church Music
- Composition (2)
- Conducting
- Flute Performance
- Jazz Studies
- Liberal Arts
- Literature
- Music
- Music History and Literature/Musicology (5)
- Musical Theatre
- Opera
- Opera/Music Theatre
- Speech Pathology

Doctorate in another music area (please specify)

- Composition
- Conducting (2)
- Choral Conducting
- Church Music
- Horn Performance

Music History and Choral Music
 Musicology
 Speech Communication and Theatre

During the past five years, where have you taught? (Select all that apply.)

Other (please specify)

Arts High School
 As a master teacher for two girl's choruses
 Catholic high school
 Church choir
 Group Voice (through ensemble singing)
 Guest clinician at universities
 High School (2)
 Home private studio
 Local private elementary school
 Music Institute of Chicago
 Music store (2)
 Performing Arts Center
 Performing Arts High School (2)
 Pre-collegiate Music Academy
 Private Boarding High School
 Private college/conservatory
 Private K-12
 Private Music School
 Private Pk-8 school, Dance Academy
 Private Precollege Music School
 Private Studio
 Private University
 Produced Children's records professionally
 Public High School (4)
 Public School Voice
 RSCM Choir School
 Singing Voice Specialist working with injured singers
 Special Project - Public High School
 Specialized intensive programs
 Virtual lessons using FaceTime
 Young People's Performing Company
 Youth theater

During the past five years, what styles of singing have you taught? (Select all that apply.)

Other (please specify)

Arabic
 Chant

Choral
 Contemporary Christian (2)
 Oratorio

Which edition(s) do you use in teaching? (Select all that apply.)

Other (please specify)

Ditson
 International/Dallapiccola
 La Flora (2)
 Peters (Nichols - 30 songs)
 Ricordi (4)

For what reason(s), if any, do you use this edition or these editions?

Edition(s) Used	Reasons
Alfred 26	Better accompaniments, historical information provided about each song, IPA provided for each song, translations provided (word by word, poetic idea, singable translations).
Alfred 26	Clarity and size of print
Alfred 26	Ease of use, integration of IPA, historical information, and translations.
Alfred 26	Historical accuracy, historical background information, IPA and translations
Alfred 26	I find Paton's translation and IPA transcription helpful when working with young singers who don't yet have the skills to find these things themselves. Working with these tools also gives the young singer an appreciation for the value that they add to the learning process and the eventual artistic result.
Alfred 26	I find the piano realizations to be more authentic and less clunky than the 24 Italian Songs and Arias. I greatly appreciate the implementation of IPA, word for word translation, and background on the song/composer. The suggested ornaments are also a wonderful addition!
Alfred 26	I like the research that went into it: making the accompaniments more appropriate for the time period, less melody doubling as well. I also like the page with IPA and translations for the singer.
Alfred 26	I prefer the Paton because of the translations, IPA transcriptions, and other information about the songs that he includes. I wish the suggested ornaments were better.
Alfred 26	IPA and word-by-word translations
Alfred 26	IPA, information about each song, preferred accompaniments
Alfred 26	It is the one I own, so I ask my student to purchase it as well.

Edition(s) Used	Reasons
Alfred 26	It offers a nice diction guide for each song, a translation and a background on each song. It also offers well-researched optional ornamentations. For me, it's a step up from the Schirmer 24 tan book.
Alfred 26	It was the one on clearance at the music store.
Alfred 26	It's the one I've had since high school
Alfred 26	It's what I am use to hearing.
Alfred 26	Only because of the background information for each song. I don't like the embellishment suggestions and other editorial marks.
Alfred 26	The IPA, translations, and historical background it provides.
Alfred 26	The Paton edition is slightly more historically accurate, and offers some background of each song and composer.
Alfred 26	The scholarly work that has gone into this edition is a wonderful learning tool for anyone singing these art songs/arias. The IPA, three translations (literal, idiomatic, poetic), historical background of the song and composer, limited use of contemporary edits (unlike Schirmer's 24...), use of open Os and Es within the text, and in some cases replicated examples of the original composition.
Alfred 26	They are easy to read and include IPA/translations for the pieces at the beginning.
Alfred 26	They are more accurate than the Schirmer 24 that I grew up with.
Alfred 26, Schirmer 24, Schirmer 28	Schirmer 24: For basic, well-known edition; Schirmer 28 for alternate keys; John Glenn Paton for more authentic Baroque style
Alfred 26, Schirmer 28	Alfred's piano parts are better in some cases. Keys are different sometimes. Schirmer got the IPA right rather than sticking it in the score like Alfred did.
Alfred 26, Schirmer 28	I own both of them.
Alfred 26, Schirmer 28	My first book was Alfred's 26, and I use it manly for nostalgic reasons, but also to assign "Star Vicino." Schirmer's 28 with each song in 5 different key's is extremely handy for assigning rep to a studio filled with various voice types.
Alfred 26, Schirmer 28	They are timeless. They aren't too long. They teach beautiful singing.
Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Excellent introduction to classical vocal and musical style, including clear vowels, legato, graceful phrasing

Edition(s) Used	Reasons
Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	IPA, background information, accompaniments
Alfred 26, Schirmer Italian Song of 17th and 18th c	considered standard vocal rep
Alfred 26, Schirmer Italian Song of 17th and 18th c	I owned a copy of the Schirmer first. At Valencia College, I try to use the editions that are available to the students in the music library so that they aren't dealing with edition issues and having to search for any other versions.
Alfred 26, Schirmer Italian Song of 17th and 18th c	I use the books that I purchased 17 years ago that my voice teacher recommended I get (the schirmer anthologies) for my high voice students. I purchased the Alfred book recently when i started getting low voice students because it includes better translations and the IPA.
Alfred 26, Schirmer Italian Song of 17th and 18th c	I use these songs as an introduction to the Italian language and I also use them to help encourage a legato line in singing.
Alfred 26, Schirmer Italian Song of 17th and 18th c	I was taught from them
Schirmer 24	Availability at my favorite music store
Schirmer 24	cheap and easy to find
Schirmer 24	Convenience. It is the same volume I used as a college student.
Schirmer 24	Easy to use. The accompaniments are generally better though perhaps not as authentic.
Schirmer 24	Familiarity
Schirmer 24	Familiarity, easy access, UIL competition
Schirmer 24	Good for proper vowel sounds
Schirmer 24	Good, solid repertoire to introduce students to the Italian language and different techniques.
Schirmer 24	Hand-me-down from older singer friend
Schirmer 24	I personally do not like the 26 version, and I find the ornamentation too difficult for most freshmen when they need to concentrate on singing legato, breathing correctly and supporting.
Schirmer 24	I already owned it.

Edition(s) Used	Reasons
Schirmer 24	I believe it has the widest accepted text, accompaniment, and ornamentation.
Schirmer 24	I don't have a preference but I guess I know them better and I have the book. Also NYSSMA suggests it
Schirmer 24	I happen to have them on hand
Schirmer 24	I have it from college, and it is inexpensive for my students to get used.
Schirmer 24	I learned from it and am familiar with the contents.
Schirmer 24	I like the layout of the music the best in this edition, and the suggested alternate notes are easy to follow or ignore. It's also wonderful to teach from this book and have the history and translation of the song right there. For high school students the CD is also very useful.
Schirmer 24	I prefer the 24 Italian songs because I like the arrangements and accompaniments better and frankly it's what I know the best.
Schirmer 24	I prefer the simplicity of the accompaniment to support the singer, as opposed to being an entertaining performance piece. In the studio, we work on vocalism and use these songs purely as exercise.
Schirmer 24	I suppose because it is what I learned out of
Schirmer 24	I use the medium high and medium low. The keys of these editions fit the wide variety of singers I teach. I can always find a song that addresses any technique I need to address in my students
Schirmer 24	I use them as a foundation for technique practice including but not limited to, placement, breath control, tone correction, flexibility, as well as learning a foreign language, vowel adjustments/pronunciation.
Schirmer 24	It is most readily available, I find that the editing choices make the songs more accessible to minors
Schirmer 24	It is the edition I currently own. I bought it when preparing to start my undergraduate studies.
Schirmer 24	It is the edition I used when I was a student.
Schirmer 24	It was the edition I always used through my studying
Schirmer 24	It was the first I purchased
Schirmer 24	It's the edition I grew up singing.
Schirmer 24	It's the edition I learned from.
Schirmer 24	It's the one I like. No frills and just the music
Schirmer 24	It's what I have
Schirmer 24	It's the first edition I owned, and I know the score best - as I result I can accompany most of my students when they sing (but some of my students have different editions)

Edition(s) Used	Reasons
Schirmer 24	It's the one I have from my own education.
Schirmer 24	Its the one my high school voice teacher used with me, so I was familiar with it.
Schirmer 24	It's the only one I'm familiar with
Schirmer 24	It's what I grew up with.
Schirmer 24	Mostly because that is what everyone else uses. Honestly I never learned them when I studying voice.
Schirmer 24	Na
Schirmer 24	Nothing in particular, maybe because it's a cleaner edition of the score.
Schirmer 24	Piano accompaniments that, while being anachronistic to the period of the original composition, mimic and prepare the student to sing art songs and arias from later periods.
Schirmer 24	Provided by employer
Schirmer 24	The edition that I am most familiar with and widely available and affordable.
Schirmer 24	The editions are clear and uncluttered and they're the "standard"
Schirmer 24	They are the most familiar to me.
Schirmer 24	They were what I inherited!
Schirmer 24	This is the edition I learned with and it's the easiest to follow for both singer and accompanist.
Schirmer 24	TrAdition
Schirmer 24, Alfred 26	24 because of familiarity and prefer most accompaniments. 26 because of the resources included background & translation.
Schirmer 24, Alfred 26	Accompaniment, literal translations
Schirmer 24, Alfred 26	Already had them from previous studies
Schirmer 24, Alfred 26	Because they were introduced to me as a student.
Schirmer 24, Alfred 26	Both are approved for high school solo and ensemble in Texas. When a student has a history of pressing or pushing, I tend to assign from the Paton as the accompaniment is generally less dense. Additionally, I prefer "Amarilli" in the Paton and "Tu lo sai" in the Baker. Those are just personal preferences.
Schirmer 24, Alfred 26	Convenience and familiarity.
Schirmer 24, Alfred 26	Copies I have owned since I started taking private lessons
Schirmer 24, Alfred 26	Cost, requirements for all state contest

Edition(s) Used	Reasons
Schirmer 24, Alfred 26	Ease of access, Alfred-inclusion of IPA and word for word translations
Schirmer 24, Alfred 26	Ease, clarity
Schirmer 24, Alfred 26	Former teachers used them, and they are my source from which I learned. Also, later I was made aware of the perhaps more authentic accompaniments of the 26 Italian arias.
Schirmer 24, Alfred 26	Habit
Schirmer 24, Alfred 26	Honestly, the Schirmer is just what I'm used to. I will occasionally use the Alfred for a change in keys or supplied ornamentation. My students also seem to own the Schirmer more often.
Schirmer 24, Alfred 26	I know the accompaniments from these editions.
Schirmer 24, Alfred 26	I like the 24 Italian arrangements better than 26 Italian but prefer the medium key for some students.
Schirmer 24, Alfred 26	I like the accompaniments of the Paton, and the translation/IPA page for each song. I prefer some arrangements in the older edition for a few songs.
Schirmer 24, Alfred 26	I like the embellishments in "26," but the gold standard to me will always be 24z
Schirmer 24, Alfred 26	I like the Paton book because it provides translations and IPA
Schirmer 24, Alfred 26	I like the simplicity of Schirmer's 24. Some colleagues insist 26 songs have more authentic accompaniments, but I dislike the additional ornaments because they muddy up the main melody and I find that students become confused.
Schirmer 24, Alfred 26	I own multiple copies of both of these editions.
Schirmer 24, Alfred 26	I particularly like the Alfred/Paton version. I like that there are suggested ornaments. While we don't always use what is printed, it does offer ideas that spark student creativity in developing their own ornaments.
Schirmer 24, Alfred 26	I prefer 24 songs, I like the arrangements the best. I use the 26 songs because I have it in a lower key, and it's a good example for ornamenting when need be. However in general I do not like that the ornaments are written in as many students will not be singing the ornaments.
Schirmer 24, Alfred 26	I prefer Alfred's Twenty-Six Italian Songs and Arias for the translations, IPA, and updated editions.

Edition(s) Used	Reasons
Schirmer 24, Alfred 26	I prefer the accompaniments in the Schirmer. Maybe it's because that's what I was taught from! I like that the Alfred has IPA, translation and some background on the pieces and composers. I use some of the ornamentation, but in my opinion there is too much. I don't care for the accompaniments in the Alfred.
Schirmer 24, Alfred 26	I prefer the Alfred Edition because of the editing/realizations of accompaniments. I like the format of the translations. I only use the Schirmer 24 arias if a student has already been working on a piece from this version. I do not prefer the Schirmer if I have a choice.
Schirmer 24, Alfred 26	I primarily use the 26 Italian -- mostly because of the information, translation, and IPA provided for each song.
Schirmer 24, Alfred 26	I use Schirmer because it was a required purchase during undergraduate education. I use Alfred because of the access to IPA, translations, and contextual information.
Schirmer 24, Alfred 26	I use the Paton version to give my students the background, translation, IPA, and ornamentation; but usually I prefer to play piano part from Schirmer.
Schirmer 24, Alfred 26	I use the Schirmer or the Alfred depending on which key I want: the Alfred often has a "between" key. Also, the Paton pronunciation and direct translation guides in the Alfred are useful.
Schirmer 24, Alfred 26	I used the Schirmer edition (Baker) in college so I started teaching from that in the 1970's. When the Paton edition became available I switched to that mostly because of it's authenticity.
Schirmer 24, Alfred 26	I used them when I first learned.
Schirmer 24, Alfred 26	It is a comprehensive collection of Italian pieces that are repertoire staples for any singer. The older Schirmer is very familiar and the newer 26 arias has things broken down beautifully with IPA text and translations
Schirmer 24, Alfred 26	It is required for festivals
Schirmer 24, Alfred 26	John Glenn Paton's because its excellent accompaniments, IPA, word-by-word translations, and background information make it a great resource for undergraduate singers. I use the Schirmer only when circumstances require.
Schirmer 24, Alfred 26	Keys, preferred accompaniments and arrangements.
Schirmer 24, Alfred 26	Low-cost (Schirmer) More correct editing, phonetics and translation, historical background (Alfred)

Edition(s) Used	Reasons
Schirmer 24, Alfred 26	most students own the Schirmer, but the Paton has the IPA and translation and less Romanticized accompaniments
Schirmer 24, Alfred 26	Nice introduction to classical singing. Schirmer is also very affordable to all students.
Schirmer 24, Alfred 26	No particular reason
Schirmer 24, Alfred 26	Schirmer - had it for years; Alfred - like the expanded IPA pronunciation, song background and versions.
Schirmer 24, Alfred 26	Schirmer 24 was what was used most when I was studying in undergrad, so I am most familiar with it. I also like Alfred because of the information contained on each song.
Schirmer 24, Alfred 26	Schirmer- I generally like the clarity of the melody line in the pieces for beginning students
Schirmer 24, Alfred 26	Schirmer is what I learned from and I like some of the accompaniments better than the other editions. Alfred for it's historical, IPA, literal translation, poetic and the ornamentation. Alfred also has "Sento nel core," which I like to use and is on our state's Solo & Ensemble list.
Schirmer 24, Alfred 26	Some students have the Schirmer edition from their high school library but I prefer the Alfred Paton edition. It is more authentic and gives more information about the songs.
Schirmer 24, Alfred 26	The 24 (high voice) is the book I've had since undergrad. I picked up the 26 (low voice) for free from a friend who didn't need it.
Schirmer 24, Alfred 26	The accompaniment and textural harmony in the 24. In the 26, the IPA, historical information, and optional ornamentations are greatly considered.
Schirmer 24, Alfred 26	The literature is inexpensive and most of the songs are "do-able" for my students.
Schirmer 24, Alfred 26	The piano accompaniments in the Schirmer are much more playable than the Paton. But it was instilled in me that the Paton is more "scholarly".
Schirmer 24, Alfred 26	They are a good introduction to singing in Italian. I am most familiar with the Alfred edition, so I use it more frequently, but I have found that some of the pieces in the Schirmer edition are in a better key for that student or are a simpler version of the song.
Schirmer 24, Alfred 26	They are very commonly used and so are easily available and quite inexpensive.
Schirmer 24, Alfred 26	They are what I am familiar with and own
Schirmer 24, Alfred 26	variety; scholarship; IPA

Edition(s) Used	Reasons
Schirmer 24, Alfred 26	Yellow Schirmer had public domain editions; the Paton has the IPA.
Schirmer 24, Alfred 26, Other: La Flora	Simplicity of music. Generally the compass of these songs is not wide and the tessiture are not too difficult: There aren't too many words, there aren't too many notes, the songs are manageable.
Schirmer 24, Alfred 26, Other: La Flora	They are usually brought to me by the student.
Schirmer 24, Alfred 26, Other: Music for Millions Art Song anthology that has some of this repertoire in easier arrangements suitable for young singers (Nina, Caro mio ben, Vergin tutto amor)	I mostly use the 26 because I like the scholarly work done with realizations, background, IPA and word-for-word translations, etc., and because it comes in high and low keys. I use the 24 if I have a student with that edition.
Schirmer 24, Alfred 26, Schirmer 28	<ul style="list-style-type: none"> - To make sure students are familiar with well-known classical repertoire - To work on vowels, legato, tone - To discover the link between poetry, music, and expression - As contest and audition repertoire - To begin to learn IPA - To practice solfege - To learn about form and 18th c. conventions (Da Capo, ornamentation, sequences, etc)
Schirmer 24, Alfred 26, Schirmer 28	24 is best for supporting very young singers because the accompaniments are fuller although not historically correct. I use 26 and 28 for translations mostly.
Schirmer 24, Alfred 26, Schirmer 28	Availability, ubiquity, and preferred arrangements

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer 28	I find these songs to be of great pedagogic value for young singers. They are usually quite good for discussing simple musical forms, establishing good diction habits through pure vowels as well as the use of dental consonants, and they offer a wide variety of moods and tempi that are imperative to building young voices. I have also assigned some of these songs to my graduate students when I feel they need to revisit fundamental singing elements. I've also programmed them on faculty recitals because I feel that their artistic value is very good as well - particularly the songs by Scarlatti.
Schirmer 24, Alfred 26, Schirmer 28	I like them. But honestly, I really like the song Star Vicino for beginners. I like like the limited text, and the atrophied style with the suggested ornamentation on the second verse. It's great for a first Italian song. It only appears in the Alfred, so I probably use that edition the most.
Schirmer 24, Alfred 26, Schirmer 28	I own them. I like the variety of accompaniments.
Schirmer 24, Alfred 26, Schirmer 28	I prefer the Paton arrangements but the CT festival auditions specify the old Schirmer 24. If I have a very new student or one who needs more support from the piano, I will use the Schirmer 24 as well.
Schirmer 24, Alfred 26, Schirmer 28	I prefer the simplicity of the 24, but the newer anthologies with CD can be helpful for students with developing or tenido alguna musicianship skills
Schirmer 24, Alfred 26, Schirmer 28	I rarely use the Schirmer 24 anymore. I mostly use the Paton because of the historical information, IPA translations and quality of score and accompaniments. I also use the Walters because of the key options.
Schirmer 24, Alfred 26, Schirmer 28	I use whichever version the student owns.
Schirmer 24, Alfred 26, Schirmer 28	Italian vowels. Expected repertoire
Schirmer 24, Alfred 26, Schirmer 28	Relatively inexpensive for students to purchase
Schirmer 24, Alfred 26, Schirmer 28	They are standard enough that their study will be acceptable if the student continues voice lessons or majors in music in college.

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer 28	Various and different resources in each; availability of different keys; accompaniment
Schirmer 24, Alfred 26, Schirmer 28, Other: Arie antiche (ed. Parisotti)	Ease of access (Schirmer); availability on IMSLP (Parisotti); historic integrity (Paton)
Schirmer 24, Alfred 26, Schirmer 28, Other: Ricordi, Peter, La flora	Each offers various benefits, and I use Italian songs frequently. Many of my adult students have worked with many of the original 24 and enjoy songs that are new to them.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Availability, translations, IPA, accompaniment
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Began teaching with 24 because that is all that was available. Moved to 26 because of the translations and IPA, didn't care for most of the arrangements, but once in awhile I will use it. Now teach out of 28 - best arrangements, IPA, translations and information.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	CT CMEA still requires Schirmer's 24 Italian Songs and Arias. Alfred has better scholarship.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Excellent base for teaching nuts and bolts. Also, these anthologies include songs that we all know and therefore we can pass along solid style and technique.

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	For beginning singers: accessibility. To melodic lines, to Italian and its pure vowels, to expressive content. Also to introduce theory, i.e., key signatures, tempo markings (numerical and linguistic), musical phrasing, For more mature singers, concept of a legato line and phrasing, rhapsodic or simplistic; merging expression with language inflection, concepts of collaborative learning, i.e., incorporating supportive accompaniments into expressive phrasing.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	For comparison and accompaniments
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Historical and pedagogical significance of pieces; different editions have different keys of the same pieces.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	I dislike the piano realizations in the Schirmer editions for many of the earlier songs. I prefer the Alfred for That. I also appreciate the IPA, translations, and historical Background in the Alfred.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	I find Schirmer's Twenty-Four Italian Songs' accompaniments more playable than some editions, even though the harmonies have some 19th century-sounding chromaticism. I like the notes and translations from Alfred's Twenty-six Italian Songs, which are especially helpful to my students. I use Schirmer's Twenty-Eight Italian Songs for students who need a key not available in the high/low keys of the 24 Italian Songs.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	I have owned them for years; cheap and available for students

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	I prefer the ones with word for word translations and IPA
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	I use 24 if students already own it. I rarely use 26, but sometimes, for particular arrangements or to show a facsimile. I use 28 when I have a choice. For more advanced students I turn to 17/18 for variety.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Like the old 24 and the newer 28, and have the 26 but don't use it much. Anthology for specific songs.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Like them all
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	The Alfred has the word for word, but the Schirmer has better keys and word placement for certain passagio issues. (Gia il sole dal Gange-exp)
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	The students ability determines which I choose.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	They all have different challenges to offer my students.

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	They are easily available to students.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	They each offer a little variety
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Variety of Songs' Settings, Varying Keys, Development of Vocal Technique
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Variety of style and range
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c	wide selection of literature, accompaniments, keys
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c, Other: International Edition edited by Dallapiccola	Use for key, some transcriptions are better than others

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c, Other: Nichols (Peters)	Accessible, inexpensive
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c, Other: Original editions online, various anthologies	24 - Most familiar. 26 - Most scholarly. 28 - a good balance between the two.
Schirmer 24, Alfred 26, Schirmer 28, Schirmer Italian Song of 17th and 18th c, Other: Ricordi	Easier to read Schirmer but Alfred has more info. Love my Ricordi.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	Availability, familiarity, continued pedagogical relevance
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	Cheap for students to buy, includes IPA and word for word translations.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	Each edition offers something special. Also, it depends on what edition the student has.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	Ease of use, broad use by pianists, convenience, I like the historical context of the Paton, I like the different keys and the added songs of the Anthology of Italian Song

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	I like Alfred's translations, IPA, and suggested ornamentations
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	I like and appreciate the IPA, poetic and literal translations in the Alfred, but prefer the accompaniments in the Schirmer.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	I like different ones for different purposes.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	I like the accompaniment, ornament suggestions, diction aids, historical tid bits
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	I like the Alfred edition because of the literal translations and what seem like more appropriate accompaniments. I also like the background info about the songs K& arias
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	I like to compare the Schirmer and Alfred editions to show my students how the original pieces were adapted in the 19th century. I like the lower keys of the Anthology.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	It's foundational. I do feel Schirmer editions are not as authentic Ron the period. But for young students they are more basic and easier to introduce and study.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	My comfort level with them, accompaniment, key availability

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	My default is 24 Italian because it is the most commonly used at the HS my students attend. I also will use 26 because I enjoy the pronunciation guide and embellishments.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	Price point. Given to me. Competition requirement.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	songs in Italian that are an appropriate level for most college-age and advanced high school age singers, offer multiple technique options
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	Students find the melodies approachable and memorable. The repetitive text is easy to memorize and (for the most part) the piano realizations easy to play. I have multiple choices of keys and the songs are quite modest in length so less overwhelming for young and beginning students.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	The ipa in the purple one The already in my hands piano parts in the yellow one The different songs in the red one
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	The Schirmer are easy to find, and inexpensive. The arrangements in the Alfred are better for my more musically curious students, and the two volume Schirmer has a wider repertoire.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	The songs aid young singers in their pedagogical process and introduce them to the bel canto style.
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	They are books I bought early on

Edition(s) Used	Reasons
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	They are the ones I have always used. I can play the accompaniments easily. I don't generally like Rick Walters editions so I haven't yet looked at That one
Schirmer 24, Alfred 26, Schirmer Italian Song of 17th and 18th c	To have a variety of options for repertoire in Italian that may not be an operatic aria.
Schirmer 24, Other: Anthology of Italian Song	I enjoy their arrangements.
Schirmer 24, Other: Ricordi/Parisotti	Musical grace, setting of the texts, relatively well-known by auditors
Schirmer 24, Schirmer 28	I don't care for the heavily Romanticized accompaniments and distracting editorial markings in the 26
Schirmer 24, Schirmer 28	I don't have any specific reasons. I would say that I grew up learning from these scores so I already know what to expect and the information in them. I use the 28 Italian by Schirmer because I appreciate the historical background and the IPA that is in the book.
Schirmer 24, Schirmer 28	I like the IPA and word for word in the 28. I also like that it's inexpensive even with accompaniment cds or online access to tracks. I use 24 if a student needs a cheap copy. 4
Schirmer 24, Schirmer 28	I like these songs because there's a variety of levels and language difficulty all in one book, with different styles of pieces.
Schirmer 24, Schirmer 28	I used these in my training and believe that they all have a place in vocal training
Schirmer 24, Schirmer 28	I've had the 24 since I first took voice lessons in high school, but I mainly teach from the Walters edition, because I like having each song in five keys. I like that it includes a translation, the IPA, and information about each composer.
Schirmer 24, Schirmer 28	Mostly the 28 because of the IPA and translations, the older 24 when that is what they have
Schirmer 24, Schirmer 28	These are the editions with which I am most familiar. The Walters edition is particularly useful for the word-by-word and IPA translations.

Edition(s) Used	Reasons
Schirmer 24, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Access to fairly easy Italian songs that are both classical and lyrical in style while demanding a variety of vocal feats.
Schirmer 24, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Much good literature for beginners
Schirmer 24, Schirmer 28, Schirmer Italian Song of 17th and 18th c	Price and familiarity
Schirmer 24, Schirmer 28, Schirmer Italian Song of 17th and 18th c	They are what I have, and the 2 volume Anthology provides option of middle key for some pieces.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	I know all the songs. The songs are appropriate for young singers. Italian is the first foreign language I teach.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	I like the piano in the Schirmer.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	I like them
Schirmer 24, Schirmer Italian Song of 17th and 18th c	I own them. They are easily obtained. They have a good variety of tempi.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	I prefer the arrangements, and the latter anthology has more songs that are less frequently performed.

Edition(s) Used	Reasons
Schirmer 24, Schirmer Italian Song of 17th and 18th c	My teacher used it
Schirmer 24, Schirmer Italian Song of 17th and 18th c	Not a great pedagogical reason - it's the one I grew up with, know the best, and feel comfortable playing from. I know it's not the most historically accurate but I use it anyway.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	Old standards, easily accessible by most students. Good first non-English choice for beginners.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	the keys are appropriate for all voice types The accompaniments and ornaments are as close as any to authentic.
Schirmer 24, Schirmer Italian Song of 17th and 18th c	They are most familiar to me and most common.
Schirmer 24, Schirmer Italian Song of 17th and 18th c, Other: Classic Italian Songs for School and Studio in Three Volumes from Oliver Ditson Company	I am really tired of the Schirmer's 24 Italian Songs, though Caro some of them are perfect for beginning students. Over the years it has been fun to work from the two volumes of the Seventeenth and Eighteenth Century Italian arias and songs because so few people seem to know them. When my students take them into competitions they are much appreciated as an alternative to Caro mio ben and Sebben crudele. I love love love the Oliver Ditson Classic Italian Songs. They seem to be out of print, but they are wonderful and different versions of some songs we all know, and others that no one seems to know (except me!) I did not like the Alfred 28 songs at all. The piano accompaniment may be more authentic than the Schirmer or Ditson, but it is dull. The Classic Italian Song books make my students feel like they are singing an important song, not just some meat and potatoes song meant as a disguised exercise.
Schirmer 28	28 songs = more options for students. The IPA and translations are better than the 24 & 26 editions. I also really appreciate the historical context for each song.
Schirmer 28	As a beginning foreign language study. Some of the selections are relatively easy and some are advanced. There are a 5-ranges available to suit almost any voice.

Edition(s) Used	Reasons
Schirmer 28	Easy accompaniments, no suggested ornamentation, word-for-word translations and ipa before each song, multiple keys to choose from (I especially like the medium book).
Schirmer 28	Has IPA and translation pages. I've heard it's more historically accurate than the 24 Italian.
Schirmer 28	I love the accompaniments. They might not be stylistically accurate to the time of the composers, but they support my singers very well. The current version is also wonderful because of the background and translation/pronunciation page included in each.
Schirmer 28	It has each song in 5 keys and I find having them all in one place to be helpful. I especially find the medium key edition helpful for beginning higher voices and the low key helpful for young males. I also like that the translations and history of each song is right there.
Schirmer 28	It is the one teachers used in my undergrad diction and pedagogy classes.
Schirmer 28	It supercharges the 24 Schirmer book with four additional songs, all of which I have taught, adds the literal and idiomatic translation, background, IPA pronunciation, and the CD.
Schirmer 28	Most recent
Schirmer 28	Musical Realizations, IPA translations, available keys
Schirmer 28	This is the copy I bought when I was asked to get it by my teacher in high school and have continued using it.
Schirmer 28, Schirmer Italian Song of 17th and 18th c	Convenience
Schirmer 28, Schirmer Italian Song of 17th and 18th c	I prefer the accompaniments and updates provided in the new Schirmer anthology (especially the edition with 5 keys of each song)
Schirmer Italian Song of 17th and 18th c	I didn't like the newer editions.
Schirmer Italian Song of 17th and 18th c	No particular reason. It's always been the one that I've owned.
Schirmer Italian Song of 17th and 18th c	The accompaniments are accessible and the relationship between voice and piano makes the songs more accessible than other versions!

For respondents who do not teach from Twenty-Four Italian Songs and Arias or any of its related collections: Did you ever teach from Twenty-Four Italian Songs and Arias or its related collections? If so, why did you discontinue its use? If not, why not?

- No. Hoped to expand my options for beginners, and learn new pieces myself.
- No. While I may have studied some of the arias in college and university, and I see the value in learning them, very few clients are interested in learning them. I may use some phrases of them occasionally to help build technique but the majority of my clients want to sing Musical Theatre or pop. More of a priority is working on their voices to ensure they are singing in those genres with enough vocal balance.
- Yes. After about 10 years using it in the classroom, I just got tired of the same 24 songs. I still will cull from it for private students, however.
- Yes. Became more interested in beautiful, lesser known rep
- Yes. I currently don't have any students that have the maturity to be studying the skills available through working on pieces in the book.
- Yes. I find the conflict over editions/realizations frustrating. It seems as if they are used to teach a Romantic style of classical singing, when they are in fact [mostly] Baroque pieces. As such, I feel they do not make good introductory pieces because there are too many issues of style. I would rather use English art songs (of all eras), German Lieder, and actual Romantic Italian songs in place of the 24.
- Yes. I haven't discontinued use of this collection. I only use it when it lines up with the type of music my students want to sing.
- Yes. I retired in 2009 from teaching voice and opera at a public university. Since then, I have not yet had the type of student who for whom that music would be of interest or appropriate.
- Yes. I used to teach classical students, when I did, I used the book regularly. However, it is my belief that commercial and music theatre singers do not need to learn to sing classically and/or in a foreign language, so I do not use these books anymore.
- Yes. It isn't appropriate rep for most of my students.
- Yes. Most of my adult singers had their own repertoire they were interested in, and I found that the Italian was more of a hindrance to young singers than it needed to be. I want to focus on teaching voice, not Italian language. If an older student wanted to enhance their language skills, I would use it.
- Yes. My students are either too young or too advanced for that rep
- Yes. My students mainly focused on musical theatre rep and jazz rep.
- Yes. So many other options for Italian Aria Antiche and art song. One or two of these have some pedagogical merit: melismatic passages, phrasing, breath management. Paton's edition is helpful with IPA, translations, and suggestions for ornamentation. He has edited other volumes of repertoire from similar composers. I've grown weary and tired of bad performances of the 24/26.
- Yes. The songs included in these anthologies are over-performed, but the subject matters are virtually unrelatable for many of my students. Additionally, my few

classically-inclined students were vocally and intellectually ready for more difficult music.

- Yes. Very rarely. Prefer other materials for young singers. These are not relevant for most Americans. The subject matter and musical skills are limited. Worked better when I taught European teens.

For what other pedagogical reason(s) do you assign “Alma del core?”

- all of those things can be taught with this piece
- As an introduction to Italian diction
- Baroque ornamentation and stylistic awareness
- Bright Italian “a”
- Contest music; pitches in the range above the upper passagio
- Diction
- Diction
- Diction, consistency of vowels, fioratura
- Diction, explanation of ternary form
- Feeling a triple meter piece with one beat per measure
- Has fewer words to learn
- intro to Italian/pure vowels
- Introduction to ornamentation; dynamic changes on repeating phrases
- It introduces Italian to a young student without as many challenges as an aria
- It is an easy “intro”. The Italian is accessible, the melodic pattern not too challenging and easy to memorize.
- Italian diction, 3/4 time
- Language
- language facility
- Lyric diction, i.e. resonant vowels, well-articulated consonants, both in service to musical expressions. This answer applies to all.
- Onset
- Ornamentation and Style
- Phrases that start in the passaggio and descend. I find that these types of phrases work well for aligning registers, particularly in soprano students.
- pure vowels
- Shaping of Italian vowels, ease of consonants etc
- Simple to learn for weaker musicians
- Simplicity for early singers
- Simplicity of melody
- Singing with pure vowels.
- Sustaining vowels without anticipating Americanized versions of L and R. Easy onset of vowel in passaggio.
- this is one of the songs that I use for introducing the student to the Italian language, since it’s so repetitive.
- To teach the student to be expressive
- To work on Italian diction, Required for high school honor choir auditions

- Vibrancy and vitality. Ability to sing quickly.
- Vowel clarity
- Vowels
- Work tall open vowels

For what other pedagogical reason(s) do you assign “Amarilli, mia bella?”

- all of those things can be taught with this piece
- As an example of a very early baroque art song.
- As an introduction to early Baroque/late Renaissance ornamentation
- Baroque ornamentation and stylistic awareness
- Beauty and accessibility
- Breath support
- Consistency of vowels throughout the range of the piece
- Diction
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- Diction, release of jaw and tongue tension
- Early baroque style
- Flow, descending vocal line, accessible song
- Has lots of sustained vowels
- I like to give a song in Italian specifically to make them translate, and spend time with text - something which too often is taken for granted in a native language. Foreign languages slow them down. Also, these older songs, especially ones with repetition, require dramatic imagination to not be dull.
- Italian diction, song form, rhythm, meter
- Language
- language facility
- messa di voce, final extended phrase
- Musical style
- Oh geez!
- Onset
- Ornamentation and Style
- Phrasing.
- See above plus articulation and expression in melismas.
- Singing in modes, ear training
- Singing independently with a sparse accompaniment is a good project for singers who are just beginning to be able to handle more difficult repertoire (where their part is not doubled in the accompaniment).
- style (late Renaissance - early Baroque)
- Style, long- breathed phrasing, expression
- Style; controlled dissonance; it's pretty
- Stylistic considerations for that period
- Sustaining vowels with intensity and urgency without anticipating L
- The style is unusual.

- To discuss differences in editorial markings; To develop a sense of historical performance practice and tasteful and accurate creative embellishment.
- To work on Italian diction, Required for high school honor choir auditions
- Vowel clarity, musicianship
- vowel consistency
- Vowel formation for ah.

For what other pedagogical reason(s) do you assign “Che fiero costume?”

- An older student with the technique, and tessitura.
- Articulation and not allowing the jaw to be overworked.
- Consonants can be particularly expressive here.
- Diction
- Diction
- Diction
- Diction
- Diction and tempo
- Diction, especially as it pertains to fast syllabic singing
- Flexibility of articulation
- It introduces Italian to a young student without as many challenges as an aria
- Italian vowel shapes and light consonants
- Language
- legato, Italian as a triplet language
- Linguistic work
- musically difficult
- Rapid Diction, phrasing with short note values
- Recitative.
- Singing Italian consonants with expression (without over-doing it).
- talking on pitch
- text, diction
- The faster tempo is attractive to the student, and it requires fast, clean articulation
- To promote facility with Italian diction
- To work on Italian diction, Required for high school honor choir auditions
- vowel creation

For what other pedagogical reason(s) do you assign “Come raggio di sol?”

- Baroque ornamentation and stylistic awareness
- Challenging vocal dynamics.
- counting, legato, expression
- Diction,
- Easier selection; students like it
- Interesting harmonies to develop the singer’s ear
- language
- Long legato line; delving deeply into text.
- Only assign if student is a strong musician - counting can be tricky

- Rhythmic coordination
- Sigh
- Simplicity for Walt singers
- Singing legato line in the midst of continuous 1/8 notes; intro to singing without melody appearing in accompaniment
- technique - lifting velum, understanding sequences. Italian diction.
- To challenge musicianship with unexpected intervals
- use of the O vowel

For what other pedagogical reason(s) do you assign “Danza, danza?”

- Agility
- all of those things can be taught with this piece
- Aside from it's upbeat tempo, which can grab the interest, I like to give a song in Italian specifically to make them translate, and spend time with text - something which too often is taken for granted in a native language. Foreign languages slow them down.
- Breath support
- Contesting vocal styles in one piece
- Coordination of breath release on the ends of ascending phrases
- Counting
- Cuz it's fun
- Diction
- Diction
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- Flexibility
- Flexibility and agility
- flexibility, working the Ah vowel
- Fun (I know that sounds lame) and range extension.
- get the voice to move quickly, with faster words, while still legato
- Italian diction, ability to shift from fast notes to held dotted half notes,
- It's the only really fast and fun song in the book!!!!
- Language
- Language proficiency
- marcato, maintaining pitch accuracy on repeated notes
- Moving in and out of chest resonance in more florid passages.
- Musical expression!
- Pitch issues.
- placement
- Singing with energy
- Students love the energy of this song
- The faster tempo is attractive to the student, and it requires fast, clean articulation.
- To promote facility with Italian diction
- To work on Italian diction, Required for high school honor choir auditions

For what other pedagogical reason(s) do you assign “Già il sole dal Gange?”

- Again, language: it’s “spunky” and happy, and the text repeats a lot.
- all of those things can be taught with this piece
- Also for it’s upbeat tempo, and again for translation, time with text.
- Baroque ornamentation and stylistic awareness
- Breath support
- Bringing vitality to melismas.
- Challenging language
- contrasting vowel shapes- consistency
- Diction
- dynamic contrast, accent
- Faster tempo breath adjustment
- Flexibility
- Flexibility, vocal and articulation
- Flow, ease of line.
- It was a required audition piece for All-State chorus
- language
- language facility
- Mmm
- Ornamentation and Style
- Singing through the consonants
- the ascending first phrase, as well as the melismas, are useful to free a constricted voice
- The faster tempo is attractive to the student, and it requires fast, clean articulation. Also good for expression
- To give to young men to work on rolling over the top of the voice.
- To work on Italian diction, Required for high school honor choir auditions
- Use of dynamics
- verse differentiation
- Vibrancy and vitality. Learn about form of the song.
- Vocal momentum and sparkle
- vowels

For what other pedagogical reason(s) do you assign “Lasciatemi morire?”

- all of those things can be taught with this piece
- ascending lines into (upper) passaggio; controlled dissonance; students like it
- Breath support
- Contest music; blending upper and lower ranges
- Death. Love songs about death.
- Diction
- Diction
- Dynamics, diction, vowel clarification
- Early baroque style
- easy

- Emotion
- Explore Italian vowels
- I assign this less frequently to young singers, usually when there is a great deal of basic vocal technique to be dealt with in a student and a lesser facility at learning foreign language text. The aria requires maturity to do it justice, but sometimes it's simply about assigning a short amount of text and not too many notes—that's the reality.
- I don't assign this piece.
- Intonation
- Language
- Long lyrical lines, nice short song for beginners
- negotiation of passagio in young singer
- Shorter song for weaker musicians
- So much expression in a short song
- sustain, chromatic scale, large interval leaps
- To discuss differences in editorial markings; To develop a sense of historical performance practice and tasteful and accurate creative embellishment.
- To work on Italian diction, Required for high school honor choir auditions

For what other pedagogical reason(s) do you assign "Le violette?"

- all of those things can be taught with this piece
- articulation
- articulative freedom (diction)
- Baroque ornamentation and stylistic awareness
- Combining legato and agility
- Diction
- Diction
- Diction
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- Ease of consonants, consistency of registration, keeping head voice in speech dominate range.
- Flexibility
- Flexibility and articulation.
- Flexibility or articulation, both musical and diction
- For higher, lighter sopranos without a lot of low notes
- Great for beginning singers, short phrases and good vowels for female voice.
- Great for lightness and quick language.
- Great for working on Italian diction
- I like flowers
- intervals and ear training
- It's charm, and diction, and again for text and translation.
- language
- language facility

- language facility
- large interval leaps, maintaining legato in quickly moving syllabic setting, diction
- Maintaining resonance and sense of long line through the short phrases.
- Memorization
- Onset coordination
- rhythm
- rhythmic accuracy; language challenges
- Style
- To work on Italian diction, Required for high school honor choir auditions
- Use of lighter register/head voice for my students that use their chest voice for everything

For what other pedagogical reason(s) do you assign “Nel cor più non mi sento?”

- 2 pages and fairly easy!
- 6/8 meter, Italian diction, handling fermata at the end.
- 6/8 time (feeling bigger beats)
- a good beginner piece
- Acting.
- Again, a very good introductory Italian song. Also the text is extremely appropriate for high-school singers, since it’s about “first love”
- all of those things can be taught with this piece
- Breath support
- compound meter; simplicity of language for beginner
- consistency of contrasting vowels shapes
- Diction
- Diction
- Diction
- Diction
- Diction coordination and lightness
- Easy for a beginning, inexperienced student
- Every student starts with this piece in my studio as an introduction into Italian Art Songs. The range isn’t daunting and the language, simple.
- Expression, diction
- Finding legato in a piece with a lighter, more flirty feeling, working on turns.
- Flexibility
- For a younger singer, sometimes assigning a foreign language piece can help with vowel and consonant placement. Particularly students with accents, sometimes English gets overthought.
- Fun text that engages even young singers with first foreign language singing experience.
- Great double consonants
- I don’t assign this piece.
- I often use it as a first Italian song (I eliminate some of the melismas/optional flourishes in the score)

- I usually bring the Beethoven piano theme and variations in to expand students' rep knowledge but also to open up new ways to consider a melody.
- Introduction to Italian diction, Required for high school honor choir auditions
- It is short and simple enough in meaning for a young singer.
- It's accessible. I don't use it as much as others.
- It's short and simple. Good starting out piece
- lines move; beginner ornamentation
- maintaining pitch in ascending phrases, introduction to cadenza
- Musical style
- only assign to a smaller voice
- Ornamentation and Style
- Short song for non-classical singers to give them experience with line. Almost all of my CCM students must learn this song at some point in their study. Since it's short, it's palatable to them, and usually they are amenable to learning it.
- Simple song in the style.
- Students love the character
- Students who may not be able to handle the more difficult repertoire.
- To encourage vibration on voiced consonants like N
- Understanding of strong vs. weak beats, accenting
- Vowel matching

For what other pedagogical reason(s) do you assign "Nina?"

- a good beginner piece
- Consonants as a tool of expression.
- Diction
- Diction
- Diction
- Experiment with coloring the vowels.
- I have to assign this one because it's required by CT CMEA. I assign it occasionally as an introduction to Italian songs.
- I usually use the easy version in the Art Song anthology for young students as introduction to the repertoire. This may not help your research!
- It is short and repetitive enough for a young singer.
- seems to be a solid selection for my tenors in particular; students like it
- Sing style AABB
- this one is also great for easy Italian (especially in the Schirmer version), and very good for ear-training in the arpeggiated sections.

For what other pedagogical reason(s) do you assign "Non posso disperar?"

- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- Beginning students with limited background gain much rhythmically from learning this aria.
- consistency of contrasting vowel shapes

- Diction
- Directing the breath within a musical phrase.
- Explore Italian vowels and proper technique for staccato singing
- Phrasing
- Quick breaths. Vitality and vibrancy
- rhythmic development; collaborative challenges

For what other pedagogical reason(s) do you assign “O cessate di piagarmi?”

- a good beginner piece
- all of those things can be taught with this piece
- Breath support
- Dance rhythms, good momentum
- Diction
- Diction, expression, vowel clarity
- Dramatic. It’s so monotonous that you can basically browbeat students into trying almost anything to make it interesting. And it is good for the less musical beginner students, because the pitch variety is minimal.
- Easy Italian text.
- easy song for beginners
- Easy vowel onset. Urgent intensity within limited range.
- Expanding expressive capabilities, without which the aria becomes monotonous.
- For students who are just beginning their studies in Italian song. Its short and doesn’t have a lot of text.
- I don’t assign this piece.
- I like Italian
- intonation
- It’s short, limited range and little text.
- language facility
- Long lyrical lines, nice short song for beginners
- only assign to weaker musicians
- Onset
- Onset coordination
- ornamentation, dynamic contrast
- Phrasing. Period performance practice.
- Simplicity for early singers
- Single repeat style.
- Tends to be one of the easiest for first Italian experience.
- tessitura maintenance; an easier selection

For what other pedagogical reason(s) do you assign “O del mio dolce ardor?”

- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- Beautiful melody.
- Breath support

- color variation
- Contrast of vocal line to accompaniment. Singing without accompaniment.
- Counting
- Diction
- diction
- Diction, I usually only assign this to young singers with fuller or heavier instruments
- drama, Italian diction, vocal range, 12/8 meter. Cadenzas
- dramatic intent
- Fun
- I assign this song to intermediate singers, not beginners, because of its length, range and expression needed to deliver it well
- It's more like an advanced aria so i give it to my advanced singers. Requires stamina.
- Language
- Language
- language facility
- Line, phrasing, advanced breath control, sustained vibrant tone
- Long legato lines. Artistic expression—taking time—in “ah” and “al fin.”
- Musical style
- Onset
- Period performance practice.
- phrasing, messa di voce
- the text in the B section
- Vocal stamina
- Vowels, color

For what other pedagogical reason(s) do you assign “Per la gloria d’adorarvi?”

- Agility. Effective use of resonating space
- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- Breath support
- Charming tune, and again, text, translation, diction.
- Diction
- Diction
- Diction, Ornamentation Introduction
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- Dynamic contrast
- Ease of breath and phrasing
- Expression
- Flexibility
- intro to Italian/pure vowels

- It is a required audition piece for All-State chorus. And I gave it to a young tenor for phrasing.
- language
- large interval leaps, maintaining pitch in descending/ascending phrases
- Negotiating a melody that has wide skips.
- ornamentation, Italian pronunciation details
- Ornamentation; faster tempo
- Phrases that start in the passaggio and descend. I find that these types of phrases work well for aligning registers, particularly in soprano students.
- Phrasing
- Range, 3/4 meter, Italian diction, scale passages, understanding repeated phrases.
- Simplicity of melody
- Some early language challenges
- The faster tempo is attractive to the student, the mood is upbeat.
- To discuss differences in editorial markings; To develop a sense of historical performance practice and tasteful and accurate creative embellishment.
- To work on Italian diction, Required for high school honor choir auditions
- usually assign to young tenors - not too high, it encourages good head voice coordination without over taxing the developing voice
- working fast intervals, fioratura

For what other pedagogical reason(s) do you assign “Pietà, Signore! /Se i miei sospiri?”

- all of those things can be taught with this piece
- Diction
- Emotion
- Emotional content
- Expression, expression, expression.
- I almost never use “Pieta Signore!” anymore; the text has become almost creepy. I use “Se i miei sospiri” as an introduction to Italian art song: limited range, easily learned melody
- Language
- popularity with students
- Stamina.

For what other pedagogical reason(s) do you assign “Pur dicesti, o bocca bella?”

- all of those things can be taught with this piece
- attention to double consonants
- Baroque ornamentation and stylistic awareness
- Bouyancy/flexibility
- Breath support
- Diction
- Diction
- double dotted rhythms and non-legato singing (I only ever assign for intermediate students who know how to correctly sing legato)

- Flexibility
- Flexible breath, i guess that's breath coordination
- For sopranos with some coloratura
- Great double consonants.
- Higher level of difficulty available with some of the optional passages
- Honestly? I tend to overlook this one and when I recognize the fact am delighted to assign a less-frequently performed "Italian hit."
- Italian diction, rhythm, ornaments/optional notes, song form.
- learning rhythms
- maintaining legato through dotted rhythms, ornamentation
- Ornamentation; faster tempo
- Rhythm reading
- style, age appropriate lyric
- Tempo management
- To work on Italian diction, Required for high school honor choir auditions

For what other pedagogical reason(s) do you assign "Quella fiamma che m'accende?"

- A recit and aria. Challenging language.
- Academic study
- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- Challenging vocal line, flow, good vocal momentum.
- Diction, introduction to recitative
- double consonants
- Dramatic flair.
- dramatic style; range extension; recitative-aria form
- For singers with good technique throughout the range, who are musical.
- it's not exactly melismatic but helps prepare students for that kind of movement
- Language
- Musical style
- Ornamentation and Style
- Ornamentation; faster tempo
- Phrasing, exploring shapes of vowels and use of color on repetitive phrases.
- Singing in minor
- Singing with passion without blowing out the Italian consonants.
- Students love the energy of this song. Good song for students with true operatic potential
- To work on Italian diction, Required for high school honor choir auditions

For what other pedagogical reason(s) do you assign "Se Florindo è fedele?"

- agility
- Baroque ornamentation and stylistic awareness
- Breath support
- dynamic contrast, staccato

- fioratura
- for bouyant, propulsive singing for students who are too note-by-note and heavy
- Fun text to engage yoynng singers. Use of Italian vowels for ease in mouth positions
- Great for staccato.
- Great vocal momentum, flow, negligible vowels for both genders.
- Language
- Musicality
- Ornamentation; faster tempo
- rhythmic development; compound meter
- Students love the character
- To work on Italian diction, Required for high school honor choir auditions
- Vitality and vibrancy

For what other pedagogical reason(s) do you assign “Se tu m’ami?”

- age appropriate lyric
- all of those things can be taught with this piece
- articulation
- ascending leaps, dynamic contrast
- Baroque ornamentation and stylistic awareness
- Beautiful melody for those who are not necessarily interested in classical music, but curious about it.
- Breath support
- Contest music
- Diction
- Diction
- Diction
- Diction
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- difficult Italian in middle section, characterization, ABA formal structure
- Dynamics
- Flow
- for bouyant, propulsive singing for students who are too note-by-note and heavy
- It introduces Italian to a young student without as many challenges as an aria
- Italian diction, drama, repeated notes and intonation in B section.
- Italian language pronunciation of “gli”
- language
- Language
- language facility
- One of the rangiest songs. Good language challenges.
- Onset
- Ornamentation and Style
- Phrasing by use of breath. Rounded vowels.

- Pitches! And learning a piece accurately. I have found the melodic line to be a bit challenging so I use for students who need musical challenges or are working on pitch accuracy and independence in vocal parts.
- Playfulness.
- Quick and easy.
- Rhythm
- Students love the character
- Study of form of the song and dramatically expressing the character.
- The tune and words are difficult enough to be challenging for our very bright students.
- To discuss differences in editorial markings; To develop a sense of historical performance practice and tasteful and accurate creative embellishment.
- To help young sopranos sing some higher notes without big leaps, but also for communication and diction.
- To work on Italian diction, Required for high school honor choir auditions
- Tuning and intonation, especially when sung a cappella
- Varying tempos

For what other pedagogical reason(s) do you assign “Sebben, crudele?”

- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- beauty of line
- Breath support
- consistency and function of brighter vowels
- Contest music; limited text
- Descending lines with text
- Diction
- Diction
- Diction
- Diction, coordination for ascending passages. Dont bring extra weight up.
- Diction, ornamentation
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- Dynamics phrasing
- easy
- For a beginning student with limited background.
- Form and analysis! I love the repetition in this one so I use it for teaching memorization skills, form. And also a BIG diction piece with all the [e] and [E] vowels.
- Intro to round, purevowels.
- It introduces Italian to a young student without as many challenges as an aria
- It’s kinda angsty, so it’s not bad for teens, who can identify. And again, text, translation, diction.
- Italian diction, 3/4 meter, great for learning to ornament return of A.

- It's mostly step-wise, so works well for a young singer because there aren't many large intervals
- learning to sing through consonants
- More of a beginner selection
- Often an early one I assign to illustrate how much expression is gained through understanding of the language.
- Ornamentation and Italian diction.
- pitch accuracy
- Pure vowels, teaching double consonants.
- Repetition contrast.
- Short easy melody
- Simplicity of melody
- the "E" vowel!!!!
- The tune and words are simple enough for talented young singers. However the sentiments may be a bit beyond some.
- To work on Italian diction, Required for high school honor choir auditions

For what other pedagogical reason(s) do you assign "Tu lo sai?"

- accessible to young males, in particular
- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- Breath support
- Diction
- Diction
- Excellent for student's first foray into ornamentation.
- Flow, good vowels for male singers.
- good beginner piece
- It introduces Italian to a young student without as many challenges as an aria
- Italian diction, starting phrase on high note, keeping descending phrase in tune.
- It's hard, as not many places to take breath,
- Language
- language facility
- More of a beginner selection
- only assign to strong musicians, and good actors
- Onset and support
- Ornamentation and Style
- Phrases that start in the passaggio and descend. I find that these types of phrases work well for aligning registers, particularly in soprano students.
- Pure vowels
- Quick and easy.
- Simplicity of melody
- Small melody changes.
- To work on Italian diction, Required for high school honor choir auditions
- vocal line independence

- Vowel matching
- Vowel production.

For what other pedagogical reason(s) do you assign “Vergin tutt’amor”

- 12/8 meter, Italian diction, understanding accompaniment, song form
- accessible to young low voice males, in particular
- Challenging language.
- Counting in compound
- Counting/musicianship skills
- Diction
- Diction
- diction
- Ear training
- Emotional content
- Excellent tessitura for mezzos.
- good beginner piece
- Intonation.
- Introduce students to compound meter
- Language

For what other pedagogical reason(s) do you assign “Vittoria, vittoria?”

- all of those things can be taught with this piece
- Baroque ornamentation and stylistic awareness
- Breath support
- clean vowels
- Coloratura
- Contrast of aspect between the A and B themes.
- Diction
- Diction
- Diction
- diction and tempo
- Diction, ornaments, phrases, physiological awareness: tongue, soft palate, intercostal muscles, alignment
- Good for men for first Italian, although two verses are sometimes a heavy burden.
- intervals
- intro to Italian/pure vowels
- Italian diction, understanding Rondo form.
- Language
- language facility
- large interval leaps
- only assign to young baritone/basses
- Ornamentation and Style
- Really staying on the breath for long melismatic phrases.
- recitative-aria format; development of vocal agility

- Speed and articulation
- Style ABA.
- Sustained energy
- The melismas, faster tempo, and opportunity to work on Italian diction (lots of text).
- Vowels

What do you see as the role of Twenty-Four Italian Songs and Arias in the 21st century?

- A beginning book for young singers to sing classical songs that they can perform well.
- A comfortable intro to other arias.
- A connection to our musical history is very important. Learning these arias can help students learn good technique no matter what style of music they are interested in.
- A continued source of basic repertoire for both beginning and more advanced singers.
- A continued staple for those learning classical voice.
- A continued staple of literature wholly relevant the bel canto technique.
- A easy access resource of beautiful songs
- A fantastic link to the past that helps to secure the traditions of italianate style and vocal production.
- A good anthology that is historical in its own right. However, the other anthologies make translation and pronunciation so easy.
- A good foundation for classical technique and introduction to singing in Italian.
- A good intro to the concepts of Italian singing
- A good introduction to Italian in young singers. Also a window in time to what the late 19th century publishers and editors considered valuable music and how to arrange that music
- A good place to start with learning classical singing
- A great teaching tool. Each song has their strengths as a teaching tool for breath, space, line, and diction, to name a few.
- A learning tool and stepping stone on the way to more advanced repertoire.
- A primer for any serious voice student
- A resource for young singers to experience classical music for the first time.
- A source of classical music suitable for young voices
- A standard for beginning Italian bel canto repertoire
- A standard publication that has a lot of good material in one place.
- A staple of the pre-collegiate & early collegiate voice studio given its accessibility and price point.
- a steady companion
- A teaching tool for students to sing accessible songs and work on a foreign language.
- A tool for teaching italianate vowels, register shifts, legato, and breath management

- A tool to learn the basics
- A useful tool for training young singers, with a diminishing role in standard educational repertoire
- A useful touchstone for beginning singers and a standardized, familiar way of assessing and teaching voice. It's familiarity is possibly the most favorable thing about it, and the anthologies provide a useful collection.
- A vehicle to work on pure vowels and a seamless range.
- A very limited collection of Italian repertoire that should be supplemented by other repertoire (bel canto art songs) by knowledgeable teachers.
- A vibrant selection of songs that introduce key aspects of bel canto singing and provide opportunities to lay a foundation of healthy technique.
- A way to pass the traditions of older generations to the newer ones. Notes and traditions passed through the margins. Sort of like jazz standards in those giant books. Everyone can pick them up and fumble through them for all eternity, and figure out a way to develop singing techniques (and discover weaknesses) using the standards.
- a window into the past
- A wonderful gateway into classical music
- Absolute must!
- Accessible songs which are easy to sing and require good technique.
- Accessible tool for teaching easy classical music
- Always useful. Helps young classically aimed singers feel like they are singing "real" rep
- An accessible introduction to classical style singing
- An essential part in introducing foreign language in a student's repertoire.
- An excellent introduction to Italian arias and art songs for the novice singer.
- An excellent musical tool for not only teaching vocal skills, but also musical expression
- an ideal vocal primer for young and beginning students of voice
- An introduction to classical literature, proper technique, and Italian diction
- An introduction to singing in Italian.
- approachable tone building in Italian language, beautiful melodies and reasonable accompaniments.
- As a Lingua Franca of shared experience in building technique, learning to read music, realizing the importance of vowel purity, etc.
- As a scholar of eighteenth century opera, and Handel in particular, I am aware of some of my colleagues' objections to the Twenty-four Italian Songs and Arias. However, I like to use them because the melodies are accessible, the book is affordable, and for my community college students, having the accompaniment CD to practice with is invaluable. I think it is a nice, introductory collection of songs to ease beginning students into Italian style, language, and classical techniques and to help bridge the gap between the musical theater and choral repertoire most students are exposed to in high school before moving on to Donaudy, Bellini, and opera rep.

- As a tool for training beginning voices, and an introduction to Baroque and classical vocal repertoire, and often to singing in Italian.
- As it's been, a great introduction to bel canto style and healthy singing in general. It's useful also because SO many of the great singers are on youtube singing these songs, giving them perhaps more legitimacy in my young students' eyes. The sense of being in this community, linked through these songs, is quite strong.
- Assessable songs
- Basic introduction to musical style and elements.
- basic repertoire for every singer, including musical theater
- Basic teaching materials that have been improved by the addition of translations, IPA, and general information in the 28.
- Beginning a foundation for classical Italian music that is accessible and attainable for young singers
- Being able to incorporate many technical things including breathing, legato, articulation, rhythms and bring text to life.
- Bel canto, legato singing
- Beyond the stereotypes, there are some truly excellent recordings of these songs that are very inspiring in terms of expression, phrasing, ornamentation, and elegance. Also, pedagogically, these songs are good vowel and breath management exercises, easing students into melismatic singing. Much easier to offer a real song than an intimidating set of technical exercises like Marchesi, etc.
- Brilliant for building the voice and technique for a beginner, and for cleaning up a more mature voice. They are also excellent "truth or dare" for an advanced singer to revisit for recitals. Astonishingly challenging to do them justice when you've been singing opera. Like going from painting in oils to water colors.
- Cheap and easy to get.
- competition pieces, intro selections to classical music, shaping vowels, lengthening phrases, extending range-especially practicing head registration in young women
- Connecting musicians to the music of the past and continuing musical tradition. Setting a framework from which to view the music that came after the music of this period. Providing a broader understanding of music and historical performance practices within this stylistic period. Developing legato singing. As a tool for pretty much every useful singing technique for classical singers, and many of the ones necessary even for singers of other genres.
- Connection to a 400+ year lineage of vocal pedagogy. Aside from pedagogical benefits, many of the pieces are just purely good songs that are enjoyable to sing and communicate.
- Connection to the lineage of classical singing and excellent source for teaching a free, easy, and flexible singing technique.
- Continued part of the "standard" repertoire, with increased emphasis on historically informed performance practice.

- Continued use as a musical connection to history, learning to make music with something at first foreign to you, and standard fare for learning one of the biggies of the standard Western musical language.
- Continuing
- continuing the tradition of bel canto: breath management, efficiency, and legato
- Continuing the tradition of healthy singing in the beginning singer. I'd like to see more advanced students singing these songs, exploring ornamentation, performing with period instruments, creating their own arrangements.
- Core bel canto singing source
- diminishing in favor of Alfred's 26
- Each piece serves many roles and they grow with the singer. I believe their role is to reinforce pedagogical theory.
- Early to Intermediate literature for singing in Italian.
- Educational and appreciation for Italian art song.
- Entry into Classical foreign language.
- Essential for dealing with regional accents
- Essential for vocal growth and development. I love it's approach to classical music without taking the student into rep that is far beyond their years and ability, while it still sounds impressive!
- Establishing a simple foundation in beautiful singing, working on individual components of the voice and carrying on a tradition from voice teachers to voice teachers.
- European kids. Maybe one semester for serious opera people to work on Italian and phrasing.
- Excellent for teaching pure vowels and breath management.
- Excellent foundation for teaching young singers
- Excellent source of etudes for students of Classical singing
- Familiar songs, that provide a vehicle to apply technical concepts.
- Fantastic tool for building a young technique.
- Fine for young singers. I challenge teachers to look for more options.
- For many, a stepping stone/first experience. For others, the only experience into older forms or foreign language.
- For my high school students the diction, melody, accompaniment, tempo, and range are all appropriate for their abilities and skill set.
- Foundational for basic breath coordination, vocal line, pure vowel formation
- Good introduction to singing in Italian
- good training material for basics
- Great basic songs for beginning classical technique.
- Great basic tool for teaching beginning students Italian art songs.
- Great for all young singers.
- Great for beginning classical students.
- Great introduction to classical-style singing. And some of the all-time great pieces to first learn and continue to check in/refocus breath control/support and resonance.

- great introduction to singing in Italian
- Great starter book.
- Great training songs for bel canto singing
- great workshop for basic vocal skills, good introduction to early music and choosing editions
- Help put lots of vocal ideas into practice at once, introduce Italian,
- Help to teach Bel Canto Antica
- Helping to ground students with basic technique using pieces that are relatively accessible.
- Helps with legato singing and basics of other basics of singing
- Historical relevance.
- Honestly, many songs are SO difficult. I find it interesting that regional choirs require one of them for auditions. I feel they are an important part of history, but that they tend to be assigned too readily without considering the individual student. I know one teacher who assigns every student the same song. I think they should be assigned to more advanced students, or without a quick timeline, so the focus can be healthy singing instead of rushing and learning everything incorrectly.
- I assume that it will be used as much as it has been in the past. It is indeed a valuable tool for voice teachers, but I hope that we can branch out other resources to provide our students with fresh perspectives, and ourselves with new repertoire. When teachers stick with only one teaching tool their teaching can get stale. There are SO many other Italian songs and arias out there--you just need to look for them! There is also the Old Masters series, though I find the reprints of older editions sometimes illegible.
- I believe that these arias continue to serve as building blocks for legato, breath control/management, building of resonance, communication, and agility.
- I believe these pieces serve as an introduction to the classical style, as well as to singing in a foreign language. They are simple melodies with varying degrees of repetition, so they are attainable for my typical high school student who is serious about wanting to learn more about singing technique. All of these pieces are effective tools to teach breath management and coordination, especially because there are a variety of tempi, melismatic movement, and styles; when I get a new student, 90% of our conversation during lessons is about breath, and these pieces serve as a tool in teaching breathing.
- I believe they still provide foundational training and are readily available in enough keys ad to be appropriate for developing singers. I continue to use them.
- I couldn't do without it. It is useful on many levels.
- I feel like it's a nice introduction to singing Classical music.
- I feel that these anthologies serve as a vehicle to be introduced to the Italian language in preparation for collegiate auditions into a music program. I also feel they are invaluable in teaching a variety of different techniques to young singers that will serve them in other genres of music that they choose to sing.

- I find that there's a song in there for every person and every issue. They help establish the basics of bel canto singing- breath, legato, consistency through registers, and resonance.
- I find them a very nice introduction for classical singing for students who aren't familiar with the rep. As a singer, I use them to warm-up my voice often and reframe my own technique
- I hope that they, along with many other Italian art songs, will continue to be used as introductory pieces for students learning the 5 Italian vowels, coordinating them in conjunction with words and phrasing, and because they are mostly short, and relatively musically simpler.
- I hope to keep using it for my students. So much to learn from it.
- I hope voice teachers will be historically informed when presenting these songs. The piano parts are dated. I hope teachers use it to discuss Early music performance practice and point students to better editions.
- I see it as a tool to help young singers grasp some basic classical singing pedagogy. They can be useful for singer's at all levels but seem to work particularly for the youngest ones best.
- I see it being replaced by more relevant music.
- I see the role of Twenty-Four Italian Songs and Arias as a timeless teaching tool for as long as teaching is taught.
- I see them as a continued source for creating beautiful singing
- I see them as giving a good foundation for singing, a much-needed one in the 21st century. There are too many young singers who don't understand they can't try to emulate the pop singers of the 21st century. These Italian Songs will help to build good technique and/or repair a voice for any singer, young or old.
- I still see the value for introduction to non-English literature and breath management.
- I teach at a musical theatre school, where students are required to do a classical component. Italian is the perfect language for learning to sing well (no diphthongs, schwas, legato nature of the language). Some are not difficult musically, but are useful in freeing constricted voices. If students learn to communicate effectively in another language, they have learned yet another important skill for acting which informs their dramatic choices in musical theatre
- I think it is a pretty good go-to collection for teaching classical voice, however, I think it is limited in style. Also, these days, with so many more studios such as my own teaching non-classical singers, it is very hard to convince those students to learn an Italian song. The difficulty lies mostly in that they don't speak Italian, and it takes up a lot of lesson time teaching them all that that entails. Although I don't need to be convinced of the value of the exercise of challenging a student with singing a song in a foreign language, it is a hard sell to a student who is in musical theater or sings with a band. I often turn to traditional Broadway songs (i.e., Rogers & Hammerstein, Lerner & Lowe) as my ""24 Basic Songs"" to teach beginning students in English. I would love to see a collection of accessible Italian songs that includes Mozart, Donaudy, and other composers and styles.

Recently I had a student who wanted to audition for a college, and they limited their selections to certain ““pedagogical”” books. We were unable to offer up ““Un moto di gioia”” since it wasn’t on any list. That seems short sighted, as that is a lovely song for a young high school voice, and much better than some of the songs in the ““24”” books. Or, if someone could write really good poetic translations, or new lyrics in English to some of these 24 Italian song melodies.

- I think it is an excellent introduction to art songs, and can continue to offer great opportunities for building technique.
- I think it is part of basic repertoire for the classical vocal student, enables better attention to vocal production without the complications of English vowels, and is probably the simplest introduction to singing in foreign language. The subject matter-love or unrequited love-is also relevant to those in their late teens and early 20s. Stylistically it is also pretty approachable for those with little initial experience with classical music.
- I think it is still the leading intro book to classical singing, as it should be.
- I think it will be replaced by the 28 Italian Songs and Arias as the standard choice, not because of the music, which seems to be the same, but because of the translations and commentary at the beginning of each song.
- I think it will remain the seminal starting point for new and/or young students of “classical” singing due to its use of the Italian language, relatively easy to learn melodies, and song brevity. Most of the songs hit the baseline for technical concepts and coordinated singing.
- I think it’s a GREAT teaching tool beginners—especially in the area of breath control and support. The Italian vowels are pure so beginners can learn sustain without diphthongs getting in the way. I don’t use it for my advanced students. I think it will remain relevant in the 21st century as a teaching tool for beginning singers.
- I think it’s a classic - the melodies are GOOD. We poo-poo it because it is over done but truly those melodies are lovely. The ranges are reasonable for beginning singers and it touches all the pedagogical needs. I try not to rely on it too heavily and be creative in repertoire assigning, but I say, don’t mess with a good thing!
- I think the songs are still enjoyable and beautiful. There are a few that I love that I use regularly depending on the needs/tastes of the student. When I was a young student years ago, I sang almost all of them and pretty much worked my way through the book. However, I give my students more options, and we pick and choose things from a variety of sources. I felt like I was at a disservice early in my singing to learn many Italian songs just for the sake of it, without being required by my teacher to learn and express the meaning of the text. She approached them more like etudes. So, with my students, I prefer to give them more options, maybe all in English, or in a language they are studying in school, so they can grasp the text more fully as they work on technique. I don’t automatically go to the standard Italian songs.
- I think these songs are still relevant. The poetry is similar in meaning to a lot of the love songs out right now. The study of Italian vowels is so important for

teaching a singer to line up their voice. I can't imagine there would be any other book that might replace it.

- I think these songs set a great foundation for healthy singing, and how to sing pure vowels. I also love assigning these pieces because 99% of my students are not familiar with them, therefore they allow us to find the students unique voice. So many young singers get stuck trying to imitate singers they have heard.
- I think they are marvelous teaching pieces and are excellent for students to explore their artistic merits.
- I think they are the cornerstone of true classical singing, and should continue to be taught to young singers
- I think they are wonderful introductory pieces that use harmonic and melodic language that is accessible even to beginning singers. I cannot overstate the importance I place on selecting music students can relate to. The universality of the texts emotional intent is also makes these songs wonderful tools for demystifying foreign language singing. Understanding that their song is seeking express/address the same love, anger, betrayal, or joy they may face in their own lives helps our young people realize the validity of the art and its relevance to other people. I also make it point to draw parallels between the raw emotional expression that epitomized Baroque Operatic Writing and the very similar emphasis that Contemporary Commercial music places on its own music. Pointing out these similarities helps to re-frame how our students see Art Music, often with extremely positive outcomes.
- I think they can still be used as a great beginning point for appropriately aged singers, not matter the style of music they want to “specialize” in.
- I use these pieces as a way to introduce young singers to Italian and the classical technique. Some of the songs allow me to teach students about performance practice - ornamentation in Baroque music, etc.
- I use these songs as a stepping stone tool.
- I would like other options to be more available. If used other options of keys will be necessary. These are over-used difficult pieces not for beginners. Each year I try to use them less.
- Important the to the development of the voice.
- Intro to classical technique and Italian singing.
- introduction and/or expansion of artistry, especially technical and musical skills
- Introduction to classical music
- Introduction to Italian language, songs that are easily “googleable,” editions make them easy to learn.
- Introduction to Italian singing
- Introduction to Italian, furthering concepts of singing Classical music, foundation for opera
- introductory resource
- Invaluable!!! I love using these for young singers--they work on all the things that are important for singers to develop.

- It helps students work on foreign languages and help them eventually transition to opera
- It is a fantastic resource for classical training. If I trained classical singers, it would be the first book we worked from. I am a vocal coach, classically trainer but I focus on other genres of music.
- It is a good basic collection that has many useful and interesting songs that can be used as introductory songs as well as challenging songs.
- It is a good collection of introductory-level songs that are useful for starting students on Italian and acquainting them with Baroque style.
- It is a great building block for students to tie different techniques such as breath, forward resonance, managing the passaggi, and language together in one comprehensive song. I find that the classics in the collection help touch on the many many technical barriers and help in the progression to different, challenging rep.
- It is a great study for any type of student (classical or non classical). It delivers an experience of pure vowels and allows the younger student to feel accomplished when learning a different language. This book is also a great gateway to classical singing if a student is resistant to the idea.
- It is a link back to the bel canto era.
- It is a part of the foundation of good, healthful and beautiful singing. That will never change.
- It is a wonderful tool and great tradition.
- It is an enduring pedagogical tool for teachers and students. It is filled with passionate and delightful songs that are worthy of continued study.
- It is core repertoire, like Messiah, that students typically will hear and gain an aural knowledge of good (and bad!) singing. The songs are musically interesting to all students, in my experience, with melodic bass line and dance rhythms. It does not take long to find a song that is likable and possible for a new singer.
- It is important for pure vowels and learning of legato singing.
- It is still a fine tool for teaching classical vocal and musical style
- It is still useful, and the variety of the songs (and their ranges) and texts within make it a good volume to use with many of my students.
- It remains a great introduction to singing Italian and working on vocal line (vowel to vowel singing).
- It seems to me that, for now, it will remain a staple until there are more sources of Italian Song available and popularized in the pedagogical community. As always, it will be up to the teachers to help the students feel that the songs can be relevant and connect to them so that they don't turn into uninteresting staples (even if they are already viewed that way).
- It serves as a good introduction to Italian Repertoire and it serves as an example of good material being timeless.
- It will continue to be a source of accessible literature for beginning/intermediate level students
- Italian is the most useful non english language for early study & intro to classical

- It's a quick and easy way to get some Italian in that isn't a heavy or tough aria. High school students probably shouldn't start on something too big before figuring out their head voice.
- Keeps me grounded as a teacher in the basics, breath, vowels, communication, legato
- Knowing the past, performance Practice, familiarizing oneself with Italian language
- learnibg to sing on the vowel and open up the voice
- Learning basic technique, early Italian diction, interpretation.
- Limited range but tessitura that prepares students for a lot of other repertoire. Excellent vocal contour. Many opportunities for vocal flexibility and rapid articulation that keeps lip, teeth, tongue jaw in motion. Limited amount of text. Inexpensive or free. Every song has merit and is approachable.
- mainly for training and diction
- Museum-like oddities (when viewed through the lens of Golden Era recital recordings) OR a jumping off point for Italian Baroque repertoire (if using a critical edition like the Paton)
- not sure
- Not sure if this question is intended to refer *only* to the 24, or to the group of Italian anthologies as a whole (as previously referenced). If the former: A resource that continues to provide a modicum of pedagogical value, albeit declining in significance due to the additional inclusions that the newer editions (26/28) bring to bear upon our profession. If the latter: A group of anthologies that will continue to provide voice teachers with resource literature for establishing and maintaining basic vocal function in their students while simultaneously introducing them to the vast repertory of "classical" vocal literature.
- Opportunity to transfer lessons in exercises directly to music
- Outdated - the editions are too romantic (heavy in piano); limited keys
- Part of the standard literature; a collection of Italian art song that is reasonable to learn at ages 16-25
- Perfect for establishing good technique foundation
- Primarily a pedagogical tool, but one with the opportunity to discover the art of that time.
- Primarily a standard tool for teaching answer assessing technique.
- Primarily as instructional songs for building both technique and communicative capabilities.
- Primary source of learning bel canto singing. Good teaching tool.
- (referring to the 28 Italian Songs and Arias, as I do not use the 24 anymore) A wonderful foundation for a new student's repertoire, and a launching point for more challenging repertoire in his/her future.
- Relatively easy introduction to singing Classical style and learning to sing in Italian
- Remaining as a gateway into opera for young singers.

- Remains the same
- Simple songs which can Help a student to establish a solid technic in their middle voice. These songs help a student to establish a solid technique in their middle voice. They are a good first step.
- Singing in Italian is still one of the best ways to help a student understand pure sound, and therefore the voice working differently in singing from speech.
- Songs lend themselves to learning many basic aspects of singing. They can also be ornamented and e landed for a more advanced singer.
- Standard anthology for teaching.
- Standard Classic.
- Standard HS/adult beginner repertoire
- Standard vocal repertoire that all beginning singers should use to learn some Italian diction and the basics of classical/operatic singing.
- Standard young singers anthology for teaching Italian diction and early breath/resonance skills.
- Still relevant
- Still useful at times.
- Teaches beginning Italian songs to beginners
- Teaching bel canto. For some students it is the first foreign language they sing in.
- Teaching fundamentals of singing, using the elongated vowels and articulation of the Italian language.
- Teaching head voice and introduction to Italian language and vowels
- Teaching legato and basic classical music
- Teaching of standard It. rep. It. vowels complement tone and tonal improvement. Can assist in overcoming local speech/singing accents.
- Teaching student singers about the origins of song and aria continue to be an important goal in my studio. It's enjoyable to make these songs come alive by relating them to contemporary commercial music - same emotions, different style. Singing in Italian continues to be an excellent way to teach basic vocal concepts of vowel formation and breath control.
- Teaching technique before beginning any other music
- Teaching tool on all levels mentioned. Important introduction to the Italian language and its pure vowels, Italian composers of 17th, 18th and 19th centuries and corresponding styles; an excellent foundation for cultivating legato line, while exploring expressive communication. Accessible material for coordination of breath/sound; expressive, collaborative phrasing; theory and rhythm are some of what come to mind.
- Technical etudes. I like these best as pleasant ways of working on opening the full resonance of the voice.
- Technical foundation
- The 24 Italian Hits are just as relevant and useful as they have always been, as pedagogical tools for students.
- The 24 Italian Songs and Arias provide an introduction to bel canto style singing and the use of Italian as a language suitable for voice pedagogy because of the

limited number of vowel sounds and the purity of vowel sounds desired. Because they are so familiar to me as a teacher, I find that I can make rapid progress with beginning students in using this material to initiate their understanding of legato, some melismatic material, and some basic ornamentation. I think that they can be a part of any student's early vocal training. For more advanced students, they offer simple musical material through which one might explore deeper levels of interpretation, vocal colors, ornamentation and presentation.

- The basics of singing but not the only way to learn them
- The best collection I have seen to give most students a solid education in this style of singing. Very beneficial on the whole to any singer who wants to have flexibility in their singing. I believe the Italian itself opens the typical American singer to better ways of approaching vowel sounds and teaches a more open and free phonation. Even if my students have no desire to pursue a classical singing education, I try to expose them to at least one of these types of songs to help their overall singing.
- The classical repertoire for many singers in a beginner to intermediate level. It seems handed down from generation to generation. (I teach it because I learned it.) A dependable classical repertoire. YouTube has a great representation of classical recordings of these songs as more students "go to" YouTube for examples.
- The go to book for quality classical repertoire
- The Italian language is a way to realign the voice--resonance/support.
- The literature is foundational to voice building and cultivating a singer's mindset. It will always be useful and important.
- The perfect introductory rep for teaching our vowels, legato, dynamics, texture, and how to communicate in a foreign language—if taught with musicality.
- The same as before. Very useful.
- The Singer's Bible
- The songs assist in teaching grounded, beautiful "bel canto" technique. As long as there are singers needing to improve tone, breath management and range, these songs will be useful.
- The songs continue to be appealing to singers of all ages. They provide a wonderful portal into classical singing: developing beauty of tone, pure vowels, expressive phrasing. They have a long legacy; it is enriching to hear great singers, past and present, perform them.
- The songs themselves will always be useful pedagogically as well as performance-worthy for their beauty. I would prefer to see the old Schirmer 24 hits edition fall into disuse.
- Their importance has never ebbed in my opinion. Every singer of every level can still benefit from them.
- These are great pieces for beginning and developing singers to learn basic vocal technique. These songs are approachable, tonal, often have repetitive melodies, and piano accompaniments which support and compliment the singer. These pieces are great for students who are ready to sing in a foreign language but need

something approachable. They also teach many basic skills necessary for performing opera arias, such as incorporating character in a dramatic sense, and adding vocal ornamentation. These pieces are a great introduction to opera for beginning singers because they are vocally appropriate for a high school or early college singer, but incorporate many operatic elements.

- These are the basics - the compulsories of singing
- These are time tested songs. They're challenging for many young voices, but they are excellent teaching tools largely because they are so commonly used.
- These collections are a wonderful way for students to begin using classical technique in another language. While study in another language is not essential to creating a wonderful performer, it will be an expected part of many voice or choral conducting degree.
- These songs and arias are essential to teaching young singers the basic principles of classical singing. It also teaches them some of the history of the art form as well.
- These songs are foundational and essential to singing. They are tried and true and let's know what the real deal is with their technique/instrument. Regardless of what genre a singer primarily works in, the collection gives any singer a place to go back and check in.
- These songs continue to reinforce lyric singing, with legato and movement of breath. They are tuneful and have rich flowing accompaniments usually, which encourage the students to move the lines forward. The phrases are generally appropriate for younger singers and allow the younger singers to feel as if they are singing sophisticated repertoire. Generally the subject matter is approachable to the students. This is the style that is generally unknown to young singers in thus allows them to be more experimental in their singing. They do not have a clear expectation of what it should sound like so we can really experiment and allow them to discover different sounds in their voices. The limited range most of the pieces allows the students to successfully sing the repertoire with perhaps only a few notes being very troublesome. This helps them feel accomplished and confident and then after most of the technical work is done it is a smooth transition to start working artistically on interpretation of songs. For more advanced beginning singers there are some dramatic pieces which can be helpful to them and challenge them. The subject matter is approachable to the students and usually my students are excited to understand what they are singing about and to interpret it. Since these pieces are fairly dramatic it is fairly easy for the students to connect with them and with the character.
- These songs provide a useful introduction to singing in Italian for beginning voice students. They are approachable musically, enjoyable to perform, and provide an opportunity to work on a large range of pedagogical issues.
- They are a collection that is ideal for the beginning college student. They are fairly easy pieces that introduce the student to singing in a foreign language that is beneficial for the voice.

- They are a good introduction to singing in Italian and prepare students to sing more complex and longer songs.
- They are a great foundation for vocal technique and introduction into singing classical music. I think they will continue to be a gateway for the classical singers of tomorrow.
- They are a great introduction to baroque and classical Italian singing.
- They are a standard - universally agreed upon as a good foundation. Give the student a vocabulary with which to grow into future repertoire.
- They are a vehicle for accessible expression and technique.
- They are an appropriate level of difficulty for beginners to be introduced to singing in a language other than their native language, an opportunity for vowel work, and a way to be part of the long-standing traditions of vocal pedagogy.
- They are excellent beginning pieces for young voice students. Each piece has specific attributes that are helpful pedagogically.
- They are excellent training tools for young singers (high school/college)
- They are great beginner pieces, both for introducing technical concepts, and introducing many students to a style and musical language they have not experienced before.
- They are great for learning classical vocal technique, something students don't fully learn if they are singing even the most legit musical theater.
- They are great pedagogical studies for beginners, as well as a good introduction to the Italian language; they are also rewarding pieces for more advanced singers when performed expressively.
- They are part of the pedagogical canon, familiar enough to make easier to learn, and some give fairly simple musical vehicle for cleaning up and evening vocal line.
- They are primarily great teaching tools. They address most basic singing skills students must develop for any genre of singing.
- They are valuable as an initial reference for teaching classical pedagogy. As the industry moves more toward a CCM style voice function, they will likely be the holdout in retaining some sort of classical function training.
- They can be helpful in developing technique in some students. However I prefer the more authentic Alfred Edition of these songs.
- They remain a useful foundation for healthy legato (esp) singing and learning to sing in another language.
- They require many of the characteristics and vocal demands that we pursue in classical singing, and I think they will continue to be a valuable introduction to that style.
- They're a wonderful introduction to Italian and "classical" singing, and a great learning tool. The only thing I (hope to) see changing is the historical musical accuracy of these songs.
- They're a useful benchmark of vocal coordination. Many of them have pedagogically beneficial assets in a readily available edition.

- They're good starter pieces that are appropriately challenging but still accessible enough to ensure student success.
- This is a valuable collection of quality, accessible Italian songs for students in high school and beyond. It includes a variety of songs that can challenge students of different abilities, and expose them to the Italian song literature of this important period.
- This is a good primer for young students to understand legato, musicianship, and technical aspects like registration through Italian repertoire
- To continue to be used as a source for teaching songs in the bel canto tradition!
- To introduce students to Bel Canto concepts and repertoire: diction, legato, vowel abd registration alignment, without overly-complicated vocal acrobatics.
- To me it's like an etude book
- To put vocalie into repertoire and context
- To teach traditional musical patterns, ease of registration, and as a potential precursor to operatic repertoire
- Tradition
- Traditional songs that are only part of a diverse Repertoire
- Ugh
- Useful pedegogically, and a few also interesting musically for performance purposes.
- Very beginning repertoire building, and for practical application of new or weak skills.
- Very necessary! Very necessary. Incredibly important rep for any classically minded singer.
- Vocal Technique, Tonal Beauty & Expression
- Way to build solid foundation. Often a great introduction to singing classical music and/or in a foreign language.
- Well, unless the definition of good singing changes in this century, the usefulness of these anthologies will remain unchanged. The considerably greater access to other anthologies featuring simple songs, as found in these anthologies, has perhaps lessened the use of these collections. Nevertheless, they remain quite useful.
- When used properly, these pieces are great gateways to the schools of art Song, and can be used to also easily focus in on one or two technical issues at a time.
- Wonderful tools for reinforcing pedagogical techniques

Do you have any additional comments?

- #1 must have tool for any voice studio
- 40 years after first singing them as a student, I am not tired of them and still find them beautiful, excellent for voice building, and interesting to teach. They challenge everyone, beginners and advanced singers alike.
- A lot also have shorter texts!
- A lovely piece of history. The occasional use is charming.
- Because these are so familiar to us, they are very effective diagnostically as well

- Each student benefits from every song they master
- Even though there are more scholarly editions of these songs, there is much to gain from studying these songs.
- Everyone has such a weird relationship with these songs, but they're chestnuts! Who am I to reinvent the wheel? I'm just very selective about when I assign them and why, rather than giving them to everybody out of a sense of obligation to "Classical Tradition".
- Helping students make the connection between the thoughts and emotions within these songs and their own is vital to the learning process. Doing so helps students understand that these long-ago composers and poets were real people. In our fast-paced culture, I find the endurance of the Italian songs to be significant.
- I also use the Donaudy songs. I would like to see a broader volume of Italian songs than just the early ones. Even Josh Groben sings contemporary Italian songs, which often have that legato flow. How about a volume with a wider time bracket, which might have more appeal to 21st c teens?
- I also use this book for competitions because it is almost always on the repertoire lists. It's good stuff..
- I appreciate the foundational practice of using these timeless treasures to instill free singing, well supported by breath management and so applicable to overall HEALTHY vocal production.
- I believe that these pieces are overused in the pedagogy of developing voices, a situation that arises from the lack of creativity in the teachers assigning them. There are valuable pedagogical lessons in every song, but I believe they create a false impression in students that all classical music is from that era, and keeps them from exploring songs that might engage their interest more.
- I call it the Bible for first Italian songs.
- I can cover a lot of ground with the book, and the act of throwing out or amending the dated and inappropriate editorial markings is a great exercise.
- I definitely prefer the accompaniments in the Schirmer 24 Italian S&A over the Alfred 26 Italian S&A. However, the ornamentation suggestions in the Alfred are helpful, also the literal/poetic translations and IPA help in the Alfred are great.
- I do not force my musical theater students to sing classical, but for those who want to the 24 Italian Songs and Arias are essential.
- I do not use these songs very much any more as I am a bit tired of them. This is not to say that they are not beautiful, because they are but I get tired of hearing them sung poorly. I am now branding out to use more Bellini and Donaudy songs in the repertoire of my young singers. Other composers as well but sometimes I think of one of the 24 songs for a singer and will assign it if it fits a singer particularly well or helps them with a concept that we are working on. This is a great questionnaire! Best of luck!!
- I don't assign these pieces that often. I have issue with their time period and how they are commonly perceived as tools to teach bel canto style. The editor editions have ornaments that are not typically "baroque," which irritates me. Also, in order to portray affect it is common to use straight tone on specific pitches /words and

I'm not sure if my beginner students can handle straight tone "sometimes" when I'm trying to focus on clear healthy tone.

- I don't use them as often as I could
- I enjoy this collection.
- I find myself using these less and less. There are other alternatives that teach the same things and aren't so over sung.
- I found it difficult to say which aspects of the voice each song develop, because many of them do so many things!
- I have heard these songs performed so poorly for so many years that I find I have a negative visceral response. I have left auditions, gone back to my studio and pulled the book from my shelf and sung "caro mio ben" for myself to hear it as the expressive music it is, trying to replace the cringe-worthy, uninformed performance that scarred my perception of the music.
- I love these songs!!
- I mostly teach pop/musical theatre technique—I still make all of my students learn at least one of the "Italian hits," as I call them.
- I often assign a song in the appropriate range to help unlock issues that need addressing, rather than addressing the issues with the assignment.
- I only assign these songs if the singer feels an emotional or aesthetic connection to them. Otherwise, we will find something else they connect with to keep them passionate and inspired by their work.
- I teach Italian breath technique and legato as the basis of all anchored, healthy singing, including contemporary forms.
- I tend to assign the lighter pieces because I find more benefit in these.
- I think from a business standpoint, you want the clients to re-book and keep coming back for more lessons, so putting them on Italian Songs and Arias may put them off. If some students are breathy, putting them on "non spoken like" repertoire, like classical repertoire, encourages them to remain in their breathy choral sound. So I prefer to get them practicing songs that give them an opportunity to sing in their real voice, not a fake opera voice. (more vernacular helps them get less breathy). For more advanced students who see the value in studying the arias, I may suggest a few for them to use as exercises.
- I think they are great, and I think that it is just unfortunate that they are so often treated mostly to the vocal and dramatic skills of beginners and intermediate singers. And I am dismayed at how many people I see getting away with singing them and having done little or no textual work; just singing syllabic noises they were taught by rote. No translation, or if so, a poor one.
- I wish there were more songs that lie in the higher range and that require legato
- I work primarily with Music Theater majors in a university setting and we teach these songs to those majors, at least one per semester for the first two years of study.
- I would like to add that beyond the pedagogical reasons for teaching this repertoire, Baroque singing has become a great vehicle for young artists to make a career. The next generation of singers really needs to spend a great deal of time

familiarizing themselves with this repertoire so they can take advantage of the enormous performance opportunities that are available in the field.

- I would like to see teachers/singers “re-visit” and program 24 Italian art songs after years of study. They are works of vocal art and beauty
- I would love to have an anthology of similar repertoire that includes more art songs and fewer arias taken out of context of the characters.
- I’m so sick of these songs. Unfortunately, the choir directors in town often require them for honor choir auditions and contest performances.
- I’m wondering why you don’t include teaching students younger than middle school? It seems old-fashioned to have a prejudiced against teaching younger students.
- In the last 5 years, I’ve moved to a very small town (official pop 6,600), so the sorts of students I’m teaching and their reasons for study have changed radiacally from Pasadena, CA, where I taught for 25 years before moving here. Nevertheless, the reasons for using these editions have not changed, since I almost exclusively use them in the first 2-3 years of teaching.
- Interesting research! good luck!
- It is difficult me to suggest, in general terms, why I assign these songs most frequently. They seem to work best for introducing and re-inforcing all of the qualities you mentioned.
- Keep them in your repertoire until your death.
- Many voice teachers are not great pianists, so having a couple dozen reliably useful songs with fairly simple piano parts available is valuable.
- My chief pedagogical reason for picking any song is that the student likes it and has selected it from a sampling of several songs; if they like it, they will practice. I don’t always have a pedagogical reason in mind when picking a song, because a lot of what I teach applies to any song. With 24 and permutations, I will pick because something is easy or musically challenging, because it has a very small amount of Italian (Sebben and Caro), or because the student has a preference for major or minor. But I do also have certain songs that address legato as indicated by my choices on the list.
- My students really love to sing the Italian Art Song rep.
- People think of these as beginner songs, because they’ve been assigned to young students for so long in order to work on basic technique. But in fact most of these are arias, and should be just as dramatically intense and beautifully sung as any other art song or aria.
- Really interested in learning what other teachers have to say. Would love to read your findings someday!
- Selecting repertoire for singers is not always based on what I think the piece can do for the singer. Sometimes it’s what piece I think the singer will connect to. Other times I pick a piece because I think the student will be successful, yet other times because I think it will be a challenge.
- Some teachers go straight to the showy stuff. These pieces teach breathing, resonance and expression.

- song rep is underemphasized in this country--Bellini and Donizetti wrote dozens of great songs for young voices that are too tricky to get hands on in a variety of keys
- Sorry i kind of put them up above! I genuinely like the songs, i just try not to assign them to everyone. And the regional auditions really bugged me!! Students weren't given adequate time to prepare.
- Star Vicino...use it all the time
- The 26 is more correct, but boring.
- The difficulty levels in the Ital. 24 vary so much that I do not assign most of them to beginners. They are not “starter repertoire” for students who do not speak Italian.
- The newer editions seem very awkward. Parisotti's changes to the originals were beneficial.
- The optional ornaments in the 26 Italian Songs volume also help introduce the concept of ornamentation, and aids in developing musical as well as technical skills
- The Schirmer “Sebben crudele” is so much better, am I right?
- There are a few arrangements in the 24 I prefer over the 26, but I find the inclusion of translations, background and IPA pronunciation guide to be of tremendous worth.
- There are hundreds of other resources to accomplish the same results. There are two crimes related to these books: 1) Students quickly start to assume these are easy, beginner songs. 2) We are afraid to let students sing beyond “beginner” books like these. We ignore that these songs are arias while at the same time telling all these beginner students that they aren't ready to sing arias. I love so many of these songs, but this collection represents the greatest hypocrisy in the education of young singers.
- These collections are very good at teaching good vocal technique.
- These songs have been a mainstay in my own education and in my teaching
- They are the foundation for Classical singing
- We have fun updating the subtexts of these songs. This year one of my students came up with a Cinderella subtext for Sebben crudele that works beautifully!
- When I assign the very first one of these to a new student, I congratulate them on acquiring the book and tell them singers have learned to sing on these beautiful melodies for centuries because of one basic truism: You will be one singer when you begin to study these. You'll be quite another when you have completed them.