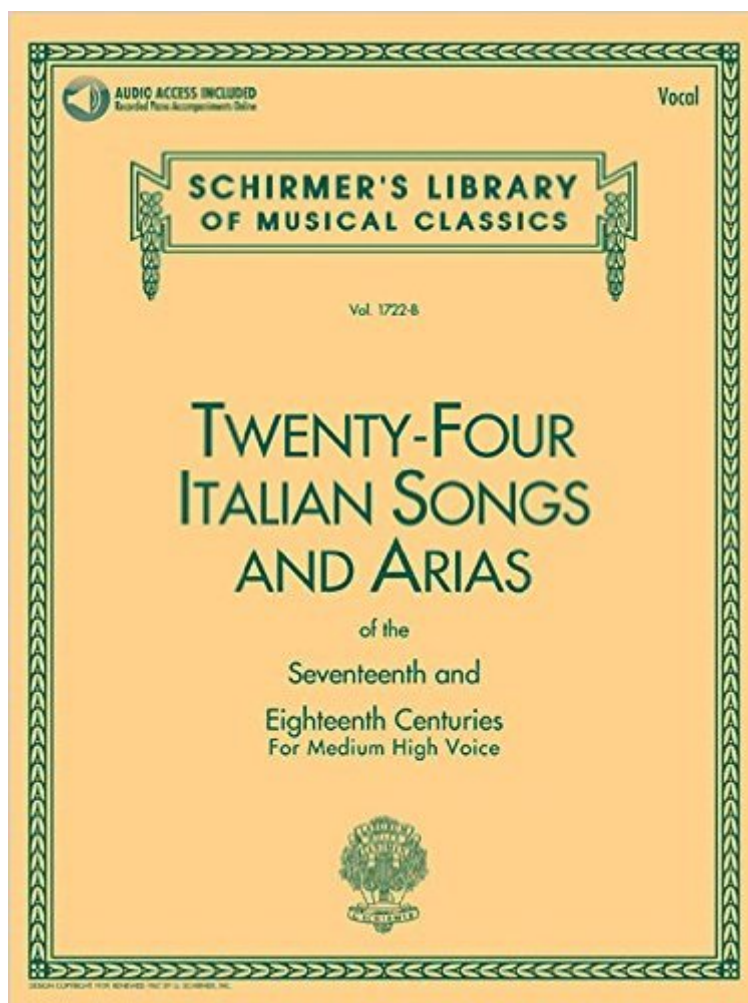


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24 Italian Songs And Arias: Medium High Voice (Book, Vocal Collection)



Synopsis

(Vocal Collection). For well over a century, the G. Schirmer edition of 24 Italian Songs & Arias of the 17th and 18th Centuries has introduced millions of beginning singers to serious Italian vocal literature. Offered in two accessible keys suitable for all singers, it is likely to be the first publication a voice teacher will ask a first-time student to purchase. The classic Parisotti realizations result in rich, satisfying accompaniments which allow singers pure musical enjoyment. For ease of practice, carefully prepared accompaniments are also recorded by John Keene, a New York-based concert accompanist and vocal coach who has performed throughout the United States for radio and television. The recordings are accessed online for download or streaming. Educated at the University of Southern California, Keene has taught accompanying at the university level and collaborated with Gian Carlo Menotti and Thea Musgrave on productions of their operas.

Book Information

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Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (113 customer reviews)

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Customer Reviews

I own both this 26 song book/Cd as well as the 24 song book/CD from John Keene and Schirmer. I use the John Paton 26 song version in order to read the excellent one page introductions it provides for each song.. However my singing teacher feels that the piano accompaniments in the Paton book are pretentious, and he prefers the piano accompaniments in the Keene/Schirmer book. So, I use the CD and music from the Schirmer book but I do my research via the Paton book. The Keen/Schirmer book has a lot less melody ornamentation than the John Paton book. In my opinion, which is the opinion of a beginner, the ornamentation added to the melody in the John Paton book is

excessive and is also confusing in that he never explains how to reconcile all the little notes he added, to the larger font melody notes that often seem to be at odds with the tinier notes. What is deeply, desperately need, I strongly feel, is a recording of tenors, sopranos, and baritones actually singing all 24 (or 26) of these songs! Please, if anyone knows of the existence of such as recording, post it in a user review. It would be a tremendous help. Also, note that in both the Keene/Schirmer version and the John Paton version, the piano accompaniment often does not include the melody. So, it can be "dicey" when trying to learn one of the songs to figure out the melody if the only resource available is the accompanying CD. Personally, I record the melodies into a sequencer program on my PC via a midi attached digital keyboard, but the average singer is not likely to have the technical expertise to do that. It would have been very helpful if the accompanying CD's had recorded each song twice, the second time with the melody superimposed on top of the accompaniment. My singer teacher tells me that these 24 (or 26) songs are the "bible" among singing students. Thus, a singing student really has no choice but to buy at least one of these two editions.

My voice teacher insisted I purchase this book and I am glad I did. We use it each week for development work, vocalizing, and learning new pieces. These songs are incredibly useful for working out the kinks you may have with other pieces, as well as just being a pleasure to sing for their natural beauty. I have a second copy of the book with the CD; I agree with the other reviewers that the CD accompaniment is way too fast. I have Cecilia Bartoli's CD, referenced by another reviewer, also and I have used it to help learn or refine some of these songs. Even so, the accompaniment CD has been useful for me in practice since I can't accompany myself. If you have a choice, I would get the version with the accompaniment CD. If you don't like the CD, you're not out more than a couple of extra dollars over what you pay for just the book.

This is a great book for younger and older singers. The pieces are easily read (as I get older this becomes more important to me!) and although the recorded accompaniments aren't always helpful to the vocal line it certainly helps to have them for performances. It's much less expensive than paying an accompanist. I use this book for ages 9 and older. The one thing that would make it better would be if the songs were recorded once with the vocal line and again with just the accompaniment. Here is the song list: Alma del core; Amarilli, mia bella; Caro mio ben; Che Fiero Costume; Come Raggio Di Sol; Danza, Danza, Fanciulla Gentile; Gia Il Sole Dal Gange; Il Mio Bel Foco; Lasciatemi Morire; Le Violette; Nel Cor Piu Non Sento; Nina; Non Posso Disperar; O Cessate

Di Piagarmi; O Del Mio Dolce Ardor; Per La Gloria D'Adorarvi; Pieta, Signore; Pur Dicesti, O Bocca Bella; Se Florindo E Fedele; Se Tu M'ami, Se Sospiri; Sebben, crudele; Tu lo sai; Vergin, Tutto Amor; Vittoria, Mio Core.

This is the quintessencial collection for vocal studies for the medium high voice. A real tradition.

There was a long hiatus (25+ years) after my conservatory days and then I went back to singing in choirs. This inevitably lead to some solo work, and the clear recognition that I needed to get back to ongoing voice lessons and learning, even at the age of 50. Some years later now, I can readily say that a couple of fine voice teachers have had me use this varietal volume of classic pieces, both the Low Voice version as a Bass, and in this Medium High version as a Baritone. I move back and forth between the two over the years depending on where my vocal range is. Recommended.

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