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ITALIAN LANGUAGE FOR SINGERS OPEN SOURCE USEFUL MATERIALS from EOALAB

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1. HANDOUTS

on

ITALIAN PHONETICS: LETTERS, SOUNDS AND PHONEMES

- 1. ITALIAN PHONEMES with IPA Transcription**
- 2. VOWELS**
- 3. CONSONANTS and Points of articulation**
- 4. Phonetic Oppositions**
- 5. Double Consonants**

by
Prof. Roberta Faroldi
(Teoria e Tecnica dell'Interpretazione scenica - Conservatorio di PARMA- Italy)

LETTERS AND PHONEMES OF ITALIAN LANGUAGE (phonemes with IPA transcription - *International Phonetic Alphabet*)

tri/digrams	CH CI	GH GI	GL(I)	GN(I)	SC(I)
Phonemes IPA:	/a/ /b/ /k/ /g/ /d/ /e/ /ɛ/ /f/ /g/ /dʒ/ /i/ /j/ /l/ /k/ /m/ /n/ /ɲ/ /o/ /ɔ/ /p/ /r/ /s/ /z/ /ʃ/ /t/ /u/ /w/ /v/ /ts/ /dz/				
Letters of the Italian Alphabet	A B (Q) C D E F G I L - M N - O P R S - T U V Z				

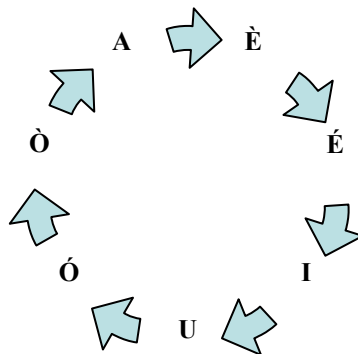
in black: CONSONANTS
in red: **VOWELS**

VOWELS

In the Italian language, there are 5 vowels signs that indicate 7 different sounds: O and E can be both open and closed (but only when they are on the syllable that carries the tonic accent of the word. In all other cases they are ALWAYS closed).

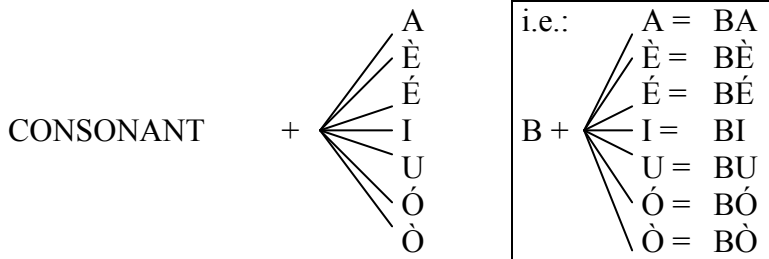
ITALIAN VOWELS:	Á	È	É	Í	Ú	Ó	Ò
Corresponding signs IPA:	/a/	/ɛ/	/e/	/i/	/u/	/o/	/ɔ/

EXERCISE 1: repeat several times, articulating, focusing on the variation of the position of the jaw-lips-tongue, the “circle of vowels” following this sequence: Á - È - É - Í - Ú - Ó - Ò





EXERCISE 2: Practice all the combinations CONSONANTS + VOWELS as in the example:



WARNING!! Remember that:

C	+	A	=	/k/
		O		<i>i.e.: cane,</i>
		U		<i>colombo,</i>
				<i>cuore</i>

G	+	A	=	/g/
		O		<i>i.e.: gatto,</i>
		U		<i>gola, gufo</i>

C	+	I	=	/tʃ/
		E		<i>i.e.: cibo,</i>
				<i>cenere</i>

G	+	I	=	/dʒ/
		E		<i>i.e.: gita,</i>
				<i>gelato</i>

.ITALIAN CONSONANTS and PHONEMES : POINTS of ARTICULATIONS

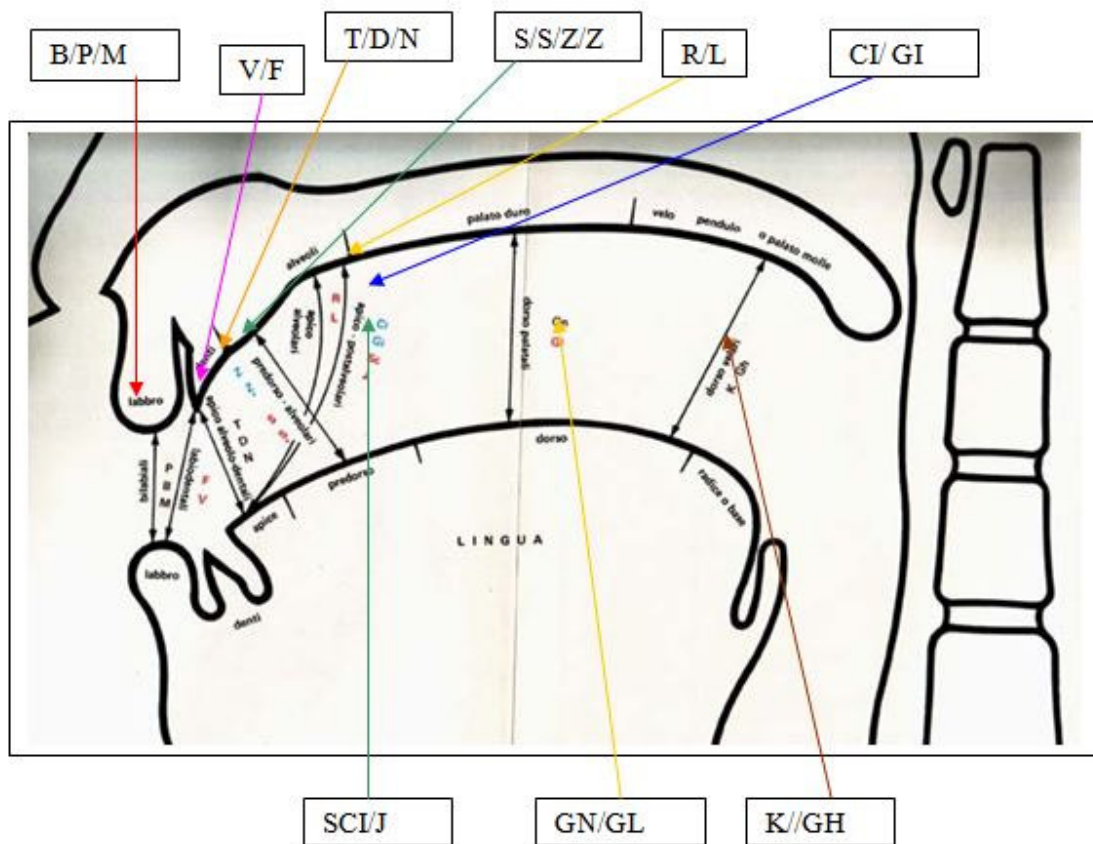
There are many phoneme classifications, but all take into account **the point of articulation** of the sound and how the articulation occurs (with or without occlusion, with or without vibration of the vocal cords, etc.)

Knowing the physical points of articulation of the phonemes allows us to understand the differences and physiological similarities between the sounds, and to correct any errors and flaws

Points of articulation of the phonemes

Scheme of the phonatory organ

(O. Schindler, *audiophone-speech therapy manual*, Ed. Omega Torino 1974)



Most of the pronunciation and/or comprehension errors occur between sounds that have similar production points (i.e., HOMORGANIC)

Training to produce/listen to these sounds in direct opposition will help to reproduce/recognize them correctly

PHONETIC OPPOSITIONS Exemples and exercises

Legend:

PdA= Punto di Articolazione (Articulation Point of the Phoneme)

^^^^ = WITH movement of vocal cords = with vibration (so called "suono SONORO" o "suono DOLCE")

_____ = WITHOUT movement of vocal cords = without vibration (so called "suono SORDO" o "suono DURO")

LABIALS (= PdA: Lips)

/P/ - /B/	
/P/	/B/ ^^^^^
pere	bere
passo	basso
Pirro	birra
pene	bene
pane	banane
pelo	belo (from vb belare)
però	berrò
pasta	basta
piede	biada
pecca	becca (from vb beccare)
pelle	belle
pacco	Bacco
pàmpini (vine leaves)	bambini
para (from vb parare)	bara

LABIO-DENTAL

(= PdA: Lower Lip and Upper Teeth)

/F/ - /V/	
/F/	/V/ ^^^^^
faro	varo
ferro	verro
fino	vino
fieni	vieni
scafo	scavo
rèfola	rivolo

DENTAL (PdA: Tongue against Teeth)

/T/ - /D/	
/T/ _____	/D/ ^^^^^^
tono	dono
dato	dado
rito	rido
sete	(from vb
prète	ridere)
prato	sede
tino	prède
antro	Prado
quanto	Dino
tanto	andrò
péntola	quando
	dando
	(from vb
	dare)
	pèndola

GUTTURAL or VELAR (PdA: Throat)

/K/ - /G/	
/K/ _____	/G/ ^^^^^^
cara	gara
cola (from vb colare)	gola
cala	gala
quanto	quanto
Caio	gaio
quale	uguale
cuoio	guaio
custode	gusto
quarto	guardo
còsto	agòsto
crolla (from vb	grolla (bowl)
crollare)	gallo
callo	

PALATALS (PdA: Palate)

/tʃ/ (cioè CI-CE) - /dʒ/ (cioè GI-GE)	
/tʃ/ _____	/dʒ/ ^^^^^^
cucina	cugina
macina	magica
Grècia	egrègia
Greci	egregi
cieco	gèco
ciechi	gechi
cielo	gèlo

recide (<i>vb recidere</i>)	regine
ciuccio	giuggiola
cacio	agio
cioè	Gió è ...

LIQUID

(PdA: Palate or Teeth) - all ^^^^^

/ʎ/ (cioè GLI) - /L/	
/L/ ^^^^^ dental	/GL/ ^^^^^ palatals
fili	figli
filo	figlio
melo	meglio
mole	moglie
male	maglie
malia	màglia
calo	caglio
folle	foglie
colle (<i>con le</i>)	coglie (<i>from vb cogliere</i>)
/R/ - /L/	
/R/ ^^^^^ palatals	/L/ ^^^^^ dental
caro	calo
cero	cielo
pari	pali
pero	pelo
vero	velo
gara	gala
rana	lana
Rino	lino
rode (<i>from vb rodere</i>)	lode
reso (<i>from vb rendere</i>)	leso (<i>from vb ledere</i>)

NASAL

(PdA: Palate or Teeth) - all ^^^^^

/N/ - /ɲ/ (cioè GN)	
/N/ ^^^^^ dental	/GN/ ^^^^^ palatals
canna	cagna
cannone	cagnone
mano	magno
stanno	stagno
bruna	prugna
castano	castagno
castana	castagna

anello pinolo	agnello pignolo
------------------	--------------------

DOUBLE CONSONANTS:

When the consonants are double they have a **longer and sharper sound**. This also affects the length of the accented vowel to which they are accompanied: the vowel is longer in front of a simple consonant; shorter in front of a double consonant.

In Italian it is very important to know how to perceive and pronounce them: the presence or absence of the double often radically changes the meaning of the word.

P	
SEMPLICE	DOPPIA
Papa	pappa
copia	coppia
capo	cappio
tòpo	tòppa
scopi	scoppi
tropo (<i>ancient musical note</i>)	troppo
spèndere	appèndere
a peso	appeso
aperitivo	appetito

colo	collo
peli	PELLI
pala	palla
cielo	cello
stèle	stélle
polo	pollo
mola	molla
mole	molle
calo (<i>from vb calare</i>)	callo
béla (<i>from vb belare</i>)	bèlla
cara méla	caramèlla
volo in cielo	violoncello

T	
SEMPLICE	DOPPIA
ha dato	adatto
fato	fatto
loto	lotto
rito	ritto
séte	sètte
dita	ditta
lato	l'atto
feta	fétta
abate	abbatte
pesato	esatto
latore	l'attore
la meta	lametta

R	
SEMPLICE	DOPPIA
tori	torri
caro	carro
sera	serra
vero	verro (<i>pig</i>)
Ciro	cirro (<i>cloud</i>)
puro	burro
cari	carri
oro	horror
mira	mirra
biro	sbirro
faro	farro
amaro	ramarro
cero	cerro (<i>oak, plant</i>)
S	
SEMPLICE	DOPPIA
casa	cassa
rosa	rossa
mesi	messi

L	
SEMPLICE	DOPPIA

R	
SEMPLICE	DOPPIA
tori	torri
caro	carro
sera	serra
vero	verro (<i>pig</i>)
Ciro	cirro (<i>cloud</i>)
puro	burro
cari	carri
oro	horror
mira	mirra
biro	sbirro
faro	farro
amaro	ramarro
cero	cerro (<i>oak, plant</i>)
stesi	stessi
mese	messe
speso	spesso
spesa	spessa
contesa	contessa
tose (<i>dialect</i>)	tosse
per cosa	percossa

B, D	
SEMPLICE	DOPPIA
abate	abbatte
libro	labbra
cadi	caddi
odio	oddio
Alfredo	al freddo

C, G	
SEMPLICE	DOPPIA
baco	Bacco
seco	secco
canto	accanto
baciare	cacciare
mogio	moggio
légo (<i>vb legare</i>)	lèggo (<i>vb leggere</i>)
agire	fuggire

F, V	
SEMPLICE	DOPPIA
a fare	affare
per fare	beffare
evitare	avvitare

M	
SEMPLICE	DOPPIA
camino	cammino
m'ama	mamma
fumo	fummo (<i>vb essere</i>)

N	
SEMPLICE	DOPPIA
pena	penna
cane	canne
nono	nonno
dona	donna
seno	sénno
sono	sónno
réna	rènna

After practising the basic sounds CONSONANT + VOWEL, move on to the detailed rules on open/closed vowels in Italian words, contained in the HANDOUTS on ELEMENTS AND RULES OF PHONETICS



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2 . HANDOUTS

on

ELEMENTS and RULES of ITALIAN PRONUNCIATION

1. PHONETICS and ACCENTS

2. ACCENTS that completely change the meaning of a word

3. RULES and exemples on:

- Open È
- Closed É
- Open Ò
- Closed Ó
- CONSONANTS
- Rule of enhancement
- Verbs
- Numbers
- Proper names
- /dz/ versus /ts/

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ELEMENTS and RULES OF ITALIAN PRONUNCIATION

PHONETICS is the study that deals with the correct pronunciation of a language, with its vowels, consonants and correct accents. Every language has a specific combination of typical sounds (with a specific position of mouth-tongue etc to produce them: see the Handouts n.1) and typical rhythms, that come from the correct use of the accents.

ACCENT: Every word is pronounced by lingering more on a single vowel: the accent of the word lays on it, even if it does not appear in its written form. The always-present accent of the word is called **TONIC** accent (from Latin *tonos*, power), and the vowel on which it falls will consequently be called **STRESSED VOWEL**.

Based on the position of the tonic accent, the Italian words are divided into:

	accent on:	i.e.:
parole TRÓNCHÉ	last syllable	Verità, Facoltà, perché, caffè
parole PIÁNE	penultimate syllable	eterno, valore
parole SDRÚCCIOLE	third last syllable	albero, tavolo
parole BISDRÚCCIOLE	fourth to last syllable	parlamene, ruminano

The majority of the Italian words are *parole piane* (with the accent on the penultimate syllable), and that makes the typical rhythm of the Italian spoken language.

In the Italian language, the accent is compulsorily written only in a very few cases (i.e.: the 3rd person of the verb to be “è”, the 1st and 3rd person of future verbs e.g. "farò, farà, vedrò, andrà", and in the *parole tronche* such as “perché”, “giacché”, “nonché” but also “università”, “facoltà”, ecc...). But in every Italian word, there is always an accent, even when unwritten, and that accent always lays on a vowel (and one alone, per word!)

The **PHONIC** accent (from *fonè*, sound), helps us to distinguish open and closed vowels. The Italian phonic accent can be **ACUTO** (i.e.: é, ó) or **GRAVE** (i.e.: è, ò): when it is *acuto* it produces a CLOSED sound when it is *grave* an OPEN sound. It is not compulsory in written Italian, and therefore it is not indicated in the written texts, except for scholastic purposes of clarity in all those cases in which a change of accent involves a change of meaning of the word (i.e.: *bótte* → large barrel- or *bòtte* → violent blows!).

While A, I and U always remain unchanged (and they graphically are *acuti*) In the Italian language, only the two vowels E and O can be closed or open,. It follows that if graphically the Italian language has 5 vowels (A, E, I, O, U), phonetically it has 7

ITALIAN VOWELS: Á - É - È - Í - Ó - Ò - Ú (see Handouts n.1)

WARNING!! Only the vowels on which lays the tonic accent of the word can be opened or closed.

Unstressed vowels are ALWAYS CLOSED.

Es: Pericolo (the tonic accent of this word is on the I= all the other vowels are CLOSED)

GENERALLY:

- Proparoxytone (=Sdrucchiole) often have an open tonic vowel (i.e.: melòdico, buròcrate; Exception: doménica)
- Monosyllables are often OPEN on the O (po', no, so) and CLOSED on the E (me, né, sé; but the most used, that is the 3rd person of the verb "to be" is open: “è”)

NB: every dictionary reports the phonetic transcription of the words. An indispensable online reference tool is the “DIZIONARIO DI ORTOGRAFIA E PRONUNCIA”, which can be consulted at <http://www.dizionario.rai.it/> where you can also directly listen to the exact pronunciation of the words, using the convenient PLAY key.



ACCENTS THAT COMPLETELY CHANGE THE MEANING OF A WORD

OPEN vowel		CLOSED vowel	
ACCÈTTA	<i>vb accettare (accept)</i>	ACCÉTTA	<i>Noun (axe)</i>
ACCÒRSI	<i>vb accorgere (notice)</i>	ACCÓRSI	<i>Vb accorrere (rush)</i>
AFFÈTTO	<i>noun (love)</i>	AFFÉTTO	<i>Verb affettare (to slice)</i>
ARÈNA	<i>amphitheater</i>	ARÉNA	<i>sand</i>
BÒTTE	<i>percossa (blows)</i>	BÓTTE	<i>Barrel</i>
C'ÈRA	<i>vb esserci (be there)</i>	CÉRA	<i>Noun</i>
CÈSTO	<i>Leather bandage for the hands of ancient boxers</i>	CÉSTO	<i>basket</i>
CÒGLI	<i>vb cogliere (grasp)</i>	CÓGLI	<i>prep (con + gli)</i>
CÒLLA	<i>noun (glue)</i>	CÓLLA	<i>prep (con + la)</i>
COLLÈGA	<i>noun (colleague)</i>	COLLÉGA	<i>vb collegare (connect)</i>
CÒLLO	<i>noun (neck)</i>	CÓLLO	<i>prep (con+ lo)</i>
CÒLTO	<i>vb cogliere (catch)</i>	CÓLTO	<i>Educated</i>
CONSERVATÒRI	<i>Music schools</i>	CONSERVATÓRI	<i>adj to keep</i>
CÒPPA	<i>trophy</i>	CÓPPA	<i>Cured meat</i>
CORRÈSSE	<i>vb correggere(to correct)</i>	CORRÉSSE	<i>vb correre (run)</i>
CÒRSO	<i>From Corsica</i>	CÓRSO	<i>vb correre (run)</i>
CRÈTA	<i>island</i>	CRÉTA	<i>clay</i>
DÈI	<i>noun Divinity</i>	DÉI	<i>prep.</i>
DÈTTI	<i>vb dare (give)</i>	DÉTTI	<i>vb dire (say)</i>
DÒTTO	<i>educated</i>	DÓTTO	<i>noun (duct)</i>
ÈSCA	<i>imperative vb exit</i>	ÉSCA	<i>noun</i>
ÈSSE	<i>letter "S"</i>	ÉSSE	<i>Pronoun fem (they)</i>
FÒRO	<i>piazza (square)</i>	FÓRO	<i>hole</i>
FÒSSE	<i>Noun: large holes</i>	FÓSSE	<i>vb essere (to be)</i>
IMPÒSTE	<i>axes</i>	IMPÓSTE	<i>vb imporre (to impose)</i>
INDÒTTO	<i>adj. Not educated</i>	INDÓTTO	<i>vb indurre (induce)</i>
LÈGGE	<i>vb leggere (read)</i>	LÉGGE	<i>noun (law)</i>
LÈSSI	<i>vb leggere(read)</i>	LÉSSI	<i>Boiled meat</i>
MÈNTA	<i>vb mentire (lie)</i>	MÉNTA	<i>noun plant (peppermint)</i>
MÈNTE	<i>vb mentire (lie)</i>	MÉNTE	<i>noun (mind)</i>
MÈNTO	<i>vb mentire (lie)</i>	MÉNTO	<i>noun (chin)</i>
MÈSSE	<i>noun (amount)</i>	MÉSSE	<i>verb and religious rites</i>
MÈSSI	<i>noun (harvest)</i>	MÉSSI	<i>vb mettere (put)</i>
MÈSTA	<i>adj. (sad)</i>	MÉSTA	<i>vb mestare (to mix)</i>
MÈTA	<i>aim</i>	MÉTA	<i>Excrement, pile</i>
MÈZZO	<i>half</i>	MÉZZO	<i>Dripping wet</i>
MÒZZO	<i>wheel part (with the / z / sound)</i>	MÓZZO	<i>Vb mozzare (cut off)</i>



NÈI	<i>noun</i>	NÉI	<i>Prep.</i>
ORATÒRI	<i>Part of the church</i>	ORATÓRI	<i>speakers</i>
PÈSCA	<i>fruit</i>	PÉSCA	<i>da pescare (to fish)</i>
PÈSTE	<i>illness (plague)</i>	PÉSTE	<i>footprint</i>
PÒRCI	<i>noun (pigs)</i>	PÓRCI	<i>vb porre (put ourselves)</i>
PÒRSI	<i>Past tense vb offer</i>	PÓRSI	<i>infinitive vb porgersi (hand out)</i>
PÒSE	<i>noun (laying)</i>	PÓSE	<i>vb pore (to pose)</i>
PÒSTA	<i>noun (mail)</i>	PÓSTA	<i>vb pore (to pose)</i>
RÈ	<i>Musical note (D)</i>	RÉ	<i>king</i>
RÒCCA	<i>fortress</i>	RÓCCA	<i>Sharpening tool</i>
RÒSA	<i>flower</i>	RÓSA	<i>Past participle vb ródere (gnaw)</i>
SCÒPO	<i>noun</i>	SCÓPO	<i>vb scopare (sweep)</i>
SCÒRSI	<i>vb scorgere (see)</i>	SCÓRSI	<i>vb scorrere (slide)</i>
SCÒRSO	<i>vb scorgere (see)</i>	SCÓRSO	<i>adj (past)</i>
SÒLA	<i>sole, rip off</i>	SÓLA	<i>adj.</i>
SÒLE	<i>Soles, rip-offs</i>	SÓLE	<i>sun</i>
SÒL	<i>Musical note (G)</i>	SÓL	<i>sun</i>
SÒRTA	<i>noun Sort</i>	SÓRTA	<i>vb sorgere (to rise)</i>
TÈ	<i>noun the</i>	TÉ	<i>Pronoun (you)</i>
TÈLO	<i>dart</i>	TÉLO	<i>tissue</i>
TÈMA	<i>composition</i>	TÉMA	<i>fear</i>
TÈSI	<i>noun (thesis)</i>	TÉSI	<i>Past participle vb tendere (to tend)</i>
TÒCCO	<i>noun cap</i>	TÓCCO	<i>vb toccare (touch)</i>
TÒRRE	<i>poetic vb remove</i>	TÓRRE	<i>noun: tower</i>
TÒRTA	<i>Past participle of to twist</i>	TÓRTA	<i>noun (cake)</i>
TÒSCO	<i>poison</i>	TÓSCO	<i>from Tuscany</i>
VENDÈTTE	<i>vb vèndere (sell)</i>	VENDÉTTE	<i>noun punishments</i>
VÈNTI	<i>winds</i>	VÉNTI	<i>20</i>
VÈRA	<i>Proper name</i>	VÉRA	<i>Adjective</i>
VIGÈVANO	<i>City</i>	VIGÉVANO	<i>Vb vigere (apply)</i>
VÒLGO	<i>vb vòlgere (turn)</i>	VÓLGO	<i>noun plebs</i>
VÒLTO	<i>vb voltare (turn)</i>	VÓLTO	<i>noun (face)</i>
VÒTO	<i>Poetic for empty</i>	VÓTO	<i>wish</i>



Rules for applying the Open È

The È is generally found in the presence of these combinations or the following terminations or endings:

Diphthong IÈ	I.e.: chièsa , preghierà , cassierà , ièri , fièno , fièra , fièle , mièle , viène <i>Exceptions: in closed prefixes and suffixes I.e.: riéntra, sociévole, occhiéggia, bigliétto, schiétto, pugliése, marsigliése ecc. (see rules on closed E)</i>
ÈA, ÈO, ÈI	I.e.: Andrèa , epopèa , idèa , atenèo , cammèo , galatèo , costèi , mièi , Pompèi <i>Exceptions: contracted poetic forms as quèi (per quegli), déi (per degli), néi (per negli), prendéa, facéa, potéi ecc.</i>
ÈCA	I.e.: discotèca , bibliotèca , emerotèca
ÈDINE	I.e.: intercapèdine , raucèdine , acrédiene
ÈLLA, ÈLLO, ÈLLE, ÈLLI(suffix and diminutives)	I.e.: bèllo , ombrèllo , castèllo , agnèllo , bidèlla , caramèlla , alberèllo <i>Exceptions: capèllo, stèlla</i>
ÈMA	I.e.: tèma (componimento), schèma , crèma , diadèma , eritèma , problèma , sistèma <i>Exceptions: téma (fear, noun and vb), scéma (vb e adj.)</i>
ÈNDERE (infinite)	I.e.: apprèndere , dipèndere , tèndere <i>Exceptions: véndere, scéndere and their compounds (rivéndere, discéndere)</i>
ÈNDO (gerund) e ÈNDA, ÈNDE ecc	I.e.: dicèndo , facèndo , dormèndo , bènda , merènda , faccènda , tènda <i>Exceptions: scéndo, véndo</i>
* ÈNNE, ÈNNIO (indicating age) ÈNSA, ÈNSO	I.e.: perènne , ventènne , biènnio , millènnio I.e.: intènso , immènso , forènse , amanuènse
* ÈNTE (past participle) and ÈNTO, ÈNTA ecc	I.e.: valènte , abbiènte , credènte , rovènte , urgènte , cruènto , macilènto , lènto , convènto , accènto , talènto <i>Exceptions: all nouns in –ménto (I.e.: ceménto, firmaménto), adverbs in –ménte e vénti (number 20)</i>
ÈNZA	I.e.: paziènza , tendènza , accogliènza , innocènza
ÈRGERE	I.e.: detèrgere , emèrgere



ÈRIO, ÈRIA ecc	I.e.: sèrio, sèrie, critèrio, desidèrio, misèria, adultèrio
ÈRRIMO (superlative)	I.e.: acèrrimo, misèrrimo, integèrrimo, celebèrrimo
* ÈSIMO, ÈSIMA ecc (numerals)	I.e.: trentèsimo, quindicèsimo <i>WARNING: only in numerals, not in adjectives or nouns I.e.: Quarésima, incantésimo</i>
* ÈTA (male profession)	I.e.: poèta, anacorèta, atlèta, profèta
* ÈTTI, ÈTTE, ÈTTERO (past tense)	I.e.: stètti, vendètte (past tense of <i>vèndere</i>), dovètte, dovèttero, dètte (past tense of <i>dare</i>), dèttero <i>WARNING: dètte (past participle of dire)</i>
ÈZIO, ÈZIA	I.e.: inèzia, facèzia, trapèzio, scrèzio
Nouns and adjectives in ÈSTRO, ÈSTRA ecc	I.e.: maldèstro, finèstra, canèstro, dèstra, balèstra, sequèstro, maèstra
* Truncated words of foreign origin and proper names	I.e.: bignè, tè, caffè, canapè, gilè, purè, lacchè, corvè, Giosuè, Mosè
RÈI, RÈBBE, RÈBBERO (condizional)	I.e.: amerèi, ascolterèbbe, mangerèbbero

* Items with an asterisk should be compared in the two tables: that of the È open and that of the É closed.

Rules for applying the

Closed É

Closed É is generally found in the presence of these combinations or the following termination or endings:

É followed by double C	I.e.: orécchio, sécchio, fréccia, intréccio, libéccio, cicaléccio, pescheréccio, goderéccio <i>Exceptions: vècchio, spècchio, èccito, pècco, fèccia</i>
É followed by double M	I.e.: marémma, potémmo, volémmo <i>Exceptions: dilémma, stémma, gémma</i>
* É followed by double N	I.e.: coténna, cénno, sénno <i>Exceptions: anténna (anche anténna), rènna, strénna, solènne, Sènna e suffissi –ènne indicante età (minorènne, tredicènne)</i>



É followed by double P	I.e.: stéppa, zéppo, gréppia, séppia <i>Exceptions: tèppa</i>
É followed by GA, GO, GU	I.e.: néga, séga, séguito, bottéga, stréga <i>Exception: collèga (noun), prègo, règola</i>
È, ÉI, ÉSTI, ÉRONO (past tense)	I.e.: potéi, volésti, perdé, sapémmo, teméste, potérono
ÉFICE	I.e.: carnéfica, oréfica, artéfica <i>WARNING : malèfiche, benèfiche</i>
ÉGGIA, ÉGGIO, ÉGGI	I.e.: schéggia, sortéggio, arpéggio, gréggio, puléggia <i>Exceptions: règgia, pèggio, sèggio</i>
ÉGNA, ÉGNO, ÉGNI	I.e.: légna, ingégno, ségno, régno, pégno, ritégno
ÉNO, ÉNA ecc	I.e.: baléno, séno, aréna (sand), fréno <i>Exceptions: arèna (theatre), amarèna, cancrèna, pergamèna, bène, igiène, rène, amèno, trèno, oscèno, scèna, Maddalèna.</i>
ÉRA, ÉRO ecc	I.e.: néro, véro, céro, davvéro, séra <i>Eccezioni : battistèro, impèro, clèro, leggèro, mistèro, sevèro, sincèro, zèro, balèra</i>
ÉRE (infinite)	Es : bére, vedére, volére
ÉSA, ÉSE, ÉSI	Es : difésa, spésa, mése, cortése, sorprésa, ascésa <i>Eccezioni : tèsi, crèso, blèso, chièsa</i>
ÉSCA, ÉSCO ecc	I.e.: manéscò, grottéscò, pazzéscò, tedéscò, péscce, péscca (fishing), éscà (noun) <i>Exceptions: pèscò (plant and vb), pèscà (fruit), èscà (vb exit)</i>
* ÉSIMO, ÉSIMA (noun)	I.e.: battésimo, crésima (also crèsima), incantésimo, cristianésimo <i>Exceptions: numerals (I.e.: ventèsimo, ennèsimo)</i>
ÉSSO, ÉSSA, ÉSSI, ÉSSE ecc (noun e imperfect subjunctive)	I.e.: spéssò, contéssa, duchéssa, baronéssa, proméssa, scomméssa, profetéssa, poetéssa, spéssò, credéssi, facéssero, scrivéssce <i>Eccezioni : adéssò, ingrèssò, procèssò, sèssò, congrèssò, consèssò, progrèssò, gèssò, ciprèssò, interèssce, prèssca, rèssca, ossèssca, comprèssca</i>
* ÉTO, ÉTA ecc (noun, present tense e imperative)	I.e.: fruttéto, séte, scrivéte, leggéte, potéte, discrèto, créta <i>Exceptions: prète, diabète, mèta, alfabèto, complèto, concrèto, cèto, ripèto and all terms of male professions in ETA are open (I.e.: poèta, atlèta ecc)</i>



* ÉTTO, ÉTTA ecc (diminutives and derivatives)	I.e.: bimbétto, quadrétto, mottétto, cavallétto, verdétto <i>WARNING! Only in endearments, NOT in most simple nouns I.e.: lètto, ètto (peso)</i>
ÉVO, ÉVA, ÉVANO ecc (imperfect)	I.e.: volévo, volévi, voléva, volévano
ÉVOLE	Es : amichévole, piacévole, durévole, sociévole <i>Exceptions: fièvole, serviziévole, malèvolo, benèvolo</i>
ÉZZA	I.e.: agiatézza, oculatézza, vaghézza, dolciézza <i>Exceptions: pèzza, mèzza, tramèzza</i>
* MÉNTE, MÉNTO, MÉNTA, MÉNTI (noun e adverbs)	Es : torménta, deménte, incantaménto, chiaraménte, inconsciamenté, abbonaménto, moménto
Monosyllables	I.e.: mé, té (pronoun), sé, cé, ré (king), né (pron. e cong.), tré, ché, é (conjunction) <i>Exceptions: rè (musical note), tè (drink), è (to be)</i>
* Trunked words	I.e.: perché, benché, finché, ancorché, giacché, mercé <i>Exceptions: all trunks word of foreing origin (karatè, caffè, tè, bigné, canapè) and proper names(Mosè, Noè, Giosuè)+ ahimè, coccodè, cioè</i>
Articulated prepositions	Es : néi, négli, nél, déi, dégli, dél
Personal pronouns	Es : égli, éssò, élla, éssi <i>Exception: lèi</i>
When the tonic "E" corresponds to an "I" of classical Latin	I.e.: vérgine (virgo), védo (video), ségno (signum) <i>Exceptions: maèstro (magister) , ancèlla (ancilla), sènza (sine)</i>
RÉMO, RÉTE (future)	I.e.: parlerémo, vedréte
RÉSTI, RÉMMO, RÉSTE (conditional)	I.e.: parlerémmo, vedréste, potrésti
all demonstratives	I.e.: quésto, codésto, quéllo



Rules for applying the

Open Ò

Open Ò is generally found in the presence of these combinations or the following terminals or endings:

Diphthongs UÒ e IÒ	I.e.: uòva, cuore, uomo, muòve, piòve <i>Exceptions: liquóre, languóre, singhiózzo, ghiótto, and with suffix OSO and OSA (I.e.: affetuóso, impetuósa)</i>
ÒCCIO, ÒCCIA ecc	I.e.: fantòccio, bellòccio, figliòccio, bòccia, ròccia, saccòccia <i>Exceptions: góccia, dóccia, góccio, móccio</i>
ÒIDE	I.e.: cellulòide, adenòide, mattòide, pazzòide, tiròide
ÒLFO, ÒLDO (proper names)	I.e.: Astòlfo, Rodòlfo, Arnòlfo, Aròllo, Gastòllo, Arnòllo, <i>Exception: Bertòllo</i>
ÒLO, ÒLA ecc	I.e.: campagnòlo, benzòlo, dòlo, braciòla, fòla, spagnòla, fagiòlo, stuòlo, figliuòla, mòlo <i>Exceptions: sólo, assólo, vòlo, gòla, scòlo</i>
ÒLSI, ÒLSE, ÒLSERO (past tense)	I.e.: tòlsi, rivòlsero, còlse
ÒMICO, ÒNICO, ÒLICO, ÒRICO	I.e.: còmico, gastrònomico, napoleònico, massònico, alcòlico, cattòlico, eufòrico, allegòrico, èllico
ÒNIO, ÒMIO	I.e.: manicòmio, encòmio, testimònio, carbònio, binòmio
ÒRIO, ÒRIA ecc	I.e.: accessòrio, baldòria, iaculatòria, stòria, bòria, cicòria, contraddittòrio, territòrio
ÒSI	I.e.: scoliòsi, artròsi, tuberculòsi, simbiòsi
ÒSSO (past participle) ÒSSI, ÒSSE, ÒSSERO (past tense)	I.e.: commòsso, promòsso, riscòsso, rimòsso, commòsso, riscòsso, promòsse <i>WARNING: lo stesso suffisso per cong. imperf. di essere è chiuso (es. che io fòssi)</i>
ÒTTO, ÒTTA ecc	I.e.: nòtte, bòtte, còtto, cappòtto, sempliciòtto, flòtta, ricòtta, agnolòtto, dòtto, edòtto <i>Exceptions: acquadòtto, condòtto, ghiòtto, prodòtto, sótto, viadòtto, bancaròtta, salvacondòtto, gòtta (anche gòtta), tradòtto, sedòtto, ridòtto, ròtto, corròtto</i>
ÒTTOLO, ÒTTOLA ecc	I.e.: ciòttolo, pianeròttolo, viòttolo, collòttola, fròttola, tròttola



ÒZIO	I.e.: negò zio , ò zio , equinò zio
ÒZZO, ÒZZA ecc	I.e.: nò zze , cò zze , tinò zza , tò zzo , carrò zza , strò zza , maritò zzo <i>Exceptions: mózzo, pózzo, singhiòzzo, sózzo, rózzo, gózzo (anche gòzzo)</i>
Trunked nouns (noun, past tense e future)	I.e.: nò, sò, falò, oblò, gridò, griderò, perciò, però, rondò
Possessive (adj. e pronouns)	I.e.: nò stro , vò stro , suò i <i>Eccezione: lóro</i>

Rules for applying the **Closed Ó**

Closed Ó generally found in the presence of these combinations or the following terminals or endings:

ÓCE, ÓCI ecc	I.e.: feró ce , nó ci , cró ce , vó ci <i>Exceptions: cuòce, precòce (also precóce)</i>
ÓGLIO	I.e.: orgó glio , cordó glio , rigó glio , germó glio <i>Exceptions: scòglio, fòglio, fòglio, sòglio</i>
ÓGNA, ÓGNO ecc	I.e.: fóg na , caróg na , óg ni , Bológ na , sóg no , bisóg no , cicóg na , agóg no , rampóg na , menzó gna
ÓGNOLO, ÓGNOLA ecc	I.e.: azzurró gnolo , verdó gnolo , gialló gnolo , amaró gnolo (all accepted also in the open version)
ÓIO	I.e.: corrió io , ballatío io , frantío io , accappatío io , scorsío io , serbatío io , ingyó io <i>Exceptions: cuòio, muòio, scuòio, giòia, nòia, sòia</i>
ÓNDA, ÓNDO ecc	I.e.: moribó ndo , fecó ndo , ó nda , bió nda , baraó nda , mó ndo , affó ndo
ÓNE, ÓNA, ÓNO (noun)	I.e.: eccezión e , corón a , martón a , poltrón a , bottón e , dotazió ne , eletrón e , perdón o <i>Exceptions: zòna, matròna, testimòne, Arizòna,</i>
ÓNO, ÓNA, ÓNANO (present tense)	I.e.: addizió no , conción a , ragión ano <i>Exceptions: intòno, intròno, stòno, tuòno, suonano, abbuònano, abbònano</i>
ÓNTE, ÓNTI	I.e.: bisó nte , Caró nte , có nte , viscò nte , orizzó nte , fró nte , pó nte , mó nte
ÓNZOLO, ÓNZOLI	I.e.: balló nzolo , frónz olo , medicónz olo ,



ecc

ÓRE, ÓRI, ecc

Es; **fióre, calóre, colóre, rumóre, amóri, liquóre, ascensóre**
Exceptions: canòre, sonòre, òri and diphthongs UO (cuòre, crepacuòre)

ÓSCO, ÓSCA ecc

I.e.: **fósco**
Exceptions: bòsco, chiòsco

ÓSE, ÓSA, ÓSO ecc
(noun, adj.)

I.e.: **noiósso, appiccicósso, gelósso, orgogliósso, cellulósso, mimósso, tuberósso**
Exceptions: ròsa, spòsa, còsa, dòse, ripòso, Cimaròsa, iòsa, pròsa, pòsa

ÓSE, ÓSI, ÓSERO
(past tense)

I.e.: **rispóse, compósero, dispósi, nascósero, pósi**
Exceptions: esplòsi, esplòse, esplòsero

ÓSTO, ÓSTA ecc

I.e.: **pósto, mósto, impósta** (partic. di imporre)
Exceptions: batòsta, Aòsta, pòsta, còsta, tòsta, sòsta, arròsto, piuttòsto, impòsta (anta della finestra)

Pronouns

I.e.: **nói, vói, lóro, colóro, costóro**Verb CÓRRERE and all its
compoundI.e.: **córrere, concórrere, ricórrere, córso, ricórso**



CONSONANTS

The consonants are:

DULL	pronounced without vibrations of phonatory bands	(C dolce and dura, F, P, Q, T)
VOICED	pronounced by vibration of phonatory bands	(B, D, G dolce and dura, L, M, N, R, V)
MIXED	They can occur with either dull sound (es. sale, pazzo), and with voiced sound (es. rosa, azalea)	S - Z

WARNING! They ALWAYS pronounce as if they were DOUBLE:

- Consonant clusters /GL/ /GN/ /SC/ (I.e.: *Aglìo, Bagnò, Pescè*)
- /Z/ (I.e.: *spazio = spa(z)zio; zebra = (z)zebra*)
- The group /sci/ + vowel, in addition to sound double (see rule above) is pronounced **without dwelling on /i/**, and instead hearing the vowel following the i (I.e.: *Uscìo, Ascìa*)

/S/ DULL (DURA or SORDA)

DULL /S/ has no vibrations of phonatory bands

/S/ is dull if it is:

double

I.e.: *sasso, masso, passo*

preceded by another consonant

I.e.: *arso, corso, gèlso, pensare*

At the **start of a word** followed by a vowel

I.e.: *sole, segno, sale*

in **compound words** when it is initial of the second component

I.e.: *girasole, bisettimanale*
Exceptions: bisestile, bisaccia, filosofo

WARNING: Do not confuse the prefix DI in front of a word starting with S. (I.e.: *di-segnare*) with the prefix DIS in front of words starting with a vowel (*dis-adorno, dis-eguale, dis-ubbidire*): the latter is always voiced.

Followed by a dull consonant (C – F – P – Q – T)

I.e.: *scarpa, sfìnito, sparire, squama, stórmò*

/S/ VOICED (soft, DOLCE or SONORA)

VOICED /S/ has vibrations of phonatory bands

La /S/ is voiced if it is:

Followed by a voiced consonant
(B, D, G, L, M, N, R, V)

I.e.: *sbattere, sdentato, sgarbo, Dresda*

Between two vowels

I.e.: *infuso, usato, umanésimo, tredicèsimo, còsa, ròsa*
exception: così, desiderio, prèsi (aspre)



WARNING: -ésó -ésa -ése -ésero -ési -óso -ósa -ósi -óse according to the rules of historical diction they should be pronounced DULL, but lately they are also tolerated voiced.

I.e.: cellulosa, milanése, cinese, conteso, vanitoso, generoso

/Z/ DULL (DURA or SORDA)

DULL /Z/ has to be thought with a R in front of it

Cases in which th /z/ is dull (= harsh):

If followed by **diphthongs IA – IE - IO**

I.e.: azione, grazie, zio, mestizia, silenzio
Exceptions: ronizio, azienda and its derivatives, romanziera (and all words deriving from terms that had the / z / soft)

at the beginning of a word whose second syllable begins with a dull consonant (C, F, P, Q, T)

I.e.: zuffa, zucca, zucchero, zappa, zitella
Exceptions: zafferano, zotico, Zaccaria, zaffiro

in the finals in **ANZA, ENZA**

I.e.: finanza, pazienza, presenza, danza

in the finals in **AZZARE**

I.e.: sguazzare, ammazzare, starnazzare

in the finals in **EZZA, EZZO, OZZA, OZZO, UZZA, UZZO**

I.e.: finézza, pèzzo, carrozza, maritòzzo, puzza, peluzzo
Exceptions: rózzo, grézza, mèzza, mòzzo (ruota), tramezza, (brézza e parabrézza)

in the finals in **ONZOLO, INZOLO**

I.e.: lattónzolo, medicónzolo, raperónzolo, scodinzolo
Eccezione: frónzolo

/z/ **doouble**

I.e.: pazzo, pozzo, cozze

There are many exceptions: *mèzzo, mòzzo (ruota), tramezzo, razzo, azzannare, rozzo, bazza, gazza, bizzarro, vocalizzi, gazzetta, gazzella, azzimo, battezzare, azzardo, azzurro, bizza, dozzina, frizzante, magazzino,*

When the Latin word from which it derives carries the T

I.e.: grazia (gratia), letizia (laetitia)

in some isolated words

I.e.: calza, avanzare, danzare, bitorzolo, menzogna, milza, pinza

/Z/ VOICED (soft, DOLCE o SONORA)

VOICED /Z/ has to be thought with a D in front of it

/z/ is voiced:

at the beginning of a word when it is followed by 2 vowels I.e.: zaino, zuava, zoo
Exceptions: zio, zia





at the beginning of a word when the second syllable begins with /z/

I.e.: zanzara, zizzania, zuzzurellone
Eccezione: zazzera

at the beginning of a word when the second syllable begins with a voiced consonant (B, D, G, L, M, N, R, V)

I.e.: zèbra, zodiaco, zagara, zolla, zimarra, zona, zèro, zavorra
Exceptions: zanna, zolfo, zampa, zampogna, zimbello, zingaro, zingarelli, zinco (in the last 20 years they are also accepted vocal)

If it is **between two vowels**

I.e.: ozono, azienda, Azucèna, azoto, azalea, bizantino
Exceptions: nazismo, azione, dizione, lezione, grazie, ozio, mestizia e sempre quando seguita dal dittongo io-ia-ie

in the finals in **IZZARE, IZZATORE**

I.e.: totalizzare, colonizzare, organizzare, elettrizzare, colonizzatore

in some isolated words

I.e.: romanzo - bronzo - pranzo

DOUBLES CONSONANTS (see Handouts n.1)

Even consonants, if badly pronounced, can make us run into gross misunderstanding. Below is a small list of terms that change meaning with the doubling of a consonant

Bacco – baco	Lazzo – lazo	Ritto – rito
Carro – caro	Lòtto – lòto	Sécco – séco
Fatto – Fato	Mòlle – mòle	Sètte – sète
Dòнна – dóna	Póllo – pòlo	Valle – vale

WARNING: double /z/ could be dull or voiced:

Double /z/ dull (harsh)

mózzo (garzone)
 razza (stirpe)
 lazzo (aspro, stridulo)
 mézzo (fradicio)
 pazzo
 pozzo
 cozze
 stuzzico
 pizzico
 puzzola
 pèzzo
 Svizzera

Double /z/ voiced (soft)

mòzzo (ruota)
 razza (pesce)
 lazzo (motto buffonesco)
 mèzzo (metà, fine)
 tramezzo
 olézzo
 lapislazzuli
 azzurro
 azzannare
 vocalizzi
 dozzina
 frizzante
 gazzetta

amazzone (*accepted also /z/ dura*)
 razzo
 rozzo
 bazza
 gazza
 bizzarro
 azzimo
 battezzare
 azzardo
 bizza
 magazzino
 gazzella



THE RULE OF ENHANCEMENT

The rule of syntactic enhancement, generally ignored (in the north) or poorly used (in the south), imposes to **pronounce some simple consonants**, placed at the beginning of a word, **as if they were double**.

This pronounced, and unwritten, doubling must be done in the following cases:

1. After all truncated polysyllable words

Examples:

perché no --> *perché-**nn**ò*

città santa --> *città-**ss**anta*

sarò tua --> *sarò-**tt**ua*

2. After stressed or tonic monosyllables **né, già, qua, là, fa, più, sì, ma, sa, fra, se, a, e, o**, ecc

Examples:

già detto --> *già-**dd**etto*

là sotto --> *là-**ss**otto*

fra noi --> *fra-**nn**oi*

se dici --> *se-**dd**ici*

e poi --> *e-**pp**oi*

a noi --> *a-**nn**oi*

3. After the “è” form of the verb to be

Examples:

è vero --> *è-**v**vero*

è falso --> *è-**ff**falso*



VERBS

verbo essere (to be)

<u>Pres. indic.</u>	<u>Imperfetto</u>	<u>Congiuntivo</u>
io s ^o no	io è ro	<u>imperf.</u>
tu s ^e i	tu è ri	che io f ^o ssi
egli è	egli è ra	che tu f ^o ssi
noi siamo	noi eravamo	che egli f ^o sse
voi si ^e te	voi eravate	che noi f ^o ssimo
essi s ^o no	essi è rano	che voi f ^o ste
		che essi f ^o ssero

verbo dovere

<u>Pres. indic.</u>	<u>Congiuntivo</u>
io d ^e vo	<u>imperf.</u>
tu d ^e vi	che io d ^e bb
egli d ^e ve	che tu d ^e bb
noi dobbiamo	che egli d ^e bb
voi dovete	che noi dobbiamo
essi d ^e vono	che voi dobbiate
	che essi d ^e bbano

Verbi della 1° coniugazione

verbo pensare

<u>Pres. indic.</u>
io p ^e nso
tu p ^e nsi
egli p ^e n
noi pensiamo
voi pensate
essi p ^e nsano

vb diventare

<u>Pres. indic.</u>	<u>Congiuntivo pres</u>
io div ^e nto	che io div ^e nti
tu div ^e nti	che tu div ^e nti
egli div ^e nta	che egli dev ^e nti
noi diventiamo	che noi diventiamo
voi diventate	che voi diventiate
essi div ^e ntano	che essi div ^e ntino

vb confermare

<u>Pres. indic.</u>
io conf ^e rmo
tu conf ^e rmi
egli conf ^e rma
noi confermiamo
voi confermate
essi conf ^e rmano

Verbi della 2° coniugazione

<u>Futuro</u>	<u>Imperfetto</u>	<u>Pass. Remoto</u>	<u>Condizionale</u>	<u>Congiuntivo imperfetto</u>
vedr ^o	ved ^e vo	cred ^e tti	creder ^e i	che io sap ^e ssi
vedrai	ved ^e vi	cred ^e sti	creder ^e sti	che tu sap ^e ssi
vedrà	ved ^e va	cred ^e tte	creder ^e bbe	che egli sap ^e sse
vedr ^e mo	vedevamo	cred ^e mmo	creder ^e mmo	che noi sap ^e ssimo
vedr ^e te	vedevate	cred ^e ste	creder ^e ste	che voi sap ^e ste
vedranno	vedevano	cred ^e ttero	creder ^e bbero	che essi sap ^e ssero

Pass. Remoto

risc^ossi
 riscuot^esti
 risc^osse
 riscuot^emmo
 riscuot^este
 risc^ossero

Verbi della 3° coniugazione

vb venire

<u>Pres. Indic.</u>	<u>Congiuntivo pres</u>
v ^e ngo	che io v ^e nga
vi ^e ni	che tu v ^e nga
vi ^e ne	che egli v ^e nga
veniamo	che noi veniamo
venite	che voi veniate
v ^e ngono	che essi v ^e ngano

vb seguire

<u>Pres. Indic.</u>
s ^e guo
s ^e gui
s ^e gue
seguiamo
seguite
s ^e guono

VB Lèggere (io lèggo etc; io lèssi; *part pass* lètto) - Entrare (io éntro) – Uscire (io èsco)



NUMBERS

CARDINAL

3 -Tré
6- Sèi
7 -Sètte
8 - Òtto
9 - Nòve
10- Dièci
12-Dódicì
13- Trédici
14- Quattórdici
16- Sédici
17- Diciassètte
20- Vénti
30- Trénta (anche Trènta)
100 - Cènto
(idem per i composti =300 trecènto,500 cinquecènto, ecc)

ORDINAL

3° -Tèrzo
6° - Sèsto
7° - Sèttime
9° - Nòno
10° - Dècimo
11° - Undicèsimo
12° - Dodicèsimo
...-èsimo /è + s dolce/

PROPER NAMES

Abèle, Abbóndio, Adèlchi, Adèle, Adòlfo, Adóne,
Albèrto, Agnèse, Alèssio, Alfrédo, Alighièro,
Ambrògio, Amedèo, Amèlia, Amlèto, Anaclèto,
Andrèa, Angèlica, Antònio, Antonèllo, Anselmo,
Arnòllo, Aròllo, Auròra

Benedétto, Bèrta, Bertóldo, Bòris

Carlòtta, Carmèlo, Celèste, Césare, Clèlia,
Clemènte, Cornèlio, Còsimo, Cristòforo

Danièle, Demètrio, Desidèrio, Diègo, Doménico,
Dòra, Donatèlla

Èbe, Edmóndo, Ègle, Èlena, Eleonòra, Elèttra,
Èlio, Elisabètta, Elisèo, Élsa, Emanuèle, Èmma,
Enèa, Ènnio, Ènzo, Ernèsto, Èster, Èttore,
Eugènio, Eusèbio, Èva

Fedèle, Fedòra, Filibèrto, Fiorènzio, Francésco,
Fulgènzio,

Gabrièle, Gabrièlla, Galilèo, Gaudènzio,
Gastòllo, Gastóne, Gèmma, Genèsio, Genovèffa,
Gilbèrto, Ginévra, Gigliòla, Giórgio, Giosuè,
Giròlamo, Gisèlla, Giusèppe, Goffrèdo, Gregòrio,
Gualtièro, Guglièlmo

Innocènzio, Irène, Isabèlla, Isòtta, Ippòlito

Leopòllo, Lambèrto, Lorènzio

Maddalena, Marcello, Mattèo, Michèle, Milèna,
Mirèlla, Mònica

Nicòla, Nòra, Nòrma

Odissèo, Ofèlia, Oliviero, Òlga, Omèro, Orèste,
Orfèo, Ornèlla, Órsola, Óscar, Otèllo

Perpètua, Persèo, Piètro, Pompèo

Rachèle, Raffaèle, Raimóndo, Rebècca, Rèmo,
Robèrto, Romèo, Ròcco, Ròmolo, Ròsa, Ruggèro

Salvatóre, Secóndo, Sèrgio, Sèsto, Sèttime,
Sevèro, Silvéstro, Simóne, Simonètta, Stéfano,
Sònia

Taddèo, Telèmaco, Teodòro, Terènzio, Terèsa,
Tesèo

Umbèrto

Valèrio, Vèra, Verònica, Vincènzio, Vittòrio



WITH SOFT ZÈTA /dz/

Zabaióne
Zafferano
Zaffiro
Zagaglia (giavellòtto)
Zagara (fióre d'arancio)
Zaino
Zambése
Zanni (buffóne)
Zanzara, zanzarièra
Zanzibar
Zara
Zarina, Zar
Zavòrra
Zazzera
Zebedéo
Zèbra
Zebù
Zèffiro
Zelanda
Zelante, zèlo, zelatóre
Zendale, zendado (drappo)
Zènit
Zénzero
Zerbino
Zerbinòtto
Zeribà (recinto, voce araba)
Zèro
Zèta
Zibaldóne
Zibellino
Zibétto (carnivoro africano)
Zibibbo
Zigomo, zigomatico
Zigrino (concia speciale)
Zig-zag
Zimarra
Zinco
Zinzino (minuzzolo)
Zizzania
Zizzola (come giuggiola)
Zodiaco, zodiacale
Zona
Zonzo
Zoòfilo, zoologia, zoologico
Zòtico
Zòzza (liquore dozzinale)
Zuavo
Zulù
Zurigo
Zuzzurellone

WITH HARSH ZÈTA /ts/

Zacchera, inzaccherare
Zaffata
Zaffo (tappo di legno)
Zampa, zampata, zampettare
Zampillo, zampillante
Zampóгна
Zana (culla)
Zàngola (vaso tondo di legno)
Zanna, zannuto, azzannare
Zappa, zappare, zappata
Zar, zarina (accettati anche dolci)
Zatta (grosso popone)
Zattera
Zécca, zecchino
Zéccola (pianta, inèzia)
Zéppa, zéppo, zeppare
Zìgolo (uccello)
Zimbèllo
Zinco, zincòne (grosso legno)
Zingaro, zingarésco
Zinna (mammella)
Zinzino (minuzzolo, /meglio dolce/)
Zio, prozio
Zipolo (legno puntuto)
Zirlo, zirlare (verso di rondine o tordo)
Zitèlla
Zitto, zittire, azzittire
Zòccolo
Zòccola
Zólfo, zolfanèllo
Zòlla
Zómppo, zompare
Zòppo, zòppico, azzoppare
Zucca, zuccata, zuccóne
Zucchero, zuccherièra, inzuccherare
Zuffa, azzuffare
Zufolo, zufolare
Zuppa, zuppièra
Zuppo, inzuppare
Eczèma
Gozzo
Gozzoviglia
Menzóгна
Pinza
Pinzòchera (bigòtta)
Punzecchiare
Raperónzolo, rapónzolo
Razzolare
Ruzzolare



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3. HOW TO SING CORRECTLY IN ITALIAN

Ideas for a teaching tool for opera singers

by prof. Riccardo Mascia

- **INTRODUCTION**
- **LANGUAGE FOR SINGERS: 3 BASIC STEPS**
- **SPECIFICITY OF ITALIAN LANGUAGE AND MUSIC**
- **ODD VERSE AND EVEN VERSE**
 - **How to count the italian verse**
 - **Accentuation**
 - **EVEN VERSE**
 - **Ottonario - Senario - Decasillabo**
 - **ODD VERSE**
 - **Settenario - Quinario - Endecasillabo**
- **RECITATIVO**

INTRODUCCION

Could we sing in a language we don't speak? Or, on the contrary, could we perfectly speak a language and not sing in the right way?

When you study a language, usually you learn grammar rules, how to use words and the meanings of the words. This is surely useful, but this is not the only goal to reach if you learn a language **to sing it**.

Learning a foreign language to sing it, does it demand a peculiar didactic way or special attention to some details that a normal learner usually doesn't focus on? Should our linguistic approach be different?

Surely, many singers can sing in a language they don't speak: imitation and a special ear training, which should be among the skills of a musician, could help, as well as the finding of the keywords and the recognition of the interaction between music and words, which is different in each language. Nonetheless, you can perfectly express yourself in foreign language having no idea of how to give the right energy to the phrasing, which is the right distribution of the stress in order to



make your speech understandable, clear, touching and impressive to a large public in a wide room. Sometimes, even native speakers have no consciousness of the expressive potential of their own language and which nuances and subtleties can it receive from music.

You have to enter **the sound** of the language. Every language has its own "music", or, if you prefer, its own way to organise words and sounds to suggest a melody. In fact, the music **settles** on the text following a path of stresses and distresses, declamation suggestions already offered by this text.

In fact, we have not only to understand what we are singing or accompanying but also to feel the fluency of the text. **And to grasp the special rhythm of the words.**

Don't forget that the **original aim of the opera was to amplify a declaimed text** - as they believed that happened in the classical Greek tragedy- with its climax and anticlimax, emotions and rhetorical figures. To do that, you have to focus on the right rhythmical framework of the text, to identify highlights and distentions. This vision has never been lost during three centuries of opera. **Music seems to born from reading aloud** with a correct feeling of a sort of pressure curve generated by the combination of rhythm, sounds, meaning, keywords.

Still in the full age of bel canto, Bellini wrote a famous letter to his friend Francesco Florimo, head of the library of the Conservatory of Naples: "*As I receive a text to set in music, I walk up and down in my room reading it aloud. I capture its rhythm and try various solutions, emphasizing now one, now another word or concept. **Little by little, I feel the right melody coming up in my voice. Only then, I sit at my cembalo, I play and start to note the music down***".

LANGUAGE FOR SINGERS: 3 BASIC STEPS

Singing-focused language learning should pass through three basic steps:

- **Phonetic**: correct pronunciation of sound units. The ear must focus on the single sounds, vowels and consonants, search the right position of the tongue, the right width of the mouth. The facial muscles are concerned in this phase, physical training is as useful as careful listening. The use of the IPA is important as well as the living example of a specifically trained native speaker.
- **Prosody**: correct pronunciation of a phrase (or a verse). Since 90% of texts for music is a **poem**, first we have to understand how prosody works. "**Prosody**" is the **pattern of rhythm and sounds in poetry** (Cambridge dictionary). But, of course, even a continuous prose text hides prosody.

Every language has its own prosody, its own particular organisation of a verse, due to a combination of its peculiar sounds and historical literary traditions. The music rests on the text differently if you work on a strongly accentuated language (as Italian is) or in a weaker and flexible system of accents (like in French); if the prosody is built on the number of syllables or their length; if the text engenders a fix or different and flexible rhythmic pattern.

- **Vocal application**: finally, we have to find how to shape our singing on the combined text and melody. First of all, a good singing teacher should adapt an appropriate emission of the sounds of the language to a vocal technique. As the singer, focusing on a vocal technique, often goes back to the sounds of his/her native language, the teacher should clean up and improve sounds, avoiding lazy pronunciation. In this last phase, the singer should actively work on every nuance of the relationship between text and music. The prosody being for chance not stiff, the composer is faced to many choices. The phrase can focus on a word or overfly others. Melodic and harmonic sensibility is now joining to a fluent pronunciation and fulfil the path of a good singer. Furthermore, the processing of a text is changing through times and the singer should fully

understand those mechanisms to render the music in the right taste.

SPECIFICITY OF ITALIAN LANGUAGE AND MUSIC

Italian stands out, among other languages, for the **strength of the tonic accents in the words**. A good didactic project to sing in Italian should never forget this. All Italian poetic tradition is based on two simple principles: first, every verse has a fixed number of syllables; second, following the number of syllables, every kind of verse has its specific way of distributing the stresses. This is the framework on which an Italian composer set his music. This is the pattern of Italian melody. And **this** we have to understand to correctly sing a musical phrase with text in Italian. If we know that, a lot of ideas will arise in our brain and ears to manage Italian opera.

This is what we are going to do in our lessons, the teachers try to lead the student to discover the internal mechanisms of Italian prosody and their strict relationships with music. I can say better: **the richness of opportunities that the Italian prosody offers to music**.

A good starting point could be a famous verse by the baroque poet Giovanni Battista Marino:

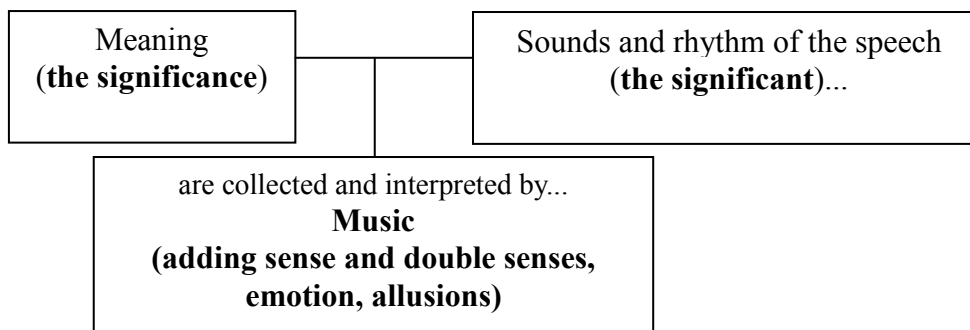
Musica e poesia son due sorelle (Music and poetry are sisters)

And the ideal answer of the composer and poet Giulio Strozzi:

La musica è sorella di quella poesia che vuole assorellarsi seco. Ma quando non si intendono bene fra di loro non sono né attinenti né amiche (Music is a sister of that poetry which wants to be its sister. When they don't agree they are neither relatives nor friends)

We suggest approaching the Italian singing through a good knowledge of the prosody for music. The student, be him/her Italian speaking or not, should be educated to select the main stresses, the keywords. Furthermore, in the classic tradition, from early 17th century until the second half of 19th, each kind of verse tends to be specialised in a specific range of expression. This could even help to correctly interpret a text with its allusions and implications.

The idea of a relationship between text and music in classical opera: A pact of mutual trust!



“While the words lead to the precise meaning, music is the atmosphere which surrounds the characters on stage. It is fascinating because it is indeterminate and can reveal hidden senses”
(Rossini)



ODD VERSE AND EVEN VERSE

The Italian verse is classified following the number of syllables. We can divide the Italian verse in two main families: even and odd verses. The **even verse** (fixed in 6, 8 or 10 syllables) has always a fix rhythmic pattern that never changes; the **odd verse** (fixed in 5, 7 or 11 syllables) has always a changing pattern before the final stress. It's easy to imagine that this could have strong implications on music.

How to count Italian verse. First rule: a final vowel must fuses together with the first vowel of the following word: i.e. in *che ardore* you must count 3 syllables because *e* and *a* will be pronounced together, as one syllable, although well distinguished.

Second rule: attention! The number of syllables must be counted on the “verso piano” (plain), that is the verse whose last word wears the stress on the second last syllable, like *amore*, *partire*, *soffrire*... In this case the number of syllables corresponds to the name of the verse: *quinario* (5 syllables), *senario* (6), *settenario* (7), *ottonario* (8), *decasillabo* (10), *endecasillabo* (11). The 9-syllable verse doesn't exist in the classical tradition because it's seen as ugly.

But if the last word is a “tronca” (cut off), having the accent on the last syllable (always written in Italian, as *città*, *fedeltà*, *nobiltà*) or an apocopated word (like *amor*, *dolor*, *rigor*) one must add one syllable: i.e. *il duro tuo rigor* is a *settenario* and NOT a *senario*. In fact, it wears the rhythmic pattern of a 7-syllable verse; *Ed allora il dì spuntò* is an *ottonario* and NOT a *settenario*, and so on.

Logically, if the last word is “sdrucchiola” (slipping) or proparoxytone wearing the accent on the third last syllable, one must subtract one syllable; i.e. *Rasoi e pettini* is a *quinario* and NOT a *senario*, *Un dì se ben rammentomi* is a *settenario* and NOT an *ottonario*, and so on.

Accentuation. As you can see, all types of Italian verse have a prosodic stress at the end, but the rhythmic pattern is engendered by the changing position of the previous stresses. In a plain declamation they prepare the main prosodic accents by weaker props. But they can acquire a great importance in the declamation. In fact they can support keywords and be put in evidence by the composer. The processing of those “preparation accents” is one of the most interesting details while analysing a melody.

EVEN VERSE

The **OTTONARIO** is the most frequent verse, we can call it the standard verse of Italian poetical tradition for music. It engenders the characteristic pattern $\vee\vee \rightarrow \vee\vee\vee -\vee$ with a double upbeat. It's easy to be remembered and can be set in music with many possibles solutions. Because of its adaptability and its frequent use, the *ottonario* is suitable **for all situations and emotions**.

You can find an *ottonario* set in music with the simplest rhythmic pattern



(Verdi, *Il trovatore*)

or with a widely developed upbeat



(Bellini, *Norma*)

The **SENARIO** is the shortest even verse. Because of its simple and singsong pattern $\vee \rightarrow \vee \vee - \vee$ is frequently associated with **innocence, childhood**...



(Mozart, *Così fan tutte*)

or can be forceful in case of pestering quarrel, **insistence**.



(Mozart, *Così fan tutte*)



Or consequently **ironic defiance**.

(Mozart, *Le nozze di Figaro*)

The **DECASILLABO** is called “the galloping verse”. Its fixed pattern is $\vee\vee \rightarrow\vee\vee-\vee\vee-\vee$. It is always devoted to anxious situations, engendering a usually fast tempo. In *Le nozze di Figaro*, Mozart exposes the typical pattern of the decasillabo when Antonio enters in the second finale. All the scene will be developed in this verse.



- Ah, signor, ah signor, cos'è stato!

- Che insolenza, ch'il fece, chi fu?

The decasillabo is also associated to **military march** as clearly alluded in the famous aria dedicated by Figaro to the possible military career of Cherubino

Non più andrai farfallone amoroso

Because of this association to military march, the decasillabo becomes in the 19th century the typical choral verse, suitable to collective expression and **patriotic choirs**.

Si ridesti il leon di Castiglia (Verdi, *Ernani*)

Va pensiero sull'ali dorate (Verdi *Nabucco*)

ODD VERSE

The **SETTENARIO** assures an interesting rhythmic variety. Its pattern could be $\rightarrow\vee\vee\vee-\vee$ or $\vee\rightarrow\vee\vee-\vee$ or also $\vee\vee\rightarrow\vee-\vee$. It is the most frequent odd verse, good for a flowing and varied speech, sometimes restless or troubled up to typical **shaking-waving effects**.

Ah! Chi mi dice mai,

Quel barbaro dov'è,

Che per mio scorno amai,

Che mi mancò di fe'? (Donna Elvira in *Don Giovanni*, 1st act)

Ah taci, ingiusto core!

Non palpitarmi in seno!

E' un empio, un traditore!



E' colpa aver pietà! (Donna Elvira again in *Don Giovanni*, 2nd act)

The **QUINARIO** is the shortest odd verse, during the Renaissance frequently associated with **dances**. The mobility of its first accent creates the hemiyolas which suit to Gagliarda or Sarabanda...

V →V→V or →VV →V

Amor ch'attendi

Amor che fai

Su che non prendi

Gli strali omai (from *Le nuove musiche* by Francesco Caccini, 1602)

This tradition survives in the 17th and 18th centuries and is extended to the Menuet

Vedrai carino

se sei buonino

che bel rimedio

ti voglio dar.

E' naturale

non dà disgusto

e lo speciale

non lo sa far (Zerlina in *Don Giovanni*, 2nd act)

A special effect of the quinario is obtained enchaining “**sdrucchiolo**” verse. It creates an accumulation effect, energy without rest. For this reason, it is a **typical “diabolic” verse**, sung by the spirits of the hell in Gluck's *Orfeo* and later used for bad purposes:

Se tutto il codice

Dovessi volgere

Se tutto l'indice

Dovessi leggere

Con un equivoco

Con un sinonimo

Qualche garbuglio

Si troverà (Bartolo in *Le nozze di Figaro*, 1st act)

Thus, you can understand why the overwhelming invitation of Don Giovanni *Fin ch'han dal vino* is written in quinario.

Fin ch'han dal vino

calda la testa

una gran festa

fa preparar (Don Giovanni in *Don Giovanni*, 1st act)

Of course, it could be also intended in a comic way, and be sung by Rossini's Figaro...

Ah bravo Figaro,

Bravo bravissimo

Fortunatissimo

Per verità! (Figaro in *Il barbiere di Siviglia*, 1st act)



The **ENDECASILLABO** is the longest verse of Italian tradition. It is divided in two sections separated by a cesura: 5+7 or 7+5 syllables. Thus, it can be thought as the sum of a quinario and a settenario, in an free order. It is obviously **the most flexible verse**, suitable for long phrases and varied speech, used in the epic poems, in the tragedies, in the elevated poetry.

In the Tuscan tradition the endecasillabo is also associated with the **serenata**, which can be sung in front of the windows of the beloved one, but also public declarations as satyric poems or in case of poetic contests.

*Deh, **vieni** alla finestra, //o mio tesoro,
deh, **vieni** a consolar// il pianto mio.
Se **neghi** a me di dar// qualche ristoro,
davanti agli occhi tuoi// morir vogl'io.
Tu **ch'hai** la bocca dolce// più che il miele,
tu che il **zucchero** porti// in mezzo al core,
non **esser**, gioia mia, // con me crudele,
lasciati almen veder, // mio bell'amore! (Don Giovanni in *Don Giovanni*, 2nd act)*

RECITATIVO

The Italian recitativo is a musical form (or, if you prefer, a specific language) and a poetic form as well. “Accompagnato” (with the orchestra) or “secco” (freely accompanied by the continuo), it is always a free combination of *endecasillabo* and *settenario*,

*Giunse alfin il momento 7
Che godrò senza affanno 7
In braccio all'idol mio! Timide cure, 11
Uscite dal mio petto, 7
A turbar non venite il mio diletto! 11
Oh, come par che all'amoroso foco 11
L'amenità del loco, 7
La terra e il ciel risponda! 7
Come la notte i furti miei seconda! 11 (Susanna in *Le nozze di Figaro*, 4th act)*

Its free motion is mostly varied, especially in the “secco” version by a high number of “enjambments” in which the meaning of the phrase overflows on the following verse.

- Recitative is a midway between singing and talking. Much closer to talking!

- The written notes are not compulsory. Just stay in the harmony! You can even speak and go back to notes before the modulation... (Garcia)

- The rhythm doesn't come from the written notes, but from the declaimed verse: if you want to sing it in the right way **you must know the prosody, the strength of the stressed syllable and the direction of the verse** (Vaccai)
- 4/4 is only a convention: the Recitative should be written thus, following the suggestion of Garcia:



The singer could add variations... (Garcia)

MOZART
Don Giovanni
Recitativo

Don Giovanni

so li sare mo e la giojel - - lo mio ci spose remo
e la giojel - - lo mio ci spose remo
e la giojel - - lo mio

In order to “talk” a good recitative you must know the rules of the prosody: the length and the force of the stressed syllables, the punctuation, the “movement” of the speech (Vaccai)...

The “**appoggiatura**” at the end of the verse is compulsory!

MOZART
Don Giovanni
Cavatina

Don Giovanni

Zerlina

al fin siam li be rati Zerli netta gentil da quel scioc cone che ne di te mio ben so far pu lito? Si si
gnore è mio marito chi? co lui vi par che uno nest' uomo un no bil ca va lier qual io mi vanto possa so
frir che quel vise to d'oro quel viso in zue chera to da un bifo Leaccio vil sia strapaz zato?

The singer can choose its force and length following the character of the speech... The composer doesn't write appoggiaturas to leave the singer free (Tosi).

It's in any case demanded by prosody.

The singer should be aware that he/she can't fully sing the recitativo. It's often difficult to explain exactly this language. The student should not take care of a “beautiful” voice, but express the nuances of the text by a range of voice going from the “fully sung” to the non tuned spoken words. A correct learning of the recitativo should also accustom the singer to listening to the continuo and to the changing tensions of the harmony. In case of “accompagnato” the singer must be aware of the interaction with the orchestra while maintaining a certain freedom in the declamation of the text.



Main sources:

Pier Francesco Tosi, *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato*, London 1723, facs New York, Broude Brothers, 1998

Nicola Vaccaj, *Metodo completo di canto italiano diviso in 15 lezioni*, London w.d. (around 1815)

Manuel Garcia, *Trattato completo dell'arte del canto*, Paris 1872, facs Torino, Zedde, 2000



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SINGING ITALIAN: BIBLIOGRAPHY and WEBSITES SUGGESTIONS

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(the first step)
- 2. about ITALIAN PROSODY**
(discovering Rhythm and Verses)
- 3. about ITALIAN PROSODY AND MUSIC**
(the advanced step: an historical and deep comprehension)
- 4. BEYOND SINGERS' ART : Also the Science loves Prosody**
(For curious people only - and that can read italian!)



1) ABOUT ITALIAN DICTION (the first, necessary step)

Any good Italian Dictionary includes an IPA transcription of any word (IPA = International Phonetic Alphabet), so important and useful for beginners.

The most famous and reliable Italian Dictionary, specifically focused on the correct Diction for professional uses, is:

Migliorini Bruno, Tavaglini Carlo, Fiorelli Piero, *DOP - Dizionario di ortografia e pronuncia*, ERI-RAI, Torino, 1981

Here is the online edition of the same *DOP Dictionary*, in which you can also "click and hear" any word, to solve any doubt:

<http://www.dizionario.rai.it/>

For those who can read Italian: there are many Italian diction manuals on the market. Without claiming of being complete, and just to give you some hints, let us suggest some of these:

Canepari Luciano, *Manuale di Pronuncia italiana*, Zanichelli, Bologna, 1992

Dal Piai Giorgio, *Dizione e fonetica*, La Casa Usher, Milano, 1981

Lanari Ughetta, *Manuale di Dizione e Pronuncia*, Giunti, Milano, 2008

If you prefer having many reading excercices to practice with:

Walter Peraro, *Esercizi di pronuncia per attori, cantanti, speaker e professionisti della voce*, Dino Audino, Roma, 2004

And here two manuals specifically intended for singers:

Giovanni Vitale, *Manuale di Dizione per cantanti*, Vilsele Tipografica, Napoli, 1987

Sara Gamarro, *Cantare italiano*, Rugginenti, Milano, 2019

In English, you can certainly start with the two Handouts by Roberta Faroldi (from the Conservatorio di Musica A. Boito in Parma), specifically prepared for didactic purposes, included in this essential database. See the previews chapters:

01. HANDOUTS on ITALIAN PHONETICS (Phonemes, Signs and Sounds)

02. HANDOUTS on ELEMENTS and RULES of ITALIAN PRONUNCIATION



2) ABOUT ITALIAN PROSODY (discovering Rhythm and Verses)

The studies about Italian prosody available in English are not very frequent. We can suggest starting with this (*Italian Prosody*, in *The Princeton Encyclopedia of Poetry and Poetics*, Princeton University Press, 2017):

<https://www.oxfordreference.com/view/10.1093/acref/9780190681173.001.0001/acref-9780190681173-e-0605> (Oxford Reference access required)

Furthermore, in recent years, prosodic competence has become increasingly important in second language acquisition studies, as it is a crucial element in the identification of non-native pronunciation and message understanding.

<https://www.cambridgescholars.com/product/978-1-4438-4247-1>

For those who understand Italian, this is a good overview for free, not only about prosody rules but also about the distribution of stresses, which leads to thoughts about the relationship with music. Included in this pdf, there is also a more complete and classical Bibliography on this subject (all in Italian, alas!):

<http://hostingwin.unitn.it/gozzi/metrica.pdf>

In english, a first step, specifically prepared for didactic purposes by Riccardo Mascia (from the Conservatorio di Musica A. Boito in Parma), see the previews chapter 03. HOW TO CORRECTLY SING IN ITALIAN

3) ABOUT ITALIAN PROSODY AND MUSIC (the advanced step: an historical and deep comprehension)

It's always useful to look at the point of view of the 18th-century artists, who were perfectly aware of the close links between poetry and music. Interesting ideas can be found in the classic

Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni o sieno osservazioni sopra il canto figurato*. (Bologna 1723).

translated in English

Opinions of Singers Ancient and Modern, Or, Observations on Figured Singing, London 1748 and recently re-edited by Pro Musica Press, 1993

Very interesting and specifically focused on the relationship between Italian prosody and music is

John Brown, *Letters upon the poetry and music of the Italian opera: addressed to a friend*, Edinburgh: Bell and Bradfute, [etc., etc.], 1789.

Available in fac-simile on the web

<https://www.loc.gov/resource/muspre1800.101336/?sp=15&r=0.028,0.239,1.217,0.49,0>

Recent studies about Italian poetry and music at the age of Madrigal are relatively frequent, such as

https://books.google.it/books/about/Essays_on_Italian_Poetry_and_Music_in_th.html?id=AtvgNH5NL9MC&redir_esc=y

For the passage between madrigal and opera the main reference is still

Putnam Aldrich, *Rhythm in Seventeenth-Century Italian Monody*, London, Dent, 1966

It's interesting to notice that one of the most common tractates of Composition (studied by the young Verdi) penetrates the relationship between verse and music with a lot of examples in the "Libro III" -Bonifacio Asioli, *Il maestro di Composizione*, Milano, Ricordi, 1836

Available here:

<https://books.google.it/bo>

[oks?id=hrhCAAACAAJ&printsec=frontcover&hl=it&source=gbs_ge_summary_r&cad](https://books.google.it/books?id=hrhCAAACAAJ&printsec=frontcover&hl=it&source=gbs_ge_summary_r&cad)



=0#v=onepage&q&f=false

While the main modern study on 19th-century opera is

Friedrich Lippmann, *Der Italienische Vers und musikalische Rhythmus*, 1986

(Translated in Italian as *Versificazione italiana e ritmo musicale*, Liguori, 1990)

4) BEYOND SINGERS' ART : Also the Science loves Prosody For curious people only (and that can read italian!)

Are we all singers in search of prosody since our very first months/years of life? Perhaps even before learning our own spoken language? Some very interesting perspectives from MLT (Music Learning Theory) by Edwin E. Gordon and beyond

Wlad Mattos "*La prosodia nel canto senza parole*" italian translation by Arnolfo Borsacchi in Rivista Audiation

https://www.audiation-rivista.it/images/articoli/2/02_33_43.pdf

A whole world of neuroscience, rehabilitation and neuromotor therapies is apparently now starting from ... the Prosody! The opera already knew this (unconsciously!), and singers can recognize this powerful tool in their path. "*La voce parlata e la voce cantata*" is therefore the new, fascinating field of Study to enhance rehabilitation projects and a deeper comprehension of our feelings, how to empower them and recover them.

Too far from the original subject? Maybe not so far: studying means exactly this: going further and beyond!

<https://www.neuropsicomotricista.it/argomenti/564-tesi-di-laurea/l-importanza-della-voce-nella-terapia-neuro-e-psicomotoria/2556-la-voce-parlata-e-la-voce-cantata.html>

https://www.aisv.it/PubblicazioniAISV/III_AISV/papers/pdf/ANALISI%20ED%20ELABORAZIONE%20DEL%20LINGUAGGIO%20PARLATO/Bonfiglioli-etal.pdf

Patrizia Sorianello "*Prosodia. Modelli e ricerca empirica. Nuova ed.*" Carocci Editore, Roma, 2021