

INSTRUCTOR'S MANUAL

# ITALIAN LYRIC DICTION WORKBOOK

A graded method of phonetic transcription that employs frequently occurring words from Italian art song literature

Third Edition

Cheri Montgomery

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to Angela Geanoules Cleveland

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## PREFACE

The *Italian Lyric Diction Workbook* provides a means for application of textbook rules. Transcription and enunciation guidelines are based on Evelina Colorni's *Singers' Italian* with clarification of the rules by Dr. Corradina Caporello, Professor of Italian Diction at the Juilliard School of Music. Requests for a closed vowel version of the original text led to adjustments in the third edition. Enhancements include a closed vowel transcription of *e* and *o* in the unstressed syllable and bright [a] transcription of *a*. Word lists and quizzes are expanded to include a broader word base, interesting vocabulary, challenging words for enunciation and words with various vowel groups for transcription of diphthongs, triphthongs and words in hiatus. Transcription within the phrase is divided into three units: phrasal diphthongs, phrasal triphthongs and double diphthongs, and phrasal doubling of consonants. Additional exercises for the phrase and enhanced indications within the lyrics provide necessary opportunities for implementation of specific phrasal rules.

Exercises were created from the lyrics of over 800 Italian art songs. Source words were placed in list format and arranged by frequency of occurrence. The most common words are short in length and appear in enunciation exercises. Other frequently occurring words are introduced in graded order and categorized according to Italian speech sounds as defined by the International Phonetic Alphabet. A study of articulatory phonetics is provided and includes consonant and vowel charts for student application and definition of terms.

Each unit highlights a specified group of symbols and provides: enunciation instructions with exercises, rules for phonetic transcription, in-class application of the rules, and individually assigned word lists. Units progress in cumulative order culminating with exercises that allow students to enunciate lyrics from Italian art song literature. A standard repertoire of over 35 lyrics is included with phonetic indications and translations.

Italian phonetic transcription requires dictionary reference with knowledge of the grammar. A course in diction cannot replace the language study needed. For this reason, all worksheets indicate the stressed syllable, pronunciation of *z* and transcription of *e* and *o* in the stressed syllable. Accurate transcription can then be assessed through in-class enunciation. Practice quizzes, a summary of rules and flash cards are included for easy reference and review. The answer key is available for alternate lesson plans that would employ student grading and group engaging board work.

A note regarding enunciation: instructions for articulation of consonants and vowels are geared toward accurate speech formation. This avoids differences that may arise in the studio concerning various approaches to the sung application of correct pronunciation.

The *Italian Lyric Diction Workbook* familiarizes singers with standard lyric vocabulary through exposure to numerous words. It introduces transcription within defined categories while highlighting attributes of the Romance languages through specifically designed enunciation exercises. The Italian workbook serves consecutively within our series of texts created for lyric diction courses.

Cheri Montgomery

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# UNIT 2:

## Dental consonants, closed front [i] and semiconsonant [j]

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## UNIT 2: Dental consonants, closed front [i] and semiconsonant [j]

Guidelines for enunciation:

### Flipped [r]

**Description:** Italian and French sources classify flipped *r* as dental while English and German sources classify flipped *r* as alveolar. It is identical to American pronunciation of *r* in words *throne* and *three*.

**Articulation:** With vocalized tone, tap the tongue tip once between the alveolar ridge and upper front teeth.

**Exercise:** British pronunciation of the words *very merry* would contain flipped *r*. Replace *r* with *d* and repeat the phrase in rapid succession. A rapidly articulated *d* produces the tongue movement for flipped [r].

### Trilled or rolled [r]

**Description:** Also described as a vibrant. The trilled or rolled *r* maintains an articulatory motion “trilling in and through the breath stream against the [alveolar ridge]”.<sup>1</sup>

**Articulation:** Maintain space for *r* throughout articulatory movements. First, relax tongue and release the jaw. The tongue tip contacts the alveolar ridge while the breath is released. Rapidly articulate a flipped *r* and extend through vocalized tone. The tongue tip trills between the alveolar ridge and upper front teeth. Allow the breath to activate tongue tip’s vibration. The lips are free of tension and totally uninvolved in the articulation of *r*.

**Warning:** No clenching should occur - *r* needs space for air in order to vibrate. Avoid partial aspiration.

**Exercise:** Rest tongue, enunciate bright [a] and expel a sudden impulse of vocalized tone while lightly articulating alveolar *d*. Allow an even flow of air to vibrate the tongue tip between the alveolar ridge and upper front teeth.

Enunciate the following lyric words that contain [r] and [r̥]: (includes apocopated forms)

1. <b>rami</b> [ˈrami]	(branches)	<b>sera</b> [ˈsera]	(evening)	<b>cantar</b> [kanˈtar]	(to sing)
2. <b>rupe</b> [ˈrupe]	(cliff)	<b>vero</b> [ˈvero]	(true)	<b>dar</b> [dar]	(to give)
3. <b>riva</b> [ˈriva]	(shore)	<b>dire</b> [ˈdire]	(to say)	<b>timor</b> [tiˈmor]	(fear)
4. <b>riso</b> [ˈrizo]	(laughter)	<b>cara</b> [ˈkara]	(dear)	<b>poter</b> [poˈter]	(to be able)
5. <b>rime</b> [ˈrime]	(rhymes)	<b>ora</b> [ˈora]	(hour)	<b>dolor</b> [doˈlor]	(pain)
6. <b>resto</b> [ˈresto]	(I stay)	<b>cura</b> [ˈkura]	(care)	<b>goder</b> [goˈder]	(to enjoy)
7. <b>Roma</b> [ˈroma]	(Rome)	<b>loro</b> [ˈloro]	(them)	<b>far</b> [far]	(to do)
8. <b>regio</b> [ˈrɛdʒo]	(royal)	<b>era</b> [ˈɛra]	(he was)	<b>recitar</b> [retʃiˈtar]	(to recite)
9. <b>resa</b> [ˈreza]	(surrender)	<b>raro</b> [ˈraro]	(rare)	<b>amor</b> [aˈmor]	(love)
10. <b>ritmo</b> [ˈritmo]	(rhythm)	<b>dura</b> [ˈdura]	(hard)	<b>pensier</b> [penˈsɛr]	(thought)
11. <b>rosa</b> [ˈrɔza]	(rose)	<b>pari</b> [ˈpari]	(equal)	<b>venir</b> [veˈnir]	(to come)
12. <b>remo</b> [ˈremo]	(oar)	<b>aria</b> [ˈarja]	(aria)	<b>star</b> [star]	(to stay)

<sup>1</sup> Evelina Colorni, *Singer’s Italian* (G. Schirmer, Inc., New York 1970), p. 68.

Dental consonants (continued): *d, n, t* and *l*

**Description:** The remaining Italian dental consonants *d, n, t* and *l* are contained within the word *dental*.

**Articulation:** Place the tongue tip lightly against the inside of the upper front teeth. A fully vocalized tone is required for consonants *d, n* and *l*. Exert a slight resistance between the articulators for voiced *d*.

**Warning:** Do not allow the tongue to thicken or movement to become sluggish. The articulation of dental consonants should be quick in order to “release and give impulse to the vowel that follows”.<sup>2</sup>

Constrast the following:

English <i>t</i>	Italian <i>t</i>
Voiceless alveolar stop	Voiceless dental plosive
treasure	tesoro [te'zɔro]
tempest	tempesta [tem'pesta]
timid	timido [ˈtimido]
talent	talento [ta'lento]
triumph	trionfo [tri'onfo]
table	tavolo [ˈtavolo]
terror	terrore [ter'rore]
torment	tormento [tor'mento]
touch	tocco [ˈtokko]
tremble	tremare [tre'mare]

English <i>d</i>	Italian <i>d</i>
Voiced alveolar stop	Voiced dental plosive
divine	divino [di'vino]
diamond	diamante [di-a'mante]
devout	devoto [de'vɔto]
despair	disperare [dispe'rare]
delicate	delicato [deli'kato]
destiny	destino [des'tino]
delight	delizia [de'litsja]
desolate	desolato [dezo'lato]
distance	distanza [dis'tantsa]
drift	deriva [de'riva]

English <i>l</i>	Italian <i>l</i>
Voiced alveolar lateral	Voiced dental lateral
loyalty	lealtà [le-al'ta]
legend	leggenda [led'dʒenda]
lamp	lampada [ˈlampada]
lute	liuto [li'uto]
lament	lamento [la'mento]
lilac	lilla [ˈlilla]
lesson	lezione [le'tsjone]
lyre	lira [ˈlira]
laud	lode [ˈlɔde]
letter	lettera [ˈlettera]

English <i>n</i>	Italian <i>n</i>
Voiced alveolar nasal	Voiced dental nasal
nature	natura [na'tura]
nest	nido [ˈnido]
snow	neve [ˈneve]
nectar	nettare [ˈnettare]
necessity	necessità [netʃessi'ta]
night	notte [ˈnɔtte]
new	nuovo [ˈnwɔvo]
noble	nobile [ˈnɔbile]
no one	nessuno [nes'suno]
note	nota [ˈnɔta]

<sup>2</sup> Colorni, p. 55.

## Dental consonants, closed front [i] and semiconsonant [j]

### Italian vowels - speech formation

Italian vowels are frontal in placement with a more pronounced lip or tongue formation than their English counterparts. Front and back designations refer to arch of the tongue. Open and closed designations refer to space between the articulators. To the English ear, Italian vowels sound strong, precise and deliberate.

### Closed front [i]

**Articulation:** Tongue tip is placed against the lower row of front teeth while tongue arch is far forward. For speech, teeth maintain a close proximity. For singing, spatial difference and lip formation may be adjusted. With soft palate high, direct vocalized tone toward the upper front teeth.

**Warning:** Do not diphthongize. Avoid on or off-glides by maintaining jaw, lip and tongue position throughout vocalization. Do not articulate a glottal stop before initial [i]. Avoid the medial placement of English [i]. Do not weaken the vowel quality of [i] in unstressed syllables.

### Semiconsonant [j]

**Description:** A semiconsonant sound possesses the non-restrictive qualities of a vowel with the quick initiating properties of a consonant. Italian semiconsonants rapidly introduce the following vowel sound. They are short and articulated more energetically than their English counterparts. Note: semiconsonant [j] is classified as palatal in English and German but prepalatal in Italian and French. The tongue arch is far forward for semiconsonant [j] in the Romance languages.

**Articulation:** Assume the tongue, jaw and lip position for [i]. Add vocalized tone while vigorously moving toward the following vowel sound. Semiconsonant [j] is a rapidly articulated [i].

**Warning:** Do not divide semiconsonant + vowel combinations into two beats. A quick [j] glide initiates the following vowel sound and both work together to form one syllable.

Enunciate the following lyric words that contain [i] and [j]:

1. <b>fili</b> [ˈfili]	(threads)	<b>lieve</b> [ˈljeve]	(light)	<b>vicini</b> [viˈtʃini]	(neighbours)
2. <b>miri</b> [ˈmiri]	(you aim)	<b>siete</b> [ˈsjete]	(you are)	<b>dividi</b> [diˈvidi]	(you divide)
3. <b>primi</b> [ˈprimi]	(first)	<b>diede</b> [ˈdjeɰe]	(he gave)	<b>finiti</b> [fiˈniti]	(ended)
4. <b>miti</b> [ˈmiti]	(myths)	<b>tiene</b> [ˈtjene]	(he holds)	<b>ispiri</b> [isˈpiri]	(you inspire)
5. <b>vini</b> [ˈvini]	(wines)	<b>piena</b> [ˈpjena]	(flood)	<b>dipinti</b> [diˈpinti]	(pictures)
6. <b>tiri</b> [ˈtiri]	(you pull)	<b>miele</b> [ˈmjɛle]	(honey)	<b>inchini</b> [iŋˈkini]	(bows)
7. <b>vidi</b> [ˈvidi]	(I saw)	<b>lieti</b> [ˈljetɪ]	(happy)	<b>ritiri</b> [riˈtiri]	(retreats)
8. <b>dici</b> [ˈditʃi]	(you say)	<b>fiere</b> [ˈfjɛre]	(proud)	<b>inviti</b> [inˈviti]	(invitations)
9. <b>tipi</b> [ˈtipi]	(types)	<b>chiede</b> [ˈkjɛde]	(he asks)	<b>minimi</b> [ˈminimi]	(least)
10. <b>liti</b> [ˈliti]	(quarrels)	<b>vieni</b> [ˈvjɛni]	(you come)	<b>imiti</b> [ˈimiti]	(you imitate)
11. <b>ridi</b> [ˈridi]	(you laugh)	<b>pieɰe</b> [ˈpjɛde]	(foot)	<b>simili</b> [ˈsimili]	(similar)
12. <b>vivi</b> [ˈvivi]	(you live)	<b>chiese</b> [ˈkjɛze]	(churches)	<b>intimi</b> [ˈintimi]	(intimate)

# RULES FOR TRANSCRIPTION

## CLOSED FRONT [i]

Single *i*: *infinito* [infi'nito] *il* [il] *di* [di]

Accent mark *ì* (always): *partì* [par'ti]

## LONG CLOSED FRONT [i:]

*i* + vowel in short words with final vowels: *sia* [sia] *pria* [pria]

Final stressed *i* + vowel in polysyllabic words: *melodia* [melo'di:a]

When accented within the phrase, final stressed falling diphthongs of select words may be set musically in separate syllables: *sia* ['si-a] *pria* ['pri-a] *melodia* [melo'di-a]

## VOICED PREPALATAL GLIDE [j]

Note: semiconsonant [j] is always unstressed

[j]

\**i* + vowel

*chiama* ['kjama]

\*except in hiatus: *violette* [vi-o'lette]

[jɛ]

Stressed *ie*

*primiero* [pri'mjɛro]

[je]

Unstressed *ie*

*spiegare* [spje'gare]

## VOICED DENTAL TRILL

[r̄]

Intervocalic *r*

*lirica* ['lirika] *alberi* ['alberi]

[r]

*r* in all other positions

*regina* [re'dzina] *brillar* [bril'lar]

## ACCENT MARKS

Accent marks: grave *à, è, ì, ò, ù*, acute *é, ó*, and circumflex *î*

- Purpose:
- 1) Indicates stressed syllable (except circumflex *î*)
  - 2) Does not indicate closed or open vowel quality
  - 3) Distinguishes monosyllabic words: *sì* (yes) / *si* (himself)
  - 4) Indicates syllabic vowel in words like: *può* [pwɔ] and *più* [pju]

Additional notes: The stressed syllable of a polysyllabic word (without an accent mark) is indicated within the Italian text by an underlined vowel: *vìta* ['vita]. Vowel clusters that occupy the same stressed syllable are underlined: *chiesa* ['kjeza]. Only one vowel is underlined for words in hiatus: *Aida* [a'ida]. A vowel group is separated by a dash when hiatus occurs in the unstressed syllable: *riunire* [ri-u'nire]. Transcription of *a* is [a] (see page 60), *c* + back vowel or consonant is [k] and *g* + back vowel or consonant is [g].

Class work #2: Dental consonants, closed front [i] and semiconsonant [j]

Provide IPA:

- |                      |              |                            |                |
|----------------------|--------------|----------------------------|----------------|
| 1. l' <u>a</u> nima  | (the soul)   | 10. rio ( <i>o</i> is [o]) | (brook)        |
| 2. p <u>i</u> anti   | (tears)      | 11. simpat <u>i</u> a      | (pleasantness) |
| 3. t <u>a</u> nta    | (a lot)      | 12. divinit <u>a</u>       | (divinity)     |
| 4. via               | (street)     | 13. car <u>i</u> ni        | (dears)        |
| 5. spiet <u>a</u> ta | (ruthless)   | 14. It <u>a</u> lia        | (Italy)        |
| 6. fin <u>i</u>      | (it ended)   | 15. calmar <u>a</u> r      | (to calm)      |
| 7. man <u>i</u> era  | (manner)     | 16. li <u>e</u> ta         | (happy)        |
| 8. trav <u>i</u> ata | (led astray) | 17. mar <u>i</u> ti        | (husbands)     |
| 9. sp <u>i</u> riti  | (spirits)    | 18. <u>a</u> rnia          | (bee hive)     |

## Worksheet #2: Dental consonants, closed front [i] and semiconsonant [j]

Provide IPA:

#1		#2	
l <u>ì</u> bri	(books)	ard <u>ì</u>	(he dared)
mand <u>ar</u>	(to send)	spieg <u>ar</u> vi	(to explain to you)
grav <u>ità</u>	(seriousness)	ri <u>em</u> pi ( <i>e is [e]</i> )	(you replenish)
band <u>ier</u> a	(flag)	<u>ì</u> ra	(anger)
apat <u>ia</u>	(apathy)	palpit <u>ar</u>	(to palpitate)
cal <u>d</u> i	(warm)	<u>am</u> pia	(spacious)
famili <u>ar</u> ità	(familiarity)	rap <u>id</u> i	(fast)
am <u>an</u> ti	(lovers)	die ( <i>e is [e]</i> )	(day)
pieg <u>ar</u> si	(to fold itself)	trinit <u>à</u>	(trinity)
ri <u>an</u> imi	(you revive)	s <u>an</u> ti	(saints)
tr <u>io</u> ( <i>o is [o]</i> )	(trio)	merid <u>ian</u> a ( <i>e is [e]</i> )	(sundial)
pir <u>at</u> a	(pirate)	<u>al</u> tri	(others)
ins <u>an</u> ia	(insanity)	ripi <u>en</u> a	(filled with)
rar <u>i</u>	(rare)	infam <u>ia</u>	(infamy)
sal <u>ì</u>	(he rose up)	far <u>in</u> a	(flour)
zia ( <i>z is [ts]</i> )	(aunt)	sp <u>ia</u>	(spy)
f <u>ier</u> a	(fair)	tiep <u>id</u> a	(lukewarm)
cam <u>b</u> ia	(he changes)	fantas <u>ia</u> ( <i>s is [z]</i> )	(imagination)

# UNIT 4:

Double consonants, closed back [o],  
open back [ɔ] and *h*

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## NOTES

## TRUNCATED WORDS

Italian words typically end with a vowel. Frequently occurring exceptions include: *ad, al, bel, ben, bon, buon, col, con, dal, del, don, ed, fin, gran, il, in, nel, non, per, qual, quel, sul, un*. Other final consonant words are apocopated forms and end with *l, r, n* or *m* (*learn'em*). An unstressed final syllable may be truncated (dropped) in final vowel apocopated forms: *piè (piede), beltà (beltate) and pietà (pietate)*.

## FREQUENTLY OCCURRING APOCOPATED WORDS

final <i>l</i>		final <i>r</i>		final <i>n</i>		final <i>m</i>	
sol	(sole)	cør	(cøre)	son	(sono)	siam	(siamo)
ciel	(cielo)	amør	(amøre)	ben	(bene)	insiem	(insieme)
vuøl	(vuole)	pur	(pure)	fin	(fine)	uøm	(uomo)
tal	(tale)	or	(ora)	suøn	(suono)	cantiam	(cantiamo)
gentil	(gentile)	fior	(fiore)	men	(meno)	diciam	(diciamo)
mal	(male)	dolor	(dolore)	man	(mano)	facciam	(facciamo)
fedel	(fedele)	ancor	(ancora)	van	(vanno)	dobbiam	(dobbiamo)
mortal	(mortale)	mar	(mare)	pian	(piano)	innalziam	(innalziamo)
nøbil	(nobile)	far	(fare)	cagion	(cagione)	scherziam	(scherziamo)
val	(vale)	sospir	(sospiro)	lontan	(lontano)	vedrem	(vedremo)
suøl	(suolo)	dir	(dire)	destin	(destino)	godiam	(godiamo)
april	(aprile)	morir	(morire)	stagion	(stagione)	ridiam	(ridiamo)

## APOSTROPHE

In vowel groups within the phrase, an apostrophe is used to replace the initial or final vowel of a word and works to combine two words that are connected in meaning. The term *elision* is used when an apostrophe replaces the vowel of a monosyllabic word:

## MONOSYLLABLES FREQUENTLY ABBREVIATED WITH AN APOSTROPHE

Pronouns, articles and prepositions			Examples	
ci	c'	(us)	il dì che c'incontrammo	[il di ke tʃiŋkon'trammo]
che	ch'	(that, who)	ch'allumi questa vita	[kal'lumi 'kwesta 'vita]
de, di	d'	(of)	dolce spirito d'amore	['doltʃe 'spirto da'more]
il	'l	(the)	no 'l posso dire	[nøl 'pɔsso 'dire]
in	'n	(in)	in versi e 'n rime	[in 'versi en 'rime]
la	l'	(the)	l'aura che tu respiri	['la:ura ke tu res'piri]
lo, gli	l', gl'	(the)	gl'impetuosi cori	[ʎʎimpetu'ozi 'kɔri]
mi	m'	(me)	tu m'apri il riso	[tu 'mapril 'rizo]
ne	n'	(some)	chi n'è cagion de così?	[ki ne ka'dʒon de ko'zi]
si	s'	(oneself)	già la notte s'avvicina	[dʒa la 'notte savvi'tʃina]
ti	t'	(you)	io t'ho solo indovinato	[i:ɔ tɔ 'solo indovi'nato]
vi	v'	(you)	ma sempre v'amerò	[ma 'sempre vame'rɔ]

An apostrophe may also replace the unstressed vowel of polysyllables. Frequently occurring examples include: *bell', ond', quand', quant'* and *quest'*.



## UNIT 4: Double consonants, closed back [o], open back [ɔ] and h

### Double Consonants

Italian double consonants occupy at least four times the space of a single consonant or consonant cluster.<sup>3</sup> The time needed for lengthening is taken from the preceding vowel. The following example provides a picture of the length of consonants and vowels within the phrase. Lines indicate vowel space while x indicates consonant space. The phrase *Affetti, non turbate* sung on quarter notes would be articulated:

[a f-----'fɛ t-----ti no ntu r'ba te]

### Syllabification of double consonants

The first consonant is sung on the pitch of the preceding vowel while the second consonant is sung on the pitch of the following vowel. Sing these examples with correct tonal placement of double consonants:

im - mor - ta - le  
[im - mor - 'ta - le]

cen - no  
[tʃen - no]

vil - lag - gio  
[vil - 'lad - dʒo]

Most double consonants require a complete stoppage of sound (exceptions: *ff, ss, ll, mm, nn, rr*)

Enunciate the following lyric words that contain double consonants:

<i>bb</i>		<i>pp</i>		<i>dd</i>	
1. <b>nebbia</b>	(fog)	1. <b>troppo</b>	(too much)	1. <b>addio</b>	(goodbye)
[nebbja]		[trɔppo]		[ad'di:ɔ]	
2. <b>debbo</b>	(I must)	2. <b>eppure</b>	(and yet)	2. <b>fredda</b>	(cold)
[debbo]		[ep'pure]		[f'redda]	
3. <b>abbia</b>	(I may have)	3. <b>appena</b>	(hardly)	3. <b>Iddio</b>	(God)
[abbja]		[ap'pena]		[id'di:ɔ]	
4. <b>ebbe</b>	(he had)	4. <b>scoppio</b>	(burst)	4. <b>ridda</b>	(round dance)
[ɛbbe]		[skɔppjo]		[ridda]	
5. <b>babbo</b>	(dad)	5. <b>gruppo</b>	(group)	5. <b>Nedda</b>	(Nedda)
[babbo]		[gruppo]		[nɛdda]	
6. <b>febbre</b>	(fever)	6. <b>strappo</b>	(tear)	6. <b>cadde</b>	(he fell)
[fɛbbre]		[strappo]		[kadde]	
7. <b>dubbiosa</b>	(doubtful)	7. <b>appare</b>	(it appears)	7. <b>laddove</b>	(where)
[dub'bjoza]		[ap'pare]		[lad'dove]	
8. <b>ebbene</b>	(well then)	8. <b>supplizio</b>	(torment)	8. <b>addosso</b>	(on)
[ɛb'bene]		[sup'plitʃjo]		[ad'dɔsso]	
9. <b>rabbuiarsi</b>	(to cloud)	9. <b>appresso</b>	(near)	9. <b>suddito</b>	(subject)
[rabbu'jarsi]		[ap'presso]		[suddito]	
10. <b>sebbene</b>	(although)	10. <b>appieno</b>	(fully)	10. <b>raddoppio</b>	(double)
[seb'bene]		[ap'pjeno]		[rad'doppjo]	
11. <b>abbassare</b>	(to lower)	11. <b>galoppo</b>	(gallop)	11. <b>addurre</b>	(to bring)
[abbas'sare]		[ga'lɔppo]		[ad'durre]	
12. <b>conobbe</b>	(he knew)	12. <b>appagato</b>	(contented)	12. <b>soddisfare</b>	(to satisfy)
[ko'nobbe]		[appa'gato]		[soddis'fare]	

<sup>3</sup> Colorni, p. 51.

[ddʒ]		[ttʃ]		<i>ll</i>	
1. <b>viaggio</b>	(journey)	1. <b>braccia</b>	(arms)	1. <b>allora</b>	(then)
[vi'addʒo]		['brattʃa]		[al'lorɑ]	
2. <b>foggia</b>	(fashion)	2. <b>acciò</b>	(so that)	2. <b>spalle</b>	(shoulders)
[fɔddʒɑ]		[at'tʃɔ]		['spalle]	
3. <b>maggio</b>	(May)	3. <b>goccia</b>	(drop)	3. <b>alla</b>	(to the)
[maddʒo]		['gottʃɑ]		[ʼalla]	
4. <b>spiaggia</b>	(beach)	4. <b>laccio</b>	(lace)	4. <b>folla</b>	(crowd)
[spjaddʒɑ]		['lattʃo]		['folla]	
5. <b>faggi</b>	(beech trees)	5. <b>traccia</b>	(trail)	5. <b>mille</b>	(a thousand)
[faddʒi]		['trattʃɑ]		['mille]	
6. <b>paggio</b>	(page)	6. <b>caccia</b>	(hunt)	6. <b>della</b>	(of the)
[paddʒo]		['kattʃɑ]		['della]	
7. <b>gorgheggio</b>	(trill)	7. <b>accende</b>	(it ignites)	7. <b>fanciulla</b>	(young girl)
[gor'geddʒo]		[at'tʃɛnde]		[fan'tʃulla]	
8. <b>suggerire</b>	(to suggest)	8. <b>uccelli</b>	(birds)	8. <b>cappelli</b>	(hats)
[suddʒe'rire]		[ut'tʃɛlli]		[kap'pelli]	
9. <b>atteggiamento</b>	(attitude)	9. <b>eccellente</b>	(excellent)	9. <b>sigillo</b>	(stamp)
[atteddʒa'mento]		[ettʃel'lente]		[si'dʒillo]	
10. <b>soggiorno</b>	(stay)	10. <b>accetto</b>	(I accept)	10. <b>pupille</b>	(pupils)
[sod'dʒorno]		[at'tʃetto]		[pu'pille]	
11. <b>fraseggiare</b>	(to phrase)	11. <b>uccidere</b>	(to kill)	11. <b>collina</b>	(hill)
[frazed'dʒare]		[ut'tʃidere]		[kol'lina]	
12. <b>oggetto</b>	(object)	12. <b>acciuffare</b>	(to catch)	12. <b>favella</b>	(speech)
[od'dʒetto]		[attʃuf'fare]		[fa'vella]	

<i>mm</i>		<i>nn</i>		<i>rr</i>	
1. <b>mamma</b>	(mom)	1. <b>anni</b>	(years)	1. <b>serra</b>	(greenhouse)
['mamma]		['anni]		['serra]	
2. <b>dimmi</b>	(tell me)	2. <b>vanno</b>	(they go)	2. <b>corre</b>	(he runs)
['dimmi]		['vanno]		['korre]	
3. <b>gemme</b>	(gems)	3. <b>sonno</b>	(sleep)	3. <b>verrà</b>	(will come)
['dʒɛmme]		['sonno]		[ver'ra]	
4. <b>dammi</b>	(give me)	4. <b>fanno</b>	(they do)	4. <b>ferro</b>	(iron)
['dammi]		['fanno]		['ferro]	
5. <b>sommo</b>	(mt. peak)	5. <b>danno</b>	(damage)	5. <b>guerra</b>	(war)
['sommo]		['danno]		['gwerra]	
6. <b>gamma</b>	(range)	6. <b>senno</b>	(judgment)	6. <b>morro</b>	(I will die)
['gamma]		['senno]		[mor'rɔ]	
7. <b>cammino</b>	(walk)	7. <b>innocente</b>	(innocent)	7. <b>barriera</b>	(barrier)
[kam'mino]		[inno'tʃente]		[bar'rjɛra]	
8. <b>immenso</b>	(immense)	8. <b>capanna</b>	(hut)	8. <b>sorriso</b>	(smile)
[im'mɛnso]		[ka'panna]		[sor'rizo]	
9. <b>rammenta</b>	(he reminds)	9. <b>innanzi</b>	(ahead)	9. <b>zimarra</b>	(gown)
[ram'menta]		[in'nantsi]		[dzi'marra]	
10. <b>ammaliante</b>	(charming)	10. <b>innamorato</b>	(in love)	10. <b>terribile</b>	(terrible)
[amma'ljante]		[innamo'rato]		[ter'ribile]	
11. <b>immagine</b>	(image)	11. <b>madonna</b>	(Madonna)	11. <b>orrore</b>	(horror)
[im'madzine]		[ma'dɔnna]		[or'rore]	
12. <b>giama</b>	(never)	12. <b>inganno</b>	(deceit)	12. <b>carrozza</b>	(carriage)
[dʒam'ma:i]		[iŋ'ganno]		[kar'rɔttsa]	

## UNIT 4: Double consonants, closed back [o], open back [ɔ] and h

Guidelines for enunciation:

### Closed back [o]

**Description:** Closed back [o] occurs as a monophthong in unstressed syllables of English words: *obey, provide, melody*. It is more frequently enunciated as the first vowel of diphthong [ou]: *grow, no* and *shadow*. Diphthongization of Italian [o] is to be strictly avoided. Italian [o] possesses more distinct lip rounding and maintains a higher point of resonance than its English counterpart.

**Enunciation:** Speech formation of [o] is similar to closed back [u] (like a whistle) but with a slightly lowered jaw and a minute adjustment of the tongue arch. For speech, the teeth maintain a close proximity and lips rounded with the sensation of no mouth corners. Allow cheek muscles to initiate the lip formation. With soft palate lifted, place tongue tip against lower row of front teeth and direct vocalized tone toward the upper front teeth.

**Warning:** Do not delay lip rounding. Maintain articulatory position throughout vocalization. Do not articulate a glottal stop before initial [o]. Do not weaken the vowel quality of [o] in unstressed syllables.

Avoid diphthongization of final [o].

### Open back [ɔ]

**Enunciation:** Italian [ɔ] possesses a distinctly oval feel and maintains a higher point of resonance than its American English counterpart. Tongue arch is similar to [o] with a lower jaw position. Allow cheek muscles to initiate the lip formation. With soft palate lifted, place tongue tip against lower front teeth and direct vocalized tone toward the upper front teeth.

**Warning:** Do not replace [ɔ] with dark [ɑ]. A deliberate and rapid formation is necessary in order to avoid the on-glide of a delayed lip rounding. Do not articulate a glottal stop before initial [ɔ].

**Exercise:** Gently press the cheek muscles together manually while enunciating [ɑ] - [ɔ]. Differentiation is achieved by means of lip rounding and tongue arch. Maintain a low jaw position for both vowels.

Enunciate the following lyric words that contain [o] and [ɔ]:

1. <b>molto</b>	(a lot)	<b>orti</b>	(gardens)	<b>vostro</b>	(yours)
[ˈmolto]		[ˈɔrti]		[ˈvɔstro]	
2. <b>dopo</b>	(after)	<b>forza</b>	(force)	<b>novo</b>	(new)
[ˈdopo]		[ˈfɔrtsa]		[ˈnɔvo]	
3. <b>onore</b>	(honor)	<b>colta</b>	(cultured)	<b>sposo</b>	(groom)
[oˈnore]		[ˈkɔlta]		[ˈspɔzo]	
4. <b>giorno</b>	(day)	<b>modi</b>	(ways)	<b>tosto</b>	(at once)
[ˈdʒɔrno]		[ˈmɔdi]		[ˈtɔsto]	
5. <b>volo</b>	(flight)	<b>dote</b>	(dowry)	<b>moro</b>	(dark haired)
[ˈvɔlo]		[ˈdɔte]		[ˈmɔro]	
6. <b>adoro</b>	(I adore)	<b>cosa</b>	(thing)	<b>povero</b>	(poor)
[aˈdoro]		[ˈkɔza]		[ˈpɔvero]	
7. <b>solo</b>	(alone)	<b>porti</b>	(ports)	<b>trono</b>	(throne)
[ˈsolo]		[ˈpɔrti]		[ˈtrɔno]	
8. <b>dolore</b>	(pain)	<b>corda</b>	(chord)	<b>bosco</b>	(forest)
[doˈlore]		[ˈkɔrda]		[ˈbɔsko]	
9. <b>sono</b>	(I am)	<b>forte</b>	(strong)	<b>torto</b>	(wrong)
[ˈsono]		[ˈfɔrte]		[ˈtɔrto]	
10. <b>fondo</b>	(deep)	<b>prova</b>	(proof)	<b>nostro</b>	(ours)
[ˈfondo]		[ˈprɔva]		[ˈnɔstro]	
11. <b>sotto</b>	(under)	<b>volta</b>	(time)	<b>poco</b>	(little)
[ˈsotto]		[ˈvɔlta]		[ˈpɔko]	
12. <b>dono</b>	(gift)	<b>sorte</b>	(sort)	<b>collo</b>	(neck)
[ˈdono]		[ˈsɔrte]		[ˈkɔllo]	

# RULES FOR TRANSCRIPTION

## CLOSED BACK VOWEL [o]

- \* DICTIONARY REQUIRED: *o*, *ò*, *ó* of stressed syllable are [o] or [ɔ] *mondo* ['mondo]  
*o* of unstressed syllables: *giocondo* [dʒo'kondo] *incoronar* [iŋkoro'nar]

## OPEN BACK VOWEL [ɔ]

- \*DICTIONARY REQUIRED: *o*, *ò*, *ó* of stressed syllable are [o] or [ɔ]: *porto* ['pɔrto]  
 Final -*ò* is always open: *vivrò* [vi'vrɔ]

## LONG BACK VOWEL [ɔ:] [o:]

*o* + vowel within same syllable: *poiché* [po:'i:ke] *coi* [ko:i] *suoi* [swɔ:i]

When accented in the phrase, final stressed falling diphthongs of select words may be set musically in separate syllables: *coi* ['ko-i]

## GLOTTAL FRICATIVE *h*

*h* is always silent: *hai* [ai]

*h* affects pronunciation of consonants  
 (see page 72)

## DOUBLE CONSONANTS

Consonants that are doubled in spelling are also doubled in transcription: *fiamma* ['fjamma] *stesso* ['stesso] *torre* ['torre]

\*A dictionary is needed in order to determine the closed or open quality of stressed *o* (see page 134). Following worksheets underline the vowel or vowel group in stressed syllables with quality of *o* indicated in monosyllabic words and underlined Italian text.

Class work #4: Double consonants, closed back [o], open back [ɔ] and *h*

Provide IPA:

- |                        |                 |                         |               |
|------------------------|-----------------|-------------------------|---------------|
| 1. appr <u>o</u> do    | (landing)       | 10. d <u>o</u> rme      | (he sleeps)   |
| 2. splend <u>o</u> re  | (splendor)      | 11. nov <u>e</u> lla    | (short story) |
| 3. torr <u>e</u> nti   | (torrents)      | 12. colomb <u>e</u> tta | (little dove) |
| 4. acc <u>o</u> lto    | (welcomed)      | 13. appar <u>i</u> re   | (to appear)   |
| 5. noi                 | (we)            | 14. hai                 | (you have)    |
| 6. obblig <u>a</u> re  | (to oblige)     | 15. st <u>a</u> nno     | (they stay)   |
| 7. ca <u>o</u> tico    | (chaotic)       | 16. prof <u>o</u> ndo   | (deep)        |
| 8. s <u>o</u>          | (I know)        | 17. comm <u>i</u> se    | (committed)   |
| 9. ineff <u>a</u> bile | (inexpressible) | 18. r <u>o</u> sse      | (red)         |

Worksheet #4: Double consonants, closed back [o], open back [ɔ] and *h*

Provide IPA:

#1		#2	
prom <u>e</u> ssa	(promise)	st <u>e</u> ssso	(the same)
voi	(you)	pecc <u>a</u> to	(sin)
dr <u>a</u> mma	(drama)	vol <u>t</u> o	(face)
l' <u>h</u> o	(I have it)	pastor <u>e</u> lla	(shepherdess)
sn <u>e</u> llo	(slender)	d <u>e</u> h!	(oh!)
col <u>o</u> nna	(column)	l' <u>o</u> pposto	(the opposite)
d <u>o</u> ve	(where)	no <u>i</u> oso	(tedious)
int <u>o</u> rno	(around)	v <u>e</u> rranno	(they will come)
add <u>i</u> etro	(back)	tr <u>o</u> vo	(I find)
così	(so)	sorr <u>i</u> de	(he smiles)
v <u>i</u> ttima	(victim)	rammar <u>a</u> rico	(regret)
m <u>o</u> rbido	(soft)	lo	(the)
s <u>e</u> ppe	(he knew)	risp <u>e</u> tto	(respect)
risp <u>o</u> nde	(he answers)	coi	(with the)
secc <u>o</u>	(dry)	fr <u>o</u> nde	(branches)
affam <u>a</u> to	(hungry)	sc <u>o</u> ssso	(shaken)
sc <u>o</u> rre	(he raids)	<u>e</u> bbro	(bliss)
po <u>e</u> ma	(poem)	aff <u>e</u> rra	(he seizes)

# ANSWER KEY

Worksheet #2: Dental consonants, closed front [i], semiconsonant [j] and *r*

#1			#2		
	libri	['libri]	(books)	ardì	[ar'di] (he dared)
	mandar	[man'dar]	(to send)	spiegarvi	[spje'garvi] (to explain to you)
	gravità	[gravi'ta]	(seriousness)	riempi ( <i>e is [e]</i> )	[ri'empì] (you replenish)
	bandiera	[ban'djera]	(flag)	ira	['ira] (anger)
	apatia	[apa'ti:a]	(apathy)	palpitar	[palpi'tar] (to palpitate)
	caldi	['kaldi]	(warm)	ampia	['ampja] (spacious)
	familiarità	[famil'jari'ta]	(familiarity)	rapidi	['rapidi] (fast)
	amanti	[a'manti]	(lovers)	die ( <i>e is [e]</i> )	[di:e] (day)
	piegarsi	[pje'garsì]	(to fold itself)	trinità	[trini'ta] (trinity)
	rianimi	[ri'anìmi]	(you revive)	santi	['santi] (saints)
	trio ( <i>o is [o]</i> )	[tri:o]	(trio)	meridiana ( <i>e is [e]</i> )	[meri'djana] (sundial)
	pirata	[pi'rata]	(pirate)	altri	['altri] (others)
	insania	[in'sanja]	(insanity)	ripiena	[ri'pjena] (filled with)
	rari	['rari]	(rare)	infamia	[in'famja] (infamy)
	salì	[sa'li]	(he rose up)	farina	[fa'rina] (flour)
	zia ( <i>z is [ts]</i> )	[tsi:a]	(aunt)	spia	[spi:a] (spy)
	fiera	['fjera]	(fair)	tiepida	['tjepida] (lukewarm)
	cambia	['kambja]	(he changes)	fantasia ( <i>s is [z]</i> )	[fanta'zi:a] (imagination)
#3			#4		
	marinar	[mari'nar]	(seafaring)	cadrà	[ka'dra] (he will fall)
	l'aldilà	[laldi'la]	(the afterlife)	ironia ( <i>o is [o]</i> )	[iro'ni:a] (irony)
	io ( <i>o is [o]</i> )	[i:o]	(I)	dita	['dita] (fingers)
	primaria	[pri'marja]	(primary)	infanzia ( <i>z is [ts]</i> )	[in'fantsja] (childhood)
	stiri	['stiri]	(you stretch)	tira	['tira] (he pulls)
	timida	['timida]	(timid)	faticar	[fati'kar] (to toil)
	rinviar	[rinvi'ar]	(to return)	piaga	['pjaga] (plague)
	armonia ( <i>o is [o]</i> )	[armo'ni:a]	(harmony)	alabardieri	[alabar'djeri] (halberdier)
	vista	['vista]	(view)	ria	[ri:a] (cruel)
	caparbieta	[kapar'bjeta]	(obstinacy)	patriarca	[patri'arka] (patriarch)
	tradì	[tra'di]	(he betrayed)	amasti	[a'masti] (you loved)
	invidia	[in'vidja]	(envy)	lievi	['ljevi] (light)
	pivieri	[pi'vjeri]	(seashore birds)	ripari	[ri'pari] (shelters)
	spie ( <i>e is [e]</i> )	[spi:e]	(spies)	varia	['varja] (various)
	ritira	[ri'tira]	(he withdraws)	prati	['prati] (meadows)
	siedi	['sjedi]	(you sit)	storie ( <i>o is [o]</i> )	['stɔrje] (stories)
	gridi	['gridi]	(you shout)	rapì	[ra'pi] (he kidnapped)
	imperiale ( <i>e is [e]</i> )	[impe'rjale]	(imperial)	pia	[pi:a] (pious)



Class work #4: Double consonants, closed back [o], open back [ɔ], and silent *h*

1. approdo [ap'prɔdo] (landing)
2. splondore [splɛn'dore] (splendor)
3. torroenti [tor'renti] (torrents)
4. accolto [ak'kɔlto] (welcomed)
5. noi [no:i] (we)
6. obbloigare [obbli'gare] (to oblige)
7. caotico [ka'ɔtiko] (chaotic)
8. so [sɔ] (I know)
9. ineffoabile [inef'fabile] (inexpressible)
10. dorme ['dɔrme] (he sleeps)
11. novoella [no'vella] (short story)
12. colombobeta [kolom'beta] (little dove)
13. apparoire [appa'rire] (to appear)
14. hoi [a:i] (you have)
15. stoanno ['stanno] (they stay)
16. profondo [pro'fondo] (deep)
17. commonise [kom'mize] (committed)
18. rosse ['rosse] (red)

Worksheet #4: Double consonants, closed back [o], open back [ɔ], and silent *h*

#1

#2

prom <u>o</u> ssa	[pro'messa]	(promise)	st <u>o</u> ssu	['stesso]	(the same)
vo <u>o</u> i	[vo:i]	(you)	pecc <u>o</u> to	[pek'kato]	(sin)
dr <u>o</u> mma	['dramma]	(drama)	vol <u>o</u> to	['volto]	(face)
l' <u>o</u> h	[lɔ]	(I have it)	pastor <u>o</u> lla	[pasto'rella]	(shepherdess)
sn <u>o</u> llo	['znello]	(slender)	d <u>o</u> h!	[dɛ]	(oh!)
col <u>o</u> nna	[ko'lonna]	(column)	l' <u>o</u> pposto	[lop'posto]	(the opposite)
d <u>o</u> ve	['dove]	(where)	no <u>o</u> ioso	[no'jozo]	(tedious)
int <u>o</u> rno	[in'torno]	(around)	v <u>o</u> erranno	['verranno]	(they will come)
add <u>o</u> ietro	[ad'djetto]	(back)	tr <u>o</u> vo	['trɔvo]	(I find)
cos <u>o</u> i	[ko'zi]	(so)	sorr <u>o</u> ide	[sor'ride]	(he smiles)
vitt <u>o</u> ima	['vittima]	(victim)	rammar <u>o</u> ico	[ram'mariko]	(regret)
m <u>o</u> rbido	['mɔrbido]	(soft)	lo	[lo]	(the)
s <u>o</u> ppe	['sɛppe]	(he knew)	risp <u>o</u> tto	[ris'petto]	(respect)
risp <u>o</u> nde	[ris'ponde]	(he answers)	co <u>o</u> i	[ko:i]	(with the)
secc <u>o</u>	['sekko]	(dry)	fr <u>o</u> nde	['fronde]	(branches)
affam <u>o</u> to	[affa'mato]	(hungry)	sc <u>o</u> ssu	['skɔssu]	(shaken)
sc <u>o</u> rru	['skorre]	(he raids)	ebb <u>o</u>	['ebbro]	(bliss)
po <u>o</u> ma	[po'ɛma]	(poem)	aff <u>o</u> rra	[af'ferra]	(he seizes)

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