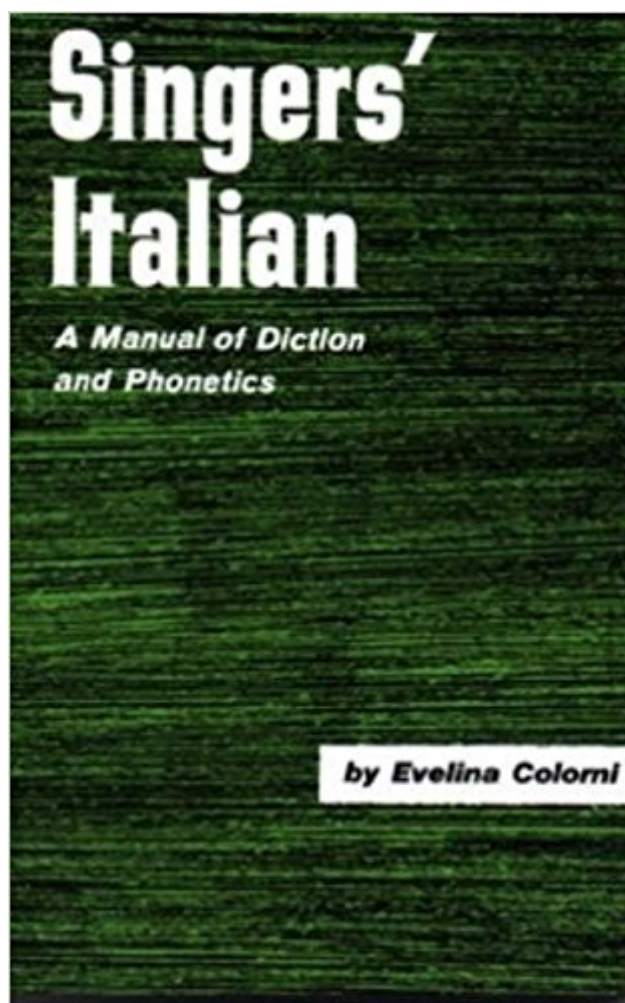


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# Singer's Italian: A Manual Of Diction And Phonetics



## Synopsis

This book is meant primarily for singers, but may also interest voice teachers, coaches, accompanists, conductors, composers and editors. It deals with Italian phonetics as used in lyric diction and considers the changes that occur between the manner in which a language is spoken and the way it is sung. These changes are due to the inherent differences between speech and song. Since it is written for the singer whose native language is English and who wishes to sing Italian, it is based on a constant comparison between Italian and English. This book guides the singer, by means of discussion and drill, to acquiring an efficient and effective Italian diction.

## Book Information

Paperback: 166 pages

Publisher: Cengage Learning; 1 edition (July 1, 1995)

Language: English

ISBN-10: 002870620X

ISBN-13: 978-0028706207

Product Dimensions: 6 x 0.4 x 9.2 inches

Shipping Weight: 8.5 ounces (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 stars 9 customer reviews

Best Sellers Rank: #74,401 in Books (See Top 100 in Books) #40 in [Books > Textbooks > Humanities > Foreign Languages > Italian](#) #77 in [Books > Arts & Photography > Music > Reference](#) #89 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Opera](#)

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Preface. Introduction. PART I: THE ITALIAN VOWELS. PART II: THE ITALIAN VOWELS IN LYRIC DICTION. PART III: THE CONSONANTS. PART IV: THE SEMICONSONANTS. PART V: DIPHTHONGS AND TRIPHTHONGS. PART VI: SYLLABIFICATION. PART VII: WORDS IN CONTEXT. Appendices: I. Unstressed e and o. II. Intervocalic s. III. The Semiconsonant IV. Dictionaries. Bibliography. Index.

When I was a young student at the Juilliard School I had the dubious pleasure of studying with Madame Colorni. Although I hated the class and was not fond of her, there is no disputing that her book is a wonderfully clear guide to Italian diction. It is organized in such a way as to be accessible to all, whether you have knowledge of the language or not. It lays out the rules in a simple and

straight forward way. It continues to be the touchstone for anyone studying the subject.

This book was recommended to me by my Vocal Diction Professor. It is a very good and thorough book, but it is necessary to have a fairly good grasp at IPA (International Phonetic Alphabet). Some of it was a little over my head, but my teacher was able to help me out. It has some great lists and pronunciation guides. I recommend this to people who are serious about singing in Italian correctly and have someone they can go to if they do not already know IPA.

Very precise, clear and useful.

Has helped a lot

Good

I did not expect the book to be so detailed and comprehensive. It would perhaps be useful for a professional opera singer, but for a fellow such as myself who takes a private singing lesson once a week and does all his exercises and songs in Italian, this book is simply too much. I wouldn't know where to begin with this book. It has entire chapters on topics that I would be satisfied to have a two paragraph explanation of. In order for it to be useful to me, it would have to be re-organized so that the important points stand out and can be read whilst skipping over the lesser points. In this day and age, a book with such ambitious pretensions as this should really include a CD that has examples of males and females actually pronouncing operatic Italian.

This book contradicts itself. First it says there are no dictionaries that have correct IPA (which is reassuring--NOT), then it says in the middle that we should consult a dictionary for proper pronunciation. By no means should you tackle this book without a teacher who actually knows Italian and from whom you can hear it being spoken because this doesn't come with recordings of how to actually pronounce words, which would be most helpful. I guess that's just the limitation of any diction book without a CD. But anyway this book is still ridiculous because it also doesn't clarify the difference between open and closed Os and Es. Sure, it really may not be that big of an issue because you can't really tell open/closed Os and Es anyway when they are sung, but this book is also just too convoluted. Find a good Italian diction teacher.

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