

JALT2007

Challenging Assumptions
Looking In, Looking Out

Gianni Schicchi A “diction map” for Japanese singers of Italian

Chiara Zamborlin
Nagoya University of Arts

Reference data:

Zamborlin, C. (2008) Gianni Schicchi A “diction map” for Japanese singers of Italian. In K. Bradford-Watts (Ed.), JALT2007 Conference Proceedings: JALT.

In Japanese faculties of music singers are required to learn Italian from the first academic year, when they start mastering the fundamentals of their area of expertise, which largely relates to ancient Italian arias. In this article I sketch a “map” of Italian speech sounds that Japanese singers find difficult to articulate, based on the data I collected in a class focused on the study of an operatic libretto by Gianni Schicchi. I wish this contribution could turn into a useful point of reference for instructors teaching Italian diction to Japanese opera singers.

日本の音楽学部では、声楽専攻の学生にとってイタリア語は一年生のときから必修科目である。同時に彼らは声楽の基礎をイタリアのアリアに基づいて学び始める。本稿では日本人声楽家が難しく感じるイタリア語の発音をまとめる。本稿はオペラ「ジャンニ・スキッキ」の歌詞を教材として利用した授業から収集した資料に基づいている。本稿が日本人声楽家にイタリア語を教える教員の役に立つことを望む。

In a previous study (Zamborlin 2008) based on data collected during a one-semester class in Italian lyric diction, I discussed some of the main issues involved in the creation of a syllabus of Italian for Japanese graduate students majoring in opera. In particular, I pointed out that in this venture, two objectives have to be pursued: the development of students’ *microlinguistic competence*, and the enhancement of their *contrastive-phonetic awareness*.

, GH ĵ QHG ³ PLFUROLQJXLVWLF FRPSHWHQFH´ DV WKH LQGLVSH
possess in order to understand the meaning of the lyrics in their repertoire (Zamborlin 2008). In this respect, it should be mentioned that the language of Italian *melodramma* GLIIHUV UHPDUNDEO\ IURP F
Italian. In fact, it is probably more accurate to regard it as a *microlingua* (Mezzadri 2003: 250)—that is to say, a sort of technical language used exclusively by specialists and characterized by a distinctive

lexicon and style. In order to develop this microlinguistic competence, learners need to focus on lexical, grammatical, and stylistic features which are peculiar to that particular code of expression and which recur across different lyrical texts, from the ancient arias of the 17th century to 19th century opera (Dardi & Soldà 2006, 2007).

as the ability to distinguish differences in speech sounds, associating each sound to a phonetic symbol and reproducing (Zamborlin 2008, and under review). While microlinguistic competence is crucial to understanding the semantics of any operatic text, the enhancement of *contrastive-phonetic awareness* constitutes the ideal point of departure for the study of pronunciation.

Although microlinguistic competence and contrastive-phonetic awareness represent two faces of the same coin, in this paper I am only going to focus on the latter aspect; that is, the phonological feature. The purpose of this study is, in Appendix for a comprehensive outline). Considering that in Japan, opera majors represent a conspicuous group among learners of Italian (Zamborlin 2006), I hope this contribution could turn into a useful point of reference for instructors does not discuss class activities aimed at redressing students’ to focus only on a contrastive description of the syllabic/phonological structures of Italian and Japanese. Examples of exercises, however, are described in Zamborlin (2008).

My discussion will be organized along the following differences between *neutral Italian* and *neutral Japanese*, focusing on the syllabic structure of the two languages. the pronunciation of *modern standard* Italian (not of the *archaic standard* Italian modeled on the 19th century) highlight the characteristics of neutral Italian vowels and consonants from the Japanese native singer’s standpoint.

The Gianni Schicchi class

The present analysis draws on examples I have collected during a special class of three lectures (90 minutes each) attended by a group of fourth-year students majoring in opera who, during their last academic year, were preparing to stage *Gianni Schicchi*, an opera in one act from Giacomo Puccini’s *Trittico* (1918) as a project for graduation. From the linguistic point of view, the language of Gianni *parlante* and *recitativo* in the regional Italian of Tuscany, and Medieval Latin. When the truly lyrical moments emerge such as in the famous arias of Rinuccio and Lauretta, the which are typical of literary Italian. As for the plot, the opera tells the story of an amazing fraud accomplished in 13th century Florence by Gianni Schicchi, an enterprising cheater.

By the time students attended my class, they had already studied parts of *Gianni Schicchi*'s vocal score under the supervision of an opera specialist, a Japanese professor who was in charge of the entire project. My class was adjoined purpose was restricted to a small but crucial area: raising students' awareness of the phonetic differences between Japanese and Italian by reading a selection of passages from *Gianni Schicchi*'s libretto. My role was to serve as a purely linguistic advisor. The director of the opera (a native Italian who was also a theatrical diction coach) carried out reinforcement activities during the rehearsals. As for vocal practice, the responsibility was left exclusively to students' vocal trainers.

While in Zamborlin (2008) I analyzed productions observed in a class where students were actually singing Italian arias with an accompanist playing the piano, the examples discussed here include only utterances performed the libretto. The approach was strictly *phonetic* (Canepari 2007: 18-19): namely, the attention was converged on *phones*, that is to say, practical (although generalized) productions of speech sounds. Students were recommended to bring an IC recorder with them to class. They were (supplied by the teacher) and to compare them through accurate listening at home. I provided IPA transcriptions

of *Gianni Schicchi*'s vocal score under the supervision of an opera specialist, a Japanese professor who was in charge of the entire project. My class was adjoined purpose was restricted to a small but crucial area: raising students' awareness of the phonetic differences between Japanese and Italian by reading a selection of passages from *Gianni Schicchi*'s libretto. My role was to serve as a purely linguistic advisor. The director of the opera (a native Italian who was also a theatrical diction coach) carried out reinforcement activities during the rehearsals. As for vocal practice, the responsibility was left exclusively to students' vocal trainers.

Syllabi cation

An effective point of departure for the study of pronunciation appears to be a cross-linguistic analysis of the rules governing the syllabic structure of the two languages in examination.

Italian

Italian words may consist of one or more syllables. In standard Italian, words always end with a vowel, with the exception of loanwords (*sport*), or Latinisms (*lapis*, prepositions (*per*) and negative particles (*non*) end with a consonant, but the rules of standard Italian syntax do same rule, however, does not hold true for the language of *melodramma* in which elision of end-vowels (1) occurs with *Gianni Schicchi*'s vocal score (VS, Puccini 2006) in which

1 RQ FL SR WUHP R VSR VD UH(5)

Now we can't be married. (VS 318-319)

(2) Vien(i), vien(i), vien(i)!

Come, come, come! (VS 223)

Italian words may begin with a consonant, a cluster of consonants, a vowel, or a cluster of vowels. Clusters of two consonants, either at the beginning or within a word, are limited to the occurrences outlined below (see Vincent 1990: 286):

D S E W G N J I U
 E S E N J I O
 F V S E W G N J W

In particular, as will become clear in the following sections, words formed by a two-consonant initial cluster (*Schicchi* [ˈvnlɲnl@ ru frqwdlqlqj d wzr] consonant clusters are also feasible in Italian, either at the beginning of a word such as in example (4), or within a

(4) In-si-no in-fon-do si de-ve strug-ge-re!

[ˈstrudʒere @

He shall have candles burned in his memory. (VS 278)

Three-consonant clusters can only consist of /s/ followed by any of the clusters under (3a) or (3b). As will become understandable below, another problem Japanese singers ending in /l, r, s/ or a nasal:

Si cor-re dal^a) no-ta-io. a) /l/

Mess-er^b) no-ta-io pres-to! b) /r/

Por-ta-te su con^c) voi le per-ga-me-ne. c) /n/

Go quickly for the lawyer.

Please Master lawyer!

And don't forget to bring the legal papers. (VS 344-345)

6 WXGHQWV XVXDOO\ GR QRW VKRZ C
 articulation of intervocalic clusters consisting of a geminate consonant, which always has a syllable boundary between the two: *cad-de* ³KH ~~l~~ ³EHDXWLIXO', Q WK
 LW PXVW EH SRLQWHG RXW WKDW LQ
 only concerns consonants, which can be geminated, but never vowels. In fact, as the following examples shows, in Italian consonant length is *distinctive*, that is, it can affect the meaning of words, determining the production of a word with a completely different meaning (6a), or the creation of a meaningless word (6b):

D FDPLI@R>@ DFKLPQH\ ' YV FDP
 b. sole [ˈso: OH @ ³VXQ '1 WVO OWFO QHR >PHI

Conversely, vowel length does not imply any semantic alteration in Italian (Canepari et al. 2001: 11-12). In

Japanese, on the other hand, vowels can be short or long
 GLVWLQFWLYHO\ 1DPHO\ LQ -DSDQH
 ERWK SKRQHPLF VHTXHQFHV DQG SKF
 D R I D E D Y D Q ³D X Q W '
 E R E D D V D Q ³JUDQGPRWKHU'

, Q VSRNHQ , WDOLDQ IRU LQVWDQ \$ M 1 YR ZHQ O D G V W Q HQLQJ P D M [S O D L C
 occur, but only for pragmatic reasons, for example in order to express emphasis, irony, or anger. In the Italian of the opera, moreover, vowel extension is an ordinary occurrence determined by musical factors, and with no phonemic alteration:

(8) E vo ran-da-a-a-gio co-me un Ghi-bel-li-no.

Then into exile, never more to see you. (VS 384)

6HTXHQFHV RI YRZHOV EHORQJLQJ W B W K H V D P H V \ O O D E O H P
 always conform to the pattern of a nuclear-vowel followed,
 RU SUHFHGHG RU ERWPK: Q R @ M @ R D O > Z @
 cuo-re [1 N Z r H @ 3 K H D U W K

Japanese

A feature peculiar to the phonology of Japanese, and of which Japanese singers need to be made aware, concerns the distinction between syllables and *morae* \$ 3PRUD' FDQ CjV / t c D 3WHD' E 9 + R N D B V D Q 3 P R W K H U ' 1, Q N W I Q L V 3 J H O G S H F W R Q W L O D E L F I 4 K D S S D 3 O H D Y H '
 interesting to notice that the rhythm in traditional Japanese poetry (i.e., *haiku*, *tanka*) counts the number of morae in each line, not of syllables as occurs in Italian poetry and *melodramma*.

As for the writing system, the two syllabic alphabets used in Japanese, namely *hiragana* and *katakana*, are mora-based systems in which each letter corresponds to a mora. The only exception to this rule concerns morae involving a consonant-JOLGH VHTXHQFH LQ WKH RQVHW which is represented with two letters, one of which is a VXE VFUL S-W (Kubozono 2002: 61).

cannot occur independently and in standard Japanese they cannot allow pitch accent either. These morae are always preceded by independent ones. Following Kubozono (1989) WKH WZR GLIIHUHQW W \ SHV RI PRUDH PRUDH' D DQG 3QRQ V \ O O D E L F PRU 1R W L F H W K D W W K H W U D G L W L R Q D O : as *kunreishiki* is used in the examples in (9) (*ti* instead of the Hepburn system's *chi*). Also notice that in the examples UHODWLQJ WR -DSDQHVH PRUD ERXQ K \ S K H Q V Z K H U H D V V \ O O D E O H V ERXQ , W L V D O V R L P S R U W D Q W W R P D N H F O boundaries are mora boundaries too, although not vice versa (Kubozono 2002: 31):

D 9 R 3WDLO' & 9 NL 3WUHH' 6 \ O O D E L F PRUD CjV / t c D 3WHD' E 9 + R N D B V D Q 3 P R W K H U ' 1, Q N W I Q L V 3 J H O G S H F W R Q W L O D E L F I 4 K D S S D 3 O H D Y H '
 As for non syllabic morae, the latter part of a long YRZHO VXFK DV LQ R N D D V D Q E represented as /H/. This is to show that there is no morpheme ERXQGDU \ EHWZHHQ 9 + 1RQ V \ O O D PRUDLF 1VXFK DV LQ NL Q DQG WK geminated consonant, represented by the voiceless obstruent /Q/ (ツ) ZKLFK FDQ RFFXU RQO \ P H G L D C S W L R Q V X F K D V L Q 3 7 R N \ R '

As for non syllabic morae, the latter part of a long YRZHO VXFK DV LQ R N D D V D Q E represented as /H/. This is to show that there is no morpheme ERXQGDU \ EHWZHHQ 9 + 1RQ V \ O O D PRUDLF 1VXFK DV LQ NL Q DQG WK geminated consonant, represented by the voiceless obstruent /Q/ (ツ) ZKLFK FDQ RFFXU RQO \ P H G L D C S W L R Q V X F K D V L Q 3 7 R N \ R '

Negative transfers from L1 syllabic structure into Italian

As Kubozono (1989, 1995) pointed out, morae can be regarded as perceptual or as psychological units. For this reason, Japanese QDWLYH VSHDNHUV VHJPHQW DXGLW RUTER VUVE PIXION HVRUP DORUND E RUD IN THE WIKD W LV W P RUGEDLARG DYE HGTAKWMA IS PHOCW DPANESR COMPLY HOC UHQGHULQJ ZKDW LV VXSSRVHG WR E of foreign words. The serious problem with this system is WKDW LW LV JURXQGHG RQ UXOHV RI the Japanese language. Therefore, as Shibatani (1990: 862) stressed, when a word from a foreign language is rendered in *katakana* ³WKH RULJLQDO SURQXQFLDWDI DOWHUHG´ VHH DOVR *KL]]RQL NDWDNDQD FDQ RQO\ VXJJHVW D YDJ which by no means can be intended as a correspondence of 1:1. As an example, let us consider an excerpt from Rinuccio’s aria (Schicchi’s description). If the text in (12a) is rendered in *katakana* LWV FRGL¿FDWLRQ LQWFR QLWFR QIR WORG´ UHVXOW LQ VRPHWKLQJ OLNH -DSDQHVH VSHDNHUV XVXDOO\ XWWHU IANK HIZZ [DPSOHV OLVWHG LQ follows:

7 KLV H[SODLQV WKH GLI¿FXOWLHV PHQWRKHG DERYH ZLWK regard to the articulation of Italian words beginning with, or containing, two (10a, 10c) or three (10b) consonant clusters, apocopated words (10c), and words ending in /l, r, s/ (10d) or a nasal (especially when followed by a consonant) (10e):

- (10) a. Schicchi /^l VNLNLL
- b. struggere /^{struc}¿¿ HUH ³WR PHOW´
- c. potrem /po^l WUHP ³ZH ZLOO EH DE ZIR WORG´
- d. Messer /mes^lse U QRWDLR ³OU OD ZI¿HU Gli o-cci fur-bi gli illu-mi-nan di ri-so lo str-ano
- e. Piangerem /piand^{ze} UHP WXWWD OD YLWD³ WIPSO ³:H ZLOO FU\ IRUHYHU´

-DSDQHVH VSHDNHUV XVXDOO\ XWWHU IANK HIZZ [DPSOHV OLVWHG LQ follows:

- (11) a. /^l VXLNLL
- b. /suto^lrud¿¿zere/
- c. /potu^lremu/
- d. /mes^lseru/
- e. /piand^{ze}remu/

Katakana

One of the major problems Japanese students of lyric diction containing lyric transcriptions tend to rely on *katakana* of foreign words. The serious problem with this system is the Japanese language. Therefore, as Shibatani (1990: 862) stressed, when a word from a foreign language is rendered in *katakana* ³WKH RULJLQDO SURQXQFLDWDI DOWHUHG´ VHH DOVR *KL]]RQL NDWDNDQD FDQ RQO\ VXJJHVW D YDJ which by no means can be intended as a correspondence of 1:1. As an example, let us consider an excerpt from Rinuccio’s aria (Schicchi’s description). If the text in (12a) is rendered in *katakana* LWV FRGL¿FDWLRQ LQWFR QLWFR QIR WORG´ UHVXOW LQ VRPHWKLQJ OLNH

stressed, when a word from a foreign language is rendered in *katakana* ³WKH RULJLQDO SURQXQFLDWDI DOWHUHG´ VHH DOVR *KL]]RQL NDWDNDQD FDQ RQO\ VXJJHVW D YDJ which by no means can be intended as a correspondence of 1:1. As an example, let us consider an excerpt from Rinuccio’s aria (Schicchi’s description). If the text in (12a) is rendered in *katakana* LWV FRGL¿FDWLRQ LQWFR QLWFR QIR WORG´ UHVXOW LQ VRPHWKLQJ OLNH

When his eyes are illuminated like a cat’s in a gloomy corner (VS 304)

+RZHYHU E GLIIHUV UHPDUNDEO\ I be read in neutral Italian, which would be:

- (13) ¿¿^lokki ^lfurbi ¿¿^lilluminan di ^lri:zo lo ^lstra: no ^lvi: zo

It follows that if a singer relies on *katakana* subscripts, her or his enunciation will be altered beyond repair, with tremendously cacophonous effects. Students therefore should be advised that *katakana* cannot provide a criterion for distinction between different sounds. And therefore, in a lyric diction class it would be better to avoid it.

From mora-segmentation to IPA

Ironically, students majoring in opera appear to be seriously more reliable system of transcription/decoding capable of

The phonetic symbols I inputted in material prepared for Alphabet (^{off}IPA, to use Canepari’s acronym, see Canepari 2007). However, as Canepari (2007: 19-20) explains, ^{off}IPA is often inaccurate and should be considered more as a *phonemic* rather than a *phonetic* alphabet. For that reason, I use to integrate ^{off}IPA transcriptions with symbols from Canepari’s phonetic alphabet (^{can}, 3\$ 1RQH WKH OHVY ZRXOG OLNH WR PDNH FOHDU WKDW KHUH GR QRW SUHWHQG WR KDYH FDUULL out a precise phonetic analysis. My objective is simply to offer a description of phonetic phenomena based on a transcription system which, although generalized, can be UHJDUGHG DV PRUH DFFXUDWH WKDDQ NDWDNDQD

Below I will present a comparative description of the phonological systems of Italian and Japanese, based on both the productions I observed in the teaching experience under analysis and data discussed in Zamborlin (2008).

Vowels contrastively viewed

7KH VDPH DV LQ , WDOLDQ -DSDQHVH I X 7KH ǀ YH YRZHOV RI QHXWUDO , WDC graphemes a, e, i, o, u, and can be articulated as the following seven phones [a, ɛ, e, i, ɔ, ɔ̃ R X @ DFFRUG and ɔ̃ WR W the following nine phones [a, ɛ, E, e, i, ɔ, ɔ̃ R X @ DFFRUG to the ^{can}IPA. As for neutral Japanese, /a, e, i, o, u/ can be DUWLFXODWHG DV WKH IRQ @ RZQQLQYH with the ^{off}, 3\$ 2NDGD DQG DV WKH IRO [ɛ, ɛ̃, i, ɔ, u] @ FROVLV W^{off}IPA, Wprɔ̃Lm-KactMaKyH PRUH LQ WHUPV RI YRFDO WHFKQLTXH concerns the fact that in Japanese initial vowels are usually preceded by a sort of glottal stop [ʔ @ &DQHS DUL Accordingly, vocal trainers stress the fact that Japanese (2007), for example, suggests that in order to sing correctly a -DSDQHVH RSHUD VLQJHU QHGHV WR G WKH YRZHOV FRPLQJ RXW IURP WKH H DQG 6ROGj SURSRVH D WHFKQ Japanese singers vowels, which consists in having students pronounce vowels aloud while throwing a ball. As Canepari (2006: 288) explains, Japanese native VSHDNHUV VLQJHUV 'DQ@ RL WHHQ ǀ WR vowel) instead of [ʔV: @ L H D YRZHO LQ D VW syllable, perceived as long] such as in (14c) instead of (14b). (14) a. O mi-o bab-bi-no ca-ro!

b. ǀ 'mi:ɔ bab'bi:no 'ka:ro

c. ǀ 'miio beb'biino 'kaaro

Oh my beloved daddy! (VS 325)

& RPSDULQJ KRZ WKH ̀ YH YRZHO V D W H F X L O V M L X R O D W I H G L Q K W K K I W Z B H D
 languages, starting with the lowest one, Canepari (2007: 374) pointed out that in Japanese /a/ is pronounced as [e @

QDPHO\ DV D OHVV RSHQ YRZHO FRPSDUHG WR ,WDOLDQ >D@
 b. as'tu:to

As for /e/ and /o/, in neutral Italian the two phonemes can basically be articulated as open, [ε @ @ DQG FORVHG. >H @
 >R @ @ @ KDOI RSHQ DQG KDOI FORVHG DUH DOVR IHDLVLEOH

(Canepari 1999). In neutral Japanese, on the other hand, [E @ and [σ @ KDOI RSHQ DQG KDOI FORVHG
 which /e/ and /o/ can be pronounced (Canepari 2006, 2007).

1RWLFH off, 3\$ FKDUW RI -DSDQHVVH YRZHOV /e/ and /o/ are represented in a middle position (i.e., neither open nor closed).

The fact that in neutral Japanese there is no distinction between [ε @ >H @ @ D >LV SHUWLQH fact sometimes I observed that students may tend to open in excess the two vowels under analysis, producing occurrences such as (15c), instead of (15b):

- D)L UHQ]H q FR PH XQ DO EH
 - b. fi'rentse 'e 'ko:me un_ 'albero fjo'rito
 - c. φui'rentse 'EE 'ko:me un_ 'alubero φuiio'riitoσ
- Our Florence is a proud and ancient city ...* (VS 305)

As for the articulation of /i/, apparently the high vowel does not seem to be problematic, at least in contrastive-phonetic terms. In the two languages, in fact, /i/ is UHSUHVHQWHG ZLWK WKH VDPH SKRQHWF V\PERO >L @

The most macroscopic difference, both from the vocal and the contrastive-phonetics viewpoint, concerns the

and as [u @ LQ -DSDQHVVH F

D \$ YH WH WRU WR q ̀ QH DV W
 b. as'tu:to

es'u'tuuto
You are mistaken, he is clever and cunning. (VS 305)

Besides, as Canepari (2007: 347) enlightens us, the Japanese

articulated with the tongue dorsum in a frontal position. In 2nd off, 3\$ YRZHOV FKDUW SODFHV LW VHH

When singing in Italian, students should be instructed to

In this respect, an exercise Dardi and Soldà (2006: 94) VXJJHVW LV WR KDYH VWXGHQWV DUW ,I LQDFFXUDWH SURGXFWLRQV DUH S if they are able to store acoustic information into phonetic memory) students can correct them.

Consonants contrastively viewed

Below I will compare consonants in the two languages focusing on those sounds which do not have a correspondence in Japanese, and which constitute a problem for Japanese singers.

UHSUHVHQWHG ZLWK WKH VDPH SKRQHWF V\PERO >L @

Nasals

1HXWUDO ,WDOLDQ KDV WKH IROORZLQJ SRVVLELLOLWLHV ZKLFK VWXG
 GR QRW ǐ QG SDUWLFXODWLRQ nDZNZDUG WR DUWLFXODWH > [i, j]
 p, p, ŋ @ 7KH RQO\ SUREOHP , REVHUHG ZLWK QDVDOV FRQFHUQV
 FDVHV LQ ZKLFK >Q@ LV IROORZHGE (19) a. Di chi non s'inn-gan-ni

(i.e., one of those produced with an incomplete occlusion of
 WKH RUDO FDYLW\ VXFK DV V] RU ZKHQ >Q@ RFFXUV LQ ǐ QDO
 position, especially before a pause (Canepari 2007: 377). In
 FDVHV OLNH WKHVH VWXGHQWV PD\ WHQG WR WUDQVIHU LQWR WKH W
 ODQJXDJH D V\OODELǐ FDWLRQ UXOH RI WKH / SURGXFLQJ D PRUDLF
 [ŋ @ F LQVWHDG RI WKH H[SHFWHG SKRPH Feates

- (17) a. Chi vuoi che non s'in-gan-ni.
- b. non s_in 'ganni
- c. nonŋ s_inŋ'ganni

Who would not be deluded. (VS: 377)

Stops

\$V IRU VWRSV >S E W G N J@ D PDMRU SUREOHP FRQFHUQV WKH
 DUWLFXODWLRQ RI >E@ E ZKLFK LI QRW UHGUHVHG EHFRPHV D
 voiced bilabial fricative [β @ F ZKHQ E RFFXUV (18) a. Ad-dio spe-ran-za bel-la!
 vowels:

- (18) a. Ad-dio spe-ran-za bel-la!
- b. 'bella
- c. 'βElla

Farewell then my sweet beloved. (VS 329)

Another problem with stops concerns the fact that in
 Japanese /t/ may be realized as a bilabial, prepalatal
 stopscriptives [tɕ] (19c) by assimilation before [i, j]

(Canepari 2007: 377):
 a. Di chi non s'inn-gan-ni
 b. ti 'kje:zi
 c. tɕi 'kʲe:zi (ɕi)

I asked to kiss you. (VS 431)

1HXWUDO ,WDOLDQ KDV WZR GLSKRQLF
 of stopscriptives, [ts, dz] and [tʃ, dʒ]. The main problem concerns
 the pronunciation of the second pair, which if uncontrolled tend
 to be articulated as [tɕ] (20c) and [dʒ] (21c) respectively:

D /ŋ\$U QR SUL PD GL FRU UH UH D
 b. 'fo:tʃe
 c. 'fo:tʃe
 (19) b. *Here we gathered gently through the country) wonders
 the Arno ...* (VS 306)

D (YHQ JD *LRW WR GDO 0X JHO
 b. 'ɕotto
 c. 'dʒotto

*(Here we have gathered men of art and science:)
 Arnolfo, Giotto, architects and painters...* (VS 308)

Constrictives or fricatives

, Q QHXWUDO , WDOLDQ ZH DOVR
 constrictives, [s, z] and [f, v], along with a voiceless post-alveopalatal protruded self-geminant [ʃ]. Japanese native VSHDNHUV JHQHUDOO\ KDYH SUREOHPV ZLWK WKH DUWLFXODWLRQ RI [f, v] (22b) which usually are substituted by [ϕ] and [β] respectively (220c):

- (22) a. Ad-dio Fi-re-e-e-en-ze ad-dio cie-lo di-vi-no!
 - b. f'i'reeentse 'divi:no
 - c. ϕui'rEEEEENTSE 'diβi:no
- Farwell dear Florence, farewell enchanting city!* (VS 385)

Another problem concerns the articulation of [ʃ] (23b) which tend to be pronounced as [ç] (23c):

- D /D VFLR D 6L PR QH L EH QL
 - b. 'laʃfo
 - c. 'læçio
- Then (I leave to) to Simone the houses in Fucecchio ...* (VS 403)

It has to be noticed that in Japanese /s/ shows an allophonic variation between /ʃ/ before /i/, and /s/ before any

RWKHU YRZHO +RZHYHU DOWKR

tend to produce /si/ (Simone [si'mone]) as [çi]([çi'mone]) and the voiceless post-alveopalatal protruded self-geminant [ʃ]. Usually able to control this particular phenomenon and avoid the incorrect productions.

Approximants

As for the approximants [j, w], the main problem concerns the production of [w] which is velar rounded. Japanese VSHDNHUV LI QRW DGHTXDWHO\ WUD the unrounded [u] F 7KH GLI ç FXOW\ KDV V relationship with articulation of [u] which is generally replaced by [u]:

- D 1R QR SR FKL TXDW WUL QL
 - b. kwat'trini
 - c. kuçet'to:liini
- No, that would be wasteful!* (VS 396)

Trill, tap, and laterals

7KH ç QDO SUREOHPV ZLWK FRQVRQDO of the trill (poly-vibrant alveolar [r]) (25b)/r/, which between vowels (see Colorni 1996) becomes a tap (mono-vibrant [r]) (26b), and the articulation of the two laterals: the alveolar /l/ (27b), which in neutral Italian becomes [l̥] before [tʃ, ç, ʃ] (28b), and the palatal [ʎ] E -DSDQH V H QDWLY PD\ UHSODFH WKH [r, Y, H, I, G] with the QFW VR YRLFHG O D W J H U n d y a r t i c l e s /r/ as /l/, or vice-versa, when the two phonemes occur in a close position (30):

D W J H U n d y a r t i c l e s /r/ as /l/, or vice-versa, when the two phonemes occur in a close position (30):

- (25) a. Da-te-mi i pan-ni per ves-tir-mi.
 b. ves'tirmi
 c. βESU'ti.lumi
Give me the night gown and the kerchief. (VS 371)

- (26) a. Pro-pon-go di ri-me-tter-ci a-l-la gius-ti-zia e all'o-nes-tà di Schic-chi.
 b. pro'pongo di_ri'mettertʃi
 c. pu.lo'pongo di_li'mETTE.lutʃi
I move that the decision be left to the fair minded judgment of Gianni (VS 370)

- (27) a. Ec-co la cap-pel-li-na.
 b. kappell'i:na
 c. keppɛ'l'i:ne
Here is Donati's nightcap. (VS 372)
 D /ʃXR YR GL YLHQ SXO FL QR
 b. pulʃi:no
 c. pu.lutʃi:ino
Acorns become great oak trees... (VS 377)
 D ,O YL VR GRU PL JOLR VR «
 b. dormi'ʎo:zo
 c. dɔ.lumi.li:sozɔ
A visage tired and sleep... (VS 377-378)

- (30) a. Quan-to du-ra l'a-mo-re fra i pa-ren-ti!
 b. 'dura_l_amo:re
 c. 'du.lɛ_l_ɛmɔɾɛ
How enduring is love between relations! (VS 360-361)

When they become able to articulate [r] correctly, some singers may tend to geminate it, presumably by reason of hypercorrection:

- (31) a. Sì, sì ci voglio andare...
 b. an'da:re
 c. ɛŋ'darɛ

Concluding remarks

In this article I offered a comparative description of the syllabic and phonological systems of neutral Italian and neutral Japanese founded on data I have collected in a class.

I also discussed the importance of helping singers identify sounds as phones, each of which needs to be considered as OLQNHG WR D SKRQHWLF V\PERO , Z to the relevance of training singers not simply to pronounce VRXQGV LQ D IRUHLJQ ODQJXDJH EX the movement of the speech organs while articulating phones or when redressing incorrect productions of sounds.

, ZRXOG DOVR OLNH WR SRLQW RXW experience under analysis, despite its conciseness. In Japan, as in any conservatory of music around the world, RSHUD PDMRUV DUH UHTXLUHG WR O when mastering the fundamentals of their area of expertise,

ZRUNLQJ RQ D UHSHUWRLUH RI D
however, the importance of the study of phonology is often ignored in Japanese faculties of music. This contribution therefore can probably be regarded as the account of a rather exceptional experience.

Chiara Zamborlin (3K' LV D VHQLRU OHFWXU
University of Arts. She teaches Italian language and culture. Her research focuses on educational linguistics, inter-cultural pragmatics and comparative culture.

References

- Bertagnolio, L. (2007). *Appunti di dizione italiana per cantanti* >1RWHV RQ ,WDOLDQ GLFWLRQ IRU VLQJHUV @ 8QSXEOLVKHG manuscript.
- Canepari, L. (1999). *Manuale di pronuncia Italiana* [A KDQGERRN RI ,WDOLDQ SURQXQFLDWLRQ@ %RORJQD =DOLFKHOOL
- Canepari, L. (2005). *A Handbook of Phonetics*. Munich: Lincom Europa.
- Canepari, L. (2006). *Pronunce straniere dell'italiano* >)RUHLJQ SURQXQFLDWLRQV RI ,WDOLDQ@ ODXALFKDQGQZFRUG %ODF
- Canepari, L. (2007). *A handbook of pronunciation*. Munich: Lincom Europa: 275-394.
- Canepari, L., Giovannelli, B., & Viaro, G. (2001). *Arie antiche* >\$QFLHQW DULDV@ 3HUXJLD
- Colorni, E. (1996). *Singers' Italian. A Manual of Diction and Phonetics*. San Francisco: Schirmer Thomson Learning.

Dardi, A., & Soldà, M. A. (2006). *Didattica dell'italiano per cantanti lirici: un problema multidisciplinare* [Italian for opera VLQJHUV D PXOWLGLVFLSOLQDU\ SU University of Venice: Faculty of Linguistic Science.

Dardi, A., & Soldà, M. A. (2007). *Didattica dell'italiano per cantanti lirici in prospettiva multidisciplinare* [Teaching *Itals: Linguistica e didattica dell'italiano come lingua straniera* 13: 7-36.

*KLJ]RQL / Insegnare Diction in Giappone YRO 7RN\R ,WDOLDQ ,QVWX 96.

Kubozono, H. (1989). The mora and the syllable structure in Japanese: evidence from speech errors. *Language and Speech* 32 (3): 249-278.

Kubozono, H. (1995). Perceptual evidence for the mora in Japanese. In B. Connell and A. Arvaniti (Eds.), *Phonology and Phonetic Evidence: Papers in Laboratory Phonology IV*. Cambridge: Cambridge University Press: 141-56.

.XER]RQR + 0RUD DQG 6\OODER
Tsujiyama (Ed.). *The handbook of Japanese Linguistics*.

Lovins, J. B. (1975). *Loanwords and the Phonological Structure of Japanese*. Bloomington: Indiana University Linguistic Club.

Mezzadri, M. (2005). *I ferri del mestiere* >:RUNLQJ WRRQ Perugi! Guerra. (GL]LRQL

1DJJQR 0DGVHMO
Mora and Prosodic Coordination. A phonetic study of Japanese, Eskimo and Yoruba. Lund: Lund University Press.

2 ND GD + *Handbook of the International Phonetic Association*. Cambridge: Cambridge University Press: 117-119.

Puccini G., (2006) (First edition 1918). *Il Trittico* [The 7 ULSWLF @ 0 LODQ 5 LFRUGL

Shibatani, M. (1990). Japanese. In B. Comrie (Ed.). *The world's major languages*. 1HZ <RUN 2[IRUG 8 QLYHUVLW\

9 LQFHQW 1 , WDOLDQ % *The world's major languages*. 1HZ <RUN 2[IRUG 8 QLYHUVLW\ 3 UHV V

Zamborlin, C. (2006). Appunti di semiotica inter-culturale per ambiti glottodidattici lontani: Italiano e italiani in *LDSSRQH >1RWHV RQ LQWHUFXOWXUDO VHPLRWLFW FRU GLVWDQW -DSDQ@ , Q 0 6 DQWLSRQR di (G insegnamento in Italia e all'estero [Italian: educational FRQWH[VW LQ , WDO\ DQG DEURDG@ 7XULQ 8WHW

Zamborlin, C. (2008). Improving Lyric Diction of Japanese Singers of Italian Opera: Microlinguistic Competence and Contrastive-Phonetic Awareness. *Bulletin of Nagoya University of Arts* vol. 29: 121-156.

Zamborlin, C. (under review). Sulle note di Bellini, Verdi e Puccini: Una mappa fonetico-contrastiva ad uso di cantanti lirici nipponofoni [On Bellini's, Verdi's and Puccini's notes: A contrastive-phonetic map for Japanese opera V L Q J H L L i n g u i s t i c a e d i d a t t i c a d e l l ' i t a l i a n o c o m e l i n g u a s t r a n i e r a .

Appendix

Synopsis of the Italian speech sounds that Japanese native speakers find difficult to articulate: Target sounds and actual articulations

Phonetic level

Vowels

Target sounds	
& R P U L H (G H U V L W \ 3 U H V V	- D S D Q H V H Q D W L Y H - 16 D U W L F X O D W
(i) u e o	(i) u
ε ɔ a	a

Consonants (according to the ^{off}IPA chart)

Target sounds → - 1 6 ¶ DUWLFXODWLRQV

bilabial	dental	alveolar	post-alveo-palatal	post-alveo-palato-labial	palatal	velar	velo-labial	SONORITY			
labio-dental								voiced (+)			
								unvoiced (-)			
m	ɱ	n ¹⁾	ɲ ^j		ɲ	ŋ		+	nasals		
p		t ³⁾				k		-	stops		
b ²⁾		d				g		+	stops		
		ʈ		tʃ ⁴⁾				-	affricates		
		ɖ		dʒ ⁵⁾				+	affricates		
		s ⁸⁾		ʃ ¹⁰⁾				-	fricatives		
		z ⁹⁾						+	fricatives		
f ⁶⁾								-	fricatives		
v ⁷⁾								+	fricatives		
					j	w ¹¹⁾		+	approximants		
		r ¹²⁾						+	polivibrant	trills	
		r ¹³⁾						+	monovibrant	trills	
		l ¹⁴⁾	l ^{j15)}		ʎ ¹⁶⁾			+	laterals		

- 1) n → N
 2) b → β
 3) ti → tɕi
 4) tʃ → tɕ

- 5) dʒ → dʒ
 6) f → φ
 7) v → β
 8) si → ɕi

- 9) zi → dʒ
 10) ʃ → ɕ
 11) w → uɰ

- 12) r
 13) r
 14) l
 15) l^j
 16) ʎ

} → j

Syllabic-structural level

6HTXHQFHV RI & &&

Target sounds	- 16 ¶ DUWLFXODWLRQV DSSOLFDWLRQ RI / V\ODEL¿FDWLR
Possible occurrences of CC in Italian D S E N J I U E S E N J I O F V ʃ dʒ f m l r m n/	Insertion of epenthetic vowel /u/, or /o/ in combination /t d/ U O
Possible occurrences of CCC in Italian D V S E N J I U E V S E N J I O	
Apocopated words ending in /r/, /l/, /m/	Addition of /u/
Apocopated words ending in /n/	/n/ → moraic N