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# *Italian Pronunciation & Accents*

*Geo-social Applications of the Natural Phonetics & Tonetics Method*

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# 5. Vowels & vocoids

5.1. As far as the *vocalic elements* are concerned, let us recall that from a phonetic point of view it is more convenient to use the term *vocoids*, while reserving the more traditional term *vowels* for *phonemes* and *graphemes* (or more generally).

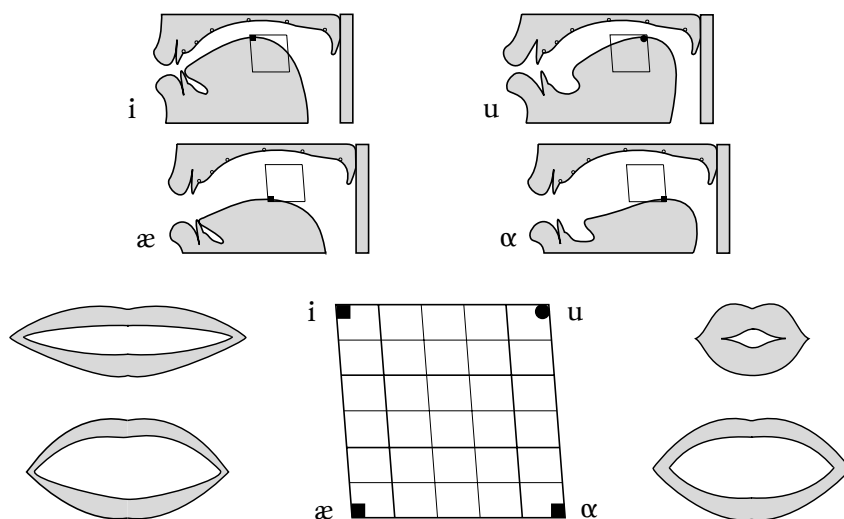
fig 5.1 will help to ‘reconstruct’ the typical modalities for the production and identification of vocoids, which have *three* fundamental components that – concisely– are: the *fronting* and *raising* of the dorsum (or central part of the tongue), with different degrees of jaw opening, and different *lip* positions (since adding lip rounding doubles the number of all possible vocoids).

5.2. Let us notice that our *vocogram* is different from the currently official *trapezoid*, which we decided to abandon because of its partially unsatisfactory shape and conception (for more details and general information, cf ¶ 8 of our *NPT –Natural Phonetics & Tonetics–* also on the *canIPA* website).

In addition, the vocogram is subdivided into a considerable number of boxes, 30, which renders it more precise a tool than the overly vague official one (which can be seen at the end of this book).

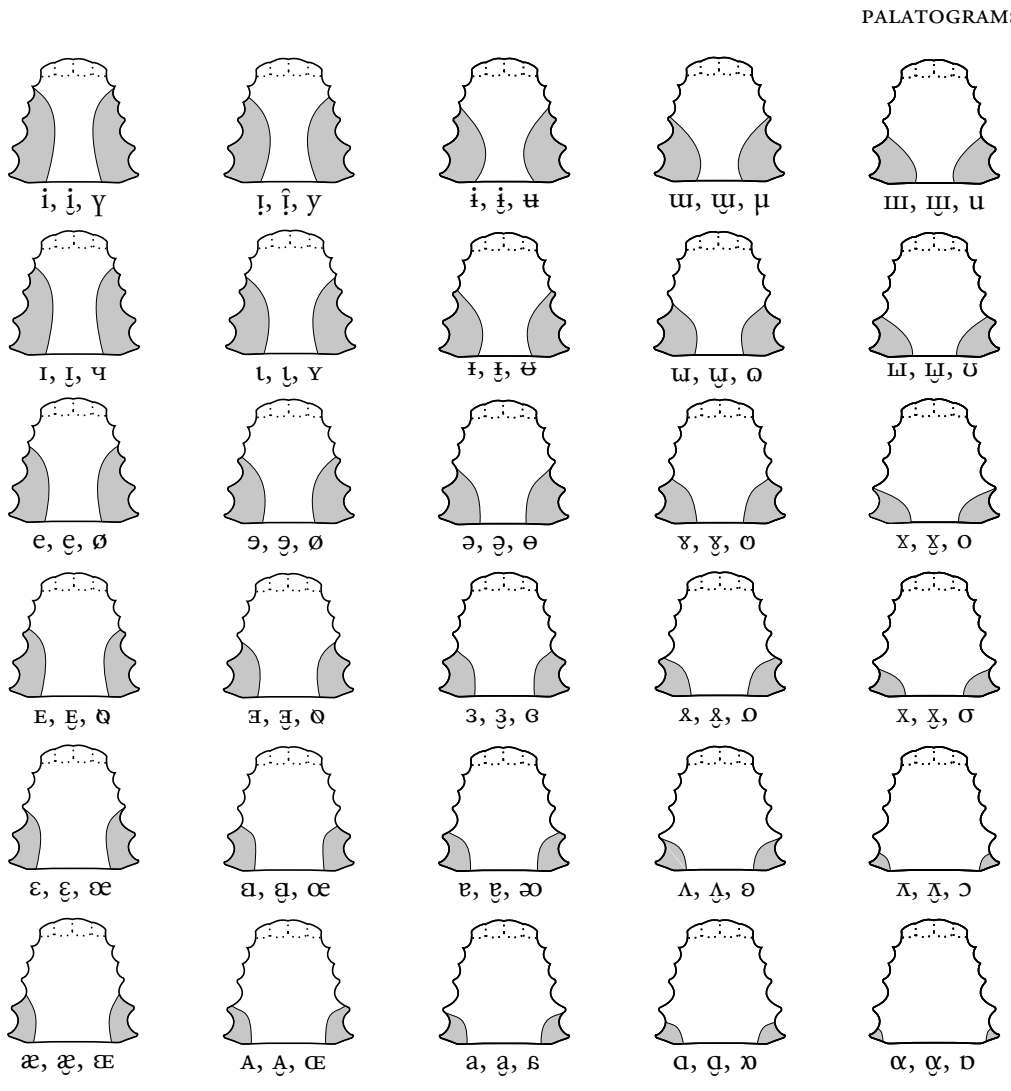
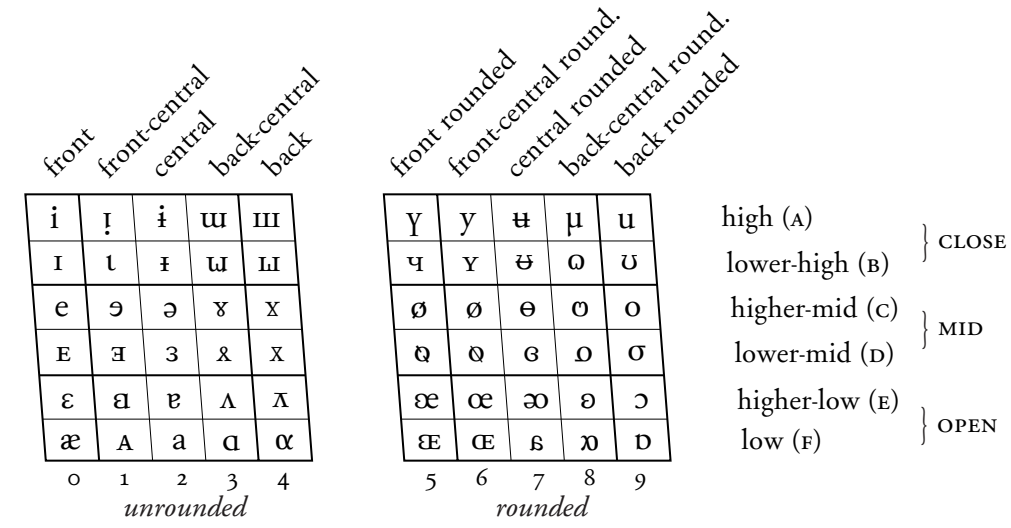
Furthermore, the two low vocoids are –more realistically– [æ, α], not ‘[a, ɑ]’, corresponding to *canIPA* [A, a] (as acoustic phonetics can also easily prove).

fig 5.1. *Orograms* of the four extreme points for vocoid articulations (with corresponding *labio-grams*) and the *vocogram*. Note that rounded vocoids (such as [u]) have round *markers*, instead of square ones.



5.3. In addition, fig 5.2-5 will complete our general view, by providing all possible vocoids (both unrounded and rounded), again in *orograms* containing a miniature *vocogram*, representing differences and subtle nuances better.

fig 5.2. All vocoids and their palatograms.





The Germanic languages have quite complex vowel inventories, due to the large number of elements and mainly because vowel length is phonemic. This is true especially in comparison with the vowel inventories of Romance languages – and even more so with a few (relatively) exotic ones, like Arabic or Japanese).

Therefore, it is not useless to have a more general outlook of how vocoids are produced, which is going to prove particularly useful when dealing with peculiar, marginal, or local pronunciations.

5.4. For vocoids, voice is the normal type, so much so because voicelessness is considered to be a ‘marked’ rare characteristic for vowels.

Some of all the vocoids shown are much more used than some others. However, it is better to show all of them.

5.5. In order to facilitate the necessary comparisons, which are an essential part of the *Natural Phonetics & Tonetics Method*, fig 5.6 shows the monophthongs and diphthongs of the neutral accents of British and American English.

They are presented in a simplified way, without their taxophones (but one can find all of them in our *English Pronunciation & Accents*). Note that the three white markers (in fig 5.6) stand for *unstressed* vocoids.

fig 5.3. Orograms of unrounded (or spread, or normal) vocoids.

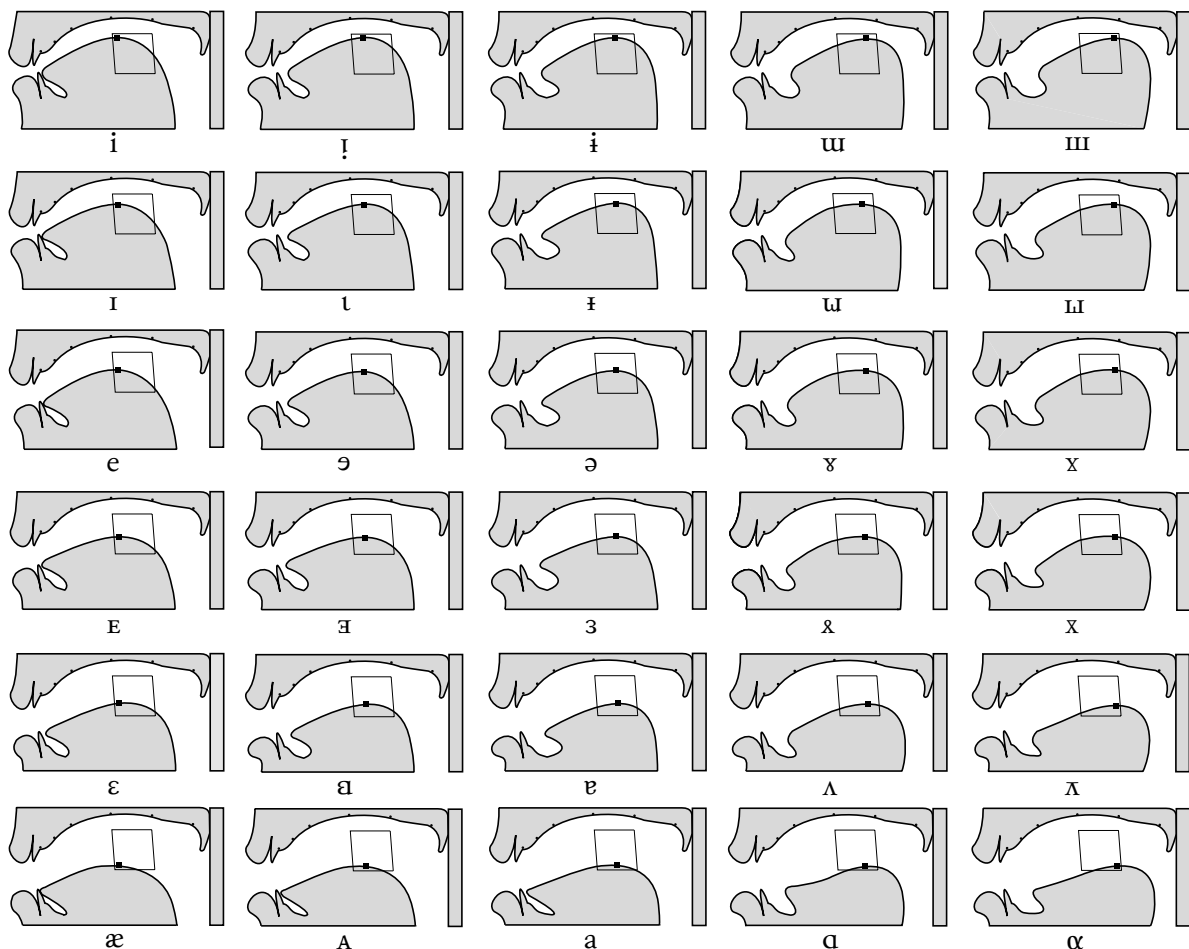


fig 5.4. Orograms of rounded vocoids.

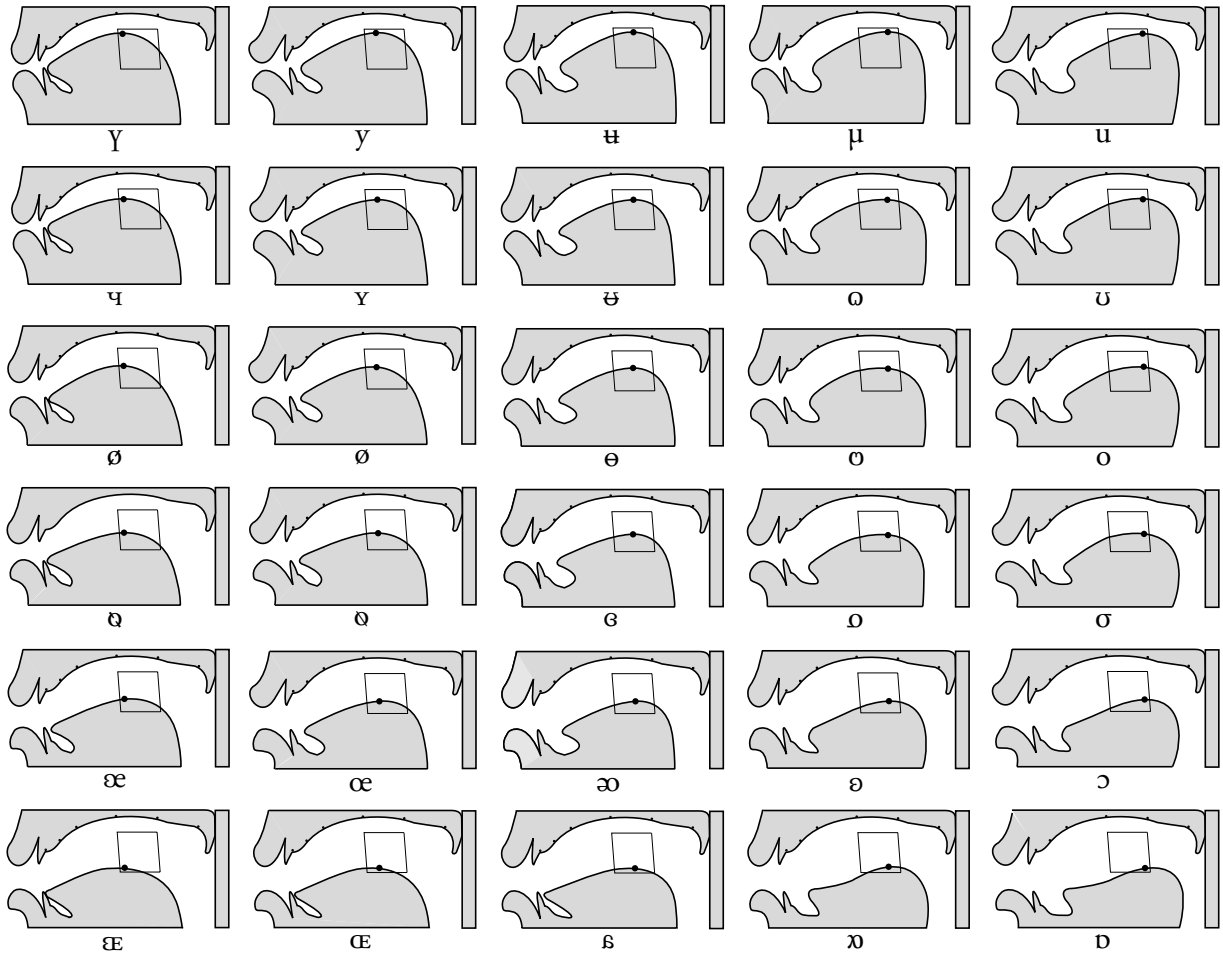


fig 5.5. Comparisons between vocoid lip positions (including different kinds of rounding).

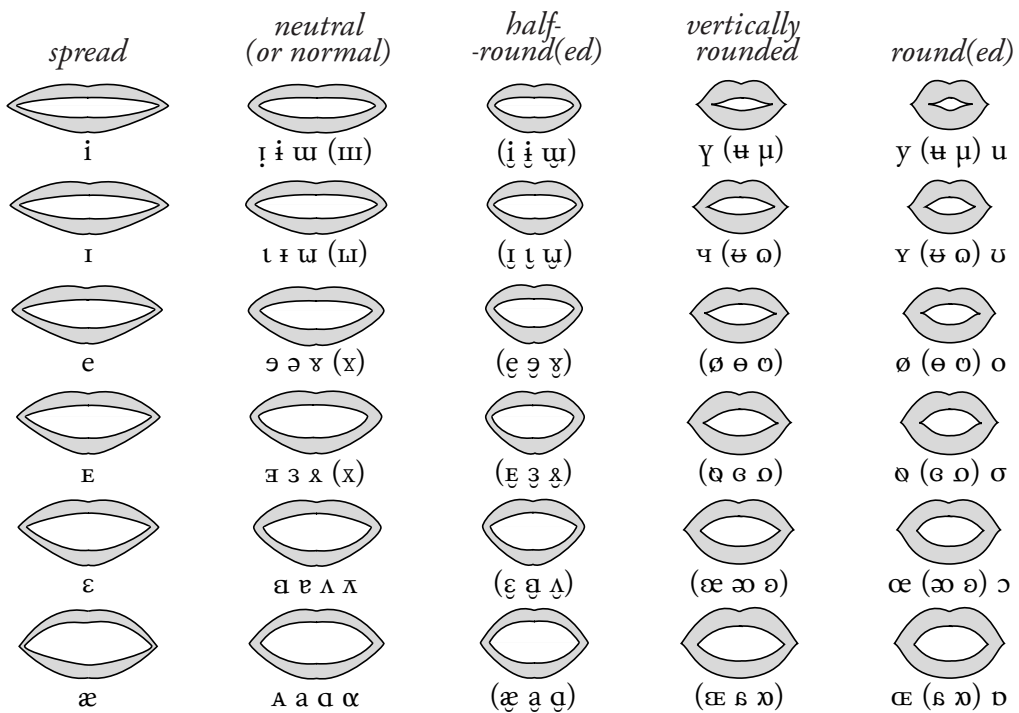


fig 5.6. The fundamental realizations of the neutral accents of British and American English.

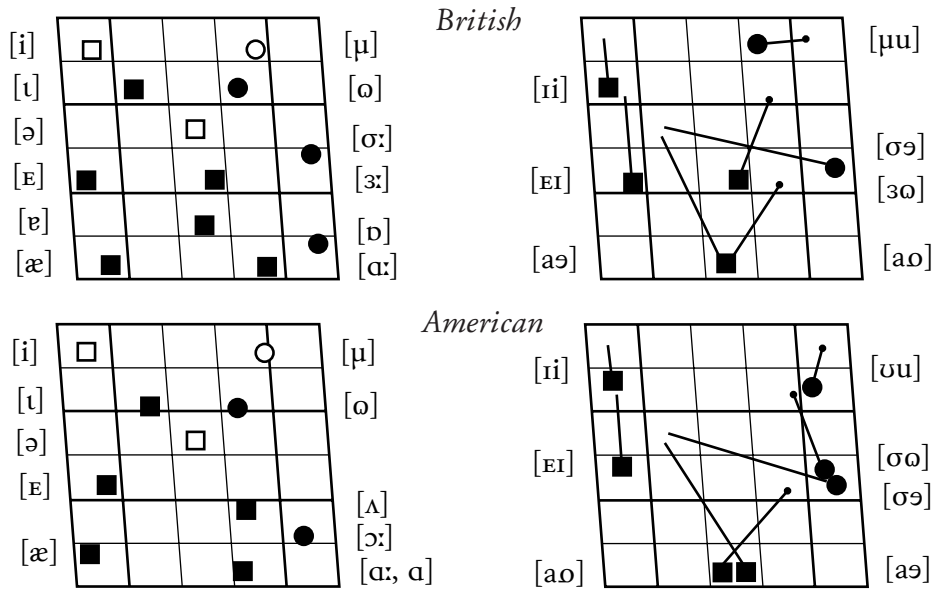
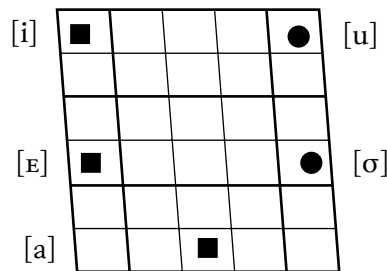


fig 5.7. The monophthongs of international Spanish, in stressed syllables.

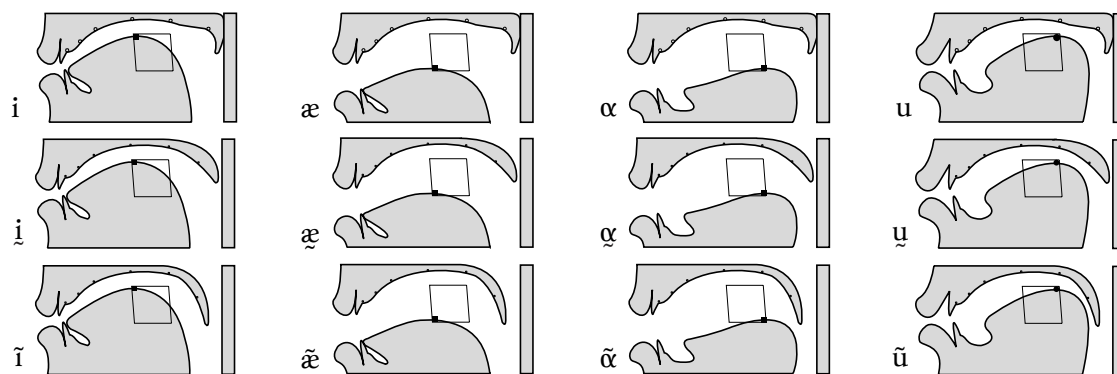


5.6. Just to get a more general view of the use of vocograms, fig 5.7 shows the vocogram of a language with a remarkably simpler vowel inventory, such as Spanish, with only five monophthongs in stressed syllables – and diphthongs, combining some of the vowels with /-i, -u/. Of course, sequences as /ja, wa/ are no ‘diphthongs’ at all, being just the simple combination of a consonant with a vowel (not unlike /na, pa, sa, la/)! After all, *repetita iuvant...*

5.7. Italian has some nasalized vocoids (although we can *not* possibly consider them to be true nasalized *phonemes*, as unwisely they still are too often), as we will see soon. It is very important to know how *nasalized vowels* are produced and distinguished from plain oral ones, and from seminasalized vowels, as well.

In a general way, by using the four extreme vocoids in the vocogram, fig 5.8 shows the mechanism to obtain nasalized vocoids starting from oral vocoids, by simply lowering the velum. So, let us compare carefully the first, second, and third rows, looking at the positions of the velum, respectively for oral, seminasalized, and (fully) nasalized vocoids.

fig 5.8. The four extreme vocoids in the vocogram: *oral*, *seminasalized* and *nasalized*.



### Neutral Italian vowels

5.8. For the *five* graphemes *a, e, i, o, u*, neutral Italian has *seven* vowel phonemes, /i, e, ɛ, a, ɔ, o, u/, realized by *nine* taxophones, [i, e, ɛ, ɛ, a, ɔ, σ, o, u], as can be seen in fig 5.9.1-4. Before presenting the examples, we will analyze the two taxophones which might seemingly be foreign to the ‘harmony’ of the seven phonemes, *ie*: [ɛ, σ].

The most ‘intriguing’ aspect is that it deals with the pronunciation on the basis of different principles of both /ɛ, ɔ/ and /e, o/. In the first case we have the manifestation of *half-closing*, in fact, starting with /ɛ, ɔ/ we get to [ɛ, σ], when there is no longer a primary –or strong– stress, as is the case for the first elements of compound words from independent lexemes: *prendisole* /prɛndi'sole/ [ɫprɛndi'sole], *benché* /bɛn'ke\*/ [bɛŋ'ke], *copriletto* /kɔpri'letto/ [kɔpri'letto], *poiché* /pɔi'ke\*/ [pɔi'ke].

The other case regards the manifestation of *half-opening*, because starting with /e, o/ we –again– get to [ɛ, σ]. This happens in /e, o/ endings after stressed syllables, when the stressed vowel is either /i/ or /u/, as in: *vive, vivo* /'vive, 'vivo/ ['vi:vɛ, 'vi:vɔ], *cuce, cucio* /'kutʃɛ, 'kutʃo/ ['kurtʃɛ, 'kurtʃɔ].

fig 5.9.1. Neutral Italian monophthongs: orograms.

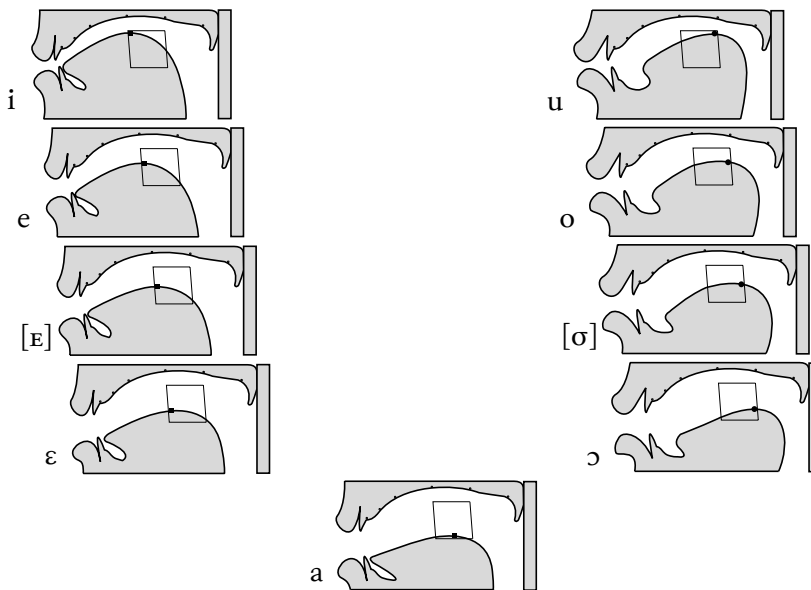


fig 5.9.2. Neutral Italian monophthongs: labiograms.

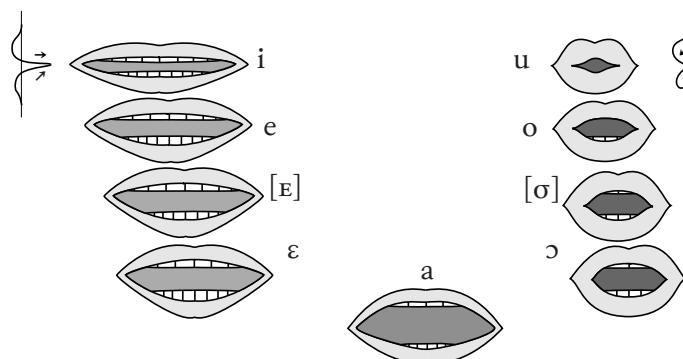
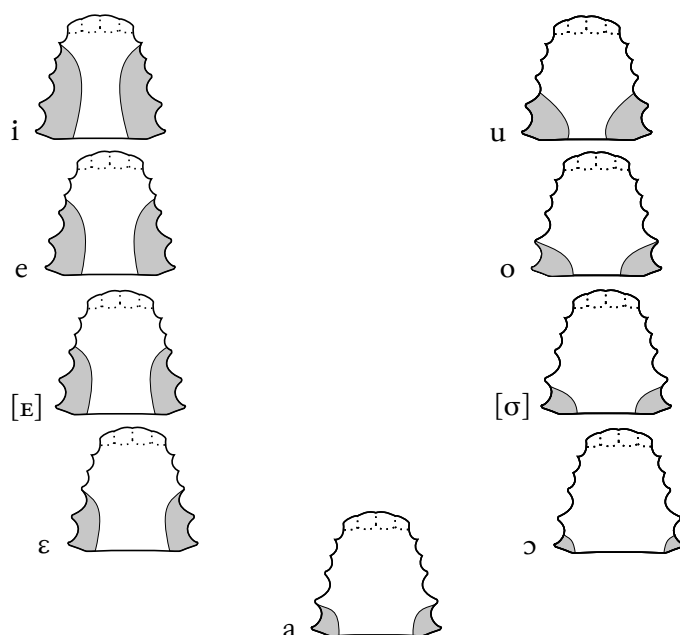


fig 5.9.3. Neutral Italian monophthongs: palatograms.

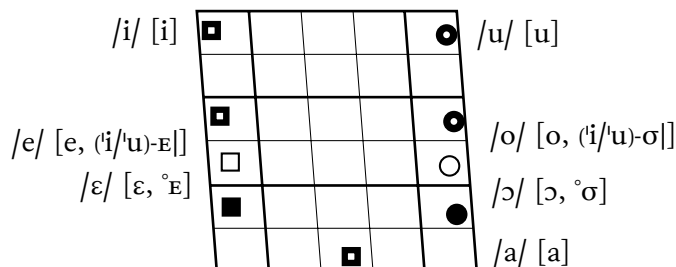


Moreover, in a tune, the same phones can also occur for /<sup>h</sup>e-o<sup>h</sup>/: *vedo* /<sup>h</sup>vedo/ [ˈvedo, -do] (but not for /<sup>h</sup>o-e<sup>h</sup>/: *dove* /<sup>h</sup>dove/ [ˈdoːve]). What remains to be said, as can be guessed (and confirmation is always precious), is that this happens with a final consonant, too: *rider(e)*, *ridon(o)* /<sup>h</sup>rider, <sup>h</sup>ridon/ [ˈriːder, ˈriːdon], *ipsilon*, *sutor* (Latin) /<sup>h</sup>ipsilon, <sup>h</sup>sutor/ [ˈipːsilon, ˈsutor], *ticket* /<sup>h</sup>tiket/ [ˈtiːkɛt].

Let us take a look at some examples of the seven vowel phonemes: *vini* /<sup>h</sup>vini/ [ˈviːni], *sete* /<sup>h</sup>sete/ [ˈsete], *sette* /<sup>h</sup>sette/ [ˈsette], *rana* /<sup>h</sup>rana/ [ˈrana], *otto* /<sup>h</sup>otto/ [ˈotto], *sotto* /<sup>h</sup>sotto/ [ˈsotto], *cultura* /<sup>h</sup>kulˈtura/ [kulˈtura].

Clearly, /j, w/ are not vowels, but (approximant) consonants, as in: *più* /<sup>h</sup>pjuː/ [ˈpju], *chiedo* /<sup>h</sup>kjɛdo/ [ˈkjɛdo], *qua* /<sup>h</sup>kwaː/ [ˈkwa], *buono* /<sup>h</sup>bwono/ [ˈbwono]. It is equally true that /ju, jɛ, wa, wɔ/ & c are not ‘diphthongs’ at all, but simply sequences of /CV/, like /su, tɛ, va, nɔ/, & c.

fig 5.9.4. Neutral Italian monophthongs: vocogram.



### Neutral Italian diphthongs

5.9. Italian grammars put a lot of effort into complicating what is, in fact, quite simple. Indeed, instead of the three very common structures, *ie* the *real diphthong* ([<sup>1</sup>VV, <sup>1</sup>VV, <sup>0</sup>VV]), the *hiatus* ([V<sup>0</sup>V, V<sup>1</sup>V]) and the *heterophonic sequence* ([CV], *eg*, [jV], [wV], and the like), they continue to consider only two of them: ‘diphthong’ (with fusion: ‘syneresis’) and ‘hiatus’ (with separation: ‘dieresis’), but with strained interpretations of medieval origin, of a graphic-grammatical and graphic-metric nature. In fact, ‘semi-vowels’ or ‘semi-consonants’ do not exist: they are merely an ‘incredibly successful’ –but completely useless– magic trick!

As a matter of fact (unless one expects to do ‘magic’ in phonetics using graphic-grammatical categories), it is phonetically absurd to speak about a ‘diphthong’ for [<sup>0</sup>jV, <sup>0</sup>wV] (*pieno* /'pjɛno/ [ˈpjɛːno], *quanto* /'kwanto/ [ˈkwantɔ]), as only [<sup>0</sup>Vi, <sup>0</sup>Vu] (*fai* /'fai/ [ˈfai], *pausa* [ˈpaʊza] /ˈpaʊza/) are real diphthongs, as any sequence of [VV,

fig 5.9.5. Neutral Italian diphthongs (occurring either within or between words).

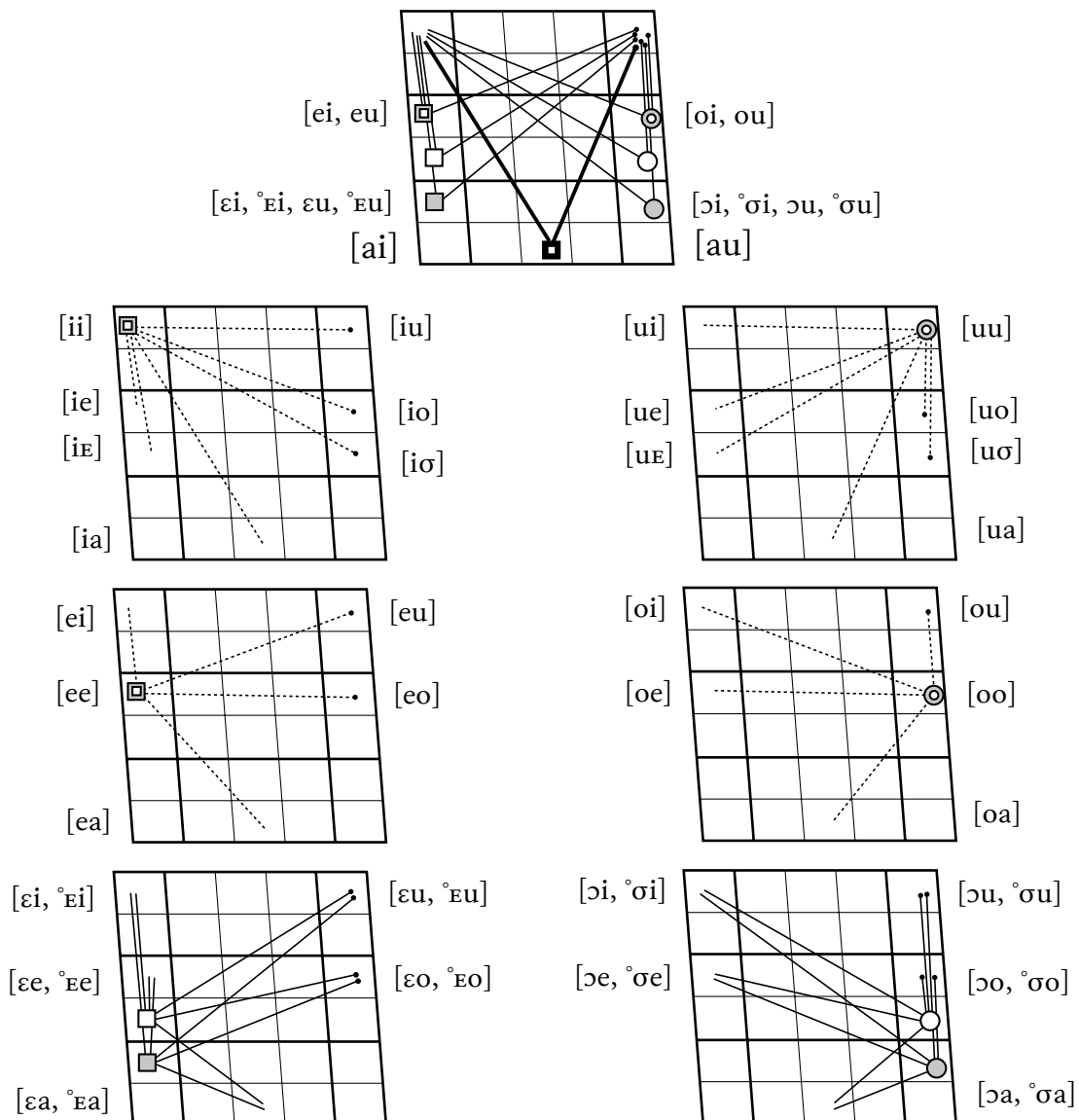
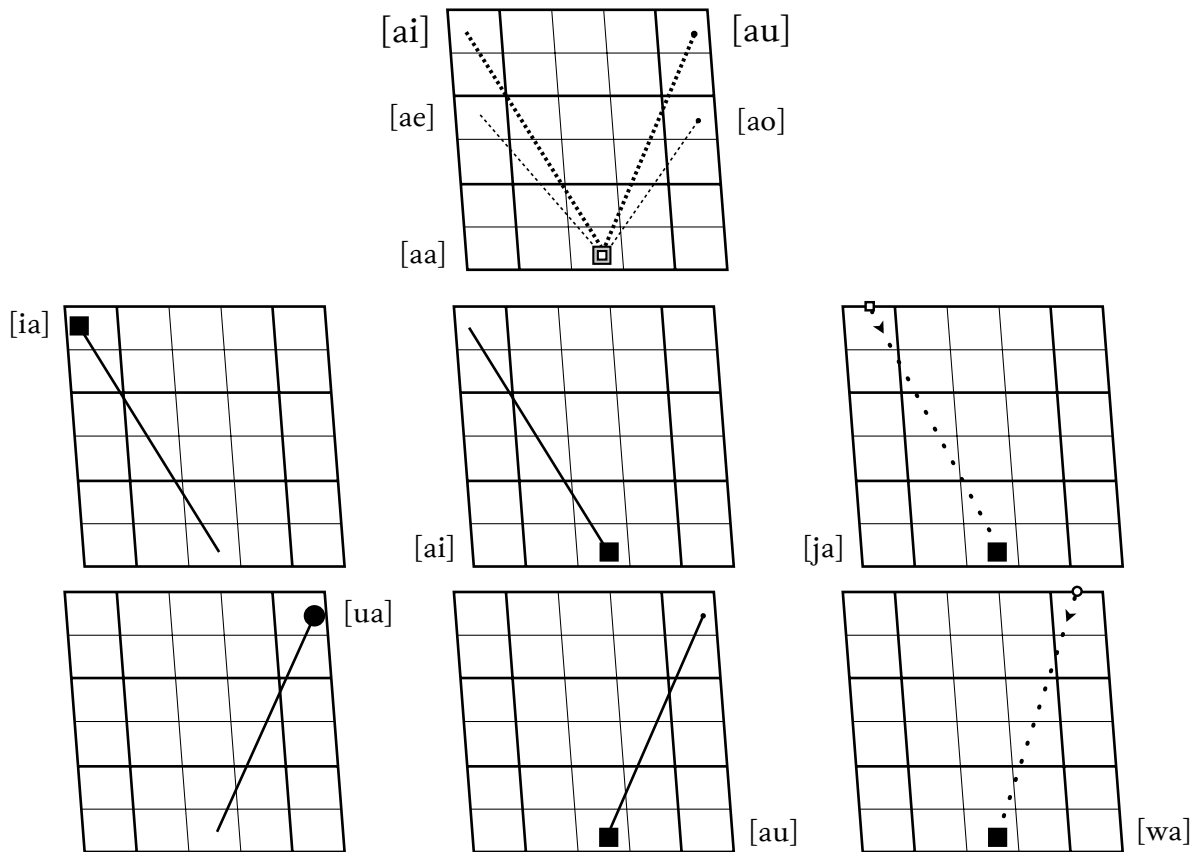


fig 5.9.6. Neutral Italian diphthongs: orograms (including true diphthongs and /CV/ sequences).



[VV, ˘VV] (*auto* /'auto/[a'uto], *autentico* /au'tentiko/ [au'tɛntiko]).

It is equally absurd to speak about 'hiatus' for [i˘V, u˘V], as only [i˘V, u˘V] are real hiatuses, as any other sequence like [V˘V, V˘V] (*paura* /pa'ura/ [pa'u:ra]), compared to *pauroso* /pau'rozo/ [pau'rozo], a real diphthong. Hence, one cannot believe books that only use two categories (ie diphthong and hiatus) and, what is more, they dangerously mix them up to a point where they include –in 'diphthongs'– the heterophonic sequences (/jV, wV/), and –in 'hiatuses'– the real diphthongs (as in *mai*, *ciao*, *boa* /'mai, 'tʃao, 'bo'a/ ['ma'i, 'tʃa'o, 'bo'a]...).

3.1.3. Thus, in languages like Italian, diphthongs are vowel sequences, which are more or less common, formed by a combination of the seven vowel phonemes and nine taxophones (/i, e, ɛ, a, ɔ, o, u/ [i, e, ɛ, ɛ, a, ɔ, σ, o, u]), that writing tidily reposes without the problems presented –for example– by Germanic languages.

These really do have monophonemic diphthongs, because, in different accents, they vary as to their realizations, independently from monophthongs (and much more than monophthongs vary), and also because they have varied historical spellings.

By forcing (and violating) reality, grammar and metrics continue to call, above all, /jɛ, wɔ/ 'ascendant diphthongs', because they derive from Latin /ɛ, ɔ/ (ě, ǒ), and they find they need to have to 'invent' (as the best lawyer for the worst criminals) fictitious realities, like 'semi-consonants' and 'semi-vowels'.



These seem to be nearly cinematographic special effects, that make one believe one is facing something real, but which is completely invented! If phantaphonetics –or virtual phonetics– is not our aim, then sequences like [jV, wV] are –naturally– part of /((C)CV/ groups, as in *fianco, franco; guado, grado; tuono, trono; ghiande, grande, glande* /'fjanko, 'franko; 'gwado, 'grado; 'twɔno, 'trɔno; 'gjande, 'grande, 'glande/. Paradigmatically, /j, w/ are in opposition with /C/, clearly not with /V/ and can, under no circumstance, belong to vowel groups.

Even 'semi-vowels' are a truly distorted reality and have been invented to try to explain (but they are only deceived into trying to explain) what has no need of explanations. In fact, they constitute *one* syllable and *not* two: *mai, cau(to)* /'mai, 'kau(to)/ [ˈmaːi, ˈkaːu(to)].

Even /ia/ is a –monosyllabic– diphthong, as in ['mɪa] /'mia/ *mia*. It is evident, in the same way as the Earth is round and rotates around the Sun; and yet, it has not been at all easy for it to be accepted...! The *diphthong, hiatus*, and /CV/-*sequence* matter is much simpler: one does not have to be a scientist; all it takes is observation and thought (using both ears)! Yet... there is no change!

### Vowel adjustment: the intermediate timbres of 'E, O' [ɛ, ɔ] (← /ɛ, ɔ/, or ← /e, o/)

5.10. In addition to the *seven* vowel phonemes occurring in stressed syllables, neutral Italian also uses two further vowel timbres [ɛ, ɔ], which are intermediate respectively between [e, ɛ] and [o, ɔ] (as fig 5.9.1-4 clearly show). They are the taxo-phonetic realizations of two different series of phonemes. In one case, we have /ɛ, ɔ/ ('open') without primary stress in phrases and compounds. In fact, they are in weaker syllables, and although remaining /ɛ, ɔ/, their actual realizations are [ɛ, ɔ], because of a phenomenon called **vowel adjustment of 'semi-closing'** (by partial assimilation) in unstressed syllables:

Examples: *mezzogiorno* /mɛdzdzo'dʒorno/ [ˌmɛdzdzo'dʒoːrːno], *buonanotte* /bwɔna'nɔtte/ [ˌbwɔna'nɔːtːe], *benché* /bɛn'ke\*/ [bɛŋ'ke], *poiché* /pɔi'ke\*/ [pɔi'ke], *è vero* /ɛv'vero/ [ɛv'veːro], *ho scritto* /ɔs'kritto/ [ɔs'krittɔ].

In such (and similar) cases, /ɛ, ɔ/ are realized as [ɛ ɔ], because speakers actually feel the composition and the importance of the prefixoid, with its distinct semantic value. When, instead, a word is not instinctively divisible, but is used as if it were mono-lexemic, the first element of the composition can present [e, o], or even /e, o/ (*ie* in its phonemic lexical formation), as our examples will show.

The speed of utterance, and the presence or not of a secondary stress, and if a word is more habitual or frequent, can all cause the possibility of timbric oscillations. On the other hand, in slow and precise speech, /ɛ, ɔ/ can even be realized as [ɛ, ɔ], even if not fully open as in stressed syllables, thus [ɛ<sup>+</sup>, ɔ<sup>+</sup>]: *Rosacroce* /rɔza'krotʃe/ [ˌrɔza'kroːtʃe; ɾɔ-] and *Rosa Croce* /rɔza 'krotʃe/ [ˌrɔːza 'kroːtʃe]:

Examples: *portafoglio* /pɔrta'fɔllo, por-/ , *coprifuoco* /kɔpri'fwɔko, ko-/ , *prendisole* /prendi'sole, pre-/ , *reggiseno* /rɛdʒʒi'seno, re-/ ; *glottologia* /glottolo'dʒia/ , *glottocronia* /glɔttokro'nia/ , *glottodidattica* /glɔttodi'dattika/ ; *euritmia* /eurit'mia, eu-/ , *euritmico* /euritmiko/.

The same is true for adverbs in *-mente*: the first part has the phoneme of the original form, /e, ε; o, ɔ/ [e, ɛ; o, ɔ]: *veramente* /e/, *ardentemente* /ɛ/, *gelosamente* /o/, *poveramente* /ɔ/. Thus, for /ε, ɔ/, neutral pronunciation has, [ɛ, ɔ], even if /e, o/ [e, o] are also possible, and therefore *acceptable*, especially in quicker speech:

Examples: *fraternamente* /fraternamente/, *perpetuamente* /perpetuamente/, *seriamente* /serjamente/, *sospettamente* /sospettamente/; *appositamente* /appozita'mente/, *fortemente* /fortemente/, *goffamente* /goffamente/, *mollemente* /molle'mente/; *angelicamente* /andʒɛlika'mente/, *foneticamente* /fonetika'mente/, *sfericamente* /sfɛrika'mente/; *categoricamente* /kateɡɔrika'mente/, *geologicamente* /dʒeolo-dʒika'mente/, *logicamente* /loɟika'mente/; *leggermente* /ledʒdʒer'mente/ [ledʒdʒer'mɛr:te], *crudelmente* /krudel'mente/ [krudel'mɛr:te], *plebeamente* /plebeamente/ [plebea'mɛr:te].

In addition, it is necessary to adequately consider actual composition, as in: *meritatamente* /meritata'mente/ (from *meritato* /meri'tato/, not *merito* /'merito/); *mediocrementemente* /medjɔkre'mente/ (from *mediocre* /me'djɔkre/, not *medio* /'mɛdjo/); *emblematicamente* /emblematika'mente/ (from *emblematico* /emblematiko/, not *emblema* /emblemɑ/).

5.11. The other occurrence of [ɛ, ɔ], in neutral pronunciation, concerns the unstressed phonemes /e#, o#/ ('closed'), occurring in word-final position in a tune (ie at the end of a sentence, followed or not by a pause). In fact, because of a phenomenon called **vowel adjustment of 'semi-opening'** (by partial dissimilation), /e, o/ are realized less close than normal, when a word has its stress on a preceding /i, u/.

Examples: *ride* /'ride/ ['ri:dɛ], *rido* /'rido/ ['ri:dɔ], *mute* /'mute/ ['murtɛ], *muto* /'muto/ ['murtɔ], *due* /'due/ ['du:ɛ], *mio* /'mio/ ['mi:ɔ]. The same is possible (though not necessary, thus, only optional), with /o#/ (final), when there is a stress on /e/: *vedo* /'vedo/ ['ve:do, -ɔ] (but neither for /e#: *vede* /'vede/ ['ve:de], nor for /e#, o#/ with stress on /o/: *rode*, *rodo* /'rode, 'rodo/ ['rɔ:de, 'rɔ:do]).

For words with stress on their third last syllable, the possibilities are interwoven and somewhat complicated. Thus, we will provide only more normal and necessary indications. With the stress on /i, u/, (word-final) phonemes /e#, o#, in a tune, obligatorily become [ɛ, ɔ], if the in-between vowel (in the second last syllable) is not /a/: *milite*, *milite*, *libere*, *libero*, *piccole*, *piccolo* ['pik:kolɛ, 'pik:kolɔ], *uniche*, *unico*, *ungere*, *puzzole*, *ungono*, *ungerlo*. With /a/, the adjustment is only possible, but [e, o] are to be preferred: *gridano* ['ɡri:dano, -ɔ], *urlano*, *pigliale*, *buttale* ['but:tale, -ɛ].

Still for third last words, even when the stress is on /e/, adjustment, limited to /o#, is only possible, but not preferred (especially if the in-between vowel is /a/): *vennero* ['ven:nero, -ɔ], *vedono*; *vedano* ['ve:dano; -nɔ]. There is the not compulsory possibility that in-between /e, o/ are realized as [ɛ, ɔ], mainly when the same vowel appears at the end: *ridere*, *ridono*, *vendono* ['ri:deɛ, -dɛ; 'ri:donɔ, -dɔ; 'ven:donɔ, -dɔ].

We must always keep in mind that this adjustment phenomenon typically occurs in *tunes*, followed or not by a pause, and in slower and accurate pronuncia-

tion. In protunes (ie in the first part of a sentence, before its last strong stress), in normal and spontaneous speech, no adjustment occurs, as the following differentiated example shows:

*Qualcuno disse che è stupido ridere sempre.*

[kwal,kuno'disse kɛɛs'tu'pido ɾidere'sɛm:pre.]

[kwal'ku'no 'disse kɛɛs'tu'pido ɾidere'sɛm:pre.]

[kwal'ku'no 'disse kɛɛs'tu:pidɔ ɾidere'sɛm:pre.]

[kwal'ku'no 'dis:sɛ kɛɛs'tu:pidɔ ɾidere'sɛm:pre.]

[kwal'ku:nɔ 'dis:sɛ kɛɛs'tu:pidɔ ɾi:derɛ 'sɛm:pre:].

Furthermore, if after /e#, o#/ , although in a tune, there is a vowel, more normally adjustment does not occur (although it is still possible, mostly in slow speech): *mille anni, riso amaro, Bice Onorati, tutto oro, amiche intime, tutte uguali, uno intero* ['u'noin 'te:ro; 'u'noin-].

In addition, the adjustment of 'semi-opening' may occur, or not, even if *e, o* are not absolute final, but followed, instead, by one or more consonants, /-eC(C), -oC(C)/: *ridere(e)* ['ri:dɛr], *ridere(o)* ['ri:dɔn], *vedere(o)*, *picciol*. Also in foreign or Latin words: *nichel, sutor, simplex* ['sim:plɛks], *duplex* ['du:plɛks], *hysteron, ipsilon, diesel, strudel, scooter, Hitler, Lipton, pixel, Igor, system* ([ɛ, σ] are more frequent, although [e, o] are also possible).

For /eC#, oC#/ with stress on /a, ɔ, o, ɛ/ (and for /e...eC#/) usage oscillates much between [e, ɛ; o, σ], depending on words and speakers. However, since in Italian words ending in consonants are exceptional or foreign, the more slow and accurate is speech, the more it is possible to have [ɛ, σ], and, vice versa, for [e, o], even in a tune, also for apocopated Italian words: *splender(e), splendor, angel(o)* ['aŋdʒɛl, -ɛl], *parton(o), pianger(e), laser, ENEL* ['ɛ:nel, -ɛl], *Eros* ['ɛ:ɾos, -os], *Rolex, color* ['kɔ:lor, -ɔr], *ovest, patriot, setter* ['sɛ:tɛr, -ɛr], *Rover, creder, Eurom* ['ɛ:urom, -om], *Euratom*.

As for adjustment usage in central Italy, the west-middle, ie Tuscany, tends to prefer [e, o], without excluding [ɛ, σ], in milder accents, while the east-middle, ie the rest of central Italy, does the contrary, preferring [ɛ, σ] to [e, o].

### Some reflections on vocalic sequences

5.12. Let us consider the following Italian examples, carefully analyzing them: *udì* /u'di\*/ [u'di], causing cogemination (or non-neutral [u'diː]), *udii* /u'dii/ [u'diːi] (non-neutral [u'diːɪ, u'diːɪ]), *udito* /u'dito/ [u'diːtɔ] (non-neutral [u'diːɪ, u'diːɪ]), *uditore* /udi'tore/ [udi'tɔ:re].

In neutral Italian pronunciation, for stressed /'ii/, we have a *monotimbric* diphthong, whose articulation does not go out of its proper box in the vocogram: ['iɪ]. Still, we do not get anything like [iː]. However, what we say and hear is *not* even [iːi], because the second [i], although having a kind of a beat, does not reach an intensity level as that.

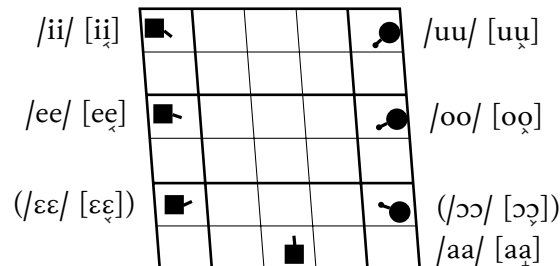
It is the same for *pii* (plural form of ‘pious’) /'pii/ [ˈpiː] (which is different from *P*, the letter, /'pi/ [ˈpi]). Two inflected forms of the former are: *piissimo* (‘very pious’) /pi'issimo/ [piːsːimɔ], and *piissimamente* (adverb) /piissima'mente/ [piːsːima'mente].

Theoretically, a word like *empio* (‘impious’) /'empjo/ [emˈpjo], instead of the normal form *empissimo* /em'pissimo/ [emˈpisːimɔ], deriving from phonotactic rules of Italian, might produce \**empiissimo* \*/empi'issimo/ (or \*/em'pjissimo/) \*[emˈpjisːimɔ], like *altissimo*, perhaps trying to avoid the coincidence with a form of the verb *empire*.

The Italian phonotactic rules also prevent the formation of a ‘logical’ word like \**linguuccia* \*/lin'gwutʃja/ \*[linˈgwutʃja], which is *linguccia* /lin'gutʃja/ [linˈgutʃja], like *stanguccia*.

Further Italian monotimbric diphthongs are shown in fig 5.9.5: *eteree* /e'teree/ [eˈtɛːree] (with [-ee], but *linee* /'linee/ [ˈliːneɛ], due to vowel adjustment, except in protunes: *linee rette* /'linee ˈrette/ [ˈliːnee ˈɾɛːtte]), *Nausicaa* /nau'zika/ [nauˈziːka], and *Antinoo* /an'tino/ [anˈtiːno], and *Antinoo parlò* /an'tinoo parˈlɔ/ [anˈtiːnoo parˈlɔ]. In addition, let us consider: *zoo* /'dzɔ/ [ˈdʒɔ], and *zoologico* /'dzooˈlɔdʒiko/ [dʒooˈlɔːdʒiko].

fig 5.9.7. Italian monotimbric (centripetal) diphthongs.



All Italian monotimbric diphthongs are *centripetal*, as shown in fig 5.9.7. In fact, ideally, they just point toward [ə, ɜ], in the central part of the vocogram, but—as already said—always remaining *within* their own boxes. The same happens with regional realizations (even in central Italy), which can also have /'ε, 'ɔ/ [ˈɛː, ˈɔː] in free syllables (*bene* [ˈbɛːne], *modo* [ˈmɔːdo]), instead of neutral [ˈbɛːne, ˈmɔːdo]), and /'ε, 'ɔ/ [ˈɛː, ˈɔː] (or [ˈɛː, ˈɔː]) in checked syllables (*festa* [ˈfɛːsta, ˈfɛːsta], *torto* [ˈtɔːrto, ˈtɔːrto]), instead of neutral [ˈfɛːsta, ˈtɔːrto]).

Let us keep in mind that International English has motimbric /ii/: *see* /'sii/ [ˈsiː], while both neutral British and American English have [ˈsri] (or [ɪr], when followed by [ʃ]: *feel* /'fiɪ/ [ˈfiːl, ˈfiːl]).

Let us conclude with some observations on length and intensity, when nasal phones are added to vowels in Italian and Japanese. Italian *tempo* is /'tempo/ [ˈtɛːmpo] (in protunes, [ˈtɛːmpo], or in regional central Italian accents, in tunes, [ˈtɛːmpo, ˈtɛːmpo]). In Japanese *tempo* (or, better, *teñpo*, ‘speed’) is [-tɛːmpɔ].

For *Anna*, we have [ˈanːna] (in protunes, [ˈanna], or in regional central Italian accents, in tunes, [ˈaːnna, ˈaːnna]). In Japanese *anna* (or, better, *añna*, ‘such; like that’) is [-aːnːna].

Also: Italian *denso* is /'dɛnsɔ/ [ˈdɛnso] (in protunes, [ˈdɛnsɔ], or in regional central Italian accents, in tunes, [ˈdɛɛnsɔ, ˈdɛɛnsɔ, -tsɔ]). In Japanese *denso* (or, better, *deñso*, ‘rice-field tax’) is [-dɛɲ.sɔ].

In regional northern Italian accents, we can certainly find [ɲC, ŋC], instead of [m(ɔ)p, n(ɔ)s, n(ɔ)n].

### Explanations for the close and open timbres of ‘ɛ, ɔ’

5.13. Current Italian spelling does not distinguish the two timbres of *e* and *o* in stressed syllables: *vetta* /ˈvɛtta/ [ˈvɛtːa], *setta* /ˈsɛtta/ [ˈsɛtːa], *rotto* /ˈrotto/ [ˈrotːo], *cotto* /ˈkɔtto/ [ˈkɔtːo]. Also: *pesca* /ˈpɛska/ [ˈpɛːska] ‘peach’, *pesca* /ˈpɛska/ [ˈpɛːska] ‘fishing’, *botte* /ˈbɔtte/ [ˈbɔtːe] ‘barrel’, *botte* /ˈbotte/ [ˈbotːe] ‘beating’.

Arguably, their differentiation is certainly not due to a curious caprice of some eccentric idlers! On the contrary, it is rather well grounded on Latin vowels. In fact, it is well-known that Italian, especially in its Florentine form, is derived from Latin. Thus, Italian /e/ normally derives from Latin /eː, ɪ/ [ee, ɪ], and /ɛ/ from /ɛ, ɛe/ [ɛ, ɛe]; /o/ from /oː, ʊ/ [oo, ʊ], and /ɔ/ from /ɔ, ɔʊ/ [ɔ, ɔʊ].

The basic vowel of ‘classical’ Latin are shown in ʒ 40. They were phonemically distinct both for their timbres and length:

*vīdīt* /ˈwiːdɪt/ [ˈwiːdɪt] ‘he/she sees’ – *vīdīt* /ˈwidɪt/ [ˈwidɪt] ‘he/she saw’  
*vēnīt* /ˈweːnɪt/ [ˈweːnɪt] ‘he/she came’ – *vēnīt* /ˈwɛnɪt/ [ˈwɛnɪt] ‘he/she comes’  
*mālūm* /ˈmaːlʊm/ [ˈmaːlʊ] ‘apple’ – *mālūm* /ˈmalʊm/ [ˈmɛlʊ] ‘bad’  
*pōpūlūm* /ˈpoːpʊlʊm/ [ˈpoːpʊlʊ] ‘poplar’ – *pōpūlūm* /ˈpɔpʊlʊm/ [ˈpɔpʊlʊ] ‘people’  
*fūrōr* /ˈfuːrɔr/ [ˈfuːrɔr] ‘I steal’ – *fūrōr* /ˈfʊrɔr/ [ˈfʊrɔr] ‘rage’.

Further useful examples:

*lĕgĕm* /ˈlɛːgɛm/ [ˈlɛːgɛ] ‘law’ – *lĕgīt* /ˈlɛgɪt/ [ˈlɛgɪt] ‘he/she reads’  
*vĕlūm* /ˈweːlʊm/ [ˈweːlʊ] ‘veil’ – *pīlūm* /ˈpɪlʊm/ [ˈpɪlʊ] ‘hair’ – *vīnūm* /ˈwiːnʊm/ [ˈwiːnʊ] ‘wine’  
*vittām* /ˈwɪttɛm/ [ˈwɪttɛ] ‘peak’ – *sĕctām* /ˈsɛktɛm/ [ˈsɛktɛ] ‘sect’  
*sōlĕm* /ˈsoːlɛm/ [ˈsoːlɛ] ‘sun’ – *nŭcĕm* /ˈnʊkɛm/ [ˈnʊkɛ] ‘nut’ – *lŭcĕm* /ˈluːkɛm/ [ˈluːkɛ] ‘(a) light’  
*rŭptūm* /ˈrʊptʊm/ [ˈrʊptʊ] ‘broken’ – *cōctūm* /ˈkɔktʊm/ [ˈkɔktʊ] ‘cooked’  
*cŭrsūm* /ˈkʊrsʊm/ [ˈkʊrsʊ] ‘course’ – *cōrsūm* /ˈkɔrsʊm/ [ˈkɔrsʊ] ‘Corsican’

And: *praedām*/*prædām* /ˈprædɛm → ˈprɛdɛm/ [ˈprædɛ → ˈprɛdɛ] ‘prey’  
*coenām*/*cœnām* /ˈkœnɛm → ˈkeːnɛm/ [ˈkœnɛ → ˈkeːnɛ] ‘supper’  
*aurūm* /ˈɛʊrʊm → ˈɔrʊm/ [ˈɛʊrʊ → ˈɔrʊ] ‘gold’.

However, analogy complicates things, as in: *lettera* (Latin *littĕrām*, /ˈlɪttɛrɛm/ [ˈlɪttɛrɛ]) /ˈlɛttɛrɛ/ (but /ˈlɛttɛrɛ/ in Tuscany due to *leggere* /ˈlɛdʒɟɟɛrɛ/ and (*ho*) *lɛtto* /ˈlɛtto/. Instead, for *Caesārĕm* (*Cæsārĕm*) /ˈkæːsɛrɛm/ [ˈkæːsɛrɛ], we had /ɛː/ [ɛː] → /ɛ/ [ɛ] in Umbria, the Marches, and in Rome /ˈtʃɛzɛrɛ/, but /ɛː/ [ɛː] → /ɛː/ [ɛː] (although in addition to /ɛː/ [ɛː] → /ɛ/ [ɛ]) in Tuscany (and Latium outside Rome), so that modern and traditional pronunciation prefers /ˈtʃɛzɛrɛ/.

In addition, words not directly derived from Latin, *orally*, but taken subsequently from *written* Latin texts, are pronounced with /ε, ɔ/, as a typical rendering of medieval and Renaissance (and modern academic Italian Latin, cf § 40.8) including such seemingly odd cases as *habēre* or *Rōma* /a'βεre, 'rɔma/ [a'βε:re, 'rɔ:ma] (in spite of 'regular' Italian *avere* [a've:re], *Roma* [ro:ma]), although clearly deriving from forms with *ē* (/e:/ [ee]) and *ō* (/o:/ [oo]).

Examples of 'aberrant' learned words: *completo*, *estremo*, *lene*, *plebe*, *devoto*, *dote*, *nobile*, *sposa* /kom'pleto, es'tremo, 'lene, 'plebe, de'vɔto, 'dɔte, 'nɔbile, s'pɔza/.

Furthermore, *aurum* and *causam*, /'εʊrʊm, 'kεʊsɛm/ ['εʊrɔ̃, 'kεʊsɛ̃], regularly gave /ɔ:/ [ɔ:] → /ɔ/ [ɔ]: *oro* /'ɔro/, *cosa* /'kɔza. 'kɔsa/, instead *caudām* /'kaudam/ ['kεʊdɛ̃] gave /ɔ:/ [ɔ:] → /o:/ [o:], *coda* /'kɔda/.

# 7. Neutral Italian consonants

7.1. fig 7.0 shows the table of the neutral Italian consonant articulations, including their taxophones, [ŋ, ɲ, ɳ, ɽ, ʎ; r, l, ʎ], which are necessary for satisfactory pronunciation (& possible [ɳ; ts, dz; ʎ]).

fig 7.1. Neutral Italian consonants & contoids.

	bilabial	labiodental	dental	dentalveolar	alveolar	postalveo-palatal	postalveo-palatal protruded	palatal	prevelar	velar	velolabial	laryngeal
Nasal	m [m]		[n] [ɲ]	n [ɳ]				ɲ [ɲ]	[ŋ]			
Stop	p b		t d					[k g]	k g			[ʔ]
Stop-strictive			ts dz [ts dz]				tʃ dʒ					
Constrictive		f v	s z				ʃ (ʒ)					
Approximant					r [r]			j			w	(h)
Trill/tap					[l]	[ʎ]						
Lateral					l	[ʎ]		ʎ				

## Nasals

7.2. Italian has three nasal phonemes, /m, n, ɲ/ [m, n, ɲ], and four taxophones, for /n/, that can be rendered by five supplementary symbols [ŋ, ɲ, ɳ, ɽ, ʎ]: *mamma* /'mamma/ ['mam:ma], *m'ama* /'mama/ ['ma:ma], *nonno* /'noŋno/ ['noŋ:no], *nono* /'noŋno/ ['noŋ:no], *bagno* /'bagnɔ/ ['bagn:ɔ], *per gnocchi* /per'ɲɔkki/ [per'ɲɔ:kki].

And: *tonfo* /'tonfo/ ['tom:fo], *dente* /'dente/ ['dɛ:nte], *frangia* /'frandʒa/ ['frandʒa], *finco* /'finco/ ['fiŋ:go], *fango* /'fango/ ['fan:go].

If /ts, dz/ are realized as dentalveolar ([ts, dz], as it is possible, although not necessary), also /n, l/ which may precede them have the same place of articulation, [ɲ, ʎ].

In neutral Italian, /ɲ/ is self-geminant): *sogno*, *lo gnomo* /'soɲno, loɲ'ɲɔmo/ ['soɲ:ɲo, loɲ'ɲɔ:mo]. We can observe that self-geminant /ɲ/ is in opposition to geminates, as in *sogno* /'soɲno/ ['soɲ:ɲo] and *sonno* /'sonno/ ['son:ɲo], but not actually to sim-

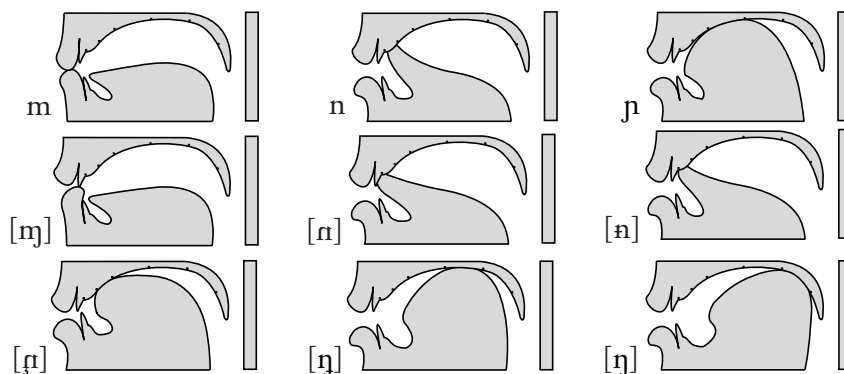
ple consonants (as in *sono* /'sono/ ['so:ɲo]). The minimal pair is between the first two examples, not the third.

In order to closely examine the manifestation of nasal assimilation in neutral Italian, a whole series of nouns could be shown (beginning with all possible consonants, cf § 3.4 of *MaPI*), preceded by *con* 'with' /kon/ [kon], but we will limit ourselves to *con Marco* /kom'marko/ [kom'mar:ko] and to the (nowadays) improbable *con Gneo* /kor'ɲeo/ [kor'ɲe:ɔ] (a rare male name, even in ancient Rome).

We can now briefly mention the fact that, very often, in the north of Italy, the sequences of /nC/ are not homorganic by assimilation, but have a (pre)velar articulation, [ɲ, ɲ], or semi-(pre)velar (without full contact), [ɲ, ɲ̟], as in [ɲɲbaɲ'bi:ɲɔ], [ɲɲbaɲ'bi:ɲɔ], or [iɲ'ka:za, iɲ̟; iɲ'kʲe:za, iɲ̟], for neutral *un bambino* /umbam'bino/ [ɲumbam'bi:ɲɔ], *in casa*, *in chiesa* /in'ka:za, in'kʲe:za/ [iɲ'ka:za, iɲ'kʲe:za]. Let us concentrate, here, only on the nasals, because the actual regional differences, doubtlessly, also regard other consonants, many vowels, the type of phonation, the syllabic structure and intonation).

In the same way, in the north, /ɲ/ is very often not self-geminant: [sɔ:ɲo, 'so:ɲo; lo'ɲɔ:mo]; but, generally, /ɲ, ɲj/ are confused with something intermediate, which we show quite generally here: [kaɲ'pa:ɲja, kaɲ̟-] which stands both for *Campania* /kam'panja/ and *campagna* /kam'pa:ɲja/. In central areas, /ɲj/ can become [ɲ̟] (but, in this case, not self-geminant): *Antonio* /an'tɔ:ɲjo/ [an'tɔ:ɲ̟o], *anniento* /an'ɲjento/ [an'ɲ̟ento].

fig 7.2. Neutral Italian consonants: nasals & taxophones.



## Stops

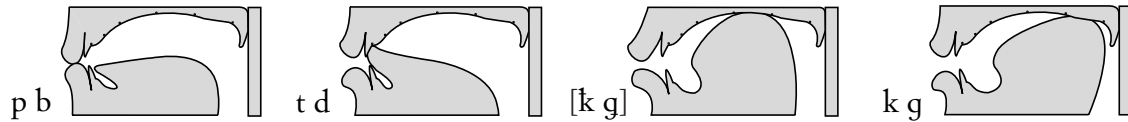
7.3. Italian has three dipthonic pairs of stops, /p, b; t, d; k, g/ [p, b; t, d; k, ɰ, g, ɰ]: *per bene* /per'bene/ [per'bɛ:ne], *ti do* [ti'dɔ] [ti'dɔ\*], *conguaglio* /kon'gwaλλo/ [kon'gwaλλo], *chiacchierare* /kjakkjɛrare/ [kjakkjɛ:rare], *chicco* /kikko/ [kik:ko], *ghenga* /gɛnga/ [gɛ:ɲga].

The greatest regional problem concerning stops is provided by the 'gorgia toscana' (ie 'Tuscan throat') and by the 'central-southern voicing', which will be examined here in general terms (but it will be dealt with thoroughly in the chapters on



regional accents – cf ʒ 20-29). Therefore, the following examples give just a general idea: *i capitani* /ikapi'tani/ [iħaʔi'ðani] and *cinque in punto* /'tʃinkwe im'punto/ ['tʃiŋgweim 'bun:ðo].

fig 7.3. Neutral Italian consonants: stops & taxophones.

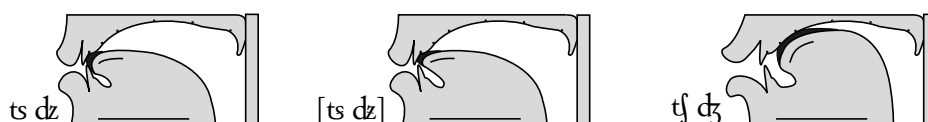


### Stopstrictives (or 'affricates')

7.4. There are two diphonic pairs, dental and postalveopalatal protruded, /ts, dz; tʃ, dʒ/ [ts, dz; tʃ, dʒ]: *danza*, *piazza* /'dantsa, 'pjatʃtsa/ ['dan:tsa, 'pjats:tsa], *zona*, *azoto* /'dzona, adz'dzoto/ ['dzɔ:na, adz'dzɔ:to], *cena*, *faccio* /'tʃena, 'fatʃtʃo/ ['tʃe:na, 'fatʃ:tʃo], *gente*, *oggi* /'dʒente, 'ɔdʒdʒi/ ['dʒe:nte, 'ɔdʒ:dʒi]. As shown in the table of fig 7.0, /ts, dz/ [ts, dz] can also be articulated as dentalveolar, [tʃ, dʒ], especially after /n, l/, so it is also possible to have: *anzi*, *balzo* /'antsi, 'baltso/ ['an:tsi, 'balt:so; 'an:tsi, 'balt:so].

The first unreleased parts of the Italian geminates /tʃtʃ, dʒdʒ/ are grooved as their released second parts are. Instead, in Italian *rotto* ['rotto], there is a slit for both [t]'s, but a groove for both [tʃ]'s. And it is absurd to claim that [tʃtʃ, tʃtʃ] are absurd transcriptions. In fact, they are [[tʃtʃ, tʃtʃ]], just like [[tt]], or [[ʃʃ]], or [[m̥m̥]] (with unreleased first elements); certainly not anything like (truly absurdly) [[tʃ\*ts, tʃ\*tʃ, t\*t, ʃ\*ʃ, m̥\*m̥]] (with released first elements).

fig 7.4.1. Neutral Italian consonants: stopstrictives (& a possible variant).



There is a difference between the hold stage of [t, d; t̥, d̥] and [ts, dz; ts, dz]. The latter are clearly grooved, even during their stop stage. This is quite a natural fact, which is fairly easily perceived during the transition from a preceding vocoid to the contoid in question.

In fact, the groove is certainly not a kind of open pipe, as the orogram shows, since the curved line does not reach the apex. Besides, the actual contact by the apex is not exactly the same for [t, d; t̥, d̥] and [ts, dz; ts, dz], as shown in fig 7.4.2.

In earlier books we did not think it necessary to explain this quite natural fact. But, seeing how difficult it is to make people realize this obvious fact, fig 7.4.1 was drawn on purpose (notice that it represents the dental articulation, not the dentalveolar one, but it is quite easy to imagine this last, too).

The main regional problems regarding the north concern the sequential realizations of /ts, dz/, as: [ˈdaaŋtsa, -tsa, -tʃa, -tʃa, -tθa, ˈdaaŋ-; ˈpjaatsa, -tʃa, -θa; dʒɔɔ-]

na, dʰz-, dʰð-; adʰzɔɔto, adʰz-, adʰð-] (or, in broader accents, simply as constrictives: [ˈdaŋsa, -sa, -ʃa, -θa, ˈdaŋ-; ˈpjassa; -ssa, -ʃʃa, -θθa; ˈzɔɔna, ˈz-, ˈz-, ˈð-; aʰzɔɔto, aʰz-, aʰz-, aʰð-]), instead of real (dental) stopstrictive phones, [ts, dz] (cf fig 7.4.2).

The realization of /ts, dz/ as [ts, dz; t̪s, d̪z] (ie [[t̪s, d̪z; t̪s, d̪z]]) is a typical regional pronunciation of practically almost all Northern Italian native speakers. In fact, even if they either also speak their local dialect or only the deriving regional form of Italian, they do not realize the difference with true /ts, dz/ [ts, dz]. Also phoneticians seem not to be able to do so.

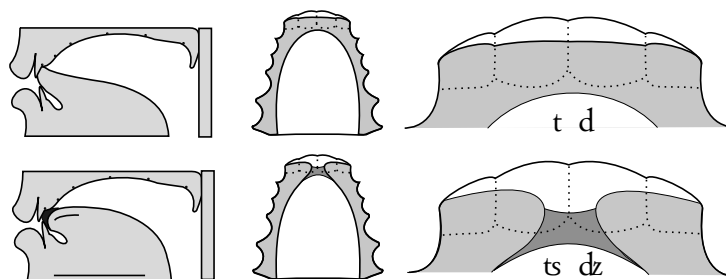
A similar thing happens to English native speakers (including phoneticians), when they confuse alveolar flaps, [ɾ], as in *Betty* [ˈbɛɪi], and taps, [ɾ], as in old-fashioned *Berry* [ˈbɛɪ-ɪ] (or Spanish *caro* [ˈkaˈro], or Italian *caro* [ˈkaːro]).

The same is true, when they confuse (and, practically, exchange) a postalveolar British-like [ɹ] and a prevelar American-like [ɹ], as in *Berry* [ˈbɛɪi] and [ˈbɛɪi], respectively (cf fig 7.6).

Even in Russian, we also find sequences similar to (neutral) Italian ones, ie with grooved first parts, when they correpond to ч /t͡ɕ/ (which is grooved even when homorganically assimilated to a following contoid, and clearly different from the slit ones, as in отца [ɐˈt͡sa]): лучше [ˈlʉt͡ɕʂi], Не плачь, Женя! [nɐˈpɫaɕ ˈʒɛɲə].

In fact, when Russian speakers utter Italian words like *pazzo*, *pazzia*, which are [ˈpatsːso, patsˈtsiːa], they actually produce [ˈp͡ʌtt͡sɐ, p͡ʌtt͡siɐ]. Should someone use Russian нет-с, we would hear [nɐt͡s], which is different from both [t͡ts] and [t͡s]!

fig 7.4.2. Neutral Italian consonants: difference between dental stop and stopstrictive contoids.



7.5. For almost the whole center and many parts of the south, without going into too much detail, the most obvious characteristic is given by the change of /Vt͡ʃV/ to its corresponding constrictive, [VʃV]: *pece* /ˈpɛt͡ʃe/ [ˈpɛːʃe], *di Cecilia* /diʃeˈt͡ʃilja/ [diʃeˈʃilja], *cacio* /ˈkat͡ʃo/ [ˈkaːʃo]. In Tuscany the same goes for /Vd͡ʒV/ → [VʒV]: *agile*, *la giacca* /ˈaɖʒile, laʒakka/ [ˈaːʒile, laʒakka].

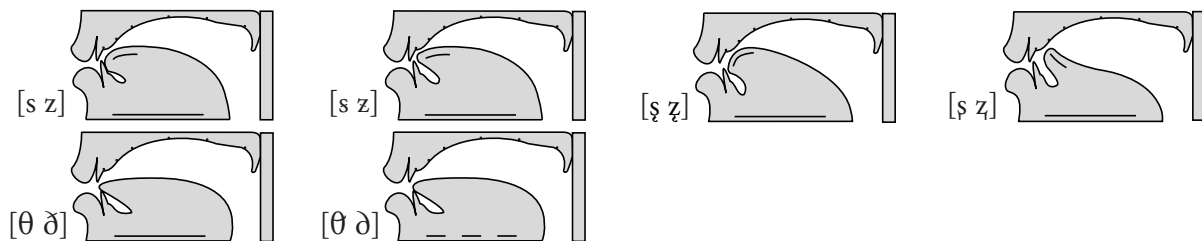
It is important to focus on the fact that we are dealing with *single* postvocalic /t͡ʃ, d͡ʒ/ (and hence, in this case, intervocalic too), thus avoiding ridiculous imitations which have, unfortunately ended up amongst examples shown in books about linguistics, dialectology, language history, language teaching and sometimes even in... phonetics and phonology!

Therefore, it is legitimate to give *la gita* /laʒita/ [laʒiːθa], as an example (although the official constrictive symbol [θ, ð] is hardly recommendable, instead of

the appropriate semi-constrictive one, [θ, ð]), but not simply *gita* /'dʒita/ \*['zi:θa], because after silence or after a consonant, it stays for [dʒ], ['dʒi:θa], as *a Gina* /adʒ'dʒina/ [adʒ'dʒi:na], obviously, does (because of co-gemination, certainly not \*[aʒ'zi:na]). Naturally, the same is true of *la cena* /la'tʃena/ [la'ʃe:na], while we can only have: *per cena, a cena* /per'tʃena, atʃ'tʃena/ [per'tʃe:na, atʃ'tʃe:na] (absolutely not \*[per'ʃe:na, aʃ'ʃe:na])!

Apart from Tuscany (and some northern parts of Umbria and the Marches), in the center and south (still generalizing the area and the precision in transcription, too), we have /VdʒV/ → [VdʒdʒV]: ['adʒdʒile, ladʒdʒi:ða]...

fig 7.5.2. Italian consonants: regional variants.

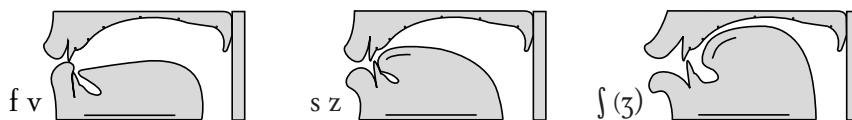


### Constrictives (or ‘fricatives’)

7.6. Neutral Italian has two diphonic pairs of constrictives, /f, v ; s, z/ [f, v ; s, z] as well as a voiceless postalveopalatal protruded self-geminant /ʃ/ [ʃ], with its voiced correspondent, but a-geminant, in foreign words, above all French: *fava* /'fava/ ['farva], *sosia* /'sozja/ ['sozja], *pesce, lo sciame, (la) scena*, /'peʃʃe, loʃ'ʃame, (laʃ)'ʃe:na/ ['peʃ:ʃe, loʃ'ʃame, (laʃ)'ʃe:na], *abat-jour, à gigot* /aba'zʊr, aʒi'go/ [aba'zʊr, aʒi'go].

Before any voiced consonant (including sonants), in Italian, there is always /z/: *bisbetico, svenire, slegare, sdentato* /biz'βetiko, zve'nire, zle'gare, zden'tato/ [biz'βe:tiko, zve'niri:ɛ, zle'gare, zden'taxto] (cf *stentato* /sten'tato/ [sten'taxto]).

fig 7.5.1. Neutral Italian consonants: constrictives & xenophoneme /ʒ/.



As far as VsV is concerned, modern neutral pronunciation resolves the problem of traditional pronunciation. Actually, every postvocalic intralexemic -s- (ie in *simple* words, not in *compound*) is voiced, /z/ [z]: *casa, riso, presa, cinese, geloso* /'kaza, 'rizo, 'preza, tʃi'neze, dʒe'lozo/ ['kaza, 'rizo, 'preza, tʃi'neze, dʒe'lozo].

Only in *compounding*, is the initial s of lexemes or grammemes /s/ [s]: *prendiso-le, sottosegretario, presalario, qualsiasi, risalto* /prendi'sole, sottosegre'tarjo, presa'larjo, kwal'siasi, ri'salto/ [prendi'sole, sottosegre'tarjo, presa'larjo, kwal'siasi, ri'salto]. The last example means ‘I jump again’; whereas, the noun means ‘to stand

out' and is /ri'zalto/ [ri'zalto]... Forms such as *prosieguo*, whose composition –nowadays– is felt in a less definite way, vary: /pro'sjɛgwo, -z/ [pro'sjɛ:gwo, -z].

For /s, z/, in the north, an alveolar (mainly lamino-, more rarely apico-) instead of a dental articulation is frequent: *sosia* /'sɔzja/ [ʃɔɔzja, ʃɔɔzja] (be warned that, too often, neutral Italian articulation, which is dental [with lowered tip], is defined 'alveolar', even in phonetics books!).

In central-southern regional pronunciations (except in Tuscany), for VsV (even if with an approximant inserted after s), we do not have /z/, but /s/: *rose, Asia* /'rɔze, 'azja/ [rɔ:se, 'a:sja]. However, the prestige of voiced pronunciation, with /z/, is such that, many speakers try to go from [s] to [z]; but from a regional situation without /z/ (and with no help from the written word), the substitution often generalizes [z] (or [z̥]), even in words like: *la salute* /lasalute/ \*[laza'lute, laza-], that is (neutral) [lasa'lute].

In the center (excepting Florence and Prato) we find the typical change /s/ → [ts] after /n, r, l/: *penso, perso, falso* /'pɛnsɔ, 'pɛrsɔ, 'falsɔ/ [pɛntsɔ, pɛrtsɔ, 'faltɔ]. The same happens in Tessin (southern Switzerland) and in northern and eastern Lombardy. It is very frequent also in some areas of southern Italy, including its partial or complete voicing: [d͡z, dz̥]. However, speakers who have a kind of defective r produce [pɛv:ɔ, pɛx:ɔ, pɛr:ɔ]... (not a stopstricive).

In the center and south of Italy, above all, there are areas in which prenasal /s, z/ are seen to be prepalatal, [ʃ, z̥]: *vista, sbatto* /'vista, z'batto/ [viʃ:ta, z'batto] (ie in the south-eastern parts of the Marches, Umbria, and Latium; and in western Sicily, and southern Calabria and Salento; as well as in northern Lombardy).

In Campania, /sC, zC/ are typically realized as postalveopalatal protruded constrictives, [ʃ̠, z̠], but only in front of non-apical consonants; thus, for instance: *sparo, sgarro* /s'parɔ, z'garro/ [ʃ'pɑ:ɾɔ, z'gɑ:ɾɔ]. We cannot but reveal that too many third-rate 'imitators' (even in books!) show absurd pronunciations, for example in Neapolitan, eg: *stare* /s'tare/ \*[ʃ'ta:re], for [s'tɑ:ɾɛ].

In the north, /ʃ/ is often without lip protrusion, but, above all, it is not self-geminant: *pesce, lo sciame, la scena* [pe:ʃe, loʃa:me, (la)ʃe:na]; so, the first and third examples are closer to the central-southern pronunciation of *pece, la cena* /'petʃe, la'tʃena/ [pe:ʃe, la'ʃe:na]!

fig 7.6. Contoids introduced for useful comparisons.

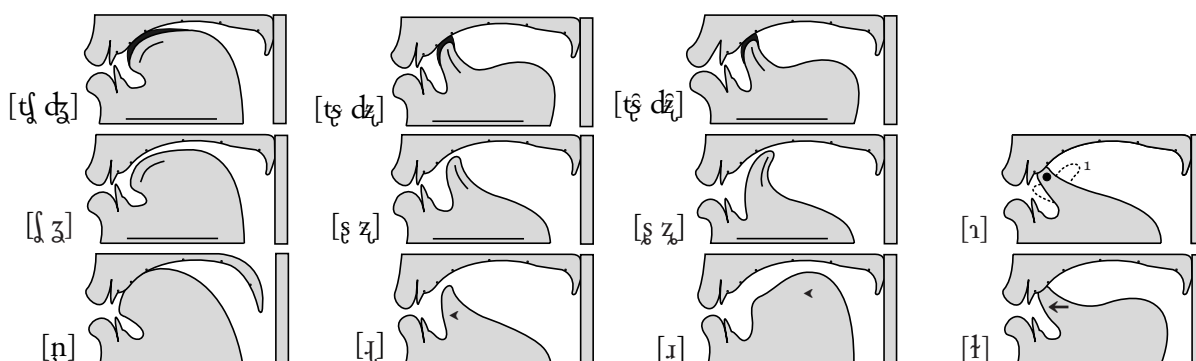
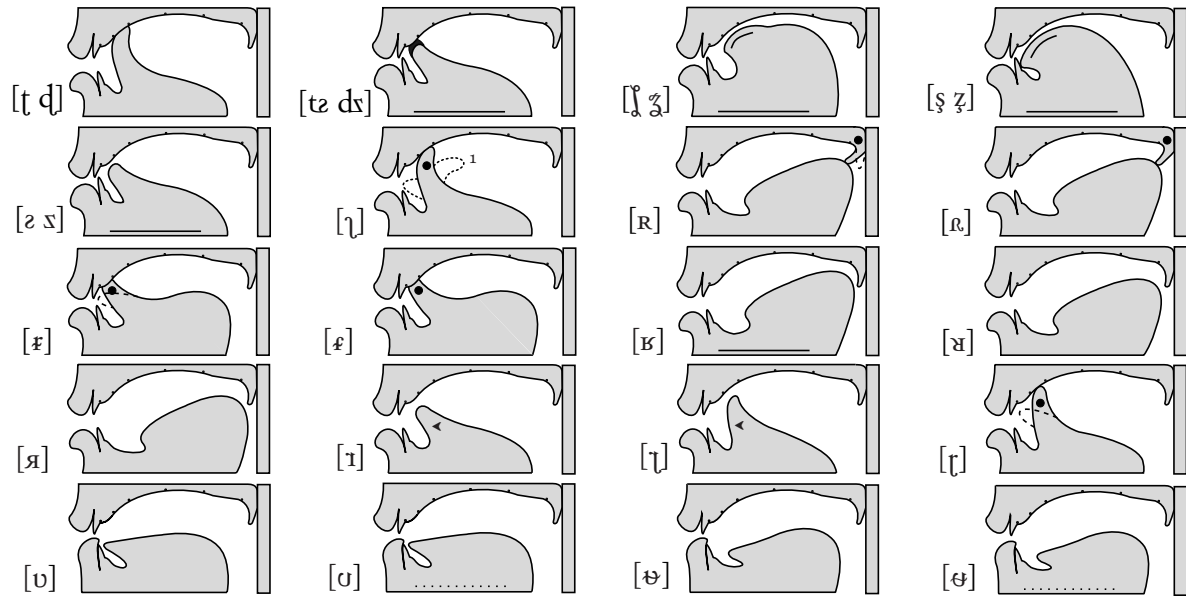


fig 7.6.2. Further contoids introduced for useful comparisons.



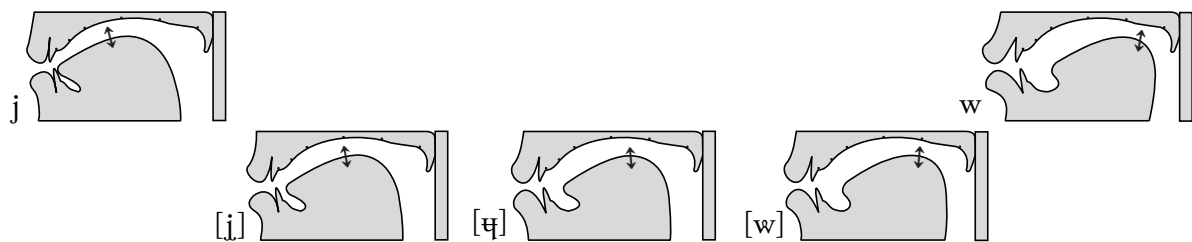
We can see how self-geminate /ʃ/ opposes geminates, as in *fasce* /'faʃʃe/ ['faʃ:ʃe] and *facce* /'fatʃtʃe/ ['fatʃ:tʃe], but not single, as in *face* /'fatʃe/ ['fatʃe] (a literary word), which in central Italian pronunciation (and very often in southern ones) is [fa:ʃe]; however, the minimal pair is between the first two examples, not the third.

## Approximants

7.7. The two Italian approximants are /j, w/ [j, w]: *ieri* /'jɛri/ ['jɛ:ri], *ghiacciaio* /gjaʃ'tʃajo/ [gjaʃ'tʃa:jo], *uovo* /'wɔvo/ ['wɔ:vo], *qualunque* /kwa'lunkwe/ [kwa'lunʒ:kwe].

In words like *quieto*, we have the *provelar* approximant, [w]: ['kwjɛ:to]; in words like *continuiamo*, we also have a *postalatal* approximant, [w]: [konti'nwja:mo], in quicker speech, we even find the fusion of [wj] into the prevelar approximant, [ʝ]: [konti'nʝa:mo] (cf fig 7.6).

fig 7.6. Neutral Italian consonants: approximants (&amp; taxophones).



It may be interesting to also consider the following examples: *caro* ['ka:ro], *chiaro* ['kja:ro], *tono* ['tɔ:no], *tuono* ['twɔ:no], *inchino* [iŋ'ki:ɲo], *inclino* [iŋ'kli:ɲo], *incrina* [iŋ'kri:ɲo], *inquino* [iŋ'kwɪ:ɲo].

In central-southern pronunciation, we sometimes find /j/ → [jj]: *paio* [ˈpajːjo, ˈpaːjjo] for [ˈpaːjo] /ˈpajo/. In the south we often have even *ieri*, *uovo* [iˈɛːri, uˈoːvɔ] for /jɛri, ˈwɔvo/ (simplifying a little).

Italian has no /h/ phoneme. However, it can be used as a xenophonemes, as for instance in English: *happy* /ˈhæpi/ [ˈhæp-i], realized as [ˈɛːpi, ˈhɛːpi] (inevitably different from the original pronunciation, also for length and syllabication).

## Rhotics

7.8. There is only one trill phoneme, /r/, with two important taxophones, [r, ɾ], which depend on the strength of the syllables; in stressed syllables, before or after the syllabic nucleus we find a trill, [r] (lengthened, [rː], if in a checked syllable of a tune); whereas in unstressed (or half-stressed) syllables we have a tap: *raro* /ˈraro/ [ˈraːro], *porta* /ˈpɔrta/ [ˈpɔːrta], *riprendere* /riˈprɛndere/ [riˈprɛːndere], *prepararsi* /prepaˈrarsi/ [ˌprepaˈraːrsi], *carro* /ˈkarro/ [ˈkaːro], *arrivo* /arˈrivo/ [arˈriːvɔ], *arrivare* /arriˈvare/ [arriˈvaːre]. As one can see, even for /rr/, the choice between [r, ɾ], depends on the position of the stress.

fig 7.7. Neutral Italian consonants: rhotics (trill & tap taxophone).



There are various types of accents with a ‘French *r*’, in Italian, that range from uvular, like [ʀ, ʁ, ʁ̥, ʁ̥̄] (trill, constrictive, approximant, tap, respectively), to labio-dental (semi)approximants (with or without uvularization), [ʋ, ʋ̥, ʋ̥̄, ʋ̥̄̄].

For regional pronunciations, we could have a generalized [r] or [ɾ], independently of stress; we could also have uvularization, [ʀ, ʁ̥]; or at Venice, [ɽ, ɽ̥, ɽ̥̄].

Let us take a detailed look at the ‘Sicilian type’ (in Sicily, of course, and in southern Calabria and southern Apulia, as well) for /#r, rr, tr, dr, str, sdr/. Indeed, simplifying a little (even the transcriptions) for /#r, rr/, we have the voiced slit alveolar constrictive, [ɽ], self-geminant if postvocalic: (*la*) *radio* /((la)ˈradjo/ [(laɽ)ˈɽaːdjo], *carro* /ˈkarro/ [ˈkaːɽɽɔ]. It is clearly not the postalveolar trill phone ([ʀ], ‘cacuminal’, ‘r’), as it has been ‘described’ for generations, without proof.

Relative to this, we also have the ‘bizarre’ pair ‘*tr*, *dr*’ which is persistently presented as ‘[tʀ, dʀ]’, without listening carefully. In fact the most normal articulation is given, simply, by the stopstrictives which correspond to [ɽ], ie [tɽ, dɽ] (slit alveolar): *trave* /ˈtrave/ [ˈtɽaːve], *drago* /ˈdrago/ [ˈdɽaːgɔ].

Lastly, the /str/ sequence (lexically quite common), is more often rendered by the voiceless postalveo-prevelar constrictive (self-geminant, if postvocalic) [ʃ̥]: *nastro* /ˈnastro/ [ˈnaːʃ̥ːɽɔ], (*la*) *strada* /laˈstrada/ [(la)ʃ̥ːˈɽaːda]; instead, the (less common) sequence /zdr/ is more often rendered by a voiced (grooved + slit) alveolar sequence, [zɽɽ]: (*la*) *sdraio* /((la)ˈzdrajo/ [(la)zˈɽaːjɔ] (or, much less commonly, by

[la(ʒ)ʒa:ɟɔ]). We will conclude by indicating the assimilation of /rC/, which is more typical of eastern Sicily: *parto* /'parto/ ['patɾɔ].

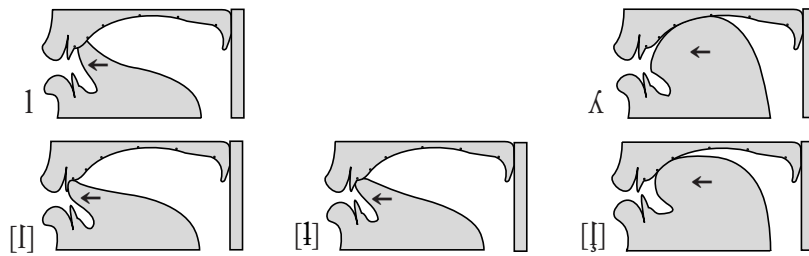
## Laterals

7.9. Italian has two lateral phonemes, /l, ʎ/, alveolar and palatal (this last is quite rare in languages, and – in neutral Italian – it is self-geminant, as well): *l'ala* /'lala/ ['la:la], *Lalla* /'lalla/ ['la:l̩la], *dirgli* /'dirli/ ['dir:li], *foglia* /'fɔʎʎa/ ['fɔʎ:ʎa].

We can observe how the self-geminant /ʎ/ opposes to geminates, as in *paglia* /'paʎʎa/ ['paʎ:ʎa] and *palla* /'palla/ ['pa:l̩la] (not to *pala* /'pala/ ['pa:la]); the minimum pair is between the first two examples not the third, which is a single consonant.

In some central areas, /ʎ/ becomes /j/, or /lj/ becomes [ʎ] (in this case it is not self-geminant): *paglia* /'paʎʎa/ ['paɟ:ja, 'pa:ɟja], *olio* /'ɔʎjo/ ['ɔ:ʎo], *palliativo* /pallja-

fig 7.8. Neutral Italian consonants: laterals & taxophones.



'tivo/ [paʎʎa'tivɔ]. On the other hand, in the north, generally, /ʎ, lj/ are mixed into something intermediate that we can render quite generally here: [li'taaʎ-ja] stands for *l'Italia* /li'talja/ [li'ta:l̩ja] and for *li taglia* /li'taʎʎa/ [li'ta:ʎ:ʎa]. Neutral Italian has /l/ → [l̩] + /tʃ, dʒ, ʃ/: *alce* /'altʃe/ ['a:l̩tʃe].





## 8.

# Neutral Italian structures

8.1. We will now look at the characteristics which go beyond simple segments, those with syllable, length, stress, and intonation relevance.

The intermediate vocoids, [ɛ, ɔ], for assimilations and consonant taxophones, the relevant characteristics are shown, including the most common regional peculiarities, in their respective paragraphs.

It has already been stated that in Italian, diphthongs are biphonemic and are formed by joining two vocalic phonemes/phones, retaining their normal typical realizations, with no modification, in particular of the second element, that is always distinct, even in the case of /ai, au/ [ai, au], contrarily to many languages, above all Germanic (cf § 8.26-8 of *Natural Phonetics & Tonetics*).

### Taxophonics

8.2. It is necessary and useful to speak out against the widespread practice, led by journalists and unrefined publishers, of yielding to laziness of various forms regarding the spelling of grammemes, eg: *la, una, della...*, *-re* (in infinitives) –we refer to the linguistic convention, that places an asterisk (\*) before undesirable forms, which report a decidedly inaccurate use– like in *\*la esattezza, \*una opportunista, \*della università, \*voltare pagina...* for the more usual and definitely more harmonious: *l'esattezza, un'opportunist, dell'università, voltar pagina* [lezat'tetsta, unopportu'nista, delluniversi'ta\*, voltar'padʒina/ [lezat'tets:tsa, unopportu'nis:ta, del,uni,vers'i'ta, voltar'pa:dʒina]...

As a matter of fact, Italian is a real *native* language only in central Italy (where local dialects present substantially, the same structure as the Italian language, only with differences of register); ie in Tuscany, Umbria, the Marches and Latium (although their linguistic borders do not coincide exactly with the administrative borders, but are a little less widespread, for the four regions and above all for the Marches, since even the whole province of Pesaro and Urbino do not come into the 'linguistic Center').

In the center, the dropping of grammeme endings (*-i, -e, -a, -o* [in clear phonic order]), even for nouns, adjectives, conjunctions, adverbs and verbs, is a normal and natural procedure, as seen in: *ancor indietro, sempr'avanti, er'andato, quan-*

*t'altri mai, cinqu'anni, Dant'Alighieri, or'ott'e trenta* [o,ʀottet'tren:ta], &c.

For words in connected speech (unless there are particular reasons, such as highlighting, or emphasis, which should be present or risk lacking expressiveness), neutral pronunciation resorts to *elision*, ie the dropping of one of two identical vowels (including the dropping of the final vowel of the articles and some pronouns – considered by grammars, before even different vowels): *l'attesa, un'attività, l'esercitazioni, agl'italiani, s'un argomento; l'amica, un'altra, l'insegno* /lat'te:za, unattivi'ta\*, lezertʃitats'tsjoni, aλλital'jani, sunargo'mento; la'mika, u'naltra, lin'serɲo/ [lat'te:za, ʏnat,tivi'ta, lezertʃitats'tsjoni, aλλita'lja:ni, su,nargo'men:to; la'mi:ka, u'nal:tra, u'nal:tro, lin'ser:ɲo].

If one is not influenced by spelling without elision, and one is, at the same time, free from non-central and non-neutral sounds, one can easily see that normal pronunciation really is not: \*[laat'te:za, ʏnaat,tivi'ta, lezertʃitats'tsjoni, aλλiital'jani, su,unargo'men:to; laa'mi:ka, ʏna'al:tra, liin'ser:ɲo], even for the words written as: *le esercitazioni, agli italiani, su un argomento, li insegno*.

For this reason, it is more advisable to use writing which accurately considers these facts, explicitly showing how closely linked genuine pronunciation and spelling *elision* is (indicated by an apostrophe; whereas, it is defined as *truncation*, if there is no apostrophe). The following is by no means a counterexample: *sapere scrivere* /sa'peres 'krivere/ [sa'peres 'kri:veɾɛ], with no vocalic omissions, as it falls perfectly, into the genuine Italian structure (based on the use of central Italy), which barely tolerates things such as *saper scrivere* /sa'pers 'krivere/ [sa'pers 'kri:veɾɛ], but prefers: *sapé scrive(re)* /sapes'krive(re)/ [sapes'kri:v(ɛɾ)ɛ], which are of local or dialectal use.

8.3. Amongst the bad habits we have just examined, unfortunately we can find, propagated by schools, the (humiliatingly mechanical, ie without the slightest consideration, resulting in a damaging conditioned reflex) use of the notorious 'euphonic *d'*' –ie 'well-sounding *d'*', however, the only *euphonic* part of it is its high-sounding name– as in: *\*ad Emilia, \*ed anche, \*od altro*, (not to mention: *\*ed educazione, \*ad Adele, \*od odore!*).

Once more, the central way of speaking, which is not ruined by schools or journalism, spontaneously and correctly, gives: *a Emilia, e anche, o altro* /ae'milja, e'anke, o'altro/ [ae'mi:lja, e'aŋ:ke, o'altro], and even: *e educazione, a Adele, o odore* (not including the really 'cacophonous *d'*', forming sequences such as 'VdVdV').

Contrarily, neutral language, prefers cases such as: *ad Ancona, ed Evelina, od olfatto* /adan'kona, edevelina, odol'fatto/ [adan'ko:na, e,develina, odol'fatto]. However, we obviously have: *e Eva, o otto* /e'eva, o'tto/ [e'ɛ:va, o't:to], as the vowels, in these cases are not the same at all (phonically speaking)!

The cases of the preposition *da* and of pronouns *una* and *uno*, as well, followed by an adjective, are clearly different. They must never be elided (or 'truncated' for *uno*), as they are necessary to maintain an important distinction between the preposition *di* and the articles (written *una, uno* as well): *d'andare* /dan'dare/ [dan'da:re] is only 'di andare', not 'da andare'.

In the same way, *un'italiana*, *un antico* /unita'ljana, unan'tiko/ [u,nita'ljana, unan'ti:kɔ] are nouns; hence, different from: *una italiana*, *uno antico* /unaita'ljana, unoan'tiko/ [una,ital'jana, unoan'ti:kɔ], as in: *ne cerco...* (for instance: *canzone*, *mobile*) 'I'm looking for an Italian song/piece of furniture'.

A last reflection, linked to spelling and school wrongdoings, has to be cast regarding the absurd complication of insisting on teaching 'the exception to the rule', where the pronoun *sé* is written with an (acute) accent in order to differ from *se* (conjunction and also allotrope, or variant, of *sé* before other weak pronouns or *ne*): *se verrai*, *se la ride*, *se ne va* /sever'rai, sela'ride, sene'va/ [sever'rai, sela'ri:de, sene'va].

It is not at all 'clear' why, once the spelling rule is formulated, to distinguish *sé* from the other *se*, one must rack one's brains to excogitate the 'exception' to *sé stesso*, *sé medesimo*... which some grammars –and many pedants– would rather that we wrote *\*se stesso* and *\*se medesimo*, with no good reason to do so.

Indeed, we cannot exclude the possibility of finding (even in an ambiguous initial position) sentences such as: *Se stessi male, non potrei venire* 'If I were ill, I couldn't come', which is different from: *Sé stessi malediranno gli azzecagarbugli della grammatica* 'The pettifogging lawyers of grammar will curse themselves'; or: *Se medesime compagne di gioco perdono, vengono escluse...* 'If equal playmates lose, they are excluded', different from: *Sé medesime comparano a tutte le altre* 'They compare themselves to all the others'.

Therefore, eliminating the accent from *sé* is not only utterly pointless, but causes awkward ambiguity, as well as undue analogies that lead to many people writing *\*a se stante*, instead of the only form possible: *a sé stante* 'separate, apart'.

Let us briefly turn our attention to the 'improper' use (decidedly *incorrect* –proudly lead by a fair number of 'intellectuals') of *\*e non*, *\*o non*, as in: *\*italiani e non*. In Italian, the negative *non* /non/ 'not' has to be followed by the term which is denied, as in: *giallo, non verde*; *cotto, non crudo*; *un chilo, non due (chili)*; *coscia, non petto*; *essere, o non essere?*

Instead, the absolute negation (hence, final in the sentence) is only *no* /'nɔ/ 'no' (Eng. [nɔ, 'nɔ]) – even if the given term is not expressed or repeated. Therefore, logically, we must even have: *italiani e no*. Is it possible to imagine an Italic Hamlet saying *\*Essere, o non?* – or, *\*Io ti amo, ma tu non!?* (for correct English 'To be, or not to be?', of course, and 'I love you, but you don't'). Such usage is much worse than English cases like: *\*I don't want no bread*, *\*We ain't going no more*, *\*She don't love you no more*.

## Syllables and length

8.4. Distinctively, in Italian, length (or quantity) only concerns consonants not vowels. First and foremost, we must firmly repeat that this is about true gemination, not length or lengthening; hence, the only suitable way of rendering the length of Italian consonants consists –even phonemically– of the gemination (or

doubling) of the symbol in question.

Thus, we have: *affatto* /affatto/ [affatːo], *correggesse* /korredʒˈdʒesse/ [korredʒˈdʒesse]; certainly not: \*[aˈfːatːo, korˈredʒːesse] \*/aˈfːatːo, korˈredʒːesse/, also \*/korˈredʒːesse/ (even worse if ‘transcribed’ like \*/aˈfːatːo, korˈredʒːesse/!), which have no reason or justification (neither theoretical nor acoustic), and rather pose problems for syllabication, which is: /afˈfat-to, kor-redʒˈdʒes-se/ [afˈfat-to, kor-redʒˈdʒes-se].

On the subject of syllabication, apart from unsatisfactory ‘modern phonological modes’, one must recall that even traditional grammars are not the most objective – quite the opposite, in fact! As well as the absurd graphic syllabic division of -sC- (which, despite its obvious flaws, has been entrusted to computers too, so, unfortunately there is no hope of changing it).

From a phonic point of view, the only real division (and natural: just listen to it!) for /sC/ is *after* /s/, not before (as for other sequences, which are heterosyllabic; therefore, different from /Cj, Cw, Cr, Cl/, which are all tautosyllabic, in neutral Italian).

In fact, we have: *pasta* ⟨*pa-sta!*⟩ /ˈpas-ta/ [ˈpasːta], *parte* ⟨*par-te*⟩ /ˈpar-te/ [ˈparːte], *alto* ⟨*al-to*⟩ /ˈal-to/ [ˈalːto], *passo* ⟨*pas-so*⟩ /ˈpas-so/ [ˈpasːso] (but: *Mario* ⟨*Ma-rio*⟩ /ˈma-rjo/ [ˈmaːrjo]), *aquila* ⟨*a-qui-la*⟩ /ˈa-kwi-la/ [ˈaːkwi-la], *apro* ⟨*a-pro*⟩ /ˈa-pro/ [ˈaːpro], *duplice* ⟨*du-pli-ce*⟩ /ˈdu-pli-tʃe/ [ˈduːpli-tʃɛ].

It is also true that in northern Italian, especially in the more typical, broader regional accents, the structures /Cj, Cw, Cr, Cl/, after a stressed vowels, are very often heterosyllabic: *aquila* /ˈa-kwi-la/ with [ˈaak-wi-la] for [ˈaːkwi-la], *apro* /ˈa-pro/ with [ˈap-ro] for [ˈaːpro], *Mario* /ˈma-rjo/ with [ˈmar-rjo] for [ˈmaːrjo], *duplice* /ˈdu-pli-tʃe/ with [ˈdup-li-tʃɛ] for [ˈduːpli-tʃɛ].

This aspect can be hard to grasp, especially if accurate transcriptions are not available (and obviously, if no keen listening is made); so it is quite a common problem for many actors, dubbers and presenters of northern descent, who – as ‘voice professionals’ – are somewhat lacking. Unfortunately they are more like ‘semi-professionals’...

As seen, phonically, we have *bastare* /ˈbas-ta-re/ [basˈtaːre], but also *la storia* /lasˈtoːrja/ [lasˈtoːrja]; therefore, likewise *storia* /stɔːrja/ [stɔːrja], with [st] /sˈt/, as – when there is a vowel before – the phono-syllabication is [sˈt] /sˈt/, as in the second example (*la storia*). Even acoustic data confirm the fact that [[stV] /stV] (after a pause, or ‘silence’) is part of the same syllable (a little particular, possibly, on the scale of syllabicity, but nothing really surprising) whereas, obviously, [VsˈtV] /VsˈtV/ constitute two phono-syllables separated between the two consonants (cf § 12.2-6 of *Natural Phonetics & Tonetics*).

8.5. From a phonetic point of view, neutral Italian, in a tune, undergoes the lengthening of the last element of the phono-syllable (with one exception, which will be looked at presently): *fare* /ˈfa-re/ [ˈfaːre], *deciso* /deˈtʃi-zo/ [deˈtʃiːzɔ], *ripetere* /riˈpɛ-te-re/ [riˈpɛːte-re], *ricapitolare* /riˈka-pi-toˈla-re/ [riˈkaːpi-toˈlaːre]; *canto* /ˈkan-to/ [ˈkanːto], *molto* /ˈmol-to/ [ˈmolːto], *verde* /ˈver-de/ [ˈverːde], *posto* ((*po-sto!*)) /ˈpos-to/ [ˈposːto], *incontrando* /inˈkonˈtran-do/ [iŋˈkonːtranːdo], *arrivederci* /arˈri-

ve-'der-tʃi/ [ar-ri-ve-'der-tʃi].

We must be careful not to misunderstand the meaning of 'in a tune', which should be understood as in a prominent position in a sentence; this does not mean only 'at the end of a sentence', but 'every time there is a tune' *even in the middle* of syntactic sentences, which –after all– has very little to do with phonic sentences, which are decidedly richer and more variable than traditional-grammar sentences (and even 'generative-grammar' ones).

The exception (to the rule of phonetic length) is made up of a single final stressed vowel, which is always short (except for possible emphatic or communicative reasons): *così* /ko'zi\*/ [ko'zi], *caffè* /kaffɛ\*/ [kaffɛ]; however: *portai* /por'tai/ [por'tai], *paratia* /parat'ia/ [parat'ia], as in the middle of the word, as well: *causa* /'kauza/ ['kauza], *introito* /in'tro'ito/ [in'tro'ito].

A partial exception is formed by the final stressed /Vr<sup>#</sup>/ sequence in a tune: *far(e)* /'far(e)/ ['far(e)], *riveder(e)* /rive'der(e)/ [rive'der(e)]. In other contexts, we have: *per ora*, *per dire* /pe'ro:ra, pe'r'dire/ [pe'ro:ra, pe'r'di:re]. The other final consonants, in a tune, are lengthened as they are in stressed checked syllables within a word: *canal(e)* /ka'nal(e)/ [ka'nal; ka'na:le], *perdon(o)* 'forgiveness' /pe'r'don(o)/ [pe'r'don; pe'r'do:no] (but: *perdon(o)* 'they loose' /pe'r'don(o)/ [pe'r'don; pe'r'dono]).

Even geminate consonants in a tune have the first element lengthened: *sasso* /'sasso/ ['sas:so], *vetta* /'vetta/ ['vet:ta], *sonno* /'sonno/ ['son:no], *braccio* /'bratʃtʃo/ ['bratʃ:tʃo], *dazio* /'datʃtʃo/ ['datʃ:tʃo], *pesce* /'peʃʃe/ ['peʃ:tʃe].

In any other position, *eg* before the stress, there is no further lengthening: *sassetto*, *vettore*, *sonnambulo*, *pesciolino* /sas'setto, vet'tore, son'nambulo, peʃʃo'li:ɲo/ [sas'set:to, vet'to:re, son'nam:bulo, peʃʃo'li:ɲo], or in a protune: *sasso pesante*, *vetta elevata*, *sonno profondo*, *braccio lungo*, *dazio obbligatorio*, *pesce fritto* /'sasso pe'zante, 'vetta ele'vata, 'sonno pro'fondo, 'bratʃtʃo 'lungo, 'datʃtʃo obbliga'to:rjo, 'peʃʃe 'fritto/ ['sasso pe'za:nte, 'vetta ele'vata, 'sonno pro'fo:ndo, 'bratʃtʃo 'lu:ɲo, 'datʃtʃo obbliga'to:rjo, 'peʃʃe 'frit:to].

In a different position from that in a tune, as also in a protune, even the vowel lengths change, dropping the semichrone ([·]): *causare* /kau'zare/ [kau'za:re], *cause naturali* /'kauze natu'rali/ ['kauze natu'rali] (cf *causa* /'kauza/ ['kauza]).

8.6. However, in neutral Italian, not all consonants are geminable; in fact, /z, j, w/ are always single (ie a-geminable, as also the xenophoneme /ʒ/, which has been integrated into the Italian phonological system for centuries now): *posa* /'po:za/ ['po:za], *cuoio* /'kwɔjo/ ['kwɔ:jo], *à jour* /a'ʒur/ [a'ʒu:r]. Nevertheless, phonetically, in the appropriate contexts in a tune, /z/ is lengthened: *risma* /'rizma/ ['riz:ma].

There are also five self-geminant consonants (/ɲ, ʃ, ʎ; ts, dz/), which, in postvocalic position, are necessarily geminated; but with no chance of phonological opposition with a single consonant: *bagno* /'bajno/ ['baj:ɲo], *lascio* /'laʃʃo/ ['laʃ:tʃo], *voglio* /'voʎʎo/ ['voʎ:tʃo], *vizi* /'vitsi/ ['vits:tsi], *vizio* /'vitsjo/ ['vits:tʃo], *ozono* /odz'dzono/ [odz'dz:ɲo]. The reason for this is to be found in Latin; as a matter of fact, these five phonemes were not part of that language, and generally derive from two or more consonants (or from other languages); therefore, by assimilation, the

result is a geminate consonant.

Let us observe that (only) phonetics can supply explanations about the grammar rules (which are ‘troublesome’ for foreigners and for northern Italians), according to which the articles *uno*, *lo*, *gli* /uno, lo, li/ [uno, lo, li] must be used in cases such as: *uno scemo*, *lo zaino*, *gli zii*, *gli gnocchi* /unoʃʃemo, lodz'dzaino, lidz'dzii, liɲ'ɲokki/ [unoʃʃe:mɔ, lodz'dza:ino, lidz'dzi:ri, liɲ'ɲok:ki] (as also *uno straccio*, *lo scoppio*, *gli scogli* /unostratʃtʃo, loskɔppjo, lis'kɔʎli/ [unostratʃ:tʃo, loskɔp:pjo, lis'kɔʎ:li]).

In fact, it is a question of *two* –heterosyllabic– consonants, whereby normal neutral Italian structure could not tolerate more complicated sequences, as they would make these syllables too heavy to pronounce.

The remaining 15 consonants, /m, n; p, b, t, d, k, g; tʃ, dʒ; f, v, s; r; l/, in postvocalic position, can be single or geminate, distinctively, as shown in the example chosen: *vano* /vano/ [va:no] and *vanno* /vanno/ [van:no], *fato* /fato/ [fa:to] and *fatto* /fatto/ [fat:to], *mogio* /mɔdʒo/ [mɔ:dʒo] and *moggio* /mɔdʒdʒo/ [mɔdʒ:dʒo], *beve* /beve/ [be:ve] and *bevve* /bevve/ [bev:ve], *caro* /karo/ [ka:ro] and *carro* /karro/ [kar:ro], *pala* /pala/ [pa:la] and *palla* /palla/ [pa:lla].

We can see that *casa* /kaza/ [ka:za] and *cassa* /kassa/ [kas:sa] do not constitute a minimal pair, in modern neutral pronunciation (but only in traditional pronunciation or... as far as spelling is concerned).

8.7. In regional pronunciations in the whole of Italy, in checked syllables in a tune, it is quite frequent to find a kind of length shifting from the consonant to the vowel element: *passo* /passo/ [pa:sso, pa:asso], *pasta* /pasta/ [pa:sta, pa:asta], *canto* /kanto/ [ka:nto, ka:nto, ka:nto, kaa-], *dirti* /dirti/ [di:rti, di:rti], *molto* /molto/ [mo:lto, mo:lto], for neutral [pa:sso, pa:sta, ka:nto, di:rti, mo:lto].

Above all in the south, it is typical to find diphthongization, or doubling, of the vocoid (in checked syllables and in a protune, as well), but over all in free syllables (which are shown here generally: *pane* /pane/ [pa:ane, pa:ane], *vedo* /vedo/ [ve:ido, ve:ido], *dove* [do:ve, do:ve] /dove/, for neutral [pa:ne, ve:do, do:ve]...

In the north, geminates do not often have sufficient length, even where vowel length does not present the lengthening mentioned at the beginning of this section: *affatto* /affatto/ [a<sup>f</sup>fa<sup>t</sup>to, a<sup>f</sup>fa<sup>t</sup>to].

In the central-southern areas, there can be other self-geminant consonants (as we will see), which takes place more widely for /b, dʒ/ – in parts of the centre for /j/, too: *roba* /rɔba/ [rɔ:bba, rɔ:bba], *la barca* /la'barka/ [lab'bar:ka, lab'bar:ka], *vi-gile* /vidʒile/ [vi:dʒ:dʒile, vi:dʒ:dʒile], *la giacca* /la'dzakka/ [ladʒ'dzak:ka, ladʒ'dza:kka], *noia* /noja/ [no:ja, no:ja], *da ieri* /da'jɛri/ [da:j'jɛ:ri], for neutral [rɔ:ba, la'bar:ka, vi:dʒile, la'dzak:ka, no:ja, da'jɛ:ri].

In Rome (and other central areas), instead, we can find the degemination of /r/, in broad and typical accents: *correre* /korrere/ [ko:re:re], *errore* /er'rore/ [e'ro:re], *a Roma* [a'ro:ma] /ar'roma/ (with co-gemination), for neutral [ko:re:re, e'ro:re, ar'ro:ma].

### Co-gemination

8.8. We will now briefly introduce an example of interlexical consonant gemination, choosing the most significant from other similar types, occurring in neutral Italian. Traditionally it is (widely) known as *rafforzamento sintattico* ‘syntactic strengthening’ or *raddoppiamento fonosintattico* ‘phonosyntactic doubling’, but it is best defined as CO-GEMINATION, the occurrence of which, in neutral pronunciation, gives us: *a casa* /ak'kaza/ [ak'kaza], *fa freddo* /faffreddo/ [faffred:do], *è vero* /ɛv'vero/ [ɛv've:ro].

In order to explain this, it is worth first considering examples such as: *giacché*, *treppiede* /dʒak'ke\*, trep'pjede/ [dʒak'ke, trep'pjɛ:de], which do not pose any problems, since pronunciation and spelling correspond.

However, we can also find cases such as: *già chiesto*, *tre piedi* /dʒak'kjɛsto, trep'pjɛdi/ [dʒak'kjɛ:sto, trep'pjɛ:di]. Furthermore, we also have: *ammetto* /am'metto/ [am'met:to] and *a me* /am'me\*/ [am'me], as well, both of which derive from the Latin sequence /dm/: *admitto*, *ad me*– giving /mm/, by assimilation, which operated within words and between them.

Therefore, one or more of the final consonants assimilated to the first consonant of the following word, as the assimilation of certain different consonants in a word occurred; indeed, even *septem* and *octo* gave *sette* and *otto* in Italian (/pt, kt/ → /tt/). Hence, as we have had /am'me\*/ from *ad me*, also /trek'kapre/ comes from *tres capræ*. Even /ɛ\*/ è (from Lat. *est*) causes co-gemination as in *è vero*, as seen above.

Separately, in phonemic transcriptions, these words are indicated, as just seen, by /\*/: /'tre\*, ɛ\*/ (here *tre* ‘three’ has the phonic stress marked, because generally it is stressed, as in *sono tre* ‘they’re three’ /sono'tre\*/ [ˌsono'tre], unless it *immediately* precedes another stress, as in *tre capre* ‘three goats’ /trek'kapre/ (from a theoretical structure // 'tre 'kapre//, unlike English *three goats* [θɹiː 'gɔʊts, -sɔʊts]); whereas è ‘is’ is given with no /\*/, because it is not usually stressed in sentences (as in English).

Not all Italian monosyllables have this characteristic as far as co-gemination is concerned. For example the preposition *di* ‘of’ does not co-geminate (and is not stressed), /di/, whereas the noun *dí* ‘day’ co-geminates, /'di\*/; on the other hand, the imperative *dí* ‘say!’ can co-geminate, as a second choice /'di°, 'di\*/. Let us look at these examples: *di questa* ‘of this (f)’ [di'kwɛ:sta] /di'kwɛsta/, (*un*) *dí qualunque* ‘just any day’ /'dik kwa'lunkwe/ ['dik kwa'lun:kwɛ], *dí qualcosa* ‘say something’ /'di kwa'lkoza, 'dik k-/ [di kwa'lko:za, 'dik k-].

8.9. Amongst the most frequent co-geminant *monosyllables* (ie *activating*), we find *a* /a\*/, *è* /ɛ\*/, *e* /e\*/, *né* /ne\*/, *se* (conj.) /se\*/, *già* /dʒa\*/, *piú* /pju\*/, *là* /la\*/, *lí* /li\*/, *qua* /kwa\*/, *qui* /kwi\*/, *chi* /ki\*/, *che* /ke\*/, *tre* /tre\*/: *a Milano* /ammi'lano/, *è chiaro* /ɛk'kjaro/, *e poi* /ep'pɔi/, *né tu né lui* /net'tun nell'lui/, *se parti* /sep'parti/, *già detto* /dʒad'detto/, *piú tempo* /pjut'tempo/, *là sopra* /las'sopra/, *qui con lei* /kwikkon'lei/, *chi conosci* /kikkonoʃʃi/, *che te ne pare* /kettene'pare/, *tre puntini* /'trep pun'tini/.

The preposition *da* does not co-geminate in modern pronunciation: *da Firenze* /dafi'rɛntse/ (contrary to traditional [and Tuscan] pronunciation: /daffi'rɛntse/).

The following also co-geminate *dà, do, fa, fu, ha, ho, può, sa, so, sta, sto, va*: *mi dà ragione* /midarra'dʒone/, *fa male* /fam'male/, *ho paura* /ɔppa'ura/, *può salire* /pwo'ssalire/, *sa tutto* /sat'tutto/, *sto venendo* /stɔvve'nendo/, *va solo* /vas'solo/.

Amongst non-geminate monosyllables (ie *inactivating*), the following must undoubtedly be included *di* /di/, *de'* /de/, *i* /i/, *la* /la/, *le* /le/, *li* /li/, *lo* /lo/, *gli* /<sup>(\*)</sup>li/, *glie* /<sup>(\*)</sup>le/, *mi/me* /mi, me/, *ti/te* /ti, te/, *si/se* /si, se/, *ci/ce* /tʃi, tʃe/, *vi/ve* /vi, ve/, *ne* /ne/, *'sta* /sta/, *'sto* /sto/, *'ste* /ste/, *'sti* /sti/, as well as the Latin monosyllables (*a, de, pro, quo, si, tu, væ*): *di notte* /di'nɔtte/, *de' Medici* /de'meditʃi/, *i gatti* /i'gatti/, *la lana* /la'lana/, *le reti* /le'reti/, *li prendo* /li'prendo/, *lo sapevo* /losapevo/, *gli racconta* /li'rak'konta/, *ci se ne rende conto* /tʃisene'rende 'konto/, *'sta sera* /sta'sera/; and Latin: *quo vadis* /kwɔ'vadis/, *væ victis* /vɛ'viktis/.

Final-stressed polysyllables (ie with stress on the last syllable, or *tronchi* 'truncated' co-geminate, even if they can lose their stress (for rhythmic reasons): *caffè colombiano, sarà partito, tornò tardi* [kaffɛk kolomb'bjano, sa,rappart'itɔ, ,tornɔ'ttardi] /kaffɛk kolomb'bjano, sarappart'ito, tornɔ'ttardi/.

The systematic description of this phenomenon (and other similar ones, linked, but different, often confused with co-gemination, in many previous treatments, or in all those which uncritically perpetuate the hypothetical state of things) is given, entry by entry, in our *Italian Pronouncing Dictionary*.

8.10. Co-gemination is part of neutral pronunciation, exactly as lexical gemination, which is marked in spelling, as in: [ɔtto] /'ɔtto/ *otto*. However, this is not the case in the north (natively, except in some common, set expressions, as *è vero, ha detto*, used by young people raised with high levels of exposure to television). Too often, it is erroneously considered as if it were a regional characteristic of the central-southern areas.

This opinion, but above all the fact that co-gemination does not figure in writing (apart from crystallized forms, such as *giacché, davvero, soprattutto*), is often believed –even by Italians from the central-southern areas– that it is to be avoided; in that case, one should consider even normal lexical gemination (which is distinctive) abnormal and unsuitable.

Clearly, in the central-southern areas, there are regional differences which are contrary to neutral use. In particular, the most systematic and widespread use is met in Tuscany (which, however, is not totally homogeneous), followed by Rome; the other central-southern areas follow, all of them with local, more or less strong, differences.

The most normal type of co-gemination, in modern neutral pronunciation, is generally represented by a sort of compromise or of average, based on Roman usage (including the cases of de-gemination of articles and pronouns, formed by /V/: *la, lo, le, li, l'*), with further simplifications. The kind of co-gemination which is more similar to traditional pronunciation, follows Tuscan usage.

A few other examples follow, including one of *de-gemination* (given as the last one): *più forte* /pjufforte/ [pjuffɔrte], *città costiera* /tʃittakkostjera/ [tʃit,takkostje:ra], *trentatré corridori* /trenta'trek korri'dori/ [trenta'trek korri'do:ri], *è lana* /ɛ'lla-



na/ [ɛl'la:na], *è lo stesso* /ɛlos'tesso/ [ɛlos'tes:so].

In modern neutral pronunciation, *come* 'like, as' (appositive and comparative with nouns and pronouns) is co-geminant, as well: *come cani*, *come veri cani*, *come te* /komek'kani, komev'veri 'kani, komet'te\*/ [komek'ka:ni, komev've'ri 'ka:ni, komet'te].

## Stress

8.11. Generally, in Italian, stress is assigned to rhythm groups, according to (lexical) word stresses. Rhythm groups are stress groups (cf § 3.2.7, 6.4.2, 12.1, 13.2-3 of *Natural Phonetics & Tonetics*) made up of a syllable with strong –or primary– stress, and others with weak –or secondary– stress, as in: *perfettamente* /perfetta'mente/ [perfetta'men:te], *in treno* /in'treno/ [in'tre:no], *per il cane* /peril'kane/ [peril'ka:ne], *verso la fine del mese* /versolafinedel'meze, versolafine del'meze/ [versolafinedel'meze, versolafi'ne del'meze].

The last example shows that, according to the prominence given to certain parts of sentences, the number of rhythm groups can change, as in: *un nuovo libro* 'a new book' /unnwɔvo'libro/ [un,nwɔvo'li:brɔ], compared to 'a book (which is) new' /un'nwɔvo 'libro/ [un'nwɔvo 'li:brɔ], written in the same way (*un nuovo libro*), but with different prominence, corresponding to a semantic gradation, where in the second case, *nuovo* takes on greater importance.

The communicative importance given to *nuovo* can be even greater, in an utterance that, in its written form, remains – once more – the same (given the considerable deficiency of current punctuation): /un'nwɔvo, 'libro./ [un'nwɔvo. 'li:brɔ.].

The introduction of the post-stress syllables of the continuative ([.] /,) and conclusive ([.] /.) tunes were necessary here, because the new greater prominence is given, in this case, by the presence of two tunes, for a single utterance. (Let us also note the presence of the full chrone, even in the first rhythm group, bearing a continuative tune, [ɔ:].)

On the other hand, the communicative prominence would still increase, by using a conclusive tune, for the first rhythm group too: /un'nwɔvo. 'libro./ [un'nwɔvo: 'li:brɔ.].

8.12. Going back to the examples of the rhythm groups given above, we can observe that unstressed syllables (or rather, with weak stress), and those with half-stress (ie with mid or secondary stress), alternate in such a way as to have one or two weak phono-syllables amongst others with secondary (or primary) stress.

Secondary stress is assigned rhythmically, bearing in mind –as far as possible– the position of the stress in the original forms (ie fundamental forms, from which they derived [certainly not in an evolutive sense, from Latin]), as occurs in lexical compounds: *portasapone* /pɔrtasa'pone/ [pɔrtasa'pɔ:ne], *pulisciscarpe* /puliʃʃis'karpe/ [pu.liʃʃis'kar:pe].

In *derivatives*, instead, the origin counts for less than rhythmic reasons, even

if, in case of a double possibility (rhythmic or original), the stress of the original form can exert a decisive influence: *patatine* /pata'tine/ [ˌpata'tiːnɛ] (notwithstanding *patata* /pa'tata/ [pa'tata]), *attenzione* /atten'tsjone/ [ˌatten'tsjɔːnɛ] (notwithstanding *attento* /at'tento/ [at'tɛnto]).

For syllables that follow a stressed syllable of a word, furthermore, they behave as follows: *fabbro* [ˈfabːbro], *fabbrica* [ˈfabːbrika], *fabbricano* [ˈfabːbrikanɔ], *fabbricami* [ˈfabːbrikami], *fabbricamelo* [ˈfabːbrikameˌlo] (let us also add a rather improbable *fabbricamicelo* [ˈfabːbrikamitʃeˌlo] ‘produce it for me with that’ – cf the end of § 6.4.2 in *Natural Phonetics & Tonetics*).

8.13. As regards the syllables of a word that precedes a stressed syllable, the spontaneous formation of a rhythmic alternation of weak and half-strong stresses is formed, going back towards the beginning of the word, starting from the strong syllable, of this kind: [#(,\$)\$,\$,\$,\$\$-\$]. However, given that polysyllabic words are generally derivatives or compounds, there is a clear and agreed tendency to place secondary stresses on the same syllables of the simple forms of the lexeme which are originally stressed.

The only exception, so to speak, is made up of the rhythmic tendency that interrupts both sequences of weak syllables that are too long, *introducing* some secondary stresses, and sequences of stressed syllables (ie strong and half-strong), *suppressing* some secondary stresses or shifting them one or two syllables.

Some examples: *società* [ˌsɔtʃeˈta], *capacità* [kaˌpatʃiˈta], *probabilità* [proˌbabilita], *beatitudine* [beˌatiˈtuːdiːnɛ], *razionalizzabilità* [ˌratʃjoˌnalidzˌdzabilita], *artificialità* [arˌtifiˌtʃaliˈta], *utilitaristicamente* [uˌtilitaˌristikaˈmenːte], *esercitatore* [ezɛrˌtʃitaˈtoːre], *articolazione* [arˌtikolatsʃjoːˌnɛ], *associazione* [asˌsɔtʃatsʃjoːˌnɛ], *oceanografico* [oˌtʃeanoˈɡrafiko, oˌtʃɛa-], *caratterizzabile* [kaˌratteridzˌdzaːˌbile], *intelligentissima* [inˌtelligɛnˈtisːsima], *oscillogramma* [oʃˌjilloˈɡramːma], *effervescentissimo* [efˌfɛrveʃˌɛnˈtisːsimɔ].

Other examples: *dolorosissimamente* [doˌloroˌzissimaˈmenːte], *astutamente* [astutaˈmenːte], *immaginazione* [imˌmadʒinatʃjoːˌnɛ], *modificazione* [moˌdifikatsʃjoːˌnɛ], *composizione* [komˌpozitsʃjoːˌnɛ], *acchiappafarfalle* [akˌkʲappafarˈfalːle], *encefalogramma* [ɛnˌtʃɛˌfaloˈɡramːma], *ultraconservatore* [ultraˌkonˌservaˈtoːre], *intercontinentale* [interˌkontinenˈtaːle, -konti-], *premeditatamente* [preˌmediˌtataˈmenːte, preˌme-], *precocemente* [preˌkɔtʃeˈmenːte, preˌko-].

8.14. Considering isolated words, normal (ie neutral, spontaneous) secondary stressing complies to the rules of lexical composition and derivation. However, obviously, there are also differences in the distribution of secondary stresses, due to the rhythmic context in which the words are placed at any given moment.

Therefore, if –in isolation– a form like *partitocrazia* is [parˌtitokratsʃiˈra] –whereas [ˌpartiːtokratsʃiˈra] is a ‘false note’, deriving from the lack of compound analysis– in actual sentences, there is some alternation: *la partitocrazia* [ˌlaparˌtitokratsʃiˈra, laˌpartiˌtokratsʃiˈra], *molto astutamente* [ˈmolto astutaˈmenːte], [proˈtʃɛˌdere ˌastutaˈmenːte], *procedere astutamente*, *vengo mercoledì* [ˈvɛŋɡo ˌmɛrˌkɔˌleˈdi], *ci an-*

*drò mercoledì* [tʃan'drɔm merˌkole'di].

We will not broach the subject of two possible stress patterns for some words, ie: *diatriba* /dia'triba ~ di'atriba/, *sclerosi* /skle'rɔzi ~ s'klɛrozi/, *Teseo* /te'zɛo ~ t'ɛzeo/, *Edipo* /e'dipo ~ 'ɛdipo/; the interested reader is referred to our *Italian Pronouncing Dictionary*.

8.15. Neutral Italian does not in any way accept strong stress on two contiguous syllables (in a tune), but attenuates the first, even by shifting it or, if necessary, it shifts it (without attenuation), as in the third (and fourth) variants given, which are possible, but less common: *farò questo* /fa'rɔk 'kwɛsto → farɔk'kwɛsto/ [farɔk'kwɛ:sto], [fa,rɔk'kwɛ:sto], [farɔk'kwɛ:sto], [fa'rɔk'kwɛ:sto], *scoperchiò il tetto* /sko-per'kjɔ il'tetto → skoperkjɔil'tetto/ [skoperkjɔil'tet:to], [s,koper,kjɔil'tet:to], [s'koper-kjɔ il'tet:to], [sko'perkjɔ il'tet:to], *non ne poté più* /nonnepo'tep 'pju\* → nonnepo-  
te'pju\*/ [nonnepo'tep'pju], [nonnepo,te'pju], [nonnepo'tep'pju], [nonnepo'tep'pju], *benché creda* /ben'kek k'reda → benkek'kreda/ [bɛŋkɛk'kre:da], [bɛŋkɛk'kre:da], [bɛŋkɛk'kre:da], *metà dose* /me'tad 'dɔze → metad'dɔze/ [metad'dɔ:ze], [me,tad'dɔ:ze], [metad'dɔ:ze], [me'tad'dɔ:ze].

One aspect of attenuation, owing to rhythmic reasons, can concern the moving back of the reduced stress too, as seen in the following examples: *vengo dopo di te* /'vɛngo 'dopo di'te\* → 'vɛngo dopodite\*/ ['vɛŋgo ,dopodite], ['vɛŋgo do,podite], *caro papà* /'karo pa'pa\* → karopa'pa/ ['ka'ro pa'pa], [karopa'pa], [ka,ropa'pa], *lo faccio anche per te* /lo'fatʃtʃo 'anke per'te\* → lo'fatʃtʃo ankeper'te\*/ [lo'fatʃtʃo aŋkɛper'te], [lo'fatʃtʃo aŋkɛper'te], *si chiama forse così?* /sikjama 'forse ko'zi → sikjama forseko'zi/ [sikjama ,forseko'zi], [sikjama for,seko'zi].

8.16. In the case of syntagms like *fuggi svelto* 'he ran away quickly' //fudʒ'dʒiz 'velto// /fudʒdʒiz'velto/ [fudʒdʒiz'vel:to, fudʒdʒiz'vel:to; fudʒ,dʒiz'vel:to], compared to similar expressions like *fuggi svelto* 'run away quickly!' //fudʒdʒi z'velto// /fudʒdʒiz 'velto/ [fudʒdʒiz'vel:to], there are slight phonetic and prosodic differences, which alone, however, are not always able to maintain the distinction, as even in the case of *fuggi svelto*, attenuation of the first stress is possible, above all in fast pronunciation [fudʒdʒiz'vel:to]. Co-gemination does not apply with syllable structures like /V<sup>#</sup>SC/, which actually are syllabified /VS<sup>#</sup>C/.

In the case of *fuggi subito* 'he ran away at once' //fudʒ'dʒis 'subito// /fudʒdʒis'subito/ [fudʒdʒis'su:bito; fudʒ,dʒis'su:bito], compared to *fuggi subito* 'run away at once!' /fudʒdʒi 'subito/ [fudʒdʒi'su:bito], co-gemination contributes a better distinction, in neutral pronunciation: *pagò tutto* //pa'gɔt 'tutto// /pagɔt'tutto/ [paɔt'tut:tɔ, paɔt 'tut:tɔ, 'paɔt 'tut:tɔ, pa'gɔt 'tut:tɔ; pa,ɔt'tut:tɔ], *pago tutto* /'pago 'tutto/ ['pa'go 'tut:tɔ, pa'go'tut:tɔ]; *lo senti male* //lo'senti'male// /lo'senti'male/ [lo'senti'ma:le, lo'senti'ma:le; ,lo'senti'ma:le], *lo senti male* /lo'senti 'male, lo'senti'male/ [lo'senti'ma:le, lo,se'nti'ma:le].

Lastly: *lo strappò via* //lo'strap'pɔv 'via// /lo'strappɔv'via/ [lo'strappɔv'vira, lo'strap-pɔv 'vira; ,lo'strap,pɔv'vira], *lo strappo via* /lo'strappo 'via, lo'strappo'via/ [lo'strappo 'vira, lo'strappo'vira].



# 12.

## Recordings & transcriptions

12.0. These texts are taken from our *Manuale di pronuncia italiana* ('Handbook of Italian Pronunciation'): their recordings are on our *canipa.net* website.

It is important to carefully compare the symbols used in the phonemic and phonetic transcriptions, in order to familiarize with their important differences. There are no translations (except when needed for minimal pairs), also because it is more important to concentrate on the sounds and symbols, without being distracted by the temptation to memorize meanings, rather than to take advantage of the splendid opportunity to use hearing and eyesight at one's best.

### 12.1. Vowels

*lidi, visti, finì* /'lidi, 'visti, fi'ni\*/ [li:di, 'vis:ti, fi'ni]  
*sere, scelte, perché* /sere, \*ʃelte, per'ke\*/ [sere, ʃelte, per'ke]  
*bene, bella, caffè* /'bene, 'bella, kaffe\*/ [bɛ:ne, 'bɛ:lɪa, kaffe]  
*data, cagna, sarà* /'data, 'kaɲɲa, sa'ra\*/ [da:ta, 'kaɲ:ɲa, sa'ra]  
*cono, morto, osò* /'kɔno, 'mɔrto, o'zɔ\*/ [kɔ:ɲo, 'mɔ:rto, o'zɔ]  
*voto, pongo, pinot* /'voto, 'pongo, pi'no/ [vo:to, 'poŋ:go, pi'no]  
*mutuo, punto, giú* /'mutuo, 'punto, 'dʒu\*/ [mu:tuɔ, 'pu:ɲto, 'dʒu]  
*vivono, dissero, ridere, singole* /'vivono, 'dissero, 'ridere, 'singole/ ['vi:vono, 'dis:sero, 'ri:deɾɛ, 'siŋ:goɫɛ]  
*fungono, unsero, rudere, cupole* /'fungono, 'unsero, 'rudere, 'kupole/ [fuŋ:goɲo, 'un:sero, 'ru:deɾɛ, 'ku:poɫɛ]  
*stella, quello, questi, verde, capelli* /stella, 'kwello, 'kwesti, 'verde, ka'pelli/ [s'tel:ɫa, 'kwel:lo, 'kwes:ti, 'ver:de, ka'pel:li]  
*professoressa, bicicletta, poliziesco, ateniense* /professo'ressa, bitʃi'kletta, polit'sjesko, ate'njeze/ [professo'res:sa, bitʃi'kletta, polit'sjes:ko, ate'njeze]  
*vecchietto, fermezza, commento, finalmente* /vek'kjetto, fer'mets:sa, kom'mento, fi'nal'mente/ [vek'kjet:to, fer'mets:sa, kom'men:to, fi'nal'men:te]  
*vero, negro, tre, me, sé, poiché* /'vero, 'negro, 'tre\*, 'me\*, 'se\*, poi'ke\*/ ['ve:ro, 'ne:ɲro, 'tre, 'me, 'se, poi'ke]  
*presto, equestre, ombrello, tempo* /'presto, e'kwestre, om'brello, 'tempo/ ['pres:to, e'kwes:tre, om'brel:lo, 'tem:po]  
*ridendo, valente, cadenza, penso* /ri'dɛɲdo, va'lente, ka'dɛɲtsa, 'penso/ [ri'dɛɲdo, va'lɛɲ:te, ka'dɛɲtsa, 'pɛɲ:so]

- sfera, treno, Michela, Daniele* /s'fɛrɛ, 'trɛno, mi'kɛla, da'njɛle/ [s'fɛ:rɛ, 'trɛ:no, mi'kɛ:la, da'njɛ:lɛ]
- paziente, iena, occhiello, bandiera* /pats'tsjɛntɛ, 'jɛna, ok'kɛllo, ban'djɛra/ [pats'tsjɛ:n:te, 'jɛ:na, ok'kɛ:llo, ban'djɛ:ra]
- piede, maestro, Stefano* /'pjɛdɛ, 'pjɛdɛ/, /ma'ɛstro, ma'ɛstro/, /s'tɛfano. s'tɛfano/ ['pjɛ:dɛ, 'pjɛ:dɛ], [ma'ɛ:stro, ma'ɛ:stro], [s'tɛ:fano. s'tɛ:fano]
- Cesare, lettera* /tʃɛzɛrɛ, tʃɛzɛrɛ/, /'lɛttɛra. l'ɛttɛra/ [tʃɛ:zɛrɛ, tʃɛ:zɛrɛ], [l'ɛ:tɛrɛ. l'ɛ:tɛrɛ]
- (*per*) *legge* (law) /lɛdʒdʒɛ/ [lɛdʒ:dʒɛ], (*lui*) *legge* (reads) /lɛdʒdʒɛ/ [lɛdʒ:dʒɛ], (*il*) *venti* (twenty) /'vɛnti/ ['vɛn:ti], (*i*) *venti* (winds) /'vɛnti/ ['vɛn:ti], *e* /e\*/ ['ɛ], *è* /ɛ\*/ ['ɛ]
- (*a*) *pesca* (fishing) /'pɛska/ ['pɛ:ska], *pesca* (peach) /'pɛska/ ['pɛ:ska], *affetto* (*salame*) (cut) /affɛtto/ [affɛ:tto], (*un*) *affetto* (affection) /affɛtto/ [affɛ:tto]
- (*se*) *corresse* (run) /korɛsse/ [korɛ:sɛ], (*lo*) *corresse* (correct) /korɛsse/ [korɛ:sɛ]
- bene, ben detto, benissimo* /'bɛnɛ, bɛn'dɛtto, bɛ'nissimo/ ['bɛ:nɛ, bɛn'dɛ:tto, bɛ'nis:simo]
- affettato* (*salame, atteggiamento*) /affɛ'tato/ [affɛ'ta:tto] (either from /affɛtto/ [affɛ:tto] or /affɛtto/ [affɛ:tto])
- pollo, molto, fronte, rotondo, liquore* /'pollo, 'molto, 'frɔntɛ, rɔ'tɔndo, li'kwɔrɛ/ ['pɔ:llo, 'mol:to, 'frɔ:n:tɛ, rɔ'tɔ:n:do, li'kwɔ:rɛ]
- giorno, forse, torno, rintocco, bastone* /dʒɔrno, 'forɛ, 'torno, rin'tokko, bas'tɔnɛ/ [dʒɔ:rno, 'for:sɛ, 'tor:no, rin'tok:kɔ, bas'tɔ:nɛ]
- rotto, tonno, goccia, moglie, sogno* /'rotto, 'tonno, 'gotʃtʃa, 'moʎʎɛ, 'soɲno/ ['rot:tɔ, 'ton:no, 'gotʃ:tʃa, 'moʎ:ʎɛ, 'so:ɲno]
- lavoro, nipote, giovane, sono, loro* /la'vɔro, ni'pɔtɛ, dʒɔvɛnɛ, 'sono, 'loro/ [la'vɔ:ro, ni'pɔ:tɛ, dʒɔ:vɛnɛ, 'so:ɲno, 'lo:ro]
- orto, poco, sporco, otto, oro, nove* /'ɔrto, 'pɔko, s'pɔrko, 'ɔtto, 'ɔro, 'nɔvɛ/ ['ɔ:rto, 'pɔ:ko, s'pɔ:rko, 'ɔ:tto, 'ɔ:ro, 'nɔ:vɛ]
- polo, sposa, socio, povero, ottimo* /'pɔlo, s'pɔza, 'sɔtʃɔ, 'pɔvɛro, 'ɔttimo/ ['pɔ:llo, s'pɔ:za, 'sɔ:tʃɔ, 'pɔ:vɛro, 'ɔ:t:timo]
- opera, logico, poi, vuoi, può, uomo* /'ɔpɛra, lɔdʒiko, 'pɔi, 'vwɔi, 'pwɔ\*, 'wɔmo/ ['ɔ:pɛra, lɔ:dʒiko, 'pɔ:i, 'vwɔ:i, 'pwɔ, 'wɔ:mo]
- dopo, posto, corridoio* /'dɔpo, 'dɔpo/, /'pɔsto, 'pɔsto/, /korri'dɔjo, korri'dɔjo/ ['dɔ:po, 'dɔ:po], ['pɔ:s:to, 'pɔ:s:to], [korri'dɔ:jɔ, korri'dɔ:jɔ]
- colonna* /ko'lɔnna, ko'lɔnna/ [ko'lɔ:n:na, ko'lɔ:n:na], *Giorgio*, /dʒɔrdʒɔ. dʒɔrdʒɔ/, [dʒɔ:r:dʒɔ. dʒɔ:r:dʒɔ]
- (*la*) *botte* (barrel) /'botte/ ['bot:tɛ], (*le*) *botte* (beating) /'botte/ ['bot:tɛ], (*è*) *colto* (cultured) /'kolto/ ['kol:to], (*ho*) *colto* (picked) /'kolto/ ['kol:to], *o* /'o\*, 'o/ ['o], *ho*, /'ɔ\*/, ['ɔ]
- (*il*) *volto* (face) /'volto/ ['vol:to], (*ha*) *volto* (turned) /'volto/ ['vol:to], (*se*) *fosse* (were) /'fosse/ ['fos:sɛ], (*le*) *fosse* (holes) /'fosse/ ['fos:sɛ]
- (*agli*) *osservatori* (observers) /ossɛvato:ri/ [os,ser,va'to:ri], (*negli*) *osservatori* (observatories) /ossɛvato:ri/ [os,ser,va'to:ri]
- moto, moto-scooter, motore* /'mɔto, mɔtos'ku:tɛr, mo'tɔrɛ/ ['mɔ:to, mɔtos'ku:tɛr, mo'tɔ:rɛ]
- botticella* (*di vino, bottarella con la mano*) /botti'tʃɛlla/ [botti'tʃɛ:l:la] (either from ['bot:tɛ] or ['bot:tɛ])

## 12.2. Consonants

- ieri, piú, chiodo, piange, paio* /'jɛri, 'pju\*, 'kjo:do, 'pjandʒe, 'pajo/ ['jɛ:ri, 'pju, 'kjo:do, 'pjandʒe, 'pajo]
- uovo, quando, chihuahua, quiete* /'wɔvo, 'kwando, tʃi'wawa, 'kwjete/ ['wɔ:vo, 'kwand:do, tʃi'wa:wa, 'kwjɛ:te]
- sci, sciare* /\*ʃi\*, \*ʃi'are/ ['ʃi, ʃi'are], *via, viuzza* /'via, vi'uttsa/ ['vi'a, vi'uttsa], *spia, spione* /'spia, spi'one/ ['spia, spi'one]
- biennio, riesce, chiunque, Trieste, cliente* /bi'ennjo, ri'ɛʃʃe, ki'unkwɛ, tri'ɛste, kli'ente/ [bi'ɛn:njo, ri'ɛʃʃe, ki'un:kwe, tri'ɛste, kli'ɛnte]
- quale, duale* /'kwale, du'ale/ ['kwale, du'ale], *duole, Manuela* /'dwɔle, manu'ɛla/ ['dwɔ:le, ,manu'ɛ:la]
- raro, parlare, Mario, carro, Enrico* /'raro, par'lare, 'marjo, 'karro, en'riko/ ['raro, par'lare, 'ma:ɾjo, 'karro, en'riko]
- per te, per sciacquare, per rubare* /per'te\*, perʃak'kware, perru'bare/ [per'te, ,perʃak'kware, ,perru'bare]
- scarpa, corto, strappo, vedrai, attrezzo* /'skarpa, 'korto, s'trappo, ve'drai, at'trettsɔ/ ['skar:pa, 'kor:to, s'trap:po, ve'drai, at'trets:tsɔ]
- sale, duplice, palio, sorella* /'sale, 'duplitʃe, 'paljo, so'rella/ ['sɑ:le, 'du:plitʃe, 'paljo, so're:lɑ]
- qualche, almeno, al caldo, Manlio* /'kwalke, al'meno, al'kaldo, 'manljo/ ['kwal:kɛ, al'me:no, al'kal:do, 'man:ljo]
- famiglia, scegli, pigliare, agli amici, dirglielo* /fa'miʎʎa, \*ʃɛʎʎi, pi'l'lare, aʎʎa'mitʃi, 'dirʎelo/ [fa'mi:ʎa, ʃɛ:ʎi, pi'l'la:re, ,aʎʎa'mi:tʃi, 'dir:ʎɛlɔ]
- olio, Ollio, Oglia* /'ɔljɔ, 'ɔlljo, 'ɔʎʎo/ ['ɔ:ljo, 'ɔ:ljo, 'ɔ:ʎo], *sveliamo, svelliamo, svegliamo* /zve'ljamo, zvell'jamo, zveʎ'lamo/ [zve'lja:mo, zvell'ja:mo, zveʎ'la:mo]
- ma* /'ma\*/ ['ma], *m'ama* /'mama/ ['ma:ma], *mamma* /'mamma/ ['mam:ma]
- no* /'no\*/ ['no], *nono* /'no:no/ ['no:no], *nonno* /'no:nno/ ['no:n:no]; *non, non è, con una* /'non, no'nɛ\*, ko'nuna/ ['non:, no'nɛ, ko'nuna]
- gnomo, segno, bagnò, gli gnocchi* /\*'ɾɔmo, 'seɾɾo, baɾ'ɾɔ\*, \*ʎiɾ'ɾɔkki/ ['ɾo:mo, 'se:ɾ:ɾo, baɾ'ɾɔ, ʎiɾ'ɾɔkki]
- Anio, Annio, Agno* /'anjo, 'annjo, 'arɾo/ ['a:njo, 'an:njo, 'ar:ɾo], *Sanyo, Sannio, sagno* /'sanjo, 'sannjo, 'sarɾo/ ['sa:njo, 'san:njo, 'sar:ɾo]
- gamba, gonfo, sente* /'gamba, 'gonfjo, 'sente/ ['gam:ba, 'gom:fjo, 'sɛn:te]
- lancia, inconscio, fango* /'lantʃa, in'kɔnʃɔ, 'fango/ ['lantʃa, in'kɔn:ʃɔ, 'fan:go]
- un pane, in faccia, con Gianni, con Gneo, un campo* /um'pane, in'fatʃʃa, kon'dʒanni, kop'ɾɛo, un'kampɔ/ [um'pa:ne, in'fatʃ:ʃa, koɾ'dʒan:ni, kop'ɾɛo, un'kam:po]
- bere, abito, erba, albero, labbro* /'bere, 'abito, 'ɛrba, 'albero, 'labbro/ ['be:re, 'a:bito, 'ɛ:rba, 'al:bero, 'lab:bro]
- dadi, perdendo, soldi, sordo, madre* /'dadi, per'dɛndo, 'sɔldi, 'sordo, 'madre/ ['da:di, per'dɛ:n:do, 'sɔ:ldi, 'so:r:do, 'ma:dre]
- gara, diga, lungo, largo, magro* /'gara, 'diga, 'lunjo, 'larjo, 'magro/ ['ga:ra, 'di:ga, 'lu:njo, 'la:rjo, 'ma:ɾo]
- gatto, ghiro, ghiaccio, gufo, guasto* /'gatto, 'giro, 'gjatʃʃo, 'gufo, 'gwasto/ ['gat:to, 'gi:ɾo, 'gjatʃ:ʃo, 'gu:fɔ, 'gwas:to]

- pepe, sempre, polpa, corpo, sacro* /'pepe, 'sɛmpre, 'polpa, 'kɔrpo, 'sakro/ ['pe:pe, 'sɛm:pre, 'pol:pa, 'kɔ:r:po, 'sa:kro]
- tinta, salto, corto, sopra, plebe* /'tinta, 'salto, 'korto, 'sopra, 'plɛbe/ ['tɪnta, 'sal:to, 'kɔ:r:to, 'so:p:ra, 'plɛ:be]
- come, tronco, falco, archi, lacrima* /'kome, 'tronko, 'falko, 'arki, 'lakrima/ ['ko:me, 'trɔŋ:kɔ, 'fal:kɔ, 'ar:ki, 'la:krima]
- caso, chilo, occhio, cubo, cuoco* /'kazo, 'kilo, 'ɔkkjo, 'kubo, 'kwɔko/ ['ka:zo, 'ki:lɔ, 'ɔ:k:kjo, 'ku:bɔ, 'kwɔ:kɔ]
- cena, dice, lancia, dolce, sorcio* /'tʃɛna, 'ditʃɛ, 'lantʃa, 'doltʃɛ, 'sortʃo/ ['tʃɛ:na, 'di:tʃɛ, 'laŋ:tʃa, 'dɔ:l:tʃɛ, 'sɔ:r:tʃo]
- gita, agile, frange, bolgia, Sergio* /'dʒita, 'adʒile, 'frandʒɛ, 'bɔldʒa, 'sɛrdʒo/ ['dʒi:ta, 'a:dʒi:le, 'fraŋ:dʒɛ, 'bɔ:l:dʒa, 'sɛ:r:dʒo]
- scena, coscia, la scienza, uno sciame* /\*'ʃɛna, 'kɔʃʃa, laʃʃɛntsɔ, unoʃʃame/ ['ʃɛ:na, 'kɔ:ʃ:ʃa, laʃʃɛntsɔ, unoʃʃame]
- fare, offro, Alfio, vengo, serve, viva* /'fare, 'ɔffro, 'alfjo, 'vɛŋgo, 'sɛrve, 'viva/ ['fa:re, 'ɔ:f:fro, 'alf:jo, 'vɛŋ:go, 'sɛ:r:ve, 'vi:va]
- se (vuoi), sasso, lapis, gas* /'se\*, 'sasso, 'lapis, 'gas/ ['se, 'sas:so, 'la:pis, 'gas]
- asociale, bisillabo, portasale, affittasi* /aso'tʃale, bi'sillabo, pɔrta'sale, affittasi/ [aso:tʃale, bi'sil:labo, pɔrta'sale, affittasi]
- senso, polso, apparso* /'sɛnso, 'polso, ap'parso/ ['sɛn:so, 'pol:so, ap'par:so]
- il sole, un seme, per sempre* /il'sole, un'seme, per'sempre/ [il'sole, un'se:me, per'sɛm:pre]
- specie, festa, sconto* /spɛtʃɛ, 'fɛsta, 'skonto/ [spɛ:tʃɛ, 'fɛ:s:ta, 'skɔ:nto]
- asilo, base, musica, crisi, disumano* /a'zilo, 'baze, 'muzika, 'krizi, dizu'mano/ [a:zi:lɔ, 'ba:ze, 'muzika, 'krizi, dizu'mano]
- sberla, smetto, slegare, srotolo* /z'berla, z'metto, zle'gare, z'rɔtolo/ [z'bɛr:la, z'mɛt:to, zle'ga:re, z'rɔ:tolo]
- casa* /'kaza. 'kasa/ ['ka:za. 'ka:sa], *mese* /'meze. 'mese/ ['me:ze. 'me:se], *riso* /'rizo. 'riso/ ['ri:zɔ. 'ri:sɔ], *così* /'ko'zi\*. ko'si\*/ ['ko:zi. ko'si]
- naso* /'nazo. 'nasɔ/ ['na:zo. 'na:sɔ], *cosa* /'kɔza. 'kɔsa/ ['kɔ:za. 'kɔ:sa], *asino* /'azino. 'asino/ ['a:zino. 'a:sino], *peso* /'pezo. 'peso/ ['pe:zo. 'pe:sɔ]
- arnese* /ar'neze. ar'nese/ [ar'ne:ze. ar'ne:se], *attesa* /at'teza. at'tesa/ [at'te:za. at'tɛ:sa], *geloso* /dʒe'lozo. dʒe'lozo/ [dʒe'lɔ:zo. dʒe'lɔ:so]
- curiosa* /ku'rjoza. ku'rjosa/ [ku'rjo:za. ku'rjo:sa], *inglese* /in'gleze. in'glese/ [iŋ'gle:ze. iŋ'gle:se]
- disegno* /di'zɛppo. di'sɛppo/ [di'zɛp:po. di'sɛp:po], *resistere* /re'zistere. re'sistere/ [re'zi:s:tɛrɛ. re'sis:tɛrɛ]
- proseguo* /pro'zegwo. pro'segwo/ [pro'ze:gwo. pro'se:gwo], *risorsa* /ri'zorsa. ri'sorsa/ [ri'zɔr:sa. ri'sɔr:sa]
- presidente* /prezi'dɛnte. presi'dɛnte/ [prezi'dɛn:te. presi'dɛn:te], *risolvere* /ri'zɔlvɛrɛ. ri'ɔlvɛrɛ/ [ri'zɔl:vɛrɛ. ri'ɔl:vɛrɛ]
- (*del*) *risalto* /ri'zalto. ri'salto/ [ri'zal:to. ri'sal:to], *risalto* («ri-» = *di nuovo*, to jump again) /ri'salto/ [ri'sal:to]
- risale (a...)* /ri'sale, ri'zale/ [ri'sa:lɛ, ri'za:lɛ], *risale* («ri-», *le scale*) /ri'sale/ [ri'sa:lɛ]



*presento (qualcuno)* /pre'zento/ [pre'zɛn:to], *presento (un fatto futuro)* /pre'sento/ [pre'sɛn:to]  
*pere, bere* /'pere, 'bere/ ['pe:re, 'be:re], *noto, nodo* /'nɔto, 'nɔdo/ ['nɔ:to, 'nɔ:do], *cara, gara* /'kara, 'gara/ ['ka:ra, 'ga:ra], *celare, gelare* /tʃe'lare, dʒe'lare/ [tʃe'lare, dʒe'lare]  
*faro, varo* /'faro, 'varo/ ['fa:ro, 'va:ro], *razza (race)* /'ratstsa/ ['rats:tʃa], *razza (fish, ray)* /'radzdza/ ['radz:dʒa]  
*rompo, rombo* /'rompo, 'rombo/ ['rom:po, 'rom:bo], *quanto, quando* /'kwanto, 'kwando/ ['kwan:to, 'kwan:do], *stanca, stanga* /s'tanka, s'tanga/ [s'taŋ:kɑ, s'taŋ:gɑ]  
*mancia, mangia* /'mantʃa, 'mandʒa/ ['maŋ:tʃɑ, 'maŋ:dʒɑ], *ponzo, bonzo* /'pontso, 'bondzo/ ['pɒntso, 'bɒndzo], *inferno, inverno* /in'fɛrno, in'verno/ [in'fɛ:rno, in've:rno]  
*rebus, Manin, tram, tic, sud* /'rɛbus, ma'nin, 'tram, 'tik, 'sud/ ['rɛ:bus, ma'nin:, 'tram:, 'tik:, 'sud:]  
*tecnico, Amleto, Edgardo* /'tɛkniko, am'leto, ed'gardo/ ['tɛ:k:niko, am'lɛ:to, ed'gɑ:rdo]  
*Magda, subdolo, Israele, psicologo* /'magda, 'subdolo, izra'ele, psi'kɔlogo/ ['mag:dɑ, 'sub:dolo, izra'ɛ:le, psi'kɔ:logo].

### 12.3. Syllables & stress

*potei, sei, fai, poi, noi, fluido* /po'tei, 'sei, 'fai, 'pɔi, 'noi, 'fluido/ [po'tɛ:i, 'sɛ:i, 'fai, 'pɔ:i, 'no:i, 'flu:ido]  
*tua, fio, distrae, oasi, feudi* /'tua, 'fio, dis'trae, 'ɔazi, 'fɛudi/ ['tu:ɑ, 'fi:σ, dis'trɑ:e, 'ɔ:azi, 'fɛ:udi]  
*paese, baule, Coin, invei* /pa'eze, ba'ule, ko'in, invei/ [pa'e:ze, ba'u:lɛ, ko'in:, in've:i]  
*creo, creare, creerà, creatura* /'krɛo, kre'are, kre'e'ɔ, krea'tura/ ['krɛ:ɔ, kre'a:re, kre'e'ɔ, krea'tu:ra]  
*linea, linee, europea, europei* /'linea, 'linee, euro'pɛa, euro'pɛi/ ['li:neɑ, 'li:neɛ, euro'pɛ:ɑ, euro'pɛ:i]  
*a noi annoia* /an'nojan 'noja/ (/an'noian 'noja/) [an'no:jan 'no:ja] ([an'no:ian 'no:ja])  
*direi ai miei aiutanti* /di'rejai mjejaju'tanti/ (/di'reiai mjeiaju'tanti/) [di're:jai mje:jaju'tant:i] ([di're:iai mjeiaju'tant:i])  
*poi osai entrare* /'pɔio 'zaien 'trare/ (/pɔjo 'zajen 'trare/) ['pɔio 'zaiɛn 'trɑ:re] ([pɔ:jo-'zɑ:jɛn 'trɑ:re])  
*tau alfa iota (τ-α-ι)* /'tau 'alfa 'jɔta/ (/tawal fa'jɔta/) ['tau 'alfa 'jɔ:ta] ([t'awal fa'jɔ:ta])  
*maiali* /ma'jali/ [ma'ja:li], *mai ali* /mai'ali/ [mai'a:li, ma'ja:li]  
*ha odio* /a'jɔdjo/ [a'jɔ:djo], *hai odio* /ai'ɔdjo/ [ai'ɔ:djo, a'jɔ:djo]  
*(tu) spianti* /s'pjanti/ [s'pjant:i], *(occhi) spianti* /spi'anti/ [spi'ant:i]  
*la quale* /la'kwale/ [la'kwɑ:lɛ], *lacuale* /laku'ale/ [laku'a:lɛ]  
*Arquata* /ar'kwata/ [ar'kwɑ:tɑ], *arcuata* /arku'ata/ [arku'a:tɑ]  
*carotina, comprendendo* /karo'tina, kompren'dɛndo/ [karo'ti:nɑ, ,kompren'dɛ:n:do]  
*abbronzatura, consolidamento* /abbrondza'tura, konsolida'mento/ [ab,brɒndzɑ'tu:ra, kon,solida'mɛn:to]  
*prendisole, reggipetto* /prɛndi'sole, rɛdʒdʒi'pɛtto/ [prɛndi'so:lɛ, rɛdʒdʒi'pɛ:tto]  
*portacenere, fuorigioco* /pɔrta'tʃɛnɛrɛ, fwɔri'dʒɔko/ [pɔrta'tʃɛ:nɛrɛ, fwɔri'dʒɔ:kɔ]  
*fabbrì, fabbrica, fabbricano, fabbricamelo, fabbricamicelo* /'fabbri, 'fabbrika, 'fabbrikanɔ, 'fabbrikamɛlo, 'fabbrikamitʃɛlo/ ['fab:bri, 'fab:brika, 'fab:brikanɔ, 'fab:brikamɛlo, 'fab:brikamitʃɛlo]

bri:kame:lo, 'fab:brika,mitʃe:lo]  
*passo, passato, passatempo* /'passo, pas'sato, passa'tempo/ ['pas:so, pas'sato, ,passa-  
 'tɛm:pɔ]  
*(io) capito, (ho) capito, capitò* /'kapito, ka'pito, kapi'tɔ\*/ ['ka:pi:to, ka'pi:to, ,kapi'tɔ]  
*portateli (tu), portateli (voi), (un) portateli* /'pɔrtateli, pɔr'tateli, pɔrta'teli/ ['pɔrta-  
 teli, pɔr'tateli, ,pɔrta'te:li]  
*principi (-e)* /'printʃipi/ ['pri:ntʃipi, *principi (-io)* /prin'tʃipi/ [pri:ntʃipi], *(lui) viola*  
 /'viola/ ['vi:ola, *(una) viola* /vi'ɔla/ [vi'ɔ:la], *fini* /'fini/ ['fi:ni], *finì* /fi'ni\*/ [fi'ni]  
*(l') intuito* /in'tuito/ [in'tu:ito], *(l'ho) intuito* /intu'ito/ [intu'i:to], *(un) circuito* /tʃir-  
 'kuito/ [tʃir'ku:ito], *(l'ha) circuito* /tʃirku'ito/ [tʃirku'i:to]  
*gratuito* /gra'tuito; gra'tu'ito/ [gra'tu:ito; gra'tu'i:to], *fortuito* /for'tuito; fortu'ito/ [for-  
 'tu:ito; ,fortu'i:to]  
*la sua moralità* /lasuamoralità\*/ [la,suamo,rali'ta], *la sua amoralità* /lasuaamoralità  
 'ta\*, la'sua: amoralità\*/ [la,suaamo,rali'ta, la'sua: amoralità]  
*per le lezioni* /perlelets'ʃjoni/ [perlelets'ʃjo:ni], *per le elezioni* /perleelets'ʃjoni, 'per-  
 le: elets'ʃjoni/ [perleelets'ʃjo:ni, 'perle: elets'ʃjo:ni]  
*un sapore divino* /unsa'pore di'vino/ [unsa'pɔ:re di'vi:ɲɔ], *un sapore di vino* /unsa-  
 'pore di'vino, unsa'pore 'di: 'vino/ [unsa'pɔ:re di'vi:ɲɔ, unsa'pɔ:re 'di: 'vi:ɲɔ]  
*un gesto distinto* /un'dʒɛsto distinto/ [un'dʒɛsto disti'ɲɔ], *un gesto di istinto* /un-  
 'dʒɛsto distinto, un'dʒɛsto diistinto/ [un'dʒɛsto disti'ɲɔ, un'dʒɛsto diist'ɲɔ]

#### 12.4. Length & cogemination

*ero, erro* /'ɛro, 'ɛrro/ ['ɛ:ro, 'ɛ:rro], *caro, carro* /'karo, 'karro/ ['ka:ro, 'ka:rro], *belo, bel-  
 lo* /'bɛlo, 'bɛllo/ ['bɛ:lɔ, 'bɛ:llo], *mole, molle* /'mɔle, 'mɔlle/ ['mɔ:le, 'mɔ:lle], *cane,  
 canne* /'kane, 'kanne/ ['ka:ne, 'ka:nne]  
*sano, sanno* /'sano, 'sanno/ ['sa:ɲo, 'sa:nɲo], *fumo, fummo* /'fumo, 'fummo/ ['fu:mɔ,  
 'fum:mɔ], *saremo, saremmo* /sa'remo, sa'remmo/ [sa're:ɲo, sa'rem:mɔ]  
*copia, coppia* /'kɔpja, 'kɔppja/ ['kɔ:pja, 'kɔ:pja], *moto, motto* /'mɔto, 'mɔtto/ ['mɔ:to,  
 'mɔ:tto], *eco, ecco* /'ɛko, 'ɛkko/ ['ɛ:ko, 'ɛ:kko], *Ebro, ebbro* /'ɛbro, 'ɛbbro/ ['ɛ:bro,  
 'ɛb:bro]  
*cade, cadde* /'kade 'kadde/ ['ka:de, 'ka:dde], *fuga, fugga* /fuga, 'fugga/ [fu:ga, 'fug-  
 ga], *Lucio, luccio* /'lutʃo, 'lutʃjo/ ['lu:tʃɔ, 'lu:tʃjo]  
*mogio, moggio* /'mɔdʒo, 'mɔdʒjo/ ['mɔ:dʒo, 'mɔ:dʒjo], *beve, bevve* /'beve, 'bevve/ ['be:-  
 ve, 'be:vve], *tufo, tuffo* /'tufo, 'tuffo/ ['tu:fɔ, 'tu:fɔ]  
*casa* /'kaza. 'kasa/ ['ka:za. 'ka:sa], *cassa* /'kassa/ ['ka:s:sa], *speso* /s'pezo. s'peso/ [s'pe:zo.  
 s'pe:sɔ], *spesso* /s'pesso/ [s'pes:so], *posa* /'pɔza. 'pɔsa/ ['pɔ:za. 'pɔ:sa], *possa* /'pɔssa/  
 ['pɔ:s:sa]  
*abate, abbatte* /a'bate, ab'batte/ [a'ba:te, ab'bat:te], *amico, ammicco* /a'miko, am-  
 'mikko/ [a'mi:kɔ, am'mi:kko], *anulare, annullare* /anu'lare, annu'lare/ [anu'lɑ:-  
 re, ,annu'lɑ:-re], *alato, allatto* /a'lato, al'latto/ [a'lɑ:to, al'lɑ:tto]  
*capitare, abitavo, taratura, tavolino, paracadute* /kapi'tare, abita'vo, tara'tura, tavo-  
 'lino, paraka'dute/ [kapi'tɑ:re, ,abita'vo, tara'tu:ra, ,tavo'li:ɲɔ, ,paraka'du:te]  
*cappellaccio, afferrasse, attaccammo, attecchisce, tagliazollette* /kappel'latʃjo, affer-  
 'rasse, attak'kammo, attek'kiʃʃe, taʎʎadzɔl'lette/ [kappel'latʃjo, ,affer'ras:se, at-

- tak'kam:mo, ,attek'ki:ʃɛ, ,taλλadzdzol'lette]  
*a cena, a me, ha detto, ho sete* /atʃ'tʃena, am'me\*, ad'detto, ɔ'ssete/ [atʃ'tʃe:na, am'me, ad'detto, ɔ'ssete]  
*da dire* /da'dire. dad'dire/ [da'di:ɾe. dad'di:ɾe], *da' retta* /da'retta, dar'retta/ [da're:tta, dar're:tta], *dà ragione* (or *dar ragione*) /darra'dʒone/ [darra'dʒo:ne]  
*do tutto* /dɔ'ttutto/ [dɔ'ttut:tɔ], *di seta* /di'seta/ [di'se:ta], *di' tutto* /di'tutto, dit'tutto/ [di'tut:tɔ, dit'tut:tɔ], *dí festivo* /diffestivo/ [di'fɛsti:vɔ]  
*è vero* /ɛv'vero/ [ɛv've:ro], *e poi* /ep'pɔi/ [ep'pɔ:i], *o due* /od'due, o'due/ [od'du:ɛ, o'du:ɛ],  
*ma come* /mak'kome, ma'kome/ [mak'ko:me, ma'ko:me]  
*né mai* /nem'mai/ [nem'ma:i], *se parli* /sep'parli, se'parli/, *se ne va*, [sep'parli, se'par:li], /sene'va\*/ [sene'va]  
*me ne vado* /mene'vado/ [mene'va:do], *a me piace* /ammep'pjatʃe/ [ammep'pja:tʃe],  
*a te no* /atten'nɔ\*/ [atten'nɔ], *te ne parlo* /tene'parlo/ [tene'par:lo]  
*ce lo dice* /tʃelo'ditʃe/ [tʃelo'di:tʃɛ], *ci pare* /tʃi'pare/ [tʃi'pa:ɾe], *vi piace* /vi'pjatʃe/ [vi'pjatʃe], *ve la tenete* /velate'nete/ [velate'nete]  
*la mela, le pere, i treni, lo vedo, li conosci* /la'mela, le'pere, i'tre:ni, lo'vedo, liko'noʃʃi/ [la'me:la, le'pe:ɾe, i'tre:ni, lo've:do, liko'noʃʃi]  
*fa male* /fam'male/ [fam'ma:le], *fa' presto* /fa'presto, fap'presto/ [fa'pre:sto, fap'pre:sto], *fu questo* /fuk'kwesto/ [fuk'kwes:to]  
*sa tutto* /sat'tutto/ [sat'tut:tɔ], *so capire* /sɔkka'pire/ [sɔkka'pi:ɾe], *se vuoi* /sev'vwɔi, se'vwɔi/ [sev'vwɔ:i, se'vwɔ:i]  
*sta male* /stam'male/ [stam'ma:le], *sta' fermo* /stafermo, staffermo/ [sta'fer:mo, staf'fer:mo], *'sta sera* /sta'sera/ [sta'se:ra]  
*sto bene* /stɔb'bene/ [stɔb'bɛ:ne], *'sto cane* /sto'kane/ [sto'ka:ne], *tu canti* /tuk'kanti/ [tuk'ka:nti]  
*va bene* /vab'bene/ [vab'bɛ:ne], *va' via* /va'via, vav'via/ [va'vi:a, vav'vi:a], *tra noi* /tran'noi, tra'noi/ [tran'no:i, tra'no:i]  
*fra poco* /frap'pɔko, fra'pɔko/ [frap'pɔ:ko, fra'pɔ:ko], *su per giù* /supper'dʒu\*/ [supper'dʒu], *già fatto* /dʒaffatto/ [dʒaffat:tɔ]  
*che c'è?* /ketʃ'tʃɛ\*/ [ketʃ'tʃɛ], *che tipo* /ket'tipo/ [ket'ti:pɔ], *chi parte?* /kip'parte/ [kip'par:te], *chi torna* /kit'torna/ [kittor:na]  
*qua sotto, là sopra, piú forte, tre gatti* /kwas'sotto/ [kwas'sot:tɔ], /las'sopra/ [las'so:pɾa], /pju'ffɔ:ɾte/ [pju'ffɔ:ɾte], /treg'gatti/ [treg'gat:ti]  
*re Carlo* /rek'karlo/ [rek'ka:ri:lo], *re maggiore* /ɾemmadʒ'dʒore, ɾemadʒ'dʒore/ [ɾemmadʒ'dʒo:ɾe, ɾemadʒ'dʒo:ɾe]  
*blu mare* /blum'mare/ [blum'ma:ɾe], *i greca* /ig'gɾeka/ [ig'gɾe:ka], *può venire* /pwɔv've'nire/ [pwɔvve'ni:ɾe]  
*un po' di sale* /umpɔdi'sale, umpɔddi'sale/ [um,pɔdi'sa:le, um,pɔddi'sa:le]  
*però subito* /perɔs'subito/ [pe,ɾɔs'su:bito (peɾɔs-)], *perché corri?* /perkek'korri/ [perkek'kor:ri], *andrà meglio* /andram'mɛλλo/ [an,dram'mɛλ:lo (andram-)]  
*partí soldato* /partis sol'dato/ [partis sol'dato], *il Perú costiero* /ilperuk kostjɛro/ [ilperuk kostjɛ:ro], *caffè colombiano* /kaffɛk kolombjano/ [kaffɛk kolombja:no]  
*come te* /kome'te/ [kome'te], or (better) /komette\*/ [komette], *come si fa?* /kome-sifa\*. komessifa\*/ [komesifa. komessifa]

*dove volete* /dovevo'lete. dovevvo'lete/ [dovevo'lete. dovevvo'lete], *qualche volta*,  
 /'kwalke 'vɔlta. 'kwalkev 'vɔlta/ ['kwalke 'vɔlta. 'kwalkev 'vɔlta]  
*sopra pensiero* /soprapen'sjɛro. soprappensjɛro/ [soprapen'sjɛro. soprappensjɛro]  
*fare male* /fare 'male/ [fare 'ma:le] (or [fa'ma:le]), *farà male* /fa'ram 'male, 'faram  
 'male/, [faram'ma:le, 'faram 'ma:le]  
*torno presto* /'torno 'presto/ ['torno 'pre:sto], *tornerò presto* /torne'rɔp 'presto, 'torne-  
 rɔp 'presto/ [torne,rɔp 'pre:sto, 'tornerɔp 'pre:sto]

### 12.5. Intonation & emphasis

*Vado via* /'vado 'via./ ['va'do 'vi:a.]

*Non si vedono* /nonsi'vedono./ [nonsi've:dono.]

*Ti risponderà Massimo o Debora* /tirisponderam 'massimo, od'dɛbora./ [tirisponde-  
 'ram 'mas:simo. od'dɛ:bora.] (or, more rhythmically, [tiris'ponderam 'mas:-])

*Ti risponderà Massimo, o Debora* /tirisponde'ram "massimo; od"dɛbora./ [ti,rison-  
 dɛram =mas:simo· od"dɛ:bora.] (or, and with tonic attenuation, [tiris'ponderam  
 =mas:-])

*Prenderemo l'autobus, o il filobus, o qualsiasi altro mezzo.* /prenderemo 'l'autobus,  
 oil'filobus, okkwalsiasi altro'mɛdzɔ./ [prenderemo 'l'autobus· oil'fi:lobus· ok-  
 kwalsiasi ,altro'mɛdz:ɔ.]

*O questo... (o quello.)* /ok'kwɛsto./ [ok'kwɛs:to.]

*Prendere... (o lasciare)* /'prɛndere;/ [ˈprɛn:dereː.]

*Possono leggere, scrivere, dipingere...* /'pɔssono 'lɛdʒɔʒere, s'krivere, di'pindʒere./ ['pɔs-  
 sono 'lɛdʒ:ɔʒere· s'krivere· di'pi:nʒere.]

*Possono leggere, scrivere, o dipingere.* /'pɔssono 'lɛdʒɔʒere, s'krivere; oddi'pindʒere./  
 ['pɔssono 'lɛdʒ:ɔʒere· s'krivere· ,oddi'pi:nʒere.]

*È qui?* /ɛ'kwi?/ [ɛ'kwiː.]

*Mi telefoni?* /ɛ'mitelɛfoni?/ [ɛ,mitelɛ:foniː.]

*Ti chiami Monica?* /ɛ'ti'kjami 'mɔnika?/ [ɛti'kjamɪ 'mɔ:nikaː.]

*Dobbiamo riscriverlo?* /ɛ'dob'bjamo ris'kriverlo?/ [ɛdob'bjamo ris'krivɛrloː.]

*Prendi la macchina o l'autobus?* /ɛ'prɛndi la'makkina, o'l'autobus./ (/ . ol'la-/) [ɛ'prɛn-  
 di la'mak:kina· o'l'autobus.] ([ol'la-])

*Prendi la macchina o l'autobus?* /ɛ'prɛndi la"makkina; o'l'autobus./ (/ . ol'la-/) [ɛ'prɛn-  
 di laːmak:kina· oːl'autobus.] ([ol'la-])

*Preferisci mandorle, datteri, fragole...?* /ɛ'prefe'riʃʃi 'mandorle, 'datteri, 'fragole./  
 [ɛ'prefe'riʃʃi 'man:dorle· 'dat:teri· 'fra:gole.]

*Preferisci mandorle, datteri o fragole?* /ɛ'prefe'riʃʃi 'mandorle, 'datteri; of'fragole./  
 [ɛ'prefe'riʃʃi 'man:dorle· ˌdat:teri· of'fra:gole.]

*Chi è?* (normal) /ɛ'ki'ɛ?/ [ɛ'ki'ɛː.]

*Quanto pago?* (normal) /ɛ'kwanto 'pago./ [ɛ'kwanto 'pa:go.]

*Dov'è il telefono?* (normal) /ɛ'do've il'tɛlɛfono./ [ɛ'do'veil telɛ:fonoː.]

*Che ore sono?* (normal) /ɛ'ke'ore 'sono./ [ɛ'ke'o're 'sonoː.]

*Chi è?* (kind) /ɛ'ki'ɛ\*/ [ɛ'ki'ɛː.]

*Quanto pago?* (kind) /ɛ'kwanto 'pago./ [ɛ'kwanto 'pa:goː.]

*Dov'è il telefono?* (kind) /ɛ'do'veil telɛfono./ [ɛ'do'veil telɛ:fonoː.]

- Che ore sono?* (kind) /ʒke'ore 'sono/ [ʒke'ore 'so:ɲo.]  
*Che mangi?* /ʒkem'mandʒi./ [ʒkem'maŋ:ʒi.]  
*Che, mangi?* /ʒke,; ʒ'mandʒi?/ [ʒ'ke-; ʒ'maŋ:ʒi.]  
*A chi telefoni?* /ʒak'kit te'lefoɲi./ [ʒak'kit te'le:foɲi.]  
*A chi telefoni?* /ʒak'kit te'lefoɲi./ [ʒak'kit te'le:foɲi.]  
 (I'm not sure I got it right) *A chi telefoni??* /ʒak'kit te'lefoɲi?/ [ʒak'kit te'le:foɲi.]  
*Quando ritornano.* /'kwando ri'tornano./ [i'kwando ri'tor:ɲano.]  
*Perché non ce l'avete detto sabato.* /ʔper'ke nonʒela'vete 'detto 'sabato./ [ʔper'ke noŋ-  
 ʔʒela'vete 'detto 'sa:bato.]  
*Quando ritornano?* /ʒ'kwando ri'tornano./ [ʒ'kwando ri'tor:ɲano.]  
*Perché non ce l'avete detto sabato?* /ʒper'ke nonʒela'vete 'detto 'sabato./ [ʒper'ke noŋ-  
 ʔʒela'vete 'detto 'sa:bato.]  
*Daniela, te la ricordi, s'è sposata.* /da'ɲjela, ʔtelari'kɔrɲi, ʔsɛspo'zata./ [da'ɲjela ʔtela-  
 ri'kɔr:di, ʔsɛspo'zata.]  
*Domani, sai, vado in campagna.* /do'mani, ʔsai, ʔvado inkam'paŋpa./ [do'ma:ɲi ʔsai, ʔ-  
 va'doɲ kam'paŋpa.]  
*Ieri, signori, ho visto Paolo.* /'jɛri, ʔsɲi'ɲori, ʔv'visto 'paolo./ ['jɛ:ri ʔsɲi'ɲo:ri ʔv'visto  
 'paolo.]  
*E ora, Alberto, telefoniamo a Gisella?* /e'ora, ʔal'berɲo, ʔtelefo'ɲjamo adʒʒi'zɛlla?/  
 [e'ora ʔal'berɲo, ʔtelefo'ɲjamo adʒ ʒi'zɛ:lla.]  
 «Non è possibile» dissero. /'nonɛppos'sibile. ʔdissero./ ['no,ɲɛppos'si:bile. ʔdis:sɛro.]  
 «Va bene quest'autobus?» chiese alla giovane commessa. /ʒvab'bene kwɛst'autobus? ʔ  
 ʔkʲɛze alla'dʒovane kom'messa./ ['ʒvab'be:ne kwɛst'autobus. ʔ ʔkʲɛ:zeal la'dʒo-  
 vane kom'mɛs:sa.]  
*Quell'uomo seduto in fondo è mio cugino.* /kwel'lwɔmo se'duto infondo, ɛmmioku-  
 'dʒino./ [kwel'lwɔmo se'du'toɲ ʔfon:do ɛm,mioku'dʒi:ɲo.]  
*Quell'uomo seduto in fondo, col cappotto nero, è mio cugino.* /kwel'lwɔmo se'duto  
 infondo. ʔkolkap'pɔtto 'nɛro, ɛmmioku'dʒino./ [kwel'lwɔmo se'du'toɲ ʔfon:  
 do. ʔkolkap'pɔtto 'nɛ:ro ɛm,mioku'dʒi:ɲo.]  
*Quell'uomo seduto in fondo, col cappotto nero, vicino a Francesca, è mio cugino.*  
 /kwel'lwɔmo se'duto infondo. ʔkolkap'pɔtto 'nɛro. vi'tʒino affran'tʒɛska, ɛmmio  
 ku'dʒino./ [kwel'lwɔmo se'du'toɲ ʔfon:do. ʔkolkap'pɔtto 'nɛ:ro. vi'tʒi:ɲoaf fraŋ-  
 'tʒɛ:ka ɛm,mioku'dʒi:ɲo.]  
*Quell'uomo seduto in fondo, col cappotto nero, vicino a Francesca, quella signora al-  
 ta e bionda, è mio cugino.* /kwel'lwɔmo se'duto infondo. ʔkolkap'pɔtto 'nɛro. vi-  
 tʒino affran'tʒɛska. ʔkwella sɲi'ɲora 'alta eb'bjonda, ɛmmioku'dʒino./ [kwel'lwɔ-  
 mo se'du'toɲ ʔfon:do. ʔkolkap'pɔtto 'nɛ:ro. vi'tʒi:ɲoaf fraŋ'tʒɛ:ka. ʔkwella sɲi-  
 ɲo:ra 'altaeb 'bjɔ:ɲda ɛm,mioku'dʒi:ɲo.]  
*Quell'uomo seduto in fondo, col cappotto nero, vicino a Francesca, quella signora al-  
 ta e bionda, che parla con Filippo, è mio cugino.* /kwel'lwɔmo se'duto infondo,  
 ʔkolkap'pɔtto 'nɛro. vi'tʒino affran'tʒɛska. ʔkwella sɲi'ɲora 'alta eb'bjonda. ʔkep-  
 'parla konfi'lippo, ɛmmioku'dʒino./ [kwel'lwɔmo se'du'toɲ ʔfon:do. ʔkolkap-  
 'pɔtto 'nɛ:ro. vi'tʒi:ɲoaf fraŋ'tʒɛ:ka. ʔkwella sɲi'ɲo:ra 'altaeb 'bjɔ:ɲda. ʔkep'par-  
 la komfi'lip:po ɛm,mioku'dʒi:ɲo.]

*Il vigile distratto non mi vide* /il'vidʒile dis'tratto, nommi'vide./ [il'vi:ʒile dis'trat-to·, nommi'vi:de·.]

*Il vigile, distratto, non mi vide.* /il'vidʒile. ɫdis'tratto,ɫ nommi'vide./ [il'vi:ʒile·. ɫdis'trat-to·ɫ, nommi'vi:de·.]

*Una cosa così cara a te non può dispiacermi.* /una'kɔza kozik'kara at'te\*, nom'pwɔd dispja'tʃer.mi./ [una'kɔza ɫkozik'karaat'te· nom'pwɔd dispja'tʃer:mi·.]

*Una cosa così, cara a te, non può dispiacermi.* /una'kɔza ko'zi. ɫkara at'te\*,ɫ nom'pwɔd dispja'tʃer.mi./ [una'kɔza ko'zi. ɫkaraat'te·ɫ nom'pwɔd dispja'tʃer:mi·.]

*I ragazzi corsero e saltarono molto.* /ira'gatstsi 'korsero essal'tarono 'molto./ [ira'gatstsi 'korsero essal'tarono 'molto·.]

*I ragazzi corsero, e saltarono molto.* /ira'gatstsi 'korsero. essal'tarono 'molto./ [ira'gatstsi 'kor:sero·. essal'tarono 'molto·.]

*Due ladri derubano tre vecchi disarmati.* /due'ladri de'rubano trev'vekki dizar'mati./ [due'ladri de'ru'bano trev'vekki ɫdizar'mati·.]

*Due ladri derubano tre vecchi, disarmati.* /due'ladri de'rubano trev'vekki. dizar'mati./ [due'ladri de'ru'bano trev'vekki·. ɫdizar'mati·.]

*Sto pensando al freddo.* /stɔppen'sando al'freddo./ [stɔppen'sando al'fred:do·.]

*Sto pensando, al freddo.* /stɔppen'sando. al'freddo./ [stɔppen'san:do·. al'fred:do·.]

*Giovanni torna subito.* /dʒo'vanni 'torna 'subito./ [dʒo'vanni 'torna 'su:bito·.]

*Giovanni, torna subito...* /dʒo'vanni, 'torna 'subito./ [dʒo'van:ni· 'torna 'su:bito·.]

*Giovanni, torna subito!* /dʒo'vanni; ʃ'torna 'subito./ [dʒo'vanni· ʃ'torna 'su:bito·.]

*Antonio parte sabato?* /ʒan'tɔnjo 'parte 'sabato?/ [ʒan'tɔnjo 'parte 'sa:bato·.]

*Antonio parte sabato?* /ʒan'tɔnjo 'parte. ʒ"sabato?/ [ʒan'tɔnjo 'par:te·. ʒ"sabato·.]

*Antonio parte sabato?* /ʒan'tɔnjo? ʒ'parte 'sabato./ [ʒan'tɔnjo· ʒ'parte 'sa:bato·.]

*È per domenica, vero?* (certainty) /ʒɛpperdo'menika. ʒ'vero?/ [ʒɛpperdo'me:nika. ʒ've:ro·.]

*È per domenica, vero?* (doubt, uncertainty) /ʒɛpperdo'menika?; ʒ'vero?/ [ʒɛpperdo'me:nika·; ʒ've:ro·.]

*Ugo ha letto molto in fretta, e se n'è andato.* /'ugo al'letto 'molto in'fretta, esseɳeandato./ ['u'goal'letto 'moltoim'fret:ta· esseɳeandato·.]

*Ugo ha letto, molto in fretta, e se n'è andato.* /'ugo al'letto, ɫ'molto in'fretta,ɫ esseɳeandato./ ['u'goal'let:to· ɫ'moltoi'fret:ta·ɫ esseɳeandato·.]

*Ugo ha letto «Molto in fretta», e se n'è andato.* /'ugo al'letto, ʃ'molto in'fretta.ʃ esseɳeandato./ ['u'goal'let:to· ʃ'moltoiɳ'fret:ta.ʃ esseɳeandato·.]

(normal greetings) *Buon giorno.* /bwɔn'dʒorno./ [bwɔn'dʒor:no·.], *Arrivederci.* /arri-ve'dertʃi./ [ar:rive'der:tʃi·.], *Buona sera, signora.* /bwɔna'sera. ɫsip'jɔra·ɫ/ [ɫbwɔna'sera·. ɫsip'jɔra·ɫ.]

(kind greetings) *Buon giorno!* /bwɔn'dʒorno./ [bwɔn'dʒor:no·.], *Arrivederci!* /arri-ve'dertʃi./ [ar:rive'der:tʃi·.], *Ciao, Marco!* /'tʃao. ɫ'marko·ɫ/ [ʃ'ʃa'o·. ɫmar(ɔ)ko·ɫ.]

*Permesso...* (in the street) /per'messo./ [per'mes:so·.], *Pronto...* (on the phone) /'pronto./ ['prɔnto·.]

*È caro quel ristorante!* /ʃɛk'karo. kwelristo'rante./ [ʃɛk'ka:ro·. kwel'risto'ra:nte·.]

*L'ha picchiato forte!* /ʃlappik'kjato 'fɔrte./ [ʃlappik'kja'to 'fɔr:te·.]

*Acceleratore, non acceleratore!* /atʃʃelera'tore. 'non, atʃʃel'lera 'tore./ [atʃʃelera'to:·. 'non, atʃʃel'lera 'tore·.]

re. 'non. atʃtʃelle'ra 'to:re.]

*Hai detto emigranti o immigranti?* /ʒai'detto, ʒemi'granti, ʒo'ʔimmi 'granti./ [ʒai'detto. ʒemi'granti. ʒo'ʔim:mi 'granti.]

*Tè freddo, non tè freddi!* /tɛf'freddo. 'non tɛf'freddi./ [tɛf'fred:do. 'non tɛf'fred:di.]

*Che sia «pèsca» o «pésca»?* /ʒkes'sia, ʒ'pɛskaʔ ʒoʔ'pɛska./ [ʒkes'si'a. ʒ'pɛs:ka. ʒoʔ'pɛs:ka.]

*Se oggi non è il tredici, sarà il quattordici.* /se'ɔʒʒi nonɛil'treditʃi, sarailkwat'tor-ditʃi./ [se'ɔʒʒi nonɛil'tre:ditʃi. sa,railkwat'tor:ditʃi.]

*Se oggi non è il tredici, sarà il quattordici.* /se'ɔʒʒi nonɛil'treditʃi; sarailkwat'tordi-tʃi./ [se'ɔʒʒi nonɛil'tre:ditʃi. sa,railkwat'tor:ditʃi.]

*Se non torni per sabato, mi telefoni?* /senon'torni per'sabato. ʒmite'leʃoni? /(. senno-/) [senon'torni per'sa:bato. ʒmite'le:ʃoni.] ([senno-])

*Se non torni per sabato, mi telefoni?* /senon'torni per"sabato. ʒmite'leʃoni? /(. senno-/) [senon'torni per"sabato. ʒmite'le:ʃoni.] ([senno-])

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente allavo'rato indʒer'manja kome'mɛdiko./ [um,miopa'renteal ,lavo'ratoɪŋ dʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /"ʔum miopa'rente allavo'rato indʒer'manja kome'mɛdiko./ ["ʔum: miopa'renteal ,lavo'ratoɪŋ dʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /um"mio pa'rente allavo'rato indʒer'manja kome'mɛdiko./ [um"mi:ɔ pa'rente ,allavo'ratoɪŋ dʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente. allavo'rato indʒer'manja kome'mɛdiko./ [um,miopa'rente. al,lavo'ratoɪŋ dʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente, "al lavo'rato indʒer'manja kome'mɛdiko./ [um,miopa'rente. "al:lavo'ratoɪŋ dʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente allavo"rato. indʒer'manja kome'mɛdiko./ [um,miopa'renteal ,lavo"rato. iŋdʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente allavo'rato "in dʒer'manja kome'mɛdiko./ [um,miopa'renteal ,lavo'rato "iŋ: dʒer'manja ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente allavo'rato indʒer"manja. kome'mɛdiko./ [um,miopa'renteal ,lavo'ratoɪŋ dʒer"manja. ,kome'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente allavo'rato indʒer'manja, "kome 'mɛdiko./ [um,miopa'renteal ,lavo'ratoɪŋ dʒer'manja. "ko:me 'mɛ:diko.]

*Un mio parente ha lavorato in Germania come medico.* /ummiopa'rente allavo'rato indʒer'manja, kome"mɛdiko./ [um,miopa'renteal ,lavo'ratoɪŋ dʒer'manja. ,kome"mɛ:diko.]

### 12.6. Four 'versions' of a same 'text'

*Our usual reading.* This version is a 'bad example', on purpose, which is quite common in everyday situations. Unfortunately, school does not actually teach us to read the meaning of a text, because it generally concentrates on the *words*, rather than on the *concepts* of a text. The result is very boring, also because it resorts to 'bookish intonation', with excessively long sequences only interrupted by very short and unvaried pauses, 'guided' by unsatisfactory punctuation.

*Our usual lecture.* This other version is again a 'bad example'. In fact, too often, a lecture is only a 'mental reading' performed aloud, with many hesitations, false starts, and rather long inopportune filled pauses: [e:, ə:, m, em, em], &c.

*An exposition.* This example should also be useful for a lecture. It is fundamental to avoid 'bookish intonation' and filled pauses, which should be replaced by empty pauses of different length. Also rhythm and speed should be varied and not mechanical (as, unfortunately, some newsreaders tend to do).

*A report.* We do hope that the two 'bad examples' may be useful in making us aware of their dullness. A good *report* is a 'good example' also for reading notes, documentation, and even broadcasting news. Let us always keep in mind that it is very important to vary speed, rhythm, and the length of pauses.



# 13. Further recordings & transcriptions

13.0. These sound files are taken from our book *La buona pronuncia italiana del terzo millennio* ('Good Italian Pronunciation for the Third Millennium'). They partially coincide with those of  $\Phi$  12, but have been recorded by different people. Here, we only provide their phonetic transcriptions. The number between { } correspond to the tracks present in our *canipa.net* website: 19-40.

## 13.1. Vowels {19}

*lidi, visti, finì* ['li:di, 'vis:ti, fi'ni]  
*sere, scelte, perché* ['se:re, 'ʃel:te, per'ke]  
*bene, bella, caffè* ['be:ne, 'bel:la, kaffe]  
*data, cagna, sarà* ['da:ta, 'ka:ɲa, sa'ra]  
*cono, morto, osò* ['kɔ:no, 'mɔ:rto, o'zɔ]  
*voto, pongo, pinot* ['vo:to, 'po:ŋgo, pi'no]  
*mutuo, punto, giú* ['mu:tuo, 'pu:nto, 'dʒu].

## 13.2. Vowel adjustment {20}

*vivono, dissero, ridere, singole* ['vi:vono, 'dis:sero, 'ri:de:re, 'si:ŋgole]  
*fungono, unsero, rudere, cupole* ['fu:ŋono, 'un:sero, 'ru:de:re, 'ku:pole]  
*bene, ben detto, benissimo* ['be:ne, be'n'det:to, be'nis:simo]  
*moto, moto-scooter, motore* ['mɔ:to, mɔ'tos'ku:te:re, mo'to:re].

## 13.3. Nasals {21}

*ma, m'ama, mamma* ['ma, 'ma:ma, 'mam:ma]  
*no, nono, nonno, non, non è* ['no, 'no:no, 'no:ɲo, 'non:, no'nɛ]  
*gnomo, segno, bagnò, gli gnocchi* ['ɲo:mo, 'se:ɲo, ba'ɲo, li'ɲokki]  
*Anio, Annio, Agno* ['a:ɲo, 'a:ɲjo, 'a:ɲo]  
*gamba, gonfio, sente* ['gam:ba, 'go:ɲfjo, 'se:nte]  
*lancia, inconscio, fango* ['la:ɲtʃa, iŋ'kɔ:ɲʃo, 'fa:ŋgo]  
*un pane, in faccia, con Gianni, con Gneo, un campo* [um'pa:ne, iŋ'fatʃtʃa, koŋ'dʒa:ni, koŋ'ɲe'o, uŋ'kam:po]

## 13.4. Stops & stop-strictives {22}

*pere, bere, noto, nodo, cara, gara* ['pe:re, 'be:re, 'no:to, 'no:do, 'ka:ra, 'ga:ra]  
*razza* ['rats:tsa] (species), *razza* ['radz:dza] (kind of fish)  
*cena, dice, lancia, dolce, sorcio* ['tʃe:na, 'di:tʃɛ, 'la:ɲtʃa, 'do:lʃɛ, 'so:rtʃo]  
*gita, agile, frange, bolgia, Sergio* ['dʒi:ta, 'a:dʒile, 'fra:ŋdʒɛ, 'bo:l:dʒa, 'se:r:dʒo].

### 13.5. Constrictives {23}

*fare, offro, Alfio, vengo, serve, viva* [fa:re, ɔ'ffro, 'alfjo, 'vɛŋgo, 'sɛrve, 'viva]  
*se, sasso, lapis, gas, prosindaco, spargisale* [se, 'sas:so, 'lapis, 'gas, pro'si:ndako, spardʒi'sa:le]

*asilo, base, musica, crisi, disumano* [a'zi:lɔ, 'baze, 'mu:zika, 'kri:zi, dizu'ma:ɲo]  
*scena, coscia, la scienza, uno sciame* [ʃɛ:na, 'kɔ:ʃa, la'ʃɛ:ntsa, ɲno'ʃa:me].

### 13.6. Approximants {24}

*ieri, piú, chiodo, piange, paio* [jɛ:ri, 'pju, 'kjo:do, 'pjɑ:ɲdʒe, 'pa:jo]  
*uovo, quando, chihuahua, quiete* ['wo:vo, 'kwɑ:ɲdo, tʃi'wa:wa, 'kwjɛ:te].

### 13.7. Rhotics & laterals {25}

*raro, parlare, Mario, carro, Enrico* ['ra:ro, pa'rla:re, 'ma:rijo, 'ka:ro, en'ri:kɔ]  
*famiglia, scegli, pigliare, agli amici, dirglielo* [fa'mi:lja, ʃɛli, pi'lja:re, a'lɫa'mi:ʃi, 'dir:lɛlɔ]

*olio, Ollio, Oglio, sveliamo, svelliamo, svegliamo* [ɔ:ljo, ɔ:ljo, ɔ:llo, zve'lja:mo, zve'lja:mo, zve'lja:mo]

*sberla, slegare, srotolo* [z'ber:la, zle'ga:re, z'rɔ:tolo].

### 13.8. Hiatuses & diphthongs {26}

*biennio, riesce, chiunque, Trieste, cliente* [bi'ɛn:ɲjo, ri'ɛ:ʃɛ, ki'ɲ:kwe, tri'ɛ:ste, kli'ɛ:ɲte]  
*quale, duale, duole, Manuela* ['kwa:le, du'a:le, 'dwo:le, ma'nu'ɛ:la]

### 13.9. Primary & secondary stress {27}

*càpito, capito, capitò* ['ka:pito, ka'pito, kapi'tɔ]

*pòrtateli, portàteli, portatéli* ['pɔ:rtateli, portateli, pɔrta'teli]

*fabbrì, fabbrica, fabbricano, fabbricamelò, fabbricamicelò* ['fab:bri, 'fab:brika, 'fab:brika:ɲo, 'fab:brikame:lɔ, 'fab:brikamitʃɛ:lɔ].

### 13.10. Length & cogemination {28}

*caro, carro, mole, molle, cane, canne, tufo, tuffo, fato, fatto* ['ka:ro, 'ka:ro, 'mo:le, 'mo:le, 'ka:ne, 'ka:ne, 'tu:fɔ, 'tu:fɔ, 'fato, 'fatto]

*a cena, a me, ha detto, ho sete, tre gatti* [a'tʃɛ:na, am'me, ad'det:tɔ, os'sɛte, treg'gatti]  
*dirò qualcosa, partí per il Canada, così tranquillo* [dirɔk kwalkɔ:za, partip perilkɑ:nada, ko:zittraŋ'kwil:lɔ].

### 13.11. Conclusive tune {29}

*Ci vado domenica* [tʃi'va:do do'mɛ:nika.]

*Parto per Napoli* ['parto per'na:poli.]

*È pronto per sabato* [ɛp'pronto per'sa:bato.]

*Parlano di Debora* ['parlano di'dɛ:bora:].

### 13.12. Interrogative tune {30}

*È Stefano?* [ɛ'stɛ:fano.]

*Mi ritelefonì?* [ɛ'mi:rite'lɛ:fo:ni.]

*Facciamo per sabato?* [ɛ'fatʃ'a:mo per'sa:bato.]

*Ci andiamo in macchina* [ɛ'tʃa:ɲdja:moim'mak:kina:].

## 13.13. Normal partial questions {31}

*Chi è?* [ç'ki'ɛ.]

*Quando tornano?* [ç'kwando 'tor:nano.]

*Dov'è il telefono?* [ç'do'veil te'lɛ:fono.]

*Che ore sono?* [ç'ke'ore 'so:ɲo.].

## 13.14. Kind partial questions {32}

*Chi è?* [ç'ki'ɛ.]

*Quando tornano?* [ç'kwando 'tor:nano.]

*Dov'è il telefono?* [ç'do'veil te'lɛ:fono.]

*Che ore sono?* [ç'ke'ore 'so:ɲo.].

## 13.15. Useful comparisons (1) {33}

(*Ora sono via, ma...*) *quando tornano?* [ç'kwando 'tor:nano.] (normal partial question)

*Quando tornano?* (... *se posso chiedere.*) [ç'kwando 'tor:nano.] (kind partial question)

(*Hai detto: ...*) *quando tornano??* [ç'kwando 'tor:nano·°] (echo question)

(*A cena da loro, ci andiamo...*) *quando tornano?* [ç'kwando 'tor:nano·] (total question)

(*Sì, ci andiamo...*) *quando tornano.* [ç'kwando 'tor:nano.] (normal assertion)

(*Lo devono portare subito...*) *quando tornano!* [ç'kwando'tor:nano·] (emphatic assertion)

## 13.16. Continuative tune {34}

*Davide, Stefano, Monica...* [da:vide| stefano| 'mɔ:nika.]

*Mandorle, fragole, datteri...* [ma:ɲdorle| fra:gole| da:tteri.]

*Undici, dodici, tredici, quattordici...* [u:ɲdi:tʃi| do:di:tʃi| tre:di:tʃi| kwattor:di:tʃi.].

## 13.17. Suspensive tune {35}

*O Stefano o Monica.* [os̄te:fano· om'mɔ:nika.]

*Vuoi fragole o datteri?* [çvwɔī fra:gole· od'datteri.].

*Signore e signori...* [si:ɲpo:rees si:ɲpo:ri:]

*Per quanto riguarda la fonetica...* [perkwanto ri'gwarda ɲafōnɛ:tika·]

*Undici, dodici, tredici, quattordici.* [u:ɲdi:tʃi| do:di:tʃi| tre:di:tʃi| kwattor:di:tʃi.].

## 13.18. Useful comparisons (2) {36}

*Domenica?* (as in *Facciamo per domenica?*) [çdo'me:nika·]

*Domenica...* (as in *O domenica... o niente*) [dōme:nika·]

*Domenica,* (as in *Fa lo stesso: domenica, o lunedì.*) [do'me:nika·]

*Domenica.* (as in *Siamo d'accordo: domenica.*) [do'me:nika·]

*Domenica!* (as in *Dev'essere per forza domenica*) [çdo'me:nika·]

*Domenica??* (as in *Hai proprio detto « domenica »?*) [çdo'me:nika·°].

## 13.19. Emphasis {37}

*Temevo lo facessero* [te'mɛvo ɲlofa'tʃes:sero.]

*Temevo lo facessero* [te'mɛvo· ɲlofa'tʃes:sero·]

*Lo finiscono per sabato?* [çɲlofi'niskono persabato·]

*Lo finiscono per sabato?* [çɲlofi'niskonɔ· ɲpersabato·]

## 13.20. Parentheses &amp; quotes {38}

*Sognare non fa male, a volte* [soɲ'pare ,nomfam'ma:le. ɿav'vɔ:lte.ɿ]

*Sognare, a volte, non fa male* [soɲ'pa:re. ɿav'vɔ:lte.ɿ ,nomfam'ma:le.ɿ]

*Curiosamente, il termine viene usato con intenzioni dispregiative* [ɿ[kurjoza'men:te.ɿ il-  
'termine ,vjeneu'zato. ko,ninten'tsjɔ:ni dis,predʒa'ti:ve.ɿ]

*Il termine viene usato, curiosamente, data la fonte, con intenzioni dispregiative.* [il'termin-  
ne ,vjeneu'zato. ɿ[kurjoza'men:te.ɿ ɿ'data la'fonte.ɿ] ko,ninten'tsjɔ:ni dis,predʒa'ti:ve.ɿ]

*Le scrisse «Tornerò il mese prossimo», ma non si fece piú vedere* [les'kris:se. ɿ'torne'rɔ:il  
meze'pro:s:simo.ɿ ma,nonsi'fe;tʃe ,pjuvve'dere.ɿ]

*«Non è possibile» dissero* [no,nɛppos'si:bile. ɿ'dis:serɔ.ɿ]

## 13.21. Complex period {39}

*Servizio meteo. Per quanto riguarda il Veneto, il tempo, specie sulla Valdastico, sarà in prevalenza instabile: al mattino, cielo in prevalenza nuvoloso con precipitazioni su gran parte del territorio, anche a carattere di rovescio o temporale; dal pomeriggio, graduale diminuzione della probabilità di piogge, e attenuazione della nuvolosità, fino a condizioni di cielo sereno, o poco nuvoloso, in serata.*

[ser'vitstʃo 'mɛ:teo.ɿ] per,kwantori'gwardail ˘ve:neto.ɿ il'tɛm:po. ɿspɛtʃɛ,sullaval-  
˘das:tiko.ɿ sa,raimprevalɛntsɔ.ɿ ins'ta:bile.ɿ|| ,almat'ti:ɲɔ. ɿtʃɛ'loim prevalɛntsɔ ,nuvo'lo-  
zo. kom,pretʃi'pitats'tsjɔ:ni ,suggram'parte de ɿ[terri'tɔ:rjo. 'aŋkeak ka'rattere ,di-  
ro'vɛʃ:ʃo. ot,tempɔ:rale.ɿ] dal,pome˘ridʒ:ɟɔ. ɿgradu'a:le di,minuts'tsjɔ:ne ,della,proba-  
bilitad di'pjɔɟ:ɟɛ.ɿ eat,tenuats'tsjɔ:ne ,della,nuvo,lozita.ɿ ɿ'fi:ɲɔ. ak,kondits'tsjɔ:ni di-  
'tʃɛ'lo sereno.ɿ ɿoppɔkonuvo'lozo.ɿ inse'rata.ɿ]

## 13.22. La Tramontana e il Sole (The North Wind and the Sun') {40}

*Si bisticciavano un giorno il vento di tramontana e il sole, l'uno pretendendo d'esser piú forte dell'altro, quando videro un viaggiatore, che veniva innanzi, avvolto nel mantello. I due litiganti decisero allora che sarebbe stato piú forte chi fosse riuscito a levare il mantello al viaggiatore.*

*Il vento di tramontana cominciò a soffiare con violenza; ma, piú soffiava, piú il viaggiatore si stringeva nel mantello; tanto che alla fine il povero vento dovette desistere dal suo proposito. Il sole allora si mostrò nel cielo, e poco dopo il viaggiatore, che sentiva caldo, si tolse il mantello. E la tramontana fu costretta così a riconoscere che il sole era piú forte di lei.*

*T'è piaciuta la storiella? La vogliamo ripetere?*

Orthographic version with intonation marks used in experimentations in some primary schools.

Si bisticciàvano| ɿun giòrno| il vènto di tramontàna| e il sóle| ɿl'uno| preten-  
dèndo d'èsser piú fòrte| dell'altro| quando vídero un viaggiatóre| che veníva in-  
nàanzi| avvòlto nel mantèllo|| I due litigànti| decísero| ɿallóra| che sarèbbe stato  
piú fòrte| chi fósse riuscióto| a levàre il mantèllo| al viaggiatóre||

Il vènto di tramontàna| cominciò a soffiàre| ɿcon violènza|| ma piú soffiàva||  
piú il viaggiatóre| si stringéva nel mantèllo|; tanto| ɿche alla fine| il pòvero vèn-  
to| dovétte desístere| ɿdal suo propòsito|| Il sóle| ɿallóra| si mostrò nel cièlo|| e

pòco dópo| il viaggiatóre| che sentíva caldo|, si tòlse| il mantèllo| E la tramontà-  
na| fu costrétta|, a riconsocere| che il sóle| era piú fòrte| di lèi|

¿T'è piaciúta| la storièlla| ¿La vogliàmo ripètere||

[si,bistitʃʰa:va,nouŋ· ʰdʒo:rno·] il'vento di,tra-mon'ta:na·| eil'so:le· ʰlu:nɔ· ʰpre-ten-  
'de:ndo ʰdɛssɛr pju:f'ɔ:rte· del'lal:tro· ʰkwando'vi,de,rouŋ vi,adʒdʒa'to:re· ʰkɛvve'ni'vain  
'na:r:tsiav· ʰvɔlto ʰnelman'tel:lo·|| i,dueli-ti-gan:ti· de'tʃi:zerɔal· ʰlo:ra· ʰkɛssa,rɛbbes'ta'to  
pju:f'ɔ:rte·| kif,fo:seriuʃ'i:ɾɔ· ʰalle'vareil man'tel:loal· vi,adʒdʒa'to:re·||

il'vento di,tra-mon'ta:na· ʰkomiŋ'tʃas so'ffja:re· ʰkomɣio'ɛ:r:tsa·|| map'pju:s so'f-  
ʰfja:va·| ʰpju:ilvi,adʒdʒa'to:re· ʰsistriŋ'dʒe'va ʰnelman'tel:lo·| ʰta:r:to ʰkɛalla'fi:nɛ·| il'pɔ-  
vero ʰvɛ:nto do'vette de'zis:te:rɛ· ʰdal,suopro'pɔ:zito·|| il'so:leal· ʰlo:ra· ʰsimos'trɔn nel-  
'tʃe:lo·| ep,pɔko'do:pɔil· vi,adʒdʒa'to:re· ʰkɛssen'tirva ʰkal:do· ʰsi'tɔ:l:seil· ʰman'tel:lo·|  
'ela,tra-mon'ta:na· ʰfukkos'tret:ta ʰko'zi·| ar,riko'noʃ:ʃere·| kɛil'so:le·| ʰɛrapju:f'ɔ:rte· ʰdi-  
'lɛ:rɪ·||

¿TEppja'tʃu:ta· ¿lasto'rjel:la· ¿lavo'l'lar:mo ri'pɛ:te:rɛ·|||].



# 14.

## Four recorded & transcribed literary texts

14.0. The sound files are in our *canipa.net* website. Again, we think it is not necessary to translate them, also because it is more important to use them as stimulating examples for listening and to familiarise with *canIPA* phonotonic transcriptions. Anyway, it may be easy to find their translation in a number of languages, by surfing the Net.

14.1. The famous Hamlet's soliloquy (act III, scene I) by William Shakespeare, here presented in a prose translation.

«Essere o non essere: questo è il problema. Se sia piú nobile patir della Fortuna ingiuriosa ferite e abbattiture, o prender l'armi contro un mar di guai e, contrastandoli, por fine ad essi. Morire, dormire: nulla piú. E con un sonno dire che noi poniam fine alla doglia del cuore e alle mille offese naturali che son retaggio della nostra carne: è un epilogo da desiderarsi devotamente. Morire e dormire! Dormire, forse anche sognare: qui è l'intoppo. Perché: in quel sonno della morte, quali sogni posson venire, quando noi ci siamo sbarazzati di questo terreno intralcio, deve farci riflettere.

Questa è la considerazione che dà alla sventura una sí lunga vita. Perché: chi sopporterebbe le sferzate e gl'insulti del mondo, le ingiustizie dell'oppressore, la contumelia dell'uomo orgoglioso, gli spasimi dell'amore disprezzato, l'indugio delle leggi, l'insolenza di chi è investito d'una carica e gli scherni che il merito paziente riceve dagl'indegni, quando egli stesso potrebbe trovar la sua quietanza con un semplice pugnale? Chi vorrebbe portar fardelli, gemendo e sudando sotto una gravosa vita, se non che il timore di qualche cosa dopo la morte, il Paese non ancora scoperto dal cui confine nessun viaggiatore ritorna, confonde la volontà, e ci fa piuttosto sopportare i mali che abbiamo, che non volare verso altri che non conosciamo?

Cosí, la coscienza ci fa tutti vili e, cosí, il colore nativo della risoluzione è reso malsano dalla pallida cera del pensiero, e imprese di grande altezza e importanza, per questo scrupolo, deviano le loro correnti, e perdono di azione il nome.»

[⟨, 'es:sere·| o"no,nessere·.⟩| "kwes:to· eilpro'ble:ma·.⟩ ¿ses'sia pjun"no:BILE·| pa'tir del-  
lafor'tu:na· iŋdʒu'rjo:za·| ⟨, fe'ri:te·, eab,batti'tu:te·.⟩; ⟨° op'prender "lar:mi· ,kontroum-  
'mar:· di'gwa'i·.⟩|| ek,kontras'tan:doli·| por'fi:ne·, a'des:si·.|||

⟨. mo'ri:ɛ.∥ dor'mi:ɛ.∥ 'nulla 'pju.⟩| ek,konun'son:ɲo. 'di:ɛ. | ken'noi ponjam'fi-  
nɛ. alla'do:la. del'kwɔ:ɛ.∥ e,alle'mille offerze. ,natu:ra:li.∥ kes,sonre'taɟ:ɟo. ,della-  
nɔstrak'ar:ne.∥ ,Eune'pi:logɔ.∥ ,dadezide'rar:si. de,vota'men:te.∥

⟨° mo'ri:ɛ. | eddor'mi:ɛ.⟩| ⟨° dor'mi:ɛ.∥ forse'an:ke. soj'na:ɛ.⟩| ⟨° 'kwi. Eliɲ'tɔp-  
po.⟩| ⟨° » per'ke.∥ ; ⟨, iɲkwel'sonno ,della'mɔ:ɛ.⟩| ⟨,° ,kwali'son:ɲi. 'pɔssomj ve'n:i:ɛ.⟩|  
i,kwando'noi tʃi,sjamoz,barats'tsati. di,kwestote'r'e:ɲoin 'tra:ɟo.∥ ,deve'far:tʃi. ri'flet-  
tere.∥ ⟨. 'kwesta. jela,konsi,derats'tsjo:ne. ked'daal lazven'tu:ra. u,nasil'lun:ga. 'vita.⟩|  
per'ke. | ⟨° ɟ'kis sopporte'rɛ:b:be.⟩ | lesfer'tsate. ,eλλin'sul:ti. del'mon:do. | ⟨° i leɲɟus-  
'tits:tʃe. del'loppres'so:ɛ.⟩ | la,kontu'mɛ:lja. del'wɔ'moor go'la:zo. | ⟨° 'lis'pazimi.  
,della'mo:ɛ. ,disprets'tsato.∥ ; ⟨°+ lin'du:ɟo. ,delle'leɟ:ɟi.∥ ; ⟨, linso'lɛ:ɲtsa.∥ ; di,kieɲ-  
vesti:to ,duna'karika.∥ ; ⟨, eλλis'ker:ni.∥ ; keil'mɛ:rito pat'stʃɛ:ɲte. ri'tʃe:ve ,daλλin'dɛp-  
ɲi.∥ | ⟨, ,kwando,eλλis'tes:so. po'trɛ:b:be. tro'var la,suakwje'ta:ɲtsa.⟩ | ⟨° » ,konun'sem-  
plitʃe. pup'na:ɛ.⟩|

⟨. ɟ'kiv vor'rɛ:b:be. po:ɲtarfar'dɛ:l:li.⟩| iɟe'mɛ:ɲdo. essu'da:ɲdo. ,sottou,nagravo'za  
'vita.∥ (se,nonjkeiliti'mo:ɛ. di,kwalk'e'kɔ:za. ,dopola'mɔ:ɛ.∥ ; ⟨, iɲpa'e:ze. ,nonaɲ'ko:ras-  
ko'pɛ:ɲto.∥ ) | dal,kuikomj'fi:nɛ. nes,sunvi,adɟɟa'to:ɛ. ri'tor:na. | ⟨, komj'fonde la,volon-  
'ta.∥ ) ,etʃi,fappjut'ɔ:sto. ,soppor'tare. i'ma:li keab'bjamo.∥ ke,nonjvo'la:ɛ. ,verso'al-  
tri. ke,nonjkonɔ'ʃja:mo.∥ i,kɔ'zi.∥ i,lako'ʃɛ:ɲtsa. tʃi,fat'tut:ti. "vili. | ,ekko'ziil ko'lo:ɛ.  
na'ti:vɔ. ,della,risoluts'tsjo:ne.∥ ɛ'r'e:zo mal'sa:ɲo.∥ ,dalla'pal:lida 'tʃe:ra.∥ ,del'pɛ:ɲsje:ɲo.∥  
⟨, eim'pre:ze. di'grande al'tets'tsa.∥ ; eimpor'ta:ɲtsa.∥ ) | per,kwestos'kru:polɔ. | de'vi:ano.  
lekor'rɛ:ɲti.∥ | ⟨. ep'pɛ:ɲdo. dats'tsjo:ne.∥ il'no:me.∥ )∥ ] .

### *L'infinito*, a sonnet by Giacomo Leopardi

Sempre caro mi fu quest'ermo colle,  
e questa siepe, che da tanta parte  
dell'ultimo orizzonte il guardo esclude.  
Ma sedendo e mirando, interminati  
spazi di là da quella, e sovrumani  
silenzi, e profondissima quïete  
io nel pensier mi fingo; ove per poco  
il cor non si spaura. E come il vento  
odo stormir tra queste piante, io quello  
infinito silenzio a questa voce  
vo comparando: e mi sovvien l'eterno,  
e le morte stagioni, e la presente  
e viva, e il suon di lei. Così tra questa  
immensità s'annega il pensier mio:  
e il naufragar m'è dolce in questo mare.

[sɛmpre 'ka:ro | mi'fu.∥ kwes'termo 'kɔ:lɛ.∥  
ek,kwesta'sje:pe. | ,kedda'tanta 'pa:ɛ.∥  
dell'ultimoo ridz'dzon:te | il'gwardoes 'kludɛ.∥  
,masse'dɛndoem mi'ra:ɲdo | iɲ,termi'nati |



s'pats:tsi-| di,lada'kwel:la-| es,sovru'mani-||  
 si'lɛntsɪ-| ep,profon'dissima kwi'ɛ:te-||  
 ,ionelpɛn'sjɛr mi'fiŋ:ɡɔ-|| 'o:ve- (> pɛr'pɔ:ko-)|  
 il'kɔr non,sɪspa'urɑ:|||| ɛk,komeil'vɛn:to-|  
 'ɔ:dos tor'mir trak,kweste'pjɑ:te-| 'i:σ- 'kwel:lɔ-|  
 ,ɪŋfi'nɪto si'lɛntsjo-| ak,kwesta'vo:tʃe-|  
 vɔk,kompɑ:rɑ:do:|||| em,misov'vjen le'tɛr:no-||  
 ,elɛ'mɔrtɛs ta'dʒo:ni-| (> ɛ,lɑpre'zɛn:te-|  
 ɛv'vɪvɑ-| eil'swɔŋ di'lɛ'i-.)|||| (< ko'zi-)| trak'kwɛs:ta-|  
 im,mɛnsɪ'tɑ-|| san'nɛ'gɑ il'pɛnsjɛr 'mi:σ-:||||  
 eil,naufra'gɑr mɛd'do:tʃɛ:|||| (< ɔ- ɪŋ'kwɛsto 'mɑ:rɛ-.)|||].

A fairy tale *fiaba*, collected by I. Calvino: *La camicia dell'uomo contento*

«Un re aveva un figlio unico e gli voleva bene come alla luce dei suoi occhi. Ma questo principe era sempre contento. Passava giornate intere affacciato al balcone a guardare lontano.

– Ma cosa ti manca? – gli chiedeva il re. – Che cos'hai?

– Non lo so, padre mio, non lo so neanche io.

– Sei innamorato? Se vuoi una qualche ragazza, dimmelo, e te la farò sposare; fosse la figlia del re più potente della terra, o la più povera contadina!

– No, padre, non sono innamorato.

E il re a riprovare tutti i modi per distrarlo! Teatri, balli, musiche, canti; ma nulla serviva; e dal viso del principe, di giorno in giorno, scompariva il color di rosa.

Il re mise fuori un editto; e, da tutte le parti del mondo, venne la gente più istruita: filosofi, dottori e professori. Gli mostrò il principe, e domandò consiglio. Quelli si ritirarono a pensare; poi, tornarono dal re.

– Maestà, abbiamo pensato, abbiamo letto le stelle; ecco cosa dovete fare. Cercate un uomo che sia contento, ma contento in tutto e per tutto, e cambiate la camicia di vostro figlio con la sua.

Quel giorno stesso, il re mandò gli ambasciatori per tutto il mondo a cercare l'uomo contento.

Gli fu condotto un prete: – Sei contento? – gli domandò il re.

– Oh, io sí, Maestà!

– Bene. Ci avresti piacere a diventare il mio vescovo?

– Oh, magari, Maestà!

– Va' via! Fuori di qua! Cerco un uomo felice e contento del suo stato; non uno che voglia star meglio di com'è.

E il re prese ad aspettare un altro. C'era un altro re suo vicino, gli dissero, che era proprio felice e contento: aveva una moglie bella e buona, un mucchio di figli, aveva vinto tutti i nemici in guerra, e il paese stava in pace. Súbito, il re, pieno di speranza, mandò gli ambasciatori a chiedergli la camicia.

Il re vicino ricevette gli ambasciatori, e: – Sí, sí, non mi manca nulla. Peccato, però, che quando si hanno tante cose, poi, si debba morire e lasciare tutto! Con

questo pensiero, soffro tanto, che non dormo alla notte!

E gli ambasciatori pensarono bene di tornarsene indietro.

Per sfogare la sua disperazione, il re andò a caccia. Tirò a una lepre, e credeva d'averla presa; ma la lepre, zoppicando, scappò via. Il re le tenne dietro, e s'allontanò dal séguito. In mezzo ai campi, sentí una voce d'uomo che cantava la 'falulella'. Il re si fermò: «Chi canta cosí non può che essere contento!»; e, seguendo il canto, s'infilò in una vigna e, tra i filari, vide un giovane che cantava potando le viti.

– Buon dí, Maestà, – disse quel giovane. – Cosí di buon'ora, già in campagna?

– Benedetto te. Vuoi che ti porti con me alla capitale? Sarai mio amico.

– Ahi, ahi, Maestà. No, non ci penso nemmeno, grazie. Non mi cambierei neanche col Papa.

– Ma perché, tu, un cosí bel giovane...

– Ma no, vi dico. Sono contento cosí e basta.

«Finalmente un uomo felice!», pensò il re. – Giovane, senti: devi farmi un piacere.

– Se posso, con tutto il cuore, Maestà.

– Aspetta un momento, – e il re, che non stava piú nella pelle dalla contentezza, corse a cercare il suo séguito: – Venite! Venite! Mio figlio è salvo! Mio figlio è salvo. – E li porta da quel giovane. – Benedetto giovane, – dice, – ti darò tutto quello che vuoi! Ma dammi, dammi...

– Che cosa, Maestà?

– Mio figlio sta per morire! Solo tu lo puoi salvare. Vieni qua, aspetta! – e lo afferra, comincia a sbottonargli la *camicia*... \* Tutt'a un tratto si ferma, gli cascano le braccia.

L'uomo contento non aveva camicia.»

\* So it appears in the recording, with *camicia* instead of *giacca*.

[ (° un're | a,vevaun'filla 'u:niko. ) || e,li,ivo'le'va 'be:ne. ,komealla'lurtʃe. ,deiswoi-  
'ok:ki. || ( » mak,kwesto'pri:ʃipe | ,era'sempres kon'tento. ) || pas'sa:va. ( » dʒor"nartein  
"te:re. ) ,affatʃ'tʃa'otal bal'ko:ne. | ,aggwar'dare lon'ta:no. |

( » ɕmak'kɔ'za ti'ma:ka. ) | ,likje'de'vail 're. | ( » ɕkekko"za'i. ) |

( » nonlo'sɔp. | ,padre'mi:σ. | ,nonlo'sɔn neaŋ'ki:σ. ) |

( · ɕSE(i)in,namo'rato. ) | sev'vwɔiu na,kwalkera'gats:tsa. ° dim:meloσ. et,telafarɔs  
po'zare. | ( » fossela'fi:la. del'rep. | ,pjuppo'te:nte. ,della'te:ra. ) | ( » ooʔo,lapjup'pɔ:vera-  
kɔnta'di:na. ) |

( » nɔ. ° | ,padre. | non'so'noin ,namo'rato. ) ||

eilre. ° a,ripro'vare ,tutt(i)i'mɔ:di ,perdis'trar:lo. | ( ≈" te'a:tri. | 'bal:li. | 'muzi:ke. 'kan-  
ti. ) | (° man)nul:la. ( · ser'viva. ) | eddal'vizo del'pri:ʃipe. | di'dʒor:no. | i'ʔdʒor:no. | s,kom-  
pa'rivail ko'lor di'rɔ:za. ||

(° il'reʔ. | ,mize'fwɔ'riu ne'dit:to. ) | ,edda'tutʃe. le'par:ti. del'mo:do. | 'venne la'dʒe-  
te ,pjuistru'ita. | ( " fi'lɔ:zofi. dot'to:ri. ep'profes'so:ri. ) | li,mostrɔil'pri:ʃipeʔ. ed,do-  
man'dɔk kon'si:la:σ. |

( » 'kwelli si,riti'raronɔ. appen'sare. | ,pɔitor'naronɔ. | dal're. ) ||

( ° maesta. | ab'bjamo pen'sato. | ab'bjamo 'let:to. les'tel:le. | 'ek:ko. 'kɔ:za. do've-  
te 'fare. ) | ( » ʃer'ka:te u'nwɔ:mo. kes,siakon'tento. ) | ,makkon'tentoin 'tut:to. | ɕpper-

'tut:to:| ,ekkamb'jarte ,laka'mirtʃa di,vostro'fil:λo: ,konla'su'a:.)|||  
 (° kwel'dʒornos 'tes:so:.) il'rem man'doλ lam,baff'a:to:ri. per,tuttoil'mon:do:| ,atʃ-  
 tʃer'ka're l'wo:mo kon'ten:to:.)|||  
 ( > λι,φukkon'dottoum 'pre:te:.)|  
 ɛ:SEIKON'ten:to:| λι,doman,doil're:.)|  
 (° λ,io'si: ,maes'ta:.)|  
 (° "βε:ne:.)| ɛ:tʃa,vrestipja'tʃe:re:° ɛ:ad,diven'ta:re: ɛ:ilmio'ves:kovo:.)|  
 (° λ,oo,omma"ga:ri: ,maes'ta:.)|  
 ,va"vira:| ,fworidi"kwā:| 'tʃerkou 'nwo:mo fe'li:tʃe: ekkon'ten:to: del,suos'ta:to:| 'no-  
 nuno: kev,vσλλastar"meλ:λo: ,diko'me:.)|||  
 eil're:| 'pre:zea ,daspet'tareu 'nal:tro:.)|||  
 (° ,tʃerau'naltro 'res: ,suovi'tʃi:nosλ: λι'dis:sero:.)| ke,era'pro'prjo fe'li:tʃe: ekkon'ten:  
 to:| a,vevauna'moλλe (≈ 'bel:la. eb'bwō:na:| um'mukʃjo di'fi:λi:.)| a,veva'vino:to: ,tut-  
 ti(i)ne'mi'tʃi(i)ŋ ˉgwer:ra:| (eilpa'e:zes ,tavaim'pa:tʃe:.)|||  
 'subitoil 'rep: ,pjen,dispe'ran:tsa:.)| man'doλ lam,baff'a:to:ri. ak'kʃe'derli ,laka'mirtʃa:||  
 il'rev vi'tʃi:nos ,ritʃe'vetteleλ lam,baff'a:to:ri. l'e:.)| (.:~ 'si: 'si:| ,nommi'maŋka 'nul:la:.)|  
 (.:~ pek'kato per'ok. kek'kwando ,sjanno'tante 'ko:ze:° ,poisi,debbamo'ri:re: ,ellaʃʃa're  
 'tut:to:.)|| (.:~ λ,koŋ,kwestopen'sje:ro: λ'soffro "tan:to: λ,kenon'dor:mo: λ,alla'nō:te:.)|||  
 ( > ,eλλam,baff'a:to:ri per'sarono 'βε:ne: ,ditor'narsene in'dje:tro:.)|||  
 ,persfo'ga're la,suadis,peratsˉtsjo:ne:| il're: andoak'katʃ:tʃa:| ti'rou nau'le:pre:| (»  
 ,ekkred'e:va da,vela'pre:za:.)| ,malal'e:pre:| ,dzoppi'kan:do:.)| skappov'vira:|| il're:| le-  
 tenne'dje:tro:| essallonta'nod dal'se:gwito:|| im'medzdoai 'kam:pi:| ( > sen'tiu na'vo-  
 tʃe 'dwo:mo: ,kekkan'tarva lafalul'el:la:.)|| (» il'res sifer'mo:.)|| (· λ,kik'kanta ko'zi: λ,nom-  
 ,pwoʃkke,esserekon'ten:to:.)|| ,esse'gwen:do il'kan:to: ,simfil'oz: ,inuna'viri:pa:| et,traifi-  
 'la:ri:| 'vi:deuŋ 'dʒo:vane:| ( > ,kekkan'tarva: po'tando le'viti:.)|||  
 (° λ,bwōn'dim: ,maes'ta:.)|| l'disse kwel'dʒo:vane:| (° λ,ko'zid dibwō'no:ra:| ɛ:dʒaiŋ-  
 kam'pa:pa:.)|||  
 ( > λ,bene'detto 'te:.)| ( > ɛ'vwōi ketti'pōrti kom'me: ɛ:alla,kapi'ta:le:.)| ,sa'rai mioa'mi:ko:  
 a'ja:ri: ,maes'ta:.)| "no:| ,noŋtʃi'prenso nem'me:no: "grats:tʃe:| ,nommi,kambje're:i  
 (° ne'aŋ:ke-) kol'pa:pa:|  
 ɛ:mapper'ke: ,ɛ'tu: uŋko'zi: be'l'dʒo:vane:|  
 man"no: ,vi'di:ko:.)| λ,sonokon'ten:to: ko'zi: eb"bas:ta:|  
 (· ,final'menteu 'nwo:mo fe'li:tʃe:.)| ,pēnsōil're:.)| (° 'dʒo:vane: 'se:nti:.)| ,devi'farmium  
 pja'tʃe:re:|  
 sep'po:so: (» kon,tuttoil'kwō:re:.)| ,maes'ta:.)|  
 (· ,as'pettaum mo'men:to:.)| eil'rek (» ,kenon,stava,pjunnella'pel:le: ,dalla,konten-  
 'tets:sa:.)| 'korseatʃ tʃer'ka'reil suo'se:gwito: (» ,ve'ni:te: ,ve'ni:te:| λ,mio'fi:λ:λo: ,λes"sal-  
 vo:.)| ,eli'pō:ta: ,dakwel'dʒo:vane:| λ,bene'detto 'dʒo:vane:| l'di:tʃe:.)| (° ,tida,ro't'tut:to:  
 'kwello kev'vwō:i. mad"dam:mi:| "dam:mi:.)  
 ɛ:kēkko:za:| ,maes'ta:.)|  
 (» ,mio'fi:λ:λo: ,tappermo'ri:re: ,solo"tu: ,lo,pwoisal'va:re:| ,vjeni'kwa: ,aspet:ta:.)|  
 (» ,elaf'fer:ra:| ko'miŋtʃaaz ,botto'narli ,laka'mirtʃa:.)|| ( > ,tuttaun'trat:to: si'fer:ma:|| λι-  
 'kaskano:° le'bratʃ:tʃa:.)|||  
 ( > 'lwo:mo kon'ten:to:| ,nona've:va ka'mirtʃa:.)|||].

A letter, written by Katherine Mansfield

Marzo, 1920

Non vedo l'ora di essere a casa. È un grandissimo sforzo vivere lontani dalla propria gente, con persone che sono certo molto care, ma non sono artisti. Il cervello di queste persone s'è fermato al 1894 – non un giorno più avanti. Parlano di un libro così carino e si domandano se si può avere un'amicizia platonica con un uomo; e concludono che non si può avere, perché il maschio è maschio, e la femmina è femmina! Io li scandalizzo; ma se sapessero, essi, quanto urtano me. Mi fanno venir voglia di tirar su le maniche, mettermi il cappello sulle ventitré, chiudere la porta e andarmene via, col mio coltello, nella stanza d'anatomia – dalla quale quegli infingardi sono chiusi fuori, per sempre.

Ma come sono puri gli artisti, come sono limpidi e fiduciosi. Pensa a Chekhov, e anche alle parole di F., e alle maniere d'Anna, così gaie e coraggiose, così lontane da tutta questa corruzione. Dobbiamo rimanere casti e giovanili nel nostro lavoro, nella nostra vita, nella nostra poesia. Non bisogna confondersi con tutti gli altri, dobbiamo tenerci lontani dalla mondanità. E possiamo farlo. Sento che la nostra felicità sarà addirittura senza fine, quando potremo essere insieme di nuovo.

Katherine Mansfield

[⟨ nom'vedo 'lo:ra ⟩ | ⟨ °,dessereak'ka:za. ⟩ || eungran'dis:simos· 'for:so· | 'vi:vere lon'tani·,dalla'pro'prja 'dʒe:nte· || komper'sone kes,sono'tʃer:to· |,molto'ka:re· ||,ma non'so'noar 'tis:ti· || i'tʃer'vello di,kwesteper'sone·,seffer'mato (° al'mil:le otto'tʃento no,vanta'kwat:tro·) || ⟨ » ,nonun'dʒorno pju'avanti· ⟩ || 'parlano dun'li:bro· | (° kozikka'ri:no·) | essido'manda,no sessipwo'a'vere unami'tʃitstja platɔ:nika· konu'nwɔ:mo· || ekkon'kludo,no· ke,nonsipwo'a'vere·,perkeil'mas:kjo·<sup>1</sup> em'mas:kjo· elafem:mina· e'fem:mina· || 'io lis,kanda'lidz:dzo· || |mas,essa'pessero 'es:si·,kwanto'urtano·'me· || mi'fanno ,venir'vɔ:lɔ· di,tirar'su<sup>2</sup> le'ma:nike·, 'mette,mi (i)lkap'pel:lo·,sulleventi'tre· | 'kju:de,le la'pɔ:ta· | eandarmene'vira·, |kol,miokol'tel:lo·, nellastantsa ,danatomia· || ,dalla'kwa'le ,kwe'limfiŋ'gar:di·, sono'kju:zi 'fwɔ:ri· | per'sem:pre·. |

mak,kome,sono'puril·, l'artisi:ti·; ,kome'so:no· 'lim:pidi· e'fidu'tʃo:zi· || 'pensa atʃ'ʃe:kof·; e'anjke al,leparɔ:le di'dʒe:i·; e,allema'njere 'dan:na·; ,kozig'gaje· ek,koradz' 'dʒo:ze· || kozillon'tane·, da'tutta ,kwesta,korrutstjo:ne· || dobbjamo,rima'ne're 'kas:ti· edʒ,dzova'nili· || nel'nostro la'vo:ro· || ,nella'nostra (° 'vita·) || ,nella'nostra poe'zira· || ,nombizop:pa· kom'fonder,si kon'tutti'l'al:tri· | ⟨ » dobbjamote'ner:tʃi· lon'tani·, dalla,mondani'ta· ⟩ || ⟨ »+ ,eppos'sjamo 'far:lo· ⟩ || | 'sento ,kela'nostra felitʃita· |,sara(a)d,dirittu'ra<sup>3</sup> 'sɛ:tsa· 'fi:ne· | ,kwandopo,tremo'es:sere· in'sje:meʔ·) || ⟨ ° di'nwɔ:vo· ⟩ || ]

<sup>1</sup>[per'ke· il'mas:kjo· em'mas:kjo·]; <sup>2</sup>[diti,ra'sul le'ma:nike·]; <sup>3</sup>[sa,ra(a)ddirit'tu'ra].

# 15. Various recorded & transcribed texts

This chapter provides a number of further recorded and transcribed texts, which can freely be listened to from our *canipa.net* website.

## 15.1. A literary passage {2}: *È l'ora in cui Mefistofele...* (by Italo Svevo)

*È l'ora in cui Mefistofele potrebbe apparirmi e propormi di ridiventare giovane. Non accetterei. Rifiuterei sdegnosamente. Lo giuro. Ma, che cosa gli domanderei, allora, io che non vorrei neppure essere vecchio e che non desidero di morire? Dio mio! Com'è difficile di domandare qualche cosa quando non si è piú un bimbo. È una fortuna che Mefistofele per me non si scomoderà. Ma se pur avvenisse ora che debbo attraversare il corridoio buio per recarmi a letto gli direi: Dimmi, tu che sai tutto quello che debbo domandare. E gli abbandonerei l'anima mia solo se m'offrisse una cosa molto nuova, una cosa che mai conobbi perché non vi sono giorni della mia vita che vorrei rifare ora che so dove mi condussero. Non verrà. Io lo vedo seduto nel suo inferno che si gratta la barba imbarazzato.*

*Ecco che debbo a queste annotazioni il conforto di ridere al momento di recarmi a letto. E Augusta borbottesà destata solo a mezzo: Ridi sempre tu, anche a quest'ora. Beato te.*

[ɛ'lo:raɪn ʃkuimefistɔ:fele· | po,tɾɛbbeappaˈrir:mi· || ,ɛppɾoˈpor:mi· | di,riɾiɾivenˈtare  
'dʒo:vane· || ʎnonatʃtʃetteˈrɛi: | ʎrifjuteˈrɛiz deɲnozaˈmen:te· || ʎloˈdʒu:ɾɔ· || 'ma· | ɕkɛk-  
'kɔ:za· | ɕʎi,domandɛˈrɛi· | ʎall'lo:ra· || 'io ke(n),nomɿvorˈrɛi nepˈpu:ɾɛ· | ,ɛssɛrɛˈvɛk:kjo· | ,ɛk-  
ke,nondeˈziːdɛro ,dimɔˈri:rɛ· || ʎdioˈmi:ɔ· || ʃko,mɛddifˈfi:tʃilɛ· | di,domanˈdare ʃkwal-  
ke(k)'kɔ:za· | ʎkwando ,nɔns(j)ɛpˈpju(u)m ˈbim:bɔ· || ʎɛunaforˈtu:na· | ʃkemmefistɔ:  
fele· | ʎpɛrˈme· | ,nɔnsisko,mɔdeˈra· || ,masɛpˈputrav venis:ɛ· | ʎo:ra kɛd,dɛbbɔ,attraver-  
'sare· | il,korriˈdo:jo ˈbu:ɟɔ· | ,pɛrɾɛˈkarmial ˈlɛt:to· || ʎidiˈrɛi· || ʎdim:mi· | ʎtuk,ʃkɛssai-  
'tutto ˈkwɛl:ɔ· | kɛd,dɛbbɔ,domanˈdare· || ɛʎʎabbaɾ,doneˈrɛi ʎanimaˈmiːa· | 'soˈlo  
,semɾoffris:ɛ· | ,una'kɔ:za ,moltoˈnɔ:va· || ,una'kɔ:za ʃkɛmˈmai koˈnob:bi· || pɛrˈke  
nomɿviˈso:mo· | 'dʒorni ,dellamiaˈvita· | ʃkɛvnoˈrɛiriˈfare· | ʎorakesˈsɔ· | ,dove,mikoˈndus-  
serɔ· || ʎnomɿvɛrˈra· || ,io,lo,vedoseˈdurtɔ· ,nelsuoimˈfɛr:no· | ʃkɛssiˈgratta labarˈba· |  
,imbaratsˈtsato· ||]

[ɛkkokɛdˈdɛb:bo· ak,kwɛstɛan,notatsˈtʃjo:ni· | ʎkomɿfɔrto diˈri:ɾɛrɛ· | ʎalmoˈmento  
,diɾɛ,karmialˈlɛt:to· || ɛauˈgusta ,borbotteˈra· || dɛstˈarta ,soloamˈmɛdz:dzo· || ʎriˈdiˈsem-  
pre· | ʎtu· || ʎaɲkɛak ʃkwɛsˈto:ra· || <ʎbe,atoˈte· ||>]

### 15.2. An advertisement {3}: *La vela* (by Barbara Giovannelli)

*Quando il vento è in poppa, «La vela» naviga nel grande lago della bontà.*

*Velocità di crociera: tante specialità in una sola serata. Avviso ai naviganti: ricordarsi d'assaggiare a «La vela» le alghe marine allo scoglio, la grigliata di pesce di mare, la pizza pazza e la pizza degli amici. Tempo previsto: sereno sul suo bellissimo terrazzo esterno, leggera burrasca nel parco giochi dei bimbi.*

*Previsioni per i prossimi anni: tante felici serate al Ristorante «La vela», a Como, lungolago Cadorna 20.*

*«La vela»: e il naufragar m'è dolce... in questo lago di bontà!*

[<sup>λ</sup>kwandoil'vento·| eim̄ pop:pa·| <sup>λ</sup>la've:la·| 'na:viga·| <sup>λ</sup>nelgrande'la:go·| <sup>λ</sup>dellabon-  
"ta·|||

velotʃitad dikro'tʃɛ:ra·|| 'tantes ,petʃali'ta·| ;inuna'so'la se"ra:ta·|| av'vi:zoai ,navi-  
'gan:ti·|| ,rikor'darsi ,d(j)assadʒ'dʒa:re·| <sup>λ</sup>alla'vela·|| ;le,algemari'neal los'ko:ʎo·| ,la-  
gri'la'ta di,peʃʃedi'ma:re·| la,pitʃsa-pats:tsa·|| ,e(l)la'pitʃsa,de'ʎa"mi:ʃʃi·|| 'tempo  
pre'vis:to·| se're:no·| sul,suobel'lissimo terrats:soes 'tɛ:ro·| ledʒ'ʒɛ:ra bur'ras:ka·|  
<sup>λ</sup>nel'parko 'dʒo'ki dei'bim:bi·|||

,pre'vi'zjo:ni·| ,peri'prossimi 'an:ni·|| 'tante fel'i'tʃi se'rate·| al,risto'ran:te·| <sup>λ</sup>la've:  
la·|| ak'ko:mo·| ,lungo'largo ka'dor:na·'ven:ti·||

<sup>λ</sup>la've:la·|| ,eilnau'fra:gar·| mɛd'do:ʃʃe·|| <sup>λ</sup>iŋkwesto'la'go ,dibon'ta·|||].

### 15.3. A theatrical monolog {4}: From *I fisici* (by Friedrich Dürrenmatt)

*Ho semplicemente approfittato di un'occasione. Bisognava mettere al sicuro la scienza di re Salomone e punire il vostro tradimento. Dovevo rendervi innocui, per mezzo dei vostri assassini. Perciò vi ho aizzato addosso le tre infermiere. Sulle vostre azioni potevo contarci; eravate prevedibili come degli automi; e avete ucciso come dei carnefici.*

*È inutile aggredirmi, Möbius, come è stato inutile bruciare manoscritti che erano già in mio possesso. Non sono più le mura di una clinica, a circondarvi: questa casa è la tesoreria del mio trust. Racchiude tre fisici, i soli oltre a me che sappiano la verità. Non sono i guardiani di un manicomio a tenervi in scacco: Sievers è il capo della mia polizia di fabbrica.*

*Vi siete rifugiati proprio nel vostro carcere. Salomone ha pensato e agito attraverso voi, e adesso egli vi distrugge, per mia mano. Io invece assumo il suo potere. Io non ne ho paura. La mia clinica è piena di parenti pazzi, ricoperti di gioielli e di decorazioni. Io sono l'ultimo rampollo normale della mia famiglia, sono l'ultima, sterile, buona soltanto per l'amore del prossimo. Ma ecco che Salomone si è mosso a pietà di me.*

*Egli, il re che possiede mille concubine, ha prescelto me sola. Ora io sarò più potente dei miei padri. Il mio trust avrà il dominio, conquisterà paesi e continenti, sfrutterà il sistema solare, raggiungerà la galassia dell'Andromeda. Il gioco è fatto, e chi ha vinto non è il mondo, bensì una vecchia vergine gobba.*

[<sup>λ</sup>ossem,plitʃe'menteap ,profit'tato·| d(j)u,nokka'zjo:ne·|| ,bizop'na'va 'met:tere· al-  
si'ku:ro·|| la'ʃʃɛntsɔ di,ressalo'mo:ne·|| ;eppu"ni'reil ,vostrotradi'men:to·|| do,vevo'ren-  
derv(i)in 'no:kwi·| per'mɛd:z:zo· <sup>λ</sup>dei,vostriassas'si:ni·|| per'tʃo·| v(j)ɔaitʃ,tsatoad'dɔs:

so·| le,treimfer'mjɛ:re·|| ,sulle'vɔstreats 'tʃjo:ni·| λpo'te'vo kon'tar:tʃi·|| ,era'vate ,preve-  
'dibili·| λkome(d),deλλau'to:mi·|| ea,veteuʃ~tʃizɔ·|| λkome(d),deikar"ne:fittʃi·||

(°;ɛi'nutilɛ·) ,aggre'dir:mi·| l'mø:bjus·| ,komeɛstatoi'nutilɛ·| bru'tʃare ,manos-  
'kritti·| ;ke,erano'dʒa··| l'im,mio'pos'ses:so·|| ,nonsono'pju· le'murra ,d(j)una'kli:nika·  
atʃʃirkon'dar:vi·|| ,kwesta'kaza· |ɛ,latezore'ri'a·| ;delmio'tras:t·|| rak'kju:de·| tref'fizzi-  
tʃi··| i'so:li·| l'ol,tream'me·| ,kes'sappjano ,laveri'ta·|| λnon'so'noi gwar'djani·| d(j)um-  
,mani'kɔ:mjo· |atte'nervi(i)ns 'kakko·|| (°si:vers·)| eil'ka:po·| ,della'mira· ,polits'tsia di-  
"fab:brika·||

lvi,sjɛte,rifu'dʒati·| λprɔ'prjo nel,vostro'kar:tʃere·|| ,salomone··| ,appen'sartoea  
'dʒi:to·| ,attra'verso'vori·| ea'des:so· 'eλλi ,vidistru'dʒ:ɟɛ· |per"mia 'mano·|| 'iɔ·| (°in-  
~ve:tʃe··)|| as'su'moil ,suopo'tere·|| 'iɔ·| λnonne,ɔppa"u:ra·|| ,lamia'kli:nika· ep'pjɛna··|  
l'dipa,ɛnti'pats:si·| ,riko'pɛ:ti·| ,didʒo'jɛ:li·| ed,dide,korats'tʃjo:ni·|| (°iɔ·)|| ,sono'lulti-  
mo ram'pol:lo·| nor'male·| ,della'mia fa'mi:lɛ·|| ;sono'lul:tima·|| λs"ter:riɛ·|| 'bwɔ'na  
sol'tan:to·| λperla'more· del"prɔ:s:simo··|| ma'ek:ko·| kes,salo'mone·| s(j)em'mɔssoap  
pjɛtaddi'me·||

'e:lɛ:li·| il'rek keppos'sjɛ:de·| ,mille,koŋku'binɛ··| ,appreʃʃel:to· |mes"so:la·|| ,ora-  
'iɔ·| sa,ɔppjuppo'tɛ:nte·| ;dei,mjɛi'pa:dri·|| ,ilmio'tras ta,vrildom'injɔ·|| ,koŋkwiste-  
'rap· pa'eziek ,konti'nɛ:ti·|| sfrutte'ra·| λilsis,temaso'la:re·|| (»radʒ,ɟuɔ'dʒɛra· »;laga-  
'las:sja· »;dellan"drɔ:meda··)||| (»i'ɟɔ:ko·| »i'ɛ'fat:to·)|| ,ek'kjav'vin:to·|| ;no'nɛ· il-  
'mon:do· bɛn'si·|| (»i,una"vɛk:kja·|| »i'ver:ɟine·|| »"gɔ'b:ba·||)|.

#### 15.4. A letter {5}: From *Lettera al mio giudice* (by Georges Simenon)

*Signor giudice,*

*vorrei tanto che un uomo, un uomo solo, mi capisse. E desidererei che quell'uomo fosse Lei.*

*Durante le settimane dell'istruttoria abbiamo passato lunghe ore insieme: ma allora era troppo presto. Lei era il giudice, il mio giudice, e io avrei fatto la figura di chi cerca di scolparsi. Adesso sa che non si tratta di questo, vero?*

*Abbiamo vissuto sei settimane insieme, se così posso esprimermi. Lei cercava di capire, me ne sono accorto. Ci guardavamo l'un l'altro. È questo, è tutto questo che Lei dovrà spiegare, ma mi rendo conto che è un'impresa quasi impossibile. Sarebbe tanto più facile se avesse ucciso anche Lei...*

*Sono contento che tutto sia finito, ma confesso che vorrei avere ancora qualche possibilità di spiegarmi, perché vorrei rivelarLe qualcosa che Lei sospetta, una cosa che Lei non vuole ammettere e che la tormenta in gran segreto, una cosa di cui sono certo, io che ho più esperienza di Lei. Tante cose le ho capite, e Lei sa che le ho capite! Perché io, vede, ho comunque un immenso vantaggio su di Lei: ho ucciso.*

[λsɪppɔr'dʒu:ditʃɛ·||

λvorrei'tanto keu'nwɔ:mo·| l,u,nwɔmo'so:lo·| ;mika'pis:sɛ·|| ,edde,zidere'rei ,kek-  
kwel'lwɔ:mo·| λfosse'lei·|||

du'rante le,settima'ne del,listrut'tɔ:rja·| ab,bjamopas'sarto ,lunge'o:re· |in'sjɛ:me·||  
maal'lo:ra·| λera,troppo'pres:to·|| 'leiɛ rai'ɟu:ditʃɛ·|| λil'mi:ɔ·| 'ɟu:ditʃɛ·| e'iɔ·| ,a-  
vrɛifatto ,lafigu:ra·| ,dikitʃ'ɟerka ,diskol'par:si·||| ɟa,dɛsso'sa·| ke,nonsi'trat:ta· ɟdi'kwes-  
tɔ·|| ɟ'vei:ɔ·|||

ab,bjamovis'su:to·| ,seissetti'ma'nein 'sje:me·| ,sekk'o'zip p'ossoes'pri:mermi·.|| 'le:i-|  
 ;tʃer,kava,dika'pi:re·| ,mene,sonoak'k'or:to·.|| tʃi,gwarda'va'mo lun'lal:tro·.|| ,ʔek'kwes:  
 to·.|| ,ʔet,tutto'kwes:to·| ,i,ke(l)ledo'vr'os pje'gare·.|| ,mammi'rendo 'kon:to·| ke,unim-  
 'pre:za·| ,kwazi(i)mpos'si:bile·.|| ;sa'rebbe ,tantopjuffa:tʃile·. | ,sea,vesseutʃ'tʃi:z'o· ,aŋke-  
 'le:i·.||||

,sonokon'ten:to·| ,ket,tutto,siafi'ni:to·.|| ,makkom'fes:so·| ,kevvor'reia'vere aŋ'ko-  
 ra·| ,kwalke(p)possibili'tad dispje'gar:mi·.|| per,kevvor'rei·| ,rive'larle kwal'k'ozza·|  
 ;kel,leisop'ret:ta·.|| ,una'k'ozza·| ,kel'lei nom,jv'osl(e)am'met:tere·.|| ek,ke(l)lato'rmen-  
 ta·| in,granse'gre:to·.|| ,una'k'ozza·| ;di'kui sono'tʃer:to·.| ,i'o keop,pjuesperjentsa di-  
 'le:i·.|||| ,tante'k'oze·| le,okka'pi:te·.|| ,ell'ei'sak ke(l),le,okka'pi:te·.|| ,per'ke'i'o·| ,ve:de·.||  
 ,okko'muŋ:kwE| ,unim'men'so van'tadʒ:ʒo·.°| ,suddi'le:i·.|||| (>λoutʃ'tʃi:z'o·.||||).

### 15.5. A poem {6}: *Verrà la morte e avrà i tuoi occhi* (by Cesare Pavese)

*Verrà la morte e avrà i tuoi occhi  
 questa morte che ci accompagna  
 dal mattino alla sera, insonne,  
 sorda, come un vecchio rimorso  
 o un vizio assurdo. I tuoi occhi  
 saranno una vana parola,  
 un grido taciuto, in silenzio.  
 Così li vedi ogni mattina  
 quando su te sola ti pieghi  
 nello specchio. O cara speranza,  
 quel giorno sapremo anche noi  
 che sei la vita e sei il nulla.  
 Per tutti la morte ha uno sguardo.  
 Verrà la morte e avrà i tuoi occhi.  
 Sarà come smettere un vizio,  
 come vedere nello specchio  
 riemergere un viso morto,  
 come ascoltare un labbro chiuso.  
 Scenderemo nel gorgo muti.*

[ver,ʔala'm'or:te·.|||| ea'vrai twoi'okki·.||  
 ,kwesta'm'or:te·| ketʃ,tʃakkom'pap:pa·|  
 ,dalmat'ti:n'o·| ,alla'se:ra·.|| in'son:ne·.||||  
 'sor:da·.|| ,komeuŋ'vek:kjo·| ri'm'or:so·.||  
 ,oum'vits:tsjo·| as'sur:do·.|||| ,itwoi'okki  
 sa'ran:no·|| ,una'vana·| pa'r'ola·.||  
 uŋ'grido·.°| ta'tʃur:to·.°| ,insi'le:n:tsjo·.||||  
 kozili've:di·| op,pimat'ti:na·.||||  
 'kwando ,suttes'so:la·| tipje:gi|  
 ,nellos'pek:kjo·.|| ,o'ka:ras·| pe'ran:tsa·.||||  
 kwe|ʒor:no·| sa'pre:mo·.|| aŋke'no:i·.||



kes'seri-| la v̄irta·||| ,esseil'nul:la·.|||  
 per'tut:ti·| la'morte·| ,aunoz'gwar:do·.|||  
 ver,cala'morte·||| ea'vrai 'two'i·| 'ɔk:ki·.|||  
 sa'ra·|| ,komez'met:tere·| um̄'vits:tsjσ·.||  
 'ko:me·| vede:re·| ,nellos'pɛk:kjo·|  
 rie'mɛr:dʒere·| um̄'vizzo·| 'mɔ:to·.||  
 'ko'meas kol'ta:re·.||| un'lab:bro·| 'kju:zσ·.|||  
 ʃende:re:mo·| nel'gor:go·.||| 'mu:ti·.||||

### 15.6. A recipe {7}: Polpette saporite

*Tempo necessario: 7 minuti. Occorrono: 600 grammi di carne macinata, 2 uova, 4 pomodori, poca farina, olio, burro e sale, erbe aromatiche a piacere.*

*Tagliate i pomodori a metà, e posateli su un foglio di carta da cucina, capovolti, perché s'asciughino. Intanto preparate le polpette, impastando la carne con le spezie. Infarinatetele e fatele dorare nel burro fuso. Nel frattempo, versate dell'olio in un'altra pentola e, quand'è caldo, mettete i pomodori. Fateli cuocere pochi minuti, e poi scolateli. Sistemateli su un piatto di portata, riempite ogni metà con una polpetta, irrorate col burro rimasto nelle padelle, e spolverate di erbe aromatiche. Servitele calde.*

[t'empo netʃes-sa:rjo·| 'sette mi'nuti·.|| ok'kor:rono·.|| sei,tʃɛnto'gram:mi·| di'karne ,matʃi'nata·.|| duɛ'wo:va·| 'kwattro ,pomo'dɔ:ri·| 'pɔ'ka fa-rina·| 'ɔ:ljo·| 'burroes-sa:le·| 'erbea ro'ma:tike·| appja'tʃere·.|||

ta'l'la'tei pomo'dɔ:ri·| ,amme'ta·.|| ,eppo'zaxteli·| su(u)m̄'fɔllo di'kar:ta· ,daku'tʃi:na·| ,kapo-vɔl:ti·.|| per,kess(j)aʃ'ʃu:ginσ·.|| in-tan:to·| ,prepara'te ,lepol'pet:te·| ,impastando la-kar:ne·| ,konles'pɛts:tsje·.|| im̄,fa-rina'tele·| effatele do'ra:re·| nel,burro'fuzo·.|| ,nel'frat'tem:po·.|| ver'sate dell'ɔ:ljo·| ,inu'n'altra 'pen:tola·.|| ,ek,kwandɛk-kal:do·.|| mettetei ,pomo'dɔ:ri·.|||| 'fateli 'kwɔ:tʃere·| 'pɔ'ki mi-nuti·| ep,poisko'laxteli·.|| siste-mateli su(u)m̄'pjatto ,dipor'tata·.|| riem'p'ite ,or,primeta·| ko,nunapol'pet:ta·.|| ,irro'r'ate kol'bur:ro·| ,ri'masto ,nellepa-dɛ:l:le·.|| es,polverate 'd(j)ɛrbea ro'ma:tike·.|||| ;ser'vitele| 'kal:de·.||||

### 15.7. Fairy tale {8}: From *Alla ricerca di Nemo*, Italian version by Alessandra Orcese

*Nell'oceano australiano, sulla Grande Barriera Corallina, una famiglia di pesci pagliaccio viene attaccata da un feroce barracuda. Gli unici a salvarsi sono il papà, Marlin, e un piccolo uovo che sta per schiudersi. Marlin decide di chiamarlo Nemo, e gli promette che non gli accadrà mai niente.*

*Da quel lontano giorno, Marlin è sempre molto protettivo con Nemo, anche perché il suo pesciolino è nato con una pinna piú piccola dell'altra.*

*Ma intanto Nemo è cresciuto, e anche per lui è arrivato il momento emozionante del primo giorno di scuola.*

*«Sei sicuro di voler cominciare?» gli chiede Marlin preoccupato. «Perché, se non sei pronto, puoi anche aspettare altri cinque o sei anni».*

*Ma Nemo non vede l'ora di imparare tante cose nuove sull'oceano. Per esempio:*

«*Quanto vivono le testuggini?*» – «*Se ne incontro una, glielo chiederò*», gli dice Marlin.

*Più tardi, Nemo e Marlin conoscono il maestro di scuola, una grande manta che si chiama Ray. I pesciolini gli vanno incontro festosi, ma Marlin trattiene Nemo, perché come al solito ha paura che possa capitargli qualcosa. Il maestro Ray cerca di tranquillizzarlo. Poi, mentre gli alunni gli salgono sulla schiena, dice: «Benvenuti a bordo, esploratori!»*

[nello'tʃεano ʔaustral'ja:no·|| ʔsulla'grande·| bar'rjεra ʔkoral'li:na··|| ʔunafa'milla di'peʃʃipaλ'latʃ:ʃo··|| ʔvjεneattak'karta·| ʔdaumfε'ro'tʃε ʔbarra'ku:da·|| ʔʔunitʃi ʔassal'var:si·| ʔsonoilpa'pa·|| ʔmar:lin··|| eum'pikkolo'wo:vo·| ʔkestappers'kju:dersi·|| ʔmar:lin·de'tʃi:de ʔdikja'marlo ʔ'nε:mo··|| eλλi'p'ro'met:te·| ʔke'no'p'lakka'dram mai'njε'nte·||

ʔda'kwello'nta'no ʔ'ʔɔ:ro:no··|| ʔmarli nε'ssεm:pre·| ʔmolto'p'rotet'ti:vo·| ʔkon'nε:mo··|| ʔaŋkeper'keil ʔsuo'peʃʃo'li:no··| εn'na'to ko'nuna'pin:na·| ʔpju'p'ikkola del'l'al:tra·|||

main'ta:nto··|| ʔ'nε'moεk kre'ʃʃu:to··|| e'ʔaŋkeper'lu'i··|| εarri'va'toil mo'mentoe ʔmo'tsjo'na:nte·| del'p'rimo'ʔɔ:orno dis'kw:la·|||

ʔsεi'si'ku:ro··|| ʔdi'vo'ler komi'p'ʔa:re·| ʔli'k'jε:de ʔmar:lin·| ʔpreokku'pa:to··|| per'kes se'no'nsεi ʔp'ro:nto··|| ʔp'wo'ʃja'ŋkeas pet'ta:re·| ʔaltri'ʔʃi'ŋkweos sεi'an:ni·|||

man'nε:mo··| no'ŋvede'lo'ra ʔdimp'a'ra:re·| ʔtante'ko'ze'nwo:ve·| ʔsullo'tʃε'ano··|| ʔpere'zεm:pjo··|| ʔkwanto'vi:vo:no··| ʔletes'tudʒ:ʒini·|| ʔsenei'ŋkontro ʔu:na··|| ʔelokjeder'o··|| ʔli'di'tʃε ʔmar:lin··|||

ʔpju'ttar:di·| ʔ'nε'moem ʔmar:lin··| ko'nosko ʔnoilma'estro dis'kw:la·|| ʔuna'grande ʔman:ta·| ʔkessi'kja'ma ʔ're:i··||| ʔi'peʃʃo'li:ni·| ʔli'vanno'ŋkontro festo:zi·| mam ʔmar:lin··| trat'tjε'ne ʔ'nε:mo··| per'ke ʔkomeal'so:lito··|| ʔappa'u:ra·| ʔke'p'po'ssa ʔka'pitar'li kwal'ko:za·|| ʔilma'estro ʔ're:i··|| ʔ'ʃerka ʔdi'tra'ŋkwillidz'dzar:lo··|| ʔ'pɔ:i·|| ʔmentreλ ʔal'un:ni·| ʔli'salgono ʔsulla's'k'jε:na··|| ʔdi'tʃε··|| ʔ<ʔbε'ŋve'nutiab ʔbor:do··| ʔesplora'to:ri··|||).

**15.8. A philosophical essay {9}: From *La falsificabilità come criterio di demarcazione* (by K. Popper)**

*Ora, secondo me, non esiste nulla di simile all'induzione. È pertanto logicamente inammissibile l'inferenza da asserzioni singolari «verificate dall'esperienza» (qualunque cosa ciò possa significare) a teorie. Dunque le teorie non sono mai verificabili empiricamente. Se vogliamo evitare l'errore positivista, consistente nell'eliminare per mezzo del nostro criterio di demarcazione i sistemi di teorie delle scienze della natura, dobbiamo scegliere un criterio che ci consenta di ammettere, nel dominio della scienza empirica, anche asserzioni che non possono essere verificate.*

*Ma io ammetterò certamente come empirico, o scientifico, soltanto un sistema che possa essere controllato dall'esperienza. Queste considerazioni suggeriscono che, come criterio di demarcazione, non si deve prendere la verificabilità, ma la falsificabilità di un sistema. In altre parole: da un sistema scientifico non esigerò che sia capace di essere scelto, in senso positivo, una volta per tutte; ma esigerò che la sua forma logica sia tale che possa essere messo in evidenza, per mezzo di controlli empirici, in senso negativo: un sistema empirico deve poter esser confutato dall'esperienza.*

[l'ora:| ɫse,kondo'me:| ,none'ziste:| 'nulla di~simile:~| al,liɫduts'tsjo:ne:| ,ɛpper'tan:to-| ,lodʒi'ka'mentei ,nammis~sibile:~| ,liɫfere'ɛn:tsa-| ,daasser'tsjo:ni siɫgo'laxri:| 'verifi'ka:te ,dalle'spe'rjɛn:tsa| ɫkwa,ɫuɫkwe'ko:za tʃɔp'pɔssa ,siɫɫnifi'ka:re:~| ,atteo'ri:ɛ:~| 'duɫkwe ,leteo'ri:ɛ:~| non,sono'ma:i:~| ve,rifi'ka:bili-| em,pirika'men:te:~| ,sevvo'l'lamoe vi'ta:re-| ler'ro:re ,poziti'vis:tiko:~| ɫkɔnsis'tɛn:te-| nel,lelimi'nare:~. per'mɛdzɔ del,nɔstrokri'tɛrjo di,demarkats'tsjo:ne-| ,isis'tɛ'mi ,diteo'rie delleʃʃɛntse ,dellana~tura:~| ,dob,ɫjamɔʃʃɛllɛ,ɛuɫ kri~tɛ:rjo:~| ,kɛtʃɫikon'ɛnta d(j)am'met:tere-| ɫneldo'mi:njo ,dellaʃʃɛntsɛm 'pi:rika-~| ,aɫkeasser'tsjo:ni-| ,kenom'pɔssonɔ ,ɛssere,verifi'ka:te:~|||

ma'i:ɔ-| am,mette,rɔtʃʃɛrta'men:te-| ,komeem 'pi:riko:~| ɫɔʃʃɛnti:fiko:~| sol'tantoun sis'tɛ:ma:~| kɛp,pɔssa'ɛssere ,kontrol'la:to-| dal,lespe'rjɛn:tsa:~||| ,kwɛstekɔnsiderats'tsjo:ni-| ,sudzʒɛris:kɔnɔ-| kɛk,kome(k)kri'tɛ:rjo ,dide,markats'tsjo:ne:~| ɫnon,si'dɛve 'prɛn:dere-| la,verifi,kabili'ta:~| ,malɫfalsifi,kabili'tad d(j)unsis'tɛ:ma:~| ɫiɫnaltrepa'rɔ:le-~| ,daunsis'tɛ:maʃ ʃɛn~ti:fiko:~| ɫ"none,zidʒe"rɔk. kɛssiaka'pa:tʃɛ-| ,d(j)ɛssereʃʃɛl:to-| ɫiɫn,ɛnsɔ,pozit'i:ɔ:~| ,una'vɔlta per'tut:te:~| ,maezidʒe'rɔ-| ,kelasuaforma 'lɔ:ɫʒika-| sia~ta:lɛ:~| kɛp,pɔssa,ɛsser(e)'messoɫ ,nevi'dɛn:tsa-| per'mɛdzɔ ,dikɔn'trɔlɫiɛm 'pi:ritʃi:~| iɫn,ɛnsɔ,negat'i:ɔ:~||| <ɫiɫunsis'tɛ:maem 'pi:riko:~| ɫɫɛve,pote'rɛsser(e) ,kɔɫfu'ta:to-| ɫdal,lespe'rjɛn:tsa:~>|||.

### 15.9. A comic theatrical text {10}: From *Le donne di Franca* (by Franca Valeri)

*E ora qualche rapido consiglio alle gentili amiche lettrici che hanno la benevolenza di scrivermi. A Fleur du mal di Isernia dirò quello che ho già detto tante volte a proposito di quei molesti punti rossi della pelle che se si sviluppano si chiamano foruncoli e se restano piccoli si chiamano brufolini. Bagnali frequentemente con una pezzuola intrisa di acqua di petunia bollente e qualche goccia di cloro. Se la petunia non si trovasse (io la compravo sempre a Odessa prima della rivoluzione, ma mi dicono che ora sia meno di uso corrente) puoi usare tranquillamente acqua semplice bollita con una buccia di popone provenzale.*

*Un'altra lettera viene da un piccolo paese della Sicilia ed è firmata: Bruna nell'imbarazzo. Mi dispiace: «Alta 1,45, peso chilogrammi sessanta, devo farmi un cappottino; potendomene fare uno solo, come regolarmi?» Secondo «Harper's Bazar» la risposta è una sola: viola. Non ti mancherà una tenda, una coperta, uno scendiletto, insomma qualcosa di morbido e di caldo che, dopo aver tinto con uno di quei meravigliosi ritrovati che ha qualsiasi buon droghiere, potrai tagliare e cucire in casa e non ti costerà niente, se non forse quei pochi soldini che si possono spendere dal merciaio per ago, filo e automatici. E... auguri!*

[e~o:ra:~| ,kwalke(r)'rapido kɔn'si:l'ɫɔ-| ,alledʒɛn,tilia'mi:kɛ let~tri:tʃi:~| kɛannola-be,nevo'lɛn:tsa-| dis'kri:vermi:~|||

'a:~| 'flɔɛr dy'mal-~| d(i)i~zɛ:rɫja:~| ,di:rɔk'kwel:lɔ-| kɛ,ɔdzɔad'detto ,tante'vɔl:te:~| ,ap,pro'pɔ:zito-| di,kweimɔ'lesti ,punti'rossi ,della'pel:le 'ke-| ɫsɛs,si:zvi'lup:panɔ:~| si'kja'ma-no fo'rɫɫɔ:li:~| ,ɛsser'rɛstano 'pi:k'kɔli:~| si'kja'mano ,brufɔ'li:ni:~||| 'ba:rɫpali-| fre,~kwente'men:te-| kɔ,nunapets'tswɔ:lɔ-| in'tri:za 'd(j)ak'kwa-| ,dipe'turɫja bol'ɫɛn:te:~| ek,kwalke(g)'gotʃtʃa di'klɔ:ro:~||| ,selape'turɫja-| ,non,si'tro~vas:se:~| <ɫiɫiolakɔm,pravo~'ɛmpreao 'des:sa-| ɫprima,dellari,voluts'tsjo:ne-| ɫmammidi'kono kɛ'o:ra-~> sia'mɛno

,d(j)uzokoŕɛn:te·|| ,pwɔju'zɑ:re| trɑŋkwilla'men:te| ,akkwa'sempli'tʃe bol'li:ta·| ko-  
nuna'butʃ:ʃɑ·| ,dipo'pɔ:ne ,proven'tsa:le·|||

u,naltra'let:tera··| 'vje:ne· ,daum'pikkɔɫɔ pa'e:ze·| ,dellasi'tʃi:lja·| e,deffir'ma:ta··|  
'bru:na·| nel,limba'rɑ:t:so·|| (<λmidis'pjɑ:ʃe·>)|| 'ɑ:l:ta·| um,metroekkwɑ,rɑntɑ'ʃiŋ-  
kwe·| 'pez:ɔ· ,kilo'grammi ses'sɑ:n:ta·|| ,devo'farmiun ,kappot'ti:nɔ··| pɔ,tendo,mene-  
'fareu no'so:lo·| ʒikome,rego'lɑ:r:mi··| se'kon:do·|| 'ɑ:perzba'zɑ:r·| ,lɑ:rɪs'pɔstɑe ,unɑ'so:  
lɑ·| (<λvi'ɔ:lɑ·>)|| λnonti,mɑŋk'era·| λunɑ'te:n:da·| λunɑko'per:ta·| λunoʃʃendi'let:to·|| in-  
'som:mɑ··|| ,kwɑl'kɔ:zɑ di'mɔ:r:bidɔ· eddi'kɑ:l:do· 'ke·| ,dopoavertin:to·| ko'nun:ɔ·| di-  
,kweime,ravi'l'lo:zi· ,ritro'vɑ:ti·| ke,akkwɑl'siɑsi 'bwɔn dro'gje:re·|| pɔ,traitɑ'l'ɑ:re(e)k  
ku,ʃireiŋ'kɑ:zɑ·|| λenontikoste,rɑn'nje:n:te·| se'nomj 'for:se·|| kwei,pɔkɪsɔl'di:ni··| ,kes-  
si'pɔssonos 'pɛ:n:dere·| ,dɑlmer'tʃɑ:jo··| pe'rɑ:go··| 'fi:lɔ·| e,auto'mɑ:ti'tʃi·|| 'e·|| λɑu'gu:ri-  
ri·|||.

### 15.10. An answerphone {11}

*Risponde il numero 87-53-29. L'utente chiamato è momentaneamente assente. Se volete, lasciate un messaggio dopo il segnale acustico. Grazie.*

*«Ciao... ehm... so... so... sono Giova... Mi scusi, ho sbagliato».*

[ris'pondeil 'num:ero·|| ot,tanta'set:te| ʃiŋkwanta'tre··| ,venti'nɔ:ve·|| lu'tente kja-  
mɑ:to·| em,momen,tanea'menteas 'sɛ:n:te·|| ,sevvo'le:te·| lɑʃʃɑ:teum mes'sɑdʒ:ɔ·  
'do:poil seɲpɑleɑ'kus:tiko·|| λ'grɑ:t:ʃje·|||

!'tʃɑ:ɔ·| e,m·| ,soʔ·|| ,soʔ·| ,sonoɔʒo'vɑʔ·|| λmis'ku:zi·| ɔʔ·| λzba'l'ɑ:to·|||].

### 15.11. A train announcement {12}

*Padova, stazione di Padova. Parte dal binario uno Eurostar 737 per Roma Termini. Ferma a Rovigo, Ferrara, Bologna, Firenze-Santa-Maria-Novella, Orte.*

*Servizio di carrozza ristorante in testa. Prenotazione obbligatoria.*

[(<ɹ'pɑ:dovɑ·>| ≈stɑt'stʃɔ:ne di'pɑ:dovɑ··)|| 'pɑ:te·| ,dɑlbi'nɑ:ʒo 'un:ɔ·| ,eu:ros'tɑ:r·|  
,set:te,ʃe:nto,trentɑ'set:te··| pe,rɔmɑ'te:r:mini··|| 'fermɑ 'ɑ·| rɔ'vi:go·|| fe'rɑ:rɑ·||  
bo'lɔ:ɲɑ·|| fi're:n:te·| ,sɑntɑmɑ:riɑno'vɛ:l:lɑ··|| 'ɔ:rite·|| se:rvi:t:sʃjɔ·| ,dikɑ'rɔ:tstɑ  
,risto'rɑn:te··| in'tɛ:s:tɑ·|| pre,nɔtɑt'stʃɔ:neob ,bligɑ'tɔ:rjɑ·|||

### 15.12. A reportage {13}: L'immigrazione nel Nordest (by Walter Milan)

*Gli alunni figli di genitori immigrati, marocchini, rumeni, cinesi e altre nazionalità, sono nel Veneto 35.800, secondo l'ultimo rapporto immigrazione. Di questi, piú del 30% arrivano da un contesto culturale islamico e da paesi di lingua araba.*

*Nel Nordest, quasi il 21% degli studenti è di origine straniera: quasi tutti resteranno qui e, al compimento del 18° anno, acquisiranno di diritto la cittadinanza italiana. Tuttavia, in alcune zone del Veneto, la presenza di alunni stranieri è ben superiore a questo 21%. Si arriva, ad esempio, al caso di una classe di una scuola elementare del quartiere trevigiano di San Liberale, la Carlo Collodi, dove c'è un solo bambino italiano assieme a quindici bambini figli d'immigrati. E, sempre a Treviso, nel primo Circolo Didattico, la percentuale di bambini di origine straniera, supera il 51%.*

*In base alla legge italiana l'istruzione, come la salute, è un diritto universale per*

*tutti i minori, italiani o stranieri. Un diritto, ma anche un preciso dovere. Da parte sua la scuola, ricordano le direttive del ministero, dovrà favorire l'accesso ai servizi educativi, la partecipazione alla vita della comunità, un graduale e corretto inserimento, il riconoscimento e il rispetto delle identità e delle appartenenze culturali.*

[la'lun:ni· | fiλλidi,ɟeni'to'ri(i)m mi'grati· || ɫmarok'ki:ni· ru'mɛ:ni· tʃi'nezi· eal-  
tre,natsʃjonaɫi'ta· || sononel'vɛ:neto· | trenta,tʃiŋkwe'mi'laot to'tʃɛ:nto· || se'kon:do·  
ɫultimorap'pɔrtoim ,migrats'tsjo:ne· || di'kwes:ti· | pjuddel'trenta per'tʃɛ:nto· | ar'ri:va-  
no· daʊŋkon'testo ,kultu'ra'leiz ɫa:miko· || ed,da(p)pa'e:zi di'lingwa 'a:ra:ba· ||]

,nelno'rdɛs:t· | ,kwaz(i)ilven'tum per'tʃɛ:nto ,deλλistu'dɛ:nti· | ,ɛdd(j)o'riɟines tra-  
'nje:ra· || ,kwazi'tut:ti· ,restɛ'ranno 'kwi· | ɫeal,kompimento del,ditʃot'tɛ:zimo ɫan:no· ||  
ak,kwizi'ranno ɫidi'dirit:to· || la,tʃittadi'nantsai taɫja:na· || ,tutta'vira· | inal,kunedz'dzɔ-  
ne del'vɛ:neto· || ,lapre'zɛ:ntsa· d(j)a'lunnis tra'nje:ri· || ,ɛbbɛnsupe'rjore· | ɫak'kwesto  
ven'tum per'tʃɛ:nto· || s(j)ar'ri:va· | ɫade'zɛ:m:pjo· || al'ka:zo ,d(j)una'klas:se· | ,d(j)unas-  
'kwɔ'lae ,lemen'ta:re· | ,delkwar'tjɛ:re ,treviɟano di,sanlibe'ra:le· | ɫakarlokol'ɫɔ:di· ||  
,dove,tʃɛun'solo bam'bi:noi taɫja:na· | as'sjɛ'meak 'kwindi'tʃi bam'bi:ni· || ,fiλλi,dimmi-  
'grati· || es'sɛmpreat tre'vizɔ· | ɫnel,primo'tʃirko,lo di'dat:tiko· || lapertʃentu'a'le ,di-  
bam'bi:ni· d(j)o'riɟines tra'nje:ra· | 'su:peraiɫ· ,tʃiŋkwant'um per'tʃɛ:nto· ||]

im'ba:zeal la'ledɟɟei taɫja:na· | ,listrut'stjo:ne· | ɫkomelasa'ɫute· || ,ɛundi'rittou ,ni-  
ver'sale· || per,tutt(i)imi'no:ri· | itaɫja'nios tra'nje:ri· || ,undi'rit:to· | ɫma'aŋkeum pre-  
'tʃizɔ· ɫdo've:re· || da,parte'sura· | las'kwɔ:la· | ɫri'kordano le,direttive del,minis'tɛ:ro· ||  
do,vraffavorire latʃ'ɟɛs:so· | aiser'vitstsie ,duka'tivi· || la,parte,tʃipats'tsjo:ne· | ,alla,vita-  
,dellako,munita· | un,gradu'a'le(e)k kor'rettoin ,seri'men:to· | il,riko,noʃʃi'men:to· | ,eil-  
ris'petto ,delleidenti'ta· | ed,delleappartenentse ,kultu'rali· ||]

15.13. The incipit of an epic poem {14}: *La Divina Commedia* (by Dante Ali-  
ghieri)

*Nel mezzo del cammin di nostra vita  
mi ritrovai per una selva oscura  
ché la diritta via era smarrita.*

*Ahi quanto, a dir qual era, è cosa dura,  
esta selva selvaggia e aspra e forte,  
che nel pensier rinova la paura!*

*Tant'è amara, che poco è piú morte;  
ma per trattar del ben ch'io vi trovai,  
dirò dell'altre cose ch'io v'ho scorte.*

*Io non so ben ridir com'io v'entrai,  
tant'era pien di sonno a quel punto  
che la verace via abbandonai.*

*Ma poi ch'io fui al piè d'un colle giunto,  
là dove terminava quella valle  
che m'avea di paura il cor compunto,  
guardai in alto, e vidi le sue spalle  
vestite già de' raggi del pianeta*

*che mena dritto altrui per ogni calle.*

*Allor fu la paura un poco queta,  
che nel lago del cor m'era durata  
la notte ch'io passai con tanta pieta.*

*E come quei che, con lena affannata,  
uscito fuor del pelago alla riva,  
si volge all'acqua perigliosa e guata,  
così l'animo mio, che ancor fuggiva,  
si volse a retro a rimirar lo passo  
che non lasciò giammai persona viva.*

[nel'mɛdzɔ ,delkam'mi:n|; di,nɔstraːvɪrtaː||  
,miritrɔ'vai:| pe,runa'sel:va| os'ku:ra:|  
,keladɪ'rittaː| 'vi:a| (∞ ,ɛrazmar'rittaː.)|||  
ai'kwɑ:ntɔː| ɪad,dɪrkwa'lɛ:raː| ɛk'kɔ:za 'du:ra:|  
,estɑ'sel:vaː| ɪsel'vɑdʒ:ɟʒɑː| e'aspraː| ɛffɔ:rteː||  
kɛ,nɛlpen'sjɛ:r|| rɪ'nɔ:vaː| ,lapɑ'u:raː|||  
,tanteɑ'mɑ:rɑː| kɛp'pɔ:kɔː| ɛp'pjumː 'mɔ:rteː||  
mappɛrtrattɑ:r| del'bɛŋː| kio,vitrɔːvɑiː||  
dɪ'rɔ|| dell'al:trɛ| 'kɔ:zeː| ,kiovnɔ'skɔ:rteː|||  
°io,nɔnsɔb'bɛn rɪ'dɪ:rː|; kɔ,miovern'trɑiː||;  
tɑn,ɛrɑ'pjɛ:r| dɪ'son:nɔ|| ,akkwɛlːpunnɔːtɔː|;  
,kelavɛrɑ:tʃɛ| 'vi:a||| ab,bɑndɔ'nɑiː|||  
mappɔi'kiɔ'furiː| al,pjɛddun'kɔ:lɛ| 'ɟʒunnɔːtɔː|  
ɪlad'dɔvɛ ,tɛrmi'nɑ:vɑː|; ,kwɛllɑ'vɑ:lɛ||;  
,kɛmmɑ'vɛvɑ ,dɪpɑ'u:ra|; il'kɔ:r| kɔmːpunnɔːtɔː|||  
gwar'dɑiː| i'nɑ:lɔːtɔː||| ɛv'vɪ:diː| ,lesuɛs'pɑ:lɛ||  
vɛstɪrte 'ɟʒɑː|; dɛi'rɑdʒ:ɟʒiː| ,dɛlpjɑːnɛtɑː||  
kɛm'mɛ'nɑ 'drit:tɔː| al'tru:i|| pɛ,rɔppɪ'kɑ:lɛː|||  
al'lɔ:r| fu,lɑpɑ'u:raː|; um'pɔːkɔ 'kwɛ:tɑ||  
ɪkɛ(n)nɛl'lɑgo dɛl'kɔ:rː|| mɛ,rɑdu'rɑ:tɑ|||  
ɪlɑ'nɔ:tɛː|| ,kiɔpɑ'ssɑiː||| kɔn'tɑntɑ 'pjɛ:tɑː|||  
°ɛk,kɔmɛ'kwɛiː|; ɪkɛkkɔn'lɛ'n(a)af fɑn'nɑ:tɑː|||  
uʃʃi'tɔ ,fwordɛl'pɛ:lagoː|; ,ɑllɑ'rɪ:vɑ|||  
sɪ'vɔɟʒɛal 'lɑ:kkwɑː| ,pɛrɪ'l'ɔ:zɑː|| ɛg'gwɑ:tɑː|;|  
,kɔzi'lɑ'nɪmɔ 'miːtɔː| ɪkɛɑŋ'kɔr fudʒːɟʒi:vɑːː||  
sɪ'vɔlsɛɑr 'rɛ:trɔː|; ɑr,rɪmɪ'rɑr lɔ'pɑ:ssɔ||  
kɛ,nɔnlɑʃʃɔː|; ɟʒɑm'mɑiː||| pɛr'sɔ:nɑː| 'vi:vɑː|||].

#### 15.14. A radio announcement {15}

*Abbiamo trasmesso il diciassettesimo episodio del romanzo: «I tre moschettieri», di Alessandro Dumas. Riduzione e adattamento radiofonico di Francesco Savio, Andrea Camilleri e Flaminio Bollini. Compagnia di prosa di Firenze della Radiotelevisione italiana. Hanno preso parte alla trasmissione: Ennio Balbo, Warner Bentive-*

gna, Franco Graziosi, Carlo Hintermann, Dario Mazzozi, Rinaldo Mirannalti, Ilaria Occhini. Regia di Andrea Camilleri.

[ab,bjamotrazˉmes:sɔː| il,ditʃassetˈtɛzime piːzɔ:djoː| ,delrɔːmarˈdzoː|| ˈi,trem-  
mosketˈtjɛ:riː| ,d(j)alesˈsandro dyˈmaː|| ,ridutsˈtʃo:neː (e)a,dattaˈmento ,radʃofɔ:nikoː|  
,difraŋˈtʃesko ˌsaxˈvoː|| anˈdrea kamilˈlɛ:riː|| ,efflaˈminjo bolˈli:niː|| ,kompanˈnia di-  
'prɔ:zaː ,difiˌrɛnˈtseː| ˈdel:laː ,radjoteˌleviˈzjoːnei taˈljanaː|| ,annoˈprezo ˈparteː allaˌtraz-  
misˈsjo:neː| ˈennjo ˈbal:boː|| ˈvarner ,bentiˈverˌnaː|| ˈfranʒo gratsˈtʃo:ziː|| ˈkarlo ˈ(h)in-  
tɛrmanˈ| ˈdarʒo ˈmatsˈtoliː|| riˈnaldo ,miranˈnaltiː|| ilˈarʒaok ˈki:niː|| rɛˈdʒiːa| d(j)an-  
'drea kamilˈlɛ:riː||].

### 15.15. Comparison between different kinds of intonation {16}

An example of *appropriate* intonation:

*Le nuvole si squarciarono, il cielo si rischiarò e le lastre di ghiaccio si trasformarono in specchi dorati.*

[leˈnuːvole ,siskwarˈtʃa:ronoː| iˌtʃɛˈlo siˌriskjaˈrɔː| ,eleˈlastre diˈgjaʃˌtʃoː| siˌtrasforˈma-  
ronoː| insˈpɛkˌki doˈratiː.]

An example of ‘bookish’ *inappropriate* intonation:

[leˈnuːvole ,siskwarˈtʃa:ronoː◦| iˌtʃɛˈlo siˌriskjaˈrɔː◦| ,eleˈlastre diˈgjaʃˌtʃoː◦| siˌtrasfor-  
ˈma:ronoː◦| insˈpɛkˌki doˈratiː◦.]

An example of journalistic *inappropriate* intonation (as an attempt to avoid ‘bookish’ intonation):

[leˈnuːvole ,siskwarˌtʃa:ronoː◦◦| iˌtʃɛˈlo siˌriskjaˌrɔː◦◦| ,eleˈlastre diˌgjaʃˌtʃoː◦◦| siˌtrasfor-  
ˌmaronoː◦◦| insˈpɛkˌki doˈratiː◦◦].

15.16. Further intonation examples (not shown in phonotonic transcription, but by means of a simpler ‘practical’ notation, which, at school, might be inserted by hand in a text) {17}

*Appropriate* intonation:

Dagli atri| muscòsi||| dai fòri| cadènti|||  
dai bòschi||| dall’arse fucíne| stridènti|||  
dai sólchi bagnàti| di sèrvo sudór|||  
un vólgo dispèrso|| repènte si désta|  
intènde l’orécchio| sollèva la tèsta|  
percòsso da nòvo|| crescènte| romór|||

*Inappropriate* intonation:

Dagli atri| muscosi◦|| dai fori| cadenti◦||  
dai boschi◦|| dall’arse fucine| stridenti◦||  
dai solchi bagnati◦| di servo sudor||  
un volgo disperso◦| repente si desta◦|  
intende l’orecchio◦| solleva la testa◦|  
percorso da novo◦|| crescente◦||| romor|||.

**15.17. A tongue-twister (not transcribed) {18}**

Ride un rospo radioattivo  
rode un radar  
tra i roseti  
dove Rina va di rado  
a cercare ramarri rari  
brucia un rebus con orrore  
s'arroventa il rosmarino  
un registro è rovinato  
dalla ruggine del record  
un recluso è rannicchiato  
nel recapito del rame.



# 16.

## Survey of useful samples

### 16.1. Survey of paraphonic short texts

The following examples form a good number of states of mind, social situations and roles, and physiological, as well, for 238 more or less different 'lables'. We only translate these lables, since the recordings can safely guide to correctly understand their 'meaning'.

It is important to actively try to identify the various *paraphonic* components, even if combined together. A number of these lables have been indicated explicitly in some chose texts given in  $\mathfrak{G}$  16. In the transcriptions of the of the literary texts (and in some of those given in  $\mathfrak{G}$  17) paraphonics can be found.

*Accondiscendenza* (condescension): Per questa volta, la puoi prendere, la macchina.

*Adulazione* (flattery): Potresti farlo tu, che sei sempre stato tanto bravo.

*Afa* (sultriness): Non riesco a far niente, con questo caldo infernale.

*Affetto* (affection): Proviamo tutti un grande attaccamento per quei due bambini.

*Aggressività* (aggressiveness): Ma togliti di là, imbecille: lasciami passare!

*Allegria* (cheerfulness): Che bello, domani è vacanza: posso dormire fino a mezzogiorno!

*Allusione* (allusion): So io che cosa stanno facendo quei due, là dentro.

*Ambulantato* (pedler): Robivecchi, arrotino, aggiustaombrelli...

*Amicizia* (friendship): Ti darò volentieri una mano, quando ne avrai bisogno.

*Ammirazione* (admiration): Ho visto Mauro sciare: che bravo!

*Ammonimento* (reprimand): Ridagli tutti i suoi soldi al piú presto! Capito?

*Amore* (love): Amor mio, voglio restare con te per sempre!

*Amorevolezza* (fondness): Lasciati curare da me: non chiedo altro.

*Ampollosità* (pompousness): Miei cari concittadini, ci troviamo qui riuniti per festeggiare il nuovo sindaco.

*Angoscia* (anguish): Temo proprio che per lui non ci siano piú speranze.

*Annuncio (aeroporto)* (airport announcement): I passeggeri per Londra sono pregati di presentarsi all'imbarco.

*Annuncio (pubblico)* (public announcement): A tutta la cittadinanza: il sindaco aspetta tutti in piazza.

*Annuncio (televisivo)* (TV announcement): Alle ore 21 trasmetteremo lo spettacolo

- musicale «Mai piú».
- Antagonismo* (antagonism): Questa volta non la spunti: ti farò vedere io chi è il migliore!
- Apatía* (apathy): Sí, sí, decidi tu: io non ho preferenze.
- Apprensione* (apprehension): Come si fa in questi casi? Sarà meglio chiamare un medico?
- Approvazione* (approval): Bravo: è quello che avevo in mente!
- Arroganza* (arrogance): Moderi i termini. Lei non sa con chi sta parlando!
- Asta pubblica* (auction): Centomila per la prima, centomila per la seconda, centomila per la terza: aggiudicato!
- Autocommiserazione* (self-pity): Oh, povero me! Come farò ora a cavarmela?
- Autocompiacimento* (self-congratulation): Non per vantarmi, ma questa volta sono stata davvero in gamba!
- Autoritarismo* (authoritarianism): Non credere di poter fare a modo tuo: qui si fa come dico io!
- Avvertimento* (warning): Fa' attenzione: pare che il preside sia in giro.
- Bonarietà* (bonhomie): Ma sí, va bene: fa' tu. Decidi come meglio credi.
- Broncio* (pout): Ecco! Le cose migliori sono sempre per mia sorella.
- Brontolio* (grumbling): Adesso mi tocca andare in farmacia: ma perché non s'arrangiano un po'?
- Bruschezza* (brusqueness): Dai, spicciati: non restare lí impalato come il solito!
- Calma* (flegm): Milord, mi permetto di informarLa che la casa va a fuoco.
- Cantilena infantile* (childishly): E io ho la bici nuova... e io ho la bici nuova...
- Canzonatura* (mockery): Non mi dirai che anche oggi hai preso otto, a scuola?!
- Categoricità* (catergocalness): C'è poco da fare: prendere o lasciare! Di qui non si scappa.
- Cattiveria* (nastiness): Credevi tu... ma, invece, non hai mai combinato nulla di buono!
- Cautela* (caution): Procediamo con calma: non ho sufficienti elementi di giudizio.
- Ciarlataneria* (charlatanry): Venghino, venghino, signore e signori: da questa parte.
- Cinismo* (cynicism): È morto il tizio: uno di meno da sfamare.
- Civetteria* (coquetry): Ho visto un paio di stivali che sono la fine del mondo!
- Cocciutaggine* (stubbornness): No, no e no: ormai ho deciso così!
- Commozione* (emotion): Sono davvero commosso per la tua generosità, credi.
- Compassione* (compassion): Povera vecchietta: sola, senza figli e senza un letto.
- Compiacenza* (compliance): Certo, signora, come preferisce, non si preoccupi.
- Comprensione* (comprehension): Ti capisco sai: anche a me è successo un fatto simile.
- Concentrazione* (concentration): Qui si tratta d'esaminare con precisione tutti i dati.
- Condanna | deprecazione* (condemnation): Non c'è nessuna giustificazione per ciò che hai fatto!
- Concitazione* (excitement): Svelto, scendiamo. Rischiamo di perdere la coincidenza.
- Conferenza* (lecture): Per cui è ampiamente dimostrato che il fumo è nocivo alla salute.
- Confidenza* (confidence): Confidenza per confidenza: mio marito, negli ultimi

tempi, mi trascura.

*Conforto | rassicurazione* (comfort): Fatti forza: passerà anche questo brutto momento.

*Confusione* (confusion): Vedi... cioè... sí, insomma, no ma vedi: non hai capito... cioè...

*Contentezza* (contentment): M'è andato bene anche l'ultimo esame!

*Contraddizione* (contradiction): Invece le cose non sono affatto come dici tu!

*Controllo (di biglietti)* (inspection): Biglietti non visti, prego. Favoriscano i biglietti.

*Coraggio* (courage): Se occorre un volontario, vado io per primo!

*Cordialità* (friendliness): Quanto tempo che non ci si vedeva: vieni t'offro l'aperitivo.

*Cospirazione* (conspiracy): Fa' piano, potrebbero sentirci: stiamo attenti!

*Costernazione* (dismay): Non so come possa essere successa una cosa del genere.

*Curiosità* (curiosity): Dai, dai: dimmi cos'ha combinato ultimamente Giulia.

*Decisione* (decision): Ormai ho deciso: parto stasera coll'espresso delle 7:30.

*Declinare le responsabilità* (denying liability): Io non c'entro, e non voglio averci niente a che fare: sbrigatela da soli.

*Deferenza* (deference): Quale onore per me, averLa in casa mia, commendatore.

*Delusione* (disappointment): Dopo tutto ciò che ho fatto per te, questa non me la sarei proprio aspettata.

*Depressione* (depression): È già lunedì: comincia un'altra settimana uguale a tutte le altre.

*Derisione* (mockery): Magari, pensi anche di star bene con quel vestito...

*Desiderio | richiesta d'apprezzamento* (desire for appreciation): Mi pare riuscito proprio bene. Tu che ne dici?

*Dettatura (per bambini o stranieri)* (dictation for children or foreigners): La campagna in autunno presenta i piú svariati colori.

*Digni(tosi)tà* (dignity): Lo comprerò soltanto quando ne avrò i mezzi.

*Dinamicità* (dynamism): Signorina, mi chiami Parigi sulla uno e Londra sulla due.

*Disapprovazione* (disapproval): Non hai fatto bene a lasciarlo andare senza dir nulla.

*Discorso riportato* (reported speech): E poi mi dice «Ma come, stasera non rientri per cena?».

*Disgusto* (disgust): Ma come faranno a mangiare vermi e mosche insieme!?

*Disperazione* (despair): Come potrò continuare a vivere senza di loro?!

*Dispiacere* (chagrin): Purtroppo ti devo dire che l'esame non è andato bene.

*Disprezzo* (disdain): La gente come te non è degna d'essere chiamata civile!

*Dissenso | critica* (dissension): Non condivido i tuoi metodi di condurre l'azione.

*Distacco* (aloofness): Sí, mi sembra d'averne vagamente sentito parlare.

*Distrazione* (absent-mindedness): Accidenti, cos'ero venuto a fare di qua?

*Divertimento* (amusement): Ne ho sentita una stamattina che era davvero eccezionale.

*Dolore (fisico)* (physical pain): Queste fitte continue non mi fanno piú vivere!

*Dolore (morale)* (sorrow): Queste sono cose che ti lasciano un segno per tutta la vita.

*Eccitazione* (excitement): Oggi vado alla partita: vedrai che vinceremo!

*Eccitazione sessuale* (arousal): Vienimi piú vicino: voglio sentire la tua pelle sulla mia!

*Effeminatezza* (effeminacy): Non ti picchio perché è da maschio, ma ti odio, ti o-

dio, ti odio!

*Elucubrazione* (lucubration): Mah, chissà se faccio bene o male a dirglielo.

*Energia* (energy): Il nostro intervento dev'essere pronto e deciso!

*Entusiasmo* (enthusiasm): Pensa, mamma, andrò in vacanza in Grecia!

*Esasperazione* (exasperation): Basta, m'hai stufato: smettila di parlare sempre!!

*Esitazione* (hesitation): Mah, non saprei cosa rispondere, ci penserò sopra.

*Esortazione* (exhortation): Ma sí che lo sai: pensaci un po' e rispondi.

*Esultazione* (exsultation): Senza il minimo sforzo, siamo riusciti a sbaragliare completamente tutta la concorrenza!

*Evasività* (evasiveness): (A che ora ritorni?) Tornerò all'una, o alle due, o forse anche alle tre.

*Faciloneria* (superficiality): Non è una cosa impegnativa... in cinque minuti la si sbriga.

*Fame* (hunger): Se non mangio subito qualcosa, svengo.

*Fantasticheria* (reverie): Ah, come mi piacerebbe riuscire ad andare in America un giorno!

*Favola* (fairy tale): C'era una volta un re che viveva in un bellissimo castello.

*Felicità* (happiness): Questo è certamente il periodo piú felice della mia vita!

*Fiducia* (confidence): Sono sicuro che deciderai per il meglio.

*Franchezza* (frankness): A esser sinceri, non m'è interessato molto.

*Frastornamento* (bewilderment): Dove sono mai? Ma come ci sono arrivato, qui?

*Freddezza* (coldness): Mi dica, mi dica; ma si sbrighi.

*Frettolosità* (hurriedly): Scusa, devo scappare; ti telefono stasera.

*Frivolezza* (flippancy): In una vetrina del centro ho visto un paio di ciabattine che sono un amore.

*Gaiezza* / *spensieratezza* (cheerfulness): Con questo sole, voglio proprio farmi una bella passeggiata!

*Gemere* / *lamentarsi* (moaner): Ah, che male! Per favore, datemi un calmante!

*Gentilezza* (kindness): Prego, signora, s'accomodi; le porto un caffè?

*Gioivialità* (heartiness): Per festeggiare quest'incontro, propongo d'andare al bar.

*Graffiare* (biting): Se fossi in lui, cercherei piuttosto di sapere dove va la propria moglie.

*Gridare* (shouting): Fermateli! M'hanno rubato la borsa piena di soldi!

*Imbarazzo* (embarrassment): Non sapevo di disturbare: credevo che non ci fosse nessuno.

*Impazienza* (impatience): E allora, ti sbrighi? Ti devo parlare un attimo!

*Impertinenza* (cheek): Ma che bisogno ha d'andare in macchina una vecchia come Lei?

*Incitazione* (incitement): Dai, ancora uno sforzo, e ce la farai!

*Incredulità* (disbelief): Che cosa?! Quella mezza tacca ha vinto il concorso!?

*Indifferenza* / *routine* (disregard): Dicono che hanno rapito un altro industriale.

*Indignazione* (indignation): Ma come osa dire una cosa del genere a me?!

*Indolenza* (slackness): Le passeggiate mi stancano: preferisco starmene in giardino.

*Indulgenza* (forgiveness): Ma sí, sono giovani: anche se vanno a divertirsi, che male fanno.

*Inimicizia* (enmity): Se Le va bene cosí, bene. Sennò, amen!

*Insicurezza* (insecurity): Vorrei comprare questo regalo per mia madre; ma se poi non le piace?

*Insinuazione* (insinuation): Ma sei certo di non averli spesi, quei soldi?

*Insistenza* (insistence): La prego, mi dia almeno un'indicazione, una traccia...

*Intellettualoide* (pseudo-intellectual): Si tratta senz'altro del capolavoro del grande Maestro, sconosciuto finora alla critica.

*Intirizzimento* (numbness): Non sento piú i piedi, per il freddo che fa!

*Intolleranza* (intolerance): Ma insomma, avete finito con queste stupide lamentele?

*Investigazione | inquisizione* (investigation): Dov'è che sei stato tutto questo tempo, eh?

*Invito* (invitation): Ti piacerebbe fare un bel viaggio con me s'una nave di lusso?

*Ipercritica* (hypercriticism): Quello che dici potrebbe andare, ma si potrebbe precisare meglio.

*Ipnatismo* (hypnotism): Si rilassi, e non pensi a nulla. Tra poco Le dirò cosa deve fare.

*Ira* (anger): Ricordati che questa è l'ultima possibilità che ti do!

*Ironia* (irony): Hai fatto davvero un capolavoro!

*Irritazione* (irritation): Gli spaccherei la faccia, quando fa cosí!

*Istigazione* (incitement): Su, non avrai paura di far vedere chi siamo, a questa gentaglia?!

*Lamentosità* (plaintiveness): Ma perché il destino s'accanisce contro di me?

*Lettera* (letter): Cari genitori, noi stiamo tutti bene. Cosí speriamo di voi.

*Litigiosità* (quarrelsomeness): Se hai voglia di litigare, dillo súbito!

*Malinconia* (gloom): Questo tempo uggioso m'opprime tanto.

*Manieratezza | manierismo* (mannerism): La signora è servita. Desidera altro?

*Manifestazione* (demonstration): Caio e Sempronio: siamo tutti con voi!

*Mendicante* (beggar): Fate la carità. Dio ve ne renderà merito.

*Moribondi* (dying person): Andate a chiamare un prete. Sento che è giunta la mia ora.

*Nausea* (nausea): Non parlatemi di frittura, altrimenti vomito.

*Nervosismo* (nervousness): Oggi sono tremendamente nervoso. Non capisco!

*Noia* (boredom): Che barba 'sta festa: quasi quasi me ne vado.

*Nostalgia* (nostalgia): Ah, com'era bello quand'eravamo giovani!

*Oca giuliva* (silly goose): Non so perché gli uomini mi guardano solo quando non porto il reggiseno!?

*Odio* (hatred): Chiunque sarebbe piú adatto di te per starci insieme!

*Orrore* (horror): No, non mi toccare, lurido mostro!

*Ostilità* (hostility): Finché c'è lui, io lí dentro, non ci metto piede!

*Ottimismo* (optimism): Sono sicuro che domenica vinceremo 3 a 0.

*Ovvietà* (obviousness): Certo che non me ne vado: fra poco è il mio turno!

*Partecipazione | interessamento* (involvement): Sí, sí, continua: la cosa m'interessa molto.

*Paternalismo* (paternalism): Figlioli, fidatevi di ciò che vi dicono gli adulti.

*Pazienza* (patience): Ma sí, non fa niente: posso attendere.

*Pedanteria* (pedantry): Chiudete bene il gas, la luce, l'acqua, e controllate di nuo-

- vo prima d'uscire.
- Perplexità* (perplexity): Come mai c'è quella macchia sul muro?
- Persuasività* (persuasiveness): Prendendo la medicina, guarirai piú in fretta, e potrai di nuovo uscire.
- Pessimismo* (pessimism): Non credo assolutamente che quest'avventura finirà bene.
- Petulanza* (tiresomeness): Le arance che m'ha venduto ieri erano immangiabili.
- Piagnisteo* (whining): Ma insomma, sempre io devo fare queste cose!?
- Piagnucolare (di bimbi)* (child moan): Non voglio lavarmi i denti e andare a letto.
- Piangere* (crying): M'ha dato una sberla, e mi fa tanto male.
- Pigrizia* (laziness): Ormai mi sono messo comodo e non mi muovo piú.
- Poesia (recitazione scolastica)* (school recitation): L'han giurato. Gli ho visti in Pontida, convenuti dal monte e dal piano.
- Pomposità* (pomposity): Cari concittadini, il vostro sindaco si farà portavoce delle vostre esigenze.
- Predica* (sermon): Cari figlioli, ricordate che Cristo è morto per tutti noi.
- Premurosità* (attentiveness): Ti prego, dimmi se posso fare qualcosa per te.
- Preoccupazione* (concern): Spero che non sia capitato nulla ai miei.
- Presunzione* (presumption): Credo proprio d'esser perfettamente in grado di svolgere questo compito.
- Protesta* (protest): Non è giusto che tu voglia aver sempre l'ultima parola.
- Pubblicità* (commercial): Acquistate Pulilampo e pulirete in un lampo.
- Rabbonimento* (calming down): Ti prego, calmati: non prenderla cosí.
- Radiocronaca (sportiva)* (radio commentary): Prende ora la palla Rossi, che la rilancia al terzino sinistro, dribblando Bianchi.
- Rassegnazione* (resignation): Va bene, se è davvero necessario, lo farò.
- Raucedine* (hoarseness): Forse è proprio vero che il fumo rende rauchi.
- Reprimere il riso* (repressing laughter): Oh no, non è affatto ridicolo quel vestito di piume colorate!
- Ricercatezza* (affectedness): Ho proprio deciso di cercare ancora di quei divini gioielli che non si trovano piú!
- Richiami* (calling): Stefano, fai presto: ti vogliono al telefono. Corri!
- Riconoscenza* (gratitude): Le sono davvero grato per tutto ciò che ha fatto per me.
- Ridere* (laughing): Questa sí che è buona; non l'avevo mai sentita.
- Rilassamento* (relaxation): Adesso, finalmente, mi posso leggere il giornale in pace.
- Riluttanza* (unwillingness): Se dipendesse da me, non lo farei proprio.
- Rimprovero* (reproach): Eppure t'avevo avvertito di tornare in tempo.
- Rinuncia* (renunciation): Va bene: non ci andrò, se non mi dai la macchina.
- Ripicca* (spite): E tu, questo, come fai a saperlo?
- Risentimento* (rancor): Guarda che intendevo farti un piacere!
- Rissosità* (rowdiness): Fatti avanti, se hai coraggio, su!
- Ritrosia* (reluctance): No, no: preferisco non parlare in pubblico.
- Rivolta* (riot): Non mi piegherò mai a questo vile ricatto!
- Sarcasmo* (sarcasm): Avete finalmente capito questo «difficilissimo» concetto?
- Sbadigliare* (yawning): Non vedo l'ora di andarmi a fare una bella dormita.

- Scetticismo* (scepticism): Sí, sí, sarà come dici tu; può darsi.
- Schizzinosità* (fastidiousness): No, in quel bar i bicchieri non sono mai puliti!
- Scontentezza* (discontent): Ma no: non era questo che avevo ordinato.
- Scontrosità* (surliness): Lasciami stare. Non perdiamo tempo con queste stupidaggini.
- Scoraggiante* (discouraging): Guardi, non credo proprio che sia il caso d'insistere ancora.
- Scortesìa* (rudeness): Si tolga dai piedi, ho fretta!
- Scusarsi* (apologizing): Mi dispiace: non l'ho fatto apposta.
- Seccatura* (nuisance): Ma insomma, se ho detto che non lo so...
- Sensualità* (sensuality): Mi piace tanto il modo che hai di leccarti le labbra.
- Serenità* (serenity): Che bello potersene stare in pace tra amici.
- Sete* (thirst): Acqua... datemi un po' d'acqua: non resisto piú.
- Severità* (strictness): Se ti scopro ancora una volta, dovrò proprio prendere dei provvedimenti!
- Sfida* (challenge): Perché, pensi forse che non avrei il coraggio di farlo?
- Sfrontatezza* (impudence): Ah, e Lei sarebbe un pubblico ufficiale?!
- Sicurezza* (certainty): Ma certo che gli ufo esistono: ne ho visti tre!
- Sicurezza di sé* (confidence): Te lo dico io: le donne bantú sono la fine del mondo!
- Sincerità* (sincerity): Sono tutti estremamente utili nei vari settori.
- Snobismo* (snobbery): Io ho sempre portato solo camicie in seta di Cardin.
- Soddisfazione* (satisfaction): Eh, sí: valeva proprio la pena di venire fin quassù!
- Solennità* (solemnity): È cosa nobile e degna combattere per la propria libertà.
- Sollievo* (relief): Ah, finalmente se ne sono andati quei rompiscatole dei tuoi ospiti!
- Sonno* (sleep): Ma chi sarà mai a quest'ora di notte?
- Sornioneria* (slyness): Affari favolosi, io? Questa sí che è buona.
- Sorpresa* (surprise): Tu qui?! Credevo che fossi ancora in America.
- Sospirare* (sighing): Così è la vita! Che ci vuoi fare mai?
- Sottomissione | servilismo* (meekness): Farò tutto ciò che mi avete chiesto.
- Sovreccitazione* (overexcitement): Abbiamo vinto! Gli abbiamo fatto vedere i sorci verdi!
- Spavalderia* (bluster): Ti farò vedere io come si gioca a bigliardo!
- Spavento* (fright): Guarda come si muove il lampadario: c'è il terremoto!
- Spiritosaggine* (witticism): Giuseppe, sei solo ingrassato, o sei anche incinto?
- Sprezzo* (disregard): Te li puoi tenere i tuoi soldi: non so che farmene!
- Stizza* (annoyance): Ma Lei proprio qui doveva venire a cercare una cosa simile!?
- Strillonaggio* (hawking newspapers): Ultime notizie: trovati i vincitori della lotteria di Capodanno.
- Stupore* (astonishment): Un simile tradimento, non me lo sarei proprio aspettato.
- Sufficienza* (smugness): Quella è gente da cui non si può pretendere altro che questo.
- Suggerimento* (suggestion): Perché non provi a cambiar metodo?
- Supplica | implorazione* (plea): Torna con me: cambierò davvero, questa volta.
- Tenerezza* (tenderness): Vorrei che tu fossi qui con me, adesso.
- Terrore* (terror): Aiuto, aiuto: mi vuole uccidere. È pazzo!
- Timidezza* (shyness): Scusi, se non Le dispiace, vorrei chiederLe un'informazione,

se non La disturbo.

*Tribolazione* (suffering): Ma perché mi tormentate così? Cosa vi ho fatto?

*Tristezza* (sadness): Le vacanze stanno per finire, e presto ci dovremo lasciare.

*Ubriachezza* (drunkenness): Barista, porta subito un'altra bottiglia a me e ai miei amici.

*Urlare* (shouting): Scendi immediatamente da quella poltrona, altrimenti cadi!

*Vanagloria* (boastfulness): Se mi ci metessi io, vincerei in metà tempo.

*Vecchiaia* (old age): Ai miei tempi, i giovani portavano rispetto agli anziani.

*Vivacità* (liveliness): Dai, metti un disco, che ci facciamo quattro salti!

## 16.2. Survey of regional accent samples

These are the sentences which, in our *canipa.net* website, can be freely listened to, in order to have an idea of the different Italian regional accents (described in § 20-29).

*Ho raccolto un fungo tutto bianco* /ɔrrak'kɔlto un'funɡo 'tutto 'bjanko./ [ɔrrak'kɔl-touŋ 'funɡo 'tutto 'bjan:ko.]

*Sta cantando tante canzoni* /stakkan'tando 'tante kan'tsoni./ [stakkan'tando 'tante kan'tso:ni.]

*Proviamo a cambiare campo* /pro'vjamo akkam'bjare 'kampo./ [pro'vja'moak kam-'bjare 'kam:po.]

*Non è stato un colpo molto forte* /nonɛ'stato un'kolpo 'molto 'fɔrte./ [nonɛ'statoŋ 'kolpo 'molto 'fɔr:te]

*Questa corda è poco grossa e troppo corta* /kwesta'kɔrda ɛppɔko'ɡrossa ettrɔppo'kor-ta./ [kwesta'kɔrdaɛp pɔko'ɡrossaet trɔppo'kor:ta.]

*Ha detto che intende rimanere a cena* /ad'detto kein'tende rima'nere a'tʃɛna./ [ad-'detto kein'tɛnde ,rima'ne'reatʃ 'tʃɛ:na.]

*Naturalmente l'erba sui monti è verde* /natural'mente 'lɛrba sui'monti ɛv'verde./ [na-tural'mente 'lɛrba sui'montiev 'ver:de.]

*Quella stella è davvero bella* /kwellas'tella ɛddav'vero 'bella./ [kwellas'tellaɛd dav-'vero 'bel:la.]

*Il vino rosso è nella botte di legno* /il'vino 'rosso ɛnella'botte di'leɡno/ [il'vi'no 'ros-soɛn ,nella'botte di'leŋ:po.]

*Lo spazio esterno è diverso* /los'patstʃo ɛst'ɛrno ɛddi'verso./ [los'patstʃoes 'tɛrnoɛd di'ver:so.]

*La gente non ci crede proprio* /ladʒɛnte nontʃi'krede 'prɔprjo./ [ladʒɛnte noŋtʃi'kre'de 'prɔ:prjo.]

*Queste squadre non sono più giovani* /kwestes'kwadre nonsonopjudʒ'dʒovani./ [kwes-tes'kwadre nonsonopjudʒ'dʒo:vani.]

*È raro che il cielo sia sgombro e sereno* /ɛr'raro keil'tʃɛlo siaz'ɡombro ɛs'se'reno./ [ɛr-'raro keil'tʃɛ'lo siaz'ɡombroes sɛ're:no.]

*Devo smettere di spendere troppi soldi* /dɛvoz'mettere dis'pɛndere trɔppi'sɔldi./ [dɛ-voz'mettere dis'pɛndere trɔppi'sɔ:ldi.]



*Per alzarlo bisogna svitarlo* /peral'tsarlo bisopɲazvi'tarlo./ [peral'tsarlo bi,sopɲazvi'tar:lo.]

*Il sole di marzo è speciale* /il'sole di'martso espe'tʃale./ [il'so'le di'martsoes spe'tʃa:le.]

*Carla ha la faccia imbronciata* /'karla ala'fatʃtʃa imbron'tʃata./ ['karlaa la'fatʃtʃaim broɲ'tʃata.]

*La piazza è vicino alla stazione* /la'pjatʃta εvvi'tʃino allastats'tsjone./ [la'pjatʃtaεv vi'tʃinoal ,lastats'tsjone.]

*Il treno è in partenza sul primo binario* /il'treɲo εimpar'tentsa sul'primo bi'narjo./ [il'tre'noεim par'tentsa sul'primo bi'narjo.]

*Questa è la zona della coltivazione dello zucchero* /kwestaεladz'dzɔna dellakoltivats'tsjone dellodz'dzukkerɔ./ [kwestaεladz'dzɔna ,dellakol,tivats'tsjone ,dellodz'dzukkero.]

*La casa è divisa come nel disegno* /la'kaza εddi'viza komeɲeldi'zerɲo./ [la'ka'zaεd di'viza ,kome,ɲeldi'zerɲo.]

*Assaggio i piselli e ti dico come sono* /as'sadzɔɔ ipi'zelli etti'diko kome'sono./ [as'sadzɔɔi pi'zelliɛt ti'diko ,kome'sono.]

*È andato in pensione il mese scorso* /εandatoimpen'sjone il'meze s'korso./ [εan,da toimpen'sjoneil 'mezes 'korso.]

*L'Italia è bagnata dal mare* /li'talja εbbapɲata dal'mare./ [li'ta'ljaεb bapɲata dal'mare.]

*La Germania (non) è (più) tagliata in due parti* /ladʒer'maɲjaεt ta'la'tain due'parti./ [ladʒer'maɲjaεt ta'la'tain due'parti.] (later on changed into /nonεp'pjut/ [nonεp'pjut-])

*La maniglia lascia giù la vernice* /lama'ni'la la'sʃa'ɔʒu laver'ni'tʃe./ [lama'ni'la la'ʃa'ɔʒu laver'ni'tʃε.]

*Il regalo per Enrico è un libro* /il're'galo peren'riko εun'libro./ [il're'galo ,peren'rikoεun 'li:brɔ.]

*Da ieri Pietro ha un'automobile nuova* /da'jɛri 'pjɛtro aunauto'mɔbile 'nwɔva./ [da'jɛri 'pjɛtroau ,nauto'mɔ'bile 'nwɔva.]

*C'è un vecchio problema da risolvere* /tʃεun'vekkjo pro'blema dari'sɔlvɛre./ [tʃεunɲ'vekkjo pro'blema ,dari'sɔlvɛre.]

*Affitta l'appartamento per tutto l'anno* /af'fitta lapparta'mento per'tutto 'lanno./ [af'fitta lapparta'mento per'tutto 'lan:ɲo.]

*Il signor Andrea fa molto sport* /ilsiɲɔran'drea fam'molto s'pɔrt./ [ilsiɲɔran'drea fam'moltos 'pɔrt.]

*Qua ci vuole un bravo tecnico* /kwatʃtʃi'vwɔle um'bravo 'tɛkniko./ [kwatʃtʃi'vwɔ'leum 'bravo 'tɛk:niko.]

*Il figlio del maestro è venuto a Padova* /il'fi'λλo delma'estro εvve'nuto ap'padova./ [il'fi'λλo ,delma'estroεv ve'nu'toap 'pa:ɔva.]

*Perché è venuto a Padova?* /ɔperkeεvve'nuto ap'padova./ [ɔperkεεvve'nu'toap 'pa:ɔva.]

*Perché, prima di andare a Mantova, voleva vedere Padova* /per'kep primadian'dare am'mantova, volevave'dere 'padova./ [per'kep'prima dian'daream 'man:tova vo'levave'dere 'pa:ɔva.]

*Oggi è venuto a Padova, domani parte per Mantova* /ɔdzɔɔi εvvenutoap'padova; do'mani 'parte per'mantova./ [ɔdzɔɔiεv ve'nu'toap'pa:ɔva: do'mani 'parte per'man:tova.]

*Conosci Mantova?* /ʒko'noʃʃi? ʒ'mantova,/ [ʒko'noʃʃi· ʒ'mantova·]

*Ti piace Padova?* /ʒti'pjatʃe? ʒ'padova,/ [ʒti'pjatʃe· ʒ'padova·]

*Conosci qualcuno a Forlì?* /ʒko'noʃʃi kwal'kuno? ʒafforli,/ [ʒko'noʃʃi kwal'kuno· ʒafforli·]

*Sei mai stato a Cefalù?* /ʒseimaistato? ʒatʃʃefa'lu,/ [ʒsei,mais'tato· ʒatʃʃefa'lu·]

*Possiamo chiudere?* /ʒposʃjamo 'kjudere?/ [ʒposʃjamo 'kjudere·]

*Hai qualcosa per scrivere?* /ʒaikwal'kɔza pers'krivere?/ [ʒaikwal'kɔza pers'krivere·]

*Si può interrompere?* /ʒsipwɔinter'rompere?/ [ʒsipwɔinter'rompere·].

# 19.

## Mediatic Italian accents

19.0. Obviously, one would expect that radio and television spread modern neutral pronunciation, or at most neutral traditional pronunciation, at least when the official stations (RAI). Instead, even those, too frequently, do not exhibit neutral pronunciation.

Thus, we intend to provide precise indications about the two prevalent types of *mediatic pronunciations* (we have to endure): Rome and Milan. Obviously, not all persons have the same levels of *precision* or, on the contrary, of *broadness*. However, even if only some traits remain (although occasionally) of what we are going to explain, those pronunciations will inevitably have mediatic connotations, if not true regional ones.

So it is a good thing to think about it very seriously, and, above all, to be really aware of the peculiarities and differences, between *neutral pronunciation* and *mediatic pronunciations*, clearly based on given *regional pronunciations*, even if somehow attenuated.

### Central mediatic pronunciation (Rome)

19.1.1. La fig 19.1 shows the most typical vocalic articulations of the central mediatic accent, mostly based on Rome speech, with some peripheral infiltrations, which are equally detectable, since mediatic pronunciation is, somehow, mostly acquired by imitation, from people coming from different places – not only from central Italy.

For the distribution of *e*, *o*, we provide, in separate sets, several significant examples. Let us observe, however, that *ie* (except in Rome and Viterbo, which have [jɛ], almost as in neutral and Tuscan accents) is frequently rendered, in the koiné of Latium, Umbria, and the Marches, as [je], *piède*, *Rieti*, *pompieri*, excepting endings with /ɛ/: *Daniela*, *gioiello*, *paziente*, *sapienza* (and further cases indicated below, also with twofold possibilities).

For the central mediatic accent, we have (tendentially listed by *rhymes*, not in alphabetical order):

/e/ in: *farebbe*, *ebbi*, *feccia*, *scheletro*, *svelto*, *grembio*, *grembo*, *membro*, *remo*, *bireme*, *esempio*, *tempio*, *spegnere*, *balena*, *strenna*, *bipenne*, *centro*, *seppi*, *Agnese*,

fig 19.1.1. Central mediatic pronunciation (Rome):[V(:)] = [V:, 'VC, ,V].

/i/ [i]	■					●	/u/ [u]
/e/ [e]	■					●	/o/ [o]
/ε, (i/'u),e/ [E]	□					○	/ɔ, (i/'u),o/ [σ]
/ε/ [ε, ,ε]	■					●	/ɔ/ [ɔ, ,σ]
/a/ [a]			■				

m	[m]	[ɱ]	n	[ɲ]	ɲ	[ŋ]	[ŋ]
p	b	t	d	ts	dz	tʃ	dʒ
	f	v	s	[z]	ʃ	[ʒ]	(ʒ)
			[l]	r [r]-l	[ʎ]	j	w

◦ ◦ — ◦ ◦ — ◦ ◦ — ◦	◦ — ◦ ◦	◦ — ◦ ◦ ◦	◦ — ◦ ◦ ◦
// [· · · · · · · · · ·]	/./ [· · · ·]	/ʔ/ [· · · ·]	/;/ [· · · ·]

*adeso, annesso, nesso, teschio, fetto, dovetti, Elisabetta, lettera, scettro, Scevola, corbezzolo, ribrezzo;*

*|e, ε| in: trebbia, debbo, Manfredi, Alfredo, addebito, debito, indebito, bistecca, cilecca, sede, redini, ceffo, artefice, allego, abnego, annego, nego, la legge, seggio, posseggo, seggo, traveggole, adeguo, dileguo, perseguo, eseguo, seguio, inseguo, melma, pompelmo, belva, arrembo, tempia, contemplo, altalena, carena, sirena, giovenca, Marengo, marengo, Pastrengo, scendere, endice, rammendo, antenna, renna, avvenne, venne, freno, io mento, capinera, mercede, lercio, cicerchia, sterpo, sterco, sgherro, ventesimo, umanesimo, medesimo, l'esca, tresca, adesco, innesco, cresta, calpesto, maestro, cometa, cheto, ariete, siete, inquieto, Proietti, abbiotto, abietto, pretto, schietto, devo, Chiezzi.*

*|ε| in: lebbra, edera, Stefano, crudele, fedele, miele, mielico, vellico, embrice, Siena, tenero, Vienna, divento, tiepido, portiere, bandiera, ieri, cicerbita, ingegnere, fiesta, siesta, bestia, sovietico, proiettile, lievito;*

*|ε, e| in: scimpanzè, pecca, becero, dieci, cieco, beffa, gregge, seggiola, sfregio, Liegi, decaedro, collegio, allegro, tregua, fiele, svellere, melma, Anselmo, Guglielmo, cielo, gelo, surgelo, rivelo, svelo, costello, divelto, Fiemme, tempio, iena, lena, Maddalena, pergamena, elenco, benda, vendico, brendolo, alleno, alieno, trenta, stento, tento, ostento, io intento, io attento, pentola, Chienti, Trento, ventre, zenzero, discepolo, Tiepolo, ginepro, feretro, chierica, Chieri, intero, intiero, Jesi, Fiesole, Cesare, desto, chiesto, inchiesta, capestro, mescolare, mescolo, canestro, quieto, quiete, dieta, zeta, sgretolo, io detto, inietto, plettro, scevero, diviene, tiene, viene, tiepido, Chieti, Rieti, allietto, lieto, lieve, allievo, Nievo, fievole, Nievole, benevolo, allevo, levo, scevro, Viezzoli, tappezzo; less professionally (instead of a more convenient |ε|) also in forms like: ieri, portiere, bandiera, ingegnere.*

In addition, we have /o/ in: *menzogna* (but /o, ɔ/ in: *Bologna, carogna, scalogna, scarogno, zampogna, ogni*; /ɔ, o/ in: *bisogno, abbisogna, sogna, sogno, vergogna, svergogno*); *dittongo*;

/o, ɔ/ in: *doccia, boccolo, moccolo, foce, vassoio, tettoia, golfo, il volgo, midollo, il volto, cognome, nome, il compito, ciondolo, vongole, gonna, dimora, torbido, orco, sordido, sporgere, liquore, formula, storpio, torpido, la torta, camoscio, fosco, posto, nascosto*;

/ɔ/ in: *sfocia, invoco, bazzoffia, boffice, foga, affogo, germoglio, borboglio, amarognolo, doma, Romolo, carbonchio, sonno, scoppio, aurora, Giorgio, borro, croscio, dispostato, risposta*;

/ɔ, o/ in: *veloce, precoce, io tocco, esplodere, giogo, scrofa, voga, sfogo, ingolfo, Rodolfo, polipo, loglio, ingollo, folla, un folle, addome, complicato, sono, colonna, insonne, donnola, facondia, Abbondio, pretonzolo, dopo, accoppo, coppia, perforo, orcio, quattordici, insorgere, scorgere, enorme, scortico, bitorzolo, bosco, sposo, arrosto, costo, crosta, otre, abbotto, giova, ricovero, strozza, strozzo, tozzo*.

19.1.2. As for the *consonants*, the nasals correspond to neutral usage: with homorganic /NC/ and autogeminant /ŋŋ/: *un banco, segno* [um'baŋko, 'seŋno]. But, /nj, nnj/, in the broadest accent, can become [ɲ, ɲɲ]: *matrimonio, anniento* [madri'mɔ:ɲo, aɲ'ɲeɲto].

Simple postvocalic /p, t, k/, broader accent, are [b, d, g] (voiced lenis), but there is oscillation with [b̥, d̥, g̥] (intermediate), [p̥, t̥, k̥] (voiceless lenis), [p, t, k] (voiceless), between speakers, situations and words, so that, in milder accents, we (more often) have voiceless realizations, either lenis or not: *ipoteca* [i'bɔ'd̥e:ɟa, i'bɔ'd̥e:ɟa, i'pɔ't̥e:k̥a, i'pɔ't̥e:k̥a].

In initial position, after a pause, simple /p, t, k/ are [p, t, k] (in broader accents, they are voiceless lenis, [p̥, t̥, k̥]); after sonants –/m, n; r, l/– they are [p, t, k]: *piú, non piú* ['pju, 'pju; nom'pju, peɾte, il'te].

After other consonants, which mostly means /s/, we have [p, t, k]; if geminated, [pp, tt, kk]: *scatto* [s'kartto]. /kj, gj; ki, gi/ can become [kç, gç; kçi, gçi], in broader accents. Besides, postvocalic /b/ is definitely autogeminant (excepting 'committed' oscillations): *libro, la barca* ['li'bbro, lab'barka].

In broader, popular accents, we can find the drawled realization of /ts, dz/ [tss, dzz]: *piazza, stanze, zona* ['pjat̥st̥sa, sta'nts̥se, 'dzzɔ:na]. For lexeme-initial z-, we have /dz/, against /ts/ typical of more popular, broader, and 'traditional' accents: *zucchero, zia, zucca* ['dzu'kkero, 'dzi'a, 'dzu'kka].

As for the distribution of /ts, dz/, we generally have /ts/ in: *pettegolezso, ribrezzo, sozzo*; /dz, ts/ in: *azienda, Belzebú, bizantino, gonzo, fronzolo, inzacchero, inzuppo, menzogna, Monza, punzecchio, romanzo, sbronza, manzo, barzulletta, razzo, bizzate, ghiribizzo, Marzocco*; /ts, dz/ in: *Enzo, Renzo, Lorenzo, fidanzata, melanzana, pranzo, scorza, amazzone, frizzante, rezzo, lezzo, olezzo, brezza, rubizzo, buzzo*.

Simple postvocalic /tʃ/ is typically [ʃ]: *pace* ['pa:ʃe]. In broader and popular accents, for non-postvocalic /tʃ/, and for /dʒ/ in any context, we can have drawled articulation, [tʃʃ, dʒʒ]; in addition, simple postvocalic /dʒ/ is autogeminant: *marcio*,

*agile* ['martʃʃo, -tʃo, 'aɖɖɖzile, 'aɖɖɖzi-]; for /ntʃ/, we have [ntʃ] or, in broader accents, [ntʃʃ]: *pancia* ['pa:ntʃʃa, -ntʃa]. Still in broader accents, /nf, nv/ can become [mɲf, mɲv]: *infatti* [im'fatti, -im'pf-] (stopstricive).

Typically, there is no distinction between postvocalic /s, z/, so that the voiced phoneme is lacking: *casa, caso* ['ka:sa, 'ka:so]; but, *s* + a voiced consonant (even if sonant) is regularly [zC], by normal assimilation.

Besides, there is an even more remarkable fact: in postvocalic position, its actual realization is not only [s], but also [ʃ, z̥], especially in less broad accent, and independently from the other trend, more typical of broader accents, which introduces some 'prestigious' [z, z̥, z̥]. But, with no precise criterion, so that, all in all, it produces rather puzzling results, and not always easily distinguishable. Here, we show them in their 'intermediate' realization: *la situazione, una serata serena* [la:z̥iɖuats'tsʃo:ne, ʌnaz̥era'da z̥ere:na].

For /ns, rs, ls/, we find [Cts] (or [Ctss] in broader accents): *penso* ['pe:ntso, -tso], *orso* ['o:rtso, -tso], *falso* ['fa:ltso, -tso]. /ʃʃ/ is regularly autogeminate: *pesce* ['pe:ʃʃe]; the sequence /nʃ/ is regular, [nʃ]: *conscio*. Besides, postvocalic /j/ is typically [jj]: *buio, piede, quando* ['bu:jjo, 'pje:de, 'pje-, 'kwa:ndo]. We also find the frequent change of /nj, lj/ to [ɲ, ʎ].

In broader accents, frequently /rr/ becomes [r, r]: *guerra* ['gwɛ:ra, -ra]. In addition, /ʎʎ/ is typically [jj], which remains autogeminate: *foglio* ['fɔ:jjo]; thus, *paglia* ['pa:jja] and *paia* ['pa:jja; ↑'pa:ja] can become similar or identical. Less broad accents present ['gwɛ:rra, 'gwɛ:rra; 'pa:ʎʎa], even if with some oscillations.

19.1.3. For *gemination*, we list the most typical forms (keeping in mind that *V*<sup>o</sup> does not cogeminate: *da noi* /da'noi/, while, *V*<sup>\*</sup> regularly does: *a voi* /av'voi/; besides, \**V* pregeminate: *vado lì* /'vadol'li/):

- prepositions: *da*<sup>o</sup>; *a*<sup>\*</sup>, *giù*<sup>\*</sup>, *su*<sup>\*</sup>, *tra*<sup>\*</sup>;
- conjunctions: *e*<sup>\*</sup>, *o*<sup>\*</sup>, *ma*<sup>\*</sup>, *né*<sup>\*</sup>, *se*<sup>\*</sup>, *che*<sup>\*</sup>;
- verbs: *è*<sup>\*</sup>, *ha*<sup>\*</sup>, *ho*<sup>\*</sup>, *dà*<sup>\*</sup>, *do*<sup>\*</sup>, *fa*<sup>\*</sup>, *fu*<sup>\*</sup>, *può*<sup>\*</sup>, *sa*<sup>\*</sup>, *so*<sup>\*</sup>, *sta*<sup>\*</sup>, *sto*<sup>\*</sup>, *va*<sup>\*</sup>;
- adverbs: *\*lì*<sup>\*</sup>, *\*qua*<sup>\*</sup>, *\*più*<sup>\*</sup>, *già*<sup>\*</sup>, *giù*<sup>\*</sup>, *su*<sup>\*</sup>, *un po'*<sup>\*</sup>;
- pronouns: *me*<sup>\*</sup> e *te*<sup>\*</sup> (attivanti), *sé*<sup>\*</sup>, *tu*<sup>\*</sup>, *che*<sup>\*</sup>, *¿che*<sup>\*</sup>, *chi*<sup>\*</sup>, *¿chi*<sup>\*</sup>;
- imperatives: *va*<sup>\*</sup>; esclam.: *oh*<sup>\*</sup>; lessemi: *tre*<sup>\*</sup>, *gru*<sup>\*</sup>, *Po*<sup>\*</sup>;
- musical notes: *si*<sup>o</sup>, *oo si*<sup>\*</sup>; letters: *\*c*<sup>\*</sup>;
- poluysyllables: *\*così*<sup>\*</sup>, *perché*<sup>\*</sup>, *¿perché*<sup>\*</sup>, *farò*<sup>\*</sup>, *partì*<sup>\*</sup>, *lassù*<sup>\*</sup>, *città*<sup>\*</sup>;
- second-last stressed bisyllables: *qualche*<sup>\*</sup>, *sopra*<sup>\*</sup>, *come*<sup>\*</sup> (=); *come*<sup>o</sup>, *dove*<sup>o</sup>; *ogni*<sup>\*</sup>, or *ogni*<sup>o</sup>.

Normally, the articles *la, le, lo* (and personal pronouns *la, le, li, lo*) tend to be ageminable (as in the modern neutral accent): *è la verità* [ɛla'veri'da. ɛlla-]. This also happens with prepositions combined with an article (as in the acceptable neutral accent): *della sera* [dela'se:ra]. There is also the possibility of pregemination for the article *l'* (not the pronoun: *io l'avevo*) only before a stressed vowel: *era l'ora* [ɛra'lo:ra, ɛral'lo:ra], *era l'orario* [ɛralo'ra:rjo]. However, in broader accents, the pronoun sequence *ce l'* (+ stressed vowel) can also pregeminate: *ce l'ho* [tʃe'lɔ, tʃʃe'lɔ],

ce *l'aveva* [tʃela've:va, tʃʃela-].

The initial phonemes (/n, l/) of the grammemes *ne, non, nel* (*nell', nella, &c*) and *di, da* (*del, dal, &c*) are typically be ageminant (or not), [°C]: *che ne so, è nel frigo, la città del Vaticano* [kene'so, kenne-; ɛnel'fri:ɣo, ɛnnel-; laʃit'ta del'vaɖi'ɣano, -ad del-]. Even prepositions combined with an article (not if with emphasis) can have /ll- → -l-/: *alla sera* [ala'sera, alla-].

For the names of the alphabet letters, we have /°C/, but, if they appear in combinations of gemination, the structure can be simplified, as in the following examples: *la «p» greca, una «w» doppia, due «c» maiuscole* [la(p)piɣ'grɛka, una(v)vud-'doppja, 'due(tʃ) tʃimma'juskole, -maj'jus-].

Furthermore, there is frequent pregemination (in addition to *lí, là, qui, qua, piú, cosí*, also) for: *chiesa, dio, malattia, maledetto, mandorla, maschera, memoria, merda, sedia*, and *-di* (*lunedí, martedì, mercoledì, giovedì*): *si dice cosí, guarda lí, lunedì* [si'diʃɛk ko'si, 'gwardal 'li, ɭuned'di].

There is also a seeming pregemination for *mattina, sera, notte*, in phrases like *domani sera*, where, in reality, we have *domani* (*a\**) *sera* (as also in *lunedí* (*a\**) *sera*, since cogemination and pregemination combine).

Normal neutral assimilation (as in: *un pane, San Marco, non vengo, un gatto, il gelo* [um'pa:ne, sam'mar:ko, nom'vɛŋ:go, uŋ'gatto, iɭ'dʒɛ:lo], in this accent, gives: [um'pa:ne, sam'mar:ko, nom'vɛŋgo, uŋ'gatto, iɭ'dʒɛ:lo, iɭ'dʒɛ:-]. Besides, in broader accents, also sequences like /lr, nr/ assimilate as /rr/ (in case up to /r/) and /nl/ as /ll/: *il regalo* [irre'ga:lo, ire-], *Ulrico*; *un ramo* [ur'ra:mo, ura:-], *Enrico*; *un ladro* [ul'la:dro], *finlandese* [fillan'dese], *Manlio* ['ma'lljo].

In broader accents, in tunes, as already seen in examples given above, the syllabic structure presents [°V·C] in checked syllables (instead of normal [°VC:]): *sempre* [sɛ'mpre]. Especially in very broad accents, we also have: [°V·] (for [°V]), and even [°V·] (for [°V]): *sarà, vado* [sa'ra, 'vado].

### Northern mediatic pronunciation (Milan)

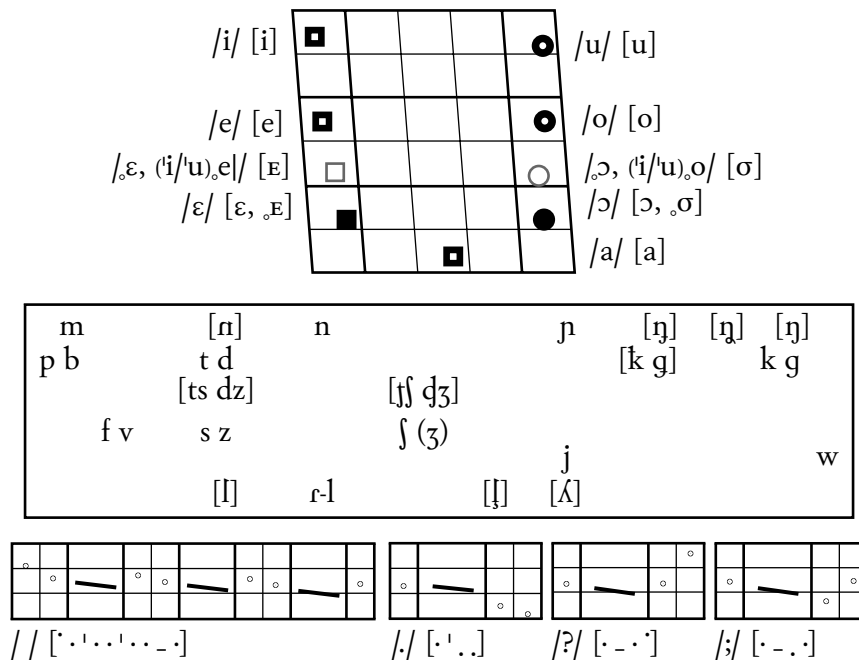
19.2.1. Public televisions reach the whole territory easily! Official or state televisions (equally full of commercial breaks and much rubbish), instead, often exhibit a central mediatic pronunciation (Rome, as seen in § 19.1).

The peculiarities of northern are extremely disagreeable to ‘well-speaking’ people. Unfortunately, certain of such peculiarities often also enter traditional northern regional pronunciations, sometimes they even arrive to other regions (as it happens with mediatic pronunciations in other languages, as English, or French, &c). This happens at least for given elements or phonic sequences, or certain words parole. The base of the northern mediatic is, thus, Milan Italian, with some differences or gradations.

For the *vowels*, as fig 19.2.1 shows, we have a situation, which might seem to be optimal, with seven phonemes and nine phones, as in neutral pronunciation.

However, first of all, the length of the vocoids is rather different. In fact, we find doubling, also in checked syllables. This further differentiate this kind of pronunciation from the neutral one: *vini, fitti, vene, vette, bene, belle, casa, cassa, modo, otto, sono, sotto, tubo, tutto* /'vini, 'fitti, 'vene, 'vette, 'bene, 'belle, 'kaza, 'kassa, 'mɔdo, 'ɔtto, 'sono, 'sotto, 'tubo, 'tutto/ giving: ['vi:ni, 'fi:tti, 've:ne, 've:tte, 'be:ne, 'be:lle, 'ka:za, 'ka:sa, 'mɔ:do, 'ɔ:tto, 'so:no, 'so:to, 'tu:ubɔ, 'tu:uttɔ], which, in neutral pronunciation are: ['vini, 'fitti, 'vene, 'vette, 'bene, 'belle, 'kaza, 'kassa, 'mɔdo, 'ɔtto, 'sono, 'sotto, 'tu:ɔ, 'tut:ɔ].

fig 19.2.1. Northern mediatic pronunciation (Milan): [VV] = [V̄V, VVC, V̄].



19.2.2. As for the timbres, the distribution for stressed and half-stressed *e* is quite particular, and independent from etymology, with /e/ in free syllables, and /ε/ in checked syllables (or in non-checked monosyllables): *telefono, treno, crema,*



*Piero, siede, questo, quella, professoressa, certezza, biglietto, apparecchio, tre, sé stesso, del berretto* /te'lɛfɔno, 'trɛno, 'krɛma, 'pjɛro, 'sjɛde, 'kwɛsto, 'kwɛlla, profɛsso'rɛssa, tʃɛr'tɛtʃsa, bi'lɛtto, appa'rɛkkjo, 'trɛ, sɛs'tɛsso, dɛlber'rɛtto/ giving: [te'lɛfɔno, 'trɛno, 'krɛma, 'pjɛro, 'sjɛde, 'kwɛsto, 'kwɛlla, profɛsso'rɛssa, tʃɛr'tɛtʃsa, bi'lɛtto, appa'rɛkkjo, 'trɛ, sɛs'tɛsso, dɛlber'rɛtto], for [te'lɛ:fɔno, 'trɛ:ɲo, 'krɛ:ma, 'pjɛ:ro, 'sjɛ:de, 'kwɛ:sto, 'kwɛ:lɪa, profɛsso'rɛs:sa, tʃɛr'tɛtʃ:sa, bi'lɛ:tto, ,appa'rɛk:kjo, 'trɛ, sɛs'tɛs:so, ,dɛlber'rɛ:tto].

However, by hypercorrectness, also opposite cases are quite frequent (trying to avoid local defect): *confetti, Gisella* /kon'fɛtti, dʒi'zɛlla/ \*[kon'fɛetti, dʒi'zɛlla], for [kon'fɛtti, dʒi'zɛ:lɪa]. Other words with /e/ instead of neutral /ɛ/, are: *coltello, mammella, ressa, presso, processo, complesso, petto, retta, aspetto, concetto, dialetto, perfetto, prefetto, pezzo, gesto, foresta, pretesto, domestica*.

In addition, we also find /e/ in diphthongs: *sei, quei, euro, Andrea, corteo, ninfè* /'sɛi, 'kwɛi, 'ɛuro, an'drɛa, kor'tɛo, nin'fɛɛ/, giving: ['sɛɛi, 'kwɛɛi, 'ɛeuro, an'drɛɛa, kor'tɛɛo, nin'fɛɛɛ], for ['sɛ:i, 'kwɛ:i, 'ɛuro, an'drɛ:a, kor'tɛ:o, nin'fɛ:e].

We also find /e/ in stressed checked syllables ending in a nasal phone: *sempre, tempo, cento, sentono, volendo, orrendo, studente, paziente, assenza, ventre* /'sɛmpɾɛ, 'tɛmpo, 'tʃɛnto, 'sɛntono, vo'lɛndo, or'rɛndo, stu'dɛntɛ, pat'sjɛntɛ, as'sɛntsɔ, 'vɛntrɛ/, giving: ['sɛɛnpɾɛ, 'tɛɛnpɾo, 'tʃɛɛnto, 'sɛɛntono, vo'lɛɛndo, or'rɛɛndo, stu'dɛɛntɛ, pat'sjɛɛntɛ, as'sɛɛntsɔ, 'vɛɛntrɛ], for ['sɛm:pɾɛ, 'tɛm:po, 'tʃɛɛnto, 'sɛɛ:ntono, vo'lɛɛndo, or'rɛɛndo, stu'dɛɛntɛ, pat'sjɛɛntɛ, as'sɛɛntsɔ, 'vɛɛntrɛ].

Occasionally, by hypercorrectness, or by undue analogy, /ɛ/ is used (but also realized as an intermediate [ɛ̃]) even in checked syllables ending in nasal phone. This fact is more typical of eastern Lombardy: *dentro, mentre, sembra, semplice* /'dɛntro, 'mɛntrɛ, 'sɛmbra, 'sɛmplɛtʃɛ/, giving: ['dɛɛntro, 'dɛɛnɾ-, 'dɛɛnɾ-; 'mɛɛntɾɛ, 'mɛɛnɾ-, 'mɛɛnɾ-; 'sɛɛnbra, 'sɛɛnɾ-, 'sɛɛnɾ-; 'sɛɛnplɛtʃɛ], for ['dɛɛntro, 'mɛɛntrɛ, 'sɛm:bra, 'sɛm:plɛtʃɛ].

We can often find [ɛ̃] instead of excessive mediatic /ɛ/, in monosyllables, like: *me, tre*, or in *perché, giacché...* In addition, [ɛV] can also be used, to avoid /ɛ/ or /e/, respectively in forms like: *quei, potei, or idea, Matteo, orchidee*.

More systematically, according to what we may call 'Milan rule', for *e* we find: /e/ in word-internal free syllable, even in *e+V* (except for *ei*, which also has /ɛi/ even for neutral /ei/); but we find /ɛ/ in word-final position, or in checked syllable (even against etymology, also for *ennV, emmV*).

After some 'regular' examples, we will provide the exceptions to this rule. Thus, /e/: *bene, dietro, telefono, esce, spezie, idea* ['bɛ:ɛnɛ, 'dʒɛ:ɛtro, tɛ'lɛ:fɔno, 'ɛ:ɛʃɛ, 'spɛɛtʃɛ, i'dɛɛa]; and /ɛ/: *perché, tre, sé, potei, capelli, pazzesco, contessa, architetto, certezza* [pɛr'kɛɛ, 'trɛɛ, 'sɛɛ, po'tɛɛi, ka'pɛɛlli, pat'sɛɛsko, kon'tɛɛssa, ,arki'tɛɛtto, tʃɛr'tɛɛtsɔ]; /e/: *entro, tempo, penso, volendo, presente, partenza, veramente, momento* ['ɛɛnɾo, 'tɛɛnpɾo, 'pɛɛnso, vo'lɛɛndo, prɛ'zɛɛntɛ, par'tɛɛntsɔ, ,vɛɛrɛ'mɛɛntɛ, mo'mɛɛnto]; but /ɛ/: *femmina, penna* ['fɛɛmɛɛnɛ, 'pɛɛnɛnɛ].

Among the exceptions to the 'rule', we have (for many speakers): /e/ for *e, che, se* (conj.), *re* (mus.), *macché, bignè, canapè, pancarrè, scimpanzè, karatè, gilè, nebbia, trebbia, rebbio, debbo, lebbra, febbre, ebbro, gregge, la legge, leggere, correggere, proteggere, scheggia, reggia, lampeggia, albeggio, peggio, parcheggio, passeggio, seggiola, posse-*

*go, reggo, seggo, veggo, traveggole, aneddoto, cerco, ricerca, cerchio, verde, vergine, conferma, fermo, scettro, spettro, plettro, elettrico*, and (regularly) forms with added grammemes, as: *vederlo, volergli, doverla, saperne, arrivederci*.

For the following words, we can have /e/ or, less often, /ɛ/: *cabarè, tupè, breccia, vecchia, treccia, zeffiro, meglio, veglia, scegliere, teglia, vendemmia, bestemmia, grippia, seppia, cicerchia*. We have /ɛ/ (or, less often, /e/, also in auxiliary è) in: *degli, negli, quegli, begli* [dɛˈɛli], although it is in a free syllable. The same for other forms as *del, della, delle, dello, dei, nel...*, *quel...*, *bel...* [dɛɛl, dɛɛlla, dɛɛi]. However, because stress is not strong, we generally find: [dɛl, dɛlla, dɛi], and, obviously, [dɛli, dɛ-]. Let us notice that we have: *un neo, due nei* [uŋˈneɔ, dueˈnɛi], &c.

More rarely, the timbres of the ‘rule’ can also be found in eastern Lombardy, which behaves more regularly in checked syllables, using /ɛ/ for all the exceptions given above, even those with /bb, gg, tʃtʃ, dʒdʒ/, excepting infinitives with grammemes.

19.2.3. For *o*, we have /o/ in names like *Rodolfo, Pandolfi*, and in scientific terms like *artrosi, ipnosi*. In addition, we find /o/, without excluding /ɔ/ (let us keep in mind that these lists are not in alphabetical order, being based on the vowel of the rhyme) in: *solfa, Apollo, atollo, bombice, complice, complicio, computo, concavo, congruo, mongolo, intonso, responso, Alfonso, console, inconscio, mastodontico, accoppo, orco, porgere, scorgere, sporco, formula, dimora, Tosca, bosco, dorso, costo, crosta, incrosto, scrosto, giostra, dotto, edotto, tozzo*.

Instead, we have /ɔ/ in: *veloce, foce, sogno, vergogna, verdognolo, vassoio, tettoia, posto, risposta*, and in: *moccolo, doccia, sfocia, corrodere, doga, foga, voga, vogo, rogo, giogo, affogo, ingollo, satollo, pollo, orgoglio, moglie, gomina, pomice, carbonchio, dittongo, colonna, gonna, sonno, tonno, dopo, poppa, stoppa, stoppia, torba, torbido, orcio, quattordici, orlo, norma, torma, foro, traforo, borro, scortico, bitorzolo, moscio, nascosto, cotica, otre, cova, covo, ricovero, giovane, giova, rovo, scovo, gozzo, sgozzo*. Mainly *sfogo, dittongo* and *sposo, sposa* can also have /o/.

Neutral minimal pairs for *e* normally become homophonous, as for instance, in both senses of *pesca* [ˈpɛska], *era* [ˈɛːra] (and *becco* [ˈbɛkko], for the only possible /e/ in neutral pronunciation). Also pairs for *o* can be unified into /ɔ/: *foro, rosa* [ˈfɔːro, ˈɔːza], or into /o/: *scorsi, indotto* [ˈskoːrsi, iŋˈdoːtto]. However, others remain valid.

It is also possible to have pairs with timbres exchanged: /ɛ/ (for /e/) in: *l'esca, il re è morto*, and /e/ (for /ɛ/) in: *esca fuori, un re maggiore*, or /o/ (for /ɔ/) in: *costo, costano*.

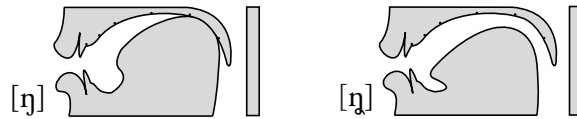
In addition, we also find /ɛ, ɔ/ [ɛ, ɔ] in the first elements of compounds and for: *del, nel, per, con, termosifone, treppiede* (with *tre* [ˈtrɛ]), *copriletto, portasapone*.

Invece di [iV, uV], troviamo piú spesso [jV, wV]: *viaggio, rientro, Manuela, mansueto* /viˈadʒʒo, riˈɛntro, manuˈɛla, mansuˈɛto/ [ˈvjaaɟʒo, riˈɛntro, maˈnweːla, maŋˈswɛːto], for [viˈadʒʒo, riˈɛntro, ˌmanuˈɛːla, ˌmansuˈɛːto].

19.2.4. For the *consonants*, we find that the nasals, in checked syllables, tend to become provelar semi-nasal, [ŋ], instead of homorganic [m, ŋ, n, n̥, ɱ, ɲ, ɳ, ɲ] (as

some examples seen have already shown). There is also resyllabication, so that, word-final or syllable-final /N/, even before words beginning in a vowel, /N<sup>#</sup>V/, or for /NC/, before a different consonant, becomes [ŋ]: *gamba*, *pensa*, *non ha* ['gaan̩ba, 'peen̩sa, non̩'aa].

fig 19.2.2. Comparison between velar nasal, [ŋ], and provelar seminasal, [ŋ̟].



This also happens in various northern accents. However, in more professional pronunciation, we find homorganic realizations (as in neutral pronunciation), although with many oscillations, however always with the typical length of northern mediatic pronunciation.

Often /ɲɲ/ is realized as [ɲ] (in addition to [ɲ-j], just as /nj/, mainly after a stressed vowel), so that *campagna* and *Campania* can become alike: [kan̩'paan̩-ja]; *bisogno*, *bagnato* [bi'zɔ'ɲɲo, ba'ɲa'ato].

It is certainly remarkable (though, perhaps, not immediately) that the neutral articulation of the stopstricatives is changed into homorganic sequences: *pizza*, *stanza*, *zona*, *zanzare*, *cena*, *faccio*, *gente*, *oggi* /'pitstsa, 'tantsa, 'dʒɔna, dʒan'dzare, 'tʃena, 'fatʃtʃo, 'dʒente, 'ɔdʒdʒi/, becoming: [ˈpiit-sa, ˈstaaŋ-tsa, ˈdʒɔːna, dʒanˈdzaːre, ˈtʃeːna, ˈfaaʃ-ʃo, ˈdʒeːnte, ˈɔdʒ-ʒi], for [ˈpitsːsa, ˈtaɪnːtsa, ˈdʒɔːna, dʒanˈdzaːre, ˈtʃeːna, ˈfaʃːtʃo, ˈdʒeːnte, ˈɔdʒːdʒi].

Thus, /ts, dz/ are dental sequences [ts, dz], always with the voiced counterpart in word-initial position (as in modern neutral pronunciation, while traditional neutral has a 50% of /<sup>#</sup>ts/, in popular, not learned, words): *forza*, *azione*, *piazza*, *zio* [fɔːrtsa, atʃjɔːone, ˈpjaat-sa, ˈdziio]. Less professionally, /mardzo/ can be heard for *marzo*, or else /ts/ in: *bazzecola*, *bizzarro*, *pranzo*, *sozzura*, and /dz/ in: *gozzo*, *sgabuzzino*. As already seen, /tʃ, dʒ/ are mostly also [tʃ, dʒ]: *cena*, *pancia*, *gente* [ˈtʃeːna, ˈpaan̩tʃa, ˈdʒeːnte].

However, true stopstricative articulations are also possible, in milder, more accurate, accents, [ts, dz, tʃ, dʒ]. Generally, /ʃʃ/ is shortened as [ʃ]: *pesce* [ˈpeʃe].

Although the initial /s/ of a second element of a compound is maintained, *prendisole*, *CartaSi* /prendi'sole, karta'si/ [ˌpreŋdi'soːle, ˌkarta'si], for [ˌpreŋdi'soːle, ˌkarta'si], less professionally, [z] can be found in cases like: *cercasi*, *qualsiasi*, *privacy*, *ci risentiamo alle ore tre* /ˈtʃerkasi, kwal'siasi, ˈpraivasi, ˈpriː; tʃirisen'tjamoal le'ore ˈtre/ [ˈtʃeːrkasi, ˌzi, kwal'siːazi, ˈpraivasi, ˌzi, tʃiːriːzen̩'tjaamoal le'oore ˈtrɛɛ], for [ˈtʃerːkasi, kwal'siːasi, ˈpraivasi, tʃiːriːzen̩'tjaamoal le'oore ˈtre].

The last example, in actual fact, does not mean anything like intended 'we'll be with you again at three o'clock', with /risen'tjamo/, but 'we're going to have a grouch against you, at three o'clock', with /rizen'tjamo/ (let us notice that traditional pronunciation has /s-/ in both cases). Another fault, frequently heard, can concern *privacy*, offended by exchanging legitimate /s/ into /z/, for *-acy*.

In less professional pronunciation, /s, z/ can be lamino-alveolar, [ʃ, ʒ] (if not even apico-alveolar, [s̪, z̪]), instead of dental, [s, z] (or dentalveolar, [s̺, z̺]). For /zr/,

we (very often) find [zdr]: *israeliano* /izrae'ljano/ [izdrae'lja:ano], for [izrae'lja:ano].

Besides, *r* tends to be always a tap, [r], even in stressed syllables (although some people tend to always use a trill, [r̄], even in unstressed syllables): *per parlare*, *parlerò*, *correrai*, *corro* /perpar'lare, parlerò, korre'rai, 'korro/ [perpar'lare, parlerò, korre'raai, 'koo:ro] (or [perpar'lare, parlerò, korre'raai, 'koo:ro]), for [perpar'lare, parlerò, korre'rai, 'kor:ro].

Both these generalizations are a deviation in comparison with neutral pronunciation, which uses the trill [r̄] only in stressed syllables, but the tap [r] in unstressed syllables, as the examples seen clearly show.

/ɲ, ʎ/ are not autogeminant, being short, while, after a stressed syllable, they become [ɲ-j, ʎ-j] (heterosyllabic, as also in /n#, l#, r#/ + /#jV, #wV/ *un iugero* /u'nju-dʒero/ [uɲ'ju:udʒero] (including) [uɲ-j-], for [u'nju:dʒero], *un uovo* /u'nwɔvo/ [uɲ'wɔ:vo] (or [uɲ'w-]), for [u'nwɔ:vo]): *segnare*, *disegno*, *tagliare*, *taglio*, *foglietto* /seɲ'pare, di'zeɲno, taʎ'lare, 'taʎlo, foʎ'letto/ [se'pa:are, di'zeɲ-jo, ta'la:are, 'taaʎ-jo, fo'ʎetto], instead of neutral [seɲ'pa:are, di'zeɲno, taʎ'lare, 'taʎlo, foʎ'letto]. At a somewhat more 'professional' level, we can find [seɲ'pa:are, taʎ'ja:are, foʎ'jeetto], as an attempt to come closer to neutral pronunciation.

In addition, let us notice that frequently we have cases like: *linea* /'linea/ ['lin-ja], *laurea* /'laurea/ ['laur-ja], *in'GENUO* [in'dʒe'en-wo].

However, normally, the distinction between /ɲ, nj, nnj; ʎ, lj, llj/ is lost: *li taglia*, *l'Italia*, and *vogliamo*, *voliamo*, or *campagna*, *Campania* /li'taʎla, li'talja; kam'paɲ-ja, kam'panja/ [li'taaʎ-ja, vo'la:amo, kaɲ'paɲ-ja] (in both cases), for [li'taʎla, li'talja; voʎ'la:amo, voʎ'ja:amo; kam'paɲ:ja, kam'paɲ:ja].

Let us also consider: *Ollio*, *olio* and *Sannio*, *Sanyo* /'ɔlljo, 'ɔljo; 'sannjo, 'sanjo/ ['ɔɔljo, 'saɲ-jo] (both cases, again), for ['ɔ:ljjo, 'ɔ:ljo; 'san:ɲjo, 'sa:ɲjo]. In less broad accents, the simple consonants, in *l'Italia*, *voliamo*, *Campania*, *olio*, *Sanyo*, can be \*[li'ta:ala, vo'la:amo, kaɲ'pa:ɲa; 'ɔ:ɔlo, 'sa:ɲo], which, at least, keep a distinction. Let us add that /l/ is often realized as semi-unilateral, [l̄].

In words like *tecnico*, *partner*, not rarely, we can find: [tɛɛgniko, 'paardner], even for 'professional' speakers, instead of [tɛk:niko, 'partner] /tɛkniko, 'partner/.

19.2.5. In comparison with neutral pronunciation, *length* is sensibly modified. In fact, in tunes, instead of [V:#CV], we find [V·V#CV]; in addition, instead of [VC:#CV], we have [VVC#CV]: *cane*, *pista*, *fatto* ['ka:ane, 'piista] (including [s, ʃ]), [faatto].

A final free syllable, instead of [V], is [VV]: *no* ['nɔɔ]. Diphthongs, in free syllables (either final or not) are [VVV]: *mai* ['maai]. In protunes, instead of [V#CV], we have [VV#CV]; so that, only [VC#CV] can be considered to correspond, always and only in protunes: *pochi cani*, *sette canne* <sup>ms</sup>['pɔɔki 'ka:ani, 'sette 'kaanne].

There are also other problems, as the undue lengthening of simple consonants after stressed syllables, which is possible mainly among less 'professionals', especially for /p, t, k, tʃ/: *fata*, *Lucio* /'fata, 'lutʃo/ [faatta, 'luuʃ-ʃo], for [fata, 'lurtʃo], which become like *fatta*, *luccio* /'fatta, 'lutʃtʃo/ [fat:ta, 'lurtʃ:tʃo]...

In addition, not rarely, word-initial consonants are strengthened, due to a kind

of ‘Celtic pregemination’ of /V<sup>#</sup>CV/: *la nazione, una tassa* [la(n)naʦsjoːone, ʉna(t)-ʦaassa]. We can also find broader cases like *cade* [ˈkaːde] becoming [ˈkaadde], causing potential ambiguity with *cadde* [ˈkaːdde] (although, in northern Italy, the past tense is only found in literary works).

To complete what we have already said above, /Cj, Cw, Cr, Cl/, after stressed vowels, are resyllabified into /C-j, C-w, C-r, C-l/: *Fabio, aquila, otre, duplice* [ˈfaabjo, ˈaak-wila, ˈɔɔt-re, ˈduup-liʦe].

Generally, in these cases of resyllabication, the timbres remain /e, ε/, although, from a phonic point of view, we pass from a free syllable to a checked one: *pecora, lepre, reddito, terra* [ˈpeːkora, ˈpeekko-; ˈleep-re; ˈrɛɛddito; ˈtɛɛrra].

In the case of *spezie, segno, esce*, we already have a free syllable (since there is no autogemination in the North, or in this accent), in spite of [ts] (instead of [tʦ]). On the other hand, it is the same for /ɲ/, in spite of [ɲ-j]: [sˈpeetsje, ˈseːɲo, ˈseɲjo; ˈeːɲe]. But, in the case of /ʎ/, /ε/ prevails on /e/: *scegliere, degli* [ˈʃɛɛʎ-jere, ˈdɛʎi].

The five autogeminant neutral consonants, /ɲ; ts, dz; ʃ; ʎ/, are realized as short or as sequences (as we have already seen for /ɲ, ʎ/ after stressed syllables, and for /ts, dz/, and /ʃ/, as well): *ragno, bagnare, pozzo, senza, a zonzo, pesce, la sciarpa, foglia, vogliamo* [ˈraɲɲo, baɲɲare, ˈpɔtʦo, adzˈdzɔndzo, ˈpeʃʃe, laʃʃarpa, ˈfɔʎʎa, voʎʎamo / ˈraɲɲo, baɲɲare, ˈpɔtʦo, adzˈdzɔnːdzo, ˈpeʃʃe, laʃʃarːpa, ˈfɔʎʎa, voʎʎaːmo].

Obviously, legitimate *cogemination* is not even conceived: *è vero, ho detto, tre gare, tu sei, che cosa, perché sí, tornerò tardi* /ɛvˈvero, ɔdˈdetto, tregˈgare, kekˈkɔza, perˈkesˈsi, tornerɔˈttardi/ become [ɛˈvɛːro, ɔˈdɛɛtto, tɾɛˈgare, kekˈkɔːza, perˈkɛˈsii, ˈtornerɔˈtarˈdi], for [ɛvˈvero, ɔdˈdetːto, tɾɛˈgaːre, kekˈkɔːza, perˈkesˈsi, ˈtornerɔˈtarˈdi].

Instead, it is possible to have, somewhat frequently, the lengthening of word-initial consonants, as in: *la soluzione* [laˌsoluʦˈtʃjoːne], which can become \*[laˌsɔluʦˈtʃjoːne], as if it were *l'assoluzione* [lassoluʦˈtʃjoːne], &c.

In the case of *less broad northern mediatic pronunciation*, ie aiming at the neutral accent, we can find lengths and geminations (also in sentences), which come closer to the neutral ones, but not systematically... Obviously, depending on speakers, all aspects of pronunciation can be more or less clear, including oscillations towards modern neutral usage, or with personal habits, or regional influences.

Furthermore, the last syllables in prepausal tunes, typically, have greater prominence, mostly conveyed by a secondary stress (as in broad Neapolitan pronunciation!): *riprendere, andava, fatto* [riˈpreɲdeːre], aɲˈdaːva, ˈfaatːo].

fig 19.4 shows a possible variant of the conclusive tune, which renders this accent quite unbearable, also (or, perhaps, mainly) because it is often used intentionally instead of the more genuine (but heavy, all the same), especially by various presumed professionals, for news, weather forecast, announcements – in particular, but not exclusively, at the end of a paragraph.

In addition, they (too) frequently use high, [ˈ], or semihigh, [ˈː], pretonic syllables (as shown in fig 19.2.3), perhaps trying to make less boring their sentences (but with the opposite result).

fig 19.2.3. Comparison between two types of conclusive tunes in the northern mediatic accent.



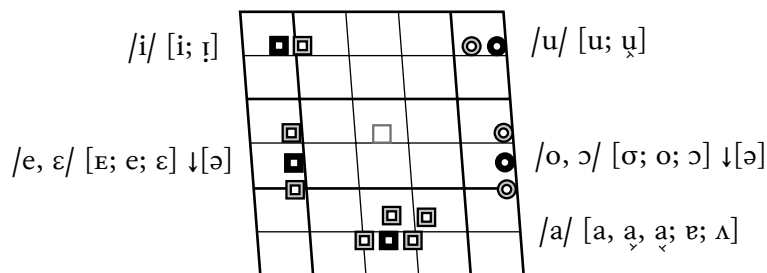
### Less influential mediatic pronunciations

19.3. In the North, less prestigious television stations, have ‘professionals’ who use personal mixes of their own regional accent and northern mediatic pronunciation. Each speaker has his/her own mix, and more or less personal unbearable tics. Of course, generally, correspondents and visitors are even worse.

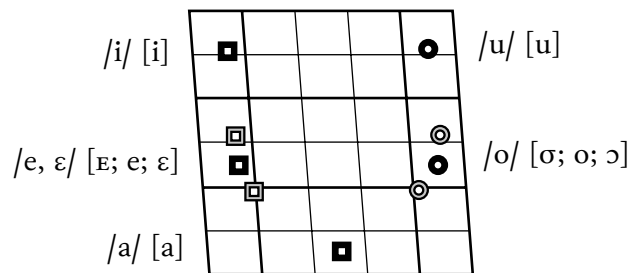
The same goes for for the South, although, generally, in a less offensive way. In fact, southern ‘professionals’ can have intermediate accents between their own local ones and a more generalized and attenuated southern accent. fig 19.3? shows the most typical vocalic articulations of upper-southern, lower-southern, and Sar-

fig 19.3. Southern mediatic accents.

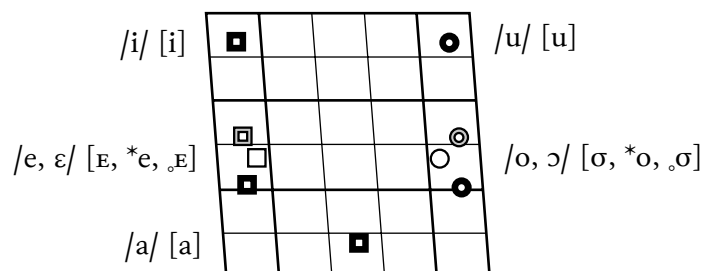
Upper-southern mediatic:  $[V:] = [{}^iV, {}^iVC, \circ V]$ .



Lower-southern mediatic:  $[V:] = [{}^iV, {}^iVC, \circ V]$ .



Sardinia mediatic:  $[V:] = [{}^iV, \circ V]$ .



dinia mediatic accents. They are the results of listening to several such ‘professionals’. Of course, generally, their intonation patterns remain those of their own koiné, including consonant voicing, although somewhat attenuated, at least as far as frequency of use is concerned.

For the *upper-southern* mediatic accent, the stressed vowels are generally monotimbric diphthongs, /<sup>l</sup>V/ [<sup>l</sup>V·V], or in less mild cases, as narrow diphthongs, not explicitly shown in the vocogram. Timbric oscillations, as indicated, are certainly real, including distributions more like those typical of Naples, or of Bari. In addition, unstressed /e, o/ can occasionally become [ə].

For the *lower-southern* mediatic accent, stressed /e, ε; o, ɔ/ oscillate as shown, including frequent use of [V·C].

For the *Sardinia* mediatic accent, the third vocogram shows both the effect of metaphony, with [e, 'o], and the frequent use of [̣e, ̣o] in unstressed syllables.





## 20.

# Regional Accents: Introduction

20.1. In the following chapters (21-28), we will systematically describe the Italian regional accents. Its 22 koinés (with a number of internal and transitional subdivisions) are grouped in seven areas (as shown in the map of fig 20). Of course, they do not exactly correspond to administrative regions, as our maps clearly show. Arguably, they do not even correspond to the Italian dialects groups. In fact, especially along their borders, but sometimes over larger areas, there are linguistic differences due to historical, political, and geographical reasons.

There are three *northern* groups. The first, *north-western*,  $\mathfrak{G}$  21, includes *Piedmont* (with Val d'Aosta), *Liguria*, *Lombardy* (including Ticino, in southern Switzerland, and Novara and Verbania, in northeastern Piedmont). The second northern group is the *north-eastern* one, which includes *Alto Adige*, *Trentino*, *Veneto*, *Friuli*, *Venezia Giulia*, cf  $\mathfrak{G}$  22). The third one –or *lower-northern*– has *Emilia-Romagna*, cf  $\mathfrak{G}$  23).

The *central* group is divided into two subgroups: *middle-western*, ie *Tuscany*, and *middle-eastern* (ie *Umbria*, *Marches*, *Latium*, without upper parts and the south-eastern areas of Frosinone and Latina provinces, but with Aquila and the western part of its province, and with *Rome*, partially distinct from the rest of Latium, see the map of fig 20 &  $\mathfrak{G}$  24).

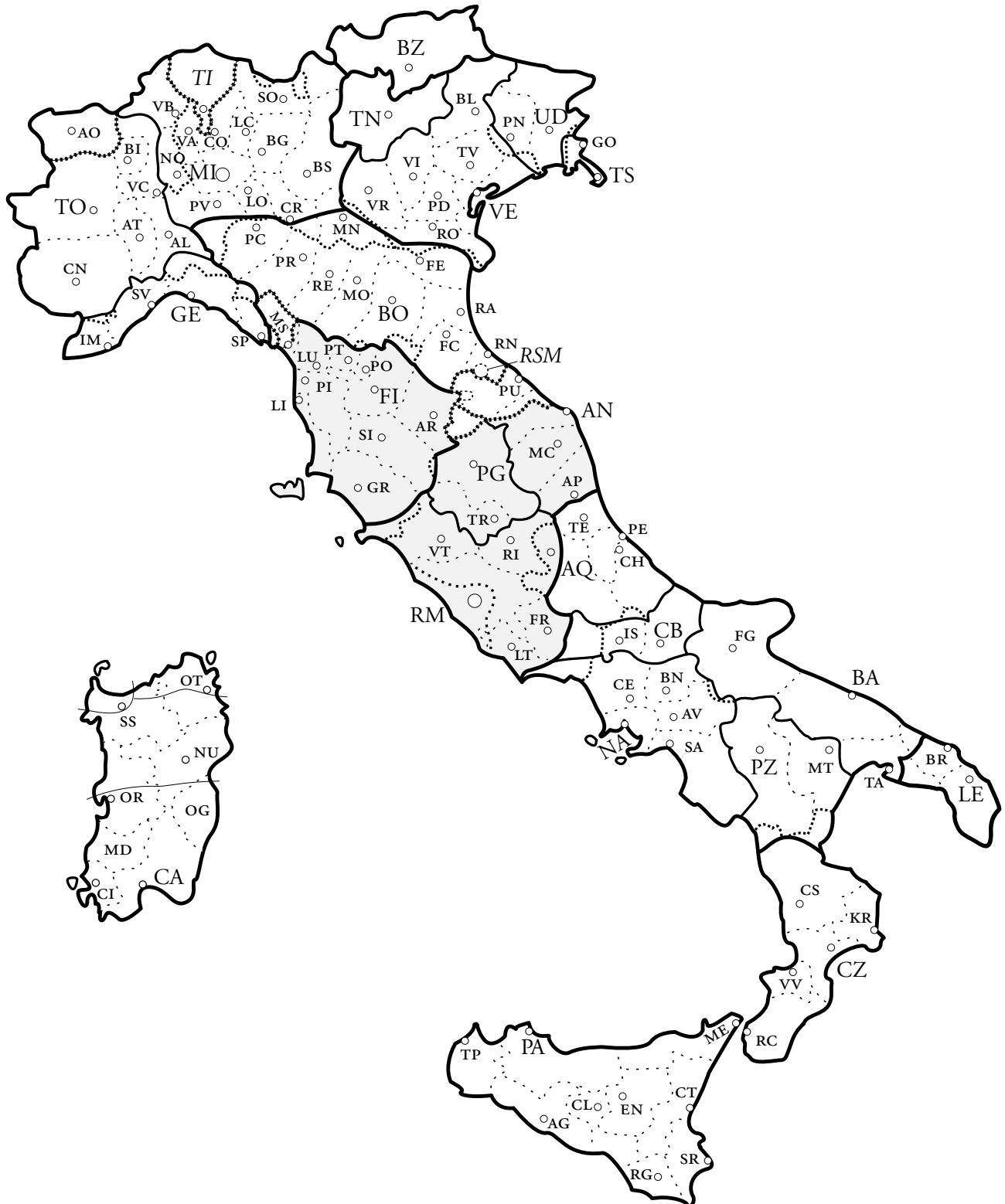
Southern Italy includes two groups: *upper-southern*: *Abruzzo*, *Molise*, *Campania*, *Lucania*, northern *Apulia*, cf  $\mathfrak{G}$  25), and *lower-southern*: southern *Apulia* (or Salento), *Calabria*, *Sicily*, cf  $\mathfrak{G}$  26). Lastly, *Sardinia* (island) forms the seventh 'group' (cf  $\mathfrak{G}$  27).

In geographical or road atlases, sometimes Sardinia is gathered with the Center, some other times with the South. Often, Emilia-Romagna is gathered with the North-east, and, usually, Abruzzo is with the Center. However, linguistically things are rather different, as we will see.

20.2. Furthermore, koinés found at the borders of subgroups, often, are more or less blended. So, Trentino can be considered as a mixed area, forming a kind of transition between Veneto and Lombardy. However, Alto Adige is not Romance but Germanic, so that it could even be placed in a separate group.

As already said, usually, administrative boundaries do not fully coincide with linguistic boundaries. So, for instance, northern Marches, substantially Pesaro

fig 20.1. Map of the Italian regional accents.



province, have more northern than central linguistic characteristics.

Even, southern Latium (*ie Ciociaria*) presents remarkable upper-southern characteristics, almost like in eastern parts of Frosinone and Latina provinces, which

are already outside the linguistic Center. Instead, southern Apulia (ie Salento), linguistically is lower-southern, more similar to Calabria and Sicily, while parts of northern Calabria are still upper-southern.

In addition, Italian speakers are usually not quite accurate in identifying or recognizing less familiar regions (generally known more as stereotypes). Thus, an Umbrian speaker from Perugia can frequently be mistaken for a Tuscan, but an Umbrian speaker from Terni is mistaken for a Roman.

A speaker from Venezia Giulia, or Trentino (not from Alto Adige!) is often mistaken for a Veneto speaker; one from Friuli is often generically mistaken for somebody from Northeastern Italy. Likewise, a speaker from Romagna is mistaken for somebody from Emilia or even from Bologna. In addition, sometimes, other Italians cannot distinguish speakers from Liguria or Piedmont (or Valle d'Aosta).

Besides, Molise speakers are often mistaken for someone from Campania, rather than from Abruzzo. In addition, a Lucania speaker is generically thought to be just from the Upper-south, but without Campania or Apulia characteristics. So, people from southern Apulia, or even from Calabria, are usually mistaken for somebody coming from Sicily.

fig 20.2. Speaker general percentages for our 22 regional koinés.

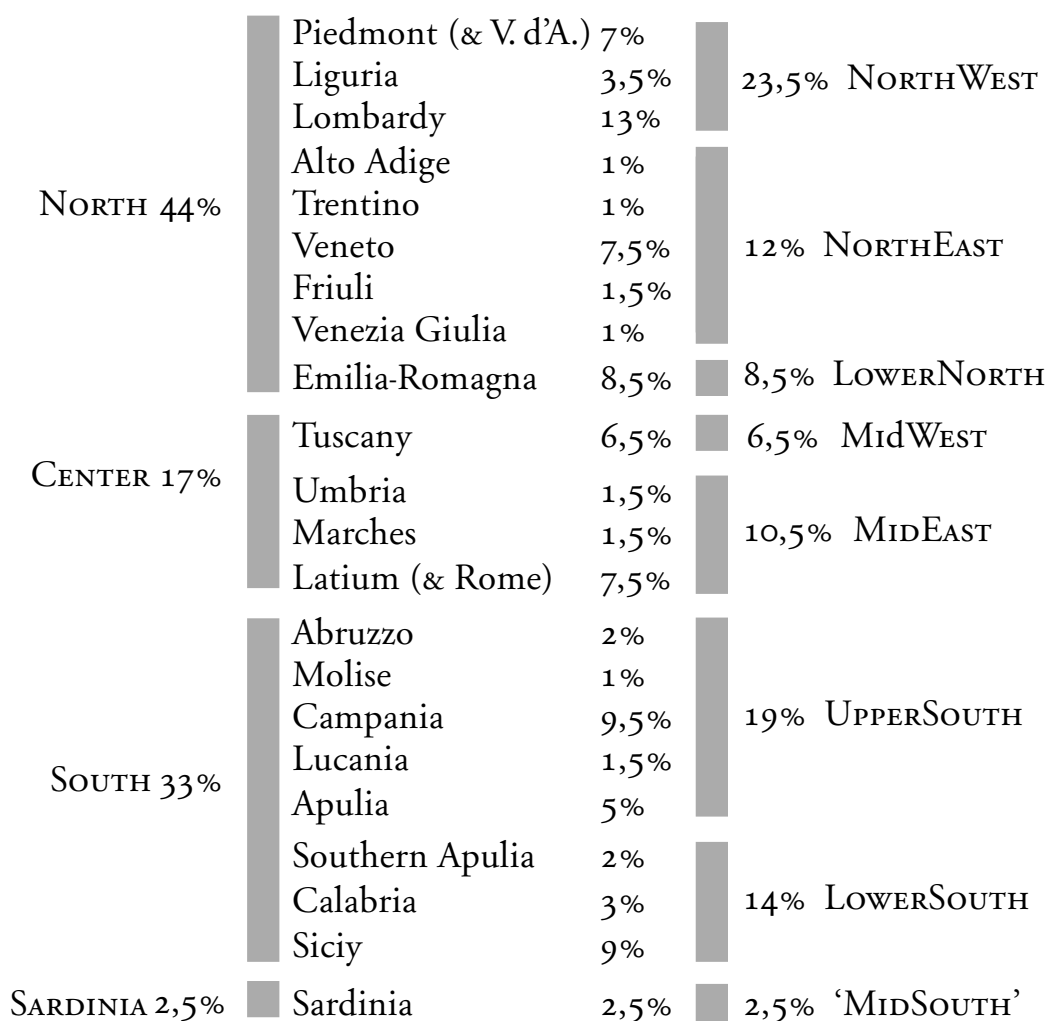


fig 20.3. Map of the Italian regional accents: Koinés and the pronunciation Center of Italy.



20.3. In fact, people consider peculiarities they know better (or less badly) and closer rather than distant. However, very rarely people from Sardinia are not recognized as such, unless they succeeded in avoiding most of their regional peculiarities.

Arguably, not all speakers have exactly the same accent, because, in addition to *typical* accents, there are both *broader* and *milder* accents. Furthermore, there are *composite* speakers, too, who use elements of two or three koinés, because they live in intermediate places, or because their parents, or other family members, or close friends, come from different regions. Composite speakers may also have been living for long periods in other regions.

However, more genuine speakers, usually, present –more or less clearly– common peculiar characteristics of their own koiné. Generally, but not necessarily, broader accents are more normally used by older male people, with limited educational *or* socio-economical levels.

Usually, mainly through television, cinema and radio, even people who have never been to certain regions can easily recognize the peculiarities of those regional

fig 20.4. Map of the Italian regional accents, with main towns indicated.



accents, mainly those of the their capitals.

All together, the number of speakers considered in the table of fig 20.2 (always keeping in mind what we have just said about mixes and gradations) comes to 96,5%. For 'neutral' pronunciation and its own gradations, things are different.

Usually, 'neutral' speakers (3,5%) are not so 'natively', but thanks to a more or less conscious intentional choice. They had to undergo more or less considerable efforts, depending on their starting 'differences' and their own actual capacities.

Thus, approximatively, for each koiné, about 80% of its speakers present the *typical accents* of their (linguistic) region. Half of them have an *average regional accent*, the other half is divided into two opposite poles, with more or less marked and frequent peculiarities.

About the remaining 20% of speakers of each koiné is mainly divided into two chategories, which do not allow to surely place them regionally): *composite accents* (with elements from other koinés or from personal usages) and *semiregional accents* (with occasional and unsystematic regional or non-regional elements).

In conclusion (excluding 3,5% of speakers, more or less neutral), we can say that out of 10 persons of a given region approximatively 2 present *broader* accents, 4 *typical* accents, 2 *milder* accents, 1 a *composite* accent, and 1 a *semiregional* (or *macroregional*) accent.

20.4. Politacally, the Italian nation cannot certainly be considered to be ‘ancient’, in spite of the well-known Roman history. It was –rather unwillingly– ‘formed’ by uniting a very high number of previous independent areas (or smaller ‘States’), often in not friendly terms, with different traditions, laws, and local languages, or rather dialects.

In fact, already in ancient times, in central Italy, Latin completely substituted both Etruscan and northern Umbrian dialects (in the territories corresponding to contemporary central Italy, in our map of fig 20.1), keeping some basic phonic peculiarities.

On the contrary, in other parts of Italy, up to the present, rather different dialects are still very vivid, with several consistent peculiarities on all levels of language.

For a reliable and satisfying description of the phonetic timbres of *e*, *o* in non-central Italy, we must objectively recognize that there is great oscillation, not only geographically, but also depending on individual speakers.

Thus, outside (linguistic) central Italy –ie Tuscany, Umbria, Marches, Latium, with Rome almost halfway between Tuscany and the rest of the Center– it is impossible to claim that there is the same phonemic system as in the Center. In addition, as we know quite well, unfortunately, spelling does not help at all especially for *e*, *o*, but also for *s*, *z*.

In central Italy, possible oscillations are very limited, indeed, and shown in our *Italian Pronouncing Dictionary*, by means of [T U M L R]. In fact, there are less than 300 words, more or less common (*including* less than 20 grammatical endings, some of which quite rare, *excluding* derivatives, and partially, family and place names, for a few hundreds in all).

Outside the Center, instead, even for a single town, oscillations are surely very much numerous, and decidedly very capricious. Often, there are opposite choices even between members of a same family (also between brothers or twins!), even for a same speaker.

20.5. While in central Italy, each koiné is rather homogeneous for almost all speakers, elsewhere even only ten persons may behave differently for the pronunciation of a few dozens of words... This is a clear sign of inconsistency, due to inadequate and partial acquisition, depending on different phonic habits – often ‘wild’, indeed.

Thus, the phonetic system of any non-central regional accent is not directly relatable to the real phonemic system of neutral Italian, but rather to the spelling habits of Italian. More scientifically, we could say that they are more relatable to its archiphonemic system, with /E, O; TS, S/.

In central Italy, individual oscillation is about 1% (including neutral variants)! This means that about 99% of speakers of a same central koiné are in agreement,

or that *each* one of them agrees with others at 99%.

Outside the linguistic center, the mean agreement between *two* speakers is only about 65-70%, with oscillations between 50% and 185%. The last percentage is only valid for related persons, with considerable cultural and linguistic similarities.

When the number of speakers to be considered increases, also including geographical and socio-cultural distance between them (although within the same koiné, outside the center), also general agreements decrease, up to 35%.

This means that almost two words out of three are (or can be) pronounced differently, as far as *e*, *o* are concerned.

In certain koinés (especially in given places) oscillation is much more limited: in Sardinia, western Lombardy (and Ticino), Abruzzi, (northcentral) Apulia, Campania, Molise, Lucania, in different decreasing orders.

On the contrary, for other koinés (even within the same place), oscillation can regard one word out of three or four: in Liguria, Emilia-Romagna, Friuli.

For other koinés – Piedmont and Val d'Aosta, Venezia Giulia, Salento (ie southern Apulia), Calabria and Sicily – where normally possible perceptible timbre differences are not even supposed to exist, from a given point of view, things are more 'reassuring'. In fact, for /e, ε/ or /o, ɔ/, a single timbre is sufficient for each set.

However, from another point of view, things may be even more alarming, since phonetic oscillations (although less evident, but, often, clearly perceived by others) can be continual, capricious and alternating, with no real possible predictability. Further koinés, not explicitly mentioned, can be placed in intermediate converging positions.

For *s*, *z*, differences are fewer. In fact, they can be part of some other patterns (although, far from homogeneous, and complicated by hypercorrections and further individual facts). In addition, problematic occurrences are also fewer, from a statistic and contextual point of view.

Central koinés are by far less differentiated even for *s*, *z*. But, it is no wonder, since their dialectal bases, including lenition and assimilation, are quite similar.

### Vowels (& criterion for interpreting the vocograms of $\mathbb{C}$ 21-28)

20.6. Vowels in contact with nasal consonants can be *nasalized* (for instance [ẽ, ã]) more or less frequently, depending on speakers, mainly when they are *followed* by nasals, especially in central and northern Italy (in particular in Liguria, Lombardy, and Veneto). They can also be nasalized even when they only *preceded* by nasals, which is frequent in the center (especially in Tuscany and Rome).

To be true, even in neutral pronunciation, some nasalization is automatic, mainly in checked syllables with nasals. However, it is not necessary to indicate it, unless nasalization exceeds a given level: *contendente* /konten'dente/ [konten'dɛn:te], becoming [kõntẽn'dẽn:te].

All the more so, vowels occurring *between* nasals are automatically (and inevitably) nasalized. Again, it is not necessary to show them in transcriptions, un-

less they become clearly evident, as in *in una manina* [ɪ̣nũnãmã'nĩ:nã].

Normally, it is simply [ịnũnãmã'nĩ:nã], so that it is sufficient to transcribe it as [ịnũnãmã'nĩ:nã]. In *canIPA* Phonotactics, [Ṿ] stands for seminasalization (while, in *offIPA*, it stands for *creaky voice*, which corresponds to *canIPA* [Ṿ]).

Besides, vowels can also be ‘whispered’, or voiceless lenis, between voiceless consonants, or between a voiceless consonant and silence. This can happen everywhere, but more frequently in southern and northern Italy, and mostly in unstressed syllable, mainly for /i, u/: *pitturati* /pittu'rati/ [p̣ittu'ratị], *futuristici* /futu'ristiʃi/ [f̣utu'ris:tiʃị].

Unstressed vowels can, then, change their timbres, becoming more or less open, or more or less centralized, in current, quick speech, not only in the South. This mostly regards /i, a, u/, which can become [ɪ, ɐ, ʊ]: *rispuntata* /rispun'tata/ [ɪrispun'tatɐ].

As far as the /e, ɛ/ and /o, ɔ/ oppositions are concerned, when a koiné mainly uses intermediate timbres, [ɛ, ɔ], or free variants depending on speakers, areas or words, it is clear that the functional distinction between *pésca* and *pèsca*, or *bótte* and *bòtte* (&c) is lost.

However, it is obvious that such phonemic neutralizations, in addition to intermediate timbres, but also with timbres similar to the neutral ones, will oscillate much between speakers and words. Sometimes, we can find correspondence with neutral usage, but, more or less frequently, it is not so, because their timbres are exchanged (or unified).

Anyway, even when a given koiné presents seven vowel timbres in stressed syllables, distinctions are not necessarily applied. For instance, in Lombardy, in both cases, we have /'pɛska/, but /'pɛska/ in Veneto. On the other hand, in Veneto, mostly at Venice, we have /'vɛnti/ for *vénti* (‘20’) and /'vɛnti/ for *vènti* (‘winds’). Or, particularly at Padua and Treviso, /'vɛnti/ for both, as in western Lombardy, against /'vɛnti/ for both in eastern Lombardy.

Furthermore, in several regions, or for several speakers, with seven timbres, no distinction at all can occur, as in: *colto* /'kɔlto/ ‘educated’ and *còlto* /'kɔlto/ ‘taken’, both either with /ɔ/ or /o/. Anyway, some distinctions can be applied arbitrarily to words which, in neutral pronunciation, are perfect homophones.

Frequently, we have *becco*, which is /'bɛkko/ for ‘billy-goat’ or ‘cuckholded’; but, for ‘beak’ or ‘(I) peck’, we can unduly find /'bɛkko/. Some speakers think it useful to introduce timbric differences between (*la*) *rotta* and (*è*) *rotta* (in neutral pronunciation both are /'rɔtta/), or for (*il*) *sette* and (*le*) *sette*, or for (*tu*) *sei* and (*il*) *sei* (in neutral pronunciation both are /'sɛtte, 'sɛi/). The same for *lettera* (‘missive’ or ‘grapheme’), with neutral /'lɛttɛra. -ɛt-/ [T ɛ, U ɛ/ɛ, MLR ɛ], *ie* /ɛ/ as ‘modern’ neutral non-Tuscan, but, /ɛ/ as ‘traditional’ and neutral Tuscan.

20.7. In the following chapters, the list of words (provided to show the distribution of vowel timbres), are presented by timbric sets and tendentially in *rhyme order*, mostly phonic, not alphabetical or graphical. In fact, to look for a certain ending, or a phono-graph(em)ic sequence, it is not necessary to know the words



in the lists beforehand.

Thus, to look for conditional forms, for instance, it is sufficient to scroll down the list from *-ebb-* onwards: be it *farebbe*, or *direbbe*, or some other forms, it can easily be found. In addition, for whole categories, usually, a single example is sufficient.

Excepting Sardinia, with its systematic metaphony (cf  $\mathfrak{C}$  28), rural and broader accents of eastcentral Italy, together with upper-southern Italy and parts of lower-southern Italy, even in areas without dialectal metaphony (cf fig 29.6), more or less frequently, vowel harmony can be found, as we will see in a while.

Approximately, the central areas are: half Marches, Umbria, and Latium regions, ie Macerata and Ascoli Piceno provinces, half Perugia and Terni provinces, those of Rieti, Frosinone, and Latina, and the eastern third of Rome province.

Thus, stressed / $\varepsilon$ ,  $\circ$ / in a word can be realized as / $e$ ,  $o$ /, when a following syllable or the final one has / $i$ / (or, less systematically, / $o$ /): *ucc[e]llo/-i*, *pi[e]no/-i*, *pr[e]n-di/-o/-ono*, *g[e]lo/-i*, *ci[e]lo/-i*, *ci[e]co/-chi*, *p[e]zzo/-i*, *b[e]llo/-i*, *l[e]vo/-i*, *d[e]nti*, *p[e]r-so/-i*, *prop[e]nso/-i*, *cru[e]nto/-i*, *i[e]ri*, *inv[e]rno/-i*, *v[e]nto/-i*, *p[e]ggio*, *v[e]rmi*, *pr[e]-ti*, *t[e]nero/-i*, *giornali[e]ro/-i*; *pu[o]i*, *nu[o]vo/-i*, *mu[o]ri*, *mu[o]io/-ono*, *n[o]stro/-i*, *v[o]stro/-i*, *c[o]llo/-i*, *figli[o]lo/-i*, *p[o]sso*, *[o]sso/-i*, *f[o]sso/-i*, *[o]rto/-i*, *c[o]tto/-i*, *n[o]n-no/-i*, *g[o]di/-o/-ono*, *rip[o]si/-o/-ano*, *z[o]ccolo/-i*, *[o]ggi*, *[o]cchi(o)*, *f[o]rbici*, *f[o]gli(o)*, *gin[o]cchi(o)*, *p[o]co/-chi*, *d[o]rmi/-o/-ono*, *p[o]rti/-o/-ano*, &c.

Therefore, we have: *sor[ $\varepsilon$ ]lla/-e*, *pi[ $\varepsilon$ ]na/-e*, *pr[ $\varepsilon$ ]nde/-o/-ono*, *ci[ $\varepsilon$ ]ca/-che*, *b[ $\varepsilon$ ]lla/-e*, *l[ $\varepsilon$ ]va/-e*, *d[ $\varepsilon$ ]nte*, *p[ $\varepsilon$ ]rsa/-e*, *prop[ $\varepsilon$ ]nsa/-e*, *cru[ $\varepsilon$ ]nta/-e*, *v[ $\varepsilon$ ]rme*, *pr[ $\varepsilon$ ]te*, *t[ $\varepsilon$ ]nera/-e*, *giornali[ $\varepsilon$ ]ra/-e*; *pu[ $\circ$ ]*, *nu[ $\circ$ ]va/-e*, *mu[ $\circ$ ]re*, *n[ $\circ$ ]stra/-e*, *v[ $\circ$ ]stra/-e*, *figli[ $\circ$ ]la/-e*, *[ $\circ$ ]ssa*, *f[ $\circ$ ]ssa/-e*, *c[ $\circ$ ]tta/-e*, *n[ $\circ$ ]nna/-e*, *g[ $\circ$ ]de/-o/-ono*, *rip[ $\circ$ ]sa/-o/-ano*, *f[ $\circ$ ]rbice*, *f[ $\circ$ ]glia/-e*, *gin[ $\circ$ ]cchia*, *p[ $\circ$ ]ca/-che*, *d[ $\circ$ ]rme/-o/-ono*, *p[ $\circ$ ]rta/-o/-ano*, &c.

As someone may have already noticed, some overlappings are also possible: *g[o]do/-no* or *g[ $\circ$ ]do/-no*, *d[o]rmo/-no* or *d[ $\circ$ ]rmo/-no*.

In the vocograms of  $\mathfrak{C}$  21-28, we will use the following *criterion*, for all vowels: [V( $\circ$ )] = [V $\cdot$ ;  $\vee$ C,  $\vee$ ]; [V:] = [V $\cdot$ ;  $\vee$ C,  $\vee$ ]; [V(V)] = [V $\cdot$ V,  $\vee$ C,  $\vee$ ]; [VV] = [V $\cdot$ V,  $\vee$ VC,  $\vee$ ]. For Sardinia, we have: [V $\cdot$ ] = [V $\cdot$ C,  $\vee$ ].

## Consonants

20.8. Very frequently, mostly in southern and northern Italy, a graphic *i* after / $\text{tʃ}$ ,  $\text{dʒ}$ ,  $\text{ʃ}$ ,  $\text{ʎ}$ ,  $\text{ɲ}$ /, is realized as a true sound: mainly as [j] (but also as [i, ɪ] or [ɹ]): *cielo*, *ciocca*, *caccia*, *giallo*, *giovane*, *coscia*, *lascia*, *conscio*, *coscienza*, *scienza*, *pancia*, *mangia*, *paglia*, *foglio*, *sceglie*, *sogniamo*, for instance: [tʃj]elo, [ʃj]enza, pa[( $\text{ʎ}$ ) $\text{ʎ}$ ]a.

In neutral pronunciation, we have: /tʃelo, tʃɔkka, katʃtʃa, dʒallo, dʒovane, kɔʃʃa, ʎaʃʃa, kɔnʃo, kɔʃʃentsa, ʃentsa, ʔantʃa, ʔandʒa, ʔaʎʎa, ʔɔʎʎo, ʃeʎʎe, soɲɲamo/.

Mainly in the North, / $\text{ʎ}$ ,  $\text{lj}$ / or / $\text{ɲ}$ ,  $\text{nj}$ / are realized in similar ways, though not always necessarily alike. However, their functional opposition is not generally respected, since the real meaning of certain sentences depends more on their (linguistic) context, in case, or on their (extralinguistic) situation, more than on their

actual phonic reality.

In fact, continual uncertainties (and spelling mistakes) by many northern Italian speakers attest this situation, mainly in the choice between *gliV* or *liV*, and *gnV* or *niV*. In milder accents, or when reading written texts, distinctions are more likely respected. However, their actual articulations never have the quality and quantity shown in neutral phonemic transcriptions /λλ, lj; ɲɲ, nj/ (let alone those in phonetic transcriptions).

Often, mostly in the North, /iV, uV/ can be exchanged with /jV, wV/ (but, sometimes, the contrary is also possible): *viaggio* /vi'a- → 'vja-/, *piolo* /pi'o- → 'pjɔ-/, *dialetto* /dia- → dja-/, *Manuela* /-nu'ε- → 'nwe~[E]~ε~-/, *untuoso* /-tu'o- → -'two-/, *assidui* /-dui → -dwi/; *patria* /-trja → -tria/, *miele* /'mjε- → mi'e~[E]~ε-/.

More or less often, mostly in broader accents, anywhere in Italy, simple postvocalic /d, g/ (even in sentences and independently from stress), instead of [d, g], can be realized as: [δ, γ] *la diga* [la'di:ɣa].

In the North, in Tuscany, in northern Macerata (Marches) and in Sardinia also postvocalic /b/ can become [β], instead of [b]: *abitare* [aβi'ta:re]. More frequently, in the rest of Italy (ie central-southern Italy) we have [abbi'ta:re].

In the North, simple postvocalic /p, t, k/ can have an intermediate phonation type, [b̥ d̥ ɡ̊], mostly in unstressed syllables: *le carote*, *le pareti*. As for the Center and South, see ¶ 24-27, with very frequent more or less strong voicing.

In many parts of the South, either by neutralization or hypercorrection, /b, d, g, dʒ/ after nasals (independently from stress position) can become intermediate, [b̥, d̥, ɡ̊, dʒ̥], or even voiceless lenis): *gamba*, *grande*, *fungo*, *punge*.

20.9. In the Center, including Tuscany (but less intensely), in the South and also in Venezia Giulia, word-initial /ts/ is felt to be more 'dialectal', or typical of 'bad speech', so people tend to avoid it, in favor of /dʒ/, considered to be more prestigious and refined, not only because of northern influence (in particular from Lombardy), but also because it continues an ancient internal Italian trend. In the rest of Italy, initial /ts/ is 'unthinkable', 'alien'. In Alto-Adige, it is 'foreign', ie 'German'.

In the South and in the eastern parts of east-central Italy (from Ancona to Rieti, up to Latina), depending on speakers and words, more or less often, we find /tʃj/, instead of neutral /tʃtʃj/, from Latin forms with *VtiV*, as in: *nazione*, from *natione(m)*, or: *stazione*, *spazio*, *screzio*, *inizio*.

Such forms oppose /tʃtʃj/, as in neutral Italian, from Latin forms with *VctiV*, *VptiV*, as in: *azione*, *concezione*, from *actione(m)*, *conceptione(m)*, or: *lezione*, *adozione*, *inezia*, *equinozio*.

In addition, in the same areas and on same conditions, /dʒ/ is also possible, instead of neutral /dʒdʒ/, for simple *z*, in words of Greek origin, as in: *azoto*, *azalea*, *ozono*, against /dʒdʒ/ of different origin: *bizantino* (from late Latin), *azimut* (from Arabic), *bazar* (from Persian), *azienda* (from Spanish).

In the same areas, intervocalic /tʃ/, instead of becoming [ʃ], may remain [tʃ], in Latin forms in *-Vce*, *-Vci*: *pace*, *dici*. However, forms in *-VciV* have [ʃ], which is 'normal' in those areas: *pacioccone*, *diciamo*.

20.10. Many speakers, in the whole of Italy (including the Center!), among less educated people, due to the dangerous influence of spelling, not rarely use simple /ts, dz/, when they correspond to simple z, but /tʂtʂ, dʂdʂ/ for zz.

In neutral pronunciation any postvocalic z, also in phrases (*lo zio, la zona*), is geminated (since it is autogeminant). In our *Italian Pronouncing Dictionary*, there is a single case of short postvocalic /ts/ ('tolerated' and, therefore, decidedly unprofessional, even if rather widespread among actors and anchorpeople with poor training) consists in /tsj/, provided it does not occur immediately after a stressed syllable: (*n*)azione, iniziare, inizzializzazione (but: dazio, inizio with /ʲVtʂtsjV/).

Generally, in Tuscany, for word-internal z and zz, the voiced realization is more frequent than in the rest of the Center (and elsewhere). This is valid for 'traditional' neutral forms, as: *pettegolezzo, sgabuzzino, scorza*, which elsewhere and in the rest of the Center have /ʲ(tʂ)tʂ/.

However, Tuscany strongly tends to extend the use of the voiced element to many words with more neutral /ts/ (as often also in the South, but including opposite cases): *Guzzi, imbarazzo, Magonza, razzia*.

In broader northern accents, as often in local dialects, /ts, dʂ; ʃ/ tend to be realized as if they were /ʲ(s)s, z, s(j)/: *piazza, pazienza, organizzazione, sciopero, lasciare, scena*, instead of /ʲpjatʂtsa, patʂtʂjentsa, organidʂdʂatʂtsjone, ʲʃɔpero, laʃʃare, ʲʃɛna/.

In the North, /tranz/ and /stʃ/ are felt as being 'normal' (and familiar, due to typical phonemic patterns of northern dialects). On the contrary, the correct and normal sequences /trans, ʃʃ/, are generally judged to be 'absurdities'. One should refer to our *Italian Pronouncing Dictionary* for words like: *transatlantico, transitivo, scervellato, scentrato, sceratrice, discentrare, discinesia*.

In the Center, /lr, nr, nl/ tend to become /rr, ll/: *il regalo, Ulrico, un re, Enrico, un libro, Manlio, finlandese*. The same happens to: *bel ritratto, gran regalo, buon lavoro, gran lusso*. In the South, more frequently, a vocoid is inserted between the two consonants, which remain unassimilated: [lɚ, nɚ, nəl]. The dialect and very broad accent of Florence has *i' /i' / for the article *il* /il/: *il sole* (even *il zio*) [is'so:le, its'tsiɔ].*

20.11. In the Center and the South the assimilation of /n, r/ (of grammemes *non, con, per*, and *-Vr*, of infinitives) to a following /C/, is very frequent. In essence, those grammemes are cogeminant, /no\*, ko\*, pe\*, -V\*/: *non vale, con te, per sempre, per pagarlo, per pigliarlo, portarsi* /nov'vale, kot'te\*, pes'sempre, peppa'gallo, peppi(j)'jallo, por'tassi/. Obviously, in *portarsi*, only the second /r/ falls within this phenomenon.

In the Center (and frequently also in the South) elision (or dropping) of unstressed final vowels, before a (stressed or unstressed) vowel of the following word, is quite common: *ancor indietro, sempr'avanti, quant'altri mai, cinqu'anni, ventiquattr'ore, or'ott'e[t]trenta, Dant'Alighieri, &c.*

In neutral pronunciation, this fact is possible mainly when the two vowels in contact are alike and unstressed, in particular phonically rather than graphically; the same can also happen, especially to the first vowel, when its dropping does not

involve any morphological loss: *er'antico* (but *era alto*), *dev'operare*, *molt'esperienze*, *l'elezioni* (in spite of *le lezioni*, but the context certainly helps in adequately distinguishing).

The same happens, more frequently, with certain fixed phrases: *d'or(a) in avanti*, *in quattr'e quattr'otto*, *pover'uomo*, *brav'uomo*.

20.12. Quite often, due to a barbarous use of spelling, we find things like: *una amica*, *lo odontotecnico*, *si insiste*, *questa abitudine*, *quello odore*, *una altra annata*. It is even worse when journalists and pseudo-intellectuals actually pronounce all these vowels, distroying the flow and rhythm of all sentences.

Sometimes, such 'speakers' even insert many useless and noxious [ʔ], which normally can only have an aim when it may be important to distinguish, as for instance in cases like: *lo ometto* 'I omit it' [loo'met:to, loʔo'met:to], and *l'ometto* 'the small man', or *lo metto* 'I put it', which are [lo'met:to].

For word-final consonants, let us observe that often in the North (but also in the South) /b, d, g/ are realized as voiceless, or intermediate: *club*, *sud*, *nord*, *smog*. However, in the South (and Center), more frequently a vocoid is added after any final consonant. The vocoid is [e] in the Center, but [ə] in upper-South, and [ɪ] in lower-South: *gas*, *autobus*, *tram*, *Manin*, *frac*, *tic*, *sport*, *film*, *sprint*.

As far as Sardinia is concerned (and certain areas in the South, as well), final consonants can be followed by an 'echo' of the preceding (or following) vowel, which is more perceptible in broader accents. 'Whispered' realizations (voiceless lenis) are very widespread –and it is convenient to use such a notation– in final position (or even internal, between consonant clusters): *gas*[ḁ], *autobus*[u̥] (both with /s/), *sport*[o̥], *film*[i̥], *ex*[e̥], *p*[i̥]*sicologo*.

In neutral pronunciation, when speaking slowly or emphatically, we can have [ə] after consonant clusters: *sport*, *film* [s'pɔ:rtə, 'fɪlmə]. [ə] is also possible in Latin words, or even [ə], also after a single consonant: *est*, *sum* ['ɛstə, 'sum:ə].

Let us pass, now, to 'alien' consonant clusters, as in: *atmosfera*, *Vietnam*, *tecnica*, *etnico*, *tungsteno*, *amnistia*, *bdellio*, *Amleto*, *psicologo*, *cripta*, *dogma*, *eczema*, *installare*, *instradare*, *superstite*, *sanscrito*, &c. There is a strong tendency to simplify them, everywhere.

For instance, /n/ can be dropped in *installare*, *instradare*, *sanscrito*, or /r/ in: *superstite*. This can also happen in quick neutral pronunciation, or in less careful pronunciation. Even full assimilation is possible, especially in the Center, producing: *a*[mm]*osfera*, *Vie*[nn]*am*, *te*[nn]*ica*, *e*[nn]*ico*, *a*[nn]*istia*, *cri*[tt]*a*, *do*[mm]*a*, *e*[dz-ɰ]*ema*.

Thus, in the Center, forms like *autopsia* or *la psicologia* often become: *auto*[ss]*ia* and *la*[ss]*icologia*: but *ps-*, after silence, is often reduced to *s-*, mainly in Tuscany.

For differences between the syllabic structures of neutral and regional Italian pronunciations, see the specific chapter (§ 21-29).

### Words in sentences: stress and cogemination

20.13. As far as *sentence stress* (or *ictus*) is concerned, we must say that in the Center (including Tuscany), there is a strong tendency to not tolerate two primary (or strong) stresses on two successive syllables (in a same tuning). Thus, the first stress is shifted and attenuated: *sarà vero, si senti male* [sarav'vero, si, sentim'male].

Otherwise, that stress may simply be shifted, even if the first word is semantically important: *un falò scalda* [um'falòs 'kalda]. In the Center, such shift has a relative frequency of 70%; in upper-South, of 60%; in lower-South, of 50%; in Sardinia, of 40%; in the North, of 30% – obviously on the average.

However, oscillations are always possible, due to individual preferences, or to pragmatic facts as situation, topic, and interlocutors.

However, it is undeniable that first-stress shift is more normal and frequent exactly where gemination and cogemination are normal and frequent, contrary to what certain merely theoretical (and falsely 'predictive') studies have asserted.

In fact, this is even more logical, seen that shift can occur, with no problems, because cogemination (which is obviously applied, in spite of stress shift) by itself allows to distinguish forms like *parti presto* 'you are leaving soon' [partì 'presto, ,partì'presto] and *partì presto* 'he/she left soon' [partìp 'presto, ,partìp'presto].

20.14. For *regional cogemination* of our various koinés (in the *Structure* sections of G 21-218), let us consider the forms really present in everyday usage (excluding similar variants like *fra, là, qui*). If necessary, we will add all others which might be important, also for pregemination and further connected facts.

Thus (indicating here only neutral pronunciations (ie 'modern, traditional', also using two signs together, if necessary), we have:

prepositions: *a\**, *da*<sup>o\*</sup>, *giú\**, *su\**, *tra\**;

conjunctions: *e\**, *o\**, *ma\**, *né\**, *se*<sup>o\*</sup>, *che\**;

verbs: *è\**, *ha\**, *ho\**, *dà\**, *do\**, *fa\**, *fu\**, *può\**, *sa\**, *so\**, *sta\**, *sto\**, *va\**;

adverbs: *lì\**, *qua\**, *più\**, *già\**, *giú\**, *su\**, *un po*<sup>o\*</sup>;

pronouns: *me\** and *te\** (activating), *sé\**, *tu\**, *che\**, *¿che\**, *chi\**, *¿chi\**;

imperatives: *dì*<sup>o\*</sup>, *da*<sup>o\*</sup>, *fa*<sup>o\*</sup>, *sta*<sup>o\*</sup>, *va*<sup>o\*</sup>; *va' via* /va'via/;

exclamations: *ah*<sup>o\*</sup>, *oh*<sup>o\*</sup>, *beh*<sup>o\*</sup>; *oh cribbio* /o'kribbio/;

musical notes: *do*<sup>o\*</sup>, *re*<sup>o\*</sup>, *mi*<sup>o\*</sup>, *fa*<sup>o\*</sup>, *la*<sup>o\*</sup>, *si*<sup>o\*</sup>; *si bemolle* /sibemolle. -bb-/;

letters of the alphabet: *a\**, *b\**, *c\**, *d\**, *e\**, *g\**, *i\**, *o\**, *p\**, *q\**, *t\**, *u\**, *v\**; *c maiuscola* /tʃimma'juskola/;

lexemes: *tre\**, *tè\**, *blu\**, *gru\**, *sci\**, *re\** (king), *piè\**, *Po\**, *Bra\**; *tre dita* /tred'dita/, *il Po superiore* /il'pòs super'jore/;

finally stressed polysyllables: *sarà\**, *farò\** (future), *andò\**, *poté\**, *partì\** (simple past), *città\**, *caffè\**, *virtù\**, *falò\**, *colibri\** (common nouns), *Arnò\**, *Volonté\**, *Cefalú\** (proper nouns), *così\**, *perché\**, *¿perché\**, *poiché\**, *cioè\**, *perciò\**, *chissà\**, *las-sù\**, *ventitré\**, *abbicci\** (various compounds);

prefinally stressed bisyllables: *come\** ('=: comparative or apposition), *come*<sup>o\*</sup>

(interr., exclam., conj.), *dove*<sup>°\*</sup>, *qualche*<sup>°\*</sup>, *sopra*<sup>°\*</sup> (prep.), *ogni*<sup>°</sup>.

Those included in the first half (and bisyllables) will be indicated one by one, while those listed in the second half will be represented by examples. For *così*, *perché*, *perché* something may be necessarily added, for single koinés, sometimes, with internal differences.

### Some observations on broader pronunciations and ‘normalized transcriptions’ used for them

20.15. The following eight chapters (21-28) will provide exemplified descriptions of our 22 Italian regional koinés, as already said. It is important to know that the accents presented are, on purpose, rather broad. Thus, the differences between them and neutral pronunciation will be highlighted better.

In addition, we prefer to deal more with more known and representative towns, even though other –not less interesting– towns and areas are not excluded.

Let us add that –quite obviously– not every single speaker, or in every single occasion, or for each word or sentence, are absolutely typical and steady. However, it is certainly convenient to illustrate all more typical and broader characteristics.

It is also necessary to keep in mind, especially for vowels, that speakers –in general, or for certain words– may have acquired a pronunciation, which corresponds, or is fairly similar, to the neutral one. Sometimes, just to complicate things, we can find more or less typical elements of some other accents, or instead individual peculiar habits.

More or less frequently, given words or phrases can be learned from radio or television, using a more or less neutral pronunciation. This can also happen to people who have a rather broad pronunciation.

Vowel or consonant timbres (or even consonant length and intonation) similar to those of neutral pronunciation can, in fact, be heard here and there, in more or less systematic –or simply occasional– ways, including cases of cogemination (in the North), or of non-voicing (in centralsouthern Italy)!

Obviously, in addition to these facts, perhas unexpectedly, others –even opposite ones– can appear, due to either hypercorrection or silliness. Thus, often, absurdities can be improvised or strengthened, for the sake of changing –without exactly knowing how to procede– just trying to ‘improve’ oneself, or to ‘distinguish’ oneself!

However, going back to our regional koinés, the distributions of *e*, *o* will be indicated, when clear enough. For each koiné, the phonotetic transcription of *The North Wind and the Sun* will be provided (completed by the addition of two total questions, for intonation).

Such transcriptions are a kind of fairly broad average rendering of the characteristics described in specific section on *vowels*, *consonants*, and *structures*. Those accents represent the (linguistically) most important towns for each koiné.

## 24. Regional Accents: West-middle

### Tuscany

24.0. Although it might seem very strange, almost unbelievable, Tuscany may indeed present the most faraway situation from neutral Italian pronunciation, as far as precise phonetic realizations are concerned. In fact, especially vowels and consonants have surprisingly different phones in comparison with the phonemes they correspond to.

This is rather amazing, since Tuscany is the very birthplace of the Italian language, including its pronunciation. However, as far as the Italian (vowel and consonant) phonemes are concerned, Tuscany is just the zone where *neutral traditional Italian pronunciation* are more respected (with all their peculiarities), in spite of the very many realizational differences.

The question about a possible Etruscan cause of this peculiar situation –as it might seem very likely– is still sub judice. Still, not only to foreigners, but also to so many Italian speakers from near or far regions, Tuscan accents seem to be what they actually should not be.

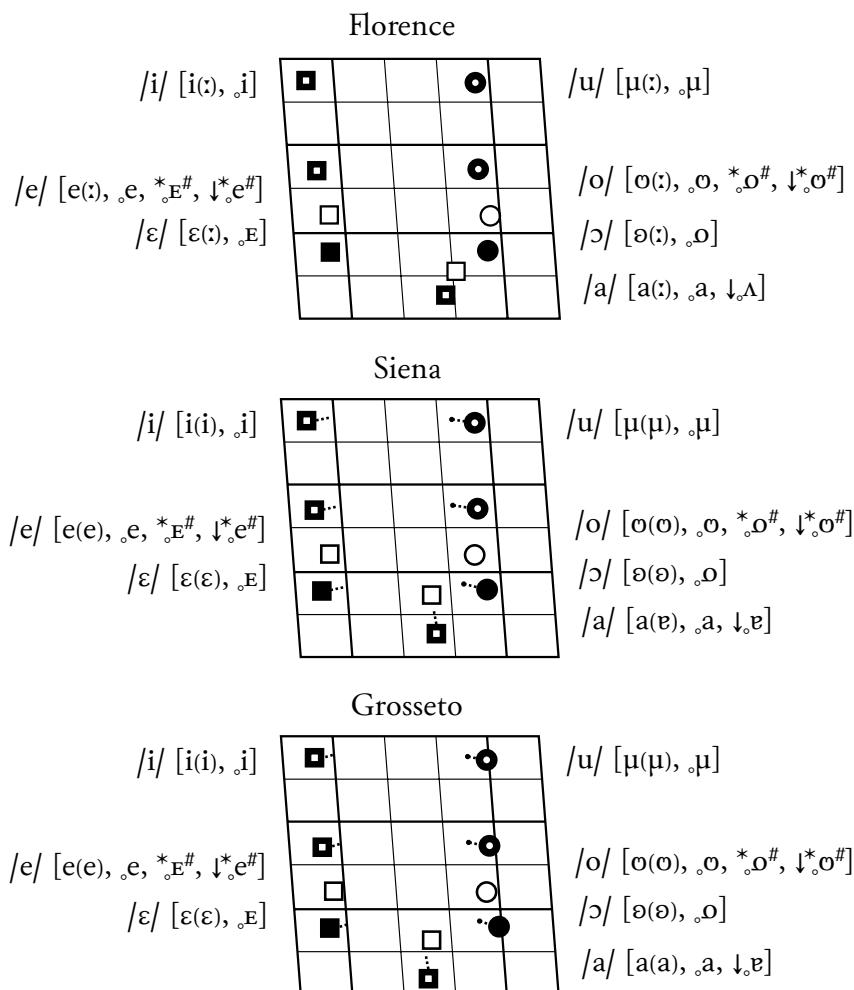
In exchange, in the rest of central Italy (ie Umbria, the Marches, Latium, although not perfectly coinciding with traditional administrative subdivisions, as shown in our maps, 20.1-3), the correspondence between the phonemes and their realizations is more respected, for the vowels, consonants and even intonation, which are rather similar to *neutral modern Italian pronunciation*.

### Vowels

24.1. fig 24.1 shows the typical Tuscan vowels, represented by Florence and Siena (and Grosseto). Their peculiarity, as for all Tuscan accents, in comparison to neutral Italian pronunciation, lies in the quality of their back vowels, which, although rounded as in Italian, are not realized as true *back* vocoids, but as back-central ones: /u, o, ɔ/ [ɯ, ɔ, ɔ]. In addition, /a/ is usually slightly more retracted than in neutral pronunciation (and [ɶ] when fully unstressed): *riprendere*, *mole*, *dopo*, *luna* [ri'fɾɛɲ.dere, 'mɔ:le, 'dɔ:ɸɔ, 'ɫɯ:nɒ].

Since the Florentine dialect is the base for what is defined neutral Italian pronunciation, it might seem to be rather curious that there are so clear phonetic differences, let alone its consonants, as we will see. Allow us to tell an amusing an-

fig 24.1. Regional accents: Tuscany vowels (1): [V(:)] = [V:, 'VC, ɔV].



ecdote: once, one of our university colleagues from Florence phoned asking for us, somebody who answered told us: ‘there’s a *foreign* guy for you’!

Back to our subject, it is true that Italian pronunciation is derived from that of Florence. But, precisely only for its *phonemic* values and distributions, certainly not for its *phonetic* timbres. Its *traditional* version (cf  $\text{Ch}$  18), nowadays less and less used by professional speakers, also has some very peculiar phonemic distributions (but, on the whole, nothing so ‘scandalous’ as in northern or southern or Sardinian accents.

The vocogram also shows [ɛ, ɔ], for destressed /ɛ, ɔ/ → [ɛ, ɔ], in compounds: *tergicristallo*, *copriletto* [tɛrʤihris'tal:lɔ, kɔpri'lɛt:tɔ]. In neutral Italian, those intermediate timbres are also used for *vowel adjustment*, /e, o/ → [ɛ, ɔ], *ride*, *furbo* [ri:dɛ, 'fʊr:bɔ], which in Tuscany only occurs in milder accents, but not in broader ones, which have [ri:de, 'fʊr:bɔ], instead of lighter [ri:dɛ, 'fʊr:bɔ].

The vocogram also gives two possible timbres for completely unstressed /a/: most typically [ɔa], but [ɔə] at Siena and Grosseto: *una patata calda* [u:nəfɔl'ða:ðl 'həl:dɔ], *tutta quanta codesta roba* [tʊttə 'hwantə hɔ'destə 'rɔ:bɔ], *la prossima settimana* [lɔ'fɔssimə ɔsetti'ma:nɔ]. At Prato and Pistoia, the accent is similar to that of Florence.



fig 24.2. Regional accents: Tuscany vowels (2): [VV] = [V·V, 'VVC, ,V].

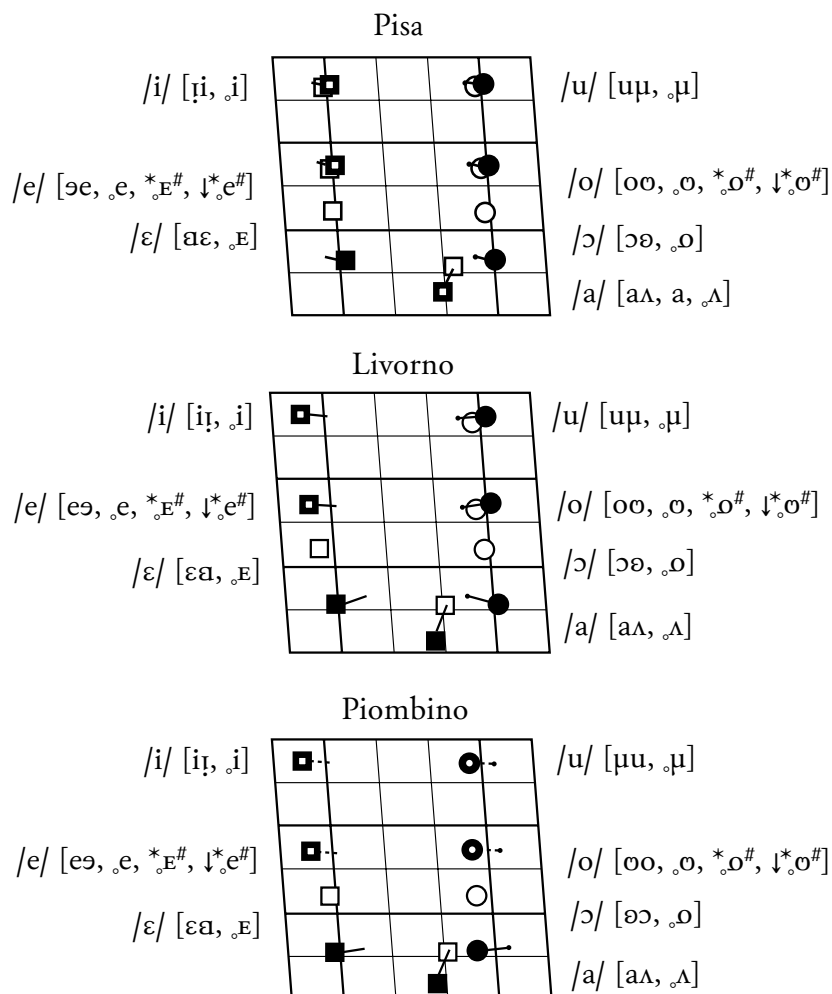


fig 24.2 shows the typical timbres found in the three further areas indicated: Pisa, Livorno, and Piombino (in the southern part of the Livorno province, extending for a radius of about 40-50 km., including Elba). In stressed syllables, they are all clearly diphthongized, although narrow ones. It is very important to clarify that these timbres are *not* actually opener (as often believed and even described).

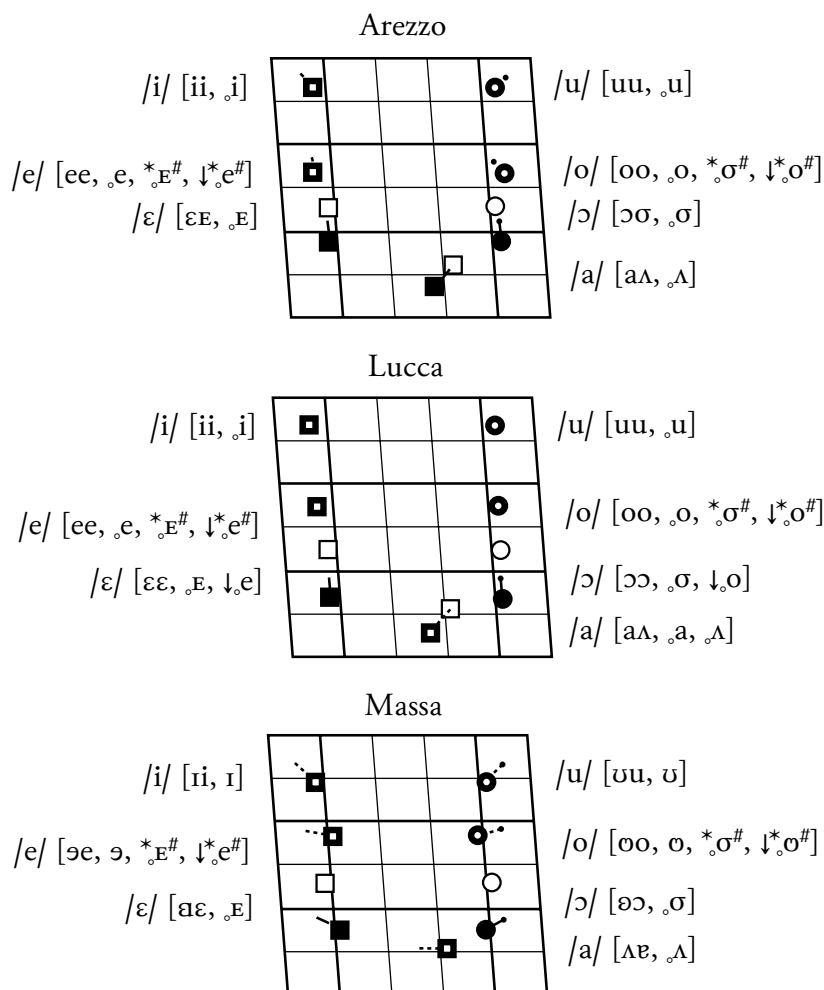
In fact, what really happens is a series of movements, in stressed syllables, towards the center of the vocogram, or away from it: *mille*, *vede*, *riprendere*, *mole*, *dopo*, *luna* [ˈmīlle, ˈveːde, riˈfrɛandere, ˈmɔːle, ˈdɔːθɔ, ˈluːnɒ] (or [ˈmθːle, ˈdθːθɔ, ˈlμːnɒ], at Piombino). At Pisa, usually, these phonetic diphthongs are less wide than at Livorno or Piombino.

fig 24.3 shows three more peripheral accents: Arezzo, Lucca, and Massa. They present, so to say intermediate situations, as can be seen.

‘Classical’ minimal pairs, like *pesca* /ˈpeska/ ‘fishing’ ~ /ˈpɛska/ ‘peach’, *botte* /ˈbotte/ ‘barrel’ ~ /ˈbɔtte/ ‘beating’, and all others are generally respected without exceptions, in spontaneous and natural speech.

Here, we will simply indicate some of the prevailing differences within Tuscany, also listing forms which correspond to modern neutral pronunciation or, oftener,

fig 24.3. Regional accents: Tuscany vowels (3): [VV] = [V·V, 'VVC, V̘V].



to traditional pronunciation (mainly at Florence and Prato).

Our aim is to roughly compare Florentine usage, both with the Roman and non-Tuscan-center usages, and with the rest of Tuscany, too. These forms are not the all possible ones; others may be deduced, others occur with oscillations. They represent broader accents.

Florence and Prato: /e/ *trebbio, lebbra, bistecca, edera, Stefano, sfregio, gregge, annego, inseguo, stregua, adegua, fedele, Elsa, cembalo, temo, scendere, vendico, freno, trenta, pentola, zenzero, discepolo, ginepro, chierica, intero, ventesimo, Cesare, bestia, cometa, cetra, tappezzo*; /ɛ/ *farebbe, ebbi, feccia, sede, ceffo, seggio, seggo, spegnere, scheletro, membro, remo, tempia, esempio, tempo, giovenca, marengo, spengo, freno, spento, tento, centro, seppi, lercio, sterco, sterpo, sgherro, teschio, Agnese, cresima, nesso, maestro, siete, dovetti, connettere, Elisabetta, lettera, schietto, scettro, Scavola, devo*;

/o/ *veloce, cocca (end, notch), rocca (distaff), vogo, sfogo, vassoio, scorciatoia, germoglio, lolla, bisogno, verdognolo, cognome, Romolo, compito, complicio, Abbondio, facondia, colonna, sonno, pretonzolo, dopo, groppo, aurora, traforo, spilorcio, orcio, quattordici, organo, Giorgio, insorgere, corico, norma, enorme, scortico, esploso, ri-*

*sposta, nascosto, otre, ricovero*; |ɔ| *moccolo, scrofa, dittongo, sono, orco, sporgere, storpio, esoso, sposo, mozzo* (hub).

Siena: |e| *ceffo, spegnere, ascella, baccello, fringuello, bruscello, membro, tempia, merenda, giovenca, marengo, spengo, spento, sterpo, maestro, siete, schietto*; |ɛ| *stregua, Stefano, grembo, zenzero, Cesare, nesso, decreto, discreto, segreto, connettere, mettere* (but |e| in *messo*), *neve*; |o| *moccolo, coppia, corico, bossolo, bosso, cotica*; |ɔ| *veloce, cocca, Romolo, groppo, organo, otre, giova*.

Pisa (and, generally, Livorno): |e| *spegnere, remo, spengo, spento, Agnese, schietto*; |ɛ| *fedele, Alfredo, fregio, stregua, nembo, lembo, temo, tempia, scendere, vendico, vendo, venni, tenni, zenzero, lercio, scherma, scherno, mettere* (but |e| in *messo*), *neve*; |o| *coppia, moccolo, soffice, oggi, monaca, Alfonso*; |ɔ| *cocca, verdognolo, Romolo, compito, complico, scopa, groppo, allora, ora, loro, costoro, ricovero, insorgere*.

Pistoia: |e| *lebbra, ebbro, Mecca, nartece, stregua, dileguo, Elmo, pompelmo, Elsa, falena, divento, sterco, alterco, chierica, discernere, intero, sterpo, maestro, faceto, devo*; |ɛ| *redini, sfregio, spegnere, collega, grembo, nembo, membro, tempera, tempia, esempio, contemplo, giovenca, spengo, freno, spento, seppi, cresima, lettera*; |o| *cocca, allocco, invoco, toga, corolla, un folle, complice, complico, mongolo, insonne, insonnia, orco, fiordo, scorgere, Giorgio, dimoro, irroro, crosta, loto* (mud), *dotto, edotto, ricovero*; |ɔ| *ogni, vogo, Romolo, facondia, scortico*.

Arezzo: |e| *svelto, membro, tempia, esempio, spegnere, spengo, giovenca, spento, sterpo, maestro, schietto*; |ɛ| *edera, Elda, rivelò*; |o| *moccolo, proda*; |ɔ| *cocca, groppo*.

Lucca: |e| *farebbe* (and *farei*, in addition to |ɛ|), *feccia, pecco, diedi, ceffo, reggere, peggio, leggo, spegnere, regola, il sei, tempia, tenero, spengo, spento, seppi, stadera, Agnese, maestro, dovetti, devo*; |ɛ| *balena, baleno, fregio, scegliere, sveglio, fedele, svelo, rivelò, lembo, nembo, Maremma, Maddalena, scendere, vendico, vendo, venni, ginepro, cerchio, cerco, chierica, scherma, scherno, intero, scherzo, Cesare, medesimo, desino, desto, meta* (droppings), *mettere* (but |e| in *messo*), *netto, neve*; |o| *addobbo, moccolo, soffoco, soffice, oggi, salamoia, molla, molle, stomaco, monaca, coppa* (cup), *coppia, scoppio, accoppo, corico, costo, gotto*; |ɔ| *veloce, cocca, foga, cognome, Romolo, compiere, compito, rispondo, groppo, allora, ora, loro, coloro, costoro, io posi, nascosi, tosse, risposta, nascosto, ricovero*.

### Consonants

24.2. The nasals are as in neutral pronunciation: with /NC/ homorganic and /ɲɲ/ autogeminating: *un banco, segno* [ɥm'baŋ:kɔ, 'seɲ:ɲɔ]. However, sentence-final /N/, followed by a pause, is [n], or, in broader accents, even [ŋ, ɲ], also [ɲ, ɲ̥]. When word-final and followed by a vowel, it is [n], but it can be resyllabified or not: *Manin, non era* [mɒ'nin:, -iŋ; nɔ'nɛ:ɾɒ, nɔ'n'ɛ:ɾɒ]/.

In broader accents, /nj, nnj/ can become [ɲ, ɲɲ]: *matrimonio, anniento* [ˌmatʁi-'mɔ:ɲɔ, ɒɲ'ɲɛ:ɲɔ]; so that /nnj/ may coincide with /ɲɲ/.

Simple postvocalic /p, t, k/, more or less systematically, depending on areas, are subject to the kind of lenition defined 'gorgia toscana' [ˈgɔrdʒɒ ɔs'ka:nɒ] or unsatisfactorily translated as 'guttural pronunciation', because its most remarkable and widespread (even in expansion) feature consists in realizing simple post-vocalic

/k/ mainly as [h], as in: *una Coca-Cola con la cannuccia corta corta* [μnΛhɔhɔh'θɔ:Λ hɔllΛhΛn'nutʃʎΛ hɔrtΛ'hɔrtΛ] 'a Coke with a very short straw'.

However, in addition to limitations, also gradations are possible: from true stops, or stop-strictives, to constrictives, or semiconstrictives, also to approximants, or semiapproximants (and even to a 'zero degree', with complete dropping, [θ], for /k/).

Thus, we can find: /k/ [h] or [kx, kx; x, x; ɣ, ɣ; h, h; h; θ]. It also applies, although less widely in use and diffusion, to /t/ [ʈ] or [tθ, θ, θ, ʈ], and, more rarely, to /p/ [p̥] or [pp, p, p̥, p̥].

Before continuing, it is important to explain that 'postvocalic position' means both within and between words, ie in phrases and sentences, too, provided the vowel does not belong to a cogeminating word, as in: *la pelle, due tazze, quelle camicie* [lΛ'p̥ɛ:lɛ, due'ʈats:tse, kwellehΛ'mi:ʃɛ]. But, not in: *a pelle, tre tazze, qualche camicia* [Λ'p̥ɛ:lɛ, tret'tats:tse, kwalkɛkkΛ'mi:ʃΛ].

This is true, even if modern neutral pronunciation has [kwalkɛkΛ'mi:tʃa]. But in Tuscan and traditional neutral pronunciations *qualche* is cogeminant: /kwalkɛ°. -\*/.

On the other hand, /p, t, k/ can also be followed by /j, w, r, l/: *la piega, riquadro, i prati, reclami* [lΛ'p̥jɛ:gΛ, rɪ'hwɑdɾɔ, i'p̥rɑ:ʈi, rɛ'hla:mi]. Thus, calling this context simply 'intervocalic' would be wrong.

Instead, when /p, t, k/ occur with other consonants (including geminates, or after a pause), 'gorgia' is not applied: *in pelle, con te, barca, tecnico, pacca* [im'p̥ɛ:lɛ, kɔn'te, 'bar:kΛ, 'tɛk:niθ, 'pak:kΛ]. All this will serve to avoid the production of such absurdities as: *con Carlo, a casa* \*[hɔn'hɑ:ɾɔ, a'hɑ:zɑ] or, even worse: \*[ah'hɑ:zɑ], instead of [kɔŋ'kɑ:ɾɔ, Λ'kɑ:zɑ], &c. At Arezzo, however, such realizations are possible, indeed.

Up to this point, our transcriptions have been in mild Florentine (as will be seen below), with /p t k/ [p̥, ʈ, h], as at Prato and Pistoia (excepting marginal areas). Siena (excepting its southeastern areas) has /p, t, k/ [p̥; ʈ; h, h, h]. Pisa has /k/ [θ, h, k], while Livorno has /k/ [h, θ, h] (from less to more typical accents, but /p, t/ [p, p̥; t, ʈ]). Lucca has /k/ [h, h] (and, in rural accents, [θ], but /p, t/ [p, p̥; t, ʈ]).

Grosseto (except its southeastern area) has /k/ [k, h] (and /p, t/ [p, p̥; t, ʈ]). However, Elba has /p, t, k/ [p̥, ʈ, h] (but, [p, t, k] for more ancient speakers). Arezzo has /p, t, k/ [p, t, k] (but also [p̥], [h, x, kx], more rarely [ʈ]), while its eastern areas and the southeastern areas of Siena and Grosseto provinces have /p, t, k/ [p̥, ʈ, k̥]. These areas are still within the Tuscan koiné, which does not include their extreme parts towards Umbria and Latium, as shown in the map of fig 20.1).

Massa is practically almost outside the Tuscan koiné: on its edge. In Apennine areas, north of Florence, Prato, and Pistoia, we find /p, t, k/ [p, t, k], or even [pp, tθ, kx] (which may also be the 'committed' realizations, when Tuscan speakers try to avoid their 'gorgia').

In broader accents (or for emphasis), /p, t, k/ can be 'aspirated' ([Ch]), or become stopstrictive. This happens when they occur in syllable-initial stressed position and are preceded by a consonant (either different or alike), mainly when that consonant is the very same, as also for cogemination.

Thus, we can have: *appunto* [ap'pħun:to, ap'p'pħu-], *attore* [at'tħo:re, at'tħo-], *meccanica* [mek'kħa:nihΛ, mek'kħa-], *artista* [at'tħi:stΛ, at'tħi-], *antico* [at'tħi:hø, at'tħi-], *distratto* [dis'tħrat:to, dis'tħra-], *a casa* [ak'kħa:sΛ, ak'kħa-], *in casa* [in'kħa:sΛ, in'kħa-].

In untressed syllables, even for post-vocalic /p, t, k/, it is possible to have [Ch], for emphasis, or when trying to 'speak well': *dopo* ['dø:pħø], *nato* ['nartħø], *gioco* ['dʒø:kħø].

Simple post-vocalic /b d g/, in rural or broader accents, or even in quicker pronunciation (also in areas where 'gorgia' for /p, t, k/ is less evident), can become [β, δ, ɣ]. The first two are approximants; the third which is constrictive, can also become approximant, [ɰ], in more clearly rural accents): *la bibita, i dadi, lago* [la-βi:βiβΛ, i'da:di, 'la:ɣø]. Also ['la:ɣø] can occur, with an intermediate, semiconstrictive, phone. In the southern areas of the province of Grosseto, simple /b/ can be lengthened: [labb'i'bbiβΛ].

In rural accents, /kj, gj/ are [kç ɟç]: *vecchio, ghianda* ['vekç:kçø, 'ɟçan:dΛ]. Thus, since this articulation is also kept in plural forms, we can have a phonic distinction between *secchi* (from *secchio* ['sekç:kçø]) ['sekç:kçi] and *secchi* ['sek:ki] (from *secco* ['sek:kø]), or between *cerchiamo* (from *cerchiare*) [tʃer'kç:a:mø] and *cerchiamo* [tʃer'kç:a:mø] (from *cercare*). But, often, their realizations are unified into [kç] or [kç].

Obviously, we have *richiesta, la ghianda* pronounced [ri'hjɛ:s:tΛ, la'ɣjan:dΛ, la'ɟja-] or, where /k/ is [h], [ri'hjɛ:s:tΛ, la'jjan:dΛ, la'ɟja-]. In rural accents, we rather find [ri'hjɛ:s:tΛ, la'jan:dΛ].

/ts, dz/, in the Tuscan koiné, still behave as in traditional neutra pronunciation, originates, as we already know, from Florence. Thus, *razza* (both as 'fish' and 'spoke') is [radz:dzΛ], clearly distinct from *razza* ('lineage') [rats:tsΛ].

However, there are usage oscillations, depending on speakers, words, and areas, as well. For instance, this can certainly happen for: *amazzone, ghiribizzo, lezzo, pettegolezzo, ribrezzo, scorza, sfarzo, sozzo*.

In these cases, also at Florence, we find oscillation between a more traditional /dz/ and a more modern /ts/. On the contrary, in less typically Tuscan pronunciation, by now, for word-initial z-, /dz/ prevails, instead of traditional /ts/, as in: *zio, zappa, zoppo, zucca, zuccherò, zuppa* (as well as in: *azzoppo, inzuppo...*).

However, /ts/ is still present in typical and broader accents, rather firmly, especially outside Florence. We can even find a somewhat spreader use of it, derived from an anachronistic extension of the traditional 'rule', which prescribes the use of initial /ts/, when the following syllable begins with a voiceless consonant, as in: *zotico, zeta* (and *zonzo*).

Instead, in word-internal position, in Tuscany – more than in the rest of central Italy – the voiced realization for z and zz is more frequent. In addition to in traditional forms, this can also happen in words like: *avvizzisce, aguzzo, Guzzi, imbarazzo, Magonza, razzia, stizzito, danza*.

Simple post-vocalic /tʃ, dʒ/ typically become [ʃ, ʒ], in the whole Tuscan koiné, well outside the typical 'gorgia' areas: *cacio, agile, la cena, le gite* ['ka:ʃø, 'a:ʒile, la-ʃe:nΛ, le'zi:ʒe].

In the eastern part of Siena province, along the edge with Umbria, these /tʃ, dʒ/ can be [tʃ, dʒ]. When /tʃ, dʒ/ are in contact with another consonant, or after a pause, they are [tʃ, dʒ] (if not geminated, depending on contexts): *mungere, il gelato, c'è gente* [ˈmʉ̃ːdʒere, iˌdʒeˈlaːtʉ̃, tʃɛdʒˈdʒɛnːte]. At Florence, it is possible (although not frequent), to have [ɲʒ] for /ndʒ/: [ˈmʉ̃ːzere]. On the contrary, at Arezzo we can find [ʃ, ʒ] for initial /tʃ, dʒ/ after a pause: *ciao!* [ˈʃaːo].

If forms like *fagiuolo* were actually real, or Tuscan, we should have [ʒw]. However, Tuscan accents are well-known because, instead of Italian /wɔ/, they simply have /ɔ/, as in *uomo, nuovo* /ˈwɔmo, ˈnwɔvo/ [ˈɔːmo, ˈnɔːvɔ]. In fact, when less educated Tuscan people try to speak ‘proper Italian’, they happen to say [laˈsaˈhɾa ˈrwɔːɔ], for *la Sacra Rota* /ˈsakra ˈrɔta/, &c.

What we have said about [ʃ, ʒ] (conveniently leaving aside the two ‘exceptions’ indicated) should be sufficient for third-rate impressionists to avoid producing things like: *per Gina, a cena* \*[perˈzina, aʃˈɛna] or, even worse, \*[aʃˈɛna], for [perˈdʒiːnɔ, ɔtʃˈtʃɛːnɔ], &c.

Let us only observe that, at Arezzo, where cogemination is limited to *tre* and its derivatives, for *a cena*, [aʃˈɛnɔ] is ‘regular’, but certainly not for true Tuscan accents. In the lower areas of Grosseto, simple /dʒ/ can be lengthened: *agile* [ˈaːdʒdʒile].

/f, v/, preceded by /n/, can become [pf, bv]: *un fatto, invece* [ɯ̃mˈpfaːtʉ̃, imˈbveːʃɛ]. In rural accents, /v/ is often [v]: *avevo* [aˈvɛːvɔ].

In typical Tuscan accents, /s, z/ are still similar to neutral traditional Italian pronunciation (as for /ts, dz/, as well as for /e, ɛ; o, ɔ/). Thus, *fuso* (spindle) is [ˈfʉ̃ːsɔ], quite different from *fuso* (melted) [ˈfʉ̃ːzɔ]. The same for *chiese* (he/she asked) which is [ˈkʃɛːse], while *chiese* (churches) is [ˈkʃɛːze]. However, there are oscillations depending on speakers and words, especially among younger speakers.

Anyway, especially in lighter accents at Florence, such realizations are in steady decline, following what modern neutral Italian pronunciation has already done.

In compounds, we regularly have /s/: *affittasi, presalario, Collesereno*. In cases like *preservare, presentire, risolvere, riserva*, we can say that /s/ still prevails, as also for *disteso, goloso*, while in cases like *disegno, desistere* /z/ is also quite frequent. For *casa, mese, naso* the voiced phon(em)e is even more frequent, especially among younger people.

This tendency is rather common also in other areas, although slower in broader or rural accents. In fact, Tuscan consciousness is no longer so solid. It is undeniable that, besides this progressive voicing tendency, already in southeastern areas of Grosseto province, the opposite case is frequent, ie the use of /s/ in words which traditionally has /z/, like: *bisogna, caso, francese, ucciso, chiesa, episodio, occasione*.

All this occurs in addition to the usual use of /z/ in: *paese, uso, quasi, fantasia*, and the ‘regular’ /s/ in: *cosa, così, case, mesi, residui, goloso, Inglese*. In areas next to Umbria and Latium, we generally find systematically [ʃ]: *fuso, chiese* (in both senses).

‘Classical’ examples of typical Tuscan pronunciation with /VsV/ are: *asino, casa, cosa, così, chiuso, naso, Pisa, posa, posero, presero, riso*. In addition, of course, to affixed forms with *-oso, eso, -ese*, &c: *generosità, bramosia, curiosare, nervosismo, pe-*

*santezza, cineseria, asinata, casuccia, cosetta, chiusura, nasino, pisano, risotto, risata, riposare, accaso, appesantire, innervosire, incuriosito...*

After /n, r, l/, except at Florence and Prato (where [s] is maintained, apart occasionally some younger speakers), /s/, systematically, becomes [ts]: *penso, un sasso, scarso, per sempre, polso, al sole* [ˈpɛntsɔ, mɪntsasːsɔ, sˈkarsɔ, pɛrˈtsɛmːpre, ˈpɔltsɔ, alˈtsɔːle].

In rural accents, /s/ followed by /t, k, p, f/ (in this order of diffusion) becomes [ʃ], or even [ʃ̥]: *questo, scarpe* [ˈkwɛʃtɔ, ˈʃːkarpɛ, ˈʃka]. In broader accents, /zɟ/ is [ʒʒ]: *disgelo* [diʒˈʒɛlɔ], as in /ʃʃ/ [ʃʃ] (from Latin /sk/, also in neutral pronunciation): *discentrare, scervellare* [diʃˈʃɛnˈtrare, ʃˈɛrvɛllare].

In the mountainous areas of the provinces of Pistoia and Lucca, /j/ can be lengthened: *aiuto* [ajˈjɪtɔ], as in the rest of central Italy, although not in contact. As already said above, /wɔ/ typically becomes /ɔ/: *fuoco, nuovo* [ˈfɔːχɔ, ˈnɔːvɔ].

Especially at Pisa, Livorno, and Elba broader accents, /rr/ can become /r/: *guerra, arriva, è raro* [ˈgwerɾa, ˈariva, ɛˈraɾo].

/lj, llj/, in broader accents, can become [ʎ, ʎʎ]: *olio, allievo* [ˈɔːʎɔ, ˈalˈʎɛvɔ]. In the coastal areas of Grosseto, in the Apennine areas of Siena, and in southeastern areas of Arezzo, /ʎʎ/ can become [jj]: *taglio, tagliavo* [ˈtaːjjɔ, taːjjavɔ] (as in the rest of central Italy). In rural accents, /ʎʎ/ tends to become [j̃j̃]: *si pigliava* [siˈʃij̃ˈʎaːvɔ] (also a nasalized variant is possible, [j̃j̃], graphically also rendered as *gn*: *ma gli/gni dicevo* [maˈj̃j̃idiˈʃɛvɔ]).

In rural accents, /lC, l<sup>h</sup>C/ can become [rC] (or [lC, l̥C]): *viltà* [virˈta, -aɫ]. In broader accents of Pisa and Livorno, we find /lC/ → /rC/. At Livorno, /l/ is typically [ɫ] (semivelarized) in all contexts: *bella* [ˈbɛaɫɫ]. At Florence, this can occasionally occur before non-front vowels: *sala* [ˈsaɫɫ].

### Structures

24.3. Tuscan cogemination has:

prepositions: *a\**, *da\**, *giú\**, *su\**, *tra\**; conjunctions: *e\**, *o\**, *ma\**, *né\**, *se\**, *che\**;

verbs: *è\**, *ha\**, *ho\**, *dà\**, *do\**, *fa\**, *fu\**, *può\**, *sa\**, *so\**, *sta\**, *sto\**, *va\**;

adverbs: *lì\**, *qua\**, *piú\**, *già\**, *giú\**, *su\**, *un pò\**;

pronouns: *me\** and *te\** (activating), *sé\**, *tu\**, *che\**, *¿che\**, *chi\**, *¿chi\**;

imperatives: *va\**°; exclamations: *oh\**; notes: *si\**; letters: *c\**; lexemes: *tre\**, *Po\**;

polysyllables: *cosí\**, *perché\**, *¿perché\**, *farò\**, *partí\**, *lassú\**, *città\**.

bisyllables: *come\** (=), *come\**, *dove\** (but, except at Florence, Prato and Pistoia, *dove*° prevails), *qualche\**, *sopra\** (prep.), *ogni*°.

Here are some differences and integrations: *fo, vo* /fɔ\*, ˈvɔ\*/ (which are typical for *faccio, vado*), *o* /o/ (typical vocative: *o bischero*). In addition, when in infinitives *-re* becomes ‘zero’ [-∅], we actually have [-\*], through *-r*: [-Vre → -Vr → -V\*] (not only in forms which receive final stress, but also for those with prefinal stress): *andà(re) via, prènde(re) tutto, poté(re) capí(re) qualcosa* [ˌandavˈviːa, ˈprɛndet ˈtuttɔ, pɔˈʃɛk kɫˈʃik kwɫˈkɔːsɫ].

Unstressed forms like *a’, co’, da’, de’, do’, du’, e’, fa’, fo’, fra’, ha’, i’, lu’, ma’, mi’*,

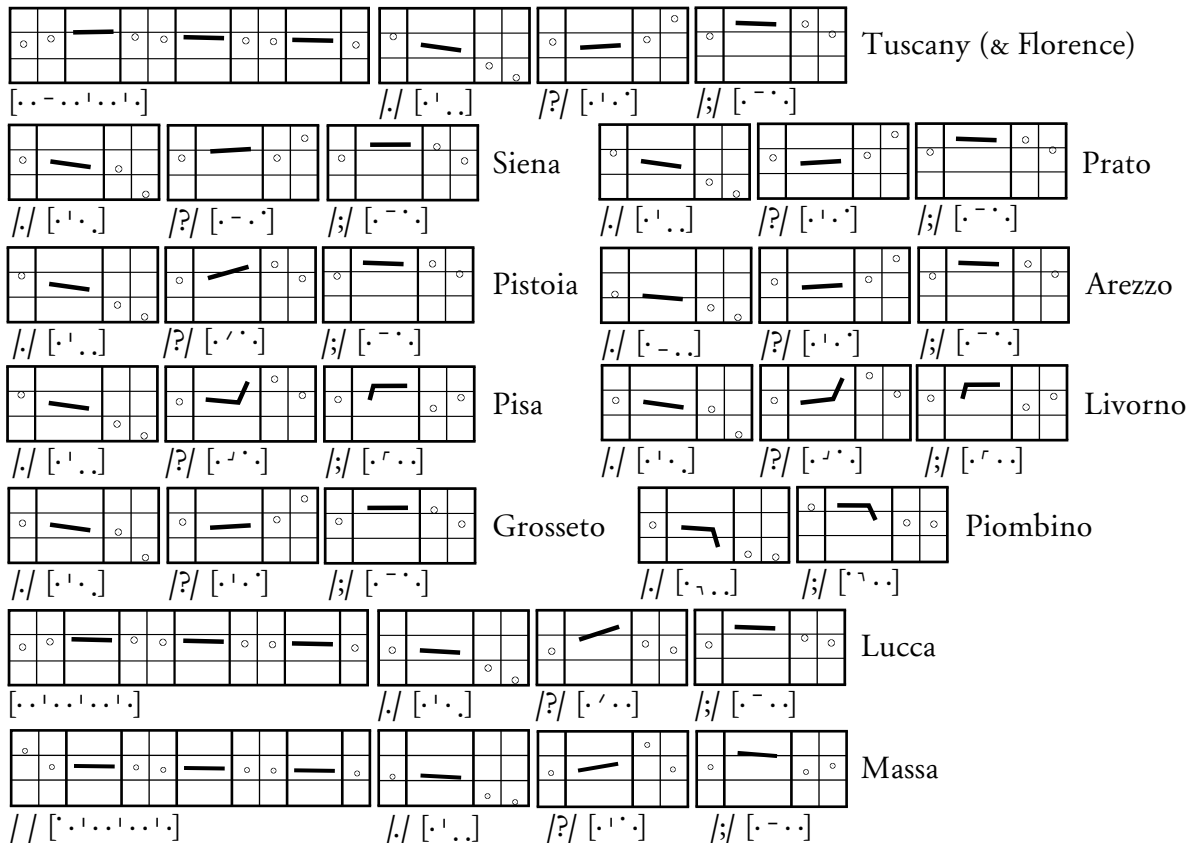
*ne', no', pe', po', sa', se', so', su', tra', to', tu', vo'* (= *ai, coi, dai, dei, dove, due, ei/egli, fai, fu, fra i, hai, io, ivi, lui, mai, mio, -a, -e, miei, nei, noi, pei/per i, puoi, sai, sei, sono, sui, tra i, tuoi, tuo, -a, -e, voi, voglio*) are /a°, ko°, da°, de°, do°, du°, e°, fa°, fo°, fra°, a°, i°, lu°, ma°, mi°, ne°, no°, pe°, p°, sa°, se°, so°, su°, tra°, to°, tu°, vo°, v°/. Let us compare forms like *ha' finito* (= *hai*) [afi'ni:ðo] and *ha finito* [affi'ni:ðo], or *da' sei mesi* (= *dai*) [dasei'me:si] and *da sei mesi* [dassei'me:si].

Florence, Prato: *né\**, *se\**, *ché\**, *-ché\**, *chi°*, *come\**, *dove\** (where *-e\**, unwittingly, can include a pronoun *-egli*, either personal or impersonal – *perché piove* [per'ke'pjo:ve] against *perché piove* [per'ke'pjo:ve]). In addition, we have the dialectal singular article *i' /i\**: *il cane* [ik'ka:ne].

Siena: *dove°*, *sopra°*, (*;)come°*. Grosseto: *da\**, (*;)come°*, *sopra°*. Arezzo: only *tre\**, *-tré\** and apocopated infinitives are cogeminant (however, younger speakers are more and more adopting cases of cogemination, although with many oscillations). Lucca: verbal forms are not cogeminant (including future and simple past tenses), except *sta\**; besides: *da°*, *chi°*, *tu°*, (*;)come°*, while the plural article *i\** cogeminates: *i cani* [ik'ka:ni].

Generally, excepting Florence, Prato and Pistoia, in broader accents, the articles *la, le, lo* (and also the personal pronouns *la, le, li, lo*) tend not to geminate – as in modern neutral pronunciation: *è la verità* [elav'eri'ta. ellΛ]. This also happens with prepositions combined with an article – as in acceptable neutral pronunciation: *della sera* [delΛ'se:rΛ].

fig 24.4. Regional accents: Tuscany intonation patterns.





In the same areas, we also find the acceptable agemination of /d, n/ (in *da, non...*) and pregemination of the article *l'* (but not the pronoun: *io l'avevo*) before a vowel (somewhat less frequent with unstressed vowels): *era l'ora* [ɛɾɾɹl'ɔ:ɾɹ], *era l'orario* [ɛɾɾɹ(l)lɔ'ra:ɾjɔ]. For the pronoun, pregemination can occur in *ce l': ce l'ho, ce l'aveva* [tʃɛll'ə, tʃɛllɹvɛ:və].

The syllabic structure is similar to the neutral one, but with two differences. At Lucca, Pisa, Livorno, Arezzo, in the southern part of Siena, and in the southeastern part of Grosseto, instead of [VC:], we have [V·C]: *vengono* [vɛŋgɔnɔ].

The vowels in stressed syllables are mostly narrowly diphthongized, [VVC]: *vengono, fare* [vɛŋgɔnɔ, 'fa:ɾɛ]. Generally, this does not occur at Florence, Prato and Pistoia, where [V·C] is mainly found for emphasis.

Unfortunately, the pleasant and lightening practice of dropping many unstressed final vowels (mainly belonging to less important grammemes) is giving signs of reduction, due to spelling influence and northern usage.

In the areas of Florence and southern Siena, there is a typical lengthening of any sentence final vowels, either stressed or not, before a pause: *vengono, andrò, giú* [vɛŋgɔnɔ', ɹɹ'drə', 'dʒu:']. In broader accents (as in local dialects), the lengthening of stressed vowels happens by adding [ɛ]: *andrò, giú, no, sí* [ɹɹ'drə'ɛ, 'dʒu:'ɛ, 'nə'ɛ, 'si:'ɛ].

We also find some peculiar alternative stress patterns, more or less frequent. Some of them are typically Tuscan, others are also uneducated and common. Still others are no longer used elsewhere: *rimànere, gòdere, macína, io macíno, valúto, evapóra, pèggioro, io semíno, sgattàiole, accomòdo, dispúto, prèparo, si ventíla, io abbàco, murícciolo, còrdiglio, leccòrnia, rúbbrica, cattivería, rosbif(fe)*.

### Text

24.4. [pɾɔŋmɹtʃɹɹ fʃjɔɾɛɹ'ti:nɹ. || il·vɛntɔ di,ðɾamɔɹ'ta:nɹ· eil'sɔ:lɛ. ||  
 si·bistitʃ'tʃa:vɹɹnɔ· ɹmɹ'dʒɔ:r:nɔ· | il·vɛntɔ di,ðɾamɔɹ'ta:nɹ· | eil'sɔ:lɛ.. ɹl'm:nɔ· ɹfɾɛðɛɹ-  
 dɛɹndɔ dɛsɛppjɹffɔ:r'tɛ dɛll'al:tɾɔ.. ɹkwandɔ·vɹ'dɛ,rɔmɹ vɹɹdʒɹɹ'ðɔ:rɛ.. ɹhɛvɛ·nɹ-  
 vɹɹɹ'nɹɹ:tʃi· ɹvɔltɔ nɛlmɹɹ'tɛ:lɔ· | i,duɛli·vɹ'gɹɹ:tɹ· dɛ'ʃi:zɛɾɔ· ɹɹ'l'ɔ:ɾɹ· ɹhɛsɹɹɛb-  
 bɛs'ta'ðɔ pɹjɹf'fɔ:r'tɛ· | kif'fɔssɛɹiɹ'ʃi:ðɔ· ɹllɛ·vɹ(ɹɛ i)lɹmɹɹ'tɛ:lɔ· ɹl'vɹɹdʒɹɹ'ðɔ:rɛ. ||  
 il·vɛntɔ di,ðɾamɔɹ'ta:nɹ· ɹhɔmɹɹ·tʃɔɹs sɔff'jɹ:ɛ.. ɹhɔmɹvɹ'ɛɹ:tɹɹɹɹ· | mɹp·pɹjɹs sɔf-  
 f'jɹ:vɹ· | pɹjɹɹl'vɹɹdʒɹɹ'ðɔ:rɛ· ɹsɹtɹɹɹ·dʒɛ·vɹ nɛlmɹɹ'tɛ:lɔ· | 'tɹɹ:tɔ· ɹhɛ,ɹllɹ'fɹ:nɛ· | il-  
 pɾɔ·vɛɾɔ 'vɛɹ:tɔ dɔ·vɛttɛ dɛ'sɹ:tɛrɛ.. ɹdɹɹsɔpɾɔ'pɾɔ:zi'ðɔ.. || il'sɔ:lɛ· ɹɹ'l'ɔ:ɾɹ· | sɹmɔs-  
 tɾɔɹ nɛl'tʃɛ:lɔ· | ɛpɾɔhɔ'dɔ:ɹɔ· il'vɹɹdʒɹɹ'ðɔ:rɛ· ɹhɛsɛɹ·tɹ·vɹ 'hɹ:l'dɔ· | ɹsɹ'ðɹ:lɛ· ɹil-  
 mɹɹ'tɛ:lɔ· | ɹllɹ,ðɾamɔɹ'ta:nɹ· ɹmɹk'kɔs'tɾɛ:tɹɹ· ɹhɔ'si· | ɹɹ,rɹhɔ·nɔ'ʃ:ɹɛ· | kɛil'sɔ:lɛ· | ɹɛ-  
 ɹɹpɹjɹffɔ:r'tɛ.. ɹdɹ'l'ɛ'i.. ||  
 ɹtɛppjɹ'ʃu:ðɹ· ɹlɹstɔ'rjɛ:lɹ | ɹlɹvɔɹ'ɹɹmɔ rɹ'fɛ:ðɛrɛ· ||].

### Lunigiana (the north-easternmost area of Tuscany)

24.5. Clearly, the local dialects are non-Tuscan, as their regional accents do not belong to central Italy. In fact, they are outside the grey zone of central Italian accents (and dialects). As far as pronunciation is concerned, this is a transitional area from north to central Italy. Therefore, its local accents might seem to be the real-

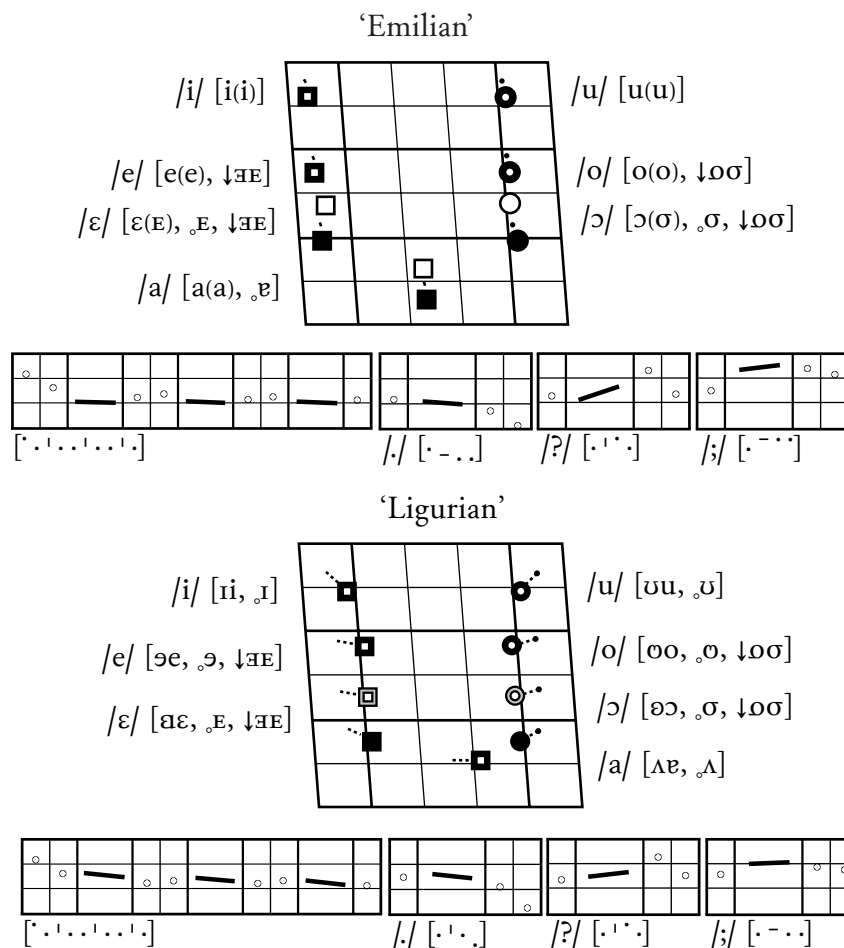
ization of central patterns by northern speakers, for the larger Emilian-like area; while, in the Ligurian-like area, centralized vocoids are more typical.

In addition, generally speaking, we can often find /e, o/ in free stressed syllables, or /ɛ, ɔ/ in checked stressed syllables, including intermediate realizations, for the four of them, /e, ɛ; o, ɔ/, as shown in the vocograms.

For the consonants, we can also find frequently more northern-like contoids or durations. In particular, the Emilian-like area often has /ts, dz/ [tʰ, dʰ], /tʃ, dʒ/ [tʃ, dʒ; dʒ, ʒ], /ʃ/ [ʃ], /s, z/ [ʃ, ʒ], while the Ligurian-like area tends to have /ts, dz/ [ts, dz], /tʃ, dʒ/ [tʃ; dʒ, ʒ], /ʃ/ [ʃ], /s, z/ [s, z] ([ʃC, ʒC]); and simple /b, d, g/ [β, δ, ɣ]; /r/ [r]; together with a series of homorganic seminasals before consonants.

Let us only add the more typical intonation patterns: mostly the Emilian-like shown in fig 24.5, occurring in the larger area (including Carrara), and those –more Ligurian-like– occurring in the smaller southwestern area (cf the map in fig 20.1).

fig 24.5. Regional accents: North-western Tuscany transitional zone, with Lunigiana: [VV] = [V̆V, VVC, V̆].



## 25. Regional Accents: East-middle

### Umbria

#### Vowels

25.1.1. fig 25.1.1 shows the typical Umbria vowels. Perugia broader accents can be more fronted, [u, o, ɔ, ɔ], but not as the Tuscan ones (at Orvieto, even less so).

In broader and rural accents of south-eastern Umbria it is possible to find some, more or less frequent cases of metaphony. Even at Perugia we can have *io crollo* [o] (for some speakers also *il crollo* [o]), but *crolla* [ɔ]. Already at Umbertide, but mostly at Città di Castello (which, actually, lies outside Umbria koiné, see below), intermediate timbres are not rare, [ɛ ɔ] for *e, o* (shown as \*).

Mainly at Foligno, due to metaphony, /e/ can be found in forms ending in *-enso, endo, ento, -ello*. At Spoleto /e/ is frequent in *-enza*. In addition, in all areas towards Marches (at east), we can have /ɛ/ in *-mente, -mento, la menta, il mento, mentre...*

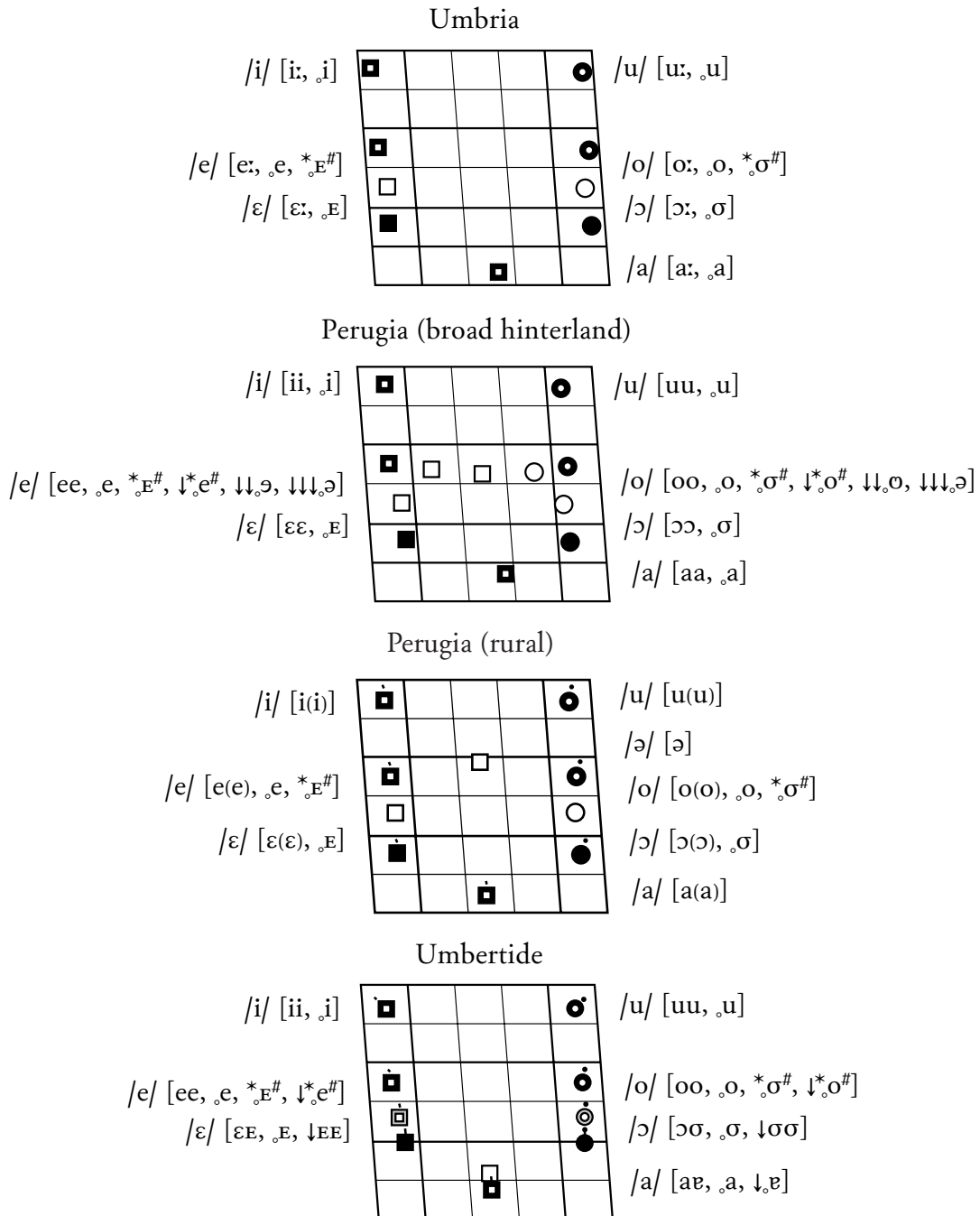
In broader accents of the whole koiné, it is possible that unstressed word-internal *e, o* are realized as [ɪ, ʊ]: *Giovanni, Ettore, debolezza, liberi*. Mainly at Terni, before a pause, final vowels can be devoiced. In broader Perugia mostly extraurban accents, influenced by local dialects, especially *e, o* in unstressed syllables can be strongly reduced, ↓↓[ə, ɔ], up to ↓↓↓[ə] (although unsystematically): *Perugia, il primo dell'anno, ruzzolone, tavola, gomitolo, si teneva* [pə'ru:ɟʒa, il'primə dəl'anːno, ɾuttsə'lo:nə, 'tɑ:vələ, ɡə'mitələ, sitə'nɛvɑ] (this produces a particular rhythm).

For the timbre distribution of *e, o*, we provide several examples, grouped in separate sections. Let us notice that *ie* (excepting Città della Pieve, Orvieto, and Norcia, which have [jɛ, jɛ]) is typically rendered as /je/: *piede, pompieri, richiesta*; except in endings with /ɛ/: *Daniela, gioiello, paziente, sapienza* (and some other cases indicated below).

/e/ in: *farebbe, ebbi, bistecca, cilecca, dieci, artefice, perseguo, seguo, eseguo, inseguo, traveggole, Liegi, spegnere, scheletro, fiele, miele, grembio, arrembo, grembo, membro, esempio, tempia, tempio, tempro, diviene, tiene, viene, avvenne, venne, trenta, io mento, centro, tiepido, discepolo, Tiepolo, seppi, chierica, Chieri, portiere, bandiera, ieri, ingegnere, annesso, intiero, teschio, Agnese, inchiesta, chiesto, ariete, quiete, siete, Chieti, Rieti, allieto, inquieto, lieto, queto, dovetti, Elisabetta, lettera, schietto, lieve, Nievole, allievo, Chiezzi, Viezzoli;*

/ɛ, ɛ/ in: *nebbia, annebbio, trebbia, debbo, debito, addebito, indebito, becero, se-*

fig 25.1.1. Regional accents: Umbria vowels: [V(ɔ)] = [Ṿ; ʰVC, ɔV].



*de, edera, redini, ceffo, sberleffo, seggio, posseggo, seggo, annego, meabnego, lma, pom-  
pelmo, rivelò, svelo, svelto, belva, assembro, prezzemolo, sirena, balena, cencio, gio-  
venca, Marengo, scendere, endice, vendico, brendolo, marengo, Pastrengo, strenna,  
renna, antenna, bipenne, freno, la menta, la mente, stento, tento, Trento, ostento, il  
mento, io attento, io intento, mentre, mercede, cicerchia, sterco, verde, sterpo, sgherro,  
adeso, tresca, l'esca, innesco, adesco, Jesi, Fiesole, nesso, cresta, codesto, desto, maestro,  
dieta, fetò, cheto, lettera, Proietti, scettro, scevero, lievito, Nievo, Scevola, fievole, de-  
vo, scevro, ribrezzo, rezzo, corbezzolo;*

*/ɛ/ in: Alfredo, Manfredi, seggiola, vellico, Guglielmo, Fiemme, iena, Vienna, fere-*

tro, Cesare, bestia, fiesta, mescere, sovietico, inietto;

/ε, e/ in: *scimpanzè, lebbra, febbre, pecca, feccia, cieco, decaedro, cefalo, Stefano, beffa, gregge, sfregio, allego, collego, nego, allegro, tregua, adegua, dilegua, crudele, fedele, mielico, ascella, svellere, bruscello, fringuello, cielo, gelo, surgelo, divelto, embrice, remo, bireme, contemplo, elenco, altalena, carena, lena, Maddalena, pergamena, Siena, benda, rammendo, genere, genero, tenero, ghenga, alieno, alleno, treno, clemente, demente, gemente, Chienti, pentola, divento, ventre, clemenza, zenzero, penzolo, lepre, ginepro, primavera, tiritera, cicerbita, lercio, intero, sesamo, mescolo, umanesimo, ventesimo, medesimo, Jesolo, gesso, siesta, calpesto, canestro, capestro, prete, cometa, zeta, sgretolo, abbietto, abietto, io detto, pretto, benevolo, allevo, levo, tappezzo.*

/o/ in: *vassoio, tettoia, doccia, foce, ingolfo, midollo, bisogno, menzogna, sogno, dittongo, ciondolo, sorice, torbido, scorgere, bosco;*

/o, ɔ/ in: *sfocia, sforbicio, moccolo, sfogo, affogo, foga, giogo, germoglio, borboglio, un folle, folla, ingollo, golfo, il volgo, polpo, olmo, cocomero, complicio, nome, cognome, il compito, gonna, sonno, dopo, dimora, perforo, borro, forbici, liquore, la torta, orco, quattordici, sordido, storpio, insorgere, sporgere, scortico, camoscio, fosco, disposto, risposta, posto, nascosto, crosta, otre, ricovero, giova;*

/ɔ/ in: *polipo, Romolo, donnola, scoppio, Giorgio, costo, abbotto;*

/ɔ, o/ in: *veloce, precoce, io tocco, boccolo, invoco, esplodere, scrofa, bazzoffia, boffice, soffice, voga, Rodolfo, frolla, grolla, controllo, crollo, scrollo, doma, vomere, carbonchio, amarognolo, facondia, Abbondio, pretonzolo, colonna, insonne, sono, inconscio, coppia, accoppo, intoppo, schioppo, aurora, orcio, norma, enorme, formula, fornicio, torpido, morsico, bitorzolo, croscio, posola, sposo, arrosto, scrosto, nottola, piove, tozzo.*

At Orvieto, we find a distribution similar to the that of Rome and Latium in forms like: *vassoio* and (also at Città della Pieve), *cognome, bisogno, risposto*.

### Consonants

25.1.2. The nasals behave as in neutral Italian: with homorganic /NC/ and autogeminating /ɲɲ/: *un banco, segno* [um'banʎko, -ɲo, 'seɲɲo].

/p, t, k/ are always [p, t, k] at Perugia and northwestern Umbria up to the Tuscan border toscano: *tuta, tutto, quanto, molto, porta, pasta* ['tu:ta, 'tu:tu, 'kwɑ:nto, 'mol:to, 'pɔ:r:ta, 'pas:ta]. At Orvieto, we can find some simple postvocalic [p̣, ṭ, ḳ; ḅ, ḍ, ɡ̣]: ['tu:ɬa, -ɬa].

Instead, in southeastern Umbria, after /V, N, r, l/, some voicing is normal, although variable, also depending on speakers and words: for some, more after /N/, for others, after /r, l/. We can also find voiced lenis phones, [ḅ, ḍ, ɡ̣], but we will only use [ḅ, ḍ, ɡ̣]: ['tu:ɖa, 'tu:tu, 'kwɑ:r:ɖo, 'mol:ɖo, 'pɔ:r:ɖa, 'pas:ta].

In addition, mostly at Foligno (but often up to Gualdo Tadino, northwards, and Spoleto, southwards), postvocalic /t, k/ can become [ʈ, ɖ; ɰ, ɰ̣]: *tuta, poco* ['tu:ʈa, -ɖa; 'pɔ:ɰo, -ɰ̣o]. At Gubbio and southeastern Umbria, /pp, tt, kk/ are typically [p̣p, ṭt, ḳk]: ['tu:ɬtu, -ɬtu].

Postvocalic /b/ becomes [bb] from Orvieto, Todi, Norcia southwards. On the border with the Marches, but also at Foligno and Spello, in addition to northern Orvieto, [b] prevails, but [bb] is also possible. We regularly find [b] along the Tuscan

border and in northern areas of the koiné, including Perugia and Gubbio; here and there, also [β] is possible (as at Deruta and Magione): *roba* [ˈrɔːba, ˈrɔbːba, ˈrɔːβa].

/d/ at Perugia, Gubbio, Gualdo Tadino, Todi, and around Trasimeno Lake is typically realized as [d]: *dado* [ˈd̪aːd̪o]. Occasionally, /t, n, l, r/ can also be [t̪, n̪, l̪, r̪]. Quite often, around Perugia, for instance at Derúta and Umbèrtide, postvocalic /d, g/ become [δ, γ]: *la diga* [laˈdiːɣa]. /kj, gj; ki, gi/ are often [kç, gç, ç] or [kçi, gçi]: *chiave, ghiaccio, chi*.

Lexeme-initial /ts/ is generally [dʒ], since even words that have /ts/ in local dialects (which correspond to the Italian forms or are rather similar) are ‘Italianized’ through voicing. Otherwise, speakers think they are not speaking well: *zappa, az-zoppare* [ˈdʒapːpa, ˈadzɔpːpaːre]. However, for *zia, zio*, /ts/ prevails, unless speakers intend to ‘speak well’. Here and there, as for instance at Derúta or Gualdo Tadino, /ts, dʒ/ can be realized as [tss, dʒz; tθ, dʒθ].

In southwestern Umbria, /tsts/ (as it happens for /pp, tt, kk/) become [tʃts]: *pazzo* [ˈpaːtʃːtso], while /nts/ becomes [nɔdʒ] (or even [nɔdʒ], in broader accents): *stanza* [ˈstanaːtʃa, -dʒa, -dʒa].

As for the phonemic distribution of z, we can indicate /dʒ/ in: *inzacchero, manzo, azienda, bizze, Monza, sbronza*; /dʒ, ts/ in: *frizzante, bizantino, elzeviro, Belzebú, bronzo, abbronzio, barzulletta, melanzana, romanzo, gonzo, fronzolo, gironzolo, menzogna, punzecchio, rezzo, inzuppo*; /ts/ in: *scorza, pettegolezzo*; /ts, dʒ/ in: *Enzo, Lorenzo, Renzo, penzolo, pranzo, razzo, amazzone, brezza, lezzo, olezzo, vezzeggio, ribrezzo, rubizzo, avvizzisce, ghiribizzo, sozzo, buzzo*.

/tʃ, dʒ/, in the north, between Gubbio, Gualdo Tadino, Perugia, and Trasimeno Lake, are [tʃ, dʒ] (but, they can also become [ʃ, ʒ], mainly in unstressed syllables): *pace, agile* [ˈpaːtʃe, -ʃe; ˈaːdʒile, -ʒi-]. Elsewhere, we find [ʃ, dʒdʒ] (but at Foligno, Spello, northern Orvieto, /dʒ/, oscillates between [dʒ, dʒdʒ]): [ˈpaːʃe, ˈaːdʒːdʒile, ˈaːdʒi-]. For /ntʃ/, in southeastern areas (but not at Foligno, nor Orvieto), we have [nɔdʒ]: *pancia* [ˈpanːnɔtʃa, -dʒa]. The same goes for /tʃtʃ/ [tʃtʃ]: *faccia* [ˈfaːtʃːtʃa].

Again, in southeastern areas, postvocalic /f/ can be [f]: *la fifa* [laˈfiːfa]. In the whole Umbria territory, /nf, nv/ can become [ɲpf, ɲbv] (and [ɲbv]), in southeastern areas, for /nf/): *inferno, inverno* [imˈpferːno, imˈbverːno] ([imˈbveː-]).

Both /s, z/ become [s]: *casa, mesi, caso* [ˈkaːsa, ˈmeːsi, ˈkaːso]. Thus, in postvocalic position, /z/ does not occur, but, occasionally, [z] can occur in: [ˈkaːza, ˈmeːzi], or [s] in: [ˈkaːso], not necessarily correspondent to neutral /s, z/ distribution (not even traditional, which has [ˈkaːsa, ˈmeːsi, ˈkaːzo]).

Typically, /ns, rs, ls/ are [nts; rts, rts; lts]: *penso, perso, polso* [ˈpɛːntsɔ, ˈpɛːrtsɔ, ˈpɔːltsɔ]. Mostly in the areas of Norcia and Cascia, but also of Spoleto, Foligno, and Todi, [z̥] is possible for both /s/ and /z/, or [dʒ] for [s → ts]: *mese, muso...* [ˈmeːse, -ze; ˈmuːsɔ, -zɔ; ˈpɛːndʒɔ, ˈpɛːrdʒɔ, ˈpɔːldʒɔ].

At Foligno, Spoleto, Cascia, and Norcia (and in areas on the border with the Marches, and at Gubbio and Amelia) /s/ + /p, t, k, f/ (or, less frequently or systematically, also /z/ + voiced /C/) becomes typically [ʃ] (and [z̥]): *spesso, resta, scade, sfida* [ʃˈpesːso, ˈreʃːta, ʃˈkaːde, ʃˈfiːda].

/ʃʃ/ autogeminates, as in neutral Italian: *pesce, la scena* [ˈpeːʃːʃe, laʃˈʃɛːna]. Normal-

ly, postvocalic /j/ is autogeminant (differently from neutral Italian): *buio*, *maiale* [ˈbujːjo, majːjaːle].

The /r/ that we find in grammemes, *per*, *-r(e)*, typically corresponds to /-/: *per pigliarlo* [ˈpeppijːalːo]. /ʎʎ/, typically, also becomes [jj, jʎ], remaining autogeminant (excepting less broad accents): *foglio* [ˈfojːjo, -jːjo]. Thus, *paglia* [ˈpajːja, ˈpajːja] and *paia* [ˈpajːja] are generally alike.

### Structures

25.1.3. Perugia and nearby areas have no cogemination, except for *tre*, *-tré*: *tre gatti*, *ventitré volte*, while it is possible in exclamations: *oh cavolo!* Instead, from Gualdo Tadino, Assisi, Marsciano, and Città della Pieve downwards, cogemination is much more limited than in neutral usage. It is also more subject to oscillations, being less used where a potential pause could be present. Umbrian cogemination has:

prepositions: *a*<sup>\*</sup>, *da*<sup>°</sup>, *giú*<sup>\*</sup>, *su*<sup>\*</sup>, *tra*<sup>°</sup>; conjunctions: *e*<sup>\*</sup>, *o*<sup>°</sup>, *ma*<sup>\*</sup>, *né*<sup>\*</sup>, *se*<sup>\*</sup>, *che*<sup>\*</sup>; verbs: *è*<sup>\*</sup>, *ha*<sup>°</sup>, *ho*<sup>°</sup>, *dà*<sup>°</sup>, *do*<sup>°</sup>, *fa*<sup>°</sup>, *fu*<sup>\*</sup>, *può*<sup>°</sup>, *sa*<sup>°</sup>, *so*<sup>°</sup>, *sta*<sup>°</sup>, *sto*<sup>°</sup>, *va*<sup>°</sup>; adverbs: *°li*<sup>\*°</sup>, *°qua*<sup>\*°</sup>, *°piú*<sup>\*°</sup>, *già*<sup>\*</sup>, *giú*<sup>\*</sup>, *su*<sup>\*</sup>, *un po'*<sup>\*°</sup>; pronouns: *me*<sup>\*</sup> and *te*<sup>\*</sup> (activating), *sé*<sup>\*</sup>, *tu*<sup>\*</sup>, *che*<sup>\*</sup>, *¿che*<sup>°</sup>, *chi*<sup>\*</sup>, *¿chi*<sup>\*°</sup>; imperatives: *va'*<sup>\*°</sup>; exclamations: *oh*<sup>\*°</sup>; notes: *si*<sup>\*°</sup>; letters: *\*c*<sup>\*</sup>; lexemes: *tre*<sup>\*</sup>, *Po*<sup>\*</sup>; polysyllables: *\*cosí*<sup>\*°</sup>, *perché*<sup>°</sup>, *¿perché*<sup>\*°</sup>, *farò*<sup>\*</sup>, *partí*<sup>\*°</sup>, *lassú*<sup>\*°</sup>, *città*<sup>\*°</sup>; bisyllables: *come*<sup>\*°</sup> (=), *come*<sup>\*°</sup>, *dove*<sup>°</sup>, *qualche*<sup>\*°</sup>, *sopra*<sup>\*°</sup>, *ogni*<sup>°</sup>.

In addition, in infinitives (also with prefinal stress) *-re* often becomes ‘zero’ [-Ø], with [-\*]: *andà(re) via*, *prende(re) tutto*, *poté(re) capí(re) qualcosa* [ˌandavˈvira, ˈprɛndet ˈtuttɔ, pɔˈtek kaˈpik kwalkɔːsa]. Also frequent words like *so'*, *mo'* (‘am/are, now’) are cogeminant: *mo' so' guai* [ˌmossɔgˈgwaɪ, -sɔg-].

Normally, the articles *la*, *le*, *lo* (and also the personal pronouns *la*, *le*, *li*, *lo*) tend not to geminate – as in modern neutral pronunciation: *è la verità* [ˌɛlaˈverita. ɛlla-]. This also happens with prepositions combined with an article – as in acceptable neutral pronunciation: *della sera* [ˌdelaˈsɛra].

There is also pregemination of the article *l'* (but not the pronoun: *io l'avevo*) only before a stressed vowel: *era l'ora* [ˌɛralˈloːra], *era l'orario* [ˌɛraloˈraːrjo]. For the pronoun, pregemination can occur in *ce l'* (+ stressed vowel): *ce l'ho* [tʃɛllˈo], *ce l'aveva* [tʃɛlaˈveva].

The initial consonants of *ne*, *non*, *nel* (*nell'*, *nella*, &c) and *di*, *da* (*del*, *dal*, &c) are typically [°C] (ageminable): *che ne so*, *è nel frigo*, *Città di Castello*. As already seen, also prepositions combined with articles (not in emphatic speech) can have /ll- → -l-/: *alla sera* [ˌalaˈsɛra, ˌalla-].

Besides, frequently, the names of the letters have pregemination, as well as the following words: *cosí*, *chiesa*, *dio*, *due*, *dove*, *lí*, *qua*, *macchina*, *merda* (less often for: *piú*, *quello*); *si dice cosí*, *guarda lí* [siˈdiːtʃɛk koˈsi, ˈgwardal ˈli].

Even at Perugia the names of the letters have pregemination (as well as *dio*). We also find postgemination, as in: *club esclusivo* [-bb-], *gas asfissiante* [-ss-]. This confirms that the various kinds of gemination are independent one from another; in fact, autogemination is normal and necessary even at Perugia. But it is not so for co-

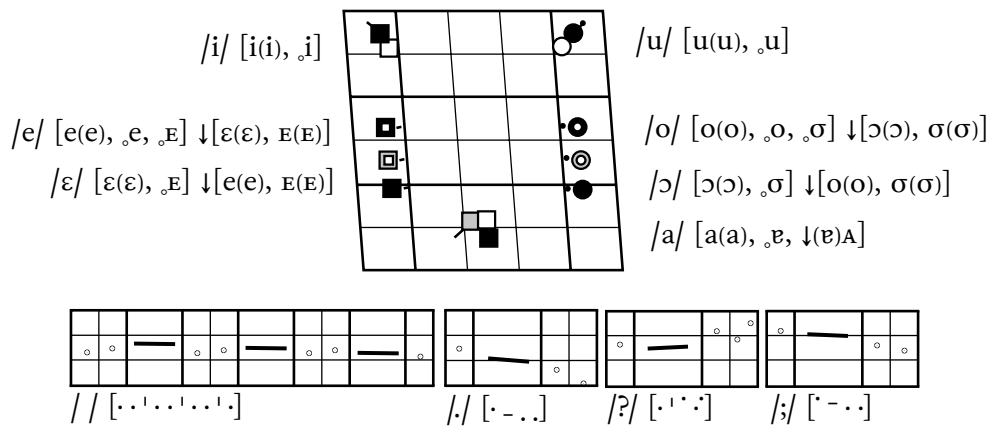




free stressed syllables, or /ε, ɔ/ in checked stressed syllables, including their intermediate realizations, [ɛ, σ], for the four of them, /e, ε; o, ɔ/.

For the consonants, we can also find frequently more northern-like contoids or durations, with almost systematic shortening of /<sup>o</sup>VCCV/ and lengthening of /<sup>o</sup>VCV/. /ts, dz/ often tend to be slit, instead of fully grooved; we generally find /s, z/ [ʂ, ʐ], /ʃ/ [ʃ̣], often simple /b, d, g/ are [β, δ, ɣ]; pre-sonantal /N/ tend to become homorganic seminasals, while /ʎʎ/ is [jj]. The more typical intonation patterns are also shown.

fig 25.1.3. Regional accents: Northern Umbria transitional zone, with Città di Castello [W] = [ʰV·V, ʰVVC, ʰV].

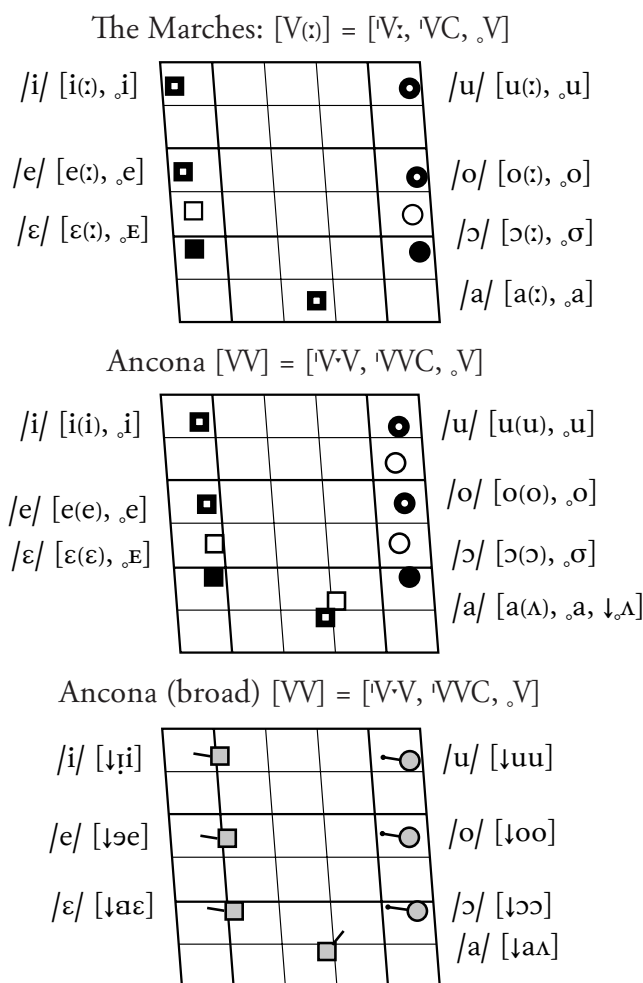


## The Marches

### Vowels

25.2.1. fig 25.2.1 shows the most typical timbres of the Marches koiné, with [ɛ, a, ɔ] relatively closer than in neutral usage: *bene, fare, notte* [ˈbɛːne, ˈfaːre, ˈnɔːtte]. In broader or rural accents, in particular those of Macerata and Ascoli Piceno, it is possible to find more or less clear occurrences of metaphony, but also at Jesi (in the province of Ancona).

fig 25.2.1. Regional accents: the Marches vowels.



For the timbre distribution of *e, o*, we provide several examples, grouped in separate sections. Let us notice that *ie* is typically rendered as [je] (excepting at Jesi, with [jɛ], up to Recanati, with some oscillations towards [je]): *piede, pompieri, richiesta*; except in endings with [ɛ]: *Daniela, gioiello, paziente, sapienza* (and some other cases indicated below). Sometimes, by paradigmatic analogy with [ɛ/], we can have [jɛ/]: *vieni, tiene*, like *vengo, tenga*, with regular [ɛ/].

Systematically, between Ancona and Recanati, and elsewhere in broader accents, we find [ɛ, ɛ] in *-mente, -mento*. For *-oiV*, [o/] prevails; but, in the province of Ancona, [ɔ/] is not at all rare. At Ancona, we can find some [ɛ, σ], either as realiza-

tions of /ε, ɔ/, or for *e* in checked syllables with /N, r/, or for *ie*.

[ɛ, σ] timbres are certainly more frequent in the lower part of Ascoli Piceno, besides a certain number of [e, o] in free syllables, or of [ε, ɔ] in checked syllables, or in words with stress on their third-last syllable. In addition, in broader accents of lower Ascoli Piceno, not sentence-final unstressed *e*'s, rather frequently become [ə]: *percepisce tutto* [ɫpɛrtʃə'bi:ʃɪə 'dʊt:tɔ].

/e/ in: *farebbe, ebbi, bistecca, feccia, becero, ceffo, artefice, gregge, eseguo, seguio, inseguo, perseguo, posseggo, seggio, Liegi, cheletro, fiele, miele, svelto, spegnere, grembio, grembo, membro, arrembo, esempio, tempia, tempio, freno, balena, Siena, sirena, diviene, tiene, viene, antenna, renna, bipenne, centro, tiepido, discepolo, Tiepolo, seppi, ginepro, sterco, portiere, bandiera, intiero, ieri, ingegnere, chierica, Chieri, l'esca, teschio, adesco, innesco, Agnese, adeso, annesso, nesso, inchiesta, chiesto, maestro, ariete, quiete, siete, Chieti, Rieti, allieto, feto, inquieto, lieto, quieto, dovetti, Elisabetta, lettera, schietto, Scevola, fievole, Nievole, allievo, lieve, Chiezzi, Viezzoli, corbezzolo, ribrezzo;*

/e, ε/ in: *trebbia, debbo, addebito, debito, cilecca, dieci, cieco, sede, redini, decaedro, seggiola, seggio, traveggole, nego, abnego, annego, svellere, vellico, melma, pompelmo, cielo, rivelo, svelo, divelto, belva, prezzemolo, tempro, altalena, scendere, tenero, strenna, avvenne, tenne, alleno, treno, giovenca, Marengo, marengo, Pastrengo, momento, veramente, la menta, la mente, il mento, trenta, io attento, io intento, io mento, ostento, stento, tento, Trento, mentre, capinera, cicerchia, verde, sterpo, tresca, umanesimo, medesimo, Jesi, Fiesole, cresta, codesto, dieta, sgretolo, cheto, Proietti, abbietto, abietto, pretto, scettro, scevero, lievito, devo, Nievo, scevro, rezzo, tappezzo, assembro;*

/ε/ in: *lebbra, Alfredo, Manfredi, edera, Stefano, sfregio, crudele, fedele, Guglielmo, gelo, bireme, Fiemme, iena, endice, zenzero, cicerbita, mercede, feretro, sgherro, Cesare, mescere, fiesta, siesta, bestia, calpesto, desto, canestro, capestro;*

/ε, e/ in: *scimpanzè, allego, collego, allegro, tregua, adegno, dileguo, elenco, mielico, bruscello, Anselmo, embrice, contemplo, carena, lena, Maddalena, benda, vendico, brendolo, rammendo, Vienna, alieno, Chienti, pentola, divento, ventre, lercio, è altero, intero, mescolo, ventesimo, Jesolo, gesso, cometa, zeta, sovietico, inietto, io detto, benevolo, allevo, levo.*

/o/ in: *foce, golfo, midollo, cognome, nome, doma, dittongo, bisogno, menzogna, sogno, pioppo, sordido, perforo, liquore, scorgere, sorice, storpio, bosco, giova;*

/o, ɔ/ in: *rodere, giogo, vassoio, tettoia, germoglio, borboglio, ingolfo, ingollo, complico, ciondolo, vongole, coppia, doccia, formula, gonna, scoppio, torbido, sporgere, insorgere, camoscio, otre;*

/ɔ/ in: *veloce, precoce, amarognolo, sfocia, invoco, bazzoffia, boffice, foga, voga, affogo, sfogo, Rodolfo, folla, un folle, Romolo, il compito, carbonchio, donnola, sonno, insonne, dimora, quattordici, Giorgio, borro, croscio, disposto, risposta, posto, crosta, costo, nascosto, abbotto, ricovero;*

/ɔ, o/ in: *io tocco, moccolo, boccolo, scrofa, polipo, controllo, crollo, scrollo, frolla, grolla, facondia, Abbondio, pretonzolo, colonna, dopo, enorme, fornico, omero, orcio, orco, schioppo, accoppo, scortico, sono, aurora, bitorzolo, torpido, sposo, arrosto, tozzo.*

### Consonants

25.2.2. The nasals behave as in neutral Italian: with homorganic /NC/ and autogeminating /ɲɲ/: *un banco, segno* [um'banɰ:ɲo, 'seɲ:ɲo].

Simple /p, t, k/ remain voiceless at Ancona, but in the rest of the territory, if postvocalic, they are [b̥, d̥, ɡ̥] in broader accents (or [p̥, t̥, k̥] in milder accents). If postnasal, they are [b̥ d̥ ɡ̥] (or [b̥ d̥ ɡ̥] in broader accents, or in the lower part of Ascoli Piceno): *capitano, sento* [kabi'da:ɲo, 'seɲ:ɲo]. In lighter accents, voicing is weaker; while, in broader accents, geminates are [ʧʧ]: *fatto* ['fatʧo, 'faʧʧo].

Postvocalic /b, d, ɡ/, in broader accents, can become [β, δ, ɣ]. In addition, /p, t, k/, in northern areas, can become [p̥, t̥, k̥] (in case, [β̥, δ̥, ɣ̥] – however less frequently for bilabial consonants): *ladro, i cani* [la:ɔro, i'ħa:ɲi]. /kj, gj; ki, gi/ are often [kç, ɡç, ɡç] or [kçi, ɡçi, ɡçi]: *chiave, ghiaccio, chi*.

/ts, dz/ are autogeminating. In lexeme initial-position, normally we have /dz/ (but some /ts/ are possible, especially in more familiar or popular words): *azione, zucca* [ats'tsjo:ne, 'dzuk:kɑ]; /nts/, in broader or lower-Ascoli accents, becomes [nɰɰ]: *stanza* [ʃ'tan:ɰɰa, ʃ-].

As for the phonemic distribution for z, we can indicate: /dz/ in: *Belzebú, punzecchio, manzo, sbronza, menzogna, Monza, bizantino, gonzo, inzuppo, inzacchero*; /dz, ts/ in: *barzulletta, romanzo, azienda, fronzolo, bizze, rozzo*; /ts/ in: *frizzante, scorza, razzo, ribrezzo, lezzo, pettegolezzo, ghiribizzo, rubizzo, sozzo*; /ts, dz/ in: *melanzana, pranzo, Renzo, amazzone, brezza, olezzo, rezzo, buzzo*.

Postvocalic simple /tʃ/ is generally [ʃ]; in unstressed syllables, it can be [ʃ̥]; while, at Ancona, its articulation is closer to [tʃ̥] than to [tʃ] (occasionally, it also becomes [ʃ̥], oftener than [ʃ]): *pace* ['pa:ʃe, -tʃe]. Except at Ancona, /ntʃ/ becomes [ɲɰɰ]: *pancia* ['paɲ:ɰɰa].

Postvocalic simple /dʒ/ is generally [dʒ], but it often becomes [ʒ], independently from stress; at Ancona, it is intermediate between [dʒ] and [ʒ]; while, in lower Ascoli Piceno area, it is [dʒdʒ]: *i giri* [i'dʒi:ri, i'zi-, i'dʒi-, i'dʒdʒi-].

Postvocalic simple /f/ can be [f], mainly in unstressed syllables: *la fifa* [la'fi:fɑ]; mostly at Ancona, postvocalic simple /v/ can become [v]: *aveva* [a've:va]; /nf, nv/ can become [ɲɲp̥f, ɲɲbv, ɲɲbv]: *inferno* [iɲ'ɲvɛr:ɲo].

/s, z/ are both realized as [s]: *casa, mesi, caso* ['ka:sa, 'mesi, 'ka:so] (also [s̥] or, sometimes, [z]). In northern areas, in milder accents, [z] is rather frequent; generally, /ns, rs, ls/ become [nts, nɰɰ; rts, rts; lts]: *denso, il sale, perso* ['dɛ:ɲtso, il'tsa:le, 'pɛr:tso].

All this also happens at Ancona, but with dentalveolar [ts, dz; s, z], or laminoalveolar phones, [ʃ, z; tʃ, dʒ].

Besides, /sC, zC/, in broader accents, are [ʃC, zC] (in lower Ascoli areas, even [ʃ̥C, z̥C]): *esposto, disdire, sfatto, slegare, risma* [eʃ'pɔ:ʃto, eʃ'pɔ:ʃto; diʒ'di:riɛ, diʒ-; ʃfatʃto, ʃ-; zle'gare, z-; 'riʒ:ma, -z-].

/ʃʃ/ is autogeminating, as in neutral pronunciation (but, at Ancona, it tends to have no lip-protrusion, [ʃ̥ʃ̥]): *pesce, la scena* ['pe:ʃʃe, laʃʃe:na].

Normally, postvocalic /j/ is autogeminating (differently from neutral Italian): *buio, maiale* ['buj:jo, maj'ja:le]. In lower Ascoli, /jɛ, je; wɔ, (wo)/ are generally realized as vocalic sequences, [ie, iɛ; uo, uo]: *miele, fuoco* [mi'e:le, fu'o:ɲo], while, in broad-

er accents, word-initial /a, ɔ, o, u/, or in contact with another vowel, can be preceded (as in local dialects) by a provelar semiapproximant, [ɥ]: *idea*, *maestro*, *otto*, *Anna* [i'dɛɥa, ma'ɥɛ:stɔ, 'ɥɔtto, 'ɥa'nna].

In broader accents, /rr/ can be degeminated: *corre* ['kor:re, 'ko:re]. /λλ/ is typically [jj], autogeminant (except in milder pronunciation): *foglio* ['fɔjjo]. Thus, *paglia* ['pajja] and *paia* ['pajja; 'paija] can be similar or even alike. In broader accents, /lC/ can become /rC/: *molto* ['mol:to, 'mor:to], while at Ancona, /lV/ can become [ʎV]: *sale*, *bella* [ʎa:ʎe, 'bɛ:ʎa].

### Structures

25.2.3. In the Marches koiné, cogemination occurs, although in weaker ways than in neutral pronunciation, as can be seen below. At Ancona it does not occur (not even with *tre*; however, for emphasis, it can be found on exclamations). In this koiné, pregemination and postgemination are generally absent, even in cases like *gas asfissiante*. However, autogemination is quite normal and necessary (even at Ancona). So, we have:

prepositions: *a*<sup>\*</sup>, *da*<sup>o</sup>, *giú*<sup>\*</sup>, *su*<sup>\*</sup>, *tra*<sup>o</sup>; conjunctions: *e*<sup>\*</sup>, *o*<sup>o</sup>, *ma*<sup>\*</sup>, *né*<sup>\*</sup>, *se*<sup>\*</sup>, *che*<sup>\*</sup>;  
 verbs: *è*<sup>\*</sup>, *ha*<sup>o</sup>, *ho*<sup>o</sup>, *dà*<sup>o</sup>, *do*<sup>o</sup>, *fa*<sup>o</sup>, *fu*<sup>\*</sup>, *può*<sup>o</sup>, *sa*<sup>o</sup>, *so*<sup>o</sup>, *sta*<sup>o</sup>, *sto*<sup>o</sup>, *va*<sup>o</sup>;  
 adverbs: *\*li*<sup>\*</sup>, *\*qua*<sup>\*</sup>, *\*piú*<sup>\*</sup>, *già*<sup>\*</sup>, *giú*<sup>\*</sup>, *su*<sup>\*</sup>, *un po'*<sup>o</sup>;  
 pronouns: *me*<sup>\*</sup> and *te*<sup>\*</sup> (activating), *sé*<sup>\*</sup>, *tu*<sup>\*</sup>, *che*<sup>\*</sup>, *ꞏche*<sup>\*</sup>, *chi*<sup>\*</sup>, *ꞏchi*<sup>o</sup>;  
 imperatives: *va'*<sup>\*</sup>; exclamations: *oh*<sup>o</sup>; notes: *si*<sup>o</sup>; letters: *\*c*<sup>\*</sup>; lexemes: *tre*<sup>\*</sup>, *Po*<sup>\*</sup>;  
 polysyllables: *\*cosí*<sup>\*</sup>, *perché*<sup>o</sup>, *ꞏperché*<sup>o</sup>, *farò*<sup>\*</sup>, *partí*<sup>o</sup>, *lassú*<sup>\*</sup>, *città*<sup>\*</sup>;  
 bisyllables: *come*<sup>\*</sup> (=), *come*<sup>\*</sup>, *dove*<sup>o</sup>, *qualche*<sup>\*</sup>, *sopra*<sup>o</sup>, *ogni*<sup>o</sup>.

In addition, in infinitives (also with prefinal stress) *-re* often becomes 'zero' [-∅], with [-\*]: *andà(re) via*, *prende(re) tutto*, *poté(re) capi(re) qualcosa* [andav'vira, 'prɛndet 'tut:tɔ, po'dɛk ka'bik kwal'kɔ:sa]. Also frequent words like *so'*, *mo'* ('am/are, now') are cogeminant: *mo' so' guai* [mosɔg'gwa:i].

Normally, the articles *la*, *le*, *lo* (and also the personal pronouns *la*, *le*, *li*, *lo*) tend not to geminate – as in modern neutral pronunciation: *è la verità* [ɛla'veri'ta. ɛl-la]. This also happens with prepositions combined with an article – as in acceptable neutral pronunciation: *della sera* [dela'sɛ:ra]. There is also pregemination of the article *l'* (but not the pronoun: *io l'avevo*) only before a stressed vowel: *era l'ora* [ɛral'lo:ra], *era l'orario* [ɛralo'ra:rjo]. For the pronoun, pregemination can occur in *ce l'* (+ stressed vowel): *ce l'ho* [tʃel'ɔ], *ce l'aveva* [tʃela'veva].

The initial consonants of *ne*, *non*, *nel* (*nell'*, *nella*, &c) and *di*, *da* (*del*, *dal*, &c) are typically [°C] (ageminable): *che ne so*, *è nel frigo*, *la città di Macerata*. As already seen, also prepositions combined with articles (not in emphatic speech) can have /ll- → -l-/: *alla sera* [ala'sɛ:ra, alla].

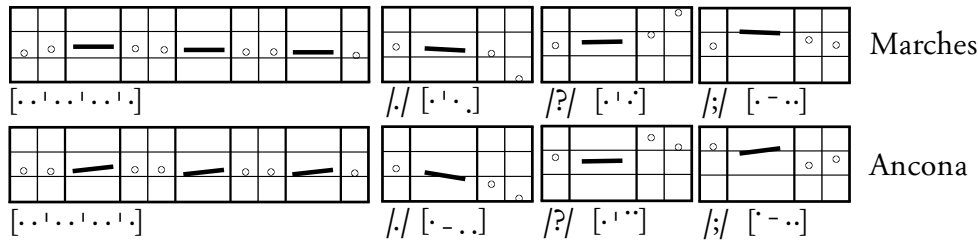
Besides, frequently, the names of the letters have pregemination, as well as the following words: *cosí*, *chiesa*, *dio*, *lí*, *qua*, *malattia*; *si dice cosí*, *guarda lí* [si'di:ʃɛk ko'si, 'gwardal 'li].

The syllabic structure corresponds to the neutral one (except in the areas of Ancona and Ascoli Piceno, where [V·C] occurs, instead of [VC:]): *pasta*, *passa* ['pas:ta,

'pas:sa]. At Ancona, geminates are somewhat shorter than elsewhere: *pasta*, *patto* ['pa:sta, 'pa:tto], including a possible lengthening of /p, t, k/ after stressed vowels: *dato* ['da:to]. Paraphonically, in general, this koiné uses quicker speech than usual.

Let us observe that while the dialect spoken in the area of Ascoli Piceno are more similar to those spoken in northern Abruzzo, the local regional Italian accent is more like the typical Marche one.

fig 25.2.2. Regional accents: the Marche intonation patterns.



### Text

25.2.4. [pro'nuŋdʒa maʃera'te:se. || il'venɔ di,ɔramoŋ'da:na eil'tso:le. ||  
 siβiʃtiʃ'tʃa:vano. ɭuŋ'dʒo:r:mo. || il'venɔ di,ɔramoŋ'da:na eil'tso:le. ɭlu:ŋo. pɾeɟeŋ-  
 'deŋdo ɟesseppjuʃ'fɔ:r:te. de'lak:tro. ɟgwando'vi:de,rouŋ vi,adʒdʒa'do:re. ɟevve'ni:va  
 in'nar:ɟzi. av'vɔlto nelman'de:llo. ɟdueliɟi-gar:ɟi. de'ʃi:seɾo. ɭal'lo:ra. ɟessa,rebbeʃ-  
 'taɟo pjuʃ'fɔ:r:te. ɟiʃfosseriuʃ'i:ɟo. alle'va(ɾe i)lman'de:llo. alvi,adʒdʒa'do:re. ||  
 il'venɔ di,ɔramoŋ'da:na. ɟoŋiŋ'ɟʒas soffja:re. ɟoŋvio'le:ŋdʒa. ɟ] map'pjus sof-  
 'fja:va. ɟjuilvi,adʒdʒa'do:re. siʃtriŋ'dʒe:va nelman'de:llo. ɟtan:ɟo. ɟe:ala-fi:ne. ɟil'pɔ-  
 vero 've:ɟo. do'vette de'si:ʃ:teɾe. ɟdal,tsoobɾo'bo:siɟo. || il'tso:le. ɟal'lo:ra. ɟsimoʃtro nel-  
 'tʃe:llo. ɟepɾoʒo'do:bo. ilvi,adʒdʒa'do:re. ɟɟessen'di:va 'ɟal:do. ɟsi'ɟo:ltse. ɟilman'de:l-  
 lo. ɟela,ɟramoŋ'da:na. ɟfukkoʃ'tre:ta. ɟo'ʃi. ɟar:riɟo-noʃ:ʃere. ɟeil'tso:le. ɟerapjuʃ-  
 'fɔ:r:te. ɟdi'lɛ:i. ||  
 ɟteppja'ʃu:ɟa. ɟlaʃto'rjɛ:l:la. ɟlavoʒ'jarmo ri'bo:ɟere. ||].

### Northern Marche

25.2.5. In a concise way, and without examples (which are not difficult to find and transcribe), we will deal with this area. Let us notice that the *province of Pesaro* (and the northern part of that of Ancona) is a transitional area between central and northern Italy, linguistically. This means that they have typical elements of both these macrokoinés.

Although there are notable oscillations between East–West and North–South in this area, we might say that, here, the central phonemic system is realized using northern phones.

In fact, although cogemination is not present, we find, instead, autogemination –even for /j/– but realized through northern segments and duration (in addition to possible pregemination for *dio*). Thus, we have: /CC, ɾɾ, ʌʌ, ʃʃ, tʃtʃ, dʒdʒ, j/ [ʃʃ, ɾɾ, ʌʌ, ʃʃ, tʃtʃ, dʒdʒ, j]. Furthermore, we have: /tʃ, dʒ; s, z/ [tʃ, dʒ; ʃ, z]; generally, [ŋC, ŋC] and possible [ʃV, ʃC, ʃ].



## Latium

### Vowels

25.3.1. fig 25.3.1 shows the typical timbres found in Rome. The second vocogram gives the broader ones mostly used by working-class hinterland Roman speakers (as represented by certain characters of actor and film director Carlo Verdone). Among these segments, /ɛ/ [ɛ] is quite remarkable: *'na bestia* [nɛb'bestjɛ], and unstressed /i, e, a, o, u/ [ɪ, ə, ɐ, ɔ, ʊ] occurring immediately before a stressed syllable (either inside or at the end of a sentence or phrase, *ie* before tonic syllables in tunes): *miscela, bellissima, va bene, problemi, rubato, cioè* [mɪs'ɛlə, bɛllɪ'ssɪmə, vɛb'bɛ:nɛ, prɔbb'lɛ:mi, rʊb'ba:ɔ, tʃɔ'a]. As shown, also unstressed /e, a, o/ (in any positions, but most remarkably in word-final positions) are [ɛ, ɐ, ɔ].

The third vocogram shows the timbres of eastern Latium: Rieti, western areas of Aquila, including the town, Latina, excepting its southeastern part, and the eastern part of Rome province, on the left of river Tiber, centering at Tivoli, including Frascati and Albano. The fourth vocogram represents Viterbo, with its typical peripheral splittings: *fila, bene* [fɪ'ɪla, 'bɛ'ɛnɛ].

The fifth vocogram represents Frosinone (*ie* Ciociaria), except its eastern areas (which belongs to upper-southern Italy) with true diphthongs [ɪi, eɪ, (ɛɛ), ɛɛ, aɐ, ɔɔ, (oo), ou, uu]. In addition, we find completely unstressed /i, e, a, o, u/ [ɪ, ɐ, ʊ], mostly non-sentence-final, while, in more typical accents, /e, o/ tend to merge into [ə], even if sentence-final: *dirà, farò, ferire, morì, usato, prevedono, promettere* [dɪ'ra, fɛ'rɔ, ʊ'sa'ɛɔə, fɪ'rɪ'rɪə, mʊ'ri, prə've'ɪdɔnə, prə'mɛttɛ'rɛ]. Mainly in 'Ciociaria' pronunciation, /rC, lC/ sequences can have a short schwa inserted: *forte, colpo* [fɔ'rɔɔə, 'kɔ'lɔɔə].

The typical Rome and Latium accents do not have vowel adjustment, which is, anyway, present in milder accents: *ride, tubo* [rɪ'de, -ɛ; 'tu'bbo, -σ]. On the other hand, mostly in Rome, among younger or pretentious speakers, we find the opposite phenomenon, *ie* the use of [ɛ, ɔ] for any final *e* or *o* before a pause, even if a short one: *va bene, di notte, cane, in ogni caso, alle otto, grasso* [vɛb'bɛ:nɛ, dɪ'nɔ'ttɛ, 'ka:nɛ, ɪnoŋɲɪk'ka:σ, ɔle'ɔ'ttɔ, 'grasso]. Often, mainly women nasalize them, [ɛ̃, ɔ̃].

For the timbre distribution of *e, o*, we provide several examples, grouped in separate sections. Let us notice, however, that *ie* frequently becomes /je/ (except in Rome and at Viterbo, where [jɛ] is usual, almost as in neutral and Tuscan accents): *piède, Rieti, pompieri*. However, endings with /ɛ/, have /jɛ/: *Daniela, gioiello, paziente, sapienza* (and further cases indicated below, also with double possibilities).

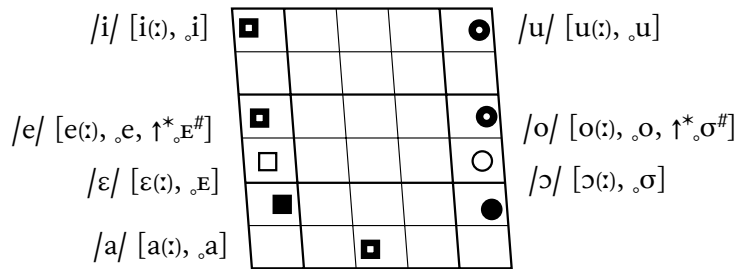
Anyway, it is necessary to describe separately Rome (and, generally, Viterbo) from the rest of Latium. Thus, for Rome, we have:

/ɛ/ in: *farebbe, ebbi, feccia, Alfredo, Manfredi, perseguo, eseguo, seguò, scheletro, svelto, belva, grembio, grembo, membro, remo, bireme, esempio, tempio, spegnere, balena, renna, strenna, avvenne, venne, bipenne, freno, centro, seppi, sterco, Agnese, ventesimo, umanesimo, medesimo, adesso, annesso, nesso, teschio, calpesto, fetò, dovetti, Elisabetta, lettera, scettro, Scevola, corbezzolo, ribrezzo;*

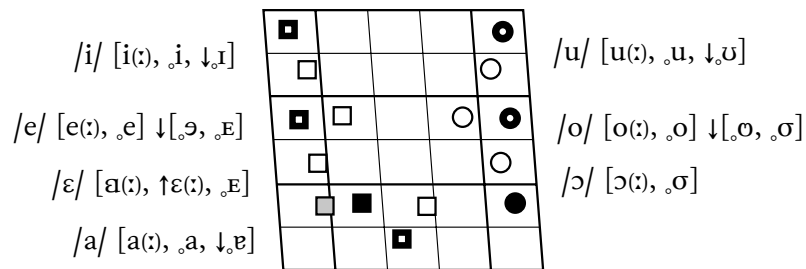


fig 25.3.1. Regional accents: Latium vowels.

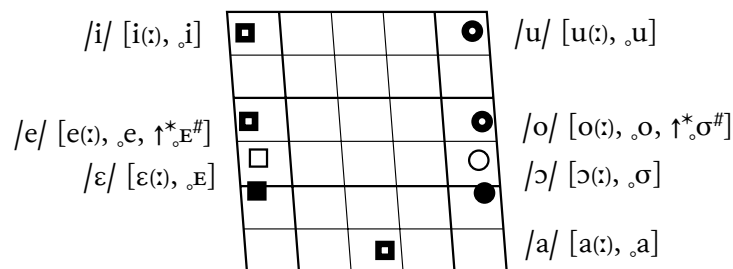
Rome: [V:] = [V:, 'V·C, ,V]



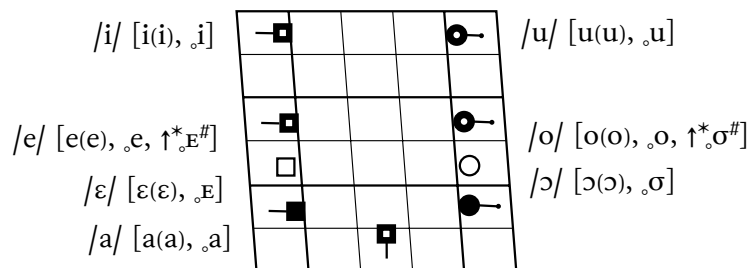
Rome (broad working-class): [V:] = [V:, 'V·C, ,V]



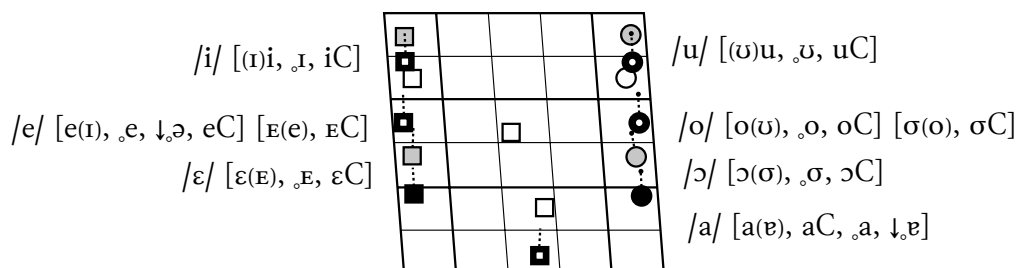
Eastern Latium: [V(:)] = [V:, 'VC, ,V]



Viterbo: [V(V)] = [V·V, 'VC, ,V]



Frosinone: [V(V)] = [V·V, 'VC, ,V]



|e, ε| in: *trebbia, debbo, addebito, debito, bistecca, cilecca, sede, redini, ceffo, artefice, allego, abnego, annego, la legge, seggio, possesso, seggo, traveggole, nego, adeguo, dileguo, inseguo, pompelmo, arrembo, tempia, contemplo, altalena, carena, sirena, giovenca, Marengo, marengo, Pastrengo, scendere, endice, rammendo, antenna, io mento, stento, tento, ostento, io intento, io attento, capinera, mercede, lercio, sterpo, sgherro, l'esca, tresca, adesco, innesco, cresta, maestro, cometa, ariete, siete, inquieto, cheto, tette, Proietti, abbietto, abietto, pretto, schietto, devo, Chiezzi;*

|ε| in: *lebbra, dieci, cieco, edera, Stefano, gregge, seggiola, sfregio, Liegi, crudele, fedele, fiele, miele, mielico, vellico, cielo, embrice, Fiemme, iena, Siena, tenero, diviene, tiene, viene, Vienna, alieno, pentola, divento, tiepido, Tiepolo, portiere, bandiera, ieri, cicerbita, cicerchia, feretro, ingegnere, chierica, Chieri, intiero, Cesare, Jesi, Fiesole, fiesta, inchiesta, siesta, bestia, chiesto, desto, canestro, capestro, dieta, zeta, quiete, sovietico, Chieti, Rieti, allieto, lieto, queto, proiettile, inietto, lieve, lievito, Nievole, Nievo, allievo;*

|ε, e| in: *scimpanzè, pecca, becero, decaedro, collego, allegro, tregua, svellere, melma, Anselmo, Guglielmo, gelo, rivelo, svelo, divelto, tempro, lena, Maddalena, elenco, benda, vendico, brendolo, alleno, trenta, Chienti, Trento, ventre, zenzero, discepolo, ginepro, intero, mescolare, mescolo, sgretolo, io detto, plettro, scevero, fievole, benevolo, allevo, levo, scevro, Viezzoli, tappezzo.*

|o| in: *ciondolo, storpio, torbido, torpido; menzogna* (but |o, ɔ| in: *Bologna, carogna, scalogna, scarogno, zampogna, ogni*; and |ɔ, o| in: *bisogno, abbisogna, sogna, sogno, vergogna, svergogno*);

|o, ɔ| in: *doccia, boccolo, moccolo, foce, vassoio, tettoia* (|o| at Viterbo), *golfo, il volgo, midollo, il volto, cognome, nome, il compito, gonna, dimora, orco, sordido, sporgere, liquore, formula, la torta, camoscio, fosco, nascosto, ricovero; dittongo, vongole;*

|ɔ| in: *sfocia, invoco, bazzoffia, boffice, foga, affogo, germoglio, borboglio, folla, un folle, amarognolo, doma, Romolo, carbonchio, colonna, insonne, donnola, sonno, coppia, scoppio, aurora, perforo, Giorgio, scorgere, enorme, borro, croscio, disposto, risposta, crosta, arrosto, otre;*

|ɔ, o| in: *veloce, precoce, io tocco, giogo, scrofa, voga, sfogo, ingolfo, Rodolfo, polipo, ingollo, addome, complicio, sono, facondia, Abbondio, pretonzolo, dopo, accoppo, orcio, quattordici, insorgere, sorice, scortico, bitorzolo, bosco, sposo, costo, abbotto, giova, strozza, strozzo, tozzo.*

In 'non-Roman Latium' (keeping in mind that Viterbo is more similar to Rome): |e| in: *farebbe, ebbi, feccia, dieci, Liegi, ceffo, inseguo, scheletro, svelto, spingere, grembio, grempo, membro, remo, bireme, esempio, tempio, balena, antenna, strenna, bipenne, centro, discepolo, seppi, portiere, bandiera, ieri, ingegnere, teschio, Agnese, adesso, nesso, annesso, ariete, Chieti, Rieti, allieto, fetto, dovetti, Elisabetta, lettera, scettro, Scevola, corbezzolo, ribrezzo;*

|e, ε| in: *trebbia, debbo, addebito, debito, indebito, bistecca, cilecca, cieco, sede, redini, Manfredi, Alfredo, decaedro, artefice, allego, abnego, annego, perseguo, eseguo, seguio, seggio, traveggole, possesso, seggo, nego, pompelmo, cielo, belva, prezzemolo, tempia, contemplo, altalena, carena, sirena, Siena, scendere, rammendo, giovenca,*

Marenco, marengo, Pastrengo, diviene, tiene, viene, renna, avvenne, venne, alleno, freno, io attento, io mento, ostento, tento, Trento, tiepido, Tiepolo, cicerchia, sterco, feretro, sgherro, Cesare, l'esca, tresca, adesco, innesco, umanesimo, medesimo, Jesi, Fiesole, cresta, siesta, chiesto, codesto, desto, canestro, maestro, quiete, siete, sgretolo, cheto, inquieto, queto, lieto, tette, Proietti, abbietto, abietto, pretto, schietto, fievole, al-lievo, devo, Nievo, Chiezzi, rezzo, tappezzo;

/ɛ/ in: lebbra, edera, Stefano, crudele, fedele, miele, mielico, svellere, vellico, em-brice, endice, tenero, alieno, divento, zenzero, cicerbita, mercede, bestia, calpesto, levo;

/ɛ, e/ in: scimpanzè, pecca, becero, beffa, reggere, gregge, seggiola, sfregio, collego, allegro, tregua, adegua, dilegua, fiele, costello, melma, Anselmo, Guglielmo, gelo, rive-lo, surgelo, svelo, divelto, Fiemme, arrembo, tempro, iena, lena, Maddalena, pergame-na, scena, elenco, benda, vendico, brendolo, Vienna, trenta, Chienti, pentola, io in-tento, stento, ventre, ginepro, lercio, chierica, Chieri, intero, intiero, sterpo, pesca (peach), mescere, mescolo, Jesolo, ventesimo, gesso, fiesta, inchiesta, capestro, cometa, dieta, zeta, sovietico, proiettile, inietto, io detto, plettro, scevero, lieve, lievito, Nievo-le, benevolo, scevro, Viezzoli.

/o/ in: foce, ingolfo, dittongo, scorgere, storpio, menzogna (but /o, ɔ/ in: Bologna, carogna, scalogna, scarogno, zampogna, ogni, bisogno, abbisogna, sogna, -o, vergogna, svergogno);

/o, ɔ/ in: doccia, mocolo, vassoio, tettoia, golfo, folla, un folle, ingollo, midollo, cognome, nome, ciondolo, vongole, gonna, coppia, dimora, torbido, orco, sordido, li-quore, formula, perforo, adoro, costoro, sporgere, insorgere, la torta, camoscio, moscio, crosta, otre;

/ɔ/ in: sfocia, invoco, bazzoffia, boffice, foga, voga, affogo, germoglio, borboglio, amarognolo, doma, Romolo, carbonchio, sonno, scoppio, aurora, Giorgio, borro, cro-scio, disposto, risposta, posto, nascosto, abbotto, ricovero;

/ɔ, o/ in: veloce, precoce, bocolo, io tocco, esplodere, addobbo, scrofa, sfogo, giogo, Rodolfo, polipo, loglio, addome, complicio, il compito, colonna, donnola, insonne, fa-condia, Abbondio, pretonzolo, dopo, accoppo, orcio, quattordici, enorme, torpido, scortico, bitorzolo, scrosto, sono, sorice, sposo, costo, arrosto, bosco, giova, tozzo.

### Consonants

25.3.2. The nasals behave as in neutral Italian: with homorganic /NC/ and auto-geminating /ŋŋ/: *un banco, segno* [um'baŋko, -ŋgo, 'seŋŋo]. However, /nj, nnj/, in broader accents, can become [ɲ, ɲɲ]: *matrimonio, anniento* [maɖri'mo:ɲo, aɲ'ɲeɲto]. As in other areas of Italy, *niente* can become 'gnente', with /ɲɲ/: (*non ho visto niente*): [(nonɔv'vistɔɲ) 'ɲeɲte].

Simple postvocalic /p, t, k/, in broader accents of Rome, are [b̥ d̥ ɡ̥], but there is oscillation with [b̥, d̥, ɡ̥; p̥, t̥, k̥; p, t, k] between speakers, situations, and words. In fact, in lighter accent, we oftener have lenis or not voiceless realizations: *ipoteca* [iɓ̥o'dɛ:ɟa, iɓ̥o'dɛ:ɟa, iɓ̥o'tɛ:k̥a, iɓ̥o'tɛ:k̥a].

In the eastern part of the province of Rome, and at Latina, we find [b̥, d̥, ɡ̥; b̥, d̥, ɡ̥]. At Rieti, Aquila, and Viterbo, more frequently, we have [b̥, d̥, ɡ̥]. In Ciocia-ria, [b̥, d̥, ɡ̥; p̥, t̥, k̥]. In the broader accents of Viterbo and of the eastern part of

the province of Rome, we can also have [ϕ, β; ʝ, δ; h, x, ʒ].

Initial simple /p, t, k/, after a pause, in Rome and at Viterbo are [p, t, k], but [p̣, ṭ, ḳ] are not rare (and normal in the rest of the territory). Even after /N/, in Rome and at Viterbo, they are [p, t, k] (with frequent [p̣, ṭ, ḳ]), while in the rest of Latium, they are [b, d, ɡ] or, in milder accents, [ḅ, ḍ, ɡ̣]: *piú, non piú* [ˈpju, ˈpju; nomˈpju, ˈpju, ˈbju, ˈbju].

After /r, l/, Rome and Viterbo have [p, t, k], while elsewhere there is oscillation between [p̣, ṭ, ḳ; ḅ, ḍ, ɡ̣]: *per te, il tè* [perˈte, ˈṭe, ˈḍe; ilˈṭe, ˈṭe, ˈḍe].

After other consonants –which mainly means /s/– /p, t, k/ are everywhere [p, t, k]. When they are geminate, we find [pp, tt, kk] in Rome, but [p̣p̣, ṭṭ, ḳḳ] elsewhere: *fatto* [ˈf̣aṭto, ˈf̣aṭto]. /kj, gj; ki, gi/ can become [ḳç, ɡ̣ç; ḳçi, ɡ̣çi], with possible contextual voicing. Often, the /st/ sequence is realized as [ṣθ], mainly by younger Romans: *questa storia* [ˈkẉeṣθ̣eṣθ̣oːṛja]. In the whole territory, postvocalic /b/ is autogeminant: *libro, la barca* [ˈliːbbro, labˈbarḳa].

Roman broader accents are characterized by the a ‘drawled’ realization of /ts, dz/ [tṣ, dẓ] (which is not present in the rest of the koiné): *piazza, stanze, zona* [ˈp̣jaːtṣsa, ṣtaːntṣe, ˈdẓoːna].

For lexeme-initial z-, in Rome and at Viterbo, /ts/ is not rare in certain words, as in neutral traditional pronunciation, and in certain popular or dialectal words: *zucchero, zinne, zoccola* [ˈtsuːkḳero, ˈtsiːnne, ˈtsɔːkḳola]. However, in other words, more and more frequently, /dz/ occurs, which is felt to be more prestigious (and which decidedly prevails in the rest of the koiné).

In Ciociaria and in eastern Latium (ie Rieti, Aquila, Latina, and the eastern part of the province of Rome), for /tstṣj, ntṣ/, we have [dẓdẓj, ndẓ; dẓdẓj, ndẓ] (or [ḍdẓj, ndẓ], in lighter accents), as well as in /rtṣ, ltṣ/ with [ḍ] (or [ṭ], in lighter accents): *dazio, stanza, marzo, alzo* [ˈdaːdẓdẓjo, ʃˈtaːndẓa, ˈmarˈdẓo, ˈaːldẓo]. In Rome, they are: [ˈdaːtṣtṣjo, ṣtaːntṣsa, ˈmarˈtṣso, ˈaːltṣso].

As for the distribution of /ts, dz/, in Rome, and usually at Viterbo, we generally find /dz/ in: *azienda, fronzolo, bizantino, gonzo, inzacchero, inzuppo, menzogna, Monza, punzecchio, manzo, sbronza*; /dz, ts/ in: *Belzebú, melanzana, romanzo, barzelletta, bizzo, razzo*; /ts/ in: *scorza, pettegolezzo, ribrezzo, frizzante, rubizzo, sozzo, ghiribizzo*; /ts, dz/ in: *Enzo, Renzo, Lorenzo, fidanzata, pranzo, rezzo, amazzone, brezza, buzzo, lezzo, olezzo*.

In the rest of the Latium koiné, we find both correspondences and differences. /dz/ is more frequent in: *fronzolo*; /dz, ts/ in: *azienda, Belzebú, bizantino, gonzo, inzacchero, inzuppo, menzogna, Monza, punzecchio, romanzo, sbronza, manzo, barzelletta, razzo, bizzo, Marzocco*; /ts/ in: *ribrezzo, pettegolezzo, sozzo*; /ts, dz/ in: *Enzo, Renzo, Lorenzo, fidanzata, melanzana, pranzo, scorza, amazzone, frizzante, rezzo, lezzo, olezzo, brezza, rubizzo, ghiribizzo, buzzo*.

In Rome and at Viterbo, simple postvocalic /tʃ/ is realized [ʃ]: *pace* [ˈpaːʃe]; in Rome, younger speakers have [ʃ̣]: [ˈpaːʃ̣e]. In the rest of the koiné, we generally have [ʃ̣, ʒ̣]: [ˈpaːʃ̣e, ˈʒ̣e]. In the eastern part of Rome province, realizations like [tʃ̣, tʃ̣̣] are quite possible: [ˈpaːtʃ̣e, ˈtʃ̣e, ˈdʒ̣e].

In Rome, non-postvocalic /tʃ/ and /dʒ/, in all possible contexts, are ‘drawled’ [tʃ̣̣̣, dʒ̣̣̣].

ɟʒ]. In addition, in the whole koiné, (simple) posvocalic /ɟʒ/ is autogeminant: *marcio*, *agile* [ˈmartʃʃo, -tʃo, ˈaɟʒɟʒile, ˈaɟʒɟʒi-].

For /ntʃ/, in Rome we have [ntʃʃ] (sometimes, [ntʃʃʃ]) or, in lighter accents, [ntʃ] (sometimes, [ntʃ]), as at Viterbo, while in the rest of the territory we have [ntʃɟ], with oscillations between [ntʃ, ntʃɟ]: *pancia*. /nf, nv/ can become [mpf, mby, mbyv] and [mbyv] (including those, where lenition occurs, in addition to [mf, my, myv] and [mv]).

The whole koiné does not distinguish between postvocalic /s, z/, since the voiced phoneme does not occur: *casa*, *caso* [ˈka:sa, ˈka:so]. However, *s* followed by a voiced consonant is regularly [zC], by assimilation; but, let us add that, for *sm*, not rarely, also [zm, sm] are heard (especially in Rome): *asma* [ˈa:zma, ˈa:z-, ˈa:s-].

In addition, and more remarkably, in postvocalic position, /s/ is not realized only as [s], but also as [ʃ, z̥], especially in broader accents, and quite independently from another trend (more typical of milder accents), which introduces some supposed ‘prestigious’ [z, z̥, z̥], with no strict criterion. So, on the whole, with quite puzzling results, not always easily distinguishable: *la situazione*, *una serata serena* [la:ziɖuatsʰsʃo:ne, unazeraːda zere:na].

In Ciociaria broader accents, sC has postalveopalatal realizations, [ʃ, z̥], in all cases, while in eastern-Latium broader accents, we find [ʃ, z̥]: *questo sbaglio* [kweʃtoz̥ˈbaʝjo] and [-ʃtoz̥ˈb-].

For /ns/, Rome has [ntss] (or [nts], in lighter accents); Viterbo has [nts, ntʃ, ntʃɟ]; Ciociaria has [ntʃ, ntʃɟ, ntʃɟ]; the rest of the territory has [ntʃɟ]: *penso* [pɛˈntssɔ, -tso, -tʃo, -ɟo, -ɟo, -ɟo].

For /rs, ls/, Rome has [tss] (or [ts], in lighter accents); Viterbo has [tʃ]; Ciociaria has [ɟʒ]; the rest of the territory has [ɟʒ, ɟʒ]: *orso*, *falso* [ˈo:rtssɔ, -tso, -tʃo, -ɟo, -ɟo; ˈfaːltssɔ, -tso, -tʃo, -ɟo, -ɟo].

/ʃʃ/ is regularly autogeminant: *pesce* [ˈpeʃʃe]; /nʃ/ sequence is regular in Rome and at Viterbo, [nʃ], while in the rest of the koiné, [nʒ] prevails: *conscio*.

The whole koiné, for postvocalic /j/, typically has [jj], while broader accent of Rome has [CjV, CwV] for /CjV, CwV/: *buiò*, *piède*, *quando* [ˈbuːjjo, ˈpje:de, ˈpje-, ˈpje-; ˈkwaːndo]. The dialectal change of /nd/ into /nn/, as in *quando* → *quanno*, can only occur for very illiterate speakers. The frequent change of /nj, lj/ into [ɲ, ʎ] is dealt with among the nasal and lateral phonemes.

In local dialects (and, in case, in really broader accents), /rr/ is frequently reduced to [r, r] (less so in Ciociaria): *guerra* [ˈgwe:ra, -ra].

/ʎʎ/ is typically [jj], autogeminant in any case: *foglio* [ˈfoːjjo, ˈfoːjjo]. Thus, *paglia* [ˈpaːjja, ˈpaːjja] and *paia* [ˈpaːjja, ˈpaːjja; ˈpaːja] can be similar or alike.

In local dialects (and, in case, in really broader accents), /lC, Cl/ are frequently changed into [rC, rC; Cr, Cr] (less so in Ciociaria): *falce*, *pubblico* [ˈfartʃʃe, -tʃe; ˈpuːbriːgo, -go]. In Ciociaria, /l/ frequently becomes [ʎ], [ʎC, ʎV; ʎ, ʎ]: *il melo*, *bella* [iˈʎmeːlo, ˈbeːʎe, -ʎe]. In broader Rome accents, we can occasionally find /ll/ [ʎʎ].

### Structures

25.3.3. For cogemination, in the Latium koiné, we surely have to distinguish Rome, given first, from the rest of Latium (including Aquila and its western ter-

ritory); Viterbo, as we saw even for phoneme distribution, is more similar to Rome than to the rest of the koiné.

For Rome (and, mostly, Viterbo, VT), we have:

prepositions: *a\**, *da°*, *giú\**, *su\**, *tra\**; conjunctions: *e\**, *o\**, *ma\** (VT<sup>o\*</sup>), *né\**, *se\**, *che\**; verbs: *è\**, *ha\**, *ho\**, *dà\**, *do\**, *fa\**, *fu\**, *può\**, *sa\**, *so\**, *sta\**, *sto\**, *va\**; adverbs: *\*lí\**, *\*qua\**, *\*piú\**, *già\**, *giú\**, *su\**, *un po'\**; pronouns: *me\** and *te\** (activating), *sé\**, *tu\** (VT<sup>o\*</sup>), *che\**, *¿che\**, *chi\** (VT<sup>o\*</sup>), *¿chi\**; imperatives: *va\**; exclamations: *oh\**; notes: *si\**; letters: *\*c\**; lexemes: *tre\**, *Po\**; polysyllables: *\*cosí\**, *perché\**, *¿perché\**, *farò\**, *partí\**, *lassú\**, *città°*; bisyllables: *come\** (=), *come°*, *dove°*, *qualche\**, *sopra\**, *ogni\**.

For the rest of Latium and Ciociaria (FR), we have:

prepositions: *a°*, *da°*, *giú\**, *su\**, *tra\**; conjunctions: *e\**, *o\** (FR<sup>o\*</sup>), *ma\** (FR<sup>o\*</sup>), *né\**, *se\**, *che\**; verbs: *è\**, *ha°*, *ho°*, *dà°*, *do°*, *fa°*, *fu\**, *può°*, *sa°*, *so°*, *sta°*, *sto°*, *va°*; adverbs: *\*lí\** (FR<sup>o\*</sup>), *\*qua\** (FR<sup>o\*</sup>), *\*piú\** (FR<sup>o\*</sup>), *già\**, *giú\**, *su\**, *un po'°*; pronouns: *me\** and *te\** (activating), *sé\**, *tu\** (FR<sup>o\*</sup>), *che\**, *¿che\**, *chi\** (FR<sup>o\*</sup>), *¿chi\**; imperatives: *va\**; exclamations: *oh\**; notes: *si\**; letters: *\*c\**; lexemes: *tre\**, *Po\** (FR<sup>o\*</sup>); polysyllables: *\*cosí\** (FR<sup>o\*</sup>), *perché°*, *¿perché°*, *farò°*, *partí°*, *lassú°*, *città°*; bisyllables: *come°* (=), *come°*, *dove°*, *qualche\** (FR<sup>o\*</sup>), *sopra°*, *ogni\**.

Let us add that, not only in Rome, vocatives have *o\**: *o Cesare* [otʃiʃfɛ:sare] (but the typical Roman dialect vocative uses *a°*: *a Nando* [a'na'ndo]). In addition, in infinitives, *-re* often becomes 'zero' [-∅], with [-\*], in Rome (and, usually, at Viterbo), only with final stress: *andà(re) via*, *poté(re) capí(re) qualcosa* [andav'vira, po'dɛk ka'bi:k kwal'kɔ:sa] (but *prende(re) tutto* [prɛnde 'durtto]).

The same goes for apocopated names and appellatives: *Marcè*, *dottó*. However, in the rest of Latium, we always find [-°]. Also frequent forms like *mo'*, *so'* ('now; am/are') are cogeminant in Rome and at Viterbo [mo\*, so\*, so\*]: *mo' so' guai* [mos-sɔg'gwa:i, -sɔg-]; while, elsewhere, they are [mo\*, so\*, so\*], and [mo°, so°, so°] in Ciociaria.

Normally, the articles *la*, *le*, *lo* (and also the personal pronouns *la*, *le*, *li*, *lo*) tend not to geminate – as in modern neutral pronunciation: *è la verità* [ɛla'veri'da. ɛl-la]. This also happens with prepositions combined with an article – as in acceptable neutral pronunciation: *della sera* [dela'sɛra].

There is also pregemination of the article *l'* (but not the pronoun: *io l'avevo*) only before a stressed vowel: *era l'ora* [ɛral'lo:ra], *era l'orario* [ɛralo'rari:jo, -jo]. For the pronoun, pregemination can occur in *ce l'* (+ stressed vowel): *ce l'ho* [tʃʃel'lo], *ce l'aveva* [tʃʃela'veva].

The initial consonants of *ne*, *non*, *nel* (*nell'*, *nella*, &c) and *di*, *da* (*del*, *dal*, &c) are typically [°C] (ageminable): *che ne so*, *è nel frigo*, *la città del Vaticano*. As already seen, also prepositions combined with articles (not in emphatic speech) can have /ll- → -l-/: *alla sera* [ala'sɛra, alla-].

The names of the letters have both pregemination and cogemination: *\*c\** /*\*tʃi\**/. However, if they occur in combinations of gemination, their structure can be simplified, as in the following examples: *la p greca*, *una w doppia*, *due c maiuscole*

[l̥a(p)pig'grɛ:ka, u,na(v)vud'do'ppja, -ja, 'due(tʃ) tʃimmaj'ju'skole, -a'ju-].

In Rome, there is also frequent pregemination (in addition to: *lí, qua, piú, cosí*, even) for: *chiesa, dio, malattia, maledetto, mandorla, maschera, memoria, merda, sedia*. We also find gemination for *-di* (*lunedí, martedì, mercoledì, giovedì* – not *venerdì*): *si dice cosí, guarda lí, lunedì* [si'diʃɛk ko'si, 'gwardal 'li, ɫuneddi].

We also have seeming pregemination with: *mattina, sera, notte*, in phrases like *domani sera*, where, actually, we have *domani (a\*) sera* – as in *lunedí (a\*) sera*, as well, where cogemination and pregemination are interwoven. In the rest of Latium, these forms can also be pregeminant, and even *dove, due* (or, less frequently, *di* /*\*di*/, in partial opposition to its more typical degemination, /*°di*/).

Neutral assimilation is normal, as in *un pane, San Marco, non vengo, un gatto, il gelo* [um'pane, sam'mar:ko, non'vɛŋgo, uŋgat:to, iɫdʒɛ:lo]. In Latium, in spontaneous speech (as, generally, in the center of Italy), we also find sequences like /lr, nr/ → /rr/ (in case, up to simple /r/) and /nl/ → /ll/: *il regalo* [irre'galo, ire-], *Ulrico*; *un ramo* [ur'ramo, u'ra:-], *Enrico*; *un ladro* [ul'lɑ:dro], *finlandese, Manlio*.

Another typical characteristic of central Italy, elision (indicated by ' , or without it, ie apocopy), is very widespread in Rome and all Latium. Here are some examples (not so impossible to understand even for foreigners): *s'er'andati, 'n t'è rimast'altr'occasione, méttit'a sedé(re) 'n poltrona, non sapevo ch'avess'un'altr'amica, dovrebbe ess(er)' andat'in montagna, vamm'a prende(re) 'n altr'ovo, ch'er'andat'al mare, qualch'altr'impiccio, mal a 'm piede, la vit'appress'a te, perch'è 'ndato, diss'a quell'a destra*.

Also: *allora 'l treno, allor il cane, la figli' a casa, la figlia 'n casa, cinqu'anni, ventiquattr'ore, or ott'e trenta, Sergi' Antelam'Ortolani, questa 'n va bene, quello l' metto là, c'era 'na donna co' 'n ombrello, o lui o 'l cane, la su' moto, l'impiegate, l'altre, se mi mogli'andass'ancora, du' gambe, 'ste mele, a 'st'or di notte, 'sto boia 'nfame, è 'n segret'antico*.

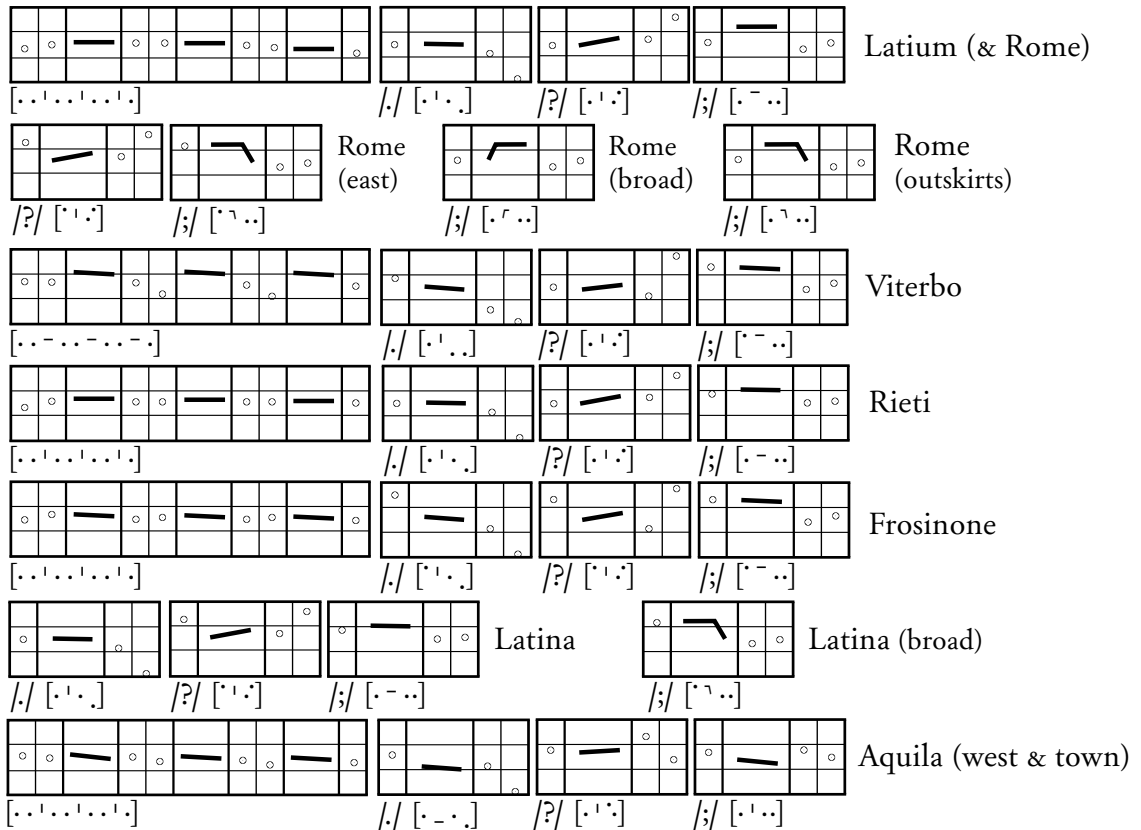
Here are some typical phrases in the Roman dialect: *'n glien' frega niente* [ɲɛm'frɛgɑɲ 'ɲɛnte] 'he/she does not care at all', *glie 'a fa o 'n glie 'a fa?* [ɟjaa'fa· ɟɔŋɲaa'fa·] 'can he/she manage or not?'

In broader accents, mainly of Rome, in tunes, the syllabic structure presents [V·C] in stressed checked syllables (instead of [VC:]): *sempre* [sɛmpre]. Especially in Rome, in much broader accents, we also have [V·] (instead of [V]) and even [̘V·] (for [̘V]): *sarà, vado* [sa'ra, 'va:do·].

Paraphonically, broader male and popular Roman accents present radicalization, by retracting the tongue body, and laryngealization, or creaky voice: *sto bene* ⟨-[stɔb'ɸɛ:ɲɛ]⟩. Female Roman speech, instead, can present: general seminasalization, creaky voice, faucalization, and raised larynx. In Ciociaria, speech is quicker than usually.

The intonation patterns, with variants (mostly for different Roman accents), are shown in fig 25.3.2. Also the patterns of the eastern areas of the province of Rome (with Tivoli and Frascati) are shown. Further areas are also shown, as can be seen, including the Latium (western) part of Aquila, and town.

fig 25.3.2. Regional accents: Latium intonation patterns.

**Text**

25.3.4. [pro'nuŋtʃʃa ro'ma:na: || il'vento di,dramon'ta:na eil'tso:le: ||

sib,bistitʃʃa:vano uŋ'dʒo:rno: || il'vento di,dramon'ta:na eil'tso:le: l'lu:no bɾe-  
den'dendo,desseppju'fɔrte de'la'ltro: ɟwando'vi de'rouŋ vi,adʒdʒa'do:re: ɟevve'ni-  
vain 'na'ntssi av'vɔlto nelman'te'λλo: i,duelid'i'ga'nti de'ʃi:sero: l'al'lo:ra: ɟessa,rebbe-  
ta'dop pju'fɔrte: kif,fosseriu'ʃi:do: alle'va(re i)lman'te'λλo: alvi,adʒdʒa'do:re: ||

il'vento di,dramon'ta:na: ɟomi'ŋtʃʃas soff'ja:re: ɟom'vio'le'ntsa: || map'pju:s sof-  
f'ja:va: pju'ilvi,adʒdʒa'do:re: sistri'ŋ'dʒe:va nelman'te'λλo: ta'nto: ɟeala'fine: il'po-  
vero 've'nto do'vette de'sistere: dal'tsuob'ro'bɔ:sido: || il'tso:le: l'al'lo:ra: simostro  
nel'tʃʃe'λλo: ep'pɟo'dɔ:bɔ: ilvi,adʒdʒa'do:re: ɟessen'ti'va ɟa'ldo: ʃi'tɔ'ltse: ɟilman-  
te'λλo: el,adramon'ta:na: fukkost're'tta: ɟo'si: a,riɟo'no'ʃere: ɟeil'tso:le: ep'p-  
ju'fɔrte: di'le'i: ||

ɟteppja'ʃu:da: ɟlasto'rje'lla: ɟlavo'j'jamo ri'bɛ:de: || || |.



## 29. Regional Accents: Geophonic maps

### Utility of cartography

The geophonic maps provided in this chapter show the most important and widespread phenomena, which can better illustrate some peculiar facts about regional Italian accents.

They are even more important when certain phenomena alternate or oscillate, for specific words, or for particular speakers, with sociophonic implications.

The preceding chapters (Ch 20-28) provided more detailed indications, of course. Our maps have the merit of clearly showing a number of geo-phonotonic phenomena. Altogether, they are 52, with two blank ones, at the end, for possible personal observations.

fig 29.1. Distribution of /e, ε; o, ɔ/  
similar to neutral pronunciation.



fig 29.2. Distribution of  
/jε/ in central Italy.





fig 29.3. /jɛ, wɔ/ generally realized as if they were /i'e, u'o/.



fig 29.4. Vowel weakening, especially of unstressed /e/.

fig 29.5. /C#/ [CV] (Sardinia with 'echo' vowel, cf G 28).

fig 29.6. Metaphony (in Sardinia and the rest of Italy).

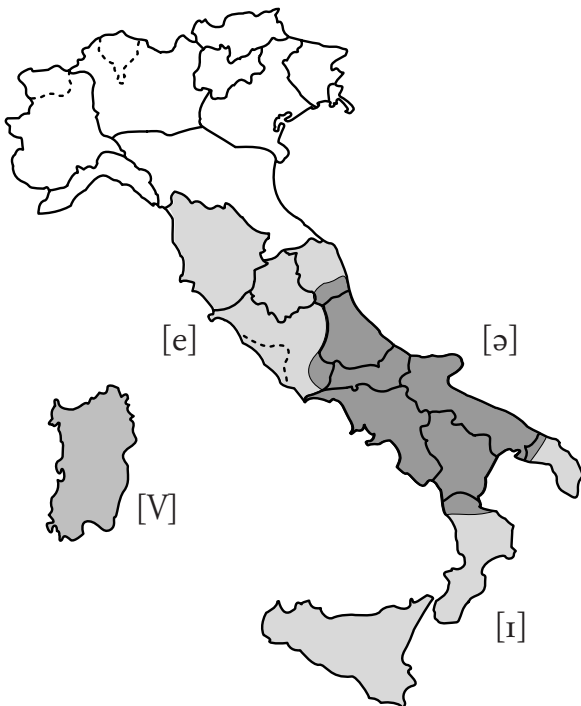




fig 29.7. /NC/ [ŋC]  
(parzialmente in Friúli).



fig 29.8. /Vp, Vt, Vk/  
(more ■ or □ less) voiced.

fig 29.9. /Np, Nt, Nk/  
(more ■ or □ less) voiced.



fig 29.10. /rp, rt, rk/  
(more or less) voiced.





fig 29.11. /lp, lt, lk/  
(more or less) voiced.



fig 29.12. /Vp, Vt, Vk/ [ɸ; ɸ̃; h, h̃; ɸ]  
(cf Ch 24 & Ch 25.1-2).

fig 29.13. Possibility that /kj, gj; ki,  
gi/ are realized as [kç gj̥, kçi gj̥i].



fig 29.14. /Vb/ = [bb].





fig 29.15. Areas where /#ts/ = [ts] (especially in spontaneous speech).



fig 29.16. Areas where /tsj/ is (more or less) voiced.

fig 29.17. Areas where /nts/ is (more or less) voiced.

fig 29.18. Areas where /rts/ is (more or less) voiced.





fig 29.19. Areas where /lts/ is (more or less) voiced.



fig 29.20. Areas where /ts dz/ are sequences rather than stopstricatives.

fig 29.21. Areas where /tʃ dʒ/ are articulated (more or less) differently.



fig 29.22. /Vtʃ/ is constrictive [ʃ] (more ■ or □ less regularly).

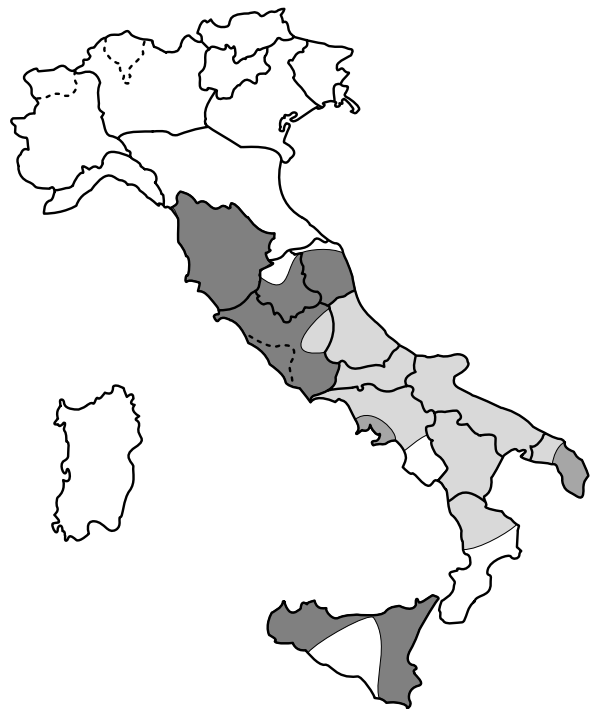




fig 29.23. Voicing of /ntʃ/  
(more or less systematic and intense).



fig 29.24. /Vdʒ/ = [dʒdʒ].

fig 29.25. /Vdʒ/ is constrictive [ʒ] ([ʒ̥])  
(more  or  less regularly).

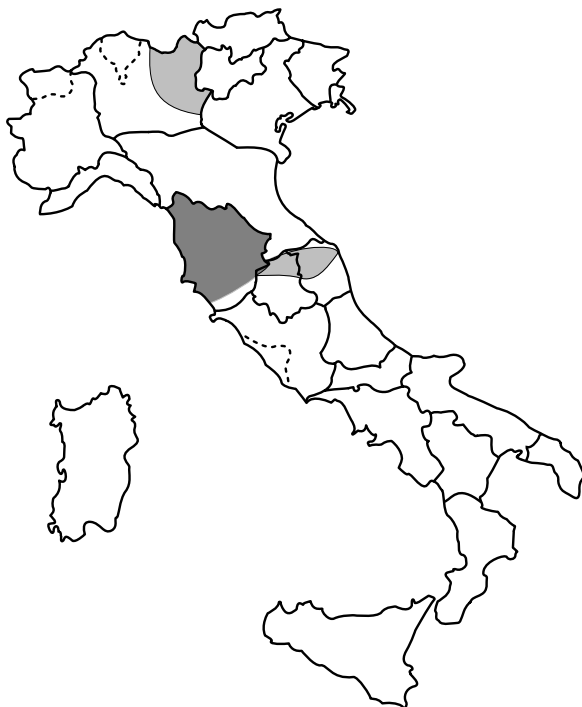


fig 29.26. /nf nv/ can become  
stopstricative [ɲpʃ, ɲby, ɲbv].





fig 29.27. Traditional phonemic opposition /Vs, Vz/ ■; only /Vs/ □.

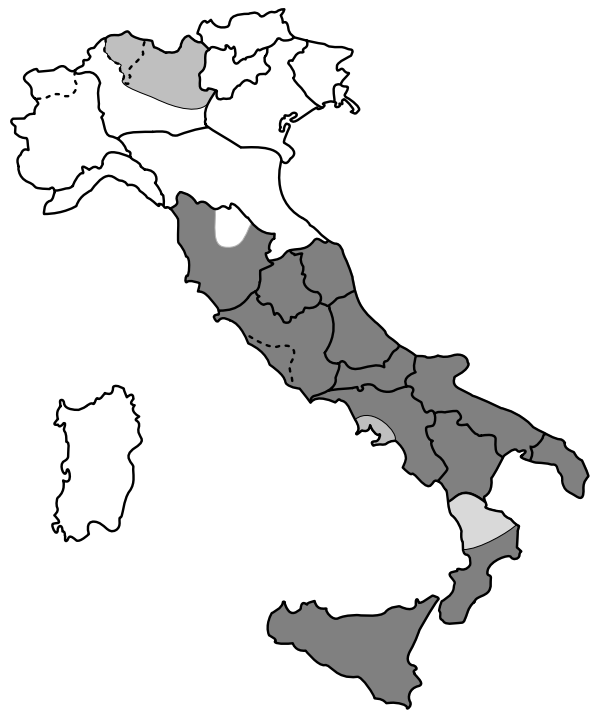
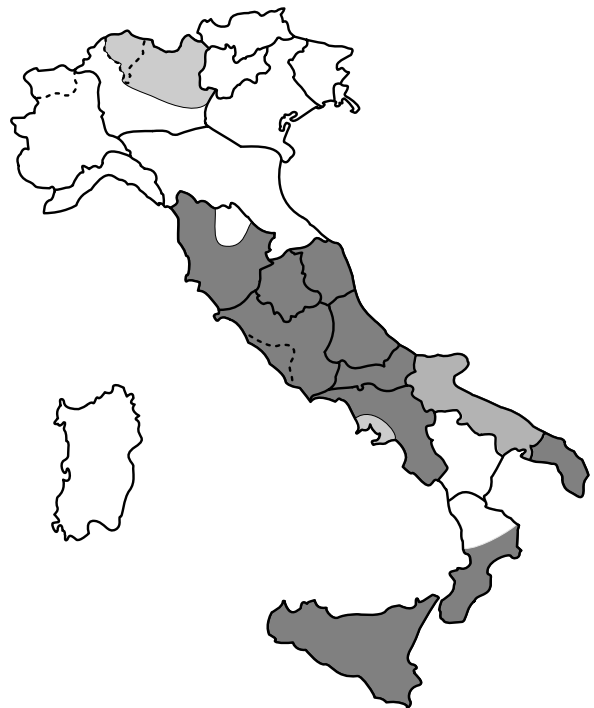


fig 29.28. /ns/ realized as stopstrictive more ■ or □ less often.

fig 29.29. /rs/ realized as stopstrictive more ■ or □ less often.

fig 29.30. /ls/ realized as stopstrictive more ■ or □ less often.





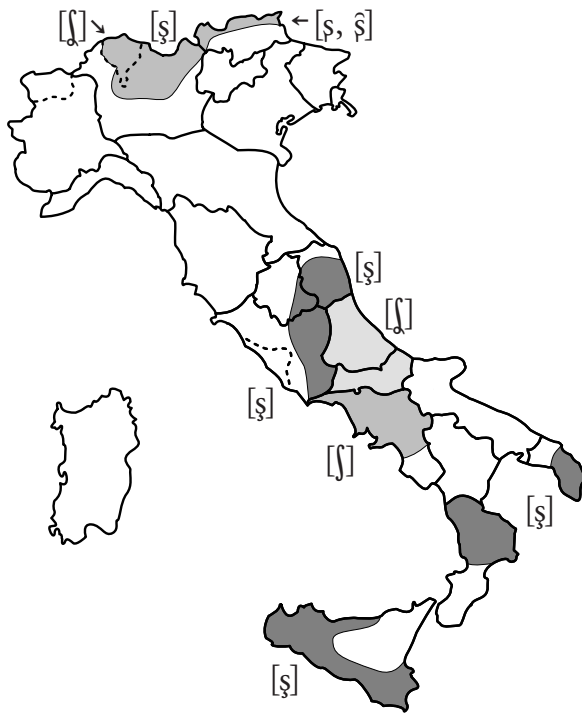


fig 29.31. /sC/ more or less 'palatalized' (and more or less limited distributions).

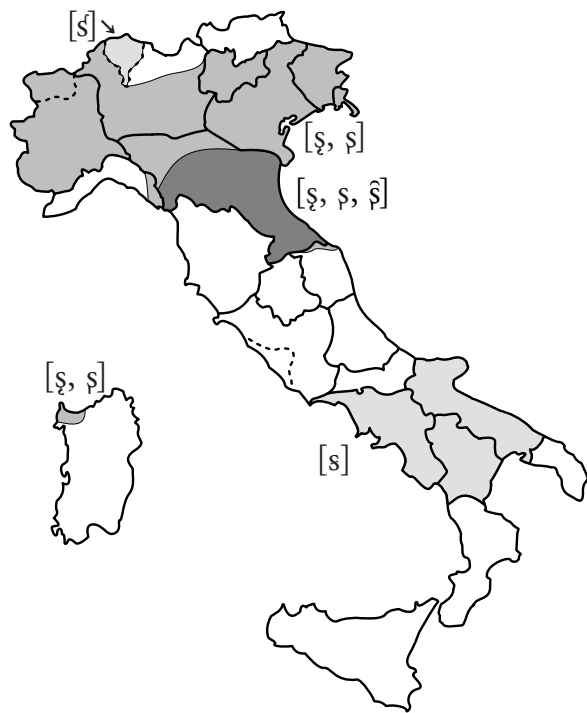


fig 29.32. Different articulations of /s/.

fig 29.33. /ʃʃ/ with different length or articulation from neutral [ʃʃ].



fig 29.34. Particular realizations of /Cj Cw/ (see text).

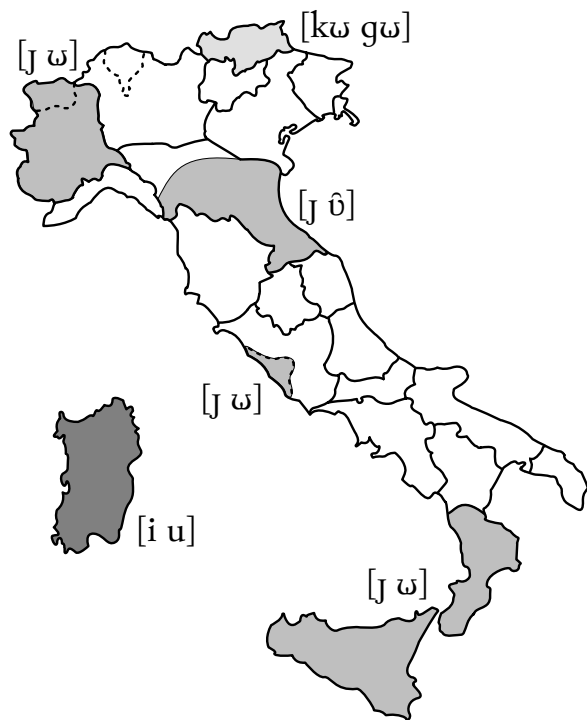




fig 29.35. /Vj/ realized as [jj].



fig 29.36. More or less frequent confusion of /nj/ and /ɲ(ɲ)/.

fig 29.37. Possible realization of /nnj/ as [ɲɲ].



fig 29.38. More or less frequent confusion of /lj/ and /ʎ(ʎ)/.





fig 29.39. Frequent realization of /llj/ as if it were /ʎʎ/.



fig 29.40. /r/ realized as uvular, [ʁ, ʀ, ʁ̥] (almost systematic ■ or rather frequent ◻).

fig 29.41. Areas where word-initial /r/ is 'stronger'.

fig 29.42. Areas where /tr, dr, str/ often have special articulations.



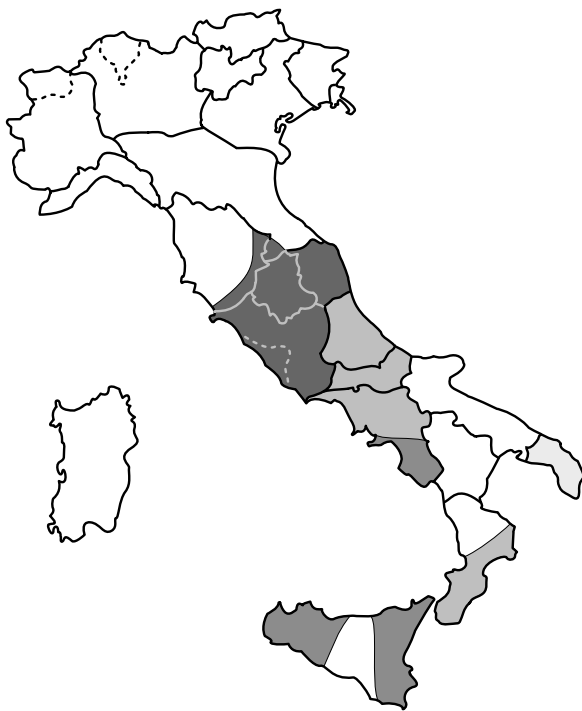


fig 29.43. Areas where /ll/ is realized as if it were /jj/.

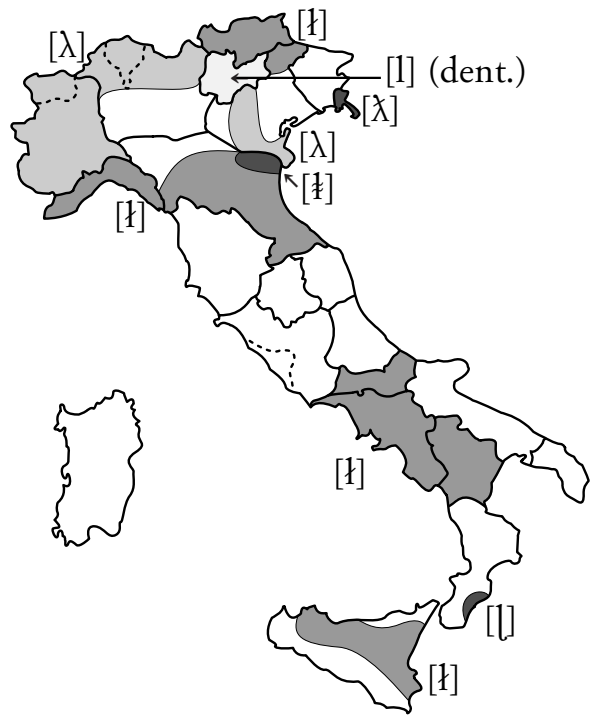
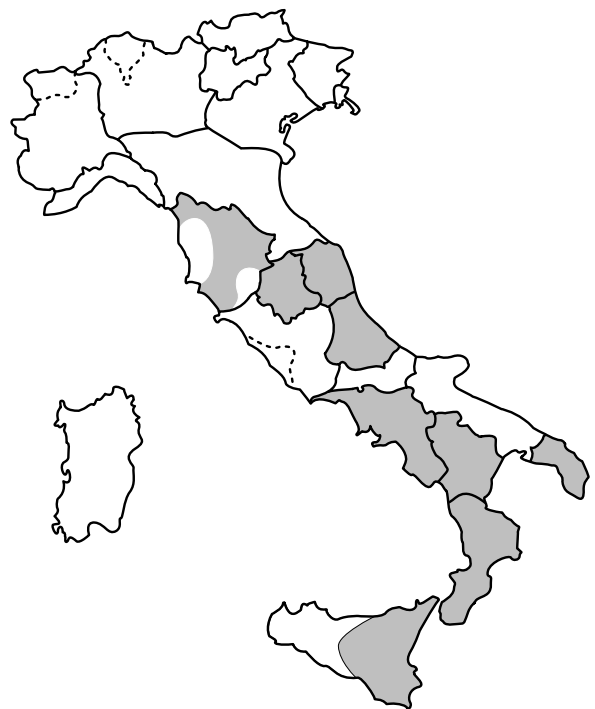


fig 29.44. Typical articulations for /l/ (more or less frequent).

fig 29.45. Syllabic structure in tunes: /VC/ = [V·C, VVC].



fig 29.46. Syllabic structure in tunes: /VC/ = [VC:].



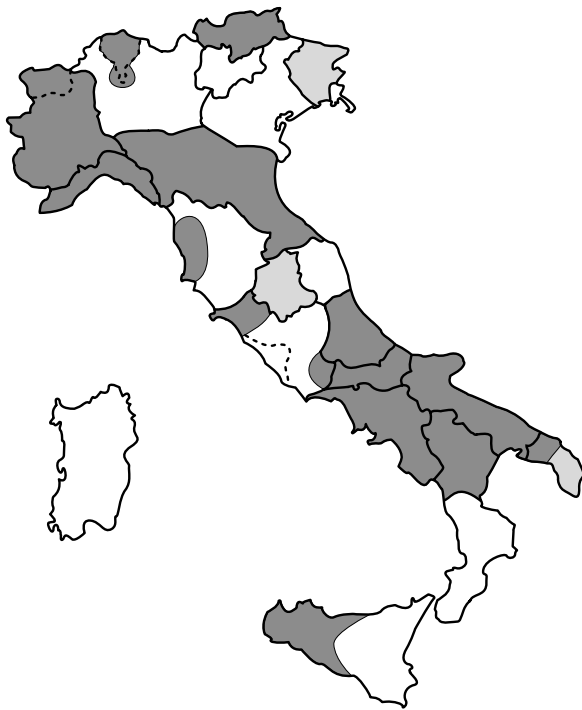


fig 29.47. /V#/ [V·V] diphthongs or doublings in internal free stressed syllable: *pane*.



fig 29.48. Geminate shortening, /CC/ (more ■ or less □ evident; for Sardinia cf 28).

fig 29.49. Partial lenition of /CC/ [C̣C]; Campania & Apulia /CC/ [C̣C̣].

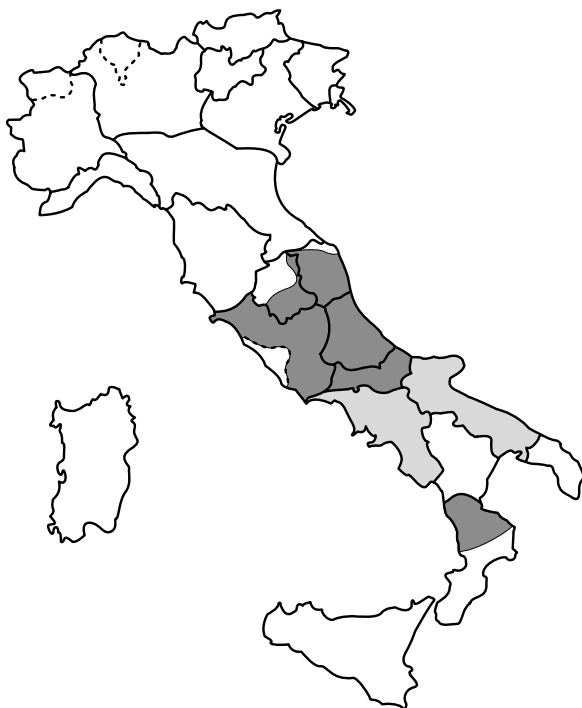


fig 29.50. Typical ■ or possible □ 'aspiration' of voiceless /C/: [Ch].





fig 29.51. Cogemination  
(more systematic and regular ■).

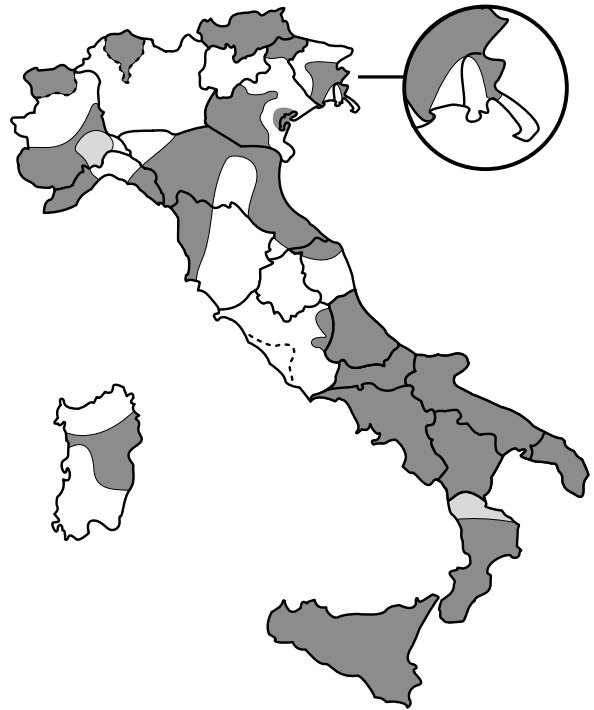


fig 29.52. Interrogative tunes /?/ of a  
(rising-)falling kind, not rising, [·'·'], as  
the neutral one (in the two clearer areas  
the two kinds alternate).

fig 29.53. *For personal observations and annotations*

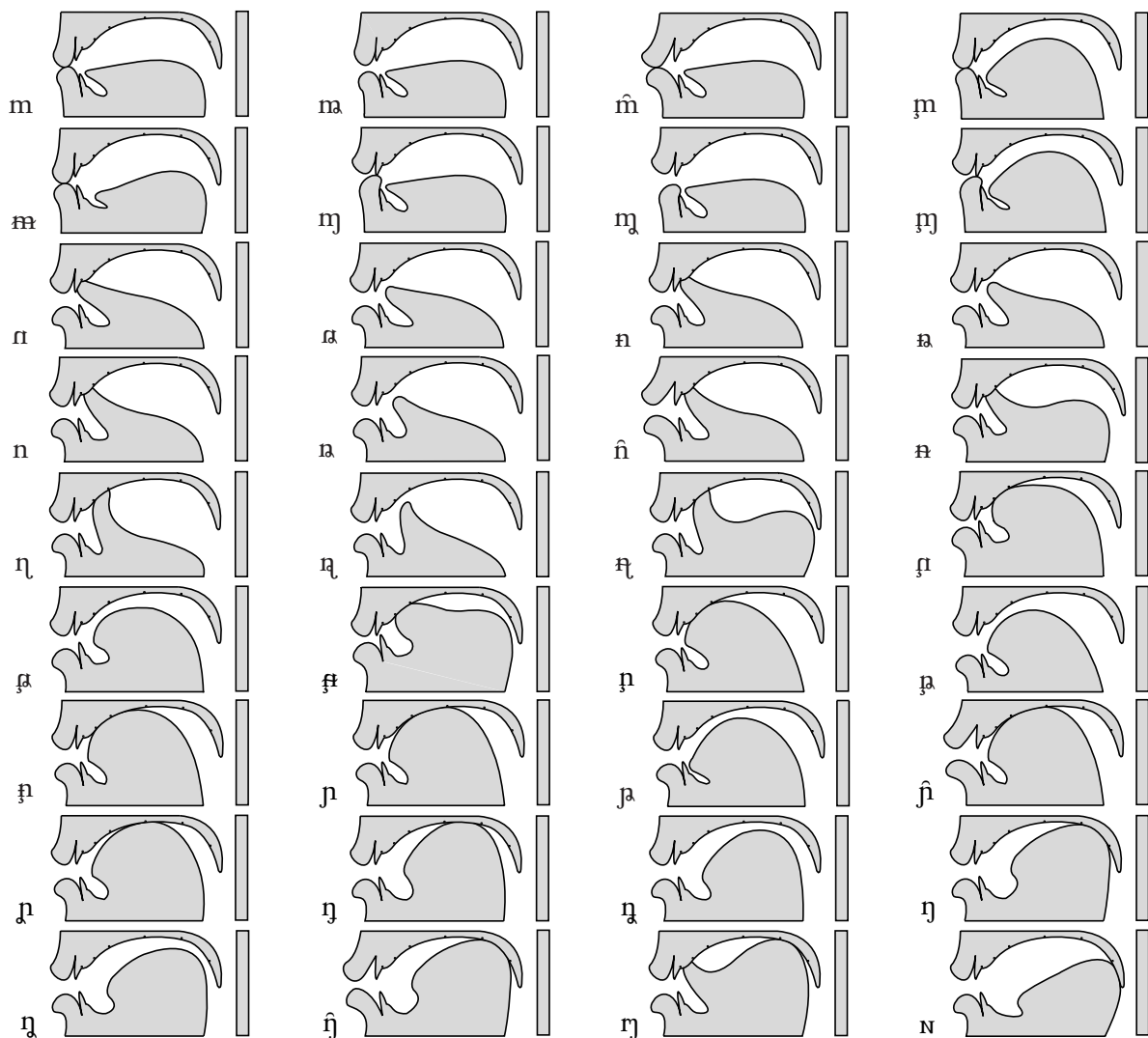
fig 29.54.



# 39. The contoid orograms present in the whole book

39.0. This chapter gathers in seven sections all the consonant orogram (except very few minor variants due to automatic taxophononic assimilation, although most of them are shown). They include the contoids found in regional or foreign accents, and also those of the languages dealt with.

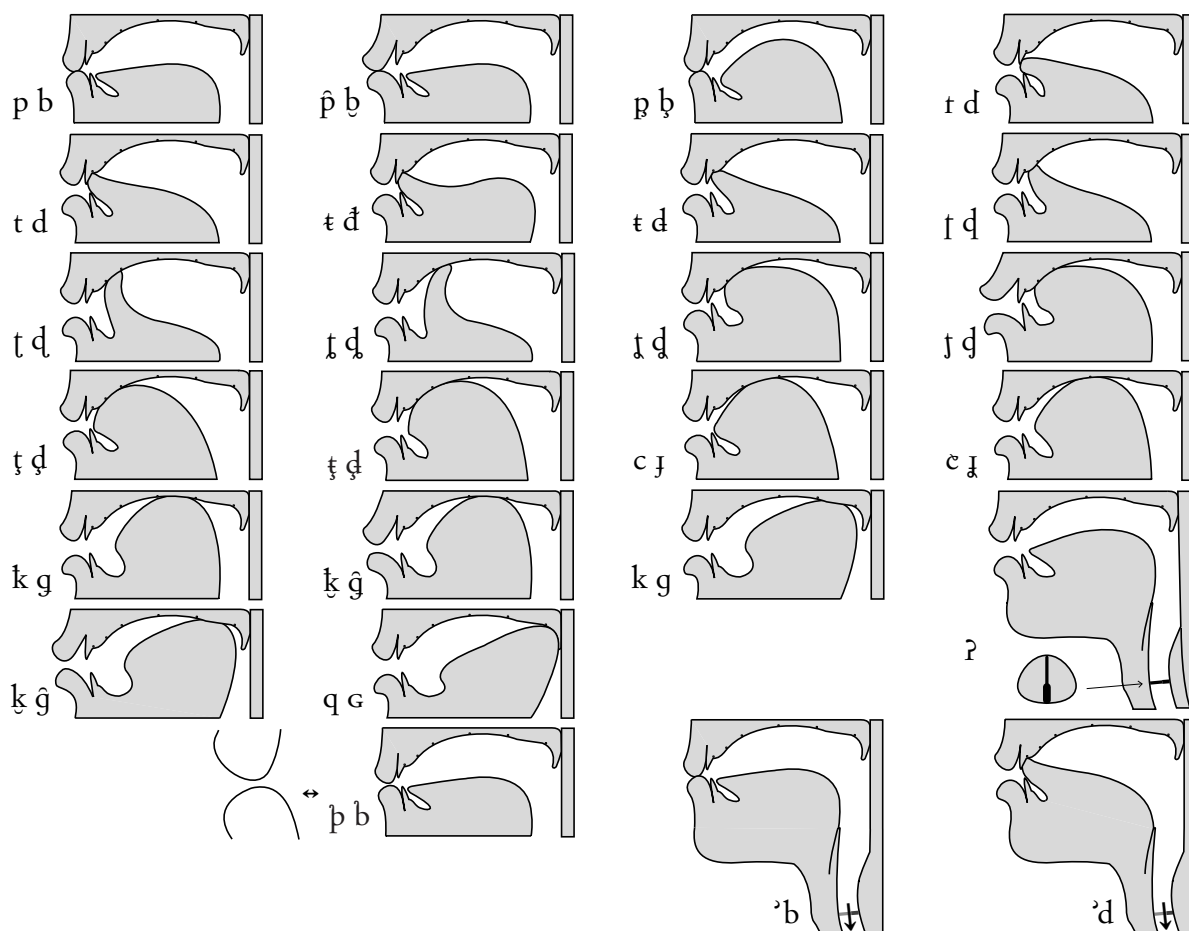
39.1. The first set provides 36 *nasal* and *seminasal* articulations. Of course, as *fig 39.1. Nasals.*



can easily be seen, the velum is lowered. The difference between actual nasals and seminasals is that for the latter there is no full contact between the organs.

39.2. This set provides 22 *stop* articulations, with the addition of two injective phones. For typical stops, the air passage is completely blocked, while semi-stops are less firmly articulated.

fig 39.2. Stops.

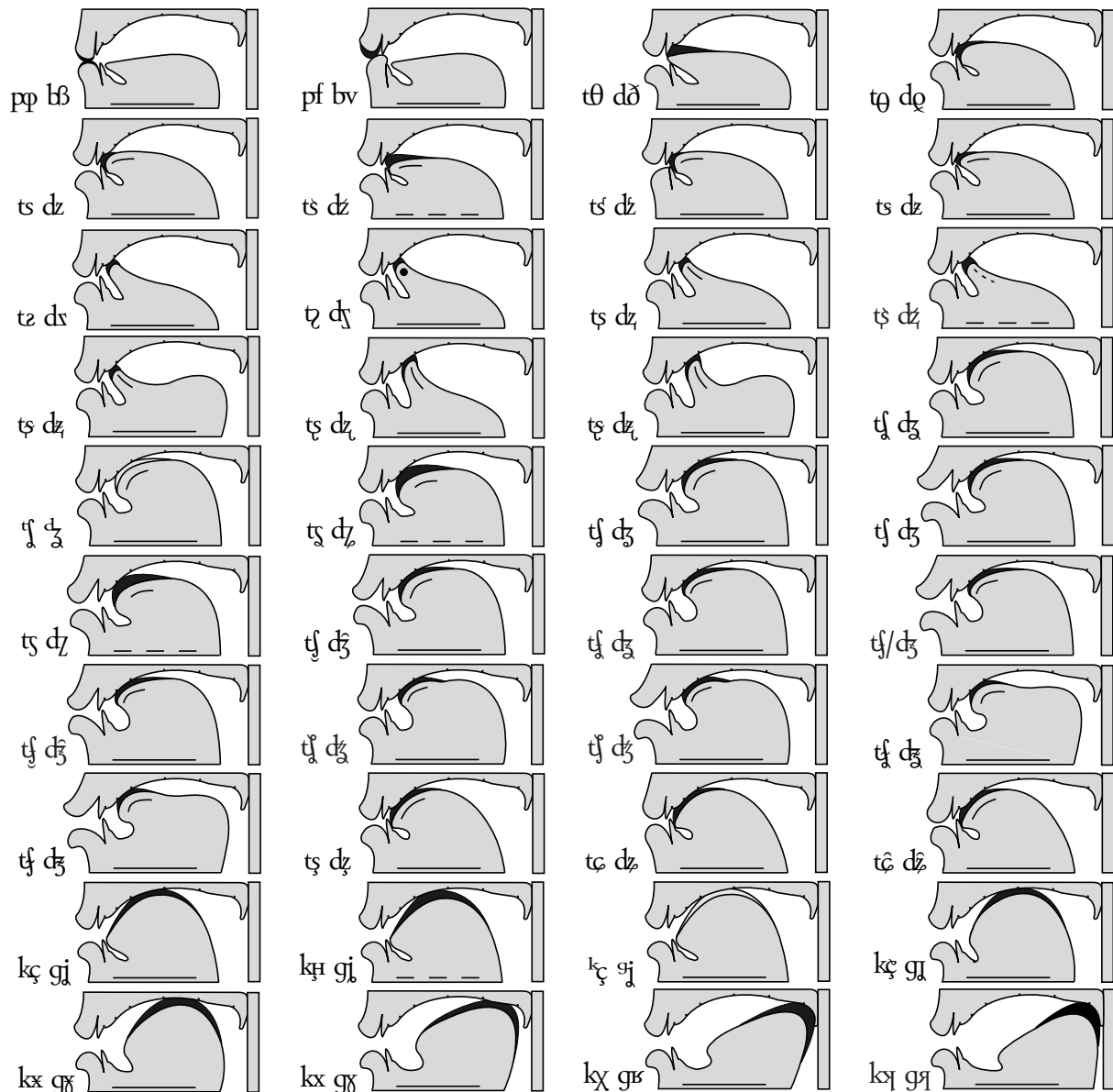


39.3. Here are 40 *stops-strictive* (from *stop-constrictive*, or ‘affricate’) articulations. They include actual stopstrictives (which are identifiable by the horizontal line) and stop-semi-strictives (indicated by a dotted line, with three segments). In addition, the lamina can be shown by means of a short curved line for grooved contoids, or by a dotted curved line for half-grooved contoids, while the slit ones have no such a line.

But the most important part is the one appearing in black, and indicating the stop phase of their articulations. Without those parts, we get their constrictive (‘strictive’) articulation phases. In fact, their second part is continuous, while the first one is momentary.



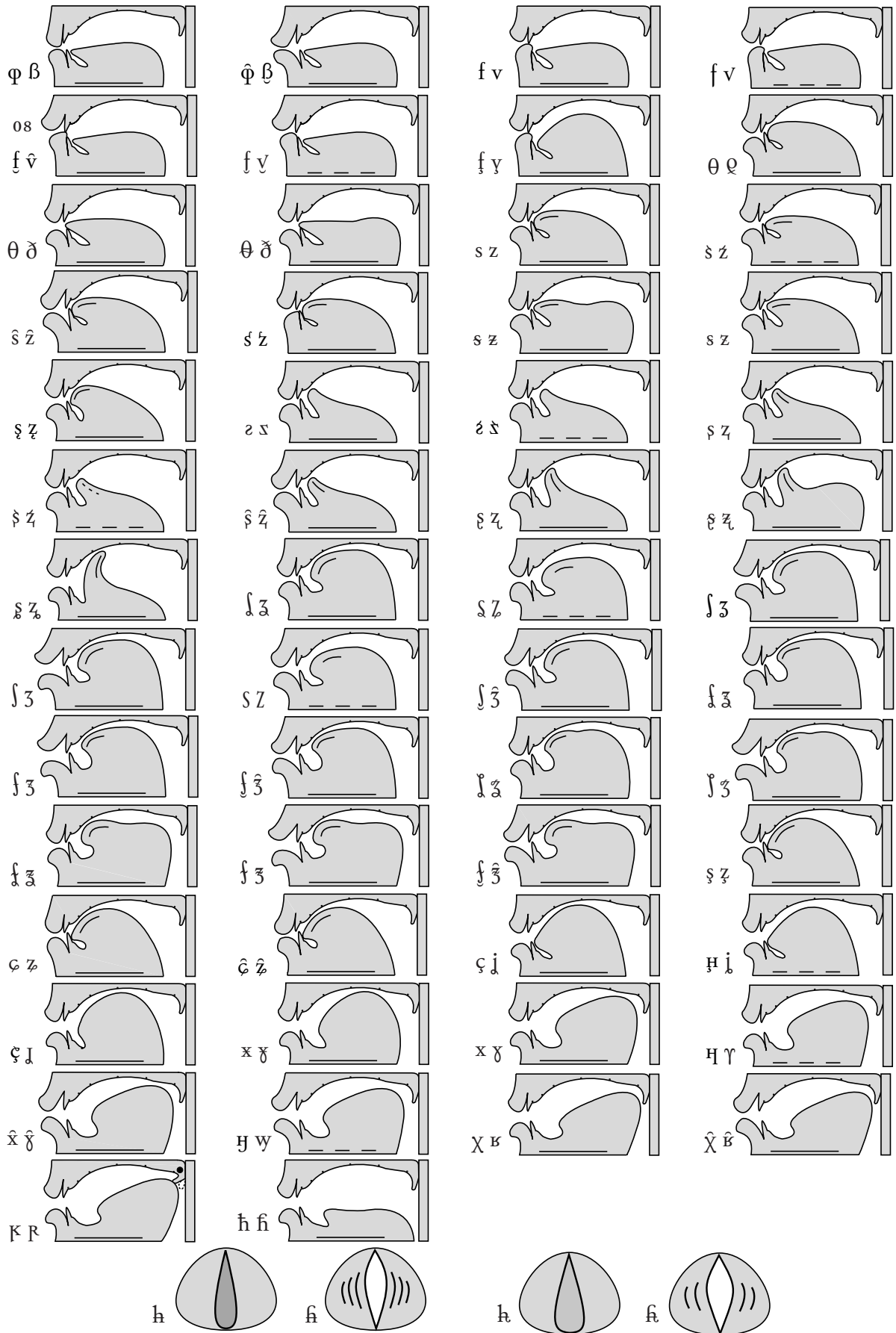
fig 39.3. Stop-strictives (or 'affricates').



39.4. This set provides 58 articulations. They include actual *constrictive* (or 'fricative') contoids (which are identifiable by the horizontal line) and *semi-constrictives* (indicated by a dotted line, with three segments). Again, the lamina can be shown by means of a short curved line for grooved contoids, or by a dotted curved line for half-grooved contoids, while the slit ones have no such a line. Of course, the air passage is *not* completely blocked (as, instead, for stops).

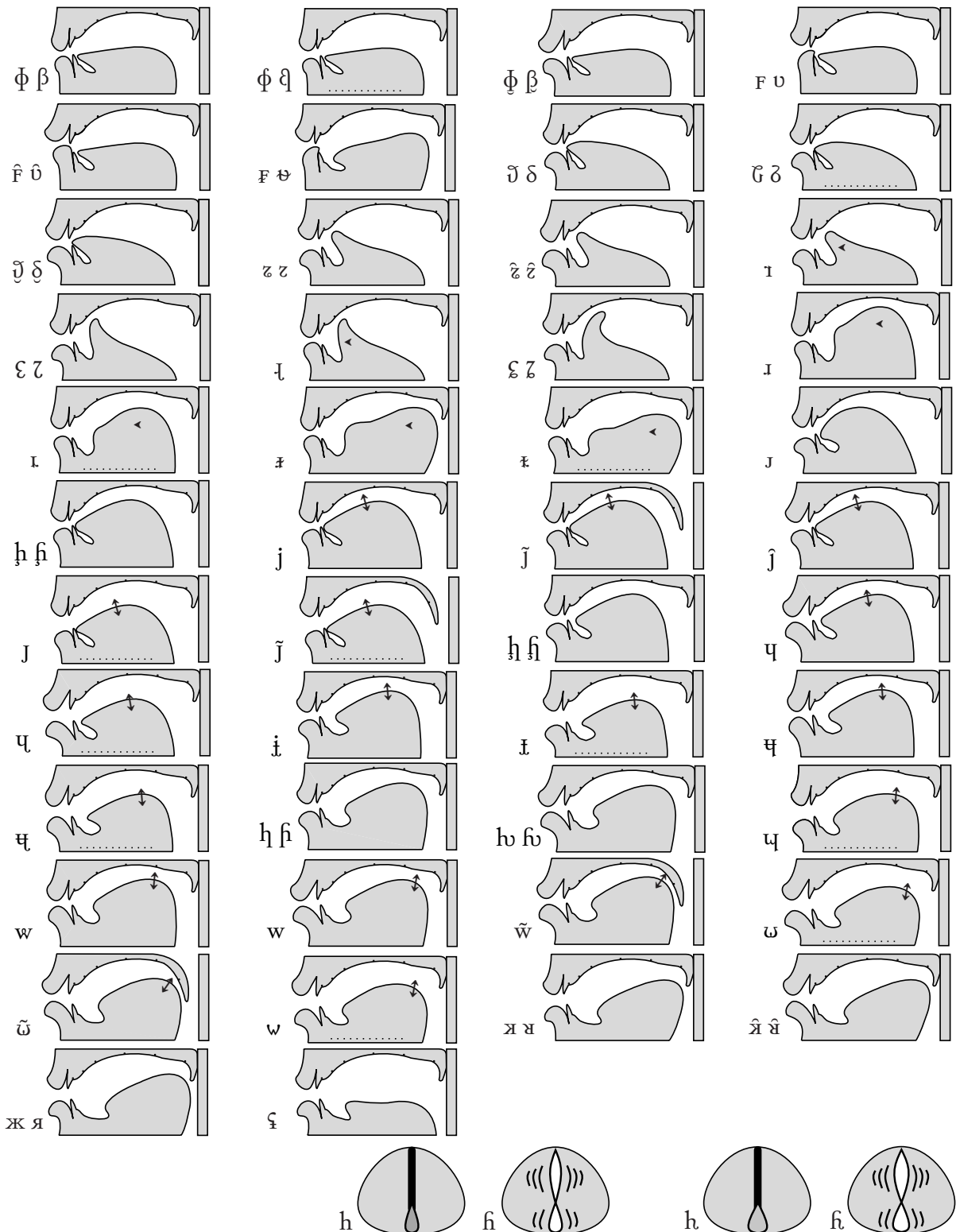
Notice that the last orogram but one has a dot on the velum, meaning that this pair of contoids also has a trill component. In fact, they are constrictive trills, and the uvula is shown as vibrating (by means of a second dotted line). At the bottom of the page, four laryngograms are shown: for two laryngeal constrictives, followed by the two correspondent semi-constrictives.

fig 39.4. Constrictives (or 'fricatives').



39.5. Here are the *approximant* articulations. Altogether, there are 50 diagrams. It is important to draw three distinctions. In fact, the orograms of true (normal) approximants are quite simple. Their essence is that their stricture is not as strong as for constrictives, and in fact the noise they produce is quite faint.

fig 39.5. Approximants.



Some of the orograms also have a very thin dotted line (with many very tiny dots). Well, they are semi-approximants, and clearly their noise is extremely faint. Someone might think that this dotted line would have been more appropriate for true approximants, forming an intermediate entity in a scale of noise (the more so that semi-approximants are auditorily more near voicoids, whose orograms have no such lines).

However, true approximants are the principal and more numerous elements of this section of contoids. Therefore, they have simpler images.

But, let us add some further distinctions, which differentiate approximants even more. In fact, some of them have a double arrow, which indicates that these contoids are even less static than many others.

For instance, [j] belongs to this category, while [ɸ, ɸ̥] are relatively more static. In addition, we also have possible coarticulations, as nasalization, for [j̃], or labialization, for [j̠] (which is not full labialization). It is also important to notice carefully that some (semi)approximants have a small arrow point on their dorsum, which indicates that those contoids are also laterally contracted (although without becoming true laterals).

At the bottom of the page, four laryngograms are shown: for two laryngeal approximants, followed by the two correspondent semi-approximants.

39.6. The following figure is mostly intended to show the 38 articulations, which in regional or foreign accents may be used for the Italian phoneme /r/. They also include actual phones used in some of the languages that we presented in some chapters of this book.

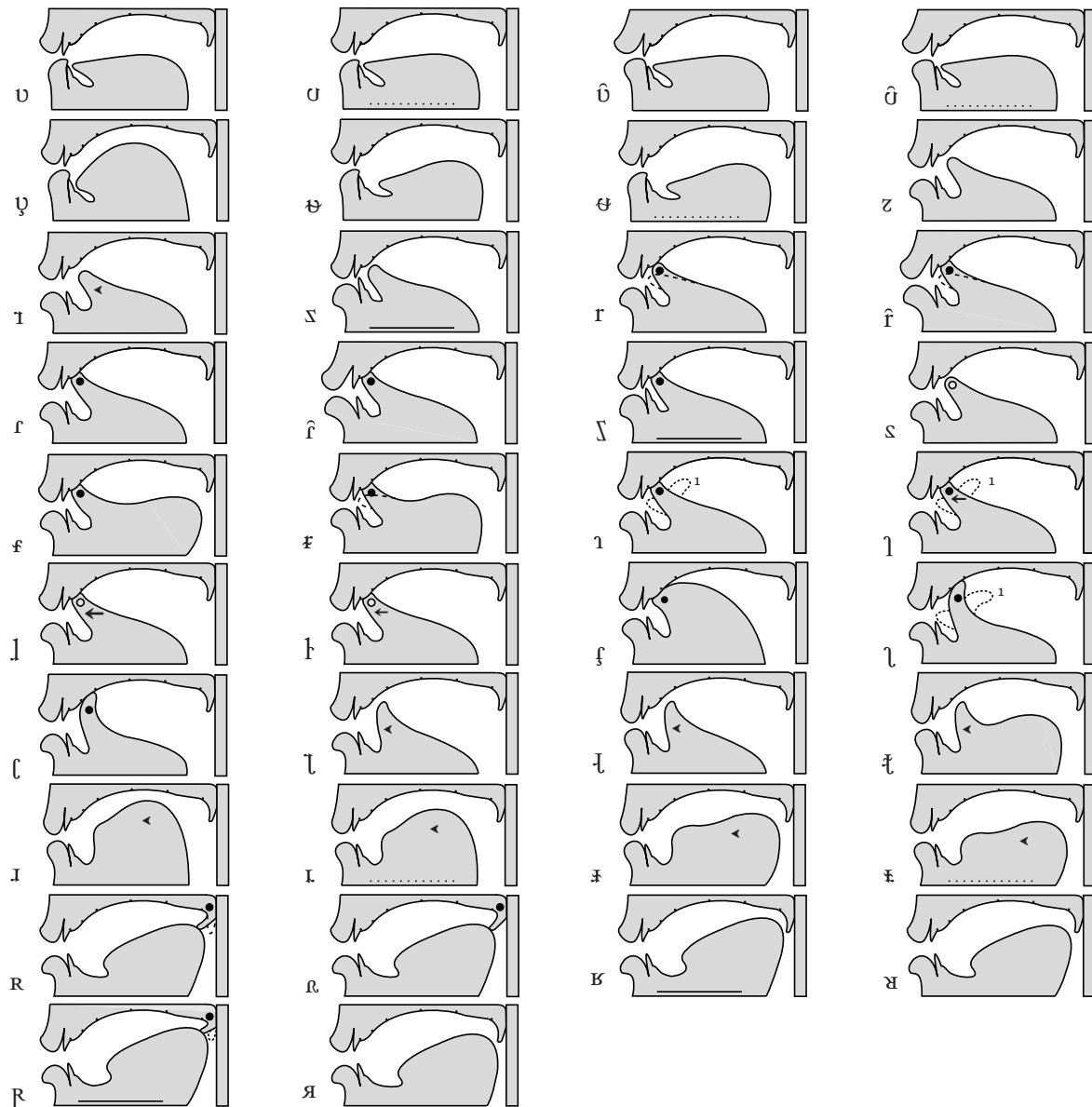
To what we have already said for the preceding sets of contoids, let us add that a dot may appear on the apex of the tongue, indicating tap realizations, or trill realizations, if the apex is also shown as vibrating, by means of an added broken line variation.

Furthermore, the orograms where two such variations are shown indicate flap articulation, which start where a tiny 1 is visible, secondly they make contact as indicated, to finish in a third frontier position.

If a tiny arrow is also added, the contoid is even coarticulated as a lateral, while, if the arrow is greater and there is a clear dot on the apex, the contoid is actually a tapped lateral (but, if the arrow is smaller, with the clear dot, we may speak of a lateralized tap, with a very small difference).

All this, has little to do with lateral contraction of the tongue, indicated, as already seen, by an arrow point.

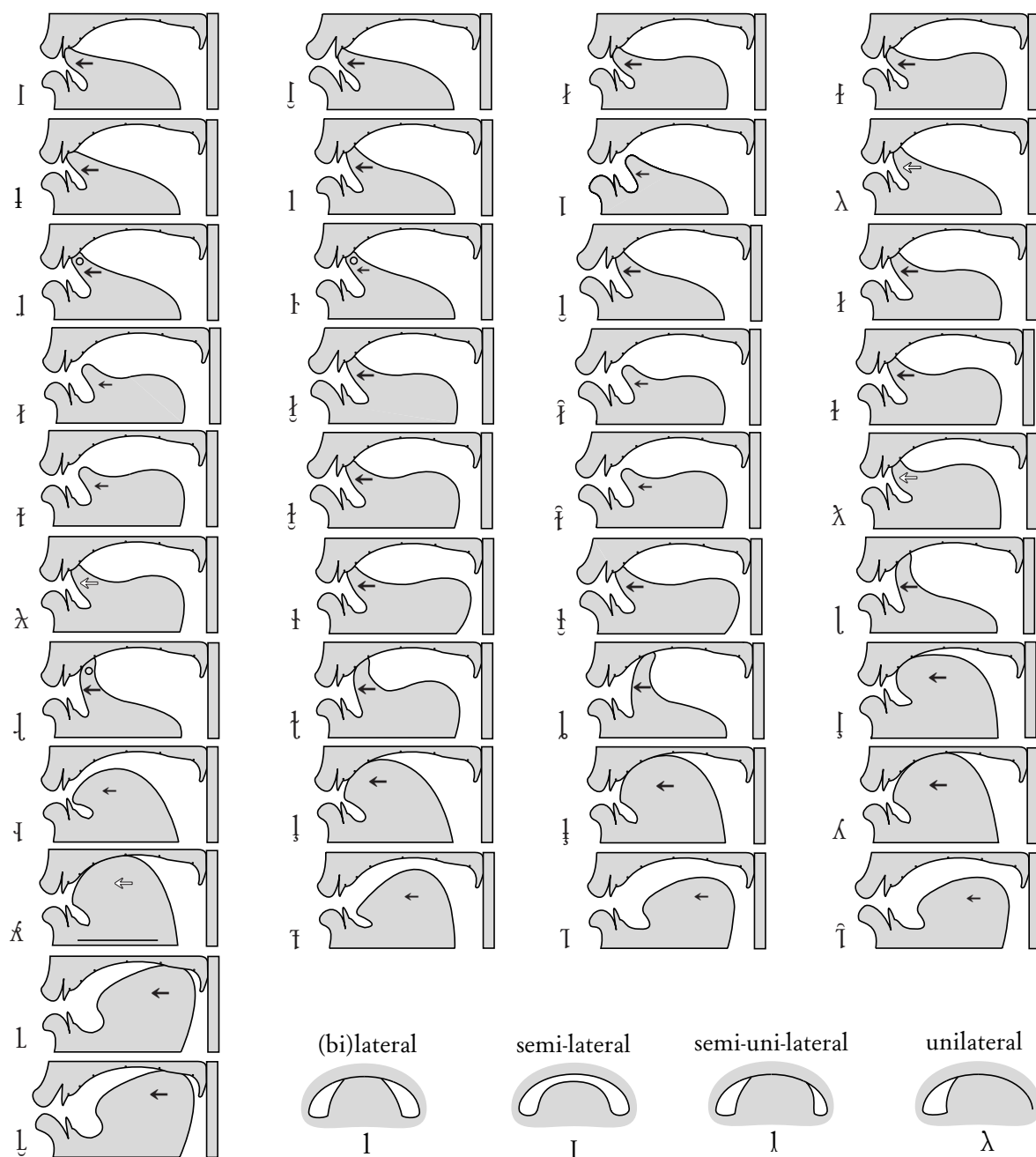
fig 39.5. Possible different contoids that foreigners may use for Italian /r/.



39.7. The following set has 38 orograms and four dorsograms, which refer to laterals: bilaterals, unilaterals, semilaterals (including one constrictive uni-lateral, [ʎ], and one semi-uni-lateral, [l̃]). Of course, the black arrows indicate normal laterals; clear arrows indicate unilaterals; tiny black arrows indicate semilaterals (with no full contact). There are also some repeated orograms from set 39.6, because certain phones are used even for Italian /l/, or in some of the languages dealt with.

The four dorsograms at the bottom of the page show the difference between the four types indicated.

fig 39.6. Possible different contoids that foreigners may use for Italian /l/.



39.8. Arguably, more figures and symbols can be found in Ch 9-11 of our *Natural Phonetics & Tonetics*, which are also in our *canipa.net* website, in a partially updated version.