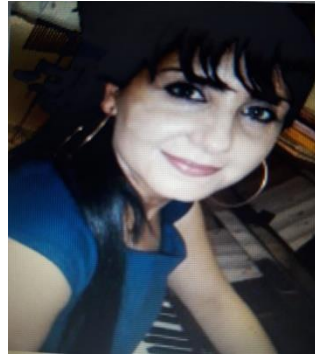




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**AN ANALYSIS OF THE PRONUNCIATION AND TRANSLATION OF
ARIE ANTICHE, ARIA, AND NEAPOLITAN PIECES INCLUDED IN
THE REPERTOIRE ALBUM USED FOR VOICE TRAINING IN THE
COMPANY OF PIANO TUNES**



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ABSTRACT

This study is an attempt to analyze the Italian-language pieces in the 'Geliştirilmiş 2. Baskı Şan için Piyano Eşlikli Albüm' (Enhanced the 2nd Edition of the Album for Voice Training in the Company of Piano Tunes) by Gülşen Şimşek, used as the repertoire book in voice training and singing classes in Turkey at Fine Arts-Music High Schools, Departments of Music Education in Faculties of Fine Arts, Music Teacher Training Departments in Faculties of Education, as well as at Conservatories, in terms of their meaning and pronunciation.

Mistakes associated with pronunciation during the singing of many foreign language pieces in the context of music education are not uncommon, and can, at times, lead to corruption of the meaning as well as the tune of the piece voiced. The failure to pronounce foreign language structures in accordance with phonetics requirements, and to articulate vowels and consonants correctly can lead to the inability to achieve the targets set for voice training. Such failures represent the problem analyzed in this study.

The study embraced a qualitative approach to this problem. The qualitative method tries to obtain information through inductive methods and reasoning. The data gathered in the study were subjected to descriptive analysis and content analysis. The data summarized and interpreted through descriptive analysis are then subjected to a more in-depth assessment through content analysis. In the process,

the study embraced the "Action Research" pattern.

28 out of the 30 pieces in the album are in Italian language, one (Cielito Lindo) is in Spanish, and one (Piacere D'amore) is in French, although the title provided for the latter in the book is again in Italian. A glance at the phonetics of Italian alphabet reveals that one should be particularly more careful with the pronunciation of some letters. These are "c", "g", "sc", "s", "z", and "q". Moreover, the Italian pieces included in the repertoire for voice-based music training can only be sung in a comprehensible manner consistent with the phonetics of Italian language, if the singer is well acquainted with the diction and articulation techniques of the speaking language, and puts them to good use as techniques to enhance high-quality vocalization.

Solo performance should not be based on an abstract perspective alone, which is gained through hearing, and developed through imitation. The resonance zones of the voice and breathing organs and the technical development thereof should exhibit a well-tuned and effective match with the speaking characteristics of the language of the piece included in the repertoire. In this context, the trainers of soloists should effect due diligence regarding the musical style and training of the soloist, along with her singing skills and cultural background.

KEYWORDS

Voice training, Aria Antiche, Aria, Neapolitan