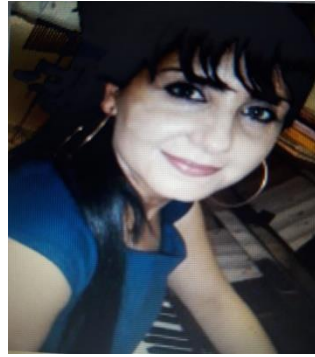**Epitome : International Journal of Multidisciplinary Research**

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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 (Piacer D'amor) 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*

# RESEARCH PAPER

## INTRODUCTION

Music is one of the leading shared cultural values of mankind, and brings unique characteristics of every society to the scene. Every society, and even every community develops and keeps alive its music in line with its own culture. A wide range of elements pertaining to the life, mode of thought, and identity of the society find their way into music. Music is also an important art form, given its association with and reflection of the culture.

Language, as the main pillar of any culture, in turn, is the most important means of communication between the people, bringing them closer. In general, human beings provide signals to each other through speech. In effect, language is a symbol, or a form of signal designed to look like a clue. The symbols used can take the form of sound vibrations, or written characters, or kinetic actions. Mimics and gestures are used sometimes to complement and reinforce the message. When used in the context of music, the language element affects and triggers emotions and creates excitement. Therefore, one would not be off the mark to claim that language is a combination of thought, action, and sense (Baymur, 1978;105).

Every human being on this planet is in need to communicate with other people, just to keep up with life. Human voice, in turn, is the most important means of communication. Communication based on voice involves generating meaningful sounds, which are to be heard and interpreted by the other party involved. As the fundamental element of culture, language is the cement to build a society out of individuals, and the means to allow the expression of emotions and thoughts, thus helping us at every turn (Evren, 2006; 1). Linguistics, in turn, is the general as well as comparative study of languages in terms of their structure, development, spread through the globe, and interrelations, with reference to the sounds, forms, meanings, and sentence structures involved.

Language and music has a large number of commonalities in terms of the use of sound as the basic building block. Communities which had overcome pressing cultural, economic, and social problems, and which completed their language development process came to use sounds suitable for extended artistic use and with higher levels of aesthetics, and put those into use in every aspect of life (Quoted from Taşer by Kekeç and Albuz, 1992; 94).

Elements of speech came to be used over and over within a given community or a number of communities in a given age of human history, and thus were associated with specific meanings, to be recognized among wider groups. In this sense they developed into means of expression and understanding comprised of articulated sounds pronounced in line with specific rules (Dilaçar, 1968). The process of speech begins with mental development above all, and finds use in the context of unique patterns of every language, being communicated to other individuals with the help of gestures and mimics. Speech is essentially comprised of a number of elements, such as sound, articulation, vocabulary, speech dynamics, and phrasing.

Turkish higher education institutions with music education programs offer a range of courses including Voice Training, Individual Instrument (Ear) Training, Chorus Training, Polyphonic Chorus Training, Chorus Management, structured around a specific program. All performers capable of professional use of their voice, with the help of dedicated voice training do so with a repertoire including not only Turkish-language pieces, but also Italian, German, English, French and other languages, as well as a wide range of song types (song, ballad, aria, antichearia, lied, oratori, madrigal etc.).

Building up and developing a universal repertoire with the pieces, and achieving high-quality performance levels requires the performer to reach higher levels of quality from a technical perspective. Moreover, strong acquaintance with the characteristics of the language

used for the pieces sang necessarily demands an inquisitive approach towards certain features of the song, which can certainly improve the aesthetics performance, not to mention contributing to the studies in the field.

The vocal culture is developed and gets richer in parallel to one's command of the culture of music in general. The development of voice allows the individual to present her own function in an effective, controlled, and sensitive manner, as a part of the wider society (Çevik, 1999; 127).

Lyrics or poems in one's native tongue or in a foreign language are used as instruction material to help improve language skills as well as to further psychological, sociological, cultural, socio-cultural, and socio-emotional skills. Such use of the songs' literary contents can involve the use of the texts or poems as instruments to implement various native tongue development or foreign language teaching techniques. Moreover, these language elements can arguably help motivate the students, and have a positive mental and spiritual effect on them in the context of mimesis and catharsis.

**Methodology**

The study embraced a qualitative approach to this problem. The qualitative method tries to obtain information through inductive methods and reasoning. Qualitative data analysis refers to the reorganization and categorization of data gathered through literature review, observations and interviews, culminating in the identification of dominating themes, and the drawing up of a report on the efforts put and the results obtained. The primary purpose of qualitative data analysis is to uncover the otherwise hidden facts of social reality (Balcı, 2005; 38).

The data obtained through descriptive analysis –a prominent form of qualitative data analysis– are summarized and interpreted with reference to previously identified themes. The analysis can be based either on the themes identified through the research questions, or with reference to the questions and aspects around which the interview and observation processes are structured. Thereafter, the descriptions thus provided are explained and interpreted, with a specific focus on cause-effect relationships, to come up with specific conclusions (Yıldırım and Şimşek, 2016; 239).

**Research Model**

The study is developed around the "Descriptive Analysis" and "Content Analysis" model. All the data gathered in the conceptual framework of the study have been subjected to descriptive assessment to lead to relevant conclusions. Descriptive Analysis is comprised of four stages: (i) developing a framework for descriptive analysis, (ii) processing data in accordance with the thematic framework, (iii) identifying findings, (iv) interpreting findings (Yıldırım and Şimşek, 2016; 240).

The data summarized and interpreted through descriptive analysis is then subjected to more in-depth processing in content analysis, in an attempt to discover the concepts and themes which could not be identified through a descriptive perspective (Yıldırım and Şimşek, 2016; 239).

**Research Pattern**

The study embraced the "Action Research" pattern, which is characterized by a rather flexible approach. The researcher's proximity to data is crucial; so are insights into and direct experience with the data (Yıldırım and Şimşek, 2016; 74).
Berg (2001) presented three modes of action research: "Technical/scientific/collaborative", "practical/mutual collaborative/deliberative", and "emancipating/enhancing/critical" (Yıldırım and Şimşek, 2016; 308). The present study is an example of the third mode.

**Data Collection Tool**
Literature survey was used to gather data to be used for content analysis. The data thus gathered were then analyzed and described.

**Data Collection and Analysis**
The data gathered in the study were subjected to descriptive analysis and content analysis. Descriptive analysis involves the summarization of data based on previously identified themes, followed by interpretation. It also makes frequent use of direct quotations to provide a striking reflection of the interviewed or observed individuals' vies (Yıldırım and Şimşek, 2016; 239).

Content analysis, in turn, strives to come up with the concepts and relations which can explain the data gathered. It is constructed around a number of stages. Qualitative research data are analyzed through four stages: (i) Coding data, (ii) identifying themes, (iii) organizing codes and themes, (iv) defining and interpreting findings (Yıldırım and Şimşek, 2016; 243).

**Problem**
The study is structured around the problem 'to what extent appropriate, accurate and effective pronunciation of the Italian-language pieces included in the repertoire in program-based voice training, in the light of the phonetic characteristics of the language, and an awareness about the lyrics' meaning would affect the quality of the vocal performance?.

**Purpose and Significance**
This study is an attempt to analyze the Italian-language pieces in the 'Şan için Piyano Eşlikli Albüm' (Album for Voice Training in the Company of Piano Tunes) by Gülşen Şimşek, used as the repertoire book in voice training and singing education in Turkey, with reference to the Turkish-language translations as well as the Italian pronunciations of the pieces, in the light of the alphabet, phonetics, diction, articulation, emphasis, and basis speech as well as singing features involved.

There is no doubt that the use of pieces written in different languages would lead to a more comprehensive voice training, in the light of the need to analyze and understand the pronunciation and meaning of all the pieces included in one's repertoire. The study is expected to play an important part in instilling a substantial and universal music repertoire in students, so as to help them truly train their voices, with an awareness of the technical practices expected from them, not to mention the technical issues awaiting them, along with the recognition of the musical cultures of different nations.

**FINDINGS**
Human beings constitute the very core of music. What puts humanity there, both as individuals and as part of the wider society, in turn, is the "culture". The music culture, on the other hand, derives its meaning from this cyclical relationship, namely the bond and association between the human, the culture, and the music. The modal and rhythmic features of the songs reflecting the cultures and social characteristics of different societies often represent how they come to stand distinct among all human cultures.
Human beings are cultural beings, as much as they are biological ones. In other words, one would not be off-the-mark by embracing both a biological and psychological perspective in their study. The foundations of the cultural structures of human beings, in turn, involve social, psychological, economic, ontological and other dynamics. Crudely put, a human is a creature that lives in societies organized around a culture, that has the ability to think and speak, that is able to understand the universe as a whole, and change and modify it in the light of her findings (Satır, 2019; 1).

In this context, language plays a most crucial part, as a means of communication. It is effectively the crux of interaction and communication, as elements which constitute the culture. The relationships between human beings, the interactions between different societies, exchanges of cultural elements, not to mention the acculturation processes, all occur through the medium of language. The importance of reference to the cultural space in the teaching of songs and singing cannot be emphasized enough (Moğulbay, 2010; 16).

The culture of a country is not just a reflection of the lifestyle and daily life elements prevailing there. The repertoire used in voice training requires one to learn about not only the characteristics of the language of the foreign language piece as well as mother-tongue piece involved, but also to gain insights into the culture of the place where that language is spoken. For, the rather minor differences in the culture of various localities and regions of the country lead to certain differences in the singing of songs even in one's mother-tongue. A student to sing a song in a foreign language, in turn, should have extensive insights into that language, and the culture of the people speaking that language as their mother-tongue. That is why teaching singing in one's mother-tongue or in a foreign language necessarily requires the study of culture as well.

With its plain and natural characteristics, songs effectively reflect human beings and music in combination. The ability of humans to use their voice as an instrument is most important in terms of their ability to express themselves through music, and develop insights about their instinctive behavior. The word "song", crudely put, refers to tunes with lyrics (Çelebioğlu, 1986; 10).

According to Aktüze, on the other hand, a song is "a piece with lyrics which can appear in a wide spectrum of forms ranging from anonym folk songs to dedicated compositions, and which can lead to different effects based on intonation, usually composed for singing by one or more human being, with a melody structured usually around a short poem" (Aktüze, 2003; 56).

In the light of the definitions provided above, one can define the "songs" with lyrics as religious, semi-religious, or non-religious musical pieces with poetic lyrics, composed for a single soloist or a chorus, for performance in the company of instruments or not" (Moğulbay, 2020; 7).

The word poem, in turn, refers to the literary genre built with rich symbols, rhythmic words, harmonic use of sounds, which is consistent in syllables and breaks used, and which constitutes a whole in and of itself (TDK, 2018; 23). Certainly, all forms of art interact with others. The most prominent genre through which music and literature interacts and communicates, in turn, is the "song". The poems enabling the composers to compose the songs with lyrics are the must-haves for the development of the "song" genre.

The repertoire used in voice training can, through the inclusion of foreign language songs, encourage the elementary-level students to studying the sentences about individual or family life, shopping, local geography, or profession, and to learning common expressions used in those context. They can even get motivated for the study of a 2nd and even 3rd foreign language, thanks to the lyrics of the piece. Furthermore, they can carry out the language use exercises requiring a direct and simple exchange of information on common and well-known topics, using the language of the song, proceeding to the ability to present themselves, their immediate circle and basic needs.

In this context, helpful techniques are needed to improve the language skills of the students, who are just introduced to the song as well as to a new language, through the poem and short story elements in the song included in the foreign language repertoire. Practices for the development of reading skills, based on the lyrics of the piece performed, coupled with the efforts to develop the listening skills, would go a long way for accurate pronunciation in the foreign language.

It is also necessary to build up the target behavior patterns and the diction and articulation characteristics associated with the primary and secondary types of sound training. Accurate, effective, and pleasant use of voice, on its own, would not increase the quality of performance. Phonetic features should also be recognizable in any song performance. It is imperative to offer emphasis consistent with the meaning of the lyrics, combined with accurate articulation and effective pronunciation of the words and phrases. An awareness of the meaning of lyrics would, thus, help express the required performance and style characteristics (Moğulbay, 2010; 94).

Gaining information about the culture of the target language, and noticing similarities and differences between one's own culture and the target culture are considered valuable assets for a student who is learning a foreign language. Through the experience of learning and using a foreign language, the students would, as they acquire insights into the culture of the speakers of that language, would be learning to build bridges and connections between that culture and their own as well. And this would certainly help them further develop tolerance for others' views, empathy, and objective thinking skills. Moreover, intercultural education is also capable to prevent negative social behavior which could potentially lead to racism, xenophobia, and ethnocentricism.

From a rather emotional perspective, on the other hand, teaching a song in a foreign language would arguably lead to positive developments for the students, through the use of literary works as educational material. For, a student who reads the lyrics of a foreign language song, who is able to interpret and comment about them, and who uses them for training, would feel happiness through her achievements. On the other hand, one should not forget about the informational, moral, and nationalism-supporting secondary functions of literature and music, accompanying their function to provide a pleasant feeling. In other words, teaching the song to be learned and developing the fundamental skills for the language of the piece would enflame happiness in the student who reads and studies the poem involved, and would make her more knowledgeable about different societies and cultures.

Now, the study will proceed with a review of the pronunciation and meaning of the pieces used in the study. The first step is to review the Italian alphabet comprised of 21 Latin letters.

## 1. Italian Alphabet

| LETTERS | | | LETTERS | | |
|---|---|---|---|---|---|
| UPPER CASE | LOWER CASE | PRONUNCIATION | UPPER CASE | LOWER CASE | PRONUNCIATION |
| A | A | (a) | N | N | (enne) |
| B | B | (bi) | O | O | (o) |
| C | C | (çi) | P | P | (pi) |
| D | D | (di) | Q | Q | (kû) |
| E | E | (e) | R | R | (erre) |
| F | F | (effe) | S | S | (esse) |
| G | G | (ci) | T | T | (ti) |
| H | H | (akka) | U | U | (u) |
| I | İ | (i) | V | V | (vi, vu) |
| L | L | (elle) | Z | Z | (zeta) |
| M | M | (emme) | | | |

### 1.1.     Upper Case Letters

Italian language stands apart from Turkish language, regarding the use of upper case letters, only in the following circumstances:

The days of the week and the months are not capitalized:

e.g. Lunedí, martedí, settembre.

The country and place names are capitalized, whereas the adjectives denoting people who were born in those places, or the languages spoken there are not:

e.g. Turchia, turco, Italia, italiano.

Only the first letter of book titles are capitalized (with the exception of proper nouns).

e.g. Il ragazzo non é qui (T.C. Milli Eğitim Bakanlığı Özel Fono Yayınları, 2009; 12).

### 1.2. Pronunciation of Letters

In Italian, the pronunciation of the letters in the words can vary. The pronunciation of some words will be provided below, as examples. The letters are divided into basically two groups:

1. Vowels,
2. Consonants.

### 1.2.1. Vowels

The vowels in Italian are a, e, i, o, an u.

And then, there are the diacritics of the vowels. These bring further emphasis on the syllable involved: á, à, é, è, ó, ò, í, ì, ú, ù.

e.g. città          (çitta)           city
    civiltà          (çivilta)       civilization
    modernità       (modernita)    modernity
    perché          (perke)        why, because, for
    cioé            (çoe)           that is, in other words
    perciò          (perço)        so
    virtu           (virtu)         virtue (T.C. Milli Eğitim Bakanlığı Özel Fono Yayınları, 2009; 14).

### 1.2.2. Consonants

The sounds associated with the consonants in words in Italian follow the same lines with those in Turkish, save for a few exceptions. Letters b, d, f, l, m, n, p, r, t, and v represent the sounds they are associated with in Turkish. The letters and groups of letters producing different sounds under different circumstances are listed below.

### 1.2.3. Pronunciation of Certain Letters and Groups of Letters

In Italian, certain letters and groups of letters exhibit different characteristics.

**Letter c**: It is pronounced as 'ç' when preceding letters 'e' and 'i'. It is pronounced as 'k' if preceding letters 'o', 'a', or another consonant.

e.g. cena          (çena)          dinner
    cinema       (çinema)      cinema
    chilo        (kilo)         kilo

**Letter g**: It is pronounced as 'c' when preceding letters 'e' and 'i'. It is pronounced as 'g' if preceding letters 'o', 'a', or another consonant.

**Letters gl**: It is pronounced as 'ly' when preceding letters 'e' and 'i'.

e.g. figlio          (filyo)               son, offsprin
    vegliare       (velyare)             staying awake till the morning

**Letters gn** : Always pronounced as 'ny'.

e.g. sogno            (sonyo)            dream
    montagna        (montanya)        mountain

**Letters sc**: It is pronounced as 'ş' when preceding letters 'e' and 'i'.
e.g. sci                (şi)                ski
    scena            (şena)            stage, scene

**Letter s**: It is pronounced as 's' in the beginning of the letter, and as 'z' if following a vowel. It is also pronounced as 'z' when followed by one of the soft consonants (b, d, g, v, l, r, m, n).
e.g. sopra            (sopra)            up
    casa            (kaza)            house
    sbaglio        (zbalyo)        mistake

**Letter z**: It is pronounced with an indistinct 'ts' or 'ds' sound. Its pronunciation is unlike that of the letter 'z' in Turkish. In other words, it should be pronounced with a front sound rather than a back one.
e.g. zio            (tsio, zio)            uncle
    zia            (tsia, zia)            aunt-in-law

**Letter q**: It is pronounced as 'ku'.
e.g. qualitá        (kualita)            quality
    quattro        (kuatro)            four (T.C. Milli Eğitim Bakanlığı Özel Fono Yayınları, 2009; 15).

### 1.2.4. Combined Vowels

So far, the sounds represented by the vowels and consonants in words in Italian language were summarized. The sounds produced by certain letters and groups of letters in distinct contexts are also presented with examples.

In Italian language, the combinations of vowels produce only a single sound. A few examples are provided below.

e.g. gio    (co)    giovane    (covane)        youngster, young man
    cio    (ço)    cioé        (çoe)        that is, in other words
    gia    (ca)    giá        (ca)        already, yet
    cia    (ça)    arranciata    (arançata)    orange soda
    scio    (şo)    sciopero    (şopero)    strike, work-stoppage
    scia    (şa)    scialle    (şale)        shawl (T.C. Milli Eğitim Bakanlığı Özel Fono Yayınları, 2009; 15).

### 2. Accent (L'accento)

The accent in single-syllable words rests with the vowel of the syllable. The accent in two-syllable words rests with the vowel of the first syllable. The accent in words comprised of three or more syllables is mostly with the second to last vowel of the word. In addition to these general rules, the syllable with accent in other words with accent would be indicated with the accent sign (e.g. cittá, virtú). Both the singular and the plural form of these words express the accent in the same syllable (T.C. Milli Eğitim Bakanlığı Özel Fono Yayınları, 2009; 11).

**3. Italian-Language Text, Pronunciation, and English Translation of the Pieces in the Album, in the Order Provided in the Album**

**1.**

(Italian-language text)

**O CESSATE DI PIAGARMI-Alessandro SCARLATTI (1660-1725)**

O cessate di piagarmi,

O lasciatemi morir,

Luc'ingrate, dispietate,

Più del gelo e più dei marmi

Fredde e sorde a'miei martir.

(Pronunciation in Italian)

**O ÇESSATE Dİ PİYAGARMİ**

O çessate dipiyagarmi,

O laşatemi morir.

Luçingrate, dispiyetate,

Piyu del celo e piyu deyi marmi

Fredde e sorde a miyeyi martir.

(English translation)

**STOP INJURING**

Oh, please stop injuring me,

Or just let me die,

Thankless and merciless lights (eyes)

Colder than ice, colder than marbles,

Senseless towards my pains.

**2.**

(Italian-language text)

**SE FLORINDO E FEDELE-Alessandro SCARLATTİ (1660-1725)**

Se  Florindo è fedele io m'innamorerò,

S'e fedele Florindo m'innamorerò.

Potrà benl'arco tendere il faretrato arcier,

Ch'io mi saprò difendere d'un guardo lusinghier.

Preghi, pianti e querele io non ascolterò,

Ma  se sarà fedele, io m'innamorerò.

(Pronunciation in Italian)

**SE FLORİNDO  E FEDELE**

Se Florindo e fedele iyo minnamorero,

Se fedele Florindo minnamorero.

Potra benlarko tendere il faretrato arçer,

Kiyo mi sapro difendere dun guardo lusingiyer.

Pregi  pianti e kuerele  iyo non askoltero,

Ma se sara fedele iyo minnamorero.

(English translation)

**IF FLORINDO IS LOYAL**

If Florindo is loyal, I will fall in love,

I will fall in love, if Florindo keeps loyal,

The bowstring of the love warrior would be tense,

That is how I protect myself from attractive gazes.

Prayers, appeals, and complaints,

Are of no interest to me,

But I will fall in love, if he is loyal.

**3.**

(Italian-language text)

**SON TUTTA DUOLO-Alessandro SCARLATTİ (1660-1725)**

Son tutta duolo, non ho che affanni

E mi dàmorte pena crudel,

E per me solo sono tiranni gli astri,

La sorte i numi, il ciel.

---

(Pronunciation in Italian)

**SON TUTTA DUOLO**

Son tutta duolo, non ho ke affanni

E mi da morte pena krudel,

E perme solo sono tirani lyastri

La sorte i numi il çiyel.

---

(English translation)

**I AM IN PAINS**

I am completely in pains, with nothing else to do

This cruel punishment is killing me,

And to me, these stars are nothing but tyrants,

Fate, gods, and the sky

Stars, fate, gods, and the heavens

---

**4.**

(Italian-language text)

**SEBBEN, CRUDELE-A. CALDARA**

**(1671-1763)**

Sebben, crudele,

Mi fai languir,

Sempre fedele,

Ti voglio amar.

Con la lunghezza

Del mio servir

La tua fierezza,

Saprò stancar.

---

(Pronunciation in Italian)

**SEBBEN KRUDELE**

Sebben, krudele

Mi fay languir,

Sempre fedele,

Ti volyo amar.

kon la lungetsa

Del miyo servir

La tua fiyeretsa,

Sapro stankar.

---

(English translation)

**DESPITE YOUR CRUELTY**

Despite your cruelty,

Despite the drain put on me,

I'd still maintain endless loyalty,

I want to love you.

Through my service

Even if I am worn out

**5.**

(Italian-language text)

**SE TU M'AMİ**

**C.B. PERGOLESI (1710-1736)**

Se tu m'ami, se tu sospiri

Sol per me, gentil pastor,

Ho dolor de'tuoi martiri,

Ho diletto del tuo amor,

Ma se pensi che soletto

İo ti debba riamar,

Pastorello sei soccetto

Facilmente a t'ingannar.

Bellarosa  porporina

Oggi Silvia sceglierà,

Con la scusa della spina

Doman poi la sprezzerà.

Ma degli uomini il consglio

İo per me non seguirò.

Non perchè mi piace il giglio

Gli altri fiori sprezzerò.

---

(Pronunciation in Italian)

**SE TU M'AMİ**

Se tu mami, se tu sospiri

Sol perme, centilpastor,

Ho dolor de tuoy martiri,

Ho diletto del tuo amor,

Ma se pensi ke

Soletto iyo ti debba riamar

Postorello sey soçceto

Façilmente ya tingannar.

Bela rosa porporina

Occi silviya şelyiera,

Kon la skusa della spina

Doman poyi la spretssera.

Ma delyi uomini  il konsilyo

İoper me non seguiro.

Non perke mi piaçe il cilyio

Liy altri fiyori spretssero.

---

(English translation)

**IF YOU LOVE**

If you love me, and if you breathe

Just for me, oh kind shepherd

I am sorry for your pains!

I tasted the pleasure of your love,

But if you expect that I am

Obligated to love only you,

Oh shepherd, how easily

Can you fool yourself,

The beauty of purple roses

Will be chosen today by Silvia.

But tomorrow, she will

Make a fuss of the thorns and belittle it,

But I will not lend an ear to

The advice by men.

The feelings I have for lilies,

Are not why I be little other flowers.

**6.**

(Italian-language text) **NEL COR PIU NON MI SENTO- Giovanni PAISIELLO (1741-1816)**

Nel cor più non mi sento

Brillar la gioventù;

Cagion del mio tormento,

Amor sei colpa tu.

Mi pizzichi, mi stuzzichi,

Mi pungichi, Mi Mastichi;

Che cosa è questo ahimè?

Pietà, pietà, pietà!

Amore un certo che

Che disperarmi fa.

---

(Pronunciation in Italian)

**NEL KOR PİYU NON Mİ SENTO**

Nel kor piyu non misento

Brillar la coventu;

Kacon del miyo tormento,

Amor sey kolpa tu

Mi pitsiki mi stutsiki

Mi pun ciki, mimaztiki;

Ke koza e kuesto ahime?

Piyeta Piyeta Piyeta !

amore un çerto ke

ke disperarmi fa.

---

(English translation)

**I DON'T FEEL IT IN MY HEART**

I don't feel it in my heart any more,

The shining lights of youth;

My pains are caused,

By you, o Love!

You cause pain, you provoke

You beat and trample

Why? Oh my!

Mercy, mercy, mercy!

Love is such a thing

It renders me hopeless!

---

**7.**

(Italian-language text)

**LASCIAR D' AMARTI-Francesco GASPARINI (1668-1727)**

Lasciar d'amarti

Per non penar,

Caro mio bene,

Non si può far,

A forzadi pene,

Di strali e catene,

Non voglio lasciarti;

Ti voglio adorar, si.

---

(Pronunciation in Italian)

**LAŞAR DAMARTİ**

Laşar damarti

Per non penar,

Karo miyo bene,

Non si puo far,

A fortsadi pene,

Di strali e katene,

Non volyo laşarti;

Tivolyoadorar, si.

---

(English translation)

**GIVING UP LOVING YOU**

Giving up loving you

To get rid of the pain,

My dear love,

It is not possible,

Because of the pains, arrows, the chains.

I don't want to leave you;

I just want to worship you.

**8.**

(Italian-language text) **PER LA GLORIA D'ADORARVI- Giovanni Battista BONONCINI (1672-1748)**

Per la gloria d'adorarvi

Voglio amarvi, o luci care.

Amando penero,

Ma sempre v'amerò,

si, si, nel mio penare.

Senza speme di diletto

Vano affetto è sospirare,

Ma i vostri dolci rai

Chi vagheggiar può mai e non, e nonv'amare?

(Pronunciation in Italian)

**PER LA GLORİYA DADORARVİ**

Perla gloriya dadorarvi

Volyo amarvi o luçi kare,

Amando penero,

Ma sempre vamero,

Si, si, nel miyo penare.

Senza speme didiletto

Vano affetto e sospirare,

Mai vostri dolçi rayi

Ki vagheccar puo may e non e non vamare?

(English Translation)

**FOR THE HONOR OF WORSHIPPING YOU**

For the honor of worshipping you

I want to love you, my dear lights,

I will feel pain as I love,

But I will still love, at all times,

Yes, I will love amidst pain,

Without expecting pleasure

Love is just wasting breath.

But tell me, who wouldn't miss or love

Your sweet beams of light?

**9.**

(Italian-language text)

**GIA IL SOLE DAL GANGE-Alessandro SCARLATTI (1660-1725)**

Già il sole dal Gange,

Più chiaro, sfavilla,

E tergeognistilla,

Dell'alba che piange,

Col raggio dorato,

Ingemma, ogni stello,

E gli astri del cielo

Dipinge nel prato.

(Pronunciation in Italian)

**CA İL SOLE DAL GANCE**

Ca il sole dal Gance,

Piyu kiyaro, sfavilla

E terce onyi stilla

Dellal bake piyance,

Kol racco dorato,

İncemma, onyi stello,

E lyiastri del çelo

Dipince nelprato.

(English translation)

**THE SUN RISING FROM THE GANGES**

The sun rising from the Ganges,

Shining very bright,

And drying every bit

Of the crying dawn,

Golden rays of light

Adorning everywhere.

The stars in the sky

Painting the meadow.

**10.**

(Italian-language text)

**SENTO NEL CORE-Alessandro SCARLATTI (1660-1725)**

Sento nel core certo dolore,

Che la mia pace turbando va,

Splende una face, che l'alma accende,

Se non è amore amor sarà.

(Pronunciation in Italian)

**SENTO NEL KORE**

Sento nel kore çerto dolore,

Ke la miya paçe turbando va,

Splende una façe, ke lalma aççende,

Se non e amore amor sara.

(English translation)

**I FEEL IT IN MY HEART**

I feel a huge pain in my heart,

Causing a tempest on the inner peace,

A bright light illuminating the spirit,

Will be love, if it isn't yet.

---

**11.**

(Italian-language text)

**SELVE AMICHE-Antonio CALDARA (1671-1763)**

Selve amiche, ombrose piante,

Fidoalbergo del miocore,

Chiede a voiquest' almaamante

Qualchepace, al suodolore.

(Pronunciation in Italian)

**SELVE AMİKE**

Selve amike, ombroze piyante,

Fidoalbergo del miyokore,

Kiyedea voikuestalmaamante

Kualkepaçe, al suodolore.

(English translation)

**FRIENDLY FORESTS**

Friendly forests, dark plants,

Are the trusted haven of my heart.

My inner self who loves

Begs for some mercy from you, for his pains.

**12.**

(Italian-language text)

**SE TU DELLA MIA MORTE-Alessandro SCARLATTİ (1660-1725)**

Se tu della mia morte

A questa destra forte

La gloria non vuoi dar,

Dalla a'tuoilumi,

E il dardo

Del tuosguardo

Sia quello che m'uccida,

E mi consumi.

(Pronunciation in Italian)

**SE TU DELLA MİYA MORTE**

Se tu della miya morte

A  kuesta destra forte

La gloriya non vuoi dar,

Dalla atuoyi lumi,

Eyil dardo del tuo sguardo

Siya kuello ke muççida,

E mi  konsumi.

(English translation)

**IF MY DEATH**

If you don't want to concede

Your fame for my death,

From my overpowering,

From your lights.

That is the arrow,

Stemming from your gaze

Which both killed,

And consumed me.

---

**13.**

(Italian-language text)

(**CARO MIO BEN-Giuseppe GIORDANI (1774-1798)**

Caromio ben,

Credimi almen

Senzadi te

Languisce il cor,

Iltuofedel

Sospira ognor.

Cessa crudel

Tanto rigor!

(Pronunciation in Italian)

**KARO MİYO BEN**

Karo miyo ben,

Kredimi almen,

Senza di te

Languişe il kor,

İl tuofedel

Sospira onyor.

Çessa, krudel

Tanto rigor!

(English translation)

**MY DEAR LOVE**

My dear love,

Believe me at least

Without you,

My heart is going rot;

With your loyalty,

It is breathing at every moment.

Please stop being a tyrant,

Or being so harsh!

**14.**

(Italian-language text)

**INTORNO ALL'IDOL MIO-Marc Antonio CESTİ (1618-1669)**

Intornoall'idolmio

spirate, pur, spirate,

Aure, soavi e grate,

E nelle guancie elette

Baciatelo per me,

Cortesi, aurette!

Al mio ben, che riposa

Su l'ali della quiete

Grati, grati sogni assistete

E il mio racchiuso ardore

Svelate gli per me,

O larve, d'amore!

(Pronunciation in Italian)

**İNTORNO ALLİDOL MİYO**

İntornoallidolmiyo

spirate, pur, spirate,

Aure, soavi e grate,

Enelle guançe elette

Baçateloperme,

Kortesi, aurette!

Almiyo ben, keriposa

Su lali della kuiete,

Grati, grati sonyi assistete

E il miyo rakkiyuso ardore

Svelat elyiper me,

O larve damore!

(English translation)

**AROUND THE PUPIL OF MY EYE**

Even if they run out, the pupil of my eye

Is home to sweet and grateful breezes.

And from chosen cheeks

Take kisses for me,

O, kind breezes!

Oh my dear, take a good rest

Under the wings of serenity

Grateful and much obliged, dreams help me

And my close desire,

Wake it, for me, if you will,

O, the larvae of love!

**15.**

(Italian-language text)

**AMARILLI MIA BELLA-Giulio CACCINI (1546-1618)**

Amarilli, mia bella,

Non credi o del mio cor dolce desio,

D'esser tu l'amormio?

Credilo pur; e se timor t'assale,

Dubitar nonti vale.

Aprimi'il petto e vedrai scritto'in core:

Amarailli è il mio amore.

(Pronunciation in Italian)

**AMARİLLİ MİYA BELLA**

Amarilli, miya bella,

Non kredi o del mio kor dolçe desio,

Desser tu lamormiyo?

Kredilo pur; esetimor tassale,

Dubitar nonti vale.

Apimi il petto e vedrai skritto in kore:

Amarilli e il miyo amore.

(English translation)

**AMARILLI, MY BELLE**

Amarilli, my belle,

Don't you believe, the sweet desire of my love, That you are my love?

Believe this, even if you are engulfed in fear, Set aside your doubts.

Open up my chest, and you'll see the inscription on my heart:

Amarilli is my belle.

**16.** The title of this piece is in Italian language, even though the lyrics are in French.

**PLAİSİR D'AMOUR**
Plaisir d'amour ne dure qu'un moment:
Chagrin d'amour dure toute la vie.

J'ai tout quitté pour l'ingrate Sylvie;
Elle me quitte et prend un autre amant.

Plaisir d'amour ne dure qu'un moment:
Chagrin d'amour dure toute la vie.

"Tant que cette eau coulera doucement
Vers ce ruisseau qui borde la prairie,
Je t'aimerai, "me répétait Sylvie,
L'eau coule encor, elle a changé pourtant.

Plaisir d'amour ne dure qu'un moment:
Chagrin d'amour dure toute la vie.

These lyrics are in French.

**PİACER D'AMOR**
Piacer d'amor più che un dì sol non dura:
Martir d'amor tutta la vita dura.

Tutto scordai per lei, per Silvia infida;
Ella or mi scorda e ad altro amor s'offida.

Piacer d'amor più che un dì sol non dura:
Martir d'amor tutta la vita dura.

"Finchè tranquillo scorrerà il ruscel
Là verso il mar che cinge la pianura
Io t'amerò, "mi disse l'infedele.
Scorre il rio ancor, ma cangiò in lei l'amor.

Piacer d'amor più che un dì sol non dura:
Martir d'amor tutta la vita dura.

These lyrics are in Italian.

**17.**

(Italian-language text)

**NINA-Giovanni Battista PERGOLESI (1710-1736)**

Tre giorni son che Nina,

In letto se ne sta,

Pifferi, timbali, cembali
Svegliate mia Ninetta,

Acciò non dorma più.

---

(Pronunciation in Italian)

**NİNA**

Tre corni son ke Nina

İn letto se ne sta,

Piffreri, timbali, çembali

Svelyate miya ninnetta,

Açço non dorma piu.

---

(English translation)

**NINA**

It has been three days, Nina Is laying on the bed,

Is laying on the bed, Flute, timpani and cymbals Wake up, my dear Nina,

These are only to keep you from sleeping.

---

**18.**

(Italian-language text)

**O DEL MIO DOLCE ARDOR-Christoph Williband GLUCK (1714-1778)**

O del mio dolce'ardor

Bramato'oggetto,

L'aura che tu respiri,

Alfin respiro,

Ovunque'il guardo'io giro,

Le tue vaghe sembianze

Amore in me dipinge:

Il mio pensier si finge

Le più liete speranze;

E nel desio che così

M'empie il petto

Cerco te, chiamo te; spero e sospiro.

---

(Pronunciation in Italian)

**O DEL MİYO DOLÇE ARDOR**

O del miyo dolçe ardor

Bramato oçcetto,

Laura ke tu respiri,

Alfin respiro,

Ovunkue il guardo iyo ciro.

Le tue vage sembiyanze

Amore inme dipince:

İl miyo pensiyer sifince

Le piu liete spreranze;

E nel desiyo ke kosi

Mempiye il petto

Çerko te, kiyamo te; spero e sospiro.

---

(English translation)

**OH MY SWEET DESIRE**

Oh my sweet desire, My longing.

I am breathing in the air

You had breathed, deep into my lungs.

Wherever I turn my eyes to, There are people who look a bit like you.

The love colors my insides:

My thoughts look remarkably similar To best of hopes;

And with this desire My chest is climbing

I look for you; I ask for you; I hope and breathe.

**19.**

(Italian-language text)

**RINALDO**-George Frideric HANDEL (1685-1759)

Lascia ch'io pianga

La dura sorte

E che sospiri

La liberta;

Il duol infranga

Queste ritorte

De'miei martiri Sol per pietà, si.

(Pronunciation in Italian)

**RİNALDO (LAŞA KİYO PİYANGA)**

Laşa kiyo pianga

La dura sorte

E ke sospiri La liberta;

İl duol infranga

Kueste ritorte

De miyeyi martiri

Sol per pieta, si.

(English translation)

**RINALDO (LET ME CRY)**

Let me cry,

For my brutal fate.

Let me breathe in the freedom;

The pain just shatters

These parts falling apart

From my pains

Just, for mercy

---

**20.**

(Italian-language text)

**OMBRA MA FU**-Georg Frederic HANDEL (1685-1759)

Ombra mai fu

Di vegetabile,

Cara ed amabile

Soave più.

(Pronunciation in Italian)

**OMBRA MAY FU**

Ombra may fu

Di vecetabile,

Kara ed amabile

Soave piyu.

(English translation)

**MOST PRECIOUS SHADE**

Such a precious, Lovable or delicate shade, Cannot be found under any other plant.

---

**21.**

(Italian-language text)

**FİGARO (BARBARİNA'NIN ARYASI)**-Wolfgang Amadeus MOZART (1756-1791)

L'ho perduta, me meschina!

Ah chisadove sara,

Non la trovo

Meschinella!

E mia cugina?

E'il padron?

Cosadira?

(Pronunciation in Italian)

**FİGARO (BARBARİNA'NIN ARYASI)**

Lo perduta me meskina!

Ah ki sadove sara,

Non la trovo

Meskinella!

E miya kucina?

E il padron?

Kosa dira?

(English translation)

**FIGARO (BARBARINA's ARIA)**

I lost him, shame on me!

God knows where he is,

I can't find,

I should be full of shame; I lost him!

Or my cousin?

Or the boss?

What will I tell them?

**22.**

(Italian-language text)

**FIGARO (CHERUBINO'NUN ARYASI)-Wolfgang Amadeus MOZART (1756-1791)**

Voi, che sapete, che cosa'e amor,

Donne, vedete, s'io l'ho nel cor,

Quello ch'io provo, vi ridiro,

E per me nuovo capir nol so.

Sento'un affetto, pien di desir,

Ch'ora e diletto, ch'ora e martir;

Gelo'e poi sento l'alma avvampar,

E in un momento torno a gelar;

Ricerco'un bene fuori di me,

Non so chi il tiene, non so cos'e;

Sospiro e gemo senza voler,

Palpito e tremo senza saper;

Non trovo pace notte ne di,

Ma pur mi piace languir cosi.

(Pronunciation in Italian)

**FIGARO (KERUBINO'NUN ARYASI)- Wolfgang Amadeus MOZART (1756-1791)**

Voy, ke sapete, ke koza e amor,

Donne, vedete, siyo lo nel kor,

Kuello kiyo provo, vi ridiro,

E per me nuovo kapir nol so.

Sento un affetto, piyen di dezir,

Kora e diletto, kora e martir;

Celoe poi sento lalma avvampar,

E in un momento torno a celar.

Riçerko un bene fuori di me,

Non so ki il tiyene, non so coze;

Sospiro e cemo sentza voler,

Palpito e tremo sentsa saper;

Non trovo paçe notte ne di,

Ma pur mi piaçe languir kozi.

(English translation)

**FIGARO (CHERUBINO's ARIA)-Wolfgang Amadeus MOZART (1756-1791)**

You know well what love is,

O ladies, look here; whatever is in my heart,

Whatever I feel, I will tell you.

This is a new experience for me; I don't know what is going on, I am full of desire, I feel love, I sometimes feel pleasure, and sometimes I feel pain,

My soul was ice cold, but is now burning with heat,

And suddenly, it returns to the ice-cold state;

I am in search of relief outside my body,

I don't know who would have it, or what it would feel like I just breathe halfheartedly, and groan,

My heart is beating, and I'm trembling unconsciously,

I cannot find peace, neither during the day, nor in the night, But I like being so exhausted.

**23.**

| (Italian-language text) | (Pronunciation in Italian) | (English translation) |
|---|---|---|
| **DON JUAN (ZERLINA's ARIA)- W.A. MOZART (1756-1791)** | **DON JUAN (ZERLINA's ARIA)** | **DON JUAN (ZERLINA's ARIA)** |
| Vedrai, carino, se sei buonino,<br><br>Che bel rimedio ti voglio dar.<br><br>Ènaturale, non da disgusto<br><br>Èlo speciale non lo sa far, no,<br><br>È un certo balsamo cheporto'addoso,<br><br>Dareitel posso se il vuoiprovar.<br><br>Saper voresti dove mi, dove mi sta?<br><br>Sentilo battere, toccami qua. | Vedray, karino,seseybuonino,<br><br>Ke belrimediyo ti volyo dar.<br><br>E naturele, non da disgusto<br><br>E lo speçale non lo sa far, no,<br><br>E un çerto balsamo, ke porto addoso,<br><br>Darei tel posso seil vuoyi provar.<br><br>Saper voresti dove mi, dove mi sta?<br><br>Sentilo battere, tokka mi kua. | You will see my love, for your own good, I want to give you such a good medicine, It is completely natural, and it is not repulsive<br><br>It is special, and no one knows its recipe, It is a kind of ointment I carry with me, I will give it to you, if you want to try it.<br><br>Do you want to know where it is, on me? Do you hear it beating? Put your hand here. |

**24.**
**CIELITO LINDO**
    This piece is in Spanish.

**25.**

(Italian-language text)

**TORNA A SURRIENTO-Ernesto de CURTİS (1875-1927**)

Vide'o mare quant'è bello

Spira tantu sentimente

Comme tu a chi tien mente

Casce ta to'o faje sunnà.

Gurda guar chi stu ciardino

Siente sièste sciure arance

Nu prafumo accussì fino

Dinto'o core se ne va

E tu dicei'parto addio!

Tallun ta ne da stucore

Da staterradell'ammore

Tiene'o core e nun turnà

Manun me lassà

Nun dar me stuturmiento!

Torna Surriento,

Famme campà!

---

(Pronunciation in Italian)

**TORNA A SURRİYENTO**

Vide o mare kuante bello

Spira tantu sentimente

Komme tua ki tiyen mente

Kaşe ta tofaiyesunna

Gurda, guar ki stuçardino

Siyente, siyesteşurearançe

Nu prafumoakkusi fino

Dintokore se ne va

E tu diçeyi parto addio

Tallun tane da stukore

Da staterradellammore

Tiyene o kore e nun turna

Manun melassa

Nun dar me stuturmiyento

Torna surriyento

Famme kampa!

---

(English translation)

**RETURN TO SORRENTO**

Take a look of the sea; how nice it is,

The feelings it invokes in one,

Just like what you do to a person thinking of you,

Just like dreaming while on foot,

Look at those gardens

Smell those orange trees

This is so nice a smell

That it finds its way into the heart, directly

And then you say!

"I'm going, good bye"

You leave my heart, this land of love

Do you have the heart to leave me behind?

But don't you leave me,

Don't inflict that pain on me!

Return to Sorrento,

Let me live!

**26.**

(Italian-language text)

**O SOLE MIO- Eduardo de CAPUA  (1865-1917)**

Che bellacosanajurnatae sole

N'aria serena doppo'na tempesta

Pe'll'ariafresca pare giànafesta

Man'atu sole

Chiùbello ne, o'sole mio Sta'nfronte a te!

(Pronunciation in Italian)

**O SOLE MİYO**

Ke bela kosa

nayurnatae sole

Nariyaserenatempesta

Pellariyafreska pare yana festa

Manatu sole

Kiyubello ne, o'sole miyo

Stanfrontea te!

(English translation)
**MY SUN**

How nice a sunny day feels; The fresh air after the storm
The fresh air renders the day a festival.
How nice a sunny day feels;
But then there is another sun, which is even more beautiful.

And that's my sun, right before my eye!

**27.**

(Italian-language text)

**SANTA LUCIA**

Sulmareluccica
L'astrod'argento,
Placida e l'onda
Prospero'il vento
Veniteall'agile
Barcetta mia
Santa Lucia!
Santa Lucia!

(Pronunciation in Italian)
**SANTA LUÇİYA* (LUÇA?)**
Sulmareluççika
Lastro darcento
Plaçida e londa
Prospero'il vento,
Veniteallacile
Barçetta miya
Santaluçiya!
Santaluçiya!

(English translation)
**SANTA LUCIA (A STATE IN THE AMERICAS)**

Shining in the sea,
A silver star,
And a mild wave
The merry flow of wind,
Liven up and come,
To my boat
O Holy Light!
Santa Lucia!

*According to the rules of Italian grammar, the letters "cia" is to be pronounced as "cha".*
However, most performers pronounce it in this piece as "chia" with a view to keeping in tune with the music and prosody.

**28.**

(Italian-language text)

**DICITENCELLO VUIE-R. FALVO (1873-1937)**

Dicitencello a'stacumpagna vosta,

ch'aggio perdulo'o suonno e 'a fantasia,

Ca'a penzo sempe che'é tutl'a vita mia.

Inci'o vulesse dicere, ma nun' nce'o saccio di.

A vogliobbene, a voglio bbene assaie,

Dicitencello vuie ca nun m'a scordomaie!

E na passiona, chiù fote 'e na catena,

ca me turmenta ll'anema, e nun me fa campá.

(Pronunciation in Italian)

**DİÇİTENÇELLO VUİYE**

Diçitençello asta kumpanya vosta,

Kacco perduto o suonno ea fantasiya,

Ka apenzo sempe ke tutt vita miya.

İnçe vulesse diçere, ma nunçe o şaçço di.

A volyobbene, a volyobbene assaiye

Diçitençello vuiye kanun ma şordo maiye

E na passiyona kiyu forte e na katena,

Kame turmen ta lanemae enun me fa kampa.

(English translation)

**TELL HER**

Tell your friend, this is because of her,

I am now unable to sleep and dream,

I always think of her

She is my whole life.

But I can't tell this,

I love her

I love her so much!

Tell her I love

I cannot forget her,

She is a passion alright,

A passion stronger than chains,

This passion is torturing my soul.

And she does not let me live.

Tell her she is a mayflower,

That you are livelier than the violets, a mayflower prettier than a sunny day,

I want to hear it from your lips.

**29.**

(Italian-language text)

**MAMMA**

Mamma, son tanto felice
Perché ritorno da te
La miacanzone ti dice
Che'il pui bel giornoper me!
Mamma, solo per te
La mia canzone vola
Mamma sarai con me
Tu non sarai più sola!
Quanto ti voglio bene.
Questeparoled'amore
Che ti sospira il miocuore
Forsenons'usano piu.
Mammama la canzonemia
Piu bella sei, tu!
Sei, tu la vita e per la vita
Non ti lascio mai più!

(Pronunciation in Italian)

**MAMMA**

Mamma, son tantofeliçe
Perkeritorno da te.
La miya kanzone ti diçe
Ke il pui bel corno per me!
Mamma, solo per te
La miya kanzone vola.
Mamma saray kon me,
Tu non sarai piyu sola!
Kuanto ti volyo be ne.
Kueste parole d' amore
Ke ti sospira il miyokuore
Forze non susano piyu
Mammama la kanzonemiya Piyu bella sey, tu! la vita e per la vita
Non tilaşo may piyu!

(English translation)

**MOMMY**

I'm so happy mommy,
For, I'm returning to you.
My song is telling you,
That this is the best of days for me
Just for you mommy!
My song is flying to you,
You will be with me, mommy
You will no longer be alone!
I love you so much
These are the words of love
My heart breathes with you.
Perhaps they will not sing my song again
You are my most beautiful song
You are, mommy!
Life is you, and for as long as I live
I will not leave you!

**30.**

(Italian-language text)

**CORRE'NGRATO-S. CARDILLO (1874-1947)**

Catari, perché mi dici sol paroleamare,

Perché mi parli e ognora mi tormiente, Catari?

Non ti scordarche un dit' hodato il core Catari,

non ti scordar Catari,

Perchévuoifingere?

Piunon far sciosoffra e spasimi

Tu mai nonpensiaquestomiodolore,

tunonci pensi, tu non te ne curi!

Core ingrato, ti sei preso la vita mia, tutto

E passato e non mi pensi più.

---

(Pronunciation in Italian)

**KORRE' NYRATO**

Katari, perke mi diçi sol parole amare

Per ke mi par li e onyora mi tormenti Katari?

Non ti şordar ke un ditodato il core Katari, non ti şordar Katari,

Per ke vuoifincere? Piyunun far şosofraespasimi.

Tu mai nonpensiyakuestom iyodolore, tu nonçi pensi, tu non te ne kuri!

Korre'ynrato ti sey prezo la vita mia, tutto e passato e non mi pensi piyu.

---

(English translation)

**CRUEL HEART**

Catari, why are you telling me nothing but cruel words?

Why are you torture me with every word you utter, Catari?

Remember, I gave you my heart

So, why are you doing this?

You ignore my pains, and completely disregard them

Your cruel heart stole my life. Now, everything is over, and you think of me no more.

---

## CONCLUSIONS AND RECOMMENDATIONS

Helpful techniques are needed to improve the language skills of the students, who are just introduced to the song as well as to a new language, through the poem and short story elements in the song included in the foreign language repertoire. Practices for the development of reading skills, based on the lyrics of the piece performed, coupled with the efforts to develop the listening skills, would also go a long way for accurate pronunciation in the foreign language.

Such use of the songs literary contents can involve the use of the texts as instruments to implement various native tongue development or foreign language teaching techniques. Moreover, these language elements can help motivate the students, and have a positive mental and spiritual effect on them in the context of mimesis and catharsis.

The repertoire used in voice training can, through the inclusion of foreign language songs, encourage the elementary-level students to study the sentences about individual or family life, shopping, local geography, or profession, and to learning common expressions used in those context. They can even get motivated for the study of a 2nd and even 3rd foreign language, thanks to the lyrics of the piece. Furthermore, they can carry out the language use exercises requiring a direct and simple exchange of information on common and well-known topics, using the language of the song, proceeding to the ability to better present themselves, their immediate circle and basic needs.

From a rather emotional perspective, teaching a song in a foreign language would arguably lead to positive developments for the students, through the use of literary works as educational material. For, a student who reads literature in a foreign language, who is able to interpret and comment about them, and who uses them for training, would feel happiness through her achievements. On the other hand, the informational, moral, and nationalism-supporting secondary functions of literature and music, accompanying their function to provide a pleasant feeling are also noteworthy. In other words, teaching the song and developing the fundamental skills for the language of the piece would enflame happiness in the student who reads and studies the poem involved, and would make her more knowledgeable about different societies and cultures.

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, so as to achieve high-quality vocalization through the most effective use of the singing voice.

A glance at the Italian alphabet revealed the need for acquaintance with its phonetics, in the case of certain letters in particular. These letters are as follows:

Letter c: It is pronounced as 'ç' when preceding letters 'e' and 'i'. It is pronounced as 'k' if preceding letters 'o', 'a', or another consonant. When combined with letter "h", the letter "c" is understood to be pronounced as "k". (e.g. "Che" is pronounced as "ke"). If combined with "i" followed immediately with "o", the letter "c" in such compound syllables is understood to be pronounced as "ç", connecting to the next vowel, without pronouncing the letter "i". (e.g. "Cioè" is pronounced as "çoe"). Moreover, the letter "e" in this syllable gets an accent.

Letter g: It is pronounced as 'c' when preceding letters 'e' and 'i'. It is pronounced as a common 'g' if preceding letters 'o', 'a', or another consonant.

The letter g has the distinction of being the letter with the widest range of pronunciation in Italian. For instance, in the form "gl" it is pronounced as 'ly' when preceding letters 'e' and 'i'. (e.g. "Figlio" is pronounced as "filyo", "veglaire" is pronounced as "velyare"). At all times, the combination "gn" is pronounced as "ny". (e.g. "Sogno" is pronounced as "sonyo", "montagna" is pronounced as "montanya").

Letters sc: It is pronounced as 'ş' when preceding letters 'e' and 'i'. (e.g. "Lascia" is pronounced as "laşa", "scena" is pronounced as "şena").

Letter s is pronounced as 's' in the beginning of the letter, and as 'z' if following a vowel. It is also understood to be pronounced as 'z' when followed by one of the soft consonants (b, d, g, v, l, r, m, n). (e.g. "sopra" is pronounced as "sopra", "sbaglio" is pronounced as "zbalyo").

Letter z is pronounced with an indistinct 'ts' or 'ds' sound. It should be pronounced with a front sound rather than a back one. (e.g. "Cazze" is pronounced as "katste" or "kazze", "zia" is pronounced as "tsia" or "zia").

Letter q is pronounced as "kù". (e.g. "Questa" is pronounced as "kùesta", "qualita" is pronounced as "kualita").

In Italian language, it is understood that the combinations of vowels produce only a single sound. "Gio" (co), "giovane" (covane), "cio" (ço), "cioè" (çoe), "gia" (ca), "scio" (şo), "scia" (şa) are but a few examples of this pronunciation.

In the light of these findings, one can forcefully argue that soloists which are not native-speakers of Italian should have accurate and effective knowledge of the pronunciation patterns of the language, not to mention its phonetics, and should engage in practice with a wide range of examples.

- *Voice training should involve not only sound and breathing exercises, but also insights into the ways to protect one's voice.*
- *In this context, the trainers of soloists should pay due diligence regarding the musical style and training of the soloist, along with her singing skills and cultural background. In line with the fundamental principles and goals of universal music education, a soloist who is not a native speaker of Italian can also want to sing an Italian language piece. But she should have a very strong command of the phonetics of the language when doing so.*
- *Solo performance should not be based on an abstract perspective alone, which is gained through hearing, and developed through imitation. She should also work on the harmonious relationship between the resonance zones of the voice and breathing organs, and the use of the language in which the song is composed.*
- *Accurate pronunciation of the vowels and the consonants in the song, in line with the meaning intended, is crucial.*
- *The pronunciation characteristics of the Italian language pieces covered in this study can only be truly understood as one develops the practical use of the phonetics of the language.*
- *The readers of the study are not expected to immediately grasp the articulation techniques frequently used in Italian language, though. For, theoretical knowledge on articulation alone is not enough for effective and eloquent vocalization. It should be combined with a high-quality sound and an awareness of one's physiology of respiration. It is also necessary to build up the target behavior patterns and the diction and articulation characteristics associated with the primary and secondary types of sound training.*
- *An awareness of the meaning of lyrics should also help express the required performance and style characteristics.*

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