Singing In Catalan: A Lyric Diction Manual

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SINGING IN CATALAN:
A LYRIC DICTION MANUAL

By

Scott Terence Tripp Vidal

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida
May 2019
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
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SINGING IN CATALAN:
A LYRIC DICTION MANUAL

Scott Terence Tripp Vidal

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A Lyric Diction Manual

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Doctoral essay supervised by Associate Professor Esther Jane Hardenbergh.
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This essay is a guide to Catalan lyric diction for American singers. An overview of the background, grammar, phonetics and linguistic characteristics of the Catalan language precedes a detailed guide to Catalan phonemes and their occurrence in the language, and a comprehensive International Phonetic Alphabet (IPA) transcription handbook. The author offers repertoire suggestions for studio teachers suitable for student singers. Finally, IPA translations and transcriptions of representative song texts are given.
A mi abuelo, Santiago Osvaldo Vidal Cuesta.
ACKNOWLEDGEMENTS

During my time in Spain preparing this project, I received the assistance of several generous people who offered me advice, reviewed my work, and helped provide me with further professional connections. I am especially grateful to Miriam Arboix Codina of the Escola Internacional d’Idiomes in Barcelona, who generously reviewed and edited my work, to Patricia Caicedo, director of the Barcelona Festival of Song, who coached me in the interpretation of Catalan repertoire, and to Ares Llop Naya of Cardiff University, who has been an adviser, and who connected me with the Institut Ramon Llull. I also need to thank the wonderful people at the Institut Ramon Llull, who have been very encouraging and supporting of this project, particularly Neus Crisol Milian.

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# TABLE OF CONTENTS

LIST OF FIGURES .................................................................................................................. vii

LIST OF TABLES .................................................................................................................... viii

CHAPTER 1  INTRODUCTION ................................................................................................. 1

   Literature Review ............................................................................................................... 4

   Methodology ..................................................................................................................... 8

   Notes to the Reader ......................................................................................................... 11

CHAPTER 2  BACKGROUND ................................................................................................. 12

   History of the Catalan Language in Spain ..................................................................... 15

CHAPTER 3  CATALAN LYRIC DICTION .............................................................................. 17

   Relationship to Castilian and Italian ............................................................................ 18

   Essentials of Catalan Grammar and Orthography ..................................................... 20

   Catalan Sounds ............................................................................................................... 24

   Syllabification and Word Stress .................................................................................... 35

   Vowel Reduction and Neutralization .......................................................................... 38

   Adjacent Vowels ............................................................................................................ 38

   Cluster Reduction ......................................................................................................... 40

   Coda Devoicing ............................................................................................................ 41

   Assimilation .................................................................................................................... 42

   Elision and Sinalefa ...................................................................................................... 43

   Phonetic Transcription Guide ...................................................................................... 45
### CHAPTER 4 REPERTOIRE

<table>
<thead>
<tr>
<th>Catalan Style</th>
<th>Enric Granados</th>
<th>Eduard Toldrà</th>
<th>Frederic Mompou</th>
<th>Enric Morera</th>
<th>Joaquim Serra</th>
<th>Xavier Montsalvatge</th>
<th>Other Composers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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<td></td>
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</tr>
</tbody>
</table>

#### 62

### CHAPTER 5 TRANSLATIONS AND TRANSCRIPTIONS

<table>
<thead>
<tr>
<th>Eduard Toldrà</th>
<th>Enric Morera</th>
<th>Frederic Mompou</th>
<th>Joaquim Serra</th>
<th>Xavier Montsalvatge</th>
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<tr>
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</tr>
</tbody>
</table>

#### 70

### CHAPTER 6 CONCLUSIONS

<table>
<thead>
<tr>
<th>Additional Resources for Singers</th>
<th>Future Initiatives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 108

### APPENDIX A TABLE OF SONGS

### APPENDIX B GLOSSARY OF TERMS

### BIBLIOGRAPHY
LIST OF FIGURES

Figure 1. Location of Catalonia within Spain.................................................................12
Figure 2. Geographic Distribution of Catalan Dialects ....................................................14
Figure 3. Catalan Vowels............................................................................................25
Figure 4. Elision.........................................................................................................44
Figure 5. Sinalefa.......................................................................................................44
Figure 6. Elision.........................................................................................................45
LIST OF TABLES

Table 1. Phoneme Inventories – Catalan, Spanish and Italian.................................18
Table 2. Noun Morphology........................................................................................21
Table 3. Present Indicative Verb Conjugation............................................................21
Table 4. The Definite Articles .....................................................................................22
Table 5. The Indefinite Articles....................................................................................22
Table 6. Stressed Pronouns........................................................................................22
Table 7. The Alphabet (L’alfabet).............................................................................23
Table 8. Vowel Reduction in Central Eastern Catalan..................................................38
Table 9. Catalan Falling Diphthongs........................................................................39
Table 10. Catalan Rising Diphthongs......................................................................40
Table 11. Groups Commonly Affected by Cluster Reduction.................................41
Table 12. Catalan Letters and Their Corresponding Phonemes...............................46
Table 13. Catalan Diagraphs and Their Corresponding Phonemes..........................48
CHAPTER 1
Introduction

The art song repertoire of the Iberian Peninsula has historically enjoyed less prominence than the repertoire of the English, German, Italian, and French languages. This neglect should not be attributed to inferior quality. In Nico Castel’s *A Singer’s Manual of Spanish Lyric Diction*, Castel laments Spanish vocal music’s status as “the sadly forgotten repertoire,” and praises it as a “vast, beautifully noble and haunting wealth” of material.¹ Castel would be delighted to find that today, Spanish vocal repertoire is growing in popularity in the United States, likely due to the increasing local presence of the Spanish language.² There is, however, a large subgroup of Spanish vocal repertoire that is not benefitting from this phenomenon. Much of the repertoire of Spain’s Catalonia region features texts in Catalan, the regional language of the Catalan community, that is completely distinct from the Spanish language. This Catalan repertoire is conspicuously missing from recitals, anthologies, and repertoire guides. Carol Kimball’s very popular repertoire guide *Song* devotes an entire section to Spanish art song including in-depth coverage of three of Catalonia’s most important composers, but mentions only one Catalan-language song, and without making any mention of the

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language itself. Nico Castel’s Spanish diction manual covers Latin American dialects and the Ladino language in addition to traditional Castilian Spanish but makes only one fleeting reference to the Catalan language. There are no anthologies devoted to Catalan repertoire, and almost no Catalan-language songs appear in easily accessible collections in print in the United States. Furthermore, the repertoire guides that do discuss the Catalan composers, including Carol Kimball’s *Song*, Suzan Rhodes Draayer’s *Art Song Composers of Spain*, and Jacqueline Cockburn’s *The Spanish Song Companion* do not discuss the artistic and linguistic distinctiveness of the vast Catalan-language repertoire. A reader of these volumes could be forgiven for believing that Catalan was a dialect of Spanish, when it is in fact its own unique and distinct language. To the dismay of Catalans who take great pride in their language and in their distinctive identity, culture, and art, the repertoire is rarely considered separately from Spanish-language repertoire.

The quality of Catalan-language repertoire is not in question. Catalan composers are recognized prominently among Spain’s most important art song composers. Catalans Xavier Montsalvatge, Frederic Mompou, and Eduard Toldrà are each among Spain’s most celebrated composers, and the clear majority of each composer’s song output sets

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5. Carol Kimball, *Song*.


Catalan-language texts. Their Spanish-language songs, however, are much better represented in print and on the recital stage.

In a recent article in the Spanish journal *Música Oral Del Sur*, Nan-Mar

Babakhanian echoes Castel’s complaint about the underrepresentation of Spain song and argues that the imbalance is due in part to relative lack of lyric diction resources for Spanish. A far more serious lack of lyric diction resources is surely a significant barrier to the interpretation of Catalan-language repertoire. In a recent *Journal of Singing* article, Associate Editor Leslie De’Ath specifically mentioned Catalan as a language “especially in need of essential lyric diction materials.” This doctoral essay begins to fill this knowledge gap through an in-depth study of the pronunciation of the Catalan language.

This essay serves as a guide to Catalan lyric diction, providing detailed instruction for the pronunciation of Catalan phonemes, along with rules for mapping their orthographic spelling to phonetic transcription. A substantial portion of the essay will provide International Phonetic Alphabet (IPA) transcriptions of selected poems that have been set by important Catalan composers. This comprehensive guide to Catalan diction will serve as an essential resource for singers wishing to interpret this beautiful repertoire and will break new ground in the field of vocal performance by opening the door to a vast

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trove of literature that was previously inaccessible to non-Catalan-speaking singers and teachers.

Recent similar projects including Anna Hersey’s *Scandinavian Song* and Timothy Cheek’s *Singing in Czech* have led to a swell of interest in Swedish, Norwegian, Danish and Czech repertoire. Through the eventual publication of a guide to Catalan diction and repertoire, a similar surge of interest in the songs of Catalonia may be possible, shining a well-deserved spotlight on the region’s rich art song culture.

**Literature Review**

There are no existing Catalan lyric diction resources designed for singers. This essay draws primarily upon sources written from linguistics and phonology perspectives. *The Phonology of Catalan* by Max Wheeler serves as the primary phonological resource for this essay. Wheeler’s text is the only comprehensive English-language resource available on Catalan phonology. It is an academic text in the field of phonology, and is not a pronunciation guide. Five other books have also been particularly valuable resources: *Fonología Catalana*, by Eulàlia Bonet Maria-Rosa Lloret, in Spanish,

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Gramática Catalana,\textsuperscript{14} by Margarit Badia, also written in Spanish, Catalan Grammar,\textsuperscript{15} an English-language resource by Joan Gili, and Gramàtica de la llengua catalana and Ortografia catalana, which are both authoritative Catalan-language resources produced by the Institut d’Estudis Catalans.\textsuperscript{16} Many other books and journal articles discuss Catalan grammar, phonology, morphology, and orthography in more specific detail from the perspective of a linguist. Several of these resources are valuable for consultation in the IPA transcription of Catalan texts. These include Susann Fischer’s The Catalan Clitic System,\textsuperscript{17} “Diftongs i Africats, Dues Qüestions Polèmiques de Fonologia Catalana”\textsuperscript{18} by Joan Veny Clar, and Assumpció Rost Bagudanch’s “La Percepción De /ʎ/ y /j/ en Catalán y en Español. Implicaciones en la Explicación el Yeísmo.”\textsuperscript{19} Alex Alsina’s Catalan, from the Oxford Guide to the Romance Languages, is the primary source for chapter two, which outlines the history and status of the Catalan language in Spain.\textsuperscript{20}

\textsuperscript{14} Margarit Badia, Gramática Catalana (Madrid: Editorial Gredos, 1962).


\textsuperscript{16} Institut d’Estudis Catalans, Gramàtica de la llengua catalana (Barcelona: Institut d’Estudis Catalans, 2016), 473; Institut d’Estudis Catalans, Ortografia catalana (Barcelona: Institut d’Estudis Catalans, 2017), 87.

\textsuperscript{17} Susann Fischer, The Catalan Clitic System: A Diachronic Perspective on its Syntax and Phonology (Berlin ; New York: Mouton de Gruyter, 2002).


\textsuperscript{19} Assumpció Rost Bagudanch, "La Percepción De /ʎ/ y /j/ En Catalán y En Español. Implicaciones En La Explicación Del Yeísmo; Perception of /ʎ/ and /j/ in Catalan and Spanish Implications on «yeísmo» Explanation," Estudios De Fonética Experimental 25 (2016).

Suzanne Rhodes-Draayer’s *Art Song Composers of Spain: An Encyclopedia* is an invaluable resource in making repertoire suggestions for studio teachers.\(^{21}\) Draayer’s encyclopedia is the most comprehensive guide to Spanish art song in print, and references works in Castilian, Catalan, and other Spanish minority languages. She provides a detailed list of songs, anthologies and collections in print, with their publication details, in an appendix. Repertoire recommendations are made for studio teachers with attention to availability and accessibility of the repertoire. Although there are no anthologies or collections of Catalan-language repertoire, many of the Catalan-language works of Xavier Montsalvatge, Eduard Toldrà, Frederic Mompou, Joaquin Nín, and Joaquin Rodrigo are available individually in the United States. The works of Xavier Montsalvatge are published by Peermusic, Inc. Many songs of Eduard Toldrà are available in the United States through the Spanish publisher Tritó Ediciones. Some of the songs of Frederic Mompou are available through Editions Durand. Joaquín Rodrigo’s *Cuatre cançons en llengua catalana*\(^{22}\) is available through Schott Music, Inc., and the works of Joaquin Nín are published by Editions Max Eschig. The Spanish song collection *The Singer’s Anthology of 20th Century Spanish Songs* included a few of the Catalan-language songs of Frederic Mompou, but the volume is no longer available in print.\(^{23}\)

\(^{21}\) Suzanne Rhodes Draayer, *Art Song Composers of Spain: An Encyclopedia*.

\(^{22}\) Joaquin Rodrigo, *Cuatre Cançons En Llengua Catalana: Para Voz Y Orquesta* (1935).

One singer’s guide to Catalan pronunciation has been published in a doctoral dissertation, but the guide is very narrow in scope, and the author acknowledges that it is in no way comprehensive.\textsuperscript{24} The twelve-page guide provides only very brief descriptions of each phoneme, oversimplifies principles of fusion and elision, and provides very few rules for mapping orthographic spelling to phonetic transcription. Lynell Joy Kruckeberg writes in an appendix to her dissertation on the songs of Frederic Mompou, “there are no currently available Catalan diction guides. Of the Catalan pronunciation guides that are available, they do not include IPA, an especially useful tool for singers. This appendix serves as an introductory guide to Catalan pronunciation and IPA and is not a comprehensive guide to understanding Catalan diction.”\textsuperscript{25}

*The Spanish Song Companion*, by Jacqueline Cockburn and Richard Stokes provides excellent translations of a small number of Catalan-language songs by Eduard Toldrà and Frederic Mompou.\textsuperscript{26} Many English translations of the songs of Toldrà and Mompou are also available through *The LiederNet Archive*.\textsuperscript{27}

Several similar projects have been completed for the repertoire of other underrepresented languages, including the Scandinavian languages, Czech, Polish, and others. Some of the organizational aspects of this essay are modeled after those resources,

\textsuperscript{24} Lynell Joy Kruckeberg, *Federico Mompou: A Style Analysis of Thirty-Five Songs* (University of Iowa, 2012).
\textsuperscript{25} Ibid.
\textsuperscript{26} Jacqueline Cockburn, *The Spanish Song Companion*.
including Timothy Cheek’s *Singing in Czech*,\(^2^8\) Anna Hersey’s *Scandinavian Song*,\(^2^9\) and especially Hersey’s doctoral dissertation, “Swedish Art Song: A Singer’s Handbook to Diction and Repertoire.”\(^3^0\)

**Methodology**

In preparation of the lyric diction and IPA transcription guide, several resources were consulted, including *The Phonology of Catalan*\(^3^1\), *Fonología Catalana*\(^3^2\), and other linguistic resources mentioned in the preceding pages. Consultants for the lyric diction guide and the IPA transcriptions are credited in the acknowledgements, and include native Catalan linguists, professors, and language teachers certified by the Generalitat de Catalunya and recommended by the Institut Ramon Llull, as well as several Catalan-speaking classical singers, including soprano Patricia Caicedo, director of the Barcelona Festival of Song. Organizationally, the guide is modeled after some of the recently published lyric diction guides listed in the preceding pages.

The format of the IPA transcription guide is adapted in part from widely-used Italian lyric diction guides, including David Adams’s *A Handbook of Diction for*

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32. M. Eulàlia Bonet i Alsina, and Maria Rosa Lloret Romanyach, *Fonologia Catalana*.
Singers, and Joan Wall’s *Diction for Singers* and *IPA for Singers*. These resources are appropriate models especially because of Catalan’s close relationship to Italian. In terms of grammar and morphology, Catalan is more closely related to Italian and French than it is to Spanish. In terms of phonology, Catalan also shares more with the Italian language than it does with Spanish. The transcription method is designed specifically for singers, assuming an American linguistic bias.

Catalan is a regional language spoken by seven million people, almost all of whom live in Catalunya or in the adjacent Valencian Community. Given the language’s isolated status and the fact that many singers may not be aware that the language exists at all, this essay’s lyric diction guide is prefaced by a brief outline of the nature, history and modern status of the Catalan language. The diction handbook itself begins with a discussion of similarities and differences between Catalan and its much more familiar cousins, Spanish and Italian, and with a basic overview of Catalan grammar. An exhaustive list of each of the language’s phonemes follows, divided between vowels and consonants. For each phoneme, examples are given along with rules for orthographic spellings of that phoneme. Unique phonological phenomena that are relevant for singing


36. Alex Alsina, “Catalan.”

37. Ibid.

38. Ibid.
are discussed in detail, including vowel reduction, cluster reduction, and coda voicing neutralization. Chapter three concludes with a detailed comprehensive IPA transcription guide.

There exists a significant amount of dialectical variance within Catalan. The language is typically broadly classified into four varieties: North Catalan, Central Eastern Catalan, Northwestern Catalan, and Valencian. The Central Eastern variety is sometimes called Standard Catalan because of the prominent status of the city of Barcelona, where the dialect is spoken. This is the dialect used in the IPA transcriptions found in the Complete Works for Voice and Piano of Enric Granados that is published by Tritò Edicions with the support of the Biblioteca de Catalunya, and also in Josep Miguel Sobrer’s IPA transcriptions in The Singer’s Anthology of 20th Century Spanish Songs. For the purposes of this essay, only the Central Eastern, or Standard Catalan dialect will be addressed.

The purpose of this essay is to bring a valuable but neglected body of repertoire into the mainstream. This diction handbook makes Catalan-language repertoire accessible to those who do not speak the language, but because the repertoire is not well known, readers of this essay may not know where to begin. To this end, this essay includes a short chapter with repertoire suggestions for singers and studio teachers. The essay does


41. Enric Granados, Obra Completa per a Veu i Piano, ed. Manuel Garcia Morante (Barcelona: Tritò Edicions, 2007); Josep Miqel Sobrer, The Singer’s Anthology of 20th Century Spanish Songs.
not serve as a guide to the Catalan art song repertoire, and the repertoire suggestions chapter is in no way comprehensive. Repertoire suggestions are based upon the musical accessibility of the repertoire, and the availability of scores in the United States. To maximize exposure, the suggested repertoire is suitable for both advanced and student singers.

Notes to the Reader

The Spanish language will hereafter be referred to as Castilian to avoid confusion. The word “Spanish” will be used an adjective in application to the Spanish nation as a whole. Many Spaniards prefer the word for its specificity, as there are several distinct and widely spoken “Spanish” languages.

References include both surnames for Spanish authors. All Spaniards carry two surnames, the paternal name and the maternal name. The two surnames are presented however they are listed in the source material: one immediately after the other or joined with the conjunction y (i in Catalan).

This essay is the first resource of its kind for the Catalan language. It is therefore necessarily exhaustive and technical in its examination of Catalan phonetic and orthographic norms. Chapter three in particular may require prior knowledge in the subject of lyric diction in order to be maximally useful to the reader. The essay lays the groundwork for future projects that can directed towards a wider audience.
Catalan is the regional language of the northeast corner of Spain. Over 90% of the Catalan-speaking population lives within the Spanish autonomous communities of Catalonia and Valencia, whose capital cities, respectively Barcelona and Valencia, are major cultural and economic centers within Spain.\(^{42}\) The language is also spoken natively in parts of the Spanish autonomous community of Aragón, the Spanish Balearic Islands, the French Département de Pyrénées-Orientales, in the nation of Andorra, and on the Italian island of Sardinia.\(^{43}\) There exists a significant amount of dialectical variance


\(^{43}\) Ibid, 1.
between the various regions where Catalan is spoken, including within Catalonia itself. In fact, many Valencians refer to their regional dialect as “Valencian,” conferring upon it the status of a distinct tongue. The very high degree of mutual intelligibility between dialects, including between Valencian and Eastern Central (Barcelona) Catalan, however, firmly places them all within the Catalan language.\footnote{Max Wheeler, \textit{The Phonology of Catalan, 1.}} The dialect spoken in Barcelona, Central Eastern, has become the \textit{de facto} standard Catalan.\footnote{Anna Poch Gasau and Alan Yates, \textit{Complete Catalan}, xv.} Eleven million people live in the Catalan-speaking region, seven million of whom speak the language.\footnote{Alex Alsina, \textit{Catalan}.} It is a romance language that is closely related to Castilian, but distinct from it, and should not be mistaken for a dialect of the Castilian language.\footnote{Rebecca Posner and Marius Sala, “Catalan Language.” \textit{Britannica Online Academic Edition}, 2018, Encyclopædia Britannica, Inc.} Catalan is more closely related to the Occitan language of southern France than it is to the Castilian language.\footnote{Gilbert Chase, \textit{The Music of Spain.} ed. Albert T. Luper (New York: W. W. Norton and Company, 1941).} In terms of number of speakers, Catalan ranks 22\textsuperscript{nd} out of 36 European languages.\footnote{Anna Poch Gasau and Alan Yates, \textit{Complete Catalan}, xi.} This makes it the most widely spoken of European minority languages.\footnote{Ibid.} The Catalan language is extraordinarily well-preserved and regulated, given its status as a minority language.\footnote{Alex Alsina, “Catalan.”}

The remarkable effort to preserve and protect the language is likely present due to the
language’s centrality in Catalan culture and identity. Catalans are a unique group, because their Catalan identity is not predicated primarily upon religion, race, ethnicity, or even necessarily upon geography, but rather is primarily rooted in language. Catalans identify themselves and each other by their ability to speak their ancestral tongue. This connection between language and identity is all the more important to Catalans after the survival of their language was endangered by the Spanish cultural homogenization policies of the dictator Francisco Franco.

Figure 2. Geographic Distribution of Catalan Dialects

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History of the Catalan Language in Spain

The language’s earliest known written traces emerged in the 9th century, around the same time that Castilian emerged in the written record. Through the seventeenth century it was dominant in the region, being the exclusive language for both formal and informal use. Around the turn of the seventeenth century the northern portion of Catalonia was annexed by France, and the southern portion by Castile, resulting in the subordination of Catalan to French and Castilian. This period marked the beginning of a long history of suppression of the Catalan language, as both the Castilians and the French imposed laws prohibiting the use of the language. For centuries, Catalan survived as the lengua franca of the region, but remained repressed in formal communication. After the victory of Francisco Franco at the end of the Spanish Civil War in 1939, the new dictator imposed a policy of complete prohibition of regional languages in favor of Castilian as part of his effort to culturally unify the Spanish nation. The Franco regime presided over a particularly dark period in the history of the Catalan language, but as a result of this tribulation, Catalan is now uniquely vibrant among European minority languages. In the wake of the collapse of the regime, the Catalan regional government, with the enthusiastic support of the public, imposed policies to promote the use of the language. The Catalan language is now used in all areas of Catalan society, including government,

53. Alex Alsina, “Catalan.”
54. Ibid.
55. Ibid.
education, and day-to-day life.\textsuperscript{56} The language is at the center of a remarkable story of hard-fought cultural preservation. Michael Eaude’s \textit{Catalonia: A Cultural History} is a thorough English-language resource that can be consulted for more information on Catalan history and culture.\textsuperscript{57}

\textsuperscript{56} Alex Alsina, “Catalan.”

CHAPTER 3
Catalan Lyric Diction

This handbook assumes basic familiarity with lyric diction for singers and with the theory and terminology of phonetics. It assumes familiarity with the International Phonetic Alphabet (IPA), the most universally employed system for phonetic transcription. Phonetic transcription is a system for describing the individual sounds (phonemes) that make up speech. The International Phonetic Alphabet uses a one-to-one character mapping system in which one symbol corresponds to one specific phoneme. The universal nature of IPA allows it to be employed across many different languages, making it an ideal system for singers who must be proficient in several different languages. Most students in university vocal studies programs become well-acquainted with basic phonetic concepts and with IPA during the standard rotation of lyric diction courses for the Italian, German, French, and English languages.

This handbook assumes some familiarity with Italian and Castilian diction. The Italian and Castilian languages are closely related to Catalan, and most American singers have significant exposure to both. Italian diction is part of the standard curriculum in most university vocal studies programs. Castilian diction is not taught formally in most programs, but most Americans experience significant exposure to Latin American
varieties of the language, which is the second most widely spoken language in the United States\textsuperscript{58} and the second most widely spoken native language in the world.\textsuperscript{59}

**Relationship to Castilian and Italian**

Like both Castilian and Italian, Catalan belongs to the Western Romance language family. Within the Western Romance family, some linguists have classified Catalan as an Ibero-Romance language with Castilian and Portuguese, and others have called it a Gallo-Romance language with French, or an Occitano-Romance language with Occitan (or the *Lengua d’Oc*). Catalan, Castilian, and Italian all developed from Vulgar Latin along similar timelines. Phonetically, Catalan is quite comparable to both Castilian and Italian. The Catalan vowel inventory includes the same seven vowels found in Italian, plus the schwa. The five vowel sounds found in Castilian are also shared with Catalan and Italian. There is extensive overlap between the consonant inventories of the three languages as well. The chart below lists all phonemes that occur in the three languages, indicating which are shared between them.

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<td>canta</td>
</tr>
<tr>
<td>[g]</td>
<td>gaire</td>
<td>golpe</td>
<td>guarda</td>
</tr>
<tr>
<td>[f]</td>
<td>fora</td>
<td>frío</td>
<td>fato</td>
</tr>
<tr>
<td>[θ]</td>
<td>plaza</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[s]</td>
<td>sucre</td>
<td>rosa</td>
<td>sento</td>
</tr>
<tr>
<td>[z]</td>
<td>rosa</td>
<td>mismo</td>
<td>tesoro</td>
</tr>
<tr>
<td>[ʃ]</td>
<td>això</td>
<td></td>
<td>lascia</td>
</tr>
<tr>
<td>[ʒ]</td>
<td>jubilat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[x]</td>
<td>baja</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[ts]</td>
<td>estats</td>
<td></td>
<td>zitto</td>
</tr>
<tr>
<td>[dz]</td>
<td>setze</td>
<td></td>
<td>mezzo</td>
</tr>
<tr>
<td>[tʃ]</td>
<td>vaig</td>
<td>leche</td>
<td>certo</td>
</tr>
<tr>
<td>[dʒ]</td>
<td>platja</td>
<td></td>
<td>gemma</td>
</tr>
<tr>
<td>[m]</td>
<td>matí</td>
<td>mesa</td>
<td>amore</td>
</tr>
<tr>
<td>[n]</td>
<td>nena</td>
<td>tren</td>
<td>nome</td>
</tr>
<tr>
<td>[ɲ]</td>
<td>any</td>
<td>niño</td>
<td>soggno</td>
</tr>
<tr>
<td>[ŋ]</td>
<td>tinc</td>
<td>inglés</td>
<td>bianco</td>
</tr>
<tr>
<td>[r]</td>
<td>perquè</td>
<td>ritmo</td>
<td>cor</td>
</tr>
<tr>
<td>[ɾ]</td>
<td>gaire</td>
<td>caro</td>
<td>mirare</td>
</tr>
</tbody>
</table>
Essentials of Catalan Grammar and Orthography

While a comprehensive understanding of the Catalan language’s grammar may not be necessary to become proficient in the performance of Catalan repertoire, an elementary understanding of the syntax, and especially morphology, will be helpful in the context of lyric diction study. A basic understanding of verb morphology, for example, is important for determining word stress. The word *parlen*, for instance, a conjugated form of the verb *parlar* is a paroxytone (penultimate syllable stress), but the conjugation *parlem* is an oxytone (final syllable stress). Both forms end with a vowel plus a nasal consonant, but the stress is determined by the verb conjugation.

Catalan grammar is similar to the grammar of most other romance languages and will feel familiar to anyone who has studied Italian, Castilian or French. While Catalan is very similar to Castilian and Italian in its phonology and vocabulary, it is more similar to French and Occitan in its morphology and syntax.60 Sentence order is variable, but

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60. Alex Alsina, “Catalan.”
generally follows the subject-verb-object order of most romance languages.\textsuperscript{61} Nouns are inflected for gender and for number.\textsuperscript{62} Plural nouns are formed by adding an \textit{s} to the singular.\textsuperscript{63} Feminine nouns are marked by a final letter -\textit{a}, or a final -\textit{es} in the plural forms. Uniquely, masculine nouns in Catalan lack any gender marker. As a result, masculine plural nouns often end in consonant clusters that would sound quite unusual in Castilian, Italian or French, such as in the masculine plural noun \textit{fills}, seen below in Table 2.

<table>
<thead>
<tr>
<th>masculine singular</th>
<th>feminine singular</th>
<th>masculine plural</th>
<th>feminine plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{fill} [ˈfiʎ]</td>
<td>\textit{filla} [ˈfiʎə]</td>
<td>\textit{fills} [ˈfiʎs]</td>
<td>\textit{filla} [ˈfiʎəs]</td>
</tr>
</tbody>
</table>

As in Castilian and Italian, verbs are inflected for person, number, tense, aspect, and mood.\textsuperscript{64} There exist three different conjugations which are commonly distinguished by their respective infinitive endings, -\textit{ar}, -\textit{er} (or -\textit{re}), and -\textit{ir}. Each conjugation has fifty verb forms. Table 3 shows the present indicative conjugations of a regular -\textit{ar} verb, \textit{cantar} (to sing), as an example. Third person forms are also used as second person formal forms in Catalan.

<table>
<thead>
<tr>
<th>1\textsuperscript{st} person singular</th>
<th>2\textsuperscript{nd} person singular</th>
<th>3\textsuperscript{rd} person singular</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{canto}</td>
<td>\textit{cantes}</td>
<td>\textit{canta}</td>
</tr>
<tr>
<td>1\textsuperscript{st} person plural</td>
<td>2\textsuperscript{nd} person plural</td>
<td>3\textsuperscript{rd} person plural</td>
</tr>
<tr>
<td>\textit{cantem}</td>
<td>\textit{canteu}</td>
<td>\textit{canten}</td>
</tr>
</tbody>
</table>

\textsuperscript{61} Institut d’Estudis Catalans, \textit{Gramàtica de la llengua catalana}, 473.


\textsuperscript{63} Ibid., 30.

\textsuperscript{64} Ibid., 55.
Tables 4, 5, and 6 identify Catalan’s definite and indefinite articles and stressed pronouns. Articles and pronouns can be recognized quickly by non-speakers, and their identification can be helpful in understanding the structure and meaning of a sentence or phrase. The singular definite articles are contracted when appearing before a vowel-initial word. *El home* becomes *l’home*, and *la alumna* becomes *l’alumna*.

**Table 4. The Definite Articles**

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Masculine</strong></td>
<td><em>el noi</em> (the boy)</td>
<td><em>els nois</em> (the boys)</td>
</tr>
<tr>
<td><strong>Feminine</strong></td>
<td><em>la noia</em> (the girl)</td>
<td><em>les noies</em> (the girls)</td>
</tr>
</tbody>
</table>

**Table 5. The Indefinite Articles**

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Masculine</strong></td>
<td><em>un noi</em> (a boy)</td>
<td><em>uns nois</em> (some boys)</td>
</tr>
<tr>
<td><strong>Feminine</strong></td>
<td><em>una noia</em> (a girl)</td>
<td><em>unes noies</em> (some girls)</td>
</tr>
</tbody>
</table>

**Table 6. Stressed Pronouns**

<table>
<thead>
<tr>
<th>Person</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1st person</strong></td>
<td><em>Jo, mi</em></td>
<td><em>nosaltres</em></td>
</tr>
<tr>
<td><strong>2nd person informal</strong></td>
<td><em>tu</em></td>
<td><em>vosaltres</em></td>
</tr>
<tr>
<td><strong>2nd person formal</strong></td>
<td><em>vostè</em></td>
<td><em>vostès</em></td>
</tr>
<tr>
<td><strong>3rd person masculine</strong></td>
<td><em>ell</em></td>
<td><em>ells</em></td>
</tr>
<tr>
<td><strong>3rd person feminine</strong></td>
<td><em>ella</em></td>
<td><em>elles</em></td>
</tr>
</tbody>
</table>

Catalan diacritical marks include the *accent agut* or acute accent (´), the *accent greu* or grave accent (¨), and the *dièresi* or diacasis (¨).65 Accents always indicate word stress, and over an *e* or an *o* also indicate the open or close quality of the vowel. The *accent greu* appears over the letter *a*, and over the open *e* ([ɛ]) and open *o* ([ɔ]).

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accent agut appear over the letters i and u, and over the close e ([e]) and close o ([o]).

The dièresi appears over the letter u in the groups güe, güi, qiue, and qüi to indicate that u should be pronounced as [w]. Without the dièresi, the u in such groups would not be pronounced at all. It also appears over the letters ï and ü to indicate that they should not form a diphthong with the previous vowel when they otherwise would do so. For example, in the word creïble [krεˈiβ.əl], the group ei would form a diphthong without the dièresi.

The Catalan alphabet contains the 26 letters of the roman alphabet, with two additional symbols, and several diagraphs.

Table 7. The Alphabet (L’alfabet)

<table>
<thead>
<tr>
<th>a</th>
<th>be alta</th>
<th>n</th>
<th>ena</th>
<th>ç</th>
<th>ce trencada</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>[ˈa]</td>
<td>o</td>
<td>[ˈo]</td>
<td>l·l</td>
<td>[ˈe.mə]</td>
</tr>
<tr>
<td>c</td>
<td>ce</td>
<td>p</td>
<td>pe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>de</td>
<td>q</td>
<td>cu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>e</td>
<td>r</td>
<td>erra</td>
<td>[ˈe.ɾə]</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>efa</td>
<td>s</td>
<td>essa</td>
<td>[ˈe.sə]</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>ge</td>
<td>t</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h</td>
<td>hac</td>
<td>u</td>
<td>u</td>
<td></td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>v</td>
<td>veixa</td>
<td>[ˈbe ˈβa.ɾə]</td>
<td></td>
</tr>
<tr>
<td>j</td>
<td>jota</td>
<td>w</td>
<td>ve doble</td>
<td>[ˈbe ˈdɔb.ələ]</td>
<td></td>
</tr>
<tr>
<td>k</td>
<td>ca</td>
<td>x</td>
<td>xeix</td>
<td>[ˈʃə]</td>
<td></td>
</tr>
<tr>
<td>l</td>
<td>ela</td>
<td>y</td>
<td>i grega</td>
<td>[ˈi ˈɾe.ɾə]</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>ema</td>
<td>z</td>
<td>zeta</td>
<td>[ˈze.tə]</td>
<td></td>
</tr>
</tbody>
</table>

Though not considered letters of the alphabet, these two symbols have their own names and unique pronunciations.

Catalan Sounds

In this section, each phoneme occurring in the Catalan language is listed and described. Sounds that do not occur in Italian are given special attention. Examples of each phoneme are given in both Catalan, and in another language, using English or Italian examples whenever possible. Special notes or instructions are offered for phonemes that may be less familiar to the reader. Rules describing the occurrence and orthography of each phoneme and guidelines for IPA transcription are offered later in the chapter.

Vowels

Catalan has an inventory of eight vowels, with the same two open-close pairs that are found in Italian, and with the schwa, which is found in neither Italian nor Castilian. The seven vowel phonemes that are shared between Catalan and Italian are nearly identical in quality. The quality of the schwa varies significantly across Catalonia, being completely neutral in some areas, while in other areas it is pronounced as a nearly pure [ɛ] or [a]. In the de facto standard central eastern dialect, the schwa is slightly brighter than the completely neutral schwa found in German, for example. This slightly brighter vowel is particularly well-suited to singing. The schwa will be transcribed here as [ə] due to the consistent use of that symbol in the literature, but the author recommends using a slightly brighter phoneme, similar to the [ɐ] found in Portuguese. Native English speakers should take care to ensure vowels are pure, especially [e] and [o], which are often mistakenly pronounced as diphthongs by English speakers. Figure 3 places the eight Catalan vowel phonemes on a standard vowel chart, where vertical position represents vowel closeness, and horizontal position represents vowel position (front or back).
[i]

**Description:** High front vowel; as found in Italian or Castilian.

**Catalan example:** mirar [miˈɾa]  **Italian example:** di [ˈdi]

[e]

**Description:** Close mid-front vowel; as found in Italian or French.

**Catalan example:** teva [ˈte.βa]  **Italian example:** stella [ˈstelːa]

[ɛ]

**Description:** Open mid-front vowel; as found in Italian or Castilian.

**Catalan example:** terra [ˈte.ɾa]  **Italian example:** diletto [diˈletːo]

[a]

**Description:** Open front vowel; as found in Italian or Castilian.

**Catalan example:** girar [ʒiˈɾa]  **Italian example:** caro [ˈka.ro]
[ə]
**Description**: Mid-central vowel; as found in German or English.

**Catalan example**: accent [ək’sen]  **English example**: element [ˈɛ.l.ə.mənt]

**Note**: For singing, the author recommends using a slighter brighter phoneme similar to the [ɐ] found in Portuguese.

[ɔ]
**Description**: Open, mid-back vowel; as found in Italian or English.

**Catalan example**: dona [ˈdɔ.nə]  **Italian example**: opera [ˈɔ.pe.ɾa]

[ʊ]
**Description**: Close, mid-back vowel; as found in Italian or Castilian.

**Catalan example**: tardor [tɔrˈdo]  **Italian example**: sono [ˈso.no]

[u]
**Description**: High back vowel; as found in Italian or Castilian.

**Catalan example**: música [ˈmu.zi.kə]  **Italian example**: tua [ˈtu.a]

**Consonants**

Most consonant sounds in Catalan will be familiar to most singers, as the phoneme inventories of Catalan and Italian are very similar. Native English speakers will need to be careful of overly aspirate plosive consonants. Special notes and instructions are offered here for sounds that are not shared with Italian. The velarized [l] and [ɫ] may present a special challenge to English speaking singers who have worked to eliminate the “back,” velar / from their singing. [ɵ] is a familiar sound to English speakers, but its use
in the context of a romance language is unfamiliar for most singers. The [s] phoneme in Catalan differs slightly from its Italian counterpart, being less sibilant, with a slightly retracted tongue. The approximates [β] and [ɣ] may be particularly difficult for singers who are not familiar with Castilian.

Each phoneme is described below using phonetic terminology that identifies the point and manner of articulation. Consonants are classified by manner of articulation as plosives, stops, fricatives, sibilants, affricates, nasals, and approximants. Plosive consonants are produced when the vocal tract blocks airflow completely, and then releases air in a sudden burst. Stops are similar to plosives, but once airflow is stopped, it is not then released in a burst. Fricative consonants are the result of a partially occluded vocal tract that impedes but does not completely block airflow. Affricate consonants begin as a stop but release as a fricative. Nasal consonants block airflow through the oral cavity while allowing air to flow freely through the nose. Approximants are the result of articulators approaching each other without coming into contact, and without resulting in the turbulent airflow characteristic of fricatives. Consonants are further classified by place of articulation (labial, dental, velar, palatal, etc.). A voiceless bilabial plosive, for example, is articulated with the lips closing completely, and then allowing air to escape in a sudden burst, without phonation.

---
[p]
Description: Voiceless bilabial plosive.
Catalan example: pelegrí [peˌłəˈɣɾi]    Italian example: piano [ˈpi.no]

[b]
Description: Voiced bilabial plosive.
Catalan example: besar [beˈza]    Italian example: bacio [ˈba.tʃo]

[t]
Description: Voiceless dental plosive.
Catalan Example: tardor [tarˈðo]    Italian example: timore [tiˈmo.re]

Notes: In Catalan, Italian and Castilian, the voiced and voiceless dental plosives are not aspirate, as they are in English.

[ɾ]
Description: Voiceless alveolar stop.
Catalan example: suavitat [swəˌbiˈtaɾ]    English (informal) approximation: set [ˈset]

Notes: Catalan is unique among the romance languages for its large inventory of words that terminate with plosive consonants. The Italian and Castilian vocabularies largely lack words terminating with the letter t, for example, except in the case of words of foreign origin. When found in word-final position the voiced and voiceless dental plosives are converted to stops and are articulated further back along the alveolar ridge.

---

[d]
Description: Voiced dental plosive.

Catalan example: dona [ˈdɔ.nə]  Italian Example: diva [ˈdi.va]

Note: In Catalan, Italian and Castilian, the voiced and voiceless dental plosives are not aspirate, as they are in English.

[g]
Description: Voiced alveolar stop.

Catalan example: vuit nens [ˈbuı̯d ˈnɛnz]  English (informal) approximate: red [ˈrɛd]

Notes: When found in word-final position the voiced and voiceless dental plosives are converted to stops and are articulated further back along the alveolar ridge.

[k]
Description: Voiceless velar plosive.

Catalan example: cosa [ˈko.ʒə]  Italian example: [ˈka.ɾo]

[g]
Description: Voiced velar plosive.

Catalan example: gaire [ˈgaj.ɾə]  Italian example: guarda[ˈguar.da]

[f]
Description: Voiceless labiodental fricative.

Catalan example: fora [ˈfɔ.ɾə]  Italian example: fato [ˈfa.to]

[v]
Description: Voiced labiodental fricative.

Catalan example: fotògraf de flors [fuˈtɔ.ɣɾəf ðə ˈflɔs]  Italian example: voce [ˈvo.te]
Notes: This sound occurs very infrequently in Central Eastern Catalan. It occurs only when the phoneme [f] is converted to [v] as a result of assimilation, as in the example above. The phenomenon of assimilation is covered in detail later in this chapter. The letter v itself usually represents [b] or [β].

[ð]

Description: Voiced interdental fricative.

Catalan example: perdre [ˈperð.ɾə]  English example: though [ˈðəw]

Note: Most singers will not be accustomed to using this phoneme in the context of a romance language. Use of the phoneme [d] in place of [ð] is one of the most common mistakes made by English speaking singers in Castilian and Catalan.

[s̠]

Description: Voiceless alveolar retracted sibilant.

Catalan example: plaça [ˈpla.ɾə]  Italian approximate: cassa [ˈkasːsa]

Notes: The voiceless and voiced alveolar retracted sibilants can also be called apico-alveolar fricatives, as apical consonants are articulated with the tip of the tongue. Their closest relatives in English, Italian, or Castilian are the voiceless and voiced alveolar sibilants. For specificity, this phoneme is represented here as [s̠], to differentiate it from the familiar [s], though in most Catalan language resources, only the symbol [s] is used. Only the retracted varieties of the alveolar sibilants occur in Central Eastern Catalan. This sound is produced with the tongue slightly retracted with the very tip of the tongue against the alveolar ridge, and results in a more pronounced “hissing” or “whistling” sound. The same sound occurs in Castilian Spanish.

[z]

**Description:** Voiced alveolar retracted sibilant.

**Catalan example:** cosa [ˈko.zə]  **Italian approximate:** smanie [ˈzman.je]

**Notes:** For specificity, this phoneme is represented here as [z] to differentiate it from the familiar [z], though in most Catalan language resources, only the symbol [z] is used. It is the voiced counterpart to the voiceless alveolar retracted sibilant, described above.

[/ʃ]

**Description:** Voiceless palato-alveolar fricative.

**Catalan example:** xarxa [ˈʃar.ʃə]  **Italian example:** scena [ˈʃe.na]

[/ʒ]

**Description:** Voiced palato-alveolar fricative.

**Catalan example:** gelat [ʒəˈɫa.t̪]  **English example:** vision [ˈvɪʒən]

[pʃ]

**Description:** Voiceless labiodental affricate.

**Catalan example:** sap fer [saˈpfe]  **English example:** capful [ˈkæpfʊl]

[ts]

**Description:** Voiceless alveolar affricate.

**Catalan example:** potser [putˈse]  **Italian example:** nozze [ˈnɔtːtsə]

[dz]

**Description:** Voiced alveolar affricate.

**Catalan example:** dotze [ˈdot.dəzə]  **Italian example:** mezzo [ˈmɛːdʒo]
[tʃ]

**Description:** Voiceless palato-alveolar affricate.

**Catalan Example:** mig [ˈmitʃ]  **Italian Example:** certo [ˈtʃɛr.to]

[dʒ]

**Description:** Voiced palato-alveolar affricate.

**Catalan Example:** platje [ˈpla.ðʒə]  **Italian Example:** gemma [ˈdʒemma]

[m]

**Description:** Voiced bilabial nasal.

**Catalan example:** mare [ˈma.ɾə]  **Italian example:** amore [aˈmo.re]

[nj]

**Description:** Voiced labiodental nasal.

**Catalan example:** confiar [kunˈʃja]  **Italian example:** invece [inˈve.tʃe]

**Notes:** The phoneme [m] is often assimilated to [nj] when followed by a labiodental consonant. This assimilation is intuitive for romance language speakers and occurs in many other familiar languages, including Italian and Castilian. The phonemes [m] and [nj] are similar enough to be considered allophones. The labiodental [nj] differs only slightly from [m] in that the lower lip is drawn inward to make contact with the front teeth.

[n]

**Description:** Voiced alveolar nasal.

**Catalan Example:** pont ʿ [pɔn]  **Italian Example:** nome [ˈno.me]
[ɲ]

**Description:** Voiced dental nasal.

**Catalan Example:** menjar [məɲˈʒar]  **Italian Example:** cantare [kaɲˈta.re]

**Notes:** In English, Castilian, Italian, Catalan, and many other languages, the voiced alveolar nasal [n] assimilates to its dental allophone counterpart when it is followed by a dental consonant. This assimilation is intuitive for speakers of any of the aforementioned languages.

[ɲ]

**Description:** Voiced palatal nasal.

**Catalan Example:** any [ˈaɲ]  **Italian Example:** degno [ˈdeɲo]

[ŋ]

**Description:** Voiced velar nasal.

**Catalan Example:** blanc [ˈblan]  **Italian Example:** bianco [ˈbjan.ko]

[l]

**Description:** Voiced alveolar lateral approximant.

**Catalan Example:** delta [ˈde̞l.to]  **Italian approximate:** fedele [feˈde.le]

**Note:** All lateral approximants in Catalan are somewhat velarized, taking on a “back” quality like the final /l/ in informal English, as in the word “call.” The degree of velarization depends on context, being most velar before a back vowel or other velar consonant or when in word-final position, and least velar before a front vowel or dental consonant. Here, [l] will be used for the less velar variant, and [l] for the more velar variant.

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[

**Description**: Velarized voiced alveolar lateral approximant.

**Catalan Example**: àlgid [ˈaɫ.ʒi]  **English (informal) approximate**: call [ˈkɔːl]

**Note**: See [l] above.

[ʎ]

**Description**: Voiced palatal lateral approximant.

**Catalan Example**: ulleres [uˈʎe.ɾəs]  **Italian Example**: figlio [ˈfi.ʎo]

**Notes**: This is the phoneme often referred to as the “rolled r.”

[ɾ]

**Description**: Voiced alveolar tap.

**Catalan Example**: ara [ˈaɾə]  **Italian Example**: fiore [ˈfjo.ɾe]

**Notes**: This is the phoneme often referred to as the “flipped r.”

[β]

**Description**: Voiced bilabial approximant.

**Catalan Example**: avui [əˈβuи]  **Castilian Example**: haber [aˈβer]

**Notes**: The bilabial approximant will be an unfamiliar sound for most readers. It does not occur in any of the major “opera languages.” The phoneme does occur in Castilian. An approximant is a phoneme in which the articulators approach each other without coming
into contact, and without resulting in the turbulent airflow characteristic of fricatives. The bilabial approximant is articulated in the same place as the bilabial nasal [m] and bilabial plosive [b], but with continuous, free airflow.

\[ \gamma \]

**Description:** Voiced velar approximant.

**Catalan Example:** aigua [ˈaj.ɣə]  
**Castilian Example:** agua [ˈa.ɣwa]

**Notes:** The velar approximant will be an unfamiliar sound for most readers. It does not occur in any of the major “opera languages.” The phoneme does occur in Castilian. The velar approximant is articulated in the same place as the velar plosive [g], but with continuous, free airflow.

\[ j \]

**Description:** Voice palatal approximant.

**Catalan Example:** noia [ˈɲɔj.ə]  
**Italian Example:** fiamma [ˈfjamːma]

\[ w \]

**Description:** Voiced labiovelar approximant.

**Catalan Example:** quant [ˈkwən]  
**Italian Example:** quanto [ˈkwən.to]

**Syllabification and Word Stress**

Syllabification in Catalan is similar to Italian and Castilian. As in Italian, words are divided so that syllables begin with consonants whenever possible. The affricates

---

[pf], [dz], and [ts] should be separated for syllabification. The affricates [tʃ] and [dʒ] should not be separated. When followed by a vowel, the groups bl, br, cl, cr, dr, fl, fr, gl, gr, pl, pr, and tr should not be separated. All other consonant groups should be divided so that the last consonant phoneme in the group is the start of the next syllable. The ela geminada (l·l) is a double consonant sound and should always be divided as [l.l]. Compound words like celobert (cel-obert) should be divided between their component words.

Diacritical marks appear often in Catalan orthography, and many Catalan words feature vowels with an accent obert ( ˈ ) or an accent tancat ( ´ ). In all cases, the syllable with the accent is the stressed syllable. As in many other languages, accents supersede all other word-stress norms.

As a general rule, Catalan words that end in single vowel sounds or rising diphthongs are paroxytones. A paroxytone is a word with penultimate syllable stress.

\[ \begin{align*}
\text{anada} & \quad [\ˈna.\də] \\
\text{porta} & \quad [ˈpɔr.tə] \\
\text{aquesta} & \quad [əˈkɛs.tə] \\
\text{continua} & \quad [kunˈtin.wə]
\end{align*} \]

Words that terminate with a vowel plus -s or with -en or -in are also paroxytones.

\[ \begin{align*}
\text{cossos} & \quad [ˈkɔ.səs] \\
\text{marxen} & \quad [ˈmar.ʃən] \\
\text{penses} & \quad [ˈpən.səs] \\
\text{duen} & \quad [ˈdi.wən]
\end{align*} \]

---

73. Institut d’Estudis Catalans, Ortografia catalana, 100.
In most other cases, words ending with consonant letters will be oxytones, or words with final-syllable stress.

\[ \text{incertitud} \quad \text{claror} \quad \text{infini} \quad \text{ciutat} \]

Most words ending in falling diphthongs are oxytones, with final-syllable stress.

\[ \text{estiu} \quad \text{avui} \quad \text{espai} \quad \text{parleu} \]

In compound words, each component word retains its stress, resulting in a primary stress and a secondary stress. The primary stress usually belongs to the second component word. Vowel reduction does not affect syllables with secondary stress.

\[ \text{benvingut} \quad \text{enhorabona} \]

Adverbs ending in -ment are treated as compound words, with primary accent on the final syllable, but with the root word retaining its stress as secondary. This rule applies only to adverbs. Not all words ending with -ment are adverbs. There is only one stressed syllable in the noun argument, for example, but two in each of the adverb examples below.

\[ \text{malament} \quad \text{alternadament} \]
Vowel Reduction and Neutralization

Vowel reduction is the closing or modification of vowels in unstressed syllables. In Catalan’s eight-vowel system, vowel reduction means that some vowel sounds can occur only in stressed syllables, and a smaller inventory of distinct vowels occur in unstressed syllables. Patterns of vowel reduction vary considerably from region to region in Catalonia. The de facto standard Central Eastern Catalan displays the most extreme pattern of vowel reduction, allowing only three distinct vowel sounds in unstressed syllables, [i], [u], and [ə]. All other vowels will reduce to one of these three when occurring in unstressed syllables. Except in the case of diphthongs, each vowel letter in an unstressed syllable can result in only one vowel sound, as shown in Table 8.

Table 8. Vowel Reduction in Central Eastern Catalan

<table>
<thead>
<tr>
<th>a → [ə]</th>
<th>e → [ə]</th>
<th>i → [i]</th>
<th>o → [u]</th>
<th>u → [u]</th>
</tr>
</thead>
<tbody>
<tr>
<td>xalet</td>
<td>ulleres</td>
<td>mirar</td>
<td>brogit</td>
<td>suggerir</td>
</tr>
<tr>
<td>[ʃəˈɫɛt]</td>
<td>[uˈʎe.ɾəs]</td>
<td>[miˈɾa]</td>
<td>[bruˈʒi]</td>
<td>[su.dʒəˈɾi]</td>
</tr>
</tbody>
</table>

Adjacent Vowels

Adjacent vowel letters in Catalan can result in falling diphthongs, rising diphthongs, or simply in two syllables. A falling diphthong is a morpheme consisting of a vowel followed in the same syllable by a semivowel, as in [aj]. Falling diphthongs are common in Catalan, occurring whenever any vowel letter is followed by i or u. Table 8

74. Max Wheeler, The Phonology of Catalan, 52.
75. Ibid., 54.
lists all the possible vowel letter combinations that can result in falling diphthongs. Most of these morphemes are also found in Castilian and Italian, with two exceptions. In Castilian and Italian, the groups *iu* and *ui* will produce rising, not falling diphthongs, in which the first vowel letter is pronounced as a semivowel. In Catalan, however, *iu* and *ui* are almost always pronounced as falling diphthongs, with the first vowel being emphasized. Mispronouncing these two combinations is a common mistake made by those familiar with other romance languages. The word *cuina* should be pronounced [ˈkuj.nə], and not [ˈkwi.nə]. The word *ciutat* should be pronounced [siwˈtət̪] and not [sjuˈtət̪]. When the letters *i* or *u* fall between two other vowels, they form a falling diphthong with the preceding vowel. For example, *noia* would be transcribed [ˈnoj.ə].

Table 9. Catalan Falling Diphthongs

|-----|------|-----|------|-----|------|-----|------|-----|------|-----|------|-----|------|-----|------|

A rising diphthong (sometimes called a glide) is morpheme consisting of a semivowel followed by a vowel, as in [ja]. Rising diphthongs are far less predictable than falling diphthongs in Catalan. Rising diphthongs are formed when the letters *i* or *u* are followed by another vowel, but such combinations do not always result in rising diphthongs. With exceptions, the letters *i* and *u* plus another vowel will form rising diphthongs when the group is post-tonic (after the primary stressed syllable), when the group is word-initial, or when the *i* or *u* precedes a vowel with a diacritical mark. In the word *continua*, for example, the group *ua* is post-tonic, so the word should be transcribed

[kun’tin.wə], with a rising diphthong. In the word *iode*, the group *io* is word-initial, so forms a diphthong. In the word *pretensió*, the letter *i* is followed by a vowel with a diacritical mark, so the group *ió* can be transcribed [jo]. In most other cases when *i* or *u* precedes another vowel, no diphthong will be formed, and the two vowel letters will result in two syllables. The word *anunciari*, for example would be transcribed [ə.nun.si’a] in Catalan, and should be pronounced with four syllables, not three. A consistent exception to these rules is *qu* + vowel or *gu* + vowel. These combinations will always result in rising diphthongs, for example in the single-syllable word *quan* and the two-syllable word *igual*.

<table>
<thead>
<tr>
<th>ia</th>
<th>ie</th>
<th>io</th>
<th>iu</th>
<th>ua</th>
<th>ue</th>
<th>wo</th>
<th>wu</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ja]</td>
<td>[je]</td>
<td>[jo]</td>
<td>[ju]</td>
<td>[wa]</td>
<td>[we]</td>
<td>[wo]</td>
<td>[wu]</td>
</tr>
</tbody>
</table>

The rules for diphthongs can be complex, and there exist many exceptions. Fortunately for singers, composers provide instructions for syllabification in the context of rhythmic text setting. The singer needs only to determine for herself whether a diphthong is rising or falling.

**Cluster Reduction**

Cluster reduction, also known as cluster simplification, is the deletion of one or more consonants in a cluster to reduce the complexity of the cluster. With some exceptions, Catalan features a particular type of cluster reduction known as coda homorganic stop deletion. This is to say that in Catalan, words ending with consonant

---

clusters that include a stop or plosive and at least one other consonant that is articulated in the same place (dental, alveolar, velar, etc.), the stop or plosive is deleted. The word *pont*, for example, without cluster reduction, would terminate with a voiced alveolar nasal followed by a voiceless alveolar stop. Because there is more than one alveolar consonant in the cluster, the alveolar stop is deleted, leaving [ˈpɔn]. In the plural form of the same word (*ponts*), homorganic stop deletion deletes has the same affect, resulting in [ˈpɔns]. Cluster reduction most often affects the final consonant clusters shown in Table 11.

**Table 11. Groups Commonly Affected by Cluster Reduction**

<table>
<thead>
<tr>
<th></th>
<th>[mp]</th>
<th>[nt]</th>
<th>[lt]</th>
<th>[rt]</th>
<th>[st]</th>
<th>[nk]</th>
<th>[ng]</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>camp</em></td>
<td><em>ponts</em></td>
<td><em>molt</em></td>
<td><em>parts</em></td>
<td><em>gust</em></td>
<td><em>cranc</em></td>
<td><em>sang</em></td>
<td></td>
</tr>
<tr>
<td>[kam]</td>
<td>[pons]</td>
<td>[mɔl]</td>
<td>[pars]</td>
<td>[gus]</td>
<td>[kɾaɲ]</td>
<td>[saɲ]</td>
<td></td>
</tr>
</tbody>
</table>

With some exceptions, cluster reduction will not take place when a final stop is followed by a vowel in the same phrase. For example, the word *vint* alone should be pronounced [ˈbin], but *vint anys* (twenty years) should be pronounced [ˈbint aɲs]. A similar phenomenon is found in lyric French diction.

**Coda Devoicing**

In Catalan, like in German, voiced stops, plosives and affricates are devoiced when word-final.

<table>
<thead>
<tr>
<th><em>esnob</em></th>
<th><em>fred</em></th>
<th><em>cardiòleg</em></th>
<th><em>desig</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>[əˈnɔp]</td>
<td>[ˈfɾɛt]</td>
<td>[kəɾˈðoɫək]</td>
<td>[dəˈzitʃ]</td>
</tr>
</tbody>
</table>
Assimilation

Assimilation is a phenomenon whereby the quality of a phoneme will be altered to match the quality of an adjacent phoneme.\textsuperscript{78} In Catalan, obstruents in coda position consonant clusters (at the end of a syllable) will assimilate to match the voiced or voiceless quality of the following phoneme.\textsuperscript{79} The obstruent category includes plosives, stops, fricatives (including sibilants), and affricates.\textsuperscript{80} For example, the voiced plosives [b] and [d] will assimilate to [p] and [t] when followed in a cluster by a voiceless consonant. The reverse phenomenon occurs when [p] or [t] is followed by a voiced consonant.

\begin{center}
\begin{tabular}{ccc}
\textit{dubte} & \textit{adscriure} & \textit{hipnosi} & \textit{futbol} \\
\end{tabular}
\end{center}

Assimilation also commonly affects the letter \textit{s}. When adjacent to another consonant, it will produce either the voiced [z] phoneme or the voiceless [s] phoneme depending upon the voiced or voiceless quality of the adjacent consonant. In this instance, assimilation occurs both when the other consonant follows the letter \textit{s} and when it precedes the letter \textit{s}.

\begin{center}
\begin{tabular}{cc}
\textit{ansar} & \textit{esnob} \\
[ənˈza] & [əzˈnɔp] \\
\end{tabular}
\end{center}

\textsuperscript{78} The Concise Oxford Dictionary of Linguistics, s.v. “Assimilation (1).”

\textsuperscript{79} Max Wheeler, The Phonology of Catalan. 145.

\textsuperscript{80} The Concise Oxford Dictionary of Linguistics, s.v. “Obstruent.”
Assimilation can also refer to assimilation of the consonants [m] and [n] to the same place of articulation as the following consonant. Both the bilabial nasal [m] and the alveolar nasal [n] will assimilate to a labiodental articulation [ɱ] when followed by the labiodental consonant [f]. The alveolar nasal [n] will assimilate to bilabial articulation [m] when followed by a bilabial consonant such as [b].

\[
\begin{array}{lll}
\text{un bes} & \text{canvi} & \text{infeliç} \\
[um \ 'be\text{̃}s] & [\text{’}kam.bi] & [\text{in}\text{̃.fo’liš}]
\end{array}
\]

The letter c when pronounced as [s] is a common exception to assimilation rules. When a c that would be pronounced as [s] is preceded immediately by a voiced consonant, the [s] retains its voiced or voiceless quality. For example, the word cims is pronounced [’şimz] even when it is preceded by the article els ([əlz ’şimz]). The letter z is always pronounced [z], without exception.

**Elision and Sinalefa**

Elision and sinalefa are similar phenomena related to the combination of two syllables into one. In both cases, a vowel at the end of one word comes into contact with a vowel at the beginning of another word, and the two are merged into a single syllable. Elision is the combination of two syllabic vowels within a phrase when one vowel is a schwa, and the other is an accented vowel. The schwa is deleted completely in these instances. For example, una hora, meaning “one hour” or “an hour,” should be pronounced [un ’ɔ.ɾə], with three syllables, not four. The schwa in the second syllable of

---

the word *una* is deleted in favor of the first, accented syllable of the word *hora*. While elision occurs reliably in spoken Catalan, its occurrence varies in sung Catalan, depending on how the composer has set the text.

Sinalefa is a related phenomenon in which two syllabic vowels are merged into a single syllable by creating a diphthong. Unlike elision, neither vowel sound is completely deleted. Sinalefa occurs in rapid casual speech or in singing, when two syllables are assigned to the same rhythmic unit.

For singers, the occurrence of elision or sinalefa is easily recognized by the presence of two separate syllables that are assigned to the same note. Composers often indicate this with a curved line underneath the two syllables, as shown in Figures 4 and 5. Figure 6 shows an instance of sinalefa without the curved line underneath, where it is clear that the second syllable of the word *dolça* and the first syllable of the word *estimada* are assigned to the same eighth note. These words together should be pronounced [*ˈdol.ʃə.sti.ˈma.ðə*].

---

When singers encounter two syllables assigned to the same note, they should first determine word stress. When neither vowel is a schwa, sinalefa occurs. One of the two vowels will be reduced to a semivowel, resulting in a diphthong, as in Figure 5, which should be pronounced [ˈje.ʎə]. If one of the two syllables being merged is a schwa, elision occurs, and the schwa should be deleted altogether, as in Figure 4.

**Phonetic Transcription Guide**

Tables 12 and 13 list all the letters and diagraphs of the Catalan alphabet with the ç and the l·l and lists all possible resulting phonemes with Catalan examples and approximations in another language. The table is followed by a detailed IPA transcription guide. The transcription guide is comprehensive, but it should be noted that as in all languages, exceptions occur frequently. For familiarity and ease of use, the IPA transcription guide is modeled after Joan Wall’s *Diction for Singers*, which has become one of the most widely used lyric diction texts in American colleges and universities.83

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Table 12. Catalan Letters and Their Corresponding Phonemes

<table>
<thead>
<tr>
<th>Letter</th>
<th>Phonemes</th>
<th>Example</th>
<th>Transcription</th>
<th>Approximates</th>
</tr>
</thead>
<tbody>
<tr>
<td>a, à</td>
<td>[a]</td>
<td>girar</td>
<td>[ʒiˈɾa]</td>
<td>caro (Italian)</td>
</tr>
<tr>
<td>a</td>
<td>[ə]</td>
<td>xalet</td>
<td>[ʃəˈlet]</td>
<td>cheval (French)</td>
</tr>
<tr>
<td>b</td>
<td>[b]</td>
<td>bigoti</td>
<td>[biˈʒɔ.ti]</td>
<td>boy (English)</td>
</tr>
<tr>
<td>[β]</td>
<td>rebo</td>
<td>[ˈɾe.βu]</td>
<td>haber (Castilian)</td>
<td></td>
</tr>
<tr>
<td>[p]</td>
<td>esnob</td>
<td>[əˈnɔp]</td>
<td>crop (English)</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>[k]</td>
<td>caçó</td>
<td>[ˈkaw̥ɔt̪i]</td>
<td>case (English)</td>
</tr>
<tr>
<td>[s]</td>
<td>cercle</td>
<td>[ˈser.kɔ]</td>
<td>center (English)</td>
<td></td>
</tr>
<tr>
<td>[g]</td>
<td>dracma</td>
<td>[ˈdrag.mə]</td>
<td>sguardo (Italian)</td>
<td></td>
</tr>
<tr>
<td>ç</td>
<td>[s]</td>
<td>plaça</td>
<td>[ˈpla.ʃə]</td>
<td>trace (English)</td>
</tr>
<tr>
<td>d</td>
<td>[d]</td>
<td>déu</td>
<td>[dew̥]</td>
<td>day (English)</td>
</tr>
<tr>
<td>[ð]</td>
<td>pedra</td>
<td>[ˈpeð.ɾə]</td>
<td>that (English)</td>
<td></td>
</tr>
<tr>
<td>[t̪]</td>
<td>nord</td>
<td>[ˈnɔr̥t̪]</td>
<td>quit (English)</td>
<td></td>
</tr>
<tr>
<td>e, é</td>
<td>[e]</td>
<td>conreés</td>
<td>[kun.reˈes]</td>
<td>perché (Italian)</td>
</tr>
<tr>
<td>e, è</td>
<td>[e]</td>
<td>Sèrie</td>
<td>[ˈse.ɾiə]</td>
<td>well (English)</td>
</tr>
<tr>
<td>e</td>
<td>[ə]</td>
<td>ulleres</td>
<td>[uˈle.ɾəs]</td>
<td>carte (French)</td>
</tr>
<tr>
<td>f</td>
<td>[f]</td>
<td>desfullat</td>
<td>[daʃ.ˈʃuˈət̪]</td>
<td>fire (English)</td>
</tr>
<tr>
<td>[v]</td>
<td>buf d’aire</td>
<td>[ˈbuv ˈdaj.ɾə]</td>
<td>veer (English)</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>[g]</td>
<td>gaire</td>
<td>[ˈgai.ɾə]</td>
<td>gift (English)</td>
</tr>
<tr>
<td>[ɣ]</td>
<td>aigua</td>
<td>[ˈaj.ɣwə]</td>
<td>agua (Castilian)</td>
<td></td>
</tr>
<tr>
<td>[ʒ]</td>
<td>brogit</td>
<td>[bruˈʒit]</td>
<td>vision (English)</td>
<td></td>
</tr>
<tr>
<td>[k]</td>
<td>radiòleg</td>
<td>[raˈðʒɔ.ɫək]</td>
<td>tack (English)</td>
<td></td>
</tr>
<tr>
<td>[tʃ]</td>
<td>desig</td>
<td>[doˈʒitʃ]</td>
<td>latch (English)</td>
<td></td>
</tr>
<tr>
<td>h</td>
<td>(always mute)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i, i, ï</td>
<td>[i]</td>
<td>mirar</td>
<td>[miˈɾa]</td>
<td>see (English)</td>
</tr>
<tr>
<td>i</td>
<td>[j]</td>
<td>cuina</td>
<td>[ku.ɲə]</td>
<td>year (English)</td>
</tr>
<tr>
<td>j</td>
<td>[ʒ]</td>
<td>pluja</td>
<td>[ˈplu.ʒə]</td>
<td>pleasure (English)</td>
</tr>
<tr>
<td>k</td>
<td>[k]</td>
<td>Kafka</td>
<td>[ˈkaf.kə]</td>
<td>black (English)</td>
</tr>
</tbody>
</table>

*found only in foreign words

<p>| l      | [l]      | delta   | [ˈdel.tə] | clear (English) |
| [l]    | alba     | [ˈal.ba] | spell (English) |
| l·l    | [ʎ]     | aquarell·la | [əˈkwərˈe.ʎə] | bell (English) |
| m      | [m]      | mai     | [ˈmaj] | man (English) |
| [m]    | trumfa   | [ˈtrum.fə] | infatti (Italian) |</p>
<table>
<thead>
<tr>
<th>n</th>
<th>quan</th>
<th>name (English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[n]</td>
<td>[ˈkwan]</td>
<td></td>
</tr>
<tr>
<td>[ŋ]</td>
<td>menjar</td>
<td>cantare (Italian)</td>
</tr>
<tr>
<td>[ŋ]</td>
<td>[məŋˈʒa]</td>
<td></td>
</tr>
<tr>
<td>[ŋ]</td>
<td>blanc</td>
<td>rang (English)</td>
</tr>
<tr>
<td>[ŋ]</td>
<td>[ˈblan]</td>
<td></td>
</tr>
<tr>
<td>[m]</td>
<td>canvi</td>
<td>tumble (English)</td>
</tr>
<tr>
<td>[m]</td>
<td>[ˈkam.bi]</td>
<td></td>
</tr>
<tr>
<td>[m]</td>
<td>confiar</td>
<td>un filo (Italian)</td>
</tr>
<tr>
<td>[o]</td>
<td>món</td>
<td>opera (Italian)</td>
</tr>
<tr>
<td>[o]</td>
<td>[ˈmon]</td>
<td></td>
</tr>
<tr>
<td>[ɔ]</td>
<td>nom</td>
<td>sposa (Italian)</td>
</tr>
<tr>
<td>[ɔ]</td>
<td>[ˈnom]</td>
<td></td>
</tr>
<tr>
<td>[u]</td>
<td>melodia</td>
<td>luna (Italian)</td>
</tr>
<tr>
<td>[u]</td>
<td>[ma.ˈlu.ˈdi.ə]</td>
<td></td>
</tr>
<tr>
<td>[w]</td>
<td>desti opcional</td>
<td>quasi (Italian)</td>
</tr>
<tr>
<td>[w]</td>
<td>[dəˈtiwp.ˈsuˈnaɫ]</td>
<td></td>
</tr>
<tr>
<td>p</td>
<td>platja</td>
<td>pair (English)</td>
</tr>
<tr>
<td>[p]</td>
<td>[ˈpla.dʒə]</td>
<td></td>
</tr>
<tr>
<td>[b]</td>
<td>capdamunt</td>
<td>combine (English)</td>
</tr>
<tr>
<td>[b]</td>
<td>[ˈkəb.dəˈmun]</td>
<td></td>
</tr>
<tr>
<td>[β]</td>
<td>sap ajudar</td>
<td>abajo (Castilian)</td>
</tr>
<tr>
<td>[β]</td>
<td>[ˈsaβ a.ˈzuˈda]</td>
<td></td>
</tr>
<tr>
<td>q</td>
<td>quant</td>
<td>quiet (English)</td>
</tr>
<tr>
<td>[k]</td>
<td>[ˈkwan]</td>
<td></td>
</tr>
<tr>
<td>r</td>
<td>perquè</td>
<td>porta (Italian)</td>
</tr>
<tr>
<td>[r]</td>
<td>[pərˈke]</td>
<td></td>
</tr>
<tr>
<td>[ɾ]</td>
<td>sucre</td>
<td>butter (English)</td>
</tr>
<tr>
<td>[ɾ]</td>
<td>[ˈsu.kɾə]</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>seu</td>
<td>sort (English)</td>
</tr>
<tr>
<td>[s]</td>
<td>[ˈsew]</td>
<td></td>
</tr>
<tr>
<td>[z]</td>
<td>grisà</td>
<td>cosa (Italian)</td>
</tr>
<tr>
<td>[z]</td>
<td>[ˈɡɾi.zə]</td>
<td></td>
</tr>
<tr>
<td>t</td>
<td>tan</td>
<td>tanto (Italian)</td>
</tr>
<tr>
<td>[t]</td>
<td>[ˈtan]</td>
<td></td>
</tr>
<tr>
<td>[ʧ]</td>
<td>caritat</td>
<td>sento (Italian)</td>
</tr>
<tr>
<td>[ʧ]</td>
<td>[kə.ˈri.ˈtaʃ]</td>
<td></td>
</tr>
<tr>
<td>[d]</td>
<td>atmosfera</td>
<td>padre (Italian)</td>
</tr>
<tr>
<td>[d]</td>
<td>[əd.ˈmuʃ.ˈfe.ɾə]</td>
<td></td>
</tr>
<tr>
<td>[ð]</td>
<td>pot ajudar</td>
<td>though (English)</td>
</tr>
<tr>
<td>[ð]</td>
<td>[ˈpoð a.ˈzuˈda]</td>
<td></td>
</tr>
<tr>
<td>u</td>
<td>ocell</td>
<td>soon (English)</td>
</tr>
<tr>
<td>[u]</td>
<td>[ˈu.ˈseʃ]</td>
<td></td>
</tr>
<tr>
<td>[w]</td>
<td>riu</td>
<td>water (English)</td>
</tr>
<tr>
<td>[w]</td>
<td>[ˈriw]</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td>vida</td>
<td>book (English)</td>
</tr>
<tr>
<td>[b]</td>
<td>[ˈbi.ˈdo]</td>
<td></td>
</tr>
<tr>
<td>[β]</td>
<td>suavitat</td>
<td>uva (Castilian)</td>
</tr>
<tr>
<td>[β]</td>
<td>[ˈswə.ˈbi.ˈtaʃ]</td>
<td></td>
</tr>
<tr>
<td>w</td>
<td>watt</td>
<td>bill (English)</td>
</tr>
<tr>
<td>[b]</td>
<td>[ˈbaʃ]</td>
<td></td>
</tr>
<tr>
<td>[β]</td>
<td>kiwi</td>
<td>pobre (Castilian)</td>
</tr>
<tr>
<td>[β]</td>
<td>[ˈki.ˈβi]</td>
<td></td>
</tr>
<tr>
<td>[w]</td>
<td>show</td>
<td>sweet (English)</td>
</tr>
<tr>
<td>[w]</td>
<td>[ˈʃəw]</td>
<td></td>
</tr>
</tbody>
</table>

*found only in foreign words

<table>
<thead>
<tr>
<th>x</th>
<th>xarxa</th>
<th>brush (English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ʃ]</td>
<td>[ˈʃar.ʃə]</td>
<td></td>
</tr>
<tr>
<td>[ks]</td>
<td>pròxim</td>
<td>mix (English)</td>
</tr>
<tr>
<td>[ks]</td>
<td>[ˈprɔk.ˈsim]</td>
<td></td>
</tr>
<tr>
<td>[ɡz]</td>
<td>examen</td>
<td>exit (English)</td>
</tr>
<tr>
<td>[ɡz]</td>
<td>[əɡˈzə.ˈmən]</td>
<td></td>
</tr>
<tr>
<td>y</td>
<td>Ayora</td>
<td>year (English)</td>
</tr>
<tr>
<td>[j]</td>
<td>[aˈʃə.ro]</td>
<td></td>
</tr>
<tr>
<td>[i]</td>
<td>Chambéry</td>
<td>berry (English)</td>
</tr>
<tr>
<td>[i]</td>
<td>[ʃəmˈbe.ɾi]</td>
<td></td>
</tr>
</tbody>
</table>

*found only in the diagraph ny or in foreign words or proper nouns

<table>
<thead>
<tr>
<th>z</th>
<th>zero</th>
<th>zero (English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[z]</td>
<td>[ˈze.ru]</td>
<td></td>
</tr>
</tbody>
</table>
Table 13. Catalan Diagraphs and Their Corresponding Phonemes

<table>
<thead>
<tr>
<th>Diagraph</th>
<th>Phoneme(s)</th>
<th>Example</th>
<th>Transcription</th>
<th>Approximates</th>
</tr>
</thead>
<tbody>
<tr>
<td>gg</td>
<td>[dʒ]</td>
<td>suggerir</td>
<td>[su.dʒəˈri]</td>
<td>gel (English)</td>
</tr>
<tr>
<td>ll</td>
<td>[ʎ]</td>
<td>estrella</td>
<td>[əˈstre.ʎə]</td>
<td>figli (Italian)</td>
</tr>
<tr>
<td>rr</td>
<td>[rr]</td>
<td>arròs</td>
<td>[aˈrrɔs]</td>
<td>terrore (Italian)</td>
</tr>
<tr>
<td>ny</td>
<td>[ɲ]</td>
<td>any</td>
<td>[ˈan]</td>
<td>canyon (English)</td>
</tr>
<tr>
<td>ix</td>
<td>[ʃ]</td>
<td>mateix</td>
<td>[məˈteʃ]</td>
<td>shake (English)</td>
</tr>
<tr>
<td></td>
<td>[ʒ]</td>
<td>mateix liquid</td>
<td>[məˈteʒˈli.kið]</td>
<td>fusion (English)</td>
</tr>
<tr>
<td>gu</td>
<td>[ɡ]</td>
<td>apagui</td>
<td>[əˈpa.ɲi]</td>
<td>hogar (Castilian)</td>
</tr>
<tr>
<td>qu</td>
<td>[k]</td>
<td>quina</td>
<td>[ˈki.nə]</td>
<td>king (English)</td>
</tr>
<tr>
<td>tg</td>
<td>[dʒ]</td>
<td>paisatge</td>
<td>[pəʃədʒə]</td>
<td>join (English)</td>
</tr>
<tr>
<td>tj</td>
<td>[dʒ]</td>
<td>mitja</td>
<td>[ˈmi.dʒə]</td>
<td>orange (English)</td>
</tr>
<tr>
<td>tx</td>
<td>[tʃ]</td>
<td>cotxe</td>
<td>[ˈko.tʃə]</td>
<td>reach (English)</td>
</tr>
</tbody>
</table>

Vowels

a

This letter produces either the palatal low central vowel [a], or the schwa [ə]. It often appears with the accent tancat as ò. 

<table>
<thead>
<tr>
<th>[a] when in an accented syllable</th>
<th>[ə] in all other cases</th>
</tr>
</thead>
</table>
In unstressed syllables, the vowel \( e \) always produces the schwa \([ə]\). In accented syllables, it can produce the open vowel \([ε]\) or the closed vowel \([e]\).

<table>
<thead>
<tr>
<th>[e] with accent tancat (é)</th>
<th>[e] with accent obert (è)</th>
<th>[ə] when unaccented</th>
</tr>
</thead>
<tbody>
<tr>
<td>nomès</td>
<td>entraré</td>
<td></td>
</tr>
<tr>
<td>[nuˈmes]</td>
<td>[ən.trəˈre]</td>
<td></td>
</tr>
<tr>
<td>absència</td>
<td>perquè</td>
<td>vine</td>
</tr>
<tr>
<td>[əpˈsen.si.ə]</td>
<td>[pərˈke]</td>
<td>[ˈbi.ɲə]</td>
</tr>
<tr>
<td>enamorar</td>
<td></td>
<td>[ə.nə.muˈɾə]</td>
</tr>
</tbody>
</table>

When appearing in an accented syllable without any diacritical marks, the following guidelines often apply, but with frequent exceptions.

| [ε] before these single consonant sounds: [k], [l], [n] [ɲ], [t], [tʃ], [z] |
|---------------------------|-----------------|-----------------|
| bistec                    | estel           | pena            |
| [biˈstɛk]                 | [əˈstɛl]        | [ˈpe.ɲə]       |
| aquest                    | estreny         | encesa          |
| [əˈkɛst]                  | [əˈstreɲ]       | [ənˈse.zə]      |

| [ε] before \( u \) in multi-syllable words |
|-------------------|-----------------|-----------------|
| pleura            | veure           | reume           |
| [ˈpleu.ɾə]        | [ˈbeu.ɾə]       | [ˈreu.ɾə]       |

<table>
<thead>
<tr>
<th>[ε] before double consonants, except ll</th>
<th>[ε] in final enc</th>
</tr>
</thead>
<tbody>
<tr>
<td>alcal·dessa</td>
<td>prenc</td>
</tr>
<tr>
<td>[əl.ˈkal.ˈde.zə]</td>
<td>[ˈpreɲ]</td>
</tr>
<tr>
<td>terra</td>
<td>entenc</td>
</tr>
<tr>
<td>[ˈte.ɾə]</td>
<td>[əɲˈteɲ]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[ε] in final ( ent )</th>
<th>[ε] in most other contexts</th>
</tr>
</thead>
<tbody>
<tr>
<td>somirent</td>
<td>primera</td>
</tr>
<tr>
<td>[su.miˈɾen]</td>
<td>[priˈme.ɾə]</td>
</tr>
<tr>
<td>pensament</td>
<td>meva</td>
</tr>
<tr>
<td>[pen.ʃəˈmen]</td>
<td>[ˈme.βə]</td>
</tr>
</tbody>
</table>
The letter **i** is pronounced [i] except when preceded by another vowel, in which case it forms a diphthong with that vowel.

<table>
<thead>
<tr>
<th>[i] when preceded by a vowel</th>
<th>[i] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>cuina [ˈkuj.nə]</td>
<td>aire [ˈaj.rə]</td>
</tr>
<tr>
<td>fiador [fi.ə’do]</td>
<td>líder [ˈli.ðəɾ]</td>
</tr>
</tbody>
</table>

In unstressed syllables, the vowel letter **o** is always sounded [u]. In accented syllables, it can produce the open vowel [ɔ] or the closed vowel [o].

<table>
<thead>
<tr>
<th>[o] with accent tancat (ò)</th>
<th>[ɔ] with accent obert (ò)</th>
<th>[u] in unaccented syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>oració [u.ɔɾˈs̠o]</td>
<td>son [ˈson]</td>
<td>nòmada [ˈnɔ.mə.ðə]</td>
</tr>
<tr>
<td>bòric [ˈbɔ.rik]</td>
<td>nòmada [ˈnɔ.mə.ðə]</td>
<td>només [nu’meθ]</td>
</tr>
<tr>
<td>dona [ˈdɔ.nə]</td>
<td>son [ˈson]</td>
<td>enamorar [ɛnə.mu’ɾa]</td>
</tr>
</tbody>
</table>

When appearing in an accented syllable without any diacritical marks, the following guidelines often apply, but with frequent exceptions.

<table>
<thead>
<tr>
<th>[ɔ] before these <strong>single</strong> consonant sounds: [k], [β], [l], [n], [z]</th>
</tr>
</thead>
<tbody>
<tr>
<td>albercoc [əl.βə’kɔk]</td>
</tr>
<tr>
<td>proba [ˈprɔ.βə]</td>
</tr>
<tr>
<td>qualsevol [kwal.ə’βəl]</td>
</tr>
<tr>
<td>dona [ˈdɔ.nə]</td>
</tr>
<tr>
<td>prosa [ˈprɔ.zə]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[ɔ] before most consonant clusters</th>
</tr>
</thead>
<tbody>
<tr>
<td>dorm [ˈdɔrm]</td>
</tr>
<tr>
<td>somni [ˈsəm.ni]</td>
</tr>
<tr>
<td>tort [ˈtɔɾ]</td>
</tr>
</tbody>
</table>
u

* u is pronounced [u] except when preceded by another vowel, in which case it forms a diphthong with that vowel.

<table>
<thead>
<tr>
<th>[u] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>u</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[ə] before another vowel</th>
<th>[o] in most other contexts</th>
</tr>
</thead>
<tbody>
<tr>
<td>canoa</td>
<td>encloure</td>
</tr>
<tr>
<td>[kəˈnɔ.ə]</td>
<td>[əŋˈklɔw.ə]</td>
</tr>
<tr>
<td>ploma</td>
<td>olor</td>
</tr>
<tr>
<td>[ˈplo.mə]</td>
<td>[uˈlo]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[w] when preceded by a vowel</th>
<th>[u] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>estiu</td>
<td>diuen</td>
</tr>
<tr>
<td>[əˈstiw]</td>
<td>[ˈdi.wən]</td>
</tr>
<tr>
<td>música</td>
<td>una</td>
</tr>
<tr>
<td>[ˈmu.zi.kə]</td>
<td>[ˈu.nə]</td>
</tr>
</tbody>
</table>
Consonants

**b**

This letter’s pronunciation depends on its position; absolutely initial (meaning at the beginning of a sentence or phrase), internal, or word-final.

<table>
<thead>
<tr>
<th>[b] when absolutely initial</th>
<th>[β] when internal</th>
<th>[p] when word-final</th>
</tr>
</thead>
<tbody>
<tr>
<td>beca</td>
<td>cabra</td>
<td>va besar</td>
</tr>
<tr>
<td>['be.kɔ]</td>
<td>['ka.βɾə]</td>
<td>[ba βeˈza]</td>
</tr>
<tr>
<td>bistec</td>
<td>esnob</td>
<td>club</td>
</tr>
<tr>
<td>[biʃtek]</td>
<td>[əzˈnoʊp]</td>
<td>['klup]</td>
</tr>
</tbody>
</table>

Two exceptions this rule are listed here.

<table>
<thead>
<tr>
<th>[p] when followed by t</th>
<th>[b] when followed by d</th>
</tr>
</thead>
<tbody>
<tr>
<td>dubte</td>
<td>sobtar</td>
</tr>
<tr>
<td>['dup.to]</td>
<td>[ʃupˈta]</td>
</tr>
<tr>
<td>cobdícia</td>
<td>abdicar</td>
</tr>
<tr>
<td>[kubˈdi.ʃə]</td>
<td>[əb.diˈka]</td>
</tr>
</tbody>
</table>

**c**

This letter produces either the voiceless sibilant [s] or the voiceless plosive [k] depending on context. It can also produce the voiced plosive [g] via assimilation when followed by the letter b or m.

<table>
<thead>
<tr>
<th>[s] when followed by e or i.</th>
<th>[k] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>cercle</td>
<td>posició</td>
</tr>
<tr>
<td>['ʃer.klɔ]</td>
<td>[pu.ziˈʃo]</td>
</tr>
<tr>
<td>circular</td>
<td>circular</td>
</tr>
<tr>
<td>['ʃir.kuˈla]</td>
<td>['ʃir.kuˈla]</td>
</tr>
<tr>
<td>clar</td>
<td>accent</td>
</tr>
<tr>
<td>['kla]</td>
<td>[əkˈʃen]</td>
</tr>
<tr>
<td>cosa</td>
<td></td>
</tr>
<tr>
<td>[ˈko.zə]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[k] when followed by b or m</th>
</tr>
</thead>
<tbody>
<tr>
<td>bričbarca</td>
</tr>
<tr>
<td>['brig.bar.kɔ]</td>
</tr>
</tbody>
</table>
The ce trençada always produces the [s] sound.

<table>
<thead>
<tr>
<th></th>
<th>plaça</th>
<th>torçat</th>
<th>dolç</th>
</tr>
</thead>
<tbody>
<tr>
<td>[pləˈɾə]</td>
<td>[tuɾˈɾət]</td>
<td>[ˈdolɾ]</td>
<td></td>
</tr>
</tbody>
</table>

The letter *d* can produce three different phonemes depending on its context. Between vowels, or before the letter *r*, it is pronounced as the interdental fricative [ð], even when word-initial.

<table>
<thead>
<tr>
<th></th>
<th>[d] when absolutely initial</th>
<th>[ð] when intervocalic</th>
<th>[ɬ] when word-final</th>
</tr>
</thead>
<tbody>
<tr>
<td>desig</td>
<td>[dəˈziʧ]</td>
<td>va dormir</td>
<td>fluid</td>
</tr>
<tr>
<td>dona</td>
<td>[ˈdo.nə]</td>
<td>edicte</td>
<td>[ˈfluət]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[va ɾuɾˈmi]</td>
<td>fred</td>
</tr>
</tbody>
</table>

There exist three possibilities when *d* appears in consonant clusters.

<table>
<thead>
<tr>
<th></th>
<th>[ð] before or after <em>r</em></th>
<th>[t] adjacent voiceless consonants</th>
<th>[d] adjacent voiced consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>pedra</td>
<td>[ˈpe.ɾə]</td>
<td>adscriure</td>
<td>adjunt</td>
</tr>
<tr>
<td>guardia</td>
<td>[ˈgar.ɾə]</td>
<td>adquirir</td>
<td>adjunt</td>
</tr>
<tr>
<td></td>
<td>[əˈskriˌɾə]</td>
<td>[ət.kiˈɾi]</td>
<td>[ədˈʒun]</td>
</tr>
</tbody>
</table>

In the context of a single word, the letter *f* always produces the [f] phoneme. When word-final and followed by a voiced consonant, it will assimilate to [v].

<table>
<thead>
<tr>
<th></th>
<th>[f] in most cases</th>
<th>[v] before a voiced consonant</th>
</tr>
</thead>
<tbody>
<tr>
<td>fora</td>
<td>[ˈfoɾə]</td>
<td>[ˈbuɾ ˈɾəjɾə]</td>
</tr>
<tr>
<td>desfilà</td>
<td>[dəˈʃi.ɾə]</td>
<td>[ˈʃəv ˈkuj.nə]</td>
</tr>
</tbody>
</table>
Like the letter \( d \), the pronunciation of the letter \( g \) varies depending on context: internal, external, or word-final. The surrounding vowels can also affect the pronunciation of the letter.

<table>
<thead>
<tr>
<th></th>
<th>[ʒ] before the letters e or i</th>
<th>the diagraph ( tg ) is always [dʒ]</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{brogit}</td>
<td>[bruˈʒɪt]</td>
<td>\textit{gest} [ˈʒɛʃ]</td>
</tr>
<tr>
<td>\textit{imatge}</td>
<td>[iˈma.ðʒə]</td>
<td>\textit{paisatge} [pəjˈza.ðʒə]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>final ( ig ) is always [iʃf]</th>
<th>with final {vowel} + ( ig ), [i] is deleted</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{desig}</td>
<td>[daˈʒɪtʃ]</td>
<td>\textit{mig} [ˈmitʃ]</td>
</tr>
<tr>
<td>\textit{lleig}</td>
<td>[ˈketʃ]</td>
<td>\textit{faig} [ˈfatʃ]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>[g] when absolutely initial</th>
<th>[ɣ] when intervocalic</th>
<th>[k] when word-final</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{gaire}</td>
<td>[ˈgaiɾə]</td>
<td>\textit{gust} [ˈguʃ]</td>
<td>\textit{aigua} [ˈaj.wə]</td>
</tr>
<tr>
<td>\textit{va guisar}</td>
<td>[ba ɣiˈza]</td>
<td>\textit{sociòleg} [suˈʒio.ɫək]</td>
<td>\textit{dialeg} [ˈdja.ɫək]</td>
</tr>
</tbody>
</table>

In Catalan words, the letter \( h \) is never pronounced.
### j

The letter *j* is pronounced [ʒ] when alone, and [dʒ] in the diagraph *tj*.

<table>
<thead>
<tr>
<th>[dʒ] in the diagraph <em>tj</em></th>
<th>[ʒ] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>viatje</em> [ˈbja.dʒə]</td>
<td><em>corretja</em> [kuˈre.dʒə]</td>
</tr>
<tr>
<td><em>pujar</em> [puˈʒa]</td>
<td><em>forja</em> [ˈfor.ʒə]</td>
</tr>
</tbody>
</table>

### k

The letter *k* is not found in Catalan orthography. It is found only in foreign words, in which cases it is usually pronounced [k].

### l

When adjacent to front vowels ([i] [e] and [ɛ]) or dental consonants ([t], [d], [f] and [ð]), /l/ produces the slightly velar [ɫ] phoneme. In most other cases, it produces the more velar [l], similar to the analogous American English phoneme. The double *ll* diagraph produces the [ʎ] sound, familiar to speakers of Italian.

<table>
<thead>
<tr>
<th>[l] following front vowels [i] and [e]</th>
<th>[l] adjacent dental consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>dilució</em> [di.luˈsjə]</td>
<td><em>vela</em> [ˈbe.ɫə]</td>
</tr>
<tr>
<td><em>delta</em> [ˈde.lə]</td>
<td><em>falda</em> [ˈfal.ɗə]</td>
</tr>
<tr>
<td><em>flor</em> [ˈflo]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[l] in most other circumstances</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>algú</em> [əɫˈɣu]</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
This special character has been traditionally pronounced with an elongated velar [ɫ] sound (elongated in the manner of Italian double consonants), though modern speakers rarely elongate the sound ([l]).

\[
\begin{array}{|c|c|}
\hline
\text{uesta} & \text{aquell} \\
[ˈi.ʎə] & [əˈkeʎ] \\
\hline
\end{array}
\]

\[
\begin{array}{|c|c|}
\hline
\text{aquarel·la} & \text{col·lega} \\
[ə.kwəˈɾε.ʎə] & [kuˈʎe.ɣə] \\
\hline
\end{array}
\]

\[
\begin{array}{|c|c|}
\hline
\text{m} & \text{m produces the nasal consonant [m]. When followed by a labiodental [f] or [v] sound, the labiodental allophone [ɱ] is used.} \\
\hline
\end{array}
\]

\[
\begin{array}{|c|c|c|c|}
\hline
\text{[m] before \textit{f}} & \text{[m] in all other cases} \\
\hline
\text{triomf\textit{de l’amor}} & \text{emfàtic} & \text{amor} & \text{mati} \\
\hline
\end{array}
\]
In most cases, the letter *n* produces the nasal [n] phoneme. As in Italian or Castilian, it is pronounced [ŋ] when followed by the letter *g*, or the [k] phoneme. It assimilates to [ɱ] when followed by labiodental consonants ([f] or [v]), and to [m] before bilabial consonants ([m], [p], or [b]).

<table>
<thead>
<tr>
<th>[ŋ] before <em>f</em></th>
<th>[m] before <em>m, b, or v</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>infeliç [iŋ.foˈhiʃ]</td>
<td>un favor [um foˈβor]</td>
</tr>
<tr>
<td>canvi [ˈkam.bi]</td>
<td>un petó [um poˈto]</td>
</tr>
<tr>
<td>un mà [um ˈma]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[ŋ] before <em>g</em> or [k]</th>
<th>[ɱ] before dental consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>tanca [ˈtan.ka]</td>
<td>fang [ˈfan]</td>
</tr>
<tr>
<td>cantar [kəɾˈta]</td>
<td>prendre [ˈpɾεɾ.dra]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[n] in most other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>noi [ˈnɔi]</td>
</tr>
</tbody>
</table>

The letter *p* produces the voiceless bilabial fricative [p], except when it assimilates to the voiced [b] phoneme. In rare cases when word final, it will produce the approximant [β].

<table>
<thead>
<tr>
<th>[b] before voiced consonants</th>
<th>[β] when word-final and followed by a vowel</th>
<th>[p] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>hípnosi [ibˈno.zi]</td>
<td>sap ajudar [ˈsap aˈʒuˈda]</td>
<td>pelegri [peˈleɣri]</td>
</tr>
<tr>
<td>capdret [kəbˈdɾeɫ]</td>
<td></td>
<td>grat pàt [graˈpaɫ]</td>
</tr>
</tbody>
</table>
The letter *r* produces either the flipped [ɾ] phoneme or the rolled/trilled [r], depending on context. It is always mute in *ar*, *er*, and *ir* verb endings, and sometimes mute when final in other words (consult dictionary).

<table>
<thead>
<tr>
<th>rolled [r] when word-initial or final</th>
<th>rolled [r] before another consonant</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>raig</em> [ˈraɪɣ]</td>
<td><em>amor</em> [əˈmor]</td>
</tr>
<tr>
<td></td>
<td><em>perquè</em> [pərˈke]</td>
</tr>
<tr>
<td></td>
<td><em>verde</em> [ˈβεɾde]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>rolled [r] in the diagraph <em>rr</em></th>
<th>rolled [r] after <em>n</em> or <em>s</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>barri</em> [ˈba.ɾi]</td>
<td><em>darrera</em> [dəˈre.ɾə]</td>
</tr>
<tr>
<td><em>honrat</em> [əˈɾaɾt]</td>
<td><em>desrosar</em> [dəz.ruˈzəɾ]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>flipped [ɾ] is most other contexts</th>
<th>always mute when word-final in verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>orella</em> [uˈɾe.ʎə]</td>
<td><em>haver</em> [əˈɾeɾ]</td>
</tr>
<tr>
<td><em>fred</em> [ˈfɾeɾ]</td>
<td><em>tenir</em> [teˈniɾ]</td>
</tr>
</tbody>
</table>

*q* always produces the voiceless velar plosive [k].
As in Italian, \textit{s} is voiced when intervocalic and when adjacent a voiced consonant, and voiceless in other circumstances.

<table>
<thead>
<tr>
<th>[z] when intervocalic</th>
<th>[z] adjacent voiced consonants</th>
<th>[s] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{posar} [puˈza]</td>
<td>\textit{espasa} [əˈspa. zə]</td>
<td>\textit{camins} [kəˈminz]</td>
</tr>
<tr>
<td>\textit{desdir} [dəz̠di]</td>
<td>\textit{aquesta} [əˈke.ʃə]</td>
<td>\textit{sospira} [suˈspi.rə]</td>
</tr>
</tbody>
</table>

\textbf{Note}: in compound words like \textit{entresol} (\textit{entre} + \textit{sol}) the letter \textit{s} will be pronounced \([s]\), as it is the component word \textit{sol}.

The letter \textit{t} produces the voiceless dental plosive \([t]\), except when it assimilates to the voiced \([d]\) phoneme. In rare cases when word final, it will produce the fricative \([ð]\).

<table>
<thead>
<tr>
<th>[d] before voiced consonants</th>
<th>[ð] when word-final and followed by a vowel</th>
<th>[ʃ] when word-final</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{etnòlic} [əd.nuˈlo.ˈlik]</td>
<td>\textit{atleta} [ədˈle.tə]</td>
<td>\textit{pot ajudar} [ˈpɔð a.ʒuˈðə]</td>
</tr>
<tr>
<td>\textit{caritat} [kə.ɾiˈtəɾə]</td>
<td>\textit{tarda} [ˈtar.ðə]</td>
<td>\textit{tarda} [ˈtar.ðə]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[t] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{trista} [ˈtris.ta]</td>
</tr>
</tbody>
</table>

---

V

\[ v, \text{ or } ve\ baixa \text{ is indistinguishable from } b, \text{ and follows all the same norms.} \]

<table>
<thead>
<tr>
<th>viure</th>
<th>viola</th>
<th>suavitat</th>
</tr>
</thead>
<tbody>
<tr>
<td>['biw.ɾə]</td>
<td>[biˈɔ.ɫə]</td>
<td>[swə.biˈtat]</td>
</tr>
</tbody>
</table>

W

\[ w \text{ is found only in foreign words, and often behaves as } v \text{ or } b. \]

<table>
<thead>
<tr>
<th>watt</th>
<th>kiwi</th>
<th>show</th>
</tr>
</thead>
<tbody>
<tr>
<td>['bat']</td>
<td>['ki.βi']</td>
<td>['ʃow']</td>
</tr>
</tbody>
</table>

X

The letter \( x \) often produces \([gz]\) in sequences of \( exa, exe, \text{ or } exi \) when intervocalic. In other intervocalic contexts, it usually produces \([ks]\)

In all other cases, it produces the voiceless palatal fricative \([ʃ]\).

<table>
<thead>
<tr>
<th>[gz] when following ( e ) and intervocalic</th>
<th>[ks] in most other intervocalic cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>exemple ( [əgˈzem.plə] )</td>
<td>boxa ( ['bɔk.ʃə] )</td>
</tr>
<tr>
<td>exigir ( [əg.ziˈʒi] )</td>
<td>fixar ( [fikˈʃa] )</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[ʃ] when diagraph ( ix ) follows a vowel</th>
<th>[ʃ] in all other cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>mateix ( [məˈteʃ] )</td>
<td>creixer ( [krɛˈʃə] )</td>
</tr>
<tr>
<td>fitxar ( [fitˈʃa] )</td>
<td>xarxa ( [ˈʃar.ʃə] )</td>
</tr>
</tbody>
</table>
**Y**

Except when used in foreign words, **y** is found only in the diagraph *ny*, which produces the palatal nasal phoneme [ɲ].

<table>
<thead>
<tr>
<th>any</th>
<th>Catalunya</th>
<th>Montseny</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ˈaɲ]</td>
<td>[kə.toːˈlu.ɲə]</td>
<td>[munˈʃeɲ]</td>
</tr>
</tbody>
</table>

Final *nys* results in [ɲʃ] so that the plural noun *any* becomes [ˈaɲʃ]

---

**Z**

The letter **z** always produces the voiced sibilant [ʒ].

<table>
<thead>
<tr>
<th>colze</th>
<th>zero</th>
<th>dotze</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ˈkoː.ʒə]</td>
<td>[ˈzə.ɾu]</td>
<td>[ˈdod.ʒə]</td>
</tr>
</tbody>
</table>
CHAPTER 4
Repertoire

This chapter introduces Catalan art song repertoire and recommends specific composers and works for beginning an exploration of this body of work. Catalan language repertoire is not easily discoverable at the time of publication of this essay. This chapter will help singers, teachers and students know where to start. Repertoire recommendations are made based on the availability of scores in the United States, the musical accessibility of the works, and the importance or stature of the works in the larger Catalan repertoire.

Catalan Style

For most people, there is a very specific musical sound that immediately comes to mind when Spanish music is mentioned. This musical impression is often accompanied by imagined visions of bullfighting, flamenco dancers, and Moorish architecture. These sounds and images would not seem out of place in Spain’s southern region of Andalusia, but they would be completely foreign in another part of the country. In the northwestern Spanish region of Galicia, the sound of bagpipes and the imagery of Celtic symbolism would be far more familiar and natural. The Kingdom of Spain is a federation of culturally distinct nations, but the Andalusian culture in particular has come to be thought of by many, mistakenly, as Spain’s national style. Arab influences stretch across the peninsula and play a major role in the distinctiveness of much of Spanish music, but these influences are most apparent in the music of Andalusia, which may be part of the reason...
for Andalusian music’s elevation in the minds of many to the stature of a national style.\textsuperscript{85} The exoticization of Andalusian style and culture by foreign figures like Maurice Ravel and Georges Bizet further promoted that sound as the nationalist image of Spain.\textsuperscript{86} Graham Johnson writes in \textit{The Spanish Song Companion} that the various communities of Spain “have their own styles and customs as well as their own spoken languages; it would be very surprising if their music did not also have its own voice.”\textsuperscript{87}

Like each of the communities of the Kingdom of Spain, Catalonia has its own distinctive art, culture, and musical style. Generally, the Catalan \textit{cançó lírica} of the 20\textsuperscript{th} century features simple and sparse textures, nature and dream imagery, \textit{avant garde} themes and harmonies, and a certain nostalgia or \textit{ennui} that brings to mind the Catalan struggle for cultural preservation. Art song composition from this period is closely associated with the \textit{modernisme} movement in art, architecture and literature, of which the painter Salvador Dalí and the architect Antoni Gaudí were a part.

\textbf{Enric Granados}

Enric Granados Campiña (1867-1916) was born in Lleida, in the western part of Catalonia, and later moved with his family to Barcelona where he studied with Isaac


\textsuperscript{87} Jacqueline Cockburn, \textit{The Spanish Song Companion}, 14.
Albéniz and Felipe Pedrell, among other teachers.\textsuperscript{88} He is better known by the Castilian translation of his first name, Enrique. With Manuel de Falla, he is among Spain’s most internationally well-known composers. He set songs with both Castilian and Catalan texts. His Castilian-language songs often feature a Spanish nationalist flavor, while Catalan \textit{modernisme} is on display in his Catalan language songs.\textsuperscript{89} His Castilian-language songs are well-known and readily available in the United States, but his Catalan repertoire is largely unknown. Tritó Edicions, a Barcelona-based publisher, publishes a complete works for voice and piano collection that includes commentary, translations, and IPA transcriptions for all of Granados’s songs in both languages.\textsuperscript{90} The volume is available online through Tritó with international shipping.

\textbf{Eduard Toldrà}

Eduard Toldrà i Soler (1895-1962) is an especially beloved and iconic figure in Catalan nationalist music. He lived in Barcelona throughout his life and was a very prominent figure in the music scene there. He was the conductor of the Orquestra Municipal de Barcelona for eighteen years.\textsuperscript{91} While certainly an adherent to Catalan \textit{modernisme}, Toldrà’s songs are more romantic and expressive than those of his contemporaries. Toldrà was an extremely prolific song composer, and most of his songs

\textsuperscript{88} Suzanne Rhodes Draayer, \textit{Art Song Composers of Spain: An Encyclopedia}, 267.

\textsuperscript{89} Jacqueline Cockburn, \textit{The Spanish Song Companion}, 82.

\textsuperscript{90} Enric Granados, \textit{Obra Completa per a Veu i Piano}, ed. Manuel Garcia Morante (Barcelona: Tritó, 2007).

\textsuperscript{91} Suzanne Rhodes Draayer, \textit{Art Song Composers of Spain: An Encyclopedia}, 345.

*Aquarel·la del Montseny* and *Romança de Santa Llúcia* and are two highly accessible, iconic stand-alone songs that are found in volumes one and two, respectively, of this collection. Toldrà’s most important song cycle is *La Rosa als Llavis*, which is no longer published in print. The cycle, however, along with almost all of Toldrà’s songs can be found digitized online at http://www.eduardtoldrasoler.info. It is also available in the United States through ILLIAD (Interlibrary Loan) from the University of Kentucky and Rice University.

**Frederic Mompou**

Fredric Mompou Dencausse (1893-1987) was the son of a Catalan father and a French mother. He studied first at the Conservatori Superior de Música del Liceu, but quickly moved to Paris, where he lived for over 20 years. His style is unique among his Catalan contemporaries, not adhering to the Catalan modernisme movement. His style is heavily influenced by the French masters, including Fauré and Debussy, but also incorporates his Catalan heritage through the use of folk melodies and rhythms resulting in a unique compositional voice. Most of his art songs are Catalan settings, but his currently available published works are fairly evenly divided between French-language

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94. Ibid., 146.

and Catalan-language songs. He also set a smaller number of songs to Castilian and Galician poetry.

Many of Mompou’s songs are published by French and Catalan publishing houses and are often available through domestic retailers. The largest published collection is *Mélodies et Chansons*, published by French publisher Salabert Editions.96 At the time of publication of this essay, the volume is available in the United States through domestic online distributors. *Cançó de la Fira*, available in the Salabert collection, is a highly accessible stand-alone song. Mompou’s most important song cycle is *Combat del Somni*, also found in the Salabert *Mélodies et Chansons* collection.97

**Enric Morera**

Enric Morera i Viura (1865-1942) was born in Barcelona and spent his entire professional career in the city. He is almost completely unknown outside of Catalonia, but within the community he was one of the most popular Catalan composers of the 20th century.98 His vocal music includes mostly choral works and about 50 operas and zarzuelas, but also a fair number of art songs. Like Frederic Mompou, Morera belonged to the *noucentisme* movement, a conservative artistic ideology in reaction against *modernisme* and avant-gardism. His work is iconically Catalan, and during his lifetime

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held great popular appeal. Many of his art songs have been recorded, but scores are mostly out of print. His six-song cycle *Cançons de Carrer* is available as a digital download through Tritó. The collection *Cançons*, published by Unión Musical Española is out of print, but digital copies are available to the public through the University of Rochester website, urresearch.rochester.edu. This collection makes available a number of delightful and accessible art songs, including *Cançó tardoral* and *On ets amor?*

**Joaquim Serra**

Joaquim Serra i Corominas (1907-1957) was born in Peralada in the north of Catalonia and spent much of his career in the regional capital of Barcelona. In his youth, he studied with Enric Morera. He is particularly well known for his many sardanes (a Catalan dance/song form). Despite his impressive reputation in Catalonia, very little biographical information or musicological analysis exists in scholarly sources – in English, Catalan, or Castilian. He wrote several art songs that are very accessible and of high quality, and that are available through the Catalan publisher Clivis. Clivis publishes a two-volume set, *Líriques i Amoroses*, that is a complete set of Serra’s *cançons liriques*.

Xavier Montsalvatge

Xavier Montsalvatge i Bassols (1912-2002) is one of the more internationally recognized modern Spanish composers, but his Catalan-language songs are not among his well-known works. Many teachers and singers will be aware of his Castilian-language cycle *Cinco canciones negras*, for example. He was born in Girona, in northern Catalonia, and studied music at the conservatory in Barcelona with Enric Morera, Jaume Pahissa, and others.¹⁰⁴ He also spent several years studying in Paris. His work is generally less accessible for young students, and his songs, though many are available, can be expensive to acquire, as they must be purchased individually. He is mentioned here because of the quality, the fame and the great musicological importance of his work, and his unique style. Montsalvatge felt that the use of nationalism and folksong was an “overworked concept,” and looked outside the Iberian Peninsula to the colonial Spanish world for inspiration.¹⁰⁵ Scores of individual songs can be purchased through various publishers, including Tritó. *Cançó amorosa* is beautiful song that is among his more accessible. At between four and five minutes long, it makes an excellent recital set piece.

Other Composers

Many other important composers with fine and beautiful repertoires are not mentioned above primarily because scores are difficult to acquire. In particular, Felipe Pedrell, Manuel Blanchafort and Jaume Pahissa are very important Catalan composers


with extensive and fine song repertoires, but their work is difficult to acquire outside of
the Biblioteca Nacional de España or the Biblioteca Nacional de Catalunya.

Cuban composer Joaquin Nín spent much of his life in Catalonia. His Villancicos
Catalanes (Catalan Christmas Carols), part of the Veinte Cantos Populares Españoles are
available for free online through the Petrucci Music Library (IMSLP).
CHAPTER 5
Translations and Transcriptions

All International Phonetic Alphabet transcriptions here are made according the composers’ settings. That is to say that elisions, Sinalefa, and other similar phenomena are noted as they would be sung in the context of the song, and not necessarily as they would be spoken. No songs of Enric Granados are transcribed here because excellent transcriptions are included in Tritó’s *Obre completa*, discussed in the previous chapter. Three of the Mompou songs transcribed in this chapter are also transcribed by Josep Miquel Sobrer in *The Singer’s Anthology of 20th Century Spanish Songs*, but the transcriptions in Sobrer’s book use several outdated pronunciation norms and contain some errors. Poetic translations appear first, while word-for-word translations appear with the IPA transcriptions. All translations are original.

Eduard Toldrà

*Aquarel·la del Montseny* (Watercolor of Montseny)

Text: Pere Ribot

*Aquarel·la del Montseny*  
*Watercolor of Montseny*

Aquí no hi ha roses ni lliris,  
*Here, there are no roses nor lilies,*  
però hi ha l’aigua de la neu.  
*but there is water from the snow.*  
Cal que respiris,  
*You must breathe,*  
home de Déu.  
*man of God,*

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106. Enric Granados, *Obra Completa per a Veu i Piano*.

aquesta olor d’eternitat:
el blau del cel i el verd del prat.

Aquí no tens altra musica
–com un antic i amable pont–
que l’ampla pica,
la vella font
que dóna el to d’aquest terreny
i és una entranya del Montseny.

Puja el ramat a la carena,
que és fresca l’herba de l’estiu.
Jo en faig estrena,
contemplatiu:
que sempre m’ha donat frescor
i que em recorda el Bon Pastor.

Here, none there are roses nor lilies,
Aquí no hi ha roses ni lliris,
[ə’ki no ʃə ’ro.zə z ni ’ʎi.ɾiʃ]

but there is water from the snow.
però hi ha l’aigua de la neu.
[poɾɔ ʃə ’laj.ɾə ʃə ɔ ɾə ’nəw]

You must breathe,
Cal que respiris,
[’kaɫ kə ’ɾ̩spi.ɾiʃ]

man of God
home de Déu,
[’ɔ.mə ʃə ’ɾəw]

this smell of eternity:
aquesta olor d’eternitat:
[ə’keŋ.toɾ ’lo ɾə.təɾ.ni’taʃ]
the blue of the sky and the green of the meadow.

el blau del cel i el verd del prat.

[ˈdəl ˈblaw dəl ˈsəl ˈber dəl ˈprat]

Here, no you have other music (Here, you have no other music)

Aquí no tens altra musica

[ˈəɫ ki no ˈten ˈal tra ˈmu zi ka]

Like an ancient and friendly bridge

com un antic i amable pont

[kəm un əŋˈtik jo ˈma βlo ˈpon]

that the ample peak

que l’ampl a pica

[ˈkə ˈlam plə ˈpi ka]

the old spring

la vella font

[ˈlo ˈβe ˈfon]

which sets the tone for this land

que dona el to d’aquest terreny

[ˈkə ˈdo ˈnəl ˈto ðə ˈkɛtə təˈɾəɲ]

and is a heart of the Montseny.

i és una entranya del Montseny.

[ˈjeʃ ˈu naŋ traŋ ə ðə ˈmo nəɲ]

Climbs the herd to the crest,

Puja el ramat a la carena,

[ˈpuʒə ˈre mat a ˈla kərə ˈna]

where there is fresh grass of the summer.

que és fresca l’herba de l’estiu.

[ˈkeʃ ˈfɾes ka ˈler βə ðə ˈləʃtiw]
I make premiere,  
(J make first use of it,)

Jo en faig estrena,

[ʒwən 'faʊ̯ʒ əʃ'tɾə.nə]

contemplatively:

[kuŋ.təm.pə'tiə]

that always to me has given freshness

que sempre m’ha donat frescor

[kə 'sem.pɾə mə ðu’naŋ frəʃ’ko]

and that me reminds the Good Shepherd. (and that reminds me of the Good Shepherd)

i que em recorda el Bon Pastor.

[i kəm rə’kəɾ.ət ‘bon pəʃ’tə]

Romanç de Santa Llúcia  (Ballant of Saint Llúcia)

Text: Josep Maria de Sagarra

Romanç de Santa Llúcia

Perquè avui és Santa Llúcia,
dia de l’any gloriós,
pels volts de la Plaça Nova rondava amb la meva amor.

Anem tots dos a la fira,
amiga, anem-hi de jorn,
que una mica de muntanya alegri nostra tristor.
Comprarem grapats de molsa
i una enramada d’arboç
i una blanca molinera
i una ovella i un pastor.
Ho posarem, al migdia,
dins el nostre menjador,
i abans de seure a la taula
ens ho mirarem tots dos:
que una mica de muntanya

Ballant of Saint Llúcia

Because today is Saint Llúcia’s day, glorious day of the year, around the Plaça Nova I would stroll with my love.

Let’s go together to the fair, friend, let’s go early, so that a little bit of mountain might brighten our sadness. We will buy handfuls of moss, and a branch of strawberry, and a white miller, and a sheep and a shepherd. We will place is, at noon in our dining room and, before sitting at the table, we will look at it together, so that a little bit of mountain
ens faci el menjar més dolç.

Perquè avui és Santa Llúcia,
dia de l’any gloriós,
tals paraules m’acudien
quand’he vist la meva amor.

Because today is Saint Llúcia’s day,
glorious day of the year,
these words have come to mind
when I saw my beloved.

Because today is Saint Llúcia (Saint Lucy’s Day)

Perquè avui és Santa Llúcia
[paɾˈkeɾəˈβəɾjuˈəʃəˈsaɲ.ˈtoɾəˈʎu.ˈʎə]

day of the year glorious (glorious day of the year)
dia de l’any gloriós,
[ˈdi.ədəɾˈlaɲəˈlu.ɾiˈəʃ]

by the ways of the Plaça Nova (around the Plaça Nova)
pels volts de la Plaça Nova
[pɛɫz ˈβəɫts ˈdaɫəˈpla.ʃəˈno.βə]

I would stroll with my love.
rondava amb la meva amor.
[ruɾˈda.βəm ˈloˈme.βəˈmor]

Let’s go both of us to the fair,
Anem tots dos a la fira,
[əˈnem ˈtotzˈdoʃəˈla ˈfi.ɾə]

friend, let’s go early,
amiga, anem-hi de jorn,
[əˈmi.ˈɣəˈne.mi ˈdoʃəˈʒɔɾn]

so that a little bit of mountain
que una mica de muntanya
[ˈkəɾə.ˈmi.ˈkə ˈdoʃəˈmuɾtəˈɲə]
will brighten our sadness
*alegri nostra tristor.*
[əlegri ‘nɔstra tris’tɔ]

We will buy handfuls of moss,
*Comprarem grapats de molsa*
[kum.pɾə’rem ‘gra.pɔs də ‘mɔlsə]

and a branch of strawberry
*i una enramada d’arboç*
[ˈjun enə’ma.də dər’bos]

and a white miller
*i una blanca molinera*
[ˈjun βlan’kə mu.li’nəɾə]

and a sheep and a shepherd.
*i una ovella i un pastor.*
[ˈjun u’βələ jun pəs’tɔ]

It we will place at noon (We will place it all at noon)
*Ho posarem, al migdia*
[u pu.zɾ’em ə miʃ’di.ə]

in our dining room
*dins el nostre menjador,*
[ˈdinz eʎ ‘nɔs.trə mən.ʒə’dɔ]

and, before sitting at the table,
*i abans de seure a la taula*
[jo’βans ðə ‘səw.ɾə ɬə ‘taw.ɫə]

we it will look both of us: (we will look at it together)
*ens ho mirarem tots dos:*
[ənζ u mi.rə’rem ‘tɔts ‘dɔs]
so that a little bit of mountain
que una mica de muntanya
[ˈkju.nə ˈmi.kə ðə muŋˈta.ɲə]

for us will make the food more sweet
ens facil el menjar més dolç.
[ənz ˈfa.ʃɪl mənˈʒə òˈmeʃ òˈdɔlʃ]

Because today is Saint Llúcia (Saint Lucy’s Day)
Perquè avui és Santa Llúcia
[parˈke əˈβʊj əˈsaŋ.to ˈʎu.ʃiə]

day of the year glorious,
dia de l’any gloriós,
[ˈdi.ə ðə ˈlʌŋ ɡlu.riˈoʃ]

these words to me have occurred
tals paraules m’acudien
[təlz poˈraw.ləs moˈkuˈdʒi.ən]

when I saw my beloved
quan he vist la meva amor.
[ˈkwən ə ˈβis ɪə ˈmɛβ əˈmor]

La rosa als llavis (The Rose to the Lips), 1936

Texts: Joan Salvat-Papasseit

1. Si anessis lluny

Si anessis lluny,
tan lluny que no et sabés,
tampoc ningú sabria el meu destí;
cap altre llavi no em tindria pres,
però amb el teu nom faria el meu camí.

1. If you went far away

If you went far away,
so far that I could know,
neither would anyone know my destiny;
no other lips could hold me prisoner,
but with your name, I would make my way.
Un ram de noies no em fóra conhort,
i la cançó sota el dring de la copa;
vaixells de guerra vinguessin al port,
prou hi aniria, mariner de popa.

Si jo posava la bandera al pal
i era molt alta, t’hi veuria a dalt.

If you went far away,
Si anessis tan lluny,
[ˈsjoˈnɛ.ʃiʃ ˈtan ˈʎʊɲ]  

So far that not you would know, (so far that you would not know)
tan lluny que no et sabés,
[ˈtan ˈʎʊɲ kə nwət ʂəˈbès]  

neither anyone would know my destiny;
tampoc ningú sabria el meu destí;
[təmˈpɔk niŋˈgu ʂəˈβɾi əl ˈməw dəʃˈtɪ]  

no other lips (no) me could hold prisoner, (no other lips could hold me prisoner)
cap altre llavi no em tindria pres,
[kəβ ˈɔl.tɾəˈʎə.βi nwəm tɪŋˈdɾi.ə prɛʃ]  

but with your name, I would make my way.
però amb el teu nom faria el meu camí.
[ˈprwam əl ˈtɛw ˈnəm foˈɾi əl ˈməw kəˈmi]  

A bouquet of girls not me make comforted, (could not comfort me)
Un ram de noies no em fóra conhort,
[un ˈram də ˈnə.ʃəz nwəm ˈfo.rə kuˈnər]  

A bouquet of girls could not comfort me, nor the song under the clink of the glass; warships would come to port, I would go with them, as a stern sailor.

If I raised the flag up the mast and it was very high, I would see you above.
nor the song under the clink of the glass;

ni la cançó sota el dring de la copa;

[ni lə kəŋˈso̯ ˈso.təl driŋ də lə ˈko.pə]

ships of war would come to port

vaixells de guerra vinguessin al port,

[voʃəl də ˈɣəɾə βim.goˈʃin əl pɔt]

with them I would go, (as a) sailor of (the) stern.

prou hi aniria, mariner de popa.

[ˈprɔw i niˈɾi.a ˈmarinə de ˈpo.pə]

If I raised the flag up the mast

Si jo posava la bandera al pal

[si ˈʒo puˈza.βə lə bəŋˈde.ɾəl ˈpal]

and it was very high, you would I see up above.

i era molt alta, t’hí veuria a dalt.

[ˈje.ɾə ˈmoɾ ˈal.tə ti βewˈɾi.a ˈdal]

2. Mocador d’olor... 2. Perfumed handkerchief...

Mocador d’olor
que la teva sina
acostava al cor,
com que et sap l’enyor
i et sap la pell fina,
tremola d’amor.

Mocador d’olor,
fragant tarongina,
com li bat el cor.

Perfumed handkerchief
that your breast
be brought nearer to the heart,
as it knows your longing
and it knows your fine skin,
trembles with love.

Perfumed handkerchief,
fragrant balm,
how the heart is beating.
Handkerchief perfumed
Mocador d'olor
[mu.kə'ðo ðu'lo]

that your breast
que la teva sina
[kə 'te.βo 'si.ne]

would approach to the heart,
acostava al cor,
[ə.kus'ta.βəl 'kɔr]

As you it knows the longing (as it knows your longing)
com que et sap l'enyor
[kəm kəx 'sap ɫə'ɲɔ]

and you it knows the fine skin, (and it knows your fine skin)
i et sap la pell fina.
[jət 'sap ɫə peeə 'fi.nə]

trembles with love.
tremola d'amor.
[trə ma.ɨə ðə'mor]

Handkerchief perfumed
Mocador d'olor,
[mu.kə'ðo ðu'lo]

fragrant balm
fragant tarongina,
[frəɣ'ran tə.run'zi.nə]

how it beats the heart. (how the heart beats)
com li bat el cor.
[kəm li ˈβaθ əl 'kɔr]
3. And her stare…

…and her gaze above my
gaze I am a prisoner
that wants her prisoner;
this morning, when she gave me a flower,
I told her like this,
quietly, very quietly,
in her ear:
under your eyes is a kiss that pleases me.

3. I el seu esguard...

... i el seu esguard damunt el meu
gaze I am prisoner
that wants her prisoner;
this morning, when she gave me a flower,
I told her like this,
quietly, very quietly,
in her ear:
under your eyes is a kiss that pleases me.

and her gaze above my
gaze I am prisoner
that wants her prisoner;
this morning, when she gave me a flower,
I told her like this,
quietly, very quietly,
in her ear:
under your eyes is a kiss that pleases me.
in her ear:  
a l’orella:  
[ə ɬu’re.ʎə]  

under your eyes is a kiss that me pleases.  
sota els teus ulls és un bes el que em plau.  
[ˈso.tələz ˈtəwəs ˈuʎs əz um ˈbəs əl kəm ˈplɔw]  

4. I el vent deixava dintre la rosella  
i el vent deixava dintre la rosetta  
granets de blat com espurnes de sol,  
- només per dir com és la boca d’Ella:  
com al neu rosa als cims  
quan surt el sol.  

4. And the wind left inside the poppy…  
i el vent deixava dintre la rosetta  
granets de blat com espurnes de sol,  
just to tell what her mouth is like:  
com al neu rosa als cims  
quan surt el sol.

and the wind left inside the poppy  
i el vent deixava dintre la rosetta  
[ˈjəl ˈbəs dəˈʃə.βə ˈdiŋ.əɾə ə ruˈʒe.ʎə]  
grains of wheat like sunbeams,  
granets de blat com espurnes de sol,  
[ˈɡɾənəts də ˈblaɾ kəm əsˈpur.nəs də ˈʃə]  
just to tell how is the mouth of her:  
(just to tell what her mouth is like)  
només per dir com és la boca d’Ella:  
[ˈnu̯məs pəɾ ˈdi kəm ˈez ə ˈβə.ke ˈdə.ʎə]  
like the snow pink on the summits  
com al neu rosa als cims  
[kəm əl ˈnew ɾə.ʎə əlˈsəm]  
when rises the sun.  
quan surt el sol.  
[kwan ˈʃurt əl ˈsəl]
5. Seré a ta cambra amiga...

Seré a ta cambra, amiga,
que ningú no ho sabrà.
Cupidell a la porta, m’obrirà i tancarà.

Entremaliat i destre,
serà Ell qui et prendrà,
i si tu ets temerosa
no et deixarà cridar.

I will be at your room, my friend...

I will be in your room, my friend,
no one will know.
Cupid at the door will for open and close.

Clever and deft
will be he who takes you,
and if you are nervous
he will be careful not to make you cry.

that no one not it will know. (no one will know)
que ningú no ho sabrà.

Cupid at the door for me will open and close.
Cupidell a la porta, m’obrirà i tancarà.

and if you are nervous
i si tu ets temerosa

not you will he make to cry. (he will not make you cry)

no et deixarà cridar.
Visca l’amor que m’ha donat l’amiga fresca i polida com un maig content.

Visca l’amor l’he cridada i venia, -tota era blanca com un glop de llet.

Visca l’amor que Ella també es delia. Visca l’amor: la volia, i l’he pres.

Long live love who has given me her fresh and beautiful as a happy May.
Long live love I called her and she came, -- everything was white like a sip of milk.
Long live love that she too desired.
Long live love: I wanted her, and she is mine.

Long live love who me has given the friend (who has given her to me)
Visca l’amor que m’ha donat l’amiga
[ˈbiʃ.kə ˈəˈmor kə ma ˈduˈnað.ˈəˈmi.ɣə]

fresh and beautiful as a May content.
Fresca i polida com un maig content.
[ˈfɾes.kəj puˈli.do kəm um ˈmaθʃ kəpˈten]

Long live love
Visca l’amor
[ˈbiʃ.kə ˈəˈmor]

Her I called and she came,
l’he cridada i venia,
[ˈlo kɾiˈda.dəj ˈβoˈni.o]

everything was white like a sip of milk.
Tota era blanca com un glop de llet.
[ˈtot ˈəˈɾə βɾəŋ.kə kəm uŋ ˈɡlop də ˈkəɾə]

Long live love that she too desired.
Visca l’amor que Ella també es delia.
[ˈbiʃ.kə ˈəˈmor ˈkeʎə təmˈbeʃ doˈli.o]
Long live love:
Visca l’amor:
[ˈbiʃ.kə ˈləˈmor]

her I wanted, and her I took..
la volia, i l’he pres.
[la βuˈli.oj ˈlo ˈpre]

Enric Morera

Cançó tardoral (Evening Song)
Text: J. Llongueras

Cançó tardoral

Tarda commosa com el meu cor
en cada cosa plora el record
d’una besada
dolça estimada!

Tot sol faig via pel meu camí,
ningú sabria venir-hi amb mi
sentint ma pena,
Tarda serena!

Evening song

Peaceful evening as my heart
in everything weeps the memory.
of a kiss
sweet beloved!

Completely alone I make my way,
o no one could know to come with me
feeling my pain,
Serene evening!

Evening peaceful like my heart
Tarda commosa com el meu cor
[ˈtar.də kumˈmo.ʒə kəm əl ˈməw ˈkor]

in everything weeps the memory
en cada cosa plora el record
[ən ˈka.ðə ˈko.ʒə ˈplə.ɾəl ɾəˈkəɾ]
of a kiss
d’una besada
[ˈdu.ɲə βəˈza.ðə]

sweet beloved!
dolça estimada
[ˈdoɫ səʃ.tiˈma.ðə]

Completely alone I make way down my path
Tot sol faig via pel meu camí,
[ˈtoɾ ˈsoɫ ˈfadʒ ˈbi.ə ˈpəl ˈməw kəˈmi]

no one could know to come with me
ningú sabria venir-hi amb mi
[ninˈgu səˈβɾi.ə βəˈni rjam ˈmi]

feeling my pain,
sentint ma pena,
[səŋˈtin ma ˈpe.ne]

Serene evening!
Tarda serena!
[ˈtar.də ˈsəɾe.na]

On ets amor? (Where are you my love?)

Texts: J. Llongueras

On ets amor?

On ets, amor aimia?
Ma vida se desflora,
mon cor ton cor ansia,
mon llavi, ton respir.

Where are you my love?

Where are you, my affectionate love?
My life wilts,
my heart longs for your heart,
my lips, for your breath.
Mira ma pena.
Oh, mira com canta el cor,
com plora, com plora!

Vine, vine, que el jorn ja expira
i em sento amb ell morir.

See my pain.
Oh, see how my heart sings,
how it weeps, how it weeps!

Come, come now that the day is ending
and I fear that I will die with it.

Where are you, love affectionate?
On ets, amor aimia?
[ˈon ˈɛts əˈmor əˈmi.ə]

My life wilts,
Ma vida se desflora,
[ma ˈbi.ðə se ðəs ˈflə.ɾə]

My heart (for) your heart longs,
mon cor ton cor ansia,
[mon ˈkor ˈtɔɾ ˈkor ənˈʃi.ə]

my lips, (for) your breath.
mon llavi, ton respir.
[monˈʎaβi ˈtɔɾ ɾəˈpi]

See my pain.
Mira ma pena.
[ˈmi.ɾə mə ˈpe.nə]

Oh, see how sings my heart
Oh, mira com canta el cor,
[o ˈmi.ɾə kəm ˈkəɾ.təɾ ˈkɔɾ]

how it weeps, how it weeps!
com plora, com plora!
[kəmˈpləɾə kəmˈpləɾə]
Come, come now that the day is ending
Vine, vine, que el jorn ja expira
[ˈbi.nə `bi.nə kəl ˈʒɔrn ˈʒa ˈkspi.ɾə]

and I fear (that) with it I will die.
i em sento amb ell morir
[jəm ˈseŋtwam ˈeʎ mu ri]

Frederic Mompou

Combat del Somni (Dream Battle), 1942-1951
Texts: Josep Janés

1. Damunt de tu només les flors.

Damunt de tu només les flors.
Eren com una ofrena blanda:
la llum que daven al teu cos
mai més seria de la branca;
tota una vida de perfum
amb el seu bes t’era donada.
Tu resplendies de la llum
per l’esguard clos atresorada.
¡Si hagués pogut ésser sospir de flor!
Donar-me, com un llir, a tu,
perquè la meva vida
s’anés marcint sobre el teu pit.
I no saber mai més la nit,
que al teu costat fora esvaïda.

Above you are only the flowers.

Above you are only the flowers.
They were like a white offering:
The light that they shone on your body
will never again belong to the branch.
An entire life of perfume
with their kiss was given to you.
You were radiant in the light,
treasured by your closed eyes.
That I could have been the flower’s sigh!
Given myself, like a lily, to you,
that my life
might wither over your breast.
And never again to know the night,
that from your side has vanished.

Above you only the flowers.
Damunt de tu només les flors.
[dəˈmun də ˈtu nuˈmez ˈflɔɾs]

They were like an offering white:
Eren com una ofrena blanca:
[ˈe.ɾən kəm ˈu.nəˈfɾe.nə ˈbləŋ.kə]
The light that they shone on your body

la llum que daven al teu cos
[ˈlaˈʎum keˈdɔ.βən əl ˈtəw ˈkəs]

will never belong to the branch;
mai més seria de la branca;
[ˈmajˈmes gaˈɾi.ə òə òə ˈbɾaŋ.kə]

an entire life of perfume
tota una vida de perfum
[ˈto ˈtəw.ən ˈβi.əə òə ˈpərˈfum]

with their kiss to you was given.
amb el seu bes t’era donada.
[ˈam əl ˈʃəw ˈbeʃ te.ɾə ˈduˈna.ə]

You were radiant in the light
Tu resplendies de la llum
[ˈtu ˈɾəsplənˈdi.ə òə òə ˈʎum]

by your eyes closed treasured. (treasured by your closed eyes)
per l’esguard clos atresorada.
[ˈpəɾ laʃˈɣwar ˈkloz ə.ɾə.zuˈɾa.ə]

That I could have been the sigh of the flower!
Si hagués pogut esser sospir de flor!
[sjoˈyeʃ puˈɣuɾ ˈsə ˈsəpi òə ˈflə]

Given myself, like a lily, to you
Donar-me, com un llir, a tu,
[duˈnar.mə kəm un ˈʎir òə ˈtu]

that my life
perquè la meva vida
[ˈpəɾke òə ˈmə.βə ˈβi.əə]
would disappear  withered  over your breast.
s’anés  marcint  sobre el teu pit.
[ˈsəˈnez  məɾˈʃən  ’ʃo.βɾəl  ’təw  ’piɾ]  

And never to know again the night,
I no saber mai más la nit,
[i  ‘no  ˈsoˈbe  ’majˈmez  tə  ’niɾ]  

that from your side has vanished
que al teu costat fora esvaïda.
[kəɾ  ™təw  koʃˈtət  ℓoɾ  œz.βəˈi.əɾ]  

2. Aquesta nit un mateix vent
Tonight the same wind

Aquesta nit un mateix vent
i una mateixa vela encesa
devien dò el teu pensament
i el meu per mars on la tendresa
es torna música I cristall.
El bes se’ns feia transparència
– Si tu eres l’aigua, jo el mirall –
Com si abracéssim una absència.
¿El nostre cel fora, poster,
un somni etern, així, de besos
fets melodia, i un no ser
de cossos junts i d’ulls encesos
amb flames blanques, i un sospir
d’acariciar sedes de llir?

Tonight the same wind
Aquesta nit un mateix vent
[əˈkeʃ.tə  ’niɾ  um məˈteʒ  ’ben]  

and the same candle lit (lit candle)
i una mateixa vela encesa
[ˈju.ənə məˈteʃə  βe.ən  ˈsəɾə]  

Tonight the same wind
and the same lit candle
came from your thoughts
and mine from the seas where tenderness
is turned to music and crystal.
The kiss made us transparent
– if you were the water, I was the mirror –
As if we embraced a void.
It was our heaven, perhaps,
an eternal dream, there, of kisses
made melody, and not one that is
of bodies joined and burning eyes
with white flames, and a sigh
caressing lilies of silk?
came from your thoughts
devien dà el teu pensament
[daˈβi.ən ˈdəwəl ˈtəwˌpen.əˈmen]

and mine from the seas where tenderness
i el meu per mars on la tendresa
[jəl ˈməw pər ˈmarz on ɫə tənˈdrəˌzə]

is turned to music and crystal.
es torna música i cristall.
[əs ˈtɔrnə ˈmu.ˈzi.kəj ˈkrisˈtəj]

The kiss us made transparent
El bes seˈns feia transparència
[əl ˈbəs ˈsənθ ˈfe.ˈjo trənˈzə.ˈpərən.ɾi.ə]

if you were the water, I was the mirror
si tu eres l’aigua, jo el mirall
[ˈsi ˈtu ˈeɾəs ˈla.jəˈɣwə ʒwəl miˈral]

As if we embraced a void.
Com si abracèssim una absència.
[kom ˈʒə βɾəˈse.ʃim un əp ˈən.ɾi.ə]

Our heaven it was, perhaps
El nostre cel fora, poster,
[əl ˈnəs.ˈtəɾəʃəl ˈfoɾə pəˈɾə]

a dream eternal, there, of kisses
un somni etern, així, de besos
[un ˈsəm.njoˈtəɾən əˈɾi ðə ˈbəzəs]

made melody, and one not is (made melody, and not one that is)
fets melodia, i un no ser
[ˈʃəts me.ˈlu.ˈði.ə jun no ˈʃə]
of bodies joined and of eyes burning

de cossos junts i d’ulls encesos
[do ˈkə.ʃu̯s ˈʒun̥s i ˈdu̯u̯z ənˈʃe.zu̯s]

with flames white, and a sigh

amb flames blanques, i un sospir
[am ˈfla.məs ˈblən.kəs jun ˈsu̯ʃ pɨ]

cressing lilies of silk?

d’acariciar sedes de llir?
[do.kə.ɾi.ʃi a ˈse.ðəs ðə ˈʃiɾ]

3. Jo et pressentia com la mar

Jo et pressentia com la mar
i com el vent, immensa, lliure,
alta, damunt de tot atzar
i tot destí.
I en el meu viure, com el respir.
I ara que et tinc
veig com el somni et limitava.
Tu no ets un nom, ni un gest.
No vinc a tu com a la imatge blava
d’un somni humà.
Tu no ets la mar,
que és presonera dins de platges,
tu no ets el vent, pres en l’espai.
Tu no tens límits;
No hi ha, encar, mots per a dir-te,
Ni paisatges per sè el teu món –
ni hi seran mai.

3. I pictured you as the sea

I pictured you as the sea,
and as the wind, immense free,
high above all hazardous things
and all destiny.

And in my life like breathing.
And now that I have you,
I see how that dream limited you.
You are neither name or gesture.

I do not come to you as a hazy image of a
human dream.
You are not the sea,
which is imprisoned between beaches,
you are not the wind, confined in space.
You have no limits;
there are as yet no words to describe you,
nor lands that can be your world –
nor will there ever be.
and as the wind, immense free
i com el vent, immensa, lliure
[i kəm əl 'ben i 'men.ə ˈʃiːɾə]

high above all hazardz
alta, damunt de tot atzar
[ˈal.tə ˈdoːmun ˈdo ˈtɔt ətˈza]

and all destiny.
i tot destí.
[i ‘tɔt ˈdəstʃi]

And in my life like breathing.
I en el meu viure com el respir.
[jən əl ‘meu ˈbiwɾə kəm əl ˈɾəspə]

And now that you I have
I ara que et tinc
[ˈjaɾə kət ˈtʃiŋ]

I see how the dream you limited (I see how the dream limited you)
veig com el somni et limitava.
[ˈvəȝ kəm əl ˈʃəm.nətə ˈli.ˈmiˈta.βə]

You neither are a name nor a gesture.
Tu no ets un nom, ni un gest.
[ˈtu ˈnəvəɾ ən ˈnɔm ˈniŋu ˈʒəɾ]

I do not come to you as to an image hazy
No vinc a tu com a la imatge blava
[no ˈβiŋk əˈtu kəm ə ˈlaʃəˈma.ˈβə ˈβla.βə]

of a human dream
d’un somni humà.
[dun ˈʃəm.ˈnju ˈma]
You not are the sea,  (You are not the sea)

Tu no ets la mar,
[ˈtuˈnwɛts ɫəˈmar]

which is imprisoned between beaches,

que és presonera dins de platges,
[ˈkes prəzuˈne.ɾəˈding ˈpla.ɾəs]

you not are the wind, confined in space.

tu no ets el vent, pres en l’espai.
[ˈtuˈnwɛts əˈləˈβɛnt prəz ən ɫəˈpaj]

You do not have limits;

Tu no tens limits;
[ˈtu noˈtɛnˈli.mits]

None there are, as yet, words to describe you,

No hi ha, encar, mots per a dir-te,
[noˈjoŋ ˈkarˈmots pəɾ aˈdirtə]

Nor lands that can be your world

Ni paisatges per sè el teu món
[niˈpajə.ɾəsə pəɾ ˈsəl ˈtəwˈmɔn]

nor there will be ever.

ni hi seran mai.
[niˈsoˈɾənˈmaj]

4. Fes-me la vida transparent

Fes-me la vida transparent, 
com els teus ulls;
torna ben pura la mà meva, 
i al pensament
du u-m’hi la pau.

4. Give me a transparent life

Give me a transparent life,
like your eyes;
make my hand completely pure,
and in my thoughts give me peace.
Altra aventura no vull,
sinó la de seguir
l’estel blanca que neixia
dels teus camins.
I no llanguir
per ser mirall d’uns ulls.
Voldria ser com un riu oblidadís
que es lliura al mar,
les aigües pures de tota imatge
amb un anhel de blau.
I ser llavors feliç
de viure lluny d’amors obscures
amb l’esperança del teu cel.

Give me a life transparent
Fes-me la vida transparent,
[ˈfeʃ.mə ɬə ˈbi.ðə trən.zərən]

like your eyes;
com els teus ulls;
[kɔm ɔɬz ˈtwz ˈuəz]

make my hand completely pure,
torna ben pura la mà meva,
[ˈtor.nə ˈben ˈpu.ro ɬə ˈma ˈme.βə]

and in my thoughts
i al pensament
[ʃəl, ,pen.ɔˈmen]

give me peace.
du u-m’hi la pau.
[du mi ɬə ˈpaw]

Another adventure (I) do not want,
Altra aventura no vull,
[ˈal.trə βən tu.ɾə no ˈbwə]
except the one to follow
sinó la de seguir
[si’no la do se’yiɾ]

the white wake created
l’estela blanca que neixia
[lo’ste.ła ‘βlanaŋ.kə ko na’jì.a]

by your passing.
dels teus camins.
[ðe’ls te’ws ko’minz]

And not to languish
I no llanguir
[i no ‘ʎəŋ’gi]

by being the mirror of your eyes.
per ser mirall d’uns ulls.
[pər ‘se mi’raʎ ðunz ‘uʎz]

I would wish to be like a river oblivious
Voldria ser com un riu oblidadis
[buł’dri.au ‘se ko’m un ‘riw βli’da.dis]

that is open to the sea,
que es lliura al mar,
[keʃ ‘ʎiurlə ‘mar]

the waters pure of every image
les aigües pures de tota imatge
[loʃ ‘aj.ʎoʃ pu.ɾəɾ do ‘to.tə i’ma.dɾə]

with a yearning for the blue.
amb un anhel de blau.
[am un a’nɛl do ‘bʎaw]
And to be then happy
I ser llavors feliç
[i ˈзе ʎəˈβɔɾʃ ʃəˈɪʃ]

Living far from loves obscure
de viure lluny d’amors obscures
[daˈβi.wəɾ ˈʎəɲ deˈmɔɾʃ əpˈsku.ɾəʃ]

with the hope of your heaven
amb l’esperança del teu cel.
[am ˈloʒ.pəˈɾan.ʃə ˈtəw ˈʃəl]

Joaquim Serra

L’elegia d’una rosa (Elegy for a Rose), 1938

Text: Josep Carner

L’elegia d’una rosa

Quina cosa, Deu meu, quina cosa!
Ès la cosa més trista d’enguany.
Se m’ha mort una rosa, la rosa;
se m’ha mort sense pena ni plany.

Ni la pluja ni el vent li han fet nosa,
ni ha mirat de collir-la l’estrany.
Se m’ha mort una rosa, la rosa;
què potser ni tenia averany.

Ni la bella il·lusió l’ha desclosa,
ni ses fulles puní el desengany.
Se m’ha mort una rosa, la rosa;
se m’ha mort tota sola en el tany.

Elegy for a Rose.

What a thing, my God, what a thing!
It is the saddest thing of the year.
A rose has died before me, the rose;
it has died without pain or crying.

Neither the rain nor the wind hindered it,
nor has a stranger tried to harvest it.
A rose has died before me, the rose,
that may have only had bad luck.

The beautiful dream did not close it,
its leaves not punished by disappointment.
A rose has died before me, the rose,
it died before me all alone on the branch.
What a thing, God mine, what a thing!
Quina cosa, Deu meu, quina cosa!

It is the thing most sad of the year
És la cosa més trista d'enguany.

It before me has died, a rose, the rose;
Se m'ha mort una rosa, la rosa;

It before me has died without pain or crying.
se m'ha mort sense pena ni plany.

Neither the rain nor the wind it have hindered, (have hindered it)
Ni la pluja ni el vent li han fet nosa,

nor has seen taking it a stranger. (Nor has a stranger taken it).
ni ha mirat de collir-la l'estrany.

It before me has died, a rose, the rose;
Se m'ha mort una rosa, la rosa;

that may have only had bad luck
que potser ni tenia averany.

Nor the beautiful dream it did close, (the beautiful dream did not close it)
Ni la bella il·lusió l'ha desclosa,
El sonet dels llavis  (Sonnet of the lips), 1938

Text: Josep Carner

El sonet dels llavis  

Seguidament els llavis cantaria  
amb què em persuadeixes i m’arbores.  
Tos llavis són metzines temptadores,  
tres de voluptat i de follia;  

Saben paraules embriagadores,  
i el dolç segell que l’esperit desnia;  
besen de nit amb flaires dormidores  
i criden clars en aixecar-se el dia  

Oh llavis, de la cara en la blancor  
Són escarlates, de cruel bellesa  
Oh llavis, llavis, quina sang maltesa  

de ferit us ha dada l’encesor?  
Quin cor xuclàreu, que teniu tebior  
d’algunha vida que fa poc heu presa?

Sonnet of the lips

Then your lips would sing  
with which you persuade and uplift me.  
Your lips are poisonous temptresses,  
Ire of voluptuousness and madness;

They know intoxicating words,  
and the sweet seal that the spirit breaks;  
They kiss at night with sleeping flashes  
and they call out at dawn.

Oh lips, on the face in paleness  
they are scarlet, of a cruel beauty  
Oh lips, lips, what cursed blood

from injury has made you blush?  
What heart did you squeeze, feeling tepid  
from some life you recently took?
Next your lips would sing
Seguidament els llavis cantaria
[\text{\textsuperscript{[s\text{\`e},yi\text{\`o}men el\`\text{\`a}\text{\`i\`\text{\`i}}}s k\text{\`e}\text{\`n.t\text{\`e}ri\text{\`e}}]}]

with which me you persuade and uplift me. (with which you persuade and uplift me)
amb què em persuadeixes i m'arbores.
[\text{\textsuperscript{[am k\text{\`e}m p\text{\`e}r.\text{\`e}\text{\`o}d\text{\`e}f\text{\`e}s i m\text{\`e}r\text{\`e}b\text{\`e}r\text{\`e}s]}]

Your lips are poisonous temptresses,
Tos llavis són metzines temptadores,
[tu\text{\textsuperscript{\text{\`a}b\text{\`i}s'\text{\`o}n m\text{\`e}d'\text{\`i}n\text{\`e}s t\text{\`e}m.to'd\text{\`e}r\text{\`e}s]}]

Ires of voluptuousness and of madness;
Ires de voluptat i de pollia;
[\text{\textsuperscript{\text{\`i.\text{\`e}s d\text{\`e}βu.l\text{\`e}p'\text{\`a}t i d\text{\`e}p\text{\`u'}\text{\`i}.\text{\`e}}]}]

They know words intoxicating,
Saben paraules embriagadores,
[\text{\textsuperscript{\text{\`a.\text{\`e}n p\text{\`e}r.x.\text{\`e}s e\text{\`m}.bri.\text{\`e}r.\text{\`e}d\text{\`e}.r\text{\`e}s]}]

and the sweet seal that the spirit breaks;
\text{\text{\`i e\text{\`l d\text{\`o}s\text{\`a}l\text{\`e}s s\text{\`a}l\text{\`e}s k\text{\`e l\text{\`e}s.p\text{\`e}r\text{\`i}s d\text{\`a}s'\text{\`i}.\text{\`e}}]}

They kiss at night with flashes sleeping (sleeping flashes)
besen de nit amb flaires dormidores
[\text{\textsuperscript{\text{\`e}.\text{\`e}s.d\text{\`e}m\text{\`e}r.\text{\`e}s d\text{\`e}r.mi'd\text{\`e}.r\text{\`e}s]}]

and they call out clearly when rises the day (and they call out clearly at dawn)
i criden clars en aixecar-se el dia
[i \text{\textsuperscript{\text{\`e}r.i\text{\`e}n k\text{\`e}s\text{\`a}s\text{\`e}n e\text{\`o}.f\text{\`e}l'k\text{\`a}.s\text{\`e}l 'di.\text{\`e}}]}

Oh lips, on the face in paleness
Oh llavis, de la cara en la blanecr
[o \text{\textsuperscript{\text{\`a}b\text{\`i}s d\text{\`e}l\text{\`e}l'k\text{\`a}.r\text{\`e}n \text{\`e}l \text{\`e}l\text{\`a}h'k\text{\`e}]}


they are scarlet, of a cruel beauty
*Són escarlates, de cruel bellesa*
[ˈson ˈəs.kəɾˈla.təs ˈðə kruˈel bəˈle.əsə]

Oh lips, lips, what blood cursed
*Oh llavis, llavis, quina sang malmesa*
[ə ˈla.βiʃ ˈla.βiʃ ˈki.ˈnə ˈsaŋ ˈmol.me.əsə]

from injury you has made blush? (from injury has made you blush)
*de ferít us ha dada l’encesor?*
[de ˈfoɾiɾ uʃ a ðə.ˈðə ˈlən.ˈsoɾə]

What heart did you squeeze, that had tepidness (that was tepid)
*Quin cor xuclàreu, que teniu tebior*
[ˈkin ˈkɔɾ xu.ˈkləɾə ˈkə ðəˈniw ðəˈbjoɾ]

from some life that recently you took?
*d’alguna vida que fa poc heu presa?*
[ðəlˈyu.nə ˈbi.ˈðə ˈkə ˈfa ˈpok ˈew ˈpɾə.ʒə]

**Xavier Montsalvatge**

*Paisatge del Montseny* (Landscapes of Montseny), 1970

Text: Pere Ribot

**Paisatge del Montseny**

*Tot és pur com la teva aigua,*  
*All is pure like your water,*  
*Tot es verd com el teu cos,*  
*All is green like your land,*  
*Eternitat en repòs,*  
*Eternity in repose,*  
*I jo, rossinyol de l’aire*  
*And I, nightingale of the air,*  
*Quin silenci en la teva hombra*  
*What silence in your shadow*  
*Que m’abraiga l’esperit!*  
*Which covers my soul!*  
*Sóc rossinyol de la nit,*  
*I am nightingale of the night,*  
*Visc al país de les pomes,*  
*I live in the land of apples,*
Quan el vent de la muntanya
Fa sentir les seves veus,
Sento creixer l’herba als peus,
Sóc ànima del paisatge.
Bé s’ho val, en la tortura del brogit
De la ciutat, un moment d’eternitat,
I Deu—que et dona la fruita.

When the wind of the mountain
Makes its voices heard,
I feel the grass growing at my feet,
I am soul of the landscape.
How good it is in the torture of the clamor
Of the city, a moment of eternity
And God—who gives you fruit.

All is pure like your water
Tot és pur com la teva aigua,
[ˈtɔt̪ ˈes̠ ˈpur ˈkɔm ˈtə ˈteβ aj.ˈwə]

All is green like your land,
Tot es verd com el teu cos,
[ˈtɔt̪ ˈes̠ ˈβer ˈkɔm əɫ ˈtev ˈkɔs̠]

Eternity in repose,
Eternitat en repòs,
[ə.təɾ.ni ˈtakən ɾəˈpos̠]

And I, nightingale of the air
I jo, rossinyol de l’aire
[i ˈʒoɾu.ˈʃiɾənɔl də ˈlaj.ɾə]

What silence in your shadow
Quin silenci en la teva hombra
[ˈkin ˈʃiɾəni.ʃən ˈtə ˈteβ ˈom.ˈbra]

Which covers my soul!
Que m’abriga l’esperit!
[kə ˈməβri.əɾə ˈla ˈspaɾiɾiɾ]\n
I am nightingale of the night,
Sóc rossinyol de la nit,
[ˈsoɾ ru.ˈʃiɾənl də ˈtə ˈniɾ]
I live in the land of the apples,
Visc al pais de les pomes,
[ˈbiʃk əl paɪz ðə ləz ˈpo.məs]

When the wind of the mountain
Quan el vent de la muntanya
[ˈkwən əl ˈβən ðə lo munˈta.nə]

Makes heard its voices
Fa sentir les seves veus,
[ˈfa ˈsənˈti ðə ˈse.βəs ˈβəws]

I feel growing the grass at my feet,
Sento creixer l’herba als peus,
[ˈsen.tu krəˈfe ˈlər.βəl ˈpəws]

I am soul of the landscape.
Sóc ànima del paisatge.
[ˈsək ˈə.ni.mə ðəl ˈpəj.zət̪ə]
Cançó amorosa (Love Song), 1948
Text: Tomas Garcés

Cançó amorosa

Voldria ser mariner
i durte a la meva vora;
la vela iria pel mar
com un cavall blanc que corre,
el vent posaria olor de fonoll
entre les cordes
i l’ona es faria en llà
deixant el camí a la proa.

Passarien els vaixells
fent voleiar les banderes.
Mariners, cap on aneu,
cap on aneu tan de presa?
potser cerqueu un tresor
perdut en la mar deserta?

Jo els veuria com se’n van,
sense mica de recança.
Els teus ulls són mon tresor,
poc he de cercarne d’altre.
Quina joia, al teu costat,
veure la terra allunyarse
i seguir en les nits d’agost
les estrelles que es desmaten.

On tu giressis l’esguard
el vent ens hi portaria,
t’escoltarien le veu
els peixos i les gavines
els focs ardents de Sant Telm
a dalt dels pals s’encendrien
i veuries que al teu pas
la terra i el mar sospiren.

Love Song

I would like to be a sailor
and to have you by my side;
the sail would move across the sea
like a white horse running,
the wind would smell of fennel
between the ropes
And the waves would roll far away
Leaving a path for the bow.

Ships would pass by
flying their flags.
Sailors, to where are you headed,
to where are you going with such haste?
maybe you are searching for treasure
lost in the deserted sea?

I would watch how they sailed away
without a bit of regret.
Your eyes are my treasure,
I do not need to search for any other.
What joy at your side,
to watch the land fall into the distance,
and to follow in the August nights
the stars that dazzle
.
Wherever you turn your gaze
the wind would carry us,
they would hear your voice
the fish and the seagulls.
the fierce fire of Saint Elmo
atop the masts would burn
and you would see that with your step
the land and the sea sigh.
I would like to be a sailor
Voldría ser mariner
[buˈdɾi.ə ˈse mə.ɾiˈne]

and to have you by my side;
i durte a la meva vora;
[i ˈdurt ə ˈlo ˈme.βə ˈβo.ɾə]

the sail would move across the sea
la vela iria pel mar
[la ˈβe.ɾə iˈɾi.ə poˈɫə ˈmar]

like a horse white that runs,
com un cavall blanc que corre,
[kəm uŋ koˈβaʎ ˈβlaŋ kə ˈko.ɾə]

the wind would give the smell of fennel
el vent posaria olor de fonoll
[əl ˈβen pəˈɾi.ə uˈlo ðə fuˈnoʎ]

between the ropes
entre les cordes
[ˈen.ɾə ləs ˈkɔɾ.ɾəs]

And the waves would roll far away
i l’ona es faria en llà
[i ˈlo.nə əs ˈfo.ɾi ən ˈʎa]

Leaving a path for the bow.
deixant el camí a la proa.
[deˈʃan əl kaˈmi ə la ˈpro.ə]

Would pass by the ships (The ships would pass by)
Passarien els vaixells
[paˈɾi.ən əls ˈvaikəls]
flying  their flags.

Sailors, to where are you going,
Mariners, cap on aneu,

to where are you going such with haste? (with such haste)
cap on aneu tan de presa?

maybe you are searching for a treasure
potser cerqueu un tresor

lost in the deserted sea
perdut en la mar deserta?

I they would watch how they went (I would watch how they sailed)
Jo els veuria com se’n van,

without a bit of regret.
sense mica de recança.

Your eyes are my treasure,
Els teus ulls són mon tresor,

I do not need to search for any other.
poc he de cercarne d’altre.
What joy at your side,
*Quina joia, al teu costat,*

[ˈki.ɲə ˈʒɔ.jə əl ˈtɛw kuʃˈtaɾ] 

to watch the land fall into the distance
*veure la terra allunyarse*

[ˈbɛw.ɾə ˈtɛr ə.ˈuɲəɾˈsə] 

and to follow in the nights of August
*i seguir en les nits d’agost*

[i ˈsɔˈyi ən ˈlaɔz ˈnits əˈʒɔs] 

the stars that dazzle
*les estrelles que es desmaten.*

[ˈləz əʃˈtre.ʎəs kəz əˈʒəmətən] 

Wherever you turn your gaze
*On tu giressis l’esguard*

[ˈɔn tu ʒiˈɾɛ.sɨs ˈɫəsɡwar] 

the wind us would carry,
*el vent ens hi portaria,*

[əl ˈben ənz i pur.təˈɾi.o] 

they would hear your voice
*i’escoltarien le veu*

[təɾ,kuɫ.təˈɾi.oŋ le ˈbɛw] 

the fish and the seagulls
*els peixos i les gavines*

[əlʃ pe.ˈʃuʃ i ˈlaʃ ɡəˈβi.nəʃ] 

the fires fierce of Saint Elmo
*els focs ardents de Sant Telm*

[əlʃ ˈfokʃ əɾˈdɛn əˈʃan ˈtelm]
atop the masts would burn
a dalt dels pals s'encendrien
[əˈðaɫ delzˈpaɫz sən.ˈsenˈdrən]

and you would see that with your step
i veuries que al teu pas
[i ˈbew.ɾi.əʃ kəɫ təwˈpaʃ]

the land and the sea sigh.
la terra i el mar sospiren.
[ˈla ˈte.ɾe jəɫˈ mar ˈsuspiɾən]
CHAPTER 6

Conclusions

Catalan language song repertoire has received very little recognition outside of Catalonia. The international success of the Catalan composers’ Castilian-language and French-language repertoire suggests that the Catalan language itself has been the primary barrier to the proliferation of this repertoire abroad. This essay supplies a detailed and exhaustive singer’s guide to the pronunciation of Catalan, IPA transcriptions for many song texts, an IPA transcription guide that enables singers to create their own transcriptions, and an introduction to the repertoire itself. It is the author’s hope that this essay will be embraced as a guidebook for students and teachers as they incorporate Catalan song into their repertoire.

With regard to lyric diction, the Catalan language is comparable in difficulty to French or Portuguese, which are both languages that are regularly mastered by non-native singers. It is not uncommon for students in college and university music programs to reach beyond the standard repertoire by undertaking the study of Castilian, Russian, Czech, or Scandinavian songs, and there is no reason that Catalan repertoire should not enjoy the same stature in voice studios. Not long ago, Castilian-language repertoire could be described as “the forgotten repertoire.”108 While there is still much work to be done, Castilian repertoire is gradually increasing in visibility in the United States.109 The same


renaissance is possible for Catalan repertoire, and this essay takes the first step towards making it a reality.

**Additional Resources for Singers**

Few resources exist dedicated to the study of Catalan music, but Catalan composers and repertoire are given some space in several important scholarly texts dedicated to Spanish music. Gilbert Chase’s 1941 *The Music of Spain* remains the authoritative general text on Spanish art music.\(^{110}\) Suzanne Rhodes Draayer’s *Art Song Composers of Spain* is the most comprehensive guide in existence for Spanish art song and includes biographical information and musicological commentary on several of the most important Catalan composers.\(^{111}\) *The Spanish Song Companion* by Jacqueline Cockburn and Richard Stokes includes translations of several Catalan songs, and an excellent introductory essay on Spanish art song by Graham Johnson.\(^{112}\) *Diccionario de la música Española e hispanoamericana* is an exhaustive Castilian-language resource on Spanish music comparable in format to the *Grove Dictionary of Music and Musicians*.\(^{113}\) IPA transcription resources mentioned in the previous chapter include Josep Miguel

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Sobrer’s *The Singer’s Anthology of 20th Century Spanish Songs*, and Tritó’s *Obra completa per a Veu i Piano* of Enric Granados.114

**Future Initiatives**

Possible future initiatives may include critical editions of Catalan songs with IPA transcriptions and English and Castilian translations, and a book on Catalan art song and lyric diction, or more broadly, on art song and lyric diction of the languages of the Iberian Peninsula. Indeed, there exist several other minority languages on the Iberian Peninsula that boast their own rich song repertoires, and preliminary research into these areas has already begun.

This essay, being the first resource of its kind, takes a necessarily thorough, technical and exhaustive approach. With the goal of lending accessibility to the repertoire, future projects such as journal articles and books may be more accessible to individual singers who are not as well-versed in the subject of lyric diction.

Governmental and non-governmental Catalan institutions are dedicated to expanding the international footprint of Catalan culture. The Institut Ramon Llull is one such government organization headquartered in Barcelona whose mission is to promote Catalan language and culture abroad. With the collaboration of Catalan institutions, future lectures, presentations and recitals across the United States and abroad may be possible. It is the hope of the author to continue to promote and disseminate this fine but

long-neglected repertoire through performance, scholarly presentations, publications, online resources, and any other means possible.
APPENDIX A
Table of Songs

The table below lists all Catalan-language songs referenced in chapters four and five. Most songs are appropriate for both treble and for tenor or bass voices. For tenor or bass voices, the indicated vocal range can be transposed down one octave. When the abbreviation ILLIAD is found in the availability column, it stands for the Interlibrary Loan system, and indicates that the work is out of print, but is available through ILLIAD.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Larger Work</th>
<th>Title</th>
<th>Range</th>
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<td>Salabert</td>
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<td>Damunt de tu només les flors</td>
<td>D4 – Gb5</td>
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<tr>
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<td>Aquesta nit un mateix vent</td>
<td>B3 – F5</td>
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<tr>
<td>Combat del Somni</td>
<td>Jo et pressentia com la mar</td>
<td>D#4 – G5</td>
<td>Salabert</td>
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<tr>
<td>Combat del Somni</td>
<td>Fes-me la vida transparent</td>
<td>B3 – G#5</td>
<td>Salabert</td>
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<td>Si anessis tan lluny</td>
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<td>Visca l’amor</td>
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APPENDIX B
Glossary of Terms

**absolutely initial**: Occurring at the beginning of a musical phrase; the first phoneme heard or letter appearing in a music phrase.

**accent**: (see: acute accent; diacritical; grave accent).

**acute accent**: Diacritical mark (´) that appears over é, í, ó, and ú.

**affricate**: A stop/plosive consonant that is released with a fricative in the same place of articulation.

**allophone**: An audibly distinct variation of a phoneme that is often not perceived to be distinct by native speakers of the language (Catalan ex. the letter d in *durada* [du’ra.ða]).

**alveolar**: Articulated with the front of the tongue against the alveolar ridge.

**alveolar ridge**: The ridge of the gums just behind the upper front teeth.

**apical**: Articulated with only the very tip of the tongue.

**approximant**: A consonant phoneme formed when articulators approach each other without coming into direct contact.

**articulation**: The production of speech sounds, particularly consonants.

**articulator**: Any part of the vocal tract (vocal instrument) that is manipulated to form speech sounds. Particularly: organs used to form consonants sounds, e.g. tongue, lips, teeth, etc.

**aspect**: Term for a grammatical verb category relating to an action’s status over time. E.g. perfective aspect is used for events that take place within a clear time boundary, while imperfective aspect is used for event that unfold continuously or progressively.

**aspirate**: the quality of an audible puff of air that follows a consonant before the following vowel begins to sound, during which the vocal folds do not vibrate. E.g. initial plosives in English are aspirate, such as in the words *time* and *pour*.

**assimilation**: The phenomenon by which a sound is changed in order to match the phonetic qualities of a neighboring sound. E.g. a normally unvoiced consonant may become voiced to match the voiced quality of a neighboring consonant or vowel.
**autonomous community:** The highest level geographical administrative division in the Kingdom of Spain. Comparable to US states or Canadian provinces.

**back:** Describes a vowel in which the tongue is arched towards the back of the mouth.

**bilabial:** Articulated with the lower lip and upper lip together.

**cancion lírica:** The Spanish art song genre.

**canço lírica:** The Catalan art song genre.

**Castilian:** The official national language of Spain. Commonly known as “Spanish.” (Castellano in Spanish, castellà in Catalan)

**Castile:** (Castilla) The Kingdom of Castile was the dominant power on the Iberian Peninsula from the 13th century up to the unification of Spain. It is the birthplace of the Castilian language and was the center of the unification of Spain.

**cluster:** A sequence of consonants or consonant sounds not separated by vowels.

**cluster reduction:** The phenomenon whereby one or more consonant sounds in a cluster is deleted, simplifying the cluster for ease of pronunciation.

**cluster simplification:** (see: cluster reduction)

**coda:** The final part of a syllable that comes after the nucleus.

**conjugation:** The inflection of verbs. In most languages, verb stems are inflected in a regular and predictable manner for tense, aspect, mood, etc.

**consonant cluster:** (see: cluster)

**consonant inventory:** (see: phonemic inventory)

**dental:** Articulated with the tongue and the teeth.

**devoicing:** The phenomenon whereby a normally voiced consonant is converted to its voiceless counterpart.

**diacritic:** (diacritical) Any mark or symbol appearing with a letter. E.g. accent, diarisis, tilde, etc. (á, í, ñ).

**diagraph:** (digraph) Two letters that, when appearing together in sequence, produce a single phoneme.

**dialect:** A distinctive variant of a language spoken in a specific geographic area.

**diaeresis:** A diacritic symbol consisting of two dots appearing over a letter. Also known as the umlaut.
**diphthong**: The sequence of vowel plus a semivowel that is commonly perceived as a single distinct sound; a vowel that changes in quality within a single syllable. Diphthongs can be described as rising or falling depending on which part of the sound is prominent (i.e. the order of the sequence; vowel plus semivowel, or semivowel plus vowel).

**elision**: The phenomenon by which a vowel at the end of a word is deleted (elided) before another vowel at the beginning of the next word.

**external**: Being the first or last letter or phoneme in a word.

**falling diphthong**: The class of diphthong in which a vowel is followed by a semivowel; The class of diphthong in which the first part of the diphthong is prominent. (see: diphthong).

**fricative**: A sustainable consonant sound that is characterized by audible friction between two articulators.

**front**: Describes a vowel in which the tongue is arched towards the front of the mouth.

**fusion**: The process by which two or more component syllables might be fused into fewer syllables.

**Galician**: (Castilian: gallego; Catalan: gallec; Galician: galego) The regional language of the Spanish autonomous community of Galicia. Like Catalan, Galician is a distinct language, and not a dialect of Castilian.

**glide**: A rising diphthong. (see: rising diphthong)

**grave accent**: The diacritic symbol ( ` ).

**hard palate** – The hard roof of the mouth.

**infinitive**: Referring to a certain non-finite verb form that exists in most languages. E.g. English: to sing; Catalan/Castilian: cantar.

**inflection**: The modification of a word to conform to different grammatical categories, such as singular/plural, male/female. E.g. the English word voice can be inflected to the plural form voices. Verb conjugation is a form of inflection.

**interdental**: Articulated with the tip or blade of the tongue between the teeth.

**internal**: Describes letters or phonemes in a word other than the first or last letter or phoneme in that word.

**International Phonetic Alphabet**: A system of phonetic transcription that features one-to-one mapping of symbols to individual phonemes. Designed by the International Phonetic Association to be used universally between multiple languages.
**Intervocalic**: Occurring between two vowels.

**Inventory**: (see: phonemic inventory)

**Labial**: Articulated with the lips. Includes labiodental and bilabial consonants.

**Labiodental**: Articulated with the lips and the teeth together.

**Labiovelar**: A consonant which is both labial and velar. Most commonly describes the labiovelar approximant [w].

**Ladino**: A language developed on the Iberian Peninsula and around the Mediterranean that is spoken among Sephardic Jews. Also known as Judeo-Spanish.

**Lengua franca**: A language that is common between different groups of people that can be used for communication between communities.

**Lyric diction**: The study/field of pronunciation specifically for singing.

**Minority language**: A language spoken exclusively by a minority group within a larger nation.

**Modernisme**: An art and literature movement in 20th century Catalonia. Also known as Catalan Modernism.

**Mood**: A grammatical verb category including the indicative, imperative, and interrogative moods, and others.

**Morpheme**: The smallest grammatical unit into which a word can be divided.

**Morphology**: 1. The study of the inflection of words. 2. The range of forms that a word can take (e.g. noun morphology includes singular and plural forms).

**Mute**: A letter that is not at all sounded is said to be mute.

**Mutual intelligibility**: The degree to which speakers of two specific languages can understand each other. Spanish and Catalan have higher mutual intelligibility than English and Mandarin, for example.

**Nasal**: Any phoneme that is produced with the soft palate lowered, allowing air to be pushed through the nasal cavity.

**Neutral vowel**: The schwa ([ə]) is a natural vowel because it neither back nor front, and neither open nor close.

**Noucentisme**: A 20th century Catalan art and literature movement that arose as reaction against *modernisme*.

**Nucleus**: The central morpheme (part or element) of a syllable. Usually a vowel or diphthong.
obstruent: Any consonant sound produced by obstructing the flow of air with the articulators. Includes stops, plosives, affricates and fricatives.

Occitan: The regional minority language of southern France, the Val d’Aran, and Monaco. Also known as lenga d’òc.

opera languages: Italian, French, German and English.

orthography: The conventions or norms for writing, spelling, and punctuation in a given language.

oxytone: A word in which only the final syllable is accented or stressed.

palatal: Articulated with the tongue against the hard palate.

palato-alveolar: Articulated with the tongue against the alveolar ridge.

paroxytone: A word in which only the penultimate syllable is accented or stressed.

phoneme: The smallest phonetic unit of speech; a single distinct speech sound.

phonemic inventory: The complete group of every distinct sound that occurs in a language.

phonetic transcription: Written representation of language using a notation system (such as IPA) designed for the universal identification of distinct speech sounds (phonemes).

phonetics: The study of the production and perception of speech sounds.

phonology – The study of the speech sounds pertaining to a particular language. E.g. Catalan phonology.

plosive: A stop consonant in which airflow is impeded totally by the articulators before being released in a burst of air.

regional language: A language that is spoken primarily in a specific part of a country, and not across the entire country.

retracted: A variation of a distinct speech sound with the tongue drawn further back in the mouth. E.g. voiceless alveolar retracted sibilant [s̠] is produced with the tongue drawn further back in contrast to the voiceless alveolar sibilant [s].

rising diphthong: 1. The class of diphthong in which a semivowel is followed by a vowel. 2. The class of diphthong in which the second part of the diphthong is prominent. (see: diphthong).

Romance language: Any language that developed historically from Vulgar Latin.

schwa: A mid-central vowel notated in IPA as [ə] (see: neutral vowel)
semiconsonant: (see: semivowel)

semivowel: A shortened vowel sound that functions as a consonant. E.g. the [w] semivowel in the word *quant* is analogous to the vowel [u].

sibilant: A class of fricative consonants that produces a very high frequency (high pitch) and high amplitude (loud) sound that can be characterized as “whistling” in quality. E.g. [s] or [z].

sinalefa: (Synalepha) The merging of two syllables into one, especially when the two syllables belong to two different words.

soft palate: The soft, back part of the roof of the mouth.

stop: Any consonant sound which is formed by completely impeding the flow of air with the articulators. E.g. the [p] phoneme in the word “stop.”

tap: A class of consonants characterized by extremely brief duration. E.g. the alveolar tap [ɾ] in the Catalan word *ara*, or the English word “butter” (American pronunciation).

tense: Verb inflection category that indicates time. I.e. future, past, present.

tonic: The quality of being stressed or prominent, as in a syllable.

transcription: (see: phonetic transcription)

trill: A consonant produced by repeated vibrations between two articulators. E.g. the voiced alveolar trill [r], or the “rolled r” occurs frequently in Spanish and Catalan.

velar: Articulated with the back of the tongue and the soft palate.

voiced: The class of consonants that are produced with the vocal folds vibrating.

voiceless: The class of consonants that are produced without the vocal folds vibrating.

vowel inventory: (see: phonemic inventory)

vowel reduction: The phenomenon whereby vowels are modified to a more close or neutral position in particular circumstances. (see: pg. 38)
Bibliography


