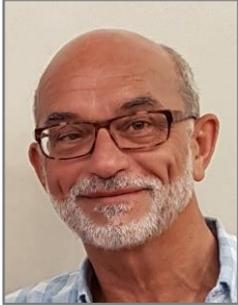


French Lyric Diction, a New Approach

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French Music plays an important part in the repertoire of classical and non-classical singers and work on the language is often avoided or neglected by teachers who are not at ease with it. A good and sound diction in French is a very powerful tool for the voice, giving a good natural sense of legato and colour, and a subtle musical lightness.

The major difficulties for French diction are: a huge gap between written and spoken words, a big variety of vowel sounds and the oddities of the language, mainly “mute e” endings, liaisons and accents.

Experimental phonetics analyses speech from two different points of view:

- segmental, i.e. the succession of vowels and consonants,
- suprasegmental - or prosody, which includes intonation, accentuation, rhythm, pauses and timbre and is mainly depicted by the 3 parameters that govern music: duration, pitch and intensity.

This second level has been the focus of my work and research and proves to be of capital importance for poetry to stand the test of music. Making it patent is a precious complement and revelator of IPA sounds, of the very many rules of pronunciation and their exceptions and of the guidelines found in handbooks all over the world.

Lecture: *French Song as a multicultural marriage between 2 musical systems.*

It is sensible to consider that a singer - independently from the semantic approach to poetry - is exposed to two very different musical systems that will be both analysed and contrasted from phonetic, musical, historical and neuroscientific points of view.

It is often taken for granted that the prosodic features are dissolved in the music of the song. In a metaphoric manner, I will show that a proper sense of accentuation, the naming of which is rooted in Latin "cantus", can be the clue to a peaceful marriage, creating beautiful and moving diction, as well as a rewarding vocal artistry, fully respectful of a sound breathing technique and French "bon goût".

Masterclasses and **workshops** in varied repertoire are the opportunity to demonstrate how artistic prosody can help one feel more comfortable with the language, support and understand better the essence of oral French put into music.

Jean-Yves Bosse-Vidal was born in Paris, initiated into music at a very early age. He got a degree in Spanish and discovered singing whilst completing a musicology Master's degree on Spanish baroque Zarzuela.

He sang for 25 years on stage - mainly in opera choruses - in France, Italy, Spain, Switzerland and Israel. This gave him the opportunity to work with prestigious stage directors and conductors like Daniel Barenboim, Georges Prêtre or Jeffrey Tate. One of his greatest thrills was to observe and converse with famous singers and young beginners. He started helping them with their French diction, and developed his skills by taking a Master's degree in phonetics at the Sorbonne in Paris.

He specialized in the Prosody and Accentuation of texts set to music, which is the main focus of his current teaching. He is a member of EVTA (AFPC, France - AOTOS, UK) and NATS (US), currently teaching in France and in the UK in four different languages and continuing to pursue his research independently.