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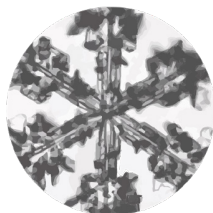
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**LIBRO DE RESÚMENES  
ABSTRACTS BOOK**

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**A Whirlwind of Neo-Avant-Gardist Voices.  
Unveiling Sound Experimentalism in the Poetic Performances of Six Members of  
the Gruppo 63**

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In the rapidly evolving landscape of speech research, attention to the rhythmic and prosodic dimensions of poetic language (Zumthor, 1984) is also growing. Nevertheless, the fusion of phonetic analysis tools with metricological considerations (Fant, Kruckenberg & Nord, 1991), coupled with meticulous textual linguistics, has seldom led to convincing interdisciplinary outcomes. The Italian sphere saw initial interest in poetic prosody during the 1960s and 1970s (Beccaria, 1964; Bertinetto, 1978), but it was Colonna's research that rigorously applied experimental phonetics to the oral performance of poetry (Colonna, 2022). Firstly, this pioneering research laid the groundwork for phonetic exploration of a speech register with distinct rhythmic, prosodic and intonational characteristics. Additionally, Colonna's work introduced a classification in the history of contemporary Italian poetry reading, identifying two macro-divisions, reminiscent of Umberto Eco: *Paleo-radio television* (PRTV) and *Neo-radio television* (NRTV) poets.

According to what has been mentioned, this paper focuses on the prosodic, rhythmic and intonational analysis of a selection of six poetic readings read by three male (N. Balestrini, E. Pagliarani, E. Sanguineti) and three female (G. Niccolai, A. Rosselli, P. Vicinelli) poets, belonging to the second macro category, the NRTV. The dataset consists of readings selected from a collection of performances documented at events attended by members of Gruppo 63, an influential neo-avant-gardist movement. This movement aimed to challenge traditional Italian poetic language through sophisticated experimentalism, breaking down its metrical and linguistic conventions (Barilli, Curi & Lorenzini, 2005). Employing *Praat* annotations (© Boersma & Weenink, 2024) alongside data extraction methods derived from the «Voices of Italian Poets» project (Colonna, 2022), this study aims to investigate whether the evident experimentalism in written compositions is mirrored in the characteristics of oral performances. Using analyses of stylistic, rhythmic, rhetorical, and intonational parameters —employing methods such as spectrogram observations of *f0* curves and metrical analysis— this study attempts to discern distinctive structures inherent in poetic readings. Additionally, it seeks to ascertain whether these structures are shared between the textual and enunciative dimensions or they are unique of one or the other domain.

Furthermore, this research aims to explore potential convergences or divergences in the rhythmic and prosodic choices of the six poets. Indeed, while demonstrating that a broadly experimental style in enunciation can still be identified for all the selected poets —appreciating a common, collective ethos of Gruppo 63— this research would

also highlight the significant reading style differences that may exist among each author, recognising peculiar characteristics subject to individual variation. Through comparative graphs such as *VIP-Radar* and intonational clusters generated with R software (© R Core Team), this paper elucidates the diverse avenues of vocal and linguistic experimentalism within the neo-avant-gardist Gruppo 63. While this group of poets has already been studied applying textual and metrical criteria, a prosodic-based approach still lacks. Therefore, since the oral structure of the poetic text largely constitutes a crucial aspect for the selected authors, this work intends to open a new research path.

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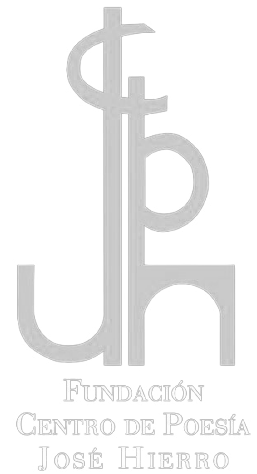
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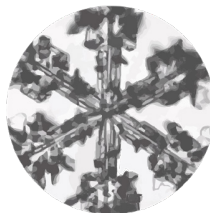
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