"CANTARE IN CORSIVO"

"Singing in Cursive": A Phonetic Study of a Contemporary Italian Singing Style, Two Years after Its Initial Wave

Bianca Maria DE PAOLIS, *Anna* ANASTASENI, *Valentina* DE IACOVO

ABSTRACT • The *corsivo* phenomenon, characterised by a unique style of speech and singing, emerged in Italy in early 2020, gaining popularity on social media platforms. This paper delves into the history, linguistic aspects, and acoustic qualities of *corsivo*. Drawing inspiration from English phrases like "singing in cursive" and "speaking in cursive," *corsivo* humorously imitates fashionable speech styles, and is often associated with vocal fry, diphthongization, and low intelligibility. Although several media have taken an interest in its description, however, all that can be found on the subject are impressionistic and unsystematic accounts. The paper explores the linguistic evolution of *corsivo*, analysing its association with Milanese dialect features and stereotypes. The analysis is conducted on sung *corsivo*, since it demonstrates greater authenticity and naturalness. Two pilot studies are presented: the first involves acoustic analysis of vowels [e] and [ɛ] in songs by Blanco, Sangiovanni, and Rkomi, revealing vowel instability and vowel breaking. The second study expands to include the vowel [a] in songs by Madame and Rosa Chemical, reaffirming the presence of timbral instability in *corsivo* singing. The acoustic analyses partly confirm the impressionistic descriptions of *corsivo*, showing phenomena of vowel instability. Phonetic measurements are useful for drawing a more objective picture of the phenomenon and its link to diatopic variation. This paper contributes to our understanding of the acoustic features associated with *corsivo*, shedding light on its evolution and persistence in the Italian cultural landscape, despite its decline as a linguistic trend.

KEYWORDS • corsivo; vowel instability; youth culture; singing cursive; phonetics.

1. Introduction

1.1. History and meaning of a new connotation

In early 2020, the expressions "cantare in *corsivo*" (singing in cursive) and "parlare in *corsivo*" (speaking in cursive) began to gain popularity in Italy, especially within the realm of social networks. The use of the term *corsivo* (cursive) in this new sense is undoubtedly borrowed from the English phrases "(to) sing cursive" and "(to) speak cursive,"

which can be traced back to as early as 2009, in a tweet by the actor from Baltimore, @TRACKDROPPA: "Voice so smooth its [sic] like I'm singing in cursive." In the American context, various definitions of the so-called "speaking cursive" emerged, with one particularly significant definition found in an entry created on February 29, 2020, in the Urban Dictionary (2020): "fake, imitation accent people do to sound like indie singers when they sing. Often when people speak cursive the words are slurred, and hard to understand." Therefore, "speaking cursive" means humorously imitating certain characteristics associated with a fashionable way of singing. Some of these traits may include vocal fry, a tendency to diphthongize, and, in general, low intelligibility. The singers typically referenced in the Anglo-Saxon context include Ariana Grande, Corinne Bailey Rae, Halsey, Lorde, Sia, Billie Eilish, and Amy Winehouse, to name a few of the more well-known names. In 2020, online content parodying the "cursive" style saw its peak, with users imitating the new way of singing and exaggerating its prominent features. Simultaneously, on the same platforms (mainly YouTube and TikTok), more informative content was created with the aim of explaining to the older generation the meaning of these new expressions. In these videos, a certain convergence in the articulatory features that are identified as significant for this style can be observed: a crunchy and whispered voice, diphthongization, and lengthening of stressed and final vowels.

In the social reiteration game, "speaking in cursive" quickly becomes a trend. In the same year, 2020, in Italy, the term is translated as "corsivo", but also "corsivoe" and "cörsivœ": these different and unusual spellings demonstrate that even writing can be invoked to describe the peculiar pronunciation of this style. The popularity of *corsivo* outside of social media is largely credited to Elisa Esposito, a TikToker who became a sensation in the spring and summer of 2022 thanks to her playful *corsivo* lessons videos. The influencer was also invited to appear on shows like Propaganda Live on La7, RDS, Radio DeeJay, and Morning News. Between early June and late August 2022, the Google search trends for the term *corsivo* experienced a significant surge, with queries mostly related to Elisa Esposito's popularity, such as "Elisa corsivo", "prof corsivo," "esposito corsivo," and so on. Following the rapid and widespread adoption of this expression, several online articles have attempted to explain this new youth phenomenon:

> It's a mostly ironic linguistic bent that you get by contracting your facial muscles, or at least that's how I do it» Davide explained. «You close all the accents in every word. I think it stems from the Milanese dialect and that's pretty much where a new language came from. (Nss Magazine, 2022).

> Parlare in corsivo, anzi cörsivœ, vuol dire semplicemente utilizzare le vocali chiuse e allungare la pronuncia della parola, soprattutto nella sua parte finale. Così facendo cambiano anche le tonalità delle sillabe, e la voce finisce con l'avere un tono più acuto del normale. […] Il segreto del "corsivo parlato" è semplice, basta solo esagerare i tratti tipici della cadenza milanese marcata. Quindi ad esempio allungare le sillabe finali, chiudere tutte le "o" e le "e" e avere un ritmo cantilenato. (Grazia Online, 2022).

The online encyclopaedia Treccani (2022) decided to publish an entry for the term "corsivoe" (cörsivœ, corsivoe) in the Neologisms section. The lemma is defined as follows:

"a way of speaking launched on social media and mainly popular among young people as a parody of a certain affected manner exhibited by people who feign snobbishness." We can observe, in this case as well, a certain difficulty in accurately describing the characteristics of this speech in writing: "[…] The video above should help understand what 'cörsivœ' is (explaining it in writing is not easy) […]." However, there are rather specific indications regarding vowel quality and intonation: "[…] it is a way of speaking that involves keeping the vowels tight but slightly drawn out, with a slightly high-pitched tone that somehow mocks the snobby and chic Milanese, those who were once called 'fighetti' (dandies) […]." It is in these lines that the novelty of the Italian context, compared to the Anglophone one, emerges: in Italy, *corsivo* is associated with the regional variety of Milanese. This association is somewhat arbitrary but, from a certain perspective, pertinent: it is partly true that the Milanese variety exhibits vowel characteristics similar to those described for *corsivo*, as we will see in the course of this study (see also Romano 2022). On social media channels, speaking in *corsivo* has quickly become a way to satirise the accent, but also the attitudes, stereotypically attributed to Milanese youth. Bellone (2022: 38) lists *corsivo* among the most widespread trends of the moment and emphasises the goal of "parodying the Milanese inflection typical of many influencers," while Cortelazzo (2022: 23) highlights the intention to imitate "certain forms of snobbish language." Furthermore, as noted by Andrea Indiano in his article published in Wired (2022), this regional belonging aspect of *corsivo* evokes a comparison with the "Valley Girl accent," the California girls' accent that has been the subject of study since the 1980s (Villareal, 2016). Coveri, also on Treccani, writes about this phenomenon, providing more details about its phonetic specificities:

> Si tratta di una dizione, modificata rispetto allo standard, che riguarda la fonetica (le vocali, specie le finali, vengono allungate e distorte) e i tratti soprasegmentali (accento e intonazione: quest'ultima, nasalizzata, sale al registro acuto) che corrisponde, grosso modo, al vecchio birignao (voce onomatopeica) di ambiente teatrale, con riferimento alla pronuncia affettata di attori (e attrici), spesso imitata a scopi comici e parodistici, con precedenti anche storici (la "Signorina Snob" di Franca Valeri, certi personaggi di Paola Cortellesi, eccetera)." Anche qui viene evidenziata la vocazione ironica, spesso anche autoironica, del questo modo di parlare cantilenante (Coveri 2022).

Finally, it's worth noting the orthographic level: the proliferation of videos and content related to *corsivo* leads creators to seek a written form to represent the spoken language for video titles, subtitles, and meme creation. This has led to forms like ‹cørsiñ̃vœö›, where the extensive use of special characters and diacritics serves both to differentiate it as much as possible from the standard language, and to be part of the ironic trend of exaggeration, typical of social language and this trend (see Figure 1 below).

1.2 Singing in cursive

At this point, it becomes evident that in Italy, the *corsivo* phenomenon primarily seems to pertain to spoken language and sometimes deviates significantly from its original intent of imitating a style of singing. Nevertheless, even in Italy, alongside the expression

"parlare in corsivo" (speaking in cursive), another one has emerged, "cantare in corsivo" (singing in cursive). This phrase is used to describe certain peculiarities in the singing style of young singers, predominantly of northern origins (but not exclusively), generally belonging to the pop-trap music scene. Some of the stylistic characteristics recognized in this singing style are shared with the aforementioned Anglophone artists, but the two are not entirely identical. Among the shared features are low intelligibility and diphthongization, for example. Sangiovanni, a well-known *corsivo* singer, describes his style as follows: "un po' biascicato […], incastra tutte le parole […]. Canto come se fosse un flusso, anche se non stai capendo cosa sto dicendo, spacca!" ("a bit mumbled […], fits all the words […]. I sing as if it's a flow, even if you're not understanding what I'm saying, it's lit!"). While a strong connection between spoken and sung *corsivo* remains, a significant difference becomes quite clear: in the case of singing, one can speak of an artistic style, whereas the connotation in relation to spoken language retains a more ironic and exaggerated context.

Figure 1. Example of social content (tweet) referring to the singing style of a *corsivo* singer, specifically Rkomi in "Insuperabile."

Another important point to specify is that there seems to be a significant difference in self-awareness and intentionality between those who speak in *corsivo* and those who sing in *corsivo*. Often, singers and artists associated with the *corsivo* phenomenon do not explicitly identify with the category, and some even reject the label of "corsivanti" (see the interview with Sangiovanni in the previous lines). However, this doesn't negate the fact that there is a connection between *corsivo* in spoken language and *corsivo* in singing, and the characteristic features of *corsivo* are widely recognized in the singing of certain artists. It emerges that in the transition from spoken to sung *corsivo*, abandoning the typical

tone of exaggeration and parody found in spoken language "on social media," the style regains a greater sense of naturalness and authenticity. This is why we have decided to begin our analysis with spoken singing.

1.3 The evolution of corsivo in recent years

The *corsivo* phenomenon in Italy experienced a rapid decline after the initial hype in 2020, but it left visible, or rather, audible traces in the world of Italian pop music. Furthermore, after the initial association with "Milanesità", *corsivo* quickly transcended geographic boundaries and spread throughout Italy, continuing to be embraced by several prominent singers from various regions of the country. Despite its decline as an everyday linguistic trend, *corsivo* has remained alive and well in the realm of singing. In the following paragraphs, we will present two brief studies conducted on a sample of musical tracks selected to cover a span of two years. The objectives are twofold: to outline the phonetic correspondence of some of the impressionistically associated traits of *corsivo* and, secondly, to compare data from different time periods to reconstruct a possible continuity within the phenomenon of *corsivo* in singing, which, as we have seen, appears to have a longer trajectory compared to spoken *corsivo*.

2. The first study

Starting from these considerations, the objective of this study is to attempt to outline the phenomenon of *corsivo cantato* (singing in cursive) through the acoustic analysis of one of the perceptually most salient features, namely the quality of stressed vowels. From impressionistic descriptions found in blogs, newspapers, and magazines, it emerges, albeit imprecisely, that vowel instability is a marked trait of *corsivo cantato*. We have therefore prepared an acoustic analysis to qualitatively describe the specificity of this feature, for which no phonetic studies have been conducted so far. More specifically, we inquire whether vowels undergo actual diphthongization or rather exhibit instability. A phenomenon that seems similar to what is observed in *corsivo cantato*, and could therefore be a more fitting definition, is that of *frangimento vocalico* (vowel breaking): "a typical alteration in the timbre of stressed vowels that occurs in some dialectal varieties of Italy […] in which some stressed vowels develop an unstable timbre, without a well-defined holding phase and with different characteristics in the onset and release phases" (Romano 2012). The phenomenon of "frangimento" is observed in various dialectal varieties, such as those in Corato (Romano 2012), Aliano, and Alianello (Avolio & Romano 2009). Recently, Romano (2022) shows how the phenomenon of vowel breaking also affects the Milanese variety (see fig. 2 below), which, in our case, is particularly relevant as it is close to the original varieties of singers that make up our sample.

2.1 Materials and methodology

To address our research question, we first identified artists who could be associated with the *corsivo* phenomenon[1]: Rkomi, Madame, Tha Supreme, Mara Sattei, Venerus, Sangiovanni, and Blanco. We chose three artists: Blanco, Rkomi, and Sangiovanni, and for each of them, we selected a well-known song, forming our corpus:

- Blanco, "Blu celeste" (2021)
- Sangiovanni, "Malibù" (2021)
- Rkomi, "Insuperabile" (2022)

Once the corpus was defined, we focused on two vowels: [e] and [ɛ]. The reason for this choice can be attributed to two factors: firstly, it is perceptually evident from listening to the three songs that these are the vowels most implicated in the typical qualitative variation (or instability) of *corsivo*. Secondly, it is linked to possible regional influence. It has been observed that the front vowels, specifically mid-high [e] and mid-low [ɛ], are often affected by instability and "frangimento" in the regional variety of Milan (Romano, 2022), and as mentioned earlier, there seems to be a connection between *corsivo* and the Milanese variety.
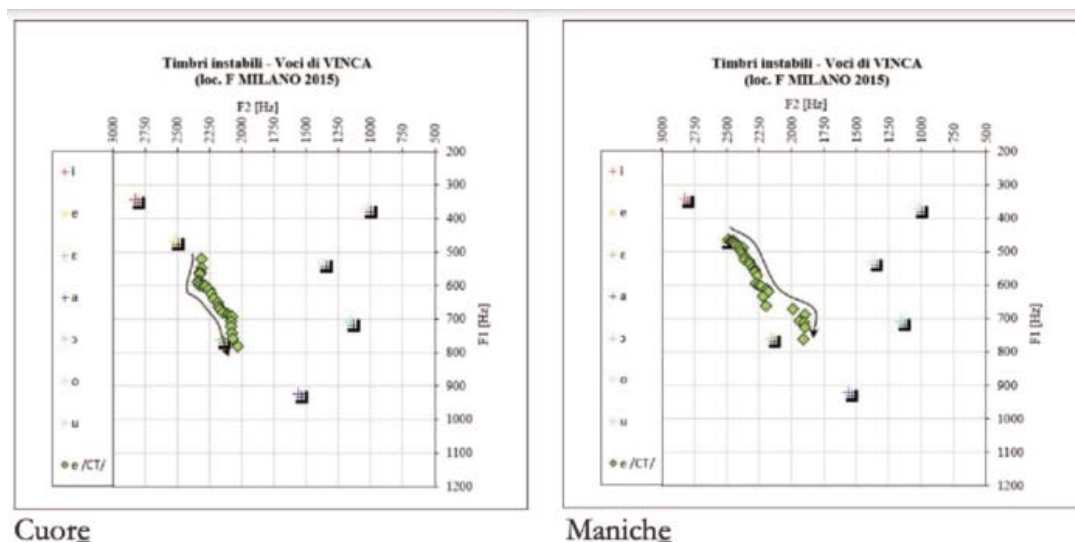

Figure 2. Trajectories of F1 and F2 for four occurrences of final /e/ in words "cuore" (heart) and "maniche" (sleeves), from Romano (2022).

---

[1] It's important to specify that they do not label themselves as "corsivanti". The association between their speech or singing style and the so-called *corsivo* phenomenon is made by external viewers and listeners.
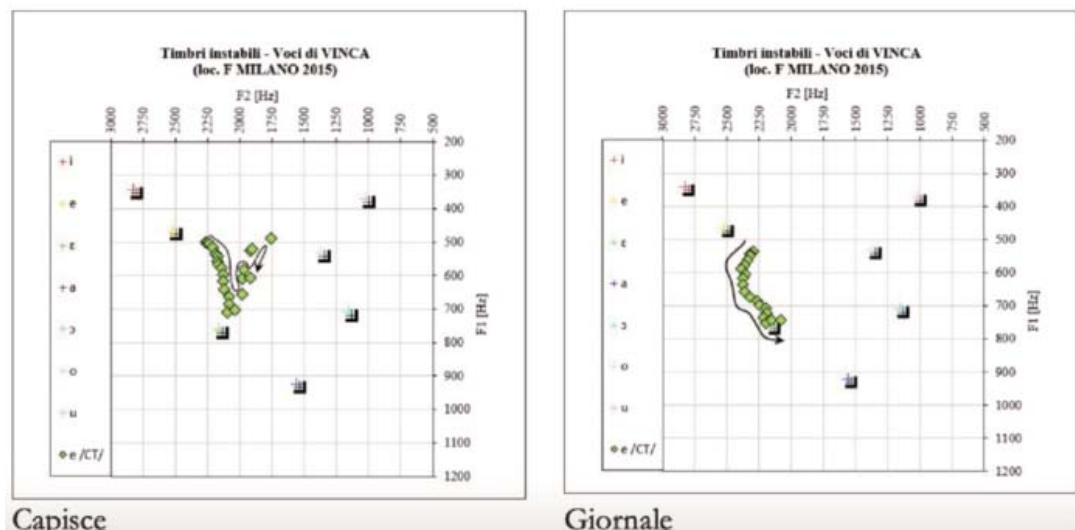
Figure 2. Trajectories of F1 and F2 for four occurrences of final /e/,
in words "capisce" (he/she understands) and "giornale" (newspaper), from Romano (2022).

Before proceeding to explain the analysis methodology, it is essential to clarify some inherent difficulties in studying sung voices. For instance, as effectively explained by Bernardoni (2021), "when the singer reaches a high pitch, any sequence of vowels in the lyrics may sound like [a] […] Timbral distinctions become less clear when moving from a mid-range note to a high note, and they become entirely indistinguishable when sung at a very high pitch (FA4 at 700 Hz) […] due to a very high f0, the timbre no longer has a way to translate acoustically." In the case of artists like Blanco, Sangiovanni, and Rkomi, the vocal track is often altered during post-production with effects like autotune, which can modify both the waveform and frequency of the voice. For these reasons, we opted for a qualitative analysis, conducted only on a selection of realisations where the aforementioned difficulties were minimal and did not hinder the extraction of meaningful values. In particular, the segments we considered had to meet three criteria: f0 < 500 Hz, absence (or at least slight presence) of autotune distortion, and a "strong" position of the vowel in the musical metric of the verse. The original audio files of the songs were manipulated to separate the vocal track from the instrumental one using the online tool *VocalRemover* (2023). The chosen vowels for analysis were labelled using Praat (2023). An appropriate function within the same software was used to extract formant values of F1 and F2. Similar to Romano (2020, 2022), F1 and F2 values were used in the R software (2021) to plot the formant trajectories of the considered vowels on a two-dimensional space.

2.2 Results of the first study

The results indeed show a certain instability in vocal timbre, corresponding to the vowel breaking phenomenon described in the previous paragraph. Below, we provide some examples of formant trajectories related to the analysed vowels.
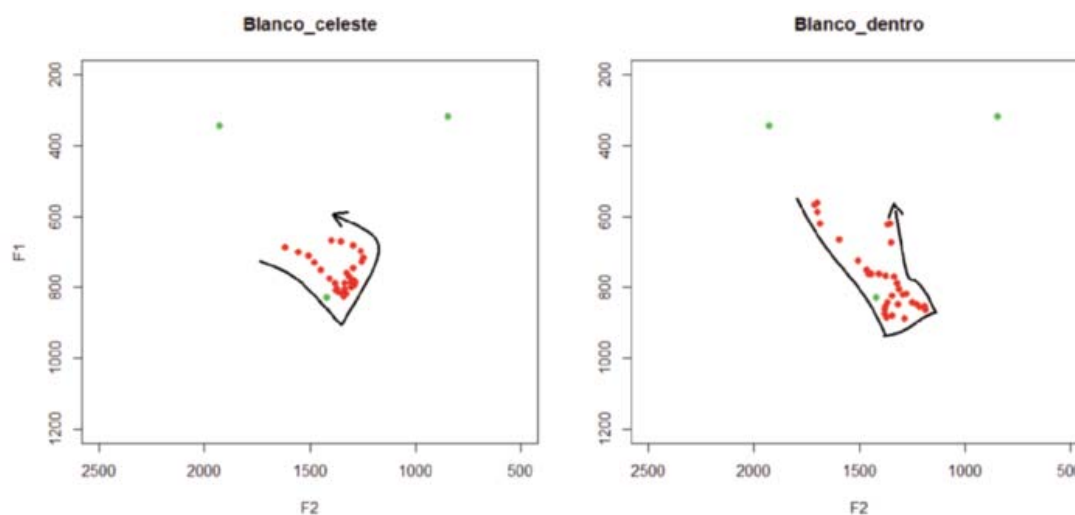
Figure 4. F1-F2 diagrams of the temporal developments of the stressed vowels [ɛ] and [e] in the words 'cel<u>e</u>ste' (sky blue) and 'd<u>e</u>ntro' (inside) for the entire duration of the segment.

The two charts represent the trajectories of the first two formants of [ɛ] and [e], respectively, in the words "celeste" (sky blue) and "dentro" (inside) performed by Blanco in the song "Blu celeste". The red points represent the values of the two formants during the time interval when the sound is produced, while the green points represent the reference average values of other vowels produced by the singer, [i], [a] and [u]. As can be easily observed, in both cases, the vowel does not have a stable timbre; the formants move towards areas corresponding to other vowels in the system, [ɛ, a, ɔ]. It should also be noted that the distinction between [ɛ] in "celeste" and [e] in "dentro" does not seem to be maintained; this trait is in line with what has been observed in the speech of the Lombard area, from Poggi Salani (1976) onward.
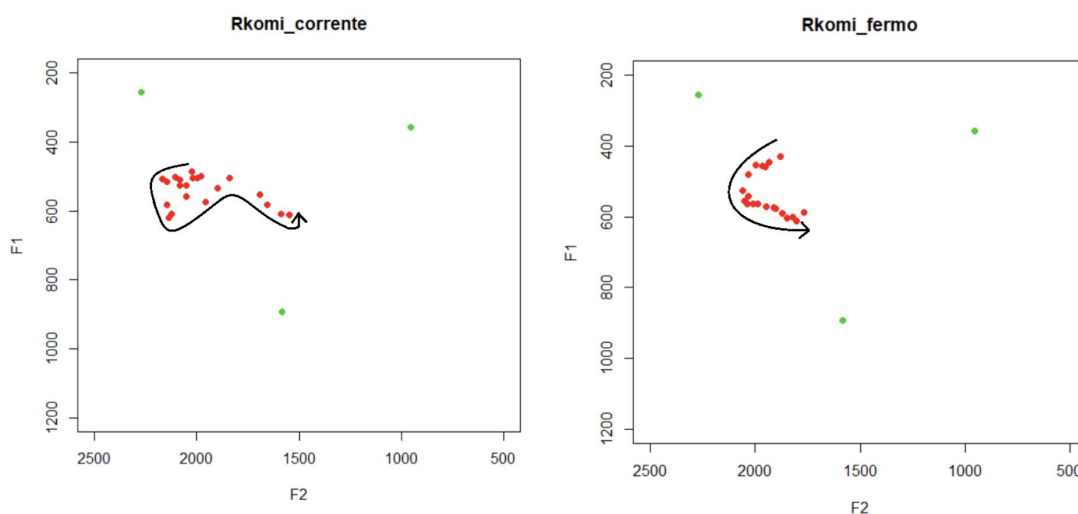

Figure 5. F1-F2 diagrams of the temporal developments of the stressed vowels in the words 'corr<u>e</u>nte' (current) and 'f<u>e</u>rmo' (still) for the entire duration of the segment.

Similar considerations can also be made for the following two realisations, taken from Rkomi's song "Insuperabile". On the left, we see the trajectories of F1 and F2 for the [e] in "fermo" (still), and on the right, those for the [ɛ] in "corrente" (stream). In this case as well, the timbre of the vowels appears unstable; however, the formants move to different areas, primarily between [e] and [ɛ]. Below, we can observe two realisations by Sangiovanni, the [ɛ] in "continente" (continent) and the [e] in "carezze" (caresses). In this case as well, the timbre of the vowel is unstable, and formants move close to areas corresponding to more open timbres [ɛ, a].
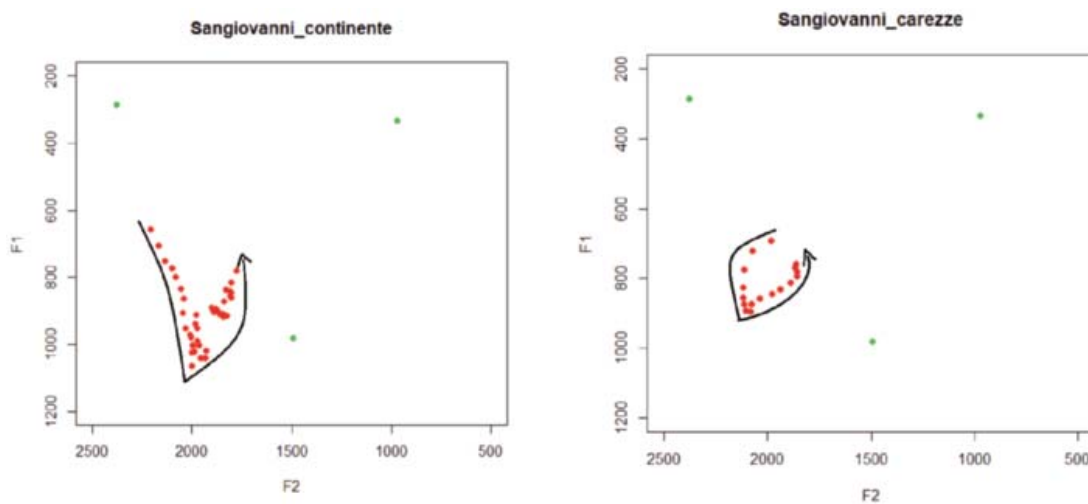

Figure 6. F1-F2 diagrams of the temporal developments of the stressed vowels in the words "continente" (continent) and "carezze" (caresses) for the entire duration of the segment.

3. Second study

The methodology adopted for the second study is essentially the same as that used in the first, with the only difference being the addition of the vowel [a] to the measurements. The songs from which realisations were extracted for analysis are as follows:
- Madame, "Il bene nel male" (2023)
- Rosa Chemical & Bdope, "Made in Italy" (2023)

In this second case, the identification of the two artists with the *corsivo* phenomenon was arbitrary. The inability to find an explicit association between Madame and Rosa Chemical with the phenomenon is due to the fact that, in 2023, there was no longer discussion about *corsivo*, if not very sporadically (see par 1.1 regarding Google Trends). It should be noted that, like the singers analysed in the first study, Madame and Rosa Chemical originate from a variety of Northern Italian, having been born and raised respectively in Vicenza and Alpignano (province of Turin).

---

[2] The authors would like to thank their colleague Paolo Mairano for his suggestions about R scripting and data visualisation.

3.1 Results of the second study

Below, we provide some examples of formant trajectories related to the analysed vowels[2].
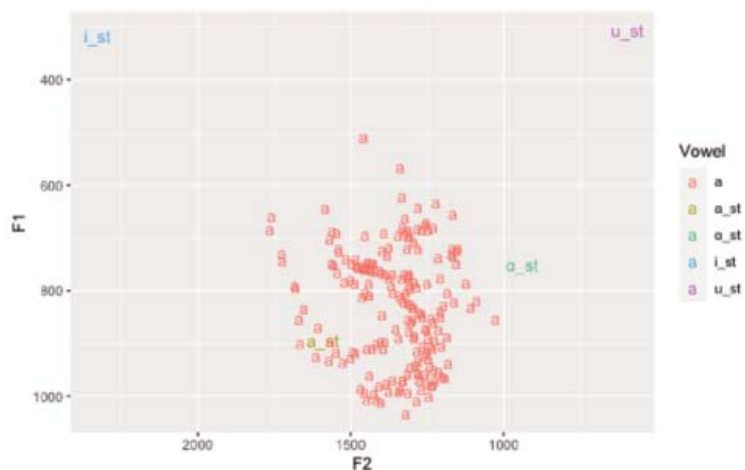

Figure 7. F1-F2 diagram of the temporal evolution of 4 realisations of the vowel [a] in the word "m<u>a</u>le" (evil) by Madame.

As we can see in figure 6, the area covered by the realisations of vowel [a] by Madame denotes a certain instability, and a shift towards a more backward position, close to that of vowel [ɑ].
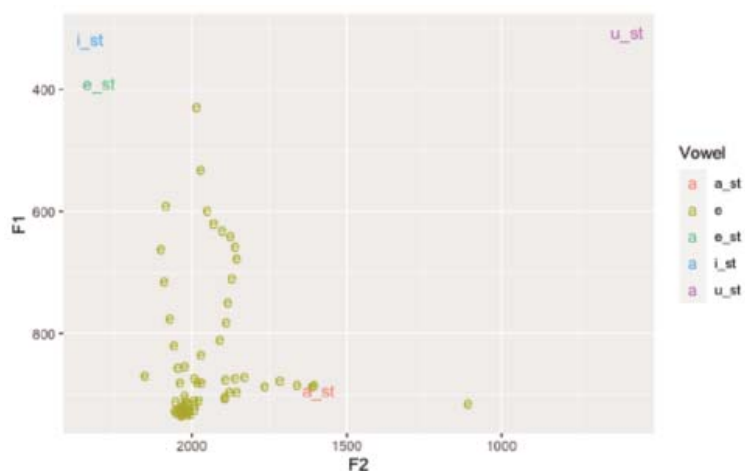

Figure 8. F1-F2 diagram of the temporal evolution of 4 realisations of the vowel [e] in the words "t<u>e</u>" (you) and "m<u>e</u>" (me) by Madame.

For what concerns the medium vowel [e], we can see that the timbre is very unstable, and formant values cover a large area between [e] and [a] (see figure 7). A similar obser-

vation can be made for [ɛ] (figure 8): formants move between values around [i] and [ɛ]. As in the case of Blanco (see par. 2.2), we see that the distribution of [e] and [ɛ] corresponds to that of the Lombard varieties described in Poggi Salani (1976).
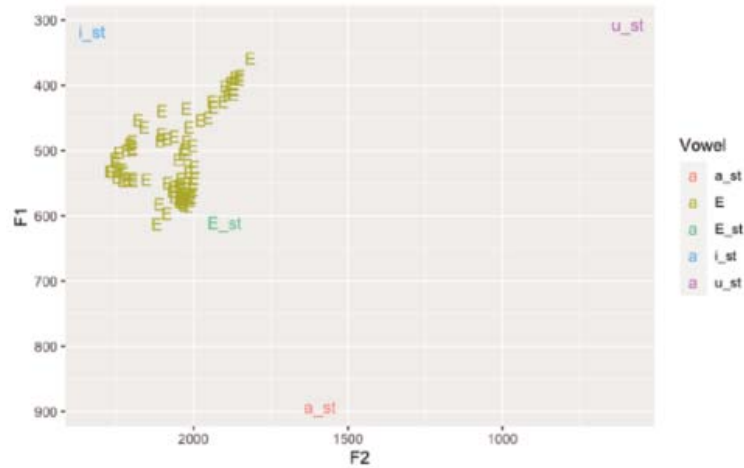

Figure 9. F1-F2 diagram of the temporal evolution of 4 realisations of the vowel [ɛ] in the word "b<u>e</u>ne" (good) by Madame.

Let's now observe the plots of Rosa Chemical's vowels. The situation for vowel [a], shown in fig. 9, is very similar to that of Madame: we see instability of the timbre and a backward shift, towards the position of vowel [ɑ].
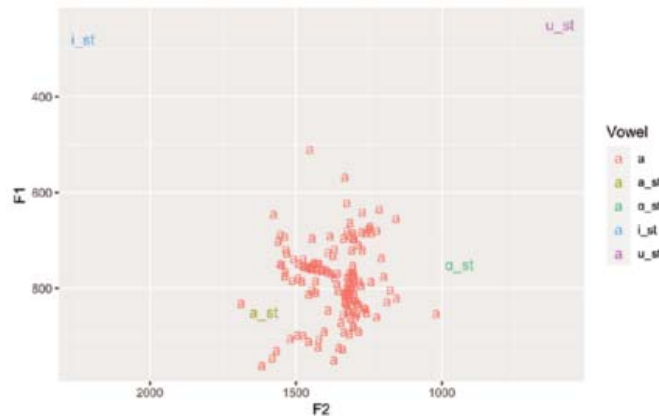

Figure 10. F1-F2 diagram showing the temporal evolution of 4 realisations of the vowel [a] in the words "m<u>a</u>" (but), "picc<u>a</u>nte" (spicy), "pi<u>a</u>ce" (likes), "It<u>a</u>lia" (Italy) by Rosa Chemical.

As for [e] and [ɛ], we can first say that the opposition seems to be neutralised. One more time, the timbre of the vowel is unstable, and formant values cover areas corresponding to open timbres [ɛ, a] (see figures 10 and 11).
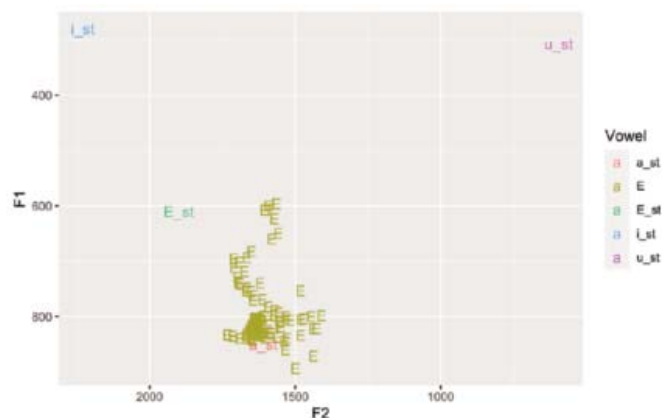
Figure 11. F1-F2 diagram of the temporal evolution of 2 realisations of the vowel [ɛ] in the words "è" (is) and "perv<u>e</u>rso" (perverse) by Rosa Chemical.
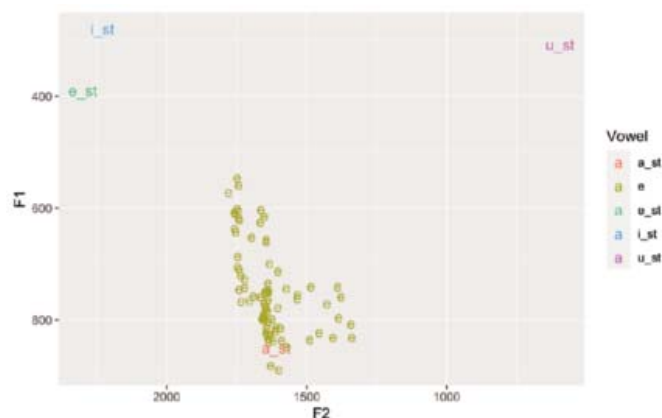

Figure 12. F1-F2 diagram of the temporal evolution of 2 realisations of the vowel [e] in the words "rossetto" (lipstick) and "te" (you) by Rosa Chemical.

4. Conclusions

The instrumental analyses conducted on some significant realisations by the five "corsivanti" provide support for the impressions of timbral instability and "frangimento". This result partially confirms the numerous descriptions of *corsivo* found on the internet, which attribute this elocution style to a caricatural imitation of the youth speech in Milan. However, when we say "partially," it's important to add some clarifications. Firstly, contrary to what is stated in the media, we cannot speak of true diphthongization, both in terms of the timbre of the sound itself (the timbral instability observed does not have the same proportions as the phonological diphthongs in Italian, see Figure 12 below), and from the perspective of segmental context and diachronic evolution, since phonological diphthongs in standard Italian only occur in specific combinations of sounds, and as an evolution of certain sequences from Latin (see for example Marotta 1987). Secondly, it's worth specifying that similar phenomena of vowel breaking and instability have been ob-

served in other linguistic areas, involving regional Italian and Romance dialects and Germanic varieties (see Romano 2022). However, what made *corsivo* such a blatant phenomenon – contrary to the evident "frangimento" observed in other places and contexts – is likely the fact that it assumed a precise identity for the first time, linked to a specific music genre (pop-trap), a specific generation (the so-called "Generation Z"), and a specific medium (TikTok), becoming a sign of belonging and a stylistic feature.
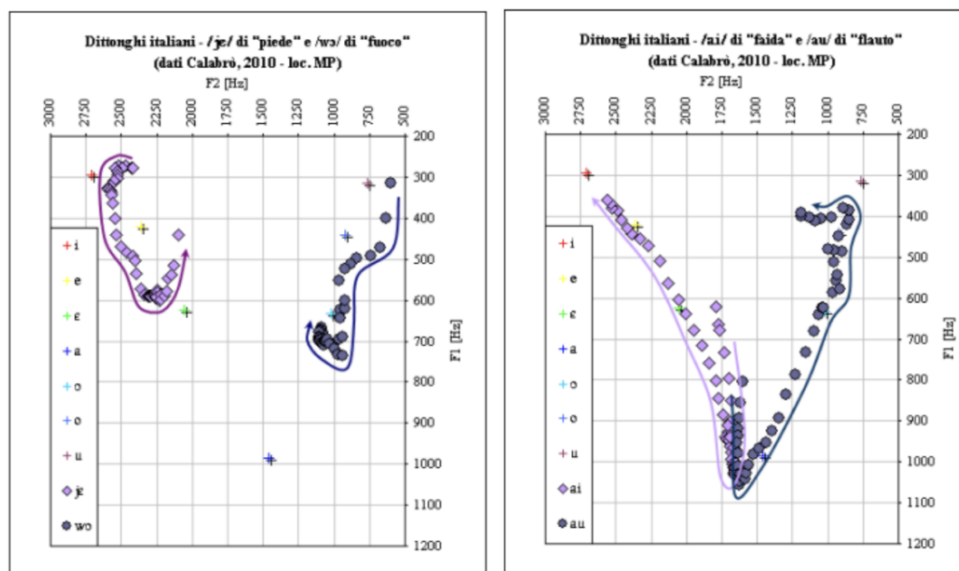

Figure 13. Realisations of diphthongs in Italian words (Romano 2020).

The second study, by confirming the persistence of salient characteristics even one or two years later, reinforces the notion that, albeit in a more subtle form, *corsivo* has remained more in the realm of singing than in spoken language.

BIBLIOGRAFIA

Avolio F. e Romano A. (2009), *Nuovi dati fonetici e dialettologici ai margini dell'area Lausberg: le varietà di Aliano e Alianello*, in Romito L., Galatà V. e Lio R. (a cura di), *La fonetica sperimentale: metodi e applicazioni (Atti del IV Convegno Nazionale AISV - Associazione Italiana di Scienze della Voce, Cosenza, Italia, 3-5 dicembre 2007)*, Torriana (RN), pp. 372-404.

Bellone L. (2022), Dalla strada a TikTok: sulle tracce del linguaggio giovanile contemporaneo, in Nesi A. (a cura di), L'italiano e i giovani. Come scusa? Non ti followo, Firenze, Accademia della Crusca/goWare, pp. 25-41.

Boersma P. and Weenink D. (2023), *Praat: doing phonetics by computer* [Computer program], Version 6.3.05.

Cortelazzo M.A. (2022), Una nuova fase della storia del lessico giovanile, in Nesi A. (a cura di), *L'italiano e i giovani. Come scusa? Non ti followo*, Firenze, Accademia della Crusca/goWare, pp. 15-24.

Coveri L. (2022), *Parlare (in) corsivo, Treccani magazine,* https://www.treccani.it, Last accessed Sept. 28 2023.

Grazia Online (2022), *Sapete parlare in corsivo? (Se non avete ancora capito cosa significa o come si fa, ecco la risposta),* https://www.grazia.it, Last accessed Sept. 28 2023.

Henrich Bernardoni N. (2021), *La voce umana, dal respiro al canto, "Bollettino del Laboratorio di fonetica sperimentale Arturo Genre",* n. 7, pp. 43-57.

Marotta G. (1987), *Dittongo e iato in italiano: una difficile discriminazione, "Annali della Scuola Normale Superiore di Pisa",* n. 17, pp. 847-887.

Muschio Selvaggio Clips (2022), *Cantare in corsivo con Sangiovanni* [Video], YouTube, https://youtu.be/a2O-FUToA1Y?feature=shared, Last accessed Sept. 28 2023.

Nss Magazine (2022), *The meaning of "speak in cursive" on TikTok: A new day, a new trend among teens,* https://www.nssmag.com/en/fashion/29347/parlare-in-corsivo.

Poggi Salani T. (1976), *Note sull'italiano di Milano e in particolare sulla e tonica,* in Simone R., Vignuzzi U. e Ruggiero G. (a cura di), *Studi di fonetica e fonologia, Atti del Convegno Internazionale di Studi,* Padova 1-2 ottobre 1973 (SLI 9), pp. 245-260.

R Core Team (2021), R: A language and environment for statistical computing. R Foundation for Statistical Computing, Vienna, Austria, URL https://www.R-project.org/.

Romano A. (2012), F*rangimenti vocalici coratini: analisi fonetica strumentale con possibilità di rianalisi fonologico-lessicale e contributo alla fonetica storica,* In *Filologia e linguistica. Studi in onore di Anna Cornagliotti,* Alessandria, Edizioni Dell'Orso, pp. 877-907.

Romano A. (2023), *Intonazioni continuative e instabilità timbriche milanesi. Prima del parlare in corsivo, "Bollettino del Laboratorio di fonetica sperimentale Arturo Genre",* n. 10, pp. 43-52.

Treccani (2022), *Corsivoe,* https://www.treccani.it/vocabolario, Last accessed Sept. 28 2023.

Urban Dictionary (2020), *Speaking cursive,* https://www.urbandictionary.com, Last accessed Sept. 28 2023.

Villarreal D. (2016), *Do I Sound Like a Valley Girl To You? Perceptual Dialectology and Language Attitudes in California, Publication of the American Dialect Society,* n. 101 (1): 57.

VocalRemover (2023), *Vocal remover and Isolation* [Computer program], https://vocalremover.org, Last accessed Sept. 28 2023.

BIANCA MARIA DE PAOLIS • *PhD student at Università di Torino and Université Paris 8 / CNRS,* graduated in 2018 from the University of Turin, with a work on the acquisition of phonetic traits of French by native Italian speakers. Since 2020, she has been a PhD candidate in Language Sciences at the School of Digital humanities, University of Genoa and University of Turin, in *cotutelle* with Université Paris 8. For her doctoral thesis, she has built a corpus of native and non-native Italian and French speech, which will serve as support for the analysis of syntactic and prosodic information-structure markers. Recent publications as co-author: On the role of glottal stop: from boundary marker to correlate of focus. A study on Italian and French (2023); Syntaxe ou prosodie? Une étude préliminaire sur l'expression de la focalisation étroite par les apprenants italophones de français L2 (2022); The effects of prosodic prominence on the acquisition of L2 phonological features (2022); Usseglio cent'anni dopo Terracini: la fonetica di un patois 'con caratteristiche speciali' (2021).

E-MAIL • biancamaria.depaolis@unito.it

ANNA ANASTASENI • *PhD student at Università di Torino and Université Grenoble-Alpes / CNRS.* Graduated in 2020 from the University of Turin, with a dissertation on the impact

of pronunciation on spelling and its effect on assessing children for dysorthography. In 2021 she undertook the doctoral studies course in linguistics at the School of Digital Humanities, University of Turin and University of Genoa, in *cotutelle* with Université Grenobles-Alpes. For her thesis, she is currently working on oral and written production, also with digital devices. Recent publications: A perceptual experiment testing the Italian /ʎ/ - /j/ contrast (2023, as co-author); Dominanza del tratto durata nella classificazione di /ʎ/ e /j/ (2022).

E-MAIL • anna.anastaseni@unito.it

VALENTINA DE IACOVO • *Researcher (RTD-a) at Università di Torino.* She has a PhD in Digital Humanities and works at the LFSAG (University of Turin) as researcher. Her research topics mainly concern phonetic variation (segmental and prosodic) in regional Italian, Italian L2, Italian as a heritage language and digital archives. Recent publications: Alcune considerazioni fonetiche sul francoprovenzale di Celle di San Vito (FG) (2023); Analisi di campioni di continuative nei dialetti e lingue regionali d'Italia: più possibilità intonative? (2021); Gemination in Northern versus Central and Southern Varieties of Italian: A Corpus-based Investigation (2020, co-author).

E-MAIL • valentina.deiacovo@unito.it