

INSTRUCTOR'S MANUAL

ADVANCED FRENCH LYRIC DICTION WORKBOOK

A graded method of phonetic transcription that employs frequently occurring words from French art song literature

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PREFACE

The *Advanced French Lyric Diction Workbook* was created from the lyrics of more than 3,477 art songs. Lyric words were organized in order of frequency of occurrence. The most frequently occurring words are short in length and appear in the enunciation exercises. Other commonly occurring lyric words are introduced in graded order and categorized according to French speech sounds as defined by the International Phonetic Alphabet. A study of articulatory phonetics is provided. It includes consonant and vowel charts for student application and definition of terms.

Consecutive units highlight specified sets of symbols by providing transcribed art songs, enunciation instructions, enunciation exercises, rules for transcription, group assignments, individually assigned word lists, and transcription and singing quizzes. Units progress in cumulative order culminating with exercises that allow students to transcribe and enunciate short phrases from French art song literature.

The advanced study text contains the following enhancements:

- all new assignments drawn from a broader lyric vocabulary
- a comparison and contrast study of the four basic lyric languages
- clarified enunciation instructions with all new enunciation exercises
- an expanded IPA that provides two new symbols: [(e)] and [ɛ]
- transcribed art songs that contain a frequent occurrence of the highlighted vowel or consonant sound
- singing quizzes with phrases that contain a frequent occurrence of the highlighted vowel sound
- expanded instructions for words and phrases with vocalic harmonization
- clarified guidelines for the study of compulsory and forbidden liaison
- all new phrases in the units that discuss transcription within the phrase
- instructions for the sung application of transcribed French lyrics

This text would not be possible without the generous help of many individuals. I am grateful to be a part of the voice faculty at Vanderbilt's Blair School of Music. This gift has given me the opportunity to work with a number of fine young singers. Our diction students' input and their willingness to be the test group prior to publication is a vital part of the developmental process. I cannot thank Verlan Kliever enough for creating the tools needed to organize words from art song lyrics into lists of frequently occurring words. His expertise is of inestimable value. Cecile Moreau is the French language and translation editor. Her hours of work in finalizing this text are much appreciated.

The *Lyric Diction Workbook Series* was created to make the lyric languages accessible to singers. Familiarity is gained as numerous words are encountered. The series was designed to make grading easier for instructors. Accurate transcription and proficiency of memorized rules is assessed through in-class enunciation. The *French Lyric Diction Workbook* introduces singers to the language through transcription and enunciation of a rich lyric vocabulary. The advanced study text is suitable for the conservatory or graduate level course and functions consecutively within our series of workbooks created for lyric diction.

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UNIT 1:

Classification of symbols

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GENERAL TERMS

IPA. The *International Phonetic Alphabet* was established by the International Phonetic Association around 1888. Each symbol stands for one phonetic sound and is enclosed in brackets. Authentic pronunciation, accurate formation, and precise resonance must be defined for each symbol within the respective language.

Dialect: a form of pronunciation belonging to a specific geographic location. The appropriate pronunciation for French lyric diction is dialect free. It is the formal speech of the 19th to early 20th centuries (*style soutenu*). Recordings by Pierre Bernac with Poulenc and Ravel provide the authoritative source for authentic pronunciation of French art song literature.

Style soutenu [stil sutəny]: French term for the formal style. *Style soutenu* is an elite form of the language that represents traditional or noble speech. It is appropriate for the theatre, formal discourse, and French art song repertoire.

Langue courant [lɑ̃ɡ kurɑ̃]: French term for the vernacular. It is also defined as colloquial or everyday speech.

Vocalic harmonization: a vowel sound that is altered to blend with the vowel sound of a consecutive syllable or word

PHONETIC TERMS (additional terms on pages 6 and 8)

Articulation: the act of singing or speaking phonetic sounds. Articulation is a term used in reference to consonants.

Enunciation: the act of singing or speaking phonetic sounds. Enunciation is a term used in reference to vowels.

Aspirate: a consonant that is articulated with an audible release of breath (English and German *p, t, k*)

Continuant: a consonant that maintains a continuous and even flow of sound (*l, n, m, r, s, z*)

Dental: a consonant that is articulated with the tongue tip touching the upper row of teeth (Italian and French *d, n, t, l*)

WORD STRUCTURE

Monosyllable: a word that contains one syllable. A polysyllabic word contains two or more syllables.

Monophthong: a word with one vowel sound per syllable. A diphthong contains two vowel sounds per syllable and a triphthong contains three vowel sounds per syllable. French words are strictly monophthongal in quality.

Hiatus: adjacent vowel sounds that occupy consecutive syllables

Prevocalic: a consonant that precedes a vowel sound

Intervocalic: a consonant that stands between vowel sounds

Postvocalic: a consonant that follows a vowel sound

Initial: the first letter or sound of a word

Medial: a letter or sound in the middle of a word

Final: the last letter or sound of a word

INTRODUCTION

The rules outlined in the *French Lyric Diction Workbook* are based upon transcriptions in *Le Petit Robert* and upon recommendations given in *Singing in French* by Thomas Grubb. Symbol replacements are required for lyric diction. Open nasal [ɔ̃] is replaced with closed nasal [ɔ̄] as recommended by Thomas Grubb. The uvular [ʀ] of spoken French is replaced with a flipped [r] as required for lyric diction. All schwas are indicated since they are typically syllabified in the musical setting. Variations of two standard IPA symbols are utilized to indicate a more accurate pronunciation of words with vocalic harmonization: the [(e)] symbol indicates the transformed vowel (as recommended by Grubb) and the [ε] symbol was created to define an additional sound not represented by the standard IPA.

CHARACTERISTICS OF THE FRENCH LANGUAGE AND IPA

- 1) Legato is the defining characteristic of the French language. Legato is movement from consonant to vowel and from pitch to pitch in a smooth and connected flow of sound. There are no glottal stops in French.
- 2) The French language is without strong cadences or resolutions. Syllabic stress is formed by an elongation of the vowel sound. Avoid a heavy or weighted accentuation of the stressed syllable as heard in English and German.
- 3) Primary stress is on the last syllable of a word, unless the word contains a final schwa. The primary stress of a word with a final schwa is placed on the penultimate syllable.
- 4) Vowels are precise, neat, pure, and frontal in placement. They maintain their formation throughout vocalization.
- 5) Consonants are quick, crisp, clean, and alternate with vowels in a regular consonant/vowel flow.
- 6) Dental consonants: the tongue tip contacts the back of the upper front teeth for consonants *d, n, t*, and *l*.
- 7) Plosive consonants: a non-aspirate quality is required for consonants *b, d, g, p, t*, and *k*.
- 8) Sounds not familiar to English include: closed [e], semi-closed [(e)], mixed [y], [ø], [œ], nasal [ã], [ẽ], [õ], [œ̃], semiconsonant [ɥ], and nasal [ɲ].
- 9) French uses many letters in addition to the English alphabet: grave à, è, ù, acute é, circumflex â, ê, î, ô, û, diæresis ï and ë, and the cedilla ç.
- 10) The French schwa must have an [œ] pronunciation for lyric diction (Bernac and Grubb). The legato line is dependent upon the accurate enunciation of a schwa that is neither weak nor varied within the vocalic flow.

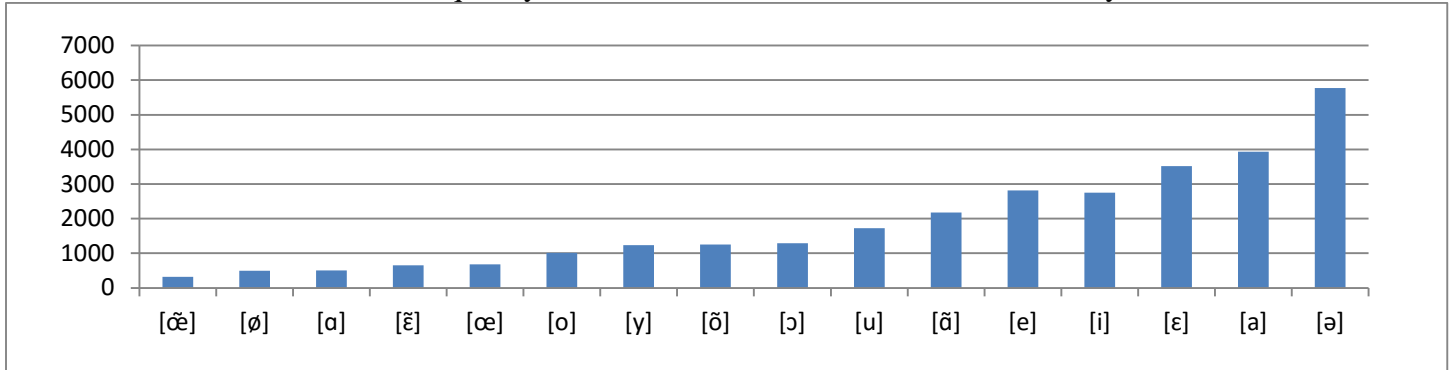
UNIT 2:

The schwa and the flow of the language, dental and plosive consonants

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The [œ] schwa

This chart shows the frequency of occurrence of vowel sounds in the 225 lyrics researched



* The schwas that are pronounced as a shadow vowel are not included in this count

The syllabified schwa is the most frequently occurring vowel sound in French art song repertoire. There were 5,771 occurrences of schwa in the 225 lyrics researched (*Exploring Art Song Lyrics* by Retzlaff/Montgomery). When properly pronounced as an [œ] vowel, the [œ] sound increases to 6,451 occurrences in 225 lyrics. The composer's setting provides the clearest indication for the pronunciation of schwa. Listen to the following selection that contains a frequent occurrence of schwa:

Claude Achille Debussy (1862–1918)

Ariettes Oubliées, Song Cycle

Paul Verlaine (1844–1896)

3. L'ombre des arbres

L'ombre des arbres dans la rivière embrumée

[lɔ̃brə dez arbrə dɑ̃ la rivjeʁ œ̃brymɛə]

Meurt comme de la fumée,

[mœʁ kœmə də la fyɛmɛə]

Tandis qu'en l'air, parmi les ramures réelles,

[tɑ̃di kɑ̃ lœʁ pɑ̃mi lœʁamyʁœʁ œ̃ɛlə]

Se plaignent les tourterelles.

[sœ plœ̃nœ̃ lœʁ turtœʁɛlə]

Combien ô voyageur, ce paysage blême

[kœ̃bjœ̃ œ̃ vwajœ̃zœ̃ʁ sœ̃ pœ̃izœ̃zœ̃ blœ̃mœ̃]

Te mira blême toi-même,

[tœ̃ mira blœ̃mœ̃ tõi mœ̃mœ̃]

Et que tristes pleuraient dans les hautes feuillées,

[e kœ̃ tristœ̃ plœ̃œ̃rœ̃ dɑ̃ lœ̃ otœ̃ fœ̃jœ̃]

Tes espérances noyées.

[tœ̃z œ̃spœ̃rœ̃sœ̃ nœ̃jœ̃]

Discuss the following:

1. How often does a schwa occur on the downbeat?
2. Is the schwa consistently set on a lower pitch than other vowels within the vocalic flow?
3. Is the schwa consistently given a note of lesser duration than other vowels within the vocalic flow?
4. Does the pronunciation of schwa vary according to its position within the phrase?
5. Does the singer enunciate the schwa with less intensity than other vowels of unstressed syllables?
6. Does a final schwa appear to be weaker than the other vowels of unstressed syllables?
7. How does the [œ] pronunciation of schwa enhance the legato of sung French?
8. How does the pronunciation of schwa differ from the schwa of English and German?

The shadow vowel

There are specific instances when a composer sets the schwa as a shadow vowel. See pages 48 – 52 of *Singing in French* by Grubb for a thorough discussion of the rules governing the musical setting of the shadow vowel.

Syllabic division

IPA symbols in this text are grouped by word, not by sounded syllable. A discussion of the rules governing syllabic division is located on pages 12 – 15 of *Singing in French* by Thomas Grubb.

A Comparison of the English, Italian, German, and French Languages

Pronunciation of Schwa

The schwa is merely an undefined vowel sound in an unstressed syllable. Pronunciation must be assigned for each language. The following chart provides the recommended pronunciations for schwa.

Assigned pronunciation of the schwa for lyric diction				
IPA	English	German	Italian	French
[ɪ]	quiet			
[ɛ]	happ <u>iness</u>	Frieden		
[ʊ]	ang <u>el</u>	Sterne		
[ɔ]	sav <u>ior</u>			
[ʌ]	welc <u>ome</u>			
[æ]	ad <u>mir</u> e			
[œ]				che <u>vel</u> ure

Qualities of the Stressed Syllable

The words in bold match the description in the first column

Qualities of the Stressed Syllable				
Qualities	English	German	Italian	French
Vowel is consistently long	immortality [ʔɪmɔ'tælɪtɪ]	Unsterblichkeit [ʔʊn'fɪtɛrplɪçkaet]	immortale [immor'tale]	immortalité [immɔrtalite]
Pitch is generally higher	variable [væriəbəl]	variabel [vari'a:bəl]	variabile [va'rjabile]	variable [varjablə]
Weighted accentuation	sunshine [sʌnʃaɪn]	Sonnenschein [zɔnnənʃaen]	*luce del sole [lʊ:tʃe del 'so:le]	rayon de soleil [rɛjɔ də sɔləj]

*Certain dialects have a weighted accentuation of the stressed syllable. A punched stress is not appropriate for French or Italian lyric diction.

Qualities of Unstressed Syllables

The words in bold match the description in the first column

Qualities of Unstressed Syllables				
Qualities	English	German	Italian	French
Weight is equally distributed among the unstressed syllables	exceptional [ʔɛksepʃənəl]	außergewöhnlich [ʔaossɛgəwø:nliç]	eccezionale [ettʃetsjo'nale]	exceptionnel [ɛksepsjɔnel]
Vowel clarity is maintained in the unstressed syllables	mysterious [mɪs'tɪəriəs]	mysteriös [mysteri'ø:is]	misterioso [miste'rjozo]	mystérieux [misterjø]

Truncated Words and the Shadow Vowel

























Truncated Words and the Shadow Vowel				
	English	German	Italian	French
Truncation indicated by apostrophe	can't [kɑnt]	Lieb' [li:p]	t'amo [t'amo]	t'aime [təmə]
Truncation without an apostrophe		unsre [ʔʊnzrə]	cor [kɔr]	
Shadow vowel set by the composer				aimée [(e)mɛ ^ə]



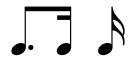













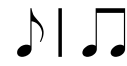











Truncated Words. An apostrophe replaces the clipped vowel of a truncated word. English is the only language (of the four) to also use the apostrophe in the possessive form. In French and Italian, the apostrophe is most frequently used to indicate the final dropped vowel of a monosyllable. German lyric texts inconsistently use the apostrophe to indicate a clipped vowel.

Shadow vowel. A final schwa may be set as a shadow vowel by the composer. See pages 48 – 52 of *Singing in French* by Grubb for a thorough discussion of the rules governing the musical setting of the shadow vowel.

Enunciation Assignment: A Comparison of the English, Italian, German, and French Languages

The recommended online multilingual dictionary is <http://pons.eu>. Pons provides a sound example with IPA for each language.

	English http://dictionary.cambridge.org/dictionary/british/co-uk Give a weighted accentuation and raise the pitch of the vowel in the stressed syllable.	German http://duden.de & http://dict.leo.org Give a weighted accentuation to the stressed syllable. The pitch of the first syllable is generally higher regardless of stress.	Italian www.dizionario.rai.it Elongate the vowel, raise the pitch and gently slide down while enunciating the long vowel of the stressed syllable. Avoid a weighted stress.	French Le Petite Robert CD ROM Do not vary the rhythm except to elongate the last full vowel sound. Avoid a weighted stress and do not raise the pitch of the stressed syllable.
Sample	emotion  [?ɪ - 'moʊ-ʃən]	die Emotion  [di: e-mo-'tsj - o:n]	emozione  [e - mo - 'tsj - o: - ne]	émotion  [e-mo-sj-õ]
1.	ideal  [?aɪ-'di-əl]	das Ideal  [das ?i-de-'a:ɪ]	ideale  [i-de-'a:le]	idéal  [i-de-al]
2.	illusion  [?ɪ-lju-ʒən]	die Illusion  [di: ?ɪ-llʊ-'zjə:n]	illusione  [il-lu-'zj - o:ne]	illusion  [il-ly-zj-õ]
3.	intelligent  [?ɪn-'tɛ-lɪ-dʒənt]	intelligent  [?ɪn-tɛ-li - 'gent]	intelligente  [in-tel-li-'dʒɛ:n-te]	intelligent  [ɛ̃-t(e)-li-ʒã]
4.	moment  ['moʊ-mənt]	der Moment  [de:ɪ mo-'mənt]	momento  [mo-'me:n-to]	moment  [mɔ-mã]
5.	music  ['mju-zɪk]	die Musik  [di: mu-'zi:k]	musica  ['mu:zi-ka]	musique  [my-zi-kə]

	English http://dictionary.cambridge.org/dictionary/british/co-uk	German http://duden.de & http://dict.leo.org	Italian dizionario.rai.it & wordreference.com	French Le Petite Robert CD ROM
6.	satire  [ˈsæ-taɪə]	die Satire  [di: zɑ-ˈti:rə]	satira  [ˈsa:ti-ra]	satire  [sa-ti-rə]
7.	sensation  [sɛn-ˈseɪ-ʃən]	die Sensation  [di: zɛn-za-ˈtsjɔ:n]	sensazione  [sɛn-sa-ˈtsj-o:-ne]	sensation  [sɑ̃-sa-sjɔ̃]
8.	sentimental  [sɛn-tɪ-ˈmɛn-təl]	sentimental  [zɛn-ti-mɛn-ˈta:l]	sentimentale  [sɛn-ti-mɛn-ˈta:-le]	sentimental  [sɑ̃-ti-mɑ̃-tal]
9.	talent  [ˈtæ-lənt]	das Talent  [das ta-ˈlənt]	talento  [ta-ˈlɛ:n-to]	talent  [ta - lɑ̃]
10.	transparent  [trɑ̃ns-ˈpær-ənt]	transparent  [trans-pa-ˈrɛnt]	trasparente  [tras-pa-ˈrɛ:n-te]	transparent  [trɑ̃s-pa-rɑ̃]
11.	turbulent  [ˈtɜ-bju-lənt]	turbulent  [tʊr-bu-ˈlənt]	turbolento  [tur-bo-ˈlɛ:n-to]	turbulent  [tyr-by-lɑ̃]
12.	universal  [ju-nɪ-ˈvɜ-səl]	universal  [ʔun-i-vɛr-ˈzɑ:l]	universale  [u-ni-ver-ˈsa:-le]	universel  [y-ni-vɛr-sɛl]

UNIT 4:

Open front [ɛ], semi-open front [ɛ̃], and prepalatal fricative [ʃ]

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Art song with a frequent occurrence of [ɛ], and [œ]

Provide English translations diagonally above the French text. See page 397 of *Exploring Art Song Lyrics*.

Claude Achille Debussy (1862-1918)

Cinq poèmes de Charles Baudelaire, Song cycle

1. Le balcon [lə balkɔ̃]

Mère des souvenirs, maîtresse des maîtresses,
[mɛrə də suvənir mɛtrɛsə də mɛtrɛsə]

Ô toi, tous mes plaisirs! ô toi, tous mes devoirs!
[o twa tu m(e) pl(e)zir o twa tu mɛ dəvwar]

Tu te rappelleras la beauté des caresses,
[ty tə rapɛləra la bote də karɛsə]

La douceur du foyer et le charme des soirs,
[la dusœr dy fwaje e lə ʃarmə də swar]

Mère des souvenirs, maîtresse des maîtresses,
[mɛrə də suvənir mɛtrɛsə də mɛtrɛsə]

Les soirs illuminés par l'ardeur du charbon,
[lə swarz illymine par lardœr dy ʃarbɔ̃]

Et les soirs au balcon, voilés de vapeur rose.
[e lə swarz o balkɔ̃ vwale də vapœr rozə]

Que ton sein m'était doux!
[kə tɔ̃ sɛ̃ metœ du]

Que ton cœur m'était bon!
[kə tɔ̃ kœr metœ bɔ̃]

Nous avons dit souvent d'impérissables choses
[nuz avɔ̃ di suvã dɛ̃perisablə ʃozə]

Les soirs illuminés par l'ardeur du charbon.
[lə swarz illymine par lardœr dy ʃarbɔ̃]

Que les soleils sont beaux par les chaudes soirées!
[kə lə sɔləj sɔ̃ bo par lə ʃodə swarə]

Que l'espace est profond! que le cœur est puissant!
[kə lɛspas œ prɔfɔ̃ kə lə kœr œ puɪsã]

En me penchant vers toi, reine des adorées,
[ã mɛ pãʃã vɛr twa rɛnə dɛz adɔrɛə]

Je croyais respirer le parfum de ton sang.
[ʒə krwajɛ rɛspire lə parfœ də tɔ̃ sã]

Que les soleils sont beaux par les chaudes soirées!
[kə lə sɔləj sɔ̃ bo par lə ʃodə swarə]

La nuit s'épaississait ainsi qu'une cloison,
[la nuʃi sep(e)sisɛt ɛsi kynə klwazɔ̃]

Et mes yeux dans le noir devinaient tes prunelles,
[e mɛz jø dã lə nwar dəvine t(e) prynɛlə]

Et je buvais ton souffle. Ô douceur, ô poison!
[e ʒə byvɛ tɔ̃ suflə o dusœr o pwazɔ̃]

Et tes pieds s'endormaient
[e t(e) pje sãdœrmɛ]

dans mes mains fraternelles,
[dã mɛ mɛ fratɛrnɛlə]

La nuit s'épaississait ainsi qu'une cloison.
[la nuʃi sep(e)sisɛt ɛsi kynə klwazɔ̃]

Je sais l'art d'évoquer les minutes heureuses,
[ʒə sɛ lar devœke l(e) minytɔz (ø)røzə]

Et revis mon passé blotti dans tes genoux.
[e rœvi mɔ̃ pase blɔti dã tɛ ʒœnu]

Car à quoi bon chercher tes beautés langoureuses
[kar a kwa bɔ̃ ʃɛrʃɛ tɛ bote lãgurøzə]

Ailleurs qu'en ton cher corps
[ajœr kã tɔ̃ ʃɛr kɔr]

et qu'en ton cœur si doux?
[e kã tɔ̃ kœr si du]

Je sais l'art d'évoquer les minutes heureuses!
[ʒə sɛ lar devœke l(e) minytɔz (ø)røzə]

Ces serments, ces parfums, ces baisers infinis.
[sɛ sɛrmã sɛ parfœ s(e) b(e)zɛz ɛfini]

Renaîtront-ils d'un gouffre interdit à nos sondes
[rœnɛtrɔ̃t il dœ gufr ɛtɛrdit a no sɔdɔ̃]

Comme montent au ciel les soleils rajeunis
[kɔmɛ mɔ̃tət o sjɛl lə sɔləj razœni]

Après s'être lavés au fond des mers profondes
[apɛ sɛtrə lave o fɔ̃ də mɛr prɔfɔdɔ̃]

Ô serments! ô parfums! ô baisers infinis!
[o sɛrmã o parfœ o b(e)zɛz ɛfini]

UNIT 4: Open front [ɛ], semi-open front [ɛ̃], and prepalatal fricative [ʒ]

Open front [ɛ]

Description: French open front [ɛ] is more frontal in resonance than its English counterpart. In American speech, the *e* of *set* maintains a medial placement while the French *e* of *cette* is more highly resonated. See page 206.

Enunciation: Find the space of *ah*. The tongue tip touches the lower front teeth. A small portion of the sides of the tongue contacts the upper molars and the front of the tongue arches forward. Lift the soft palate and direct vocalized tone toward the upper front teeth.

Warning: Maintain one articulatory position throughout vocalization to avoid forming a diphthong. Do not replicate the medial placement of English [ɛ]. Do not articulate a glottal stop before initial [ɛ]. Do not weaken the vowel quality of [ɛ] in unstressed syllables.

Semi-open front [ɛ̃]

Description: The pronunciation of semi-open [ɛ̃] is similar to the English pronunciation of *chaos* and *décor*. It is heard in the last syllable of *ballet*. English, however, diphthongizes the final vowel: *ballet* [bæ'leɪ].

Enunciation: Enunciate the words *ballet*, *buffet*, and *crochet* without an off-glide of the final vowel. The tongue arch of semi-open [ɛ̃] is more forward than the tongue arch of open [ɛ] in that the sides of the tongue extend a little farther along the upper molars. Semi-open front [ɛ̃] occurs only in the final syllable of a French word.

Warning: Do not replace [ɛ̃] with [ɛ]. The tongue arch progression from open to closed is: [ɛ ɛ̃ e i].

Exercise: Intone the following sequence: [je je je ji], then [ɛ ɛ̃ e i]. Make a clear distinction for each vowel. Notice the minute adjustment of the tongue arch for each vowel.

Enunciate the following frequently occurring lyric words that contain [ɛ] and [ɛ̃]

	[ɛ]		[ɛ̃]		[ɛ̃] and [ɛ̃]
1.	elle (she) [ɛlə]		vraie (true) [vrɛ̃]		aimait (loved) [ɛ̃mɛ̃]
2.	cette (this) [sɛtə]		haie (hedge) [ɛ̃]		rêvais (dreaming) [rɛ̃vɛ̃]
3.	belle (beautiful) [bɛlə]		plait (please) [plɛ̃]		berçait (rocking) [bɛ̃ʁsɛ̃]
4.	terre (earth) [tɛrə]		mets (food) [mɛ̃]		versait (poured) [vɛ̃ʁsɛ̃]
5.	père (father) [pɛrə]		est (is) [ɛ̃]		laissait (left) [lɛ̃sɛ̃]
6.	même (same) [mɛ̃mɛ̃]		près (near) [prɛ̃]		devrait (should) [dɛ̃vrɛ̃]
7.	lèvres (lips) [lɛ̃vrɛ̃]		fait (done) [fɛ̃]		taisais (silent) [tɛ̃zɛ̃]
8.	être (be) [ɛ̃trɛ̃]		mais (but) [mɛ̃]		cherchait (looking for) [ʃɛ̃ʁʃɛ̃]
9.	faire (do) [fɛ̃rɛ̃]		sais (know) [sɛ̃]		permet (permits) [pɛ̃ʁmɛ̃]
10.	tête (head) [tɛ̃tɛ̃]		paix (peace) [pɛ̃]		servait (used) [sɛ̃ʁvɛ̃]
11.	mère (mother) [mɛ̃rɛ̃]		vais (go) [vɛ̃]		restait (stayed) [rɛ̃stɛ̃]
12.	ailles (wings) [ɛ̃lɛ̃]		très (very) [trɛ̃]		exprès (intentionally) [ɛ̃ksprɛ̃]

RULES FOR TRANSCRIPTION

OPEN FRONT [ɛ]

Spelling è, ê: *mère* [mɛʀə] *rêve* [ʀɛvə]

In hiatus, vowel + ë: *poëte* [pøɛtə]
(except Saint-Saëns [sɛ̃sã])

e + two or more consonants: *terre* [tɛʀə] *cherche* [ʃɛʀʃə]
(reminder: *e* + final *rs, ds* is [e] as in *berger(s)* [bɛʀʒe])

a + front vowel combinations: *ai, aî, ay*
clair [klɛʀ] *maître* [mɛtʀə] *ayant* [ɛjã]

Spelling *ei*: *pleine* [plɛnə]

SEMI-OPEN FRONT [ɛ̃]

All [ɛ] spellings listed above are semi-open [ɛ̃] when final: *forêt* [fɔʀɛ̃] *français* [frãsɛ̃] *donnait* [dɔnɛ̃] *étaient* [ɛtɛ̃] *plaie* [plɛ̃] *haies* [ɛ̃] *égaye* [egɛ̃]

Semi-open front words:

es [ɛ̃], *mai* [mɛ̃], *lai* [lɛ̃], *vrai* [vrɛ̃], *balai* [balɛ̃], *rai* [rɛ̃]
(Note: all other final *-ai* words are closed [e])

VOICED VELAR PLOSIVE			VOICED PREPALATAL FRICATIVE		
[g]			[ʒ]		
<i>g + a, â</i>	galant	[galã]	<i>g + i, î</i>	givre	[ʒivrə]
<i>g + o</i>	goutte	[gutə]	<i>g + e, é, è, ê</i>	songe	[sɔ̃ʒə]
<i>g + consonant</i>	gloire	[glwarə]	<i>g + y</i>	gymnase	[ʒimnazə]
<i>gu</i> (silent <i>u</i>)	vague	[vagə]	Spelling <i>j</i>	jour	[ʒur]

CLASSWORK #4: Open front [ɛ], semi-open front [œ], prepalatal fricative [ʒ]

Provide IPA:

- | | | | |
|--------------|--------------|-----------------------------|--------------|
| 1. majesté | (majesty) | 10. Noël (<i>o</i> is [ɔ]) | (Christmas) |
| 2. vrai | (true) | 11. haleine | (breath) |
| 3. dernière | (last) | 12. cherchaient | (looked for) |
| 4. baie | (bay, berry) | 13. maître | (master) |
| 5. pleine | (full) | 14. rivages | (shores) |
| 6. verger | (orchard) | 15. prête | (ready) |
| 7. caresses | (caresses) | 16. mystère | (mystery) |
| 8. éternelle | (eternal) | 17. lèvre | (lip) |
| 9. plaire | (please) | 18. es | (is) |

WORKSHEET #4: Open front [ɛ], semi-open front [œ], fricative [ʒ]

Provide IPA:

#1


#2

génie	(genius)	tienne	(held, yours)
vêt	(dress)	magique	(magic)
mêmes	(same)	liberté	(freedom)
jardinier	(gardener)	image	(image)
poète (<i>o</i> is [ɔ])	(poet)	j'admire	(I admire)
fidèles	(faithful)	haies	(hedges)
l'herbe	(grass)	préservez	(preserve)
reine	(queen)	sève	(sap, energy)
sage	(wise)	chaise	(chair)
faits	(facts)	paraît	(appears)
chèvre	(goat)	troëne (<i>o</i> is [ɔ])	(privet)
aimable	(friendly)	verveine	(verbena)
verbal	(verbal)	attraits	(attractions)
estimai	(estimate)	tristesse	(sadness)
fière	(proud)	rets	(nets)
sévère	(severe)	diadème	(diadem)
apparaître	(appear)	bêtes	(animals)
aies	(had)	sait	(knows)

Intone the following phrases that contain a frequent occurrence of [ɛ] and [œ]:

1. *De soir* (Proses lyriques) Debussy

with gestures boundless!
avec des gestes éperdus!

$\frac{4}{4}$ — 
[a - vɛk dɛ ʒɛ - stɔz e - pɛ - rdy]

2. *Le balcon* (Cinq poèmes de Charles Baudelaire) Debussy

Mother of memories, mistress of mistresses,
Mère des souvenirs, maîtresse des maîtresses,

$\frac{4}{4}$ 
[mɛ - rə dɛ su - və - nir mɛ - trɛ - - - sɔ dɛ mɛ - trɛ - sɔ]

3. *Automne* by Silvestre/Fauré

On the wing of regrets my spirits carried away,
Sur l'aile des regrets mes esprits emportés,

$\frac{6}{8}$  (suggested rhythm for exercise)
[syr lɛ - lə dɛ rə - grɛ mɛz ɛ - spriz ɑ - pɔ - rte]

4. *Si mes vers avaient des ailes* Hugo/Hahn

If my verses had wings
Si mes vers avaient des ailes

$\frac{4}{4}$ 
[si mɛ vɛrʒ a - vɛ dɛz ɛ - lə]

5. *Fagnes de Wallonie* (Banalités) Apollinaire/Poulenc

were trampling the blueberries and the cranberries
Foulaient les myrtilles et les airelles

$\frac{4}{4}$ — 
[fu - lɛ l(e)mi - rti - jɔz ɛ - lɛz ɛ - rɛ - lə]

6. *Enfant, si j'étais roi* Hugo/Liszt

eternity, space and the skies and the worlds
L'éternité, l'espace et les cieux et les mondes

$\frac{3}{4}$ 
[le - tɛ - mi - te lɛ - spas e lɛ sjø e lɛ mɔ̃ - - - də]

ENUNCIATION RULES:
APPLICATION TO SINGING

“Good diction is the result of flexibility of the tongue and the lip and the independent action of the tongue from the jaw.”¹

Barbara Honn

CORRECT PRONUNCIATION APPLIED TO SINGING: This process involves freely articulated consonants that do not interfere with the resonant vowel line. The vowel line (vocalic flow or vowel chain) consists of clear and distinct vowels of the text that are ever present in an extended legato line. In order to resonate the vowel chain with freedom and vibrancy, the space must remain tall and open. Resonance cannot be found in the horizontal shape of the speaker’s mouth. The singer must learn to enunciate vowels and articulate consonants in the tall, open space of the singer’s mouth. This means that the tongue and lips (not jaw) are more active in the singer’s mouth than in the speaker’s mouth. The following exercises are designed to train the articulators to function quickly and efficiently in the space needed for singing.

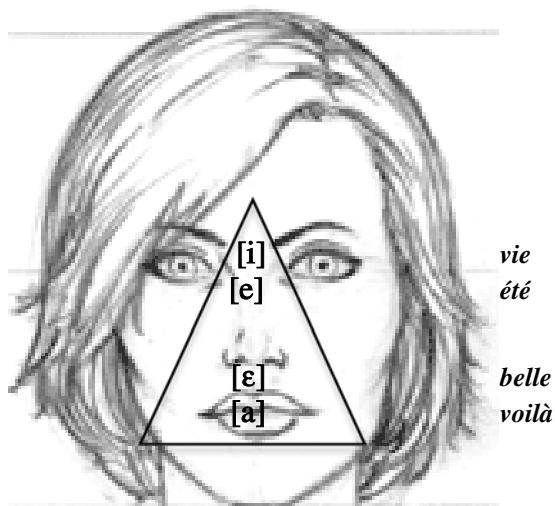
FINDING [i] FOR SINGING (The [a] vowel in the following exercise is to be completely silent)

1. Form an [a] vowel. The space between the teeth is at least two finger-widths apart. The tongue tip lightly touches the lower front teeth while the lips, cheeks, forehead, and jaw are free and released.
2. Arch the tongue forward to form a [j] glide (initial sound of the word *yes*). Front the tongue farther than this without altering the jaw, lips, or tongue tip. The sides of the tongue should contact the length of the upper molars extending to the eye teeth.
3. Check for accuracy by whispering an [i] vowel. Have your teacher listen to the sound to insure that it is actually an [i] vowel and not an [ɪ] vowel.
4. Release the tongue to the [a] position without altering the jaw, lips, or tongue tip
5. Alternate between the two formations by means of the tongue arch only.
6. Feel the arch of the tongue as the sides of the tongue extend far forward along the upper molars. This is the tongue position of [i] for singing.
7. Sing [i] in the [a] space. Point of resonance is between the eye brows.

FINDING [e] AND [ɛ] FOR SINGING

The tongue arch for [e] is virtually indistinguishable from the tongue arch for [i]. Replicate the instructions above to form an [e] vowel in the [a] space. It is better to think the [e] sound rather than attempt to alter the tongue position. The sound should not be [ɛ] as in the word *bed*, but closer to [i] as in *see*. The point of resonance for [ɛ] is forward and across the teeth (see image below). Avoid a medial placement of the vowel.

POINT OF RESONANCE FOR TONGUE VOWELS (front vowels)



Space
of [a]

¹ Blades-Zeller, p. 67.

ANSWER KEY

#11			#12		
benie	[beni]	(blessed)	fascina	[fasina]	(fascinated)
déité	[deite]	(deity)	débris	[debrɪ]	(debris)
quartiers	[kartje]	(neighborhoods)	méprise	[mɛprɪzə]	(mistake)
hache	[aʃə]	(axe)	sied	[sjɛ]	(suits)
cité	[site]	(city)	délices	[delisə]	(delights)
lyre	[liʁə]	(lyre)	répéter	[ʁepɛtɛ]	(repeat)
siffler	[siflɛ]	(whistle)	satyre	[satisɛ]	(satyr)
direz	[dirɛ]	(will say)	dîners	[dine]	(dinners)
l'été	[lete]	(the summer)	tache	[taʃə]	(task, stain)
clavier	[klavje]	(piano)	n'ai	[ne]	(I do not have)
mille	[milə]	(thousand)	halliers	[alje]	(thickets)
partirai	[partirɛ]	(I will leave)	naïf	[naif]	(naive)
lascive	[lasivə]	(lascivious)	irai	[ire]	(I will go)
paysage	[peizazə]	(landscape)	marcher	[marʃɛ]	(walk)
chasser	[ʃasɛ]	(hunt)	pitié	[pitje]	(pity)
réside	[rezidə]	(reside)	vivre	[vivʁə]	(live)
ped	[pje]	(foot)	assez	[asɛ]	(enough)
îles	[ilə]	(islands)	partie	[parti]	(part)

Unit 4, Classwork: Open front [ɛ], semi-open front [œ], and prepalatal fricative [ʃ]

1. majesté	[majɛstɛ]	(majesty)
2. vrai	[vrœ]	(true)
3. dernière	[dɛʁnjɛʁə]	(last)
4. baie	[bœ]	(bay, berry)
5. pleine	[plɛnə]	(full)
6. verger	[vɛʁʒɛ]	(orchard)
7. caresses	[karesə]	(caresses)
8. éternelle	[etɛʁnɛlə]	(eternal)
9. plaire	[plɛʁə]	(please)
10. Noël	[nœl]	(Christmas)
11. haleine	[alɛnə]	(breath)
12. cherchaient	[ʃɛʁʃœ]	(looked for)
13. maître	[mɛtʁə]	(master)
14. rivages	[rivazə]	(shores)
15. prête	[prɛtə]	(ready)
16. mystère	[mistɛʁə]	(mystery)
17. lèvres	[lɛvrə]	(lip)
18. es	[ɛ]	(is)

Unit 4, Worksheets: Open front [ɛ], semi-open front [œ], and prepalatal fricative [ʃ]

#1			#2		
génie	[ʒeni]	(genius)	tienne	[tjɛnə]	(held, yours)
vêt	[vœ]	(dress)	magique	[majikə]	(magic)
mêmes	[mɛmə]	(same)	liberté	[libɛʁtɛ]	(freedom)
jardinier	[ʒardinje]	(gardener)	image	[imazə]	(image)
poète	[pœtə]	(poet)	j'admire	[ʒadmirə]	(I admire)
fidèles	[fidɛlə]	(faithful)	haies	[œ]	(hedges)
l'herbe	[lɛʁbə]	(grass)	préservez	[prezɛʁvɛ]	(preserve)
reine	[rɛnə]	(queen)	sève	[sɛvə]	(sap, energy)
sage	[sazə]	(wise)	chaise	[ʃɛzə]	(chair)
faits	[fœ]	(facts)	paraît	[parœ]	(appears)
chèvre	[ʃɛvrə]	(goat)	troëne	[trœnə]	(privet)
aimable	[ɛmablə]	(friendly)	verveine	[vɛʁvɛnə]	(verbena)
verbal	[vɛʁbal]	(verbal)	attraits	[atʁɛ]	(attractions)
estimai	[ɛstime]	(estimate)	tristesse	[tristɛsə]	(sadness)
fière	[fjɛʁə]	(proud)	rets	[rɛ]	(nets)
sévère	[sɛvɛʁə]	(severe)	diadème	[djadɛmə]	(diadem)
apparaître	[aparɛtʁə]	(appear)	bêtes	[bɛtə]	(animals)
aies	[œ]	(had)	sait	[sœ]	(knows)

#11	sinistre	[sinistrə]	(sinister)	#12	légitime	[ləʒitimə]	(legitimate)
	chemin	[ʃəmɛ̃]	(path)		contient	[kõtjɛ̃]	(contains)
	humbles	[œblə]	(humble)		immobile	[immobilə]	(immobile)
	dessein	[d(e)sɛ̃]	(design)		un	[œ̃]	(a)
	crime	[krimə]	(crime)		ruine	[rɥinə]	(ruin)
	entretient	[ɑ̃trətjɛ̃]	(maintains)		parisien	[parizjɛ̃]	(Parisian)
	hautaine	[otənə]	(haughty)		retienne	[rətjɛ̃nə]	(retain)
	qu'importe	[kɛ̃pɔ̃rtə]	(whichever)		saints	[sɛ̃]	(saints)
	plaintes	[plɛ̃tə]	(complaints)		passent	[pasə]	(pass)
	sentiment	[sɑ̃timɑ̃]	(feeling)		divin	[divɛ̃]	(divine)
	cymbale	[sɛ̃balə]	(cymbal)		montaient	[mõtɛ̃]	(went up)
	tournaient	[turnɛ̃]	(turned)		symboles	[sɛ̃bɔ̃lə]	(symbols)
	rejoindre	[rəʒwɛ̃drə]	(join)		traînant	[trɛ̃nɑ̃]	(dragging)
	défunt	[defœ̃]	(deceased)		étreinte	[etrɛ̃tə]	(hugged)
	obtienne	[ɔ̃ptjɛ̃nə]	(get)		tumulte	[tymɥltə]	(uproar)
	liens	[ljɛ̃]	(links)		imputé	[ɛ̃pytɛ̃]	(imputed)
	allume	[alymə]	(turns on)		j'emprunte	[ʒɑ̃prɑ̃tə]	(I borrow)
	innocence	[innɔ̃sɑ̃sə]	(innocence)		foin	[fwɛ̃]	(hay)

Unit 15, Classwork: Liaison and elision

1. Le grand astre torrentiel
[lə grɑ̃t astrə tɔ̃rɑ̃sjɛ̃l] (The great torrential sun)
2. Rayonne et t'invite au sommeil!
[rɛ̃jɔ̃n ɛ̃ tɛ̃vit o sɔ̃mɛ̃j] (Shines and invites you to sleep!)
3. Le chant plaît à mon âme.
[lə ʃɑ̃ plɛ̃t a mɔ̃n amə] (The song pleases my soul.)
4. Et ces étoiles sont tes yeux.
[ɛ̃ s(e)z etwalə sɔ̃ tɛz jø] (And these stars are your eyes.)
5. Mon cœur à ta rose est pareil.
[mɔ̃ kœ̃r a ta roz ɛ̃ parɛ̃j] (My heart and your rose are alike.)
6. Limpide est l'ombre où l'on respire
[lɛ̃pid ɛ̃ lɔ̃br u lɔ̃ rɛ̃spirə] (Limpid is the shadow where one breathes out)
7. Tous les chants des oiseaux sont courts.
[tu lɛ̃ ʃɑ̃ dəz wazo sɔ̃ kur] (All the songs of the birds are brief.)
8. Je rêve aux étés qui demeurent
[ʒə rɛv oz ete ki dəmœ̃rə] (I dream of summers that last)
9. Comme les pétales de roses
[kɔ̃mə l(e) pɛtalə də rozə] (Like the petals of the roses)
10. La source doubla son image
[la sursə dubla sɔ̃n imɑʒə] (The pool mirrored her image)
11. Ils vous ont l'air de gros marchands
[il vuz ɔ̃ lɛr də gro marʃɑ̃] (They look like wealthy merchants)
12. Laissez entendre les musettes
[l(e)sez ɑ̃tɑ̃drə l(e) myzɛtə] (Let's listen to the muses)
13. Le roi gambader auprès du vilain
[lə rwa ɡɑ̃bader op̃rɛ dy vilɛ̃] (The king frolicking beside a peasant)
14. Ah! sans amour s'en aller sur la mer!
[a sɑ̃z amur sɑ̃n ale syr la mɛr] (Ah! without love, to sail across the sea!)

Unit 16, Classwork: Forbidden and compulsory liaison

1. J'attends, Ah! j'attends. (I wait, ah! I wait.)
[ʒatã α ʒatã] interjection
2. D'astres en or (With stars of gold)
[dastrəz ɔ̃n ɔʁ] plural noun
3. Les ombres des héros (The shadows of heroes)
[lɛz ɔ̃brə d(e) ɛʁo] aspirate *h*
4. Lui font de longs adieux. (They give him long farewells.)
[lɥi fɔ̃ də lɔ̃z adjø]
5. Le grand hymne d'amour (The great hymn of love)
[lə grãt imnə damur] non-aspirate *h*
6. Et je n'ose plus espérer (And I no longer dare to hope)
[e ʒə nozə plyz ɛspɛʁe]
7. Deux poèmes de Louis Aragon (Two poems of Louis Aragon)
[dø pøemə də lwi aragɔ̃] proper noun
8. Où l'on respire un air si doux, (Where one breathes an air so soft)
[u lɔ̃ rɛspir œn ɛʁ si du]
9. Chère nuit aux clartés sereines (Dear night of serene clarity)
[ʃɛʁə nɥi o klartɛ sɛʁɛnə] singular noun
10. Ô lorsque tu parais, ange si doux, (O when you appear, angel so sweet,)
[o lɔʁskə ty parɛ ɑ̃ʒə si du] separate ideas
11. Foulaient les myrtilles et les airelles (Were trampling the blueberries and the cranberries)
[fulɛ l(e) mirtijɛz e lɛz ɛʁɛlə]
12. Tu m'appelais et je quittais la terre (You called and I left the earth)
[ty mapøle e ʒə kite la tɛʁə] *et* between unrelated ideas
13. De chaque branche part une voix (From every branch comes a voice)
[də ʃakə brãʃə par ynə vwɑ] *rs, rt, rd*
14. De vous aimer ✓ et de vous plaire (To love you and to please you)
[də vuz(e)me e də vu plɛʁə] breath
15. S'ils me voulaient prêter leurs ailes (If they were willing to lend me their wings)
[sil mə vule pʁ(e)te lœʁz ɛlə] plural *rs*
16. Tout le reste est encore plus inutile (All the rest is even more futile)
[tu lə rɛst ɛt ɑ̃kɔʁə plyz inytilə]
17. L'éternité, l'espace et les cieux et les mondes (The eternity, the space, the skies and the worlds)
[letɛrnite læspas e læ sjø e læ mɔ̃də] enumeration
18. Et elle ne cesse de jeter un cri discordant (And she ceases not to sound her discordant cry)
[e ɛlə nə sɛsə də ʒøtɛʁ œ kri diskɔʁdã] forbidden after *et*

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