

INSTRUCTOR'S MANUAL

Singer's Diction

A self-paced, competency-based lyric
diction and English transcription course

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PREFACE

Singer's Diction is an introductory workbook that provides an in-depth study of lyric diction and English transcription. A digital version for students who read braille is available on Kindle under the title *Singer's Diction for Braille Readers*. Both are designed for the small diction class or independent diction study. Each unit contains an art song selection, transcription rules, twelve transcription exercises, and six IPA recognition exercises. The IPA recognition exercises double as an answer key for the first six lists. An answer key for the remaining lists is included in the instructor's manual. Cumulative testing of transcription rules is provided throughout the book and a comprehensive test follows the final unit. The transcribed art songs in each unit contain a frequent occurrence of the highlighted sound. QR codes give students instant access to recommended performances sung by classically trained singers. A glossary of IPA symbols provides convenient access to enunciation instructions. The IPA wheels in the back of the book help students memorize IPA symbols. A listening lab, review of rules, phonetic charts, and IPA Scramble app are available at www.stmpublishers.com.

The transcriptions in this text are based on rules established by Madeleine Marshall, author of *The Singer's Manual of English Diction*. Marshall hailed a dialect-free pronunciation of the English language that is best for singing.

The content and outline of this book represent experience gained from transcribing a database of more than 87,000 English words according to rules established by Marshall. The database allowed the author to search for words based on frequency of occurrence, phonetic symbol, and spelling. The database also provided a valuable tool for organizing the spellings of the English language. Rules for defining the pronunciation of schwa are included in this text. Defining the schwa is important for lyric diction since it must be sustained for singing.

The voice is a phonetic instrument. Vowels and consonants are the basic elements of language and serve as tools for vocal discovery. It is my hope that this text and workbook will help singers enjoy the lovely sounds that are uniquely designed for the human voice.

Cheri Montgomery

TRANSCRIPTION NOTES

It is interesting to note that vowel classifications established by the International Phonetic Association are not observed by standard lyric diction textbook authorities. Adjustments to the vowel chart are needed for lyric diction. The IPA was created by linguists and intended for speech. Singers adopted the IPA for lyric diction. The articulators are in close proximity for speech (tongue slope is imperceptible). When slope of the tongue is not apparent, tongue height becomes the most obvious landmark feature. As a result, the official IPA vowel chart indicates numerous tongue heights. Companion vowels are not clearly distinguished. The [i], [ɪ], [u], [ʊ], [y], and [ʏ] are all classified as closed vowels. This text agrees with standard lyric diction textbook authorities by classifying [ɪ], [ʊ], and [ʏ] as open vowels.

This text uses the term *central vowel* when referring to the [ʌ], [ɑ], [a], and [æ] vowels. *Central vowel* is used in favor of *low vowel*. Wording that might suggest a low placement or pitch should be avoided for lyric diction. The International Phonetic Association classifies [ʌ] and [ɑ] as back vowels and [a] and [æ] as front vowels. The tongue arch for central vowels is indistinguishable in the space required for singing. Central vowels are clarified by means of resonance rather than formation. A central classification also agrees with transcription rules. Take the German *ich-Laut* rules, for example. The transcription of *ch* is dictated by the tongue position of the preceding sound. If [a] were truly a front vowel, then we would articulate *ach* as [aç] instead of [aχ]. Standard lyric diction textbook authorities are reluctant to assign a front or back designation to the [a] and [ɑ] vowels. These vowels are typically referred to as bright [a] and dark [ɑ].

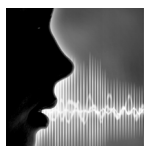
Vowel classifications for lyric diction require a customized approach. This text organizes vowels into categories that best suit the needs of a lyric diction study.

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UNIT 3:

Closed front [e] and open front [ɛ]

Frequently occurring words from lyrics

	[e]	[ɛ]
1.	blasé [bla'ze]	let [lɛt]
2.	chaotic [ke'atɪk]	many ['meni]
3.	debut [de'bjʊ]	said [sɛd]
4.	entrée [,an'trɛ]	tell [tɛl]
5.	decorum [de'kɔrʌm]	bed [bɛd]
6.	fiancé [,fian'se]	men [mɛn]
7.	nativity [,ne'tɪvɪti]	any ['eni]
8.	etude ['ɛtjʊd]	best [bɛst]
9.	sauté [sɔ'te]	left [lɛft]
10.	amen [,e'mɛn]	end [ɛnd]
11.	layette [le'ɛt]	bells [bɛlz]
12.	éclair [e'kleʌ]	set [sɛt]

Art song with a frequent occurrence of [ɛ]



Janet Baker: <https://www.youtube.com/watch?v=42UhiErrHzM>

William Boyce (Eng. 1711 - 1779)

Tell Me Lovely Shepherd

Edward Moore (Eng. 1712 - 1757)



Tell me lovely shepherd where?

[tɛl mi 'lʌvli 'ʃɛpəd mɛɪ]

Tell me, where thou feed'st at noon thy fleecy care

[tɛl mi mɛɪ ðəʊ fɪdst æt nʌn ðaɪ 'flisi keɪ]

Direct me to the sweet retreat,

[daɪ'rekt mi tu ðə swit ri'ti:t]

that guards thee from the mid-day heat.

[ðæt gɑdz ði fi:ɪm ðə 'mi:deɪ hit]

Left by the flocks I lonely stray

[lɛft baɪ ðə flɒks aɪ lʌnli streɪ]

without a guide and lose my way.

[wið'əʊt ə gaɪd ænd lʌz maɪ weɪ]

Where rest at noon thy bleating care?

[mɛɪ rɛst æt nʌn ðaɪ 'bli:tɪŋ keɪ]

Gentle shepherd tell me where?

['dʒɛntəl 'ʃɛpəd tɛl mi mɛɪ]

Tell me where, where rest at noon thy bleating care?

[tɛl mi mɛɪ mɛɪ rɛst æt nʌn ðaɪ 'bli:tɪŋ keɪ]

Gentle shepherd, tell me where?

['dʒɛntəl 'ʃɛpəd tɛl mi mɛɪ]

Tell me, gentle shepherd where?

[tɛl mi 'dʒɛntəl 'ʃɛpəd mɛɪ]

RULES FOR TRANSCRIPTION

CLOSED FRONT [e]

Words of foreign origin:

blasé [bla'ze] *entrée* [,an'tre]

Unstressed or secondary stressed syllables in a few words:

chaotic [ke'atik] *nativity* [,ne'tiviti]

OPEN FRONT [ɛ]

Spellings: *a, ai, e, ea, ie, u*

many ['meni], *said, help, bread, friend, bury*

Lyric Diction versus Spoken Diction

There are two forms of diction: lyric diction and spoken diction. Acknowledging these two forms gives us the freedom to compare the differences between speaking and singing. As an example, use your “singer’s voice” to speak with someone who is 5 feet away. Release your jaw, raise your soft palate, and enunciate the words “Hello, how are you”. Repeat the phrase again adding projection of the tone. Enunciate the phrase with vibrato. Next, add what singers do to the diction by elongating the vowel and rapidly articulating the consonant. Does this feel unnatural? Of course it does! We assume that singing should feel “natural” but our concept of “natural” is based on speech patterns. It is easy to assume that the “natural” form of a language is its spoken form. Diction for singers provides a pronunciation that is uniquely suited for discovering the space, support, and spin needed for singing. The International Phonetic Alphabet simplifies the communication of these sounds. Lyric diction textbook authorities standardized the selection of IPA symbols. They also meticulously described the formation of each sound within the respective language. This is of importance when we consider that the IPA serves as a rough guide. Precise pronunciation of the symbols must be defined within each language. Pronunciation and formation must be further defined for singing.

Worksheet #3: Answer key and IPA recognition exercise

#1

1. _____ ['envɪ]
2. _____ [ˌdɪteɪ'ni]
3. _____ [sɛnt]
4. _____ [ˌɪ'skɛ]
5. _____ ['ɪnsɛkts]
6. _____ [hɑleɪ'luːʒə]
7. _____ [ɛls]
8. _____ ['pɛnɪ]
9. _____ [flɛd]

#3

1. _____ ['dɛstɪnɪ]
2. _____ ['mækɪəl,meɪ]
3. _____ [nɛk]
4. _____ [peɪ'ɪ]
5. _____ [ɪn'stɛd]
6. _____ [keɪ'atɪk]
7. _____ [hɛns]
8. _____ [sɛnd]
9. _____ ['beɪvɪ]

#5

1. _____ ['stɛdɪ]
2. _____ [fɛns]
3. _____ [tɪe'ni]
4. _____ [kæ'feɪ]
5. _____ [stɛpt]
6. _____ [dɪs'pɛl]
7. _____ [neɪ'zæliːtɪ]
8. _____ [mɛt]
9. _____ ['heɪvɪ]

#2

1. _____ [eɪ'tɪn]
2. _____ [hɪm'sɛlf]
3. _____ [deɪ'kɔʊ]
4. _____ [sɛns]
5. _____ [nɑɪvɪ'teɪ]
6. _____ ['pɛnsɪv]
7. _____ ['hevɪli]
8. _____ [blɛst]
9. _____ ['ɛnmɪtɪ]

#4

1. _____ [ˌkɪeɪ'trɪvɪtɪ]
2. _____ ['plɛntɪ]
3. _____ [ɛ'toʊnɒl]
4. _____ ['splɛndɪd]
5. _____ [gɛst]
6. _____ [dɛks]
7. _____ ['pɹɔʊtɪzɛ]
8. _____ ['mɛdli]
9. _____ [fɛl]

#6

1. _____ [hɛlpt]
2. _____ [ɪt'sɛlf]
3. _____ [deɪ'bjʊ]
4. _____ [su'fleɪ]
5. _____ ['ɛmptɪ]
6. _____ [spɛk]
7. _____ [le'ɛt]
8. _____ ['dɛdli]
9. _____ [nɛst]

Worksheet #3: Closed front [e], open front [ɛ]

#7

1. vex _____
2. latté [la't _____]
3. ends _____
4. deli _____
5. vacation [v _____ 'keɪʃən]
6. begged _____
7. lets _____
8. nativity _____
9. cells _____

#9

1. blasé [bla'z _____]
2. sincerity _____
3. platonic [pl _____ 'tan k]
4. scents _____
5. neglect _____
6. hemmed _____
7. sets _____
8. aviation [_____ vɪ'eiʃən]
9. beds _____

#11

1. excess _____
2. less _____
3. petty _____
4. deck _____
5. éclair [_____ 'kleɪʌ]
6. sends _____
7. amen _____
8. debts _____
9. fatality [f _____ 'tælɪtɪ]

#8

1. says _____
2. next _____
3. fiancé [_____ ,fian's _____]
4. bell _____
5. maintains [m _____ n'teɪnz]
6. descend [di's _____ nd]
7. steps _____
8. envies _____
9. debut [d _____ 'bju]

#10

1. tells _____
2. destinies _____
3. entrée [_____ ,an'tɪ _____]
4. cell _____
5. hallelu [hal _____ 'lu]
6. blessed _____
7. sells _____
8. mayoral [m _____ 'ɔrəl]
9. pen _____

#12

1. knelt _____
2. résumé [_____ ,ɛzu'm _____]
3. stems _____
4. aorta [_____ 'ɔtə]
5. guests _____
6. immensity _____
7. spell _____
8. patriarchal [_____ ,p _____ tɪ'ækəl]
9. fenced _____

UNIT 16:

Unstressed syllables with front vowels

Frequently occurring words from art song lyrics

	[ɛS] [ɛZ]	[ɛnt]	[ɛ(I)]
1.	roses [ˈrɔʊzɛz]	silent [ˈsaɪlənt]	heaven [ˈheveɪn]
2.	darkness [ˈdɑknɛs]	innocent [ˈɪnosɛnt]	secret [ˈsɪkɪɛ(I)t]
3.	endless [ˈɛndlɛs]	ancient [ˈɛɪntʃɛnt]	golden [ˈɡoʊldɛɪn]
4.	forest [ˈfɔrɛst]	present [ˈprezɛnt]	quiet [ˈkwaɪɛ(I)t]
5.	places [ˈpleɪsɛz]	excellent [ˈɛksɛɪlənt]	silence [ˈsaɪləɪns]
6.	sweetest [ˈswɪtɛst]	moment [ˈmoʊmənt]	blessed [ˈblɛsɛɪd]
7.	kisses [ˈkɪsɛz]	absent [ˈæbsɛnt]	even [ˈɪveɪn]
8.	voices [ˈvɔɪsɛz]	patient [ˈpeɪʃɛnt]	hundred [ˈhʌndɪɛɪd]
9.	horses [ˈhɔsɛz]	judgment [ˈdʒʌdʒmənt]	listen [ˈlɪsɛɪn]
10.	faces [ˈfeɪsɛz]	orient [ˈɔrɪɛnt]	beloved [brɪˈlʌveɪd]
11.	branches [ˈbrʌntʃɛz]	element [ˈɛlɪ(ʌ)mɛnt]	garden [ɡɑdɛɪn]
12.	rushes [ˈɹʌʃɛz]	garment [ˈɡɑmənt]	sacred [ˈseɪkɪɛɪd]

Art song with a frequent occurrence of unstressed front vowels



Barbara Bonney: <https://www.youtube.com/watch?v=1DoutCyXTYY>

Dominick Argento (Am. b. 1927)

6. *Hymn* [him] (6 Elizabethan Songs)

Ben Jonson (Eng. 1572 - 1637)



Queen and huntress, chaste and fair,

[kwɪn ænd 'hʌntɪəs tʃeɪst ænd feə]

Now the sun is laid to sleep,

[naʊ ðʌ sʌn ɪz leɪd tu slɪp]

Seated in thy silver chair,

['sɪtɛ(ɪ)d ɪn ðaɪ 'sɪlvɪ tʃeə]

State in wonted manner keep:

[steɪt ɪn 'wʌntɛ(ɪ)d 'mænɪ kɪp]

Hesperus entreats thy light,

['hɛspɹʌs ɪn'tɪts ðaɪ laɪt]

Goddess excellently bright.

['gʌdɛs 'ɛksɛ(ɪ)lɛntlɪ braɪt]

Earth, let not thy envious shade

[ɜθ lɛt nʌt ðaɪ 'ɛnvɪʌs ʃeɪd]

Dare itself to interpose;

[deər ɪt'sɛlf tu ɪntɹ'poʊz]

Cynthia's shining orb was made

['sɪnθɪʌz 'ʃaɪnɪŋ ɔb wʌz meɪd]

Heav'n to clear when day did close;

[hevn tu klɪə mɛn deɪ dɪd kloʊz]

Bless us then with wishèd sight,

[blɛs ʌs ðɛn wɪð 'wɪʃɛ(ɪ)d saɪt]

Goddess excellently bright.

['gʌdɛs 'ɛksɛ(ɪ)lɛntlɪ braɪt]

Lay thy bow of pearl apart,

[leɪ ðaɪ boʊ ʌv pɜrl ʌ'pɑt]

And thy crystal shining quiver;

[ænd ðaɪ 'krɪstəl 'ʃaɪnɪŋ 'kwɪvɪə]

Give unto the flying hart

[gɪv ʌn'tu ðʌ 'flaɪɪŋ hɑt]

Space to breathe, how short so-ever:

[speɪs tu braɪð haʊ ʃɔt soʊ 'ɛvɹ]

Thou that mak'st a day of night,

[ðəʊ ðæt 'meɪkst ʌ deɪ ʌv naɪt]

Goddess excellently bright.

['gʌdɛs 'ɛksɛ(ɪ)lɛntlɪ braɪt]

RULES FOR TRANSCRIPTION

SCHWA [ə]

Description. The schwa symbol represents an undefined vowel sound in an unstressed syllable. It is also called the obscured vowel or vowel murmur. Pronunciation must be assigned for each language. The unstressed nature of schwa provides shape and direction to the musical phrase. The schwa is short in speech but extended for singing.

Warning. Do not assume that the schwa represents a universal sound. Each language possesses a unique pronunciation of schwa. English and German have various pronunciations of schwa. The schwa does not exist in Italian (except for the Neapolitan dialect). The assigned pronunciation of the French schwa is [œ].

Overview. The English schwa is a weakened version of the open [ɪ], [ɛ], [ʊ], [ɔ], [ʌ], [ɑ], [æ], or [ɜ] vowels. Defining the schwa is based on spelling. The following spellings apply to unstressed final syllables:

1. *es* and *ent* spellings are [ɛ]: *dearest, sweetness, moment*
2. *en, et, eth, ed* and *ence* may be [ɛ] or [ɪ]: *heaven, secret, sayeth, faded, absence*
3. vowel + *r* is [ʌ] ([ɜ] is informal): *whisper, river, lover*
4. *a* + consonant is [æ] or [ɪ]: *distant, image, thousand*
5. *o* and *u* spellings are [ʌ]: *reason, wondrous, fortune*
6. final *a* may be [ʌ] or [ɑ]: *idea, sofa, opera, gloria*
7. vowel + *l* is [ʊ]: *angel, crystal, humble*
8. *il* may be [ɪ] or [ʊ]: *evil, civil, devil*
9. *ur* and *ward* spellings are [ʊ] or [ʌ]: *nature, forward*
10. *or* spelling is [ɔ] or [ʌ]: *Savior, vapor, color*

Unstressed words within the phrase have a weak and strong form. Observe the two pronunciations of *to*: *From dawn to dusk / Sway to and fro*

UNSTRESSED [ɛ]

Spellings *es* and *ent*:

dearest ['di:ɹɛst] *moment* ['moʊment]

Spellings *en, et, eth, ed* and *ence*:

heaven ['hɛvɛ(I)n] *secret* ['sɪkɹɛ(I)t]

(the pronunciation shifts to [ɪ] when set on a short note)

Worksheet #16: Unstressed syllables with front vowels

#1

1. honest _____
2. maiden _____
3. sweetness _____
4. cypress _____
5. absence _____
6. restless _____
7. violets _____
8. praises _____
9. garment _____
10. faded _____

#2

1. wishes _____
2. princess _____
3. lifted _____
4. ardent _____
5. children _____
6. loveliest _____
7. happiness _____
8. scarlet _____
9. breathless _____
10. conscience _____

#3

1. judgement _____
2. mattress _____
3. poets _____
4. harmless _____
5. cadence _____
6. gladness _____
7. open _____
8. tempests _____
9. wretched _____
10. ashes _____

#4

1. sentence _____
2. hostess _____
3. greatest _____
4. kindness _____
5. broken _____
6. trumpet _____
7. helpless _____
8. breezes _____
9. prudent _____
10. started _____

#5

1. fortress _____
2. ended _____
3. senseless _____
4. patience _____
5. often _____
6. movement _____
7. velvet _____
8. graces _____
9. stillness _____
10. highest _____

#6

1. bonnet _____
2. harvest _____
3. women _____
4. softness _____
5. talent _____
6. reaches _____
7. presence _____
8. goddess _____
9. clouded _____
10. spotless _____

Worksheet #16: Answer key and IPA recognition exercise

#1

1. _____ ['anɛst]
2. _____ ['mɛɪdeɪn]
3. _____ ['swɪtnɛs]
4. _____ ['saɪpɪəs]
5. _____ ['æbseɪns]
6. _____ ['ɪɛstləs]
7. _____ ['vaɪələɪts]
8. _____ ['pɪɪɪzɪz]
9. _____ ['gæmənt]
10. _____ ['fɛɪdeɪd]

#2

1. _____ ['wɪfɪz]
2. _____ ['pɪnsɛs]
3. _____ ['lɪftɛɪd]
4. _____ ['adɛnt]
5. _____ ['ʃɪldɪɪn]
6. _____ ['lʌvɪɛst]
7. _____ ['hæpɪnɛs]
8. _____ ['skɑleɪt]
9. _____ ['bɪəθɪs]
10. _____ ['kɑnfɛɪns]

#3

1. _____ ['dʒʌdʒmənt]
2. _____ ['mæɪɪs]
3. _____ ['pouɪts]
4. _____ ['hɑmlɛs]
5. _____ ['kɛɪdeɪns]
6. _____ ['glædnɛs]
7. _____ ['oʊpɪn]
8. _____ ['tɛmpɛsts]
9. _____ ['ɪɛʃɛɪd]
10. _____ ['æfɪz]

#4

1. _____ ['sɛntɛɪns]
2. _____ ['houstɛs]
3. _____ ['gɪɪtɛst]
4. _____ ['kɑmdnɛs]
5. _____ ['bɪoukɪn]
6. _____ ['tɪɑmpɛɪt]
7. _____ ['hɛlpɪs]
8. _____ ['bɪɪzɪz]
9. _____ ['prʊdɛnt]
10. _____ ['stɑtɛɪd]

#5

1. _____ ['fɒtɪəs]
2. _____ ['ɛndɛɪd]
3. _____ ['sɛnsɪs]
4. _____ ['pɛɪʃɛɪns]
5. _____ ['ɑfɛɪn]
6. _____ ['mʊvmɛnt]
7. _____ ['vɛlvɛɪt]
8. _____ ['gɪɪsɪz]
9. _____ ['stɪlnɛs]
10. _____ ['hɑɪɛst]

#6

1. _____ ['bɑnɛɪt]
2. _____ ['hɑvɛst]
3. _____ ['wɪmɛɪn]
4. _____ ['sɑftnɛs]
5. _____ ['tælɛnt]
6. _____ ['ɪɪfɪz]
7. _____ ['pɪɪzɛɪns]
8. _____ ['gɑdɛs]
9. _____ ['klɑʊdeɪd]
10. _____ ['spɑtlɛs]

Worksheet #16: Unstressed syllables with front vowels

#7

1. soonest _____
2. parents _____
3. cricket _____
4. witness _____
5. reverence _____
6. actress _____
7. sudden _____
8. boundless _____
9. divided _____
10. houses _____

#9

1. hapless _____
2. folded _____
3. whiteness _____
4. driven _____
5. raiment _____
6. progress _____
7. sequence _____
8. closes _____
9. modest _____
10. blanket _____

#11

1. lifeless _____
2. frozen _____
3. tresses _____
4. waitress _____
5. different _____
6. boldness _____
7. sonnets _____
8. crooked _____
9. nicest _____
10. essence _____

#8

1. silently _____
2. blindness _____
3. jacket _____
4. address _____
5. oxen _____
6. hopeless _____
7. science _____
8. muses _____
9. painted _____
10. finest _____

#10

1. furthest _____
2. planet _____
3. laces _____
4. current _____
5. jagged _____
6. ruthless _____
7. difference _____
8. seamstress _____
9. hidden _____
10. business _____

#12

1. holiness _____
2. prudence _____
3. serpent _____
4. doubtless _____
5. basket _____
6. foreign _____
7. empress _____
8. thrushes _____
9. ripest _____
10. melted _____

IPA

Closed Front [e] *chaos*

[ʌ][ɑ][æ]

[b]

[d]

[e][ɛ]

[ə]

[f]

[g]

[h][ʔ]

[i][ɪ]

[j]

[k]

[l]

[m]

[n][ŋ]

[o][ɔ]

[p]

[ɹ][ɻ]

[r][ɹ]

[s][z]

[ʃ][ʒ]

[t]

[θ][ð]

[tʃ][dʒ]

[u][ʊ]

[v]

[w][ʍ]

Diph.

[:]

Description. English does not have a pure [e] vowel. An approximation of the sound is found in the first vowel of the diphthong in *day* or *fate*. A lax version of the [e] vowel appears in words of foreign origin and in the unstressed or secondary stressed syllable of a few words: *cliché*, *nativity*.

Enunciation. Release and lower the jaw. Find the space of *ah* without spreading the lips. The tongue tip touches the lower front teeth, the front of the tongue arches forward, and the sides of the tongue contact the upper molars. Raise the soft palate and direct vocalized tone toward the upper front teeth. Maintain vowel clarity throughout vocalization.

Warnings. Form [e] with the tongue arch (not by spreading the lips). Do not replace [e] with an open [ɛ] vowel. Closed [e] is closer in sound to a closed [i] vowel.

Open Front [ɛ] *bell*

Enunciation. Release the jaw. Find the space of *ah* without spreading the lips. The tongue tip touches the lower front teeth, the front of the tongue arches forward, and the sides of the tongue contact the upper molars. The angle of the tongue for [ɛ] is similar to [e] but with a lower arch (there is more space between the tongue arch and the roof of the mouth). Raise the soft palate and direct vocalized tone toward the upper front teeth. Maintain an unaltered formation of the vowel throughout vocalization.

Warnings. Form [ɛ] with the tongue arch (*not* by spreading the lips). Avoid the raspy sound associated with vocal fry that is common in the American English manner of speech. Do not sing [ɛ] with a breathy tone. The [ɛ] of spoken English lacks the height and forwardness needed for singing. To clarify the vowel: enunciate [ɛ] with the tongue arch in the [i] position. It is easier to focus [ɛ] with a forward arch of the tongue.

Exercise: *gem, echo, rest, hedges, pleasant, breathless*

Worksheet #3: Closed front [e], open front [ɛ]

#7

1. vex [vɛks]
2. latté [la'tɛ]
3. ends [ɛndz]
4. deli ['dɛli]
5. vacation [vɛ'keɪʃən]
6. begged [bɛgd]
7. lets [lets]
8. nativity [,ne'tɪvɪtɪ]
9. cells [sɛlz]

#9

1. blasé [bla'zɛ]
2. sincerity [sɪn'sɛrɪtɪ]
3. platonic [plə'tənɪk]
4. scents [sɛnts]
5. neglect [nɪ'glɛkt]
6. hemmed [hɛmd]
7. sets [sets]
8. aviation [ɛvɪ'eɪʃən]
9. beds [bedz]

#11

1. excess ['ɛksɛs]
2. less [les]
3. petty ['petɪ]
4. deck [dɛk]
5. éclair [ɛ'kleɪ]
6. sends [sɛndz]
7. amen [ˌe'mɛn]
8. debts [dɛts]
9. fatality [fə'tælɪtɪ]

#8

1. says [sɛz]
2. next [nɛkst]
3. fiancé [ˌfɪan'sɛ]
4. bell [bɛl]
5. maintains [mɛn'teɪnz]
6. descend [dɪ'sɛnd]
7. steps [stɛps]
8. envies [ˌɛnvɪz]
9. debut [dɛ'bjʊ]

#10

1. tells [tɛlz]
2. destinies [ˌdɛstɪnɪz]
3. entrée [ˌɑn'trɛ]
4. cell [sɛl]
5. hallelu [hale'lu]
6. blessed [blɛst]
7. sells [sɛlz]
8. mayoral [mɛ'ɔrəl]
9. pen [pɛn]

#12

1. knelt [nɛlt]
2. résumé [ˌrɛzʊ'mɛ]
3. stems [stɛmz]
4. aorta [ɛ'ɔtə]
5. guests [gɛsts]
6. immensity [ɪ'mɛnsɪtɪ]
7. spell [spɛl]
8. patriarchal [ˌpɛtrɪ'ɑkəl]
9. fenced [fɛnst]

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