SPANISH LYRIC DICTION WORKBOOK

A graded method of phonetic transcription that employs
frequently occurring words from art songs in Spanish

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PREFACE

The *Spanish Lyric Diction Workbook* was created from the lyrics of more than 1,000 art songs and choral texts. Words from the lyrics were organized in order of frequency of occurrence. The most frequently occurring words are short in length and appear in the enunciation exercises. Other frequently occurring words are introduced in graded order and categorized according to the singing sounds of the Spanish language as defined by the International Phonetic Alphabet (IPA). A study of articulatory phonetics is provided with 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, transcribed enunciation exercises, rules for transcription, group assignments, individually assigned word and phrase lists, quizzes, and a final exam. The words, phrases, and songs needed to create this workbook were extracted from texts set by composers from Spain and Latin America. Composers with settings representing European Spanish include: Albéniz, Arrieta, Chapí, Falla, Grignon, Gerhard, Granados, Guridi, Halffter, Misón, Mompou, Montsalvatge, Nin, Obradors, Palomo, Rodrigo, Sor, Sorozábal, Turina, Valls, Vidre, and Vives. Composers with settings representing Latin American Spanish include Carrillo, Chávez, Galindo, Lavista, Mabarak, Moncada, Ponce, Revueltas, Rodríguez, and Sandi. Lyrics were organized to find words, phrases, and songs with the most frequent occurrence of the sounds highlighted in each unit.

European Spanish and Latin American Spanish are introduced simultaneously. An SP abbreviation stands for the Spanish of Spain and an LA abbreviation stands for the Spanish of Latin America. Transcription of dialects within each category is introduced throughout the text. Authentic pronunciation is verified through listening. Settings by European and Latin American composers are included. QR codes provide access to audio clips of recommended performances.

The *Lyric Diction Workbook Series* was created to make foreign languages accessible to singers. Familiarity is gained as numerous words are encountered. It was also designed to make grading easier for instructors. Accurate transcription and proficiency of memorized rules is assessed through in-class enunciation.

The *Spanish Lyric Diction Workbook* introduces singers to the language through enunciation and transcription of a rich vocabulary. The carefully selected words and phrases are designed to guide students through the unique sounds and formations of the Spanish language. This text functions consecutively within our series of workbooks created for lyric diction.

ACKNOWLEDGEMENTS

SELECTION OF TRANSCRIPTION RULES

Editorial contributions by professor Willey-Bustos substantially elevated the accuracy, organization, and conciseness of this text. He pointed out transcription irregularities by creating a comparison of texts by standard authorities: Nico Castel, Patricia Caicedo, Arden Hopkins, Tomás Navarro, and Suzanne Rhodes Draayer. He simplified the comparative process by designing charts that provided an overview of each scholar's approach. We discussed the differences and finalized rules based on listening, dictionary transcription, and his native ear and experience as a classically trained tenor, diction coach, and Spanish lyric diction instructor. In three instances, we chose transcription details that are not unanimously published. Our first choice was to indicate the syllabic vowel of a falling diphthong with a long mark. This agrees with standard transcription practice for English, Italian, and German diphthongs. Most Spanish sources indicate the short vowel of a falling diphthong with a glide. Indicating the short vowel with a glide is not inaccurate but might seem unfamiliar to those who have studied lyric diction. Our second choice pertained to the transcription of *e* and *é*. All authorities, except Hopkins, transcribe *e* and *é* with an open [ɛ] or closed [e] symbol (with none using both in the same text). We observed two distinct vowel sounds for the *e* and *é* spellings and choose to follow Hopkins' example. Hopkins' rules are worded differently. Our wording follows syllabification. Hopkins' wording follows spelling. Establishing rules based on syllabification simplifies the learning process since numerous spellings are involved. Our third choice was to avoid the assimilation of *s* + voiced consonant. We chose to follow Caicedo and dictionary transcription. An audio example of performance practice is available in the front matter on page x.

Students are alerted to spellings affected by dialects throughout the workbook. Dr. Patricia Caicedo, author of *Spanish Diction for Singers,* is the authority on this topic. For example, she provides clear instructions for the pronunciation of *ll* and *y* spellings. She recommends a [ʎ] pronunciation of *ll* and a [ʝ] pronunciation of *y* for European Spanish lyric diction. She recommends a [ʝ] or [ʤ] pronunciation for the Latin American pronunciation of *ll* and *y* (the Latin American [ʤ] option is articulated with the tongue tip touching the lower front teeth). A voiced fricative [ʒ] pronunciation of *ll* and *y* is recommended for texts set by composers from the Río de la Plata region and the South Cone of the continent, Argentina, and Uruguay. A voiceless fricative [ʃ] pronunciation of *ll* and *y* is also acceptable for the Río de la Plata region as it has become widespread in the area. The reader is encouraged to consult Caicedo's text for a thorough discussion of dialects within the SP and LA pronunciations.

The primary focus of this workbook is to offer rules and exercises that advance a standardized (dictionary supported) representation of European Spanish and Latin American Spanish for lyric diction courses.

Nico Castel, author of *A Singer's Manual of Spanish Lyric Diction,* provides an excellent history of the Spanish language with practical guidance in discovering a pronunciation that reflects the highest form of the language. A quote from his text best summarizes his (and our) approach to a standardization of the rules for lyric diction:

> The generally-recognized standard for good Spanish pronunciation is Castilian (*Castellano*), which is spoken by both cultivated people and peasants of Castile. In fact, they are the historical originators of the language in its purest form. And are perhaps, even today, its chief guardian. It is the language taught in schools and used by actors, singers and all involved in the pedagogic scene. It eschews all vulgarisms found in local dialects and certain pedantic exaggerations that can be found among overzealous speakers. (Castel, page 10)

Discovering an authentic pronunciation of an art song or aria requires research. It is important to recognize the origin of the poet and composer, consider the time period in which the lyrics were set, and ultimately balance those considerations with the knowledge of a pronunciation that reflects the highest form of the language.

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*European Spanish Art Song Selection

Poet: Lope Félix de Vega Carpio (1562 – 1635)
Composer: Joaquín Rodrigo (1901 – 1999)

Couplets of the shepherd in love
Coplas del pastor enamorado
[ˈko.plas ðɛl pasˈtoɾ e.na.moˈɾa.ðo]

Green pleasant banks,
Verdes riberas amenas,
[ˈbɛɾ.ðes riˈβɛ.ras aˈme.nas]

Fresh and flowery valleys,
Frescos y floridos valles,
[ˈfɾɛs.kos i floˈɾi.ðos ˈβa.ʎes]

Pure, crystalline waters,
Aguas puras, cristalinas,
[ˈa.ɣwas ˈpu.ras kɾis.taˈli.nas]

Born in the high mountains.
Altos montes de quien nacen.
[ˈal.tos ˈmon.tes ðe kjɛmⁿ ˈna.θɛn]

Guide me along your paths,
Guiadme por vuestras sendas,
[giˈað.me por ˈβwɛs.tras ˈsɛn.das]

And let me find
Y permitidme que halle
[i pɛr.miˈtið.me ke ˈa.ʎe]

This treasure that I lost,
Esta prenda que perdí,
[ˈɛs.ta ˈpɾɛn.da ke pɛrˈði]

And which costs me so great a love.
Y me cuesta amor tan grande.
[i me ˈkwɛs.ta aˈmor taŋ ˈgɾan.de]

I wear, stained in blood,
Llevo, teñidas en sangre,
[ˈʎe.βo teˈɲi.ðas ɛn ˈsaŋ.gɾe]

My sandals and my hands,
Las abarcas y las manos,
[las aˈβar.kas i las ˈma.nos]

Broken from removing thorns;
Rotas de apartar jarales;
[ˈro.tas ðe a.parˈtar xaˈɾa.les]

From sleeping on the sand
De dormir sobre la arena
[de ðorˈmir ˈso.βɾe la aˈɾe.na]

On that deserted bank,
De aquella desierta margen,
[de aˈke.ʎa ðeˈsjɛr.ta ˈmar.çɛn]

I have tangled hair.
Traigo enhetrado el cabello.
[ˈtraːi.ɣo ɛn.eˈtra.ðo ɛl kaˈβe.ʎo]

And when the dawn comes,
Y cuando el aurora sale,
[i ˈkwan.do ɛl aːuˈro.ra ˈsa.le]

Wet with dew
Mojado por el rocío
[moˈxa.ðo poɾ ɛl roˈθi.o]

That scatters on my head
Que por mi cabeza esparcen
[ke por mi kaˈβe.θa ɛsˈpar.θen]

The clouds that flee from the sun,
Las nubes que del sol huyen,
[las ˈnu.βes ke ðɛl sol ˈu.jɛn]

Moistening the air.
Humedeciendo los aires.
[u.me.ðeˈθjɛn.do los ˈaːi.res]

Green pleasant banks,
Verdes riberas amenas,
[ˈbɛɾ.ðes riˈβɛ.ras aˈme.nas]

Fresh and flowery valleys,
Frescos y floridos valles,
[ˈfɾɛs.kos i floˈɾi.ðos ˈβa.ʎes]

Pure, crystalline waters,
Aguas puras, cristalinas,
[ˈa.ɣwas ˈpu.ras kɾis.taˈli.nas]

Born in the high mountains.
Altos montes de quien nacen.
[ˈal.tos ˈmon.tes ðe ˈkjɛmⁿ ˈna.θɛn]

* This selection contains a frequent occurrence of final *s*. A gentle voicing of the *s* may be observed when *s* is followed by a voiced consonant. A [z] transcription is not recommended and would not agree with Caicedo or dictionary transcription.

¡Toma este ramito de flores!
[ˈto.ma ˈɛs.te raˈmi.to ðe ˈflo.ɾes]
(Take this bouquet of flowers!)

UNIT 3:

Transcription of monophthongs and syllabic division

Syllabic Division

Syllabic division must be indicated within the IPA in order to determine the pronunciation of *e*. A stress mark [ˈ] or a period [.] is used to indicate the divisions. A stress mark denotes the beginning of a stressed syllable. A period denotes the beginning of an unstressed syllable. A syllable begins with a vowel: *oro* [ˈo.ɾo] (gold), a single consonant: *mira* [ˈmi.ɾa] (sight), or a consonant blend. A consonant + *l* or *r* form a blend: *aclara* [aˈkla.ɾa] (clarify), *secreto* [seˈkɾe.to] (secret). Spellings *ns* and *x* form a blend when followed by a consonant: *instante* [insˈtan.te] (moment), *excepto* [ɛksˈθ(s)ɛp.to] (except). All other consonant clusters are divided. A stress mark or period follows the first consonant of a consonant cluster: *espíritu* [ɛsˈpi.ɾi.tu] (spirit).

Stress falls on the penultimate syllable for:
1. Final vowel words: *mano* [ˈma.no] (hand)
2. Final *s* and *n* words: *amores* [aˈmo.ɾes] (loves)

Stress falls on the last syllable for:
1. Final consonant words: *portal* [porˈtal] (entrance)
2. Final *y* words: *estoy* [ɛsˈtoːi] (I'm)

RULES FOR TRANSCRIPTION

MONOPHTHONGS

SPELLING	IPA	EXAMPLE
a	[a] Bright central	alma [ˈal.ma] (soul)
á		cántico [ˈkan.ti.ko] (canticle)
i	[i] Closed front	chiquitita [ʧi.kiˈti.ta] (tiny)
í		aquí [aˈki] (here)
y		The word: y [i] (and)
u	[u] Closed back	tumultuoso [tu.mulˈtwo.so] (tumultuous)
ú		música [ˈmu.si.ka] (music)
o	[o] Closed back	doloroso [do.loˈɾo.so] (painful)
ó		pasó [paˈso] (s/he passed)

A dropped final vowel (indicated within the setting) reflects casual speech.

CLOSED FRONT [e]

Syllabic divisions are required: see page 17

Final *e* or *é* of word or syllable: *anhelante* [a.neˈlan.te] (longing)

EXCEPTION WORDS					
esa	[ˈɛ.sa]	(that)	fuese	[ˈfwɛ.se]	(I was)
esas	[ˈɛ.sas]	(those)	fueseis	[ˈfwɛ.sɛ:is]	(you were)
ese	[ˈɛ.se]	(that)	mese	[ˈmɛ.se]	(months)
eso	[ˈɛ.so]	(that)	peso	[ˈpɛ.so]	(weight)
esos	[ˈɛ.sos]	(those)	riese	[ˈrjɛ.se]	(I laughed)

The prefix *des* is [dɛs]: *desatar* [dɛs.aˈtar] (to untie)

Spelling: *e* or *é* + final [s]: *montes* [ˈmon.tes] (hills)

EXCEPTION WORDS					
diez	[djɛθ(s)]	(ten)	pies	[pjɛs]	(feet)
es	[ɛs]	(s/he is)	pues	[pwɛs]	(then, well)
les	[lɛs]	(them, you)	ríes	[ˈri.ɛs]	(you laugh)
mes	[mɛs]	(month)	ves	[bɛs]	(you see)

Note. Exception words are indicated with asterisks in the worksheets

OPEN FRONT [ɛ]

Syllabic divisions are required: see page 17

e or *é* + consonant within the syllable
mente [ˈmɛn.te] (mind) *aquel* [aˈkɛl] (that)

Spelling: *e* or *é* + *r*: *madera* [maˈðɛ.ɾa] (wood)

CLASSWORK #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

1. las   (the, them)

2. salero (*r* is [r])   (salt shaker)

3. pito   (whistle)

4. me   (myself)

5. falsa   (false)

6. ante   (before)

7. plata   (silver)

8. momento   (moment)

9. luna   (moon)

10. tono   (tone)

11. este   (east, this)

12. pupila   (pupil)

13. temes   (you fear)

14. mano   (hand)

15. rosal (*r* is [r])   (rose bush)

16. sin   (without)

WORKSHEET #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

#1		#2	
pan	(bread)	estilo	(style)
mires (r is [ɾ])	(look)	ma	(mom)
sala	(living room)	pesares (r is [ɾ])	(griefs)
*les	(them, you)	tinta	(ink)
tanto	(so much)	uso	(use)
pelo	(hair)	se	(themselves)
alta	(tall)	mentas	(reputation)
esposa	(wife)	pasa	(raisin)
ufano	(proud)	tales	(such)
luto	(mourning)	a mi	(to my)
florero (r is [ɾ])	(vase)	molinero (r is [ɾ])	(miller)
punto	(period)	su	(his, her)
monte	(mountain)	amenas	(pleasant)
los	(the)	o	(or)
salen	(they go out)	santo	(holy)
mi	(my)	tapa	(lid)

* Exception word

WORKSHEET #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

#3		#4	
serenas (*r* is [ɾ])	(serene)	lento	(slow)
al	(to the)	tan	(so)
teme	(s/he fears)	eras (*r* is [ɾ])	(you were being)
mapa	(map)	lino	(flax, linen)
*esas	(those)	menea	(s/he shakes)
sumisa	(submissive)	nana	(lullaby)
papel	(paper)	*eso	(that)
mulas	(mules)	puso	(s/he put)
en	(in)	mate	(chess play)
olores (*r* is [ɾ])	(smells)	tus	(your)
falta	(lack)	espuma	(foam)
polo	(pole)	non	(odd)
alto	(tall, high)	manto	(cloak)
limones	(lemons)	pastores (*r* is [ɾ])	(shepherds)
mismo	(same)	y	(and)
si	(if)	mala	(bad)

* Exception word

WORKSHEET #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

#5   #6

el	(the)	malos	(bad, villains)
mates	(math)	San	(Saint)
fama	(fame)	oeste	(west)
ti	(you)	filo	(edge)
este	(east, this)	temo	(I fear)
mula	(mule)	plantas	(plants)
perfumes *(r is [r])*	(perfumes)	soneto	(sonnet)
al fin	(finally)	esta	(this)
uno	(one)	alas	(wings)
amante	(lover)	ni	(nor)
mosto	(grape juice)	pelusa	(fluff, jealousy)
ponemos	(we put)	supo	(s/he knew)
a	(to)	eres *(r is [ɾ])*	(you are)
otero *(r is [ɾ])*	(hillock)	nos	(us)
notas	(notes)	monteros *(r is [ɾ])*	(hunters)
tomen	(they take)	pone	(s/he puts)

WORKSHEET #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

#7   #8

más	(more)	mansa	(meek)
altares (*r* is [ɾ])	(altars)	*ese	(that)
u	(or)	sola	(alone)
*peso	(weight)	tú	(you)
sol	(sun)	menos	(less)
té	(tea)	fin	(end)
fila	(line)	ofensa	(insult)
sale	(s/he departs)	santas	(saints)
tanta	(bread, old)	lo	(it)
pasos	(steps)	coses (*c* is [k])	(you sew)
esfera (*r* is [ɾ])	(sphere)	papa	(potato)
si mi	(if my)	lastimero (*r* is [ɾ])	(pitiful)
flama	(flame)	misma	(same)
metas	(goals)	ufana	(proud)
ten	(have)	tal	(such)
sutil	(subtle)	entona	(s/he intones)

* Exception word

WORKSHEET #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

#9

os (you)

mares (*r* is [ɾ]) (seas)

pino (pine tree)

dé (I give)

un (a)

esposos (newlyweds)

pasan (they pass)

semos (we are)

toma (s/he takes)

solamente (only)

la (the, her)

palmera (*r* is [ɾ]) (palm tree)

mis (my)

tantas (so much)

ame (I love)

plumas (feathers)

#10

primera (*r* is [ɾ]) (first)

sino (but)

*mes (month)

tul (tulle – fabric)

estima (esteem)

puntas (ends, tips)

sanaste (you cured)

lana (wool)

numen (spirit)

fina (fine)

pena (pity, shame)

olas (waves)

tres (*r* is [ɾ]) (three)

mal (bad, wrong)

no (not)

santa (missus, saint)

* Exception word

WORKSHEET #3: Monophthongs and syllabic division

Indicate syllabic divisions for polysyllables, identify the stressed syllable, then provide IPA:

#11   #12

pares (*r* is [ɾ])   (pairs)   sustento   (sustenance)

alma   (soul)   mil   (thousand)

le   (him/her)   umbrales (*r* is [ɾ]) (thresholds)

musa   (muse)   plomo   (lead)

sepa   (I know)   semanas   (weeks)

pupilas   (pupils)   una   (a)

espera (*r* is [ɾ])   (wait)   *mese   (months)

in   (in)   fino   (fine)

tate   (beware)   antes   (before)

mata   (bush)   manso   (meek)

intente   (I try)   es   (s/he is)

son   (sound)   sal   (salt)

templo   (temple)   fronteras (*r* is [ɾ]) (borders)

pa   (dad)   palma   (palm)

salmo   (psalm)   sus   (his)

misa   (mass)   amas   (you love)

* Exception word

WORKSHEET #3: Monophthongs and syllabic division

Transcribe the following phrases (transcribe *r* as flipped [ɾ] unless indicated otherwise):

Example:
al mirarse suspiran (when they look at each other they sigh)
        r

1. por las amenas liras (for the pleasant lyres)
      r

2. Irémos á misa (We will go to Mass)

3. por el otero asoma (by the knoll it appears)

4. En el pinar (In the pine forest)
              r

5. Sale el sol, sale el sol (The sun rises, the sun rises)

6. O no ó sí, ó sí ó no (Either no or yes, or yes or no)

7. Pon en mi mano, en mi manita (Put in my hand, in my little hand)

8. solamente para mí (only for me)

9. Sale la luna, sale la luna (The moon rises, the moon rises)

10. por amorosas mentiras (for loving lies)

11. No nos miremos (Let's not look at each other)

12. ¡*Eso sí! (Yes indeed!)

* Exception word

ANSWER KEY

WORKSHEET #1 and quiz on page 17: Classification of Vowels

Spanish Vowels

IPA	Slope	Quality	Peak of tongue arch
[i]	steep	closed	front
[e]	moderate	closed	front
[ɛ]	moderate	open	front
[u]	steep	closed	back
[o]	moderate	closed	back
[a]	mild	open	central

English Vowels

	IPA	Slope	Quality	Peak tongue arch
greet	[i]	steep	closed	front
bit	[ɪ]	steep	open	front
said	[ɛ]	moderate	open	front
blue	[u]	steep	closed	back
look	[ʊ]	steep	open	back
obey	[o]	moderate	closed	back
ought	[ɔ]	moderate	open	back
sat	[æ]	mild	open	central
father	[ɑ]	mild	open	central
up	[ʌ]	flat	open	central
bird	[ɜ]	retroflex		central

Unit #3: Transcription of monophthongs and syllabic division

Classwork
1. las   [las]   (the, them)
2. salero   [saˈlɛ.ɾo]   (salt shaker)
3. pito   [ˈpi.to]   (whistle)
4. me   [me]   (myself)
5. falsa   [ˈfal.sa]   (false)
6. ante   [ˈan.te]   (before)
7. plata   [ˈpla.ta]   (silver)
8. momento   [moˈmɛn.to]   (moment)
9. luna   [ˈlu.na]   (moon)
10. tono   [ˈto.no]   (tone)
11. este   [ˈɛs.te]   (east, this)
12. pupila   [puˈpi.la]   (pupil)
13. temes   [ˈte.mes]   (you fear)
14. mano   [ˈma.no]   (hand)
15. rosal   [roˈsal]   (rose bush)
16. sin   [sin]   (without)

#1
pan   [pan]   (bread)
mires   [ˈmi.ɾes]   (look)
sala   [ˈsa.la]   (living room)
les   [lɛs]   (them, you)
tanto   [ˈtan.to]   (so much)
pelo   [ˈpe.lo]   (hair)
alta   [ˈal.ta]   (tall)
esposa   [ɛsˈpo.sa]   (wife)
ufano   [uˈfa.no]   (proud)
luto   [ˈlu.to]   (mourning)
florero   [floˈɾɛ.ɾo]   (vase)
punto   [ˈpun.to]   (period)
monte   [ˈmon.te]   (mountain)
los   [los]   (the)
salen   [ˈsa.lɛn]   (they go out)
mi   [mi]   (my)

#2
estilo   [ɛsˈti.lo]   (style)
ma   [ma]   (mom)
pesares   [peˈsa.ɾes]   (griefs)
tinta   [ˈtin.ta]   (ink)
uso   [ˈu.so]   (use)
se   [se]   (themselves)
mentas   [ˈmɛn.tas]   (reputation)
pasa   [ˈpa.sa]   (raisin)
tales   [ˈta.les]   (such)
a mi   [a mi]   (to my)
molinero   [mo.liˈnɛ.ɾo] (miller)
su   [su]   (his, her)
amenas   [aˈme.nas]   (pleasant)
o   [o]   (or)
santo   [ˈsan.to]   (holy)
tapa   [ˈta.pa]   (lid)

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