

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](http://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].

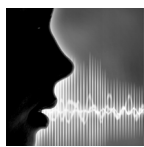
Vowel classifications for lyric diction require a customized approach. This text organizes vowels into categories that best suit the needs of a lyric diction study.

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## UNIT 3:

### Closed front [e] and open front [ɛ]

Frequently occurring words from lyrics

	[e]	[ɛ]
1.	<b>blasé</b> [bla'ze]	<b>let</b> [lɛt]
2.	<b>chaotic</b> [ke'atik]	<b>many</b> ['meni]
3.	<b>debut</b> [de'bjɜ]	<b>said</b> [sɛd]
4.	<b>entrée</b> [,an'tɾe]	<b>tell</b> [tɛl]
5.	<b>decorum</b> [de'kɔɾʌm]	<b>bed</b> [bɛd]
6.	<b>fiancé</b> [,fian'se]	<b>men</b> [mɛn]
7.	<b>nativity</b> [,ne'tiviti]	<b>any</b> ['eni]
8.	<b>etude</b> ['ɛtjɜd]	<b>best</b> [bɛst]
9.	<b>sauté</b> [sɔ'te]	<b>left</b> [lɛft]
10.	<b>amen</b> [,e'mɛn]	<b>end</b> [ɛnd]
11.	<b>layette</b> [le'ɛt]	<b>bells</b> [bɛlz]
12.	<b>éclair</b> [e'kleɾ]	<b>set</b> [sɛt]

Art song with a frequent occurrence of [ɛ]



*Janet Baker*: <https://www.youtube.com/watch?v=R133YPhYjfs>

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 fɪɹəm ðə 'mi:deɪ hit ]

*Left by the flocks I lonely stray*

[ left baɪ ðə flɒks aɪ lʌnli streɪ ]

*without a guide and lose my way.*

[ wið'əʊt ə gaɪd ænd luz maɪ weɪ ]

*Where rest at noon thy bleating care?*

[ mɛɪ rest 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 rest 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. \_\_\_\_\_ [ˌɪr'skeɪ]
5. \_\_\_\_\_ ['ɪnsɛkts]
6. \_\_\_\_\_ [haleɪ'ludʒə]
7. \_\_\_\_\_ [ɛls]
8. \_\_\_\_\_ ['pɛnɪ]
9. \_\_\_\_\_ [flɛd]

## #3

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

## #5

1. \_\_\_\_\_ ['stɛdɪ]
2. \_\_\_\_\_ [fɛns]
3. \_\_\_\_\_ [tɪɛ'ni]
4. \_\_\_\_\_ [kæ'feɪ]
5. \_\_\_\_\_ [stɛpt]
6. \_\_\_\_\_ [dɪs'pɛl]
7. \_\_\_\_\_ [neɪ'zæliɪtɪ]
8. \_\_\_\_\_ [mɛt]
9. \_\_\_\_\_ ['heɪvɪ]

## #2

1. \_\_\_\_\_ [eɪ'tɪn]
2. \_\_\_\_\_ [hɪm'sɛlf]
3. \_\_\_\_\_ [dɛ'kɔʌ]
4. \_\_\_\_\_ [sɛns]
5. \_\_\_\_\_ [nɑɪvɪ'teɪ]
6. \_\_\_\_\_ ['pɛnsɪv]
7. \_\_\_\_\_ ['hɛvɪli]
8. \_\_\_\_\_ [blɛst]
9. \_\_\_\_\_ ['ɛnmɪtɪ]

## #4

1. \_\_\_\_\_ [ˌkɪɛ'trɪvɪtɪ]
2. \_\_\_\_\_ ['plɛntɪ]
3. \_\_\_\_\_ [ɛ'toʊnɒl]
4. \_\_\_\_\_ ['splɛndɪd]
5. \_\_\_\_\_ [gɛst]
6. \_\_\_\_\_ [dɛks]
7. \_\_\_\_\_ ['pɪʊtɪzɛ]
8. \_\_\_\_\_ ['mɛdli]
9. \_\_\_\_\_ [fɛl]

## #6

1. \_\_\_\_\_ [hɛlpt]
2. \_\_\_\_\_ [ɪt'sɛlf]
3. \_\_\_\_\_ [dɛ'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.	<b>roses</b> [ˈrɔʊzɛz]	<b>silent</b> [ˈsaɪlənt]	<b>heaven</b> [ˈheveɪn]
2.	<b>darkness</b> [ˈdɑknɛs]	<b>innocent</b> [ˈɪnosɛnt]	<b>secret</b> [ˈsɪkɪɛ(I)t]
3.	<b>endless</b> [ˈɛndlɛs]	<b>ancient</b> [ˈɛɪntʃɛnt]	<b>golden</b> [ˈɡoʊldɛ(I)n]
4.	<b>forest</b> [ˈfɔrɛst]	<b>present</b> [ˈprezɛnt]	<b>quiet</b> [ˈkwaɪɛ(I)t]
5.	<b>places</b> [ˈpleɪsɛz]	<b>excellent</b> [ˈɛksɛ(I)lənt]	<b>silence</b> [ˈsaɪlə(I)ns]
6.	<b>sweetest</b> [ˈswɪtɛst]	<b>moment</b> [ˈmoʊmənt]	<b>blessed</b> [ˈblɛsɛ(I)d]
7.	<b>kisses</b> [ˈkɪsɛz]	<b>absent</b> [ˈæbsɛnt]	<b>even</b> [ˈɪveɪn]
8.	<b>voices</b> [ˈvɔɪsɛz]	<b>patient</b> [ˈpeɪʃɛnt]	<b>hundred</b> [ˈhʌndɪɛ(I)d]
9.	<b>horses</b> [ˈhɔsɛz]	<b>judgment</b> [ˈdʒʌdʒmənt]	<b>listen</b> [ˈlɪsɛ(I)n]
10.	<b>faces</b> [ˈfeɪsɛz]	<b>orient</b> [ˈɔrɪɛnt]	<b>beloved</b> [brɪˈlʌveɪ(I)d]
11.	<b>branches</b> [ˈbrʌntʃɛz]	<b>element</b> [ˈɛlɪ(ʌ)mɛnt]	<b>garden</b> [ɡɑdɛ(I)n]
12.	<b>rushes</b> [ˈɹʌʃɛz]	<b>garment</b> [ˈɡɑmənt]	<b>sacred</b> [ˈseɪkɪɛ(I)d]

## 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,*

[ 'sɪtə(ɪ)d ɪn ðaɪ 'sɪlvə tʃeə ]

*State in wonted manner keep:*

[ steɪt ɪn 'wʌntə(ɪ)d 'mænə kɪp ]

*Hesperus entreats thy light,*

[ 'hespərəs ɪn'tɪts ðaɪ laɪt ]

*Goddess excellently bright.*

[ 'gædəs 'ekse(ɪ)lɛntlɪ braɪt ]

*Earth, let not thy envious shade*

[ ɜθ lɛt nɒt ðaɪ 'ɛnvɪəs ʃeɪd ]

*Dare itself to interpose;*

[ deərə ɪt'self tu ɪntə'pəʊz ]

*Cynthia's shining orb was made*

[ 'sɪnθɪəz 'ʃaɪnɪŋ ɔb wəz meɪd ]

*Heav'n to clear when day did close;*

[ hevn tu klɪə mɛn deɪ dɪd kloʊz ]

*Bless us then with wishèd sight,*

[ blɛs əs ðɛn wɪð 'wɪʃə(ɪ)d saɪt ]

*Goddess excellently bright.*

[ 'gædəs 'ekse(ɪ)lɛntlɪ braɪt ]

*Lay thy bow of pearl apart,*

[ leɪ ðaɪ boʊ əv pɜrl ə'pɑt ]

*And thy crystal shining quiver;*

[ ænd ðaɪ 'krɪstəl 'ʃaɪnɪŋ 'kwɪvə ]

*Give unto the flying hart*

[ gɪv ən'tu ðə 'flaɪɪŋ hɑt ]

*Space to breathe, how short so-ever:*

[ speɪs tu breɪð haʊ ʃɒt soʊ 'evə ]

*Thou that mak'st a day of night,*

[ ðəʊ ðæt 'meɪkst ə deɪ əv naɪt ]

*Goddess excellently bright.*

[ 'gædəs 'ekse(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. \_\_\_\_\_ ['æbsɛɪns]
6. \_\_\_\_\_ ['ɪɛstləs]
7. \_\_\_\_\_ ['vaɪələɪts]
8. \_\_\_\_\_ ['pɪɪɪzɪz]
9. \_\_\_\_\_ ['gæmənt]
10. \_\_\_\_\_ ['fɛɪdeɪd]

## #2

1. \_\_\_\_\_ ['wɪfɪz]
2. \_\_\_\_\_ ['pɪnsɛs]
3. \_\_\_\_\_ ['lɪftɛɪd]
4. \_\_\_\_\_ ['adɛnt]
5. \_\_\_\_\_ ['ʃɪldɪɪn]
6. \_\_\_\_\_ ['lʌvlɪɛst]
7. \_\_\_\_\_ ['hæpɪnɛs]
8. \_\_\_\_\_ ['skɑleɪt]
9. \_\_\_\_\_ ['bɪθləs]
10. \_\_\_\_\_ ['kɑnfɛɪns]

## #3

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

## #4

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

## #5

1. \_\_\_\_\_ ['fɔtɪəs]
2. \_\_\_\_\_ ['ɛndɛɪd]
3. \_\_\_\_\_ ['sɛnsɪs]
4. \_\_\_\_\_ ['pɛɪʃɛɪns]
5. \_\_\_\_\_ ['afɛɪn]
6. \_\_\_\_\_ ['mʊvmɛnt]
7. \_\_\_\_\_ ['vɛlvɛɪt]
8. \_\_\_\_\_ ['gɪɪɛzɪz]
9. \_\_\_\_\_ ['stɪlnɛs]
10. \_\_\_\_\_ ['hæɪst]

## #6

1. \_\_\_\_\_ ['bænɪt]
2. \_\_\_\_\_ ['hævɛst]
3. \_\_\_\_\_ ['wɪmɛɪn]
4. \_\_\_\_\_ ['sɑftnɛs]
5. \_\_\_\_\_ ['tælɛnt]
6. \_\_\_\_\_ ['ɪɪfɪz]
7. \_\_\_\_\_ ['pɪɪzɛɪns]
8. \_\_\_\_\_ ['gædɛs]
9. \_\_\_\_\_ ['klaʊdeɪd]
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'te]
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'ze]
2. sincerity [sɪn'sɛrɪtɪ]
3. platonic [plə'tɒnɪk]
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'kleɪʃən]
6. sends [sɛndz]
7. amen [ˌe'mɛn]
8. debts [dɛts]
9. fatality [fə'tælɪtɪ]

## #8

1. says [sez]
2. next [nɛkst]
3. fiancé [ˌfɪan'se]
4. bell [bɛl]
5. maintains [meɪn'teɪnz]
6. descend [dɪ'sɛnd]
7. steps [steps]
8. envies [ˌɛnvɪz]
9. debut [de'bjʊ]

## #10

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

## #12

1. knelt [nɛlt]
2. résumé [ˌɛzʊ'me]
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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