ENGLISH LYRIC DICTION WORKBOOK

An introduction to the International Phonetic Alphabet using frequently occurring words from English art song repertoire

Fourth Edition

Cheri Montgomery

PREFACE

The *English Lyric Diction Workbook* serves as an introduction to the International Phonetic Alphabet as it applies to singing. The enunciation and transcription rules with exercises are designed for the lyric diction classroom.

The exercises were created from the lyrics of over 1,000 English art songs. Words from the songs were placed in order of frequency of occurrence. The most commonly occurring words are short in length and appear in the enunciation exercises. Other frequently occurring words were grouped by the phonetic sounds within each word to create word lists that align with the order of rules introduced in each unit. A study of articulatory phonetics is included with consonant and vowel charts for the definition and application of terms.

Units contain a transcribed art song, enunciation instructions, transcription rules, a group transcription assignment, twelve IPA recognition exercises, twelve transcription exercises, and twelve phrases. Cumulative testing of the transcription rules is provided throughout the book. A comprehensive test follows the final unit. The transcribed art song in each unit contains a frequent occurrence of the highlighted sounds. A review of rules and IPA wheels are included in the appendix. A listening lab, phonetic charts, and the IPA Scramble App are available at www.stmpublishers.com.

The method of transcription outlined in this text follows *The Singer's Manual of English Diction* by Madeleine Marshall. Marshall hailed a dialect-free pronunciation of the English language that is best for singing. Her innovation standardized the rules for lyric diction. Exercises that enable students to apply her rules for transcription within the phrase are included in this text.

Updates with the fourth edition represent experience gained from transcribing a database of more than 87,000 English words according to rules established by Marshall. The database provided a valuable tool for organizing the spellings of the English language, specifically the spellings that determine the pronunciation of the schwa. Rules for defining the schwa are included in this text. Defining the schwa is important for lyric diction since the schwa 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

HOW THE WORKBOOK FUNCTIONS IN THE CLASSROOM

The Moore method is a deductive manner of instruction used in advanced mathematics courses. It is named after Robert Lee Moore, a famous topologist who first used the method at the University of Pennsylvania in 1911.

The Moore Method provides an ideal format for the lyric diction course. It challenges students to participate in the learning process. With this approach, the instructor briefly introduces new material. The remaining class time is devoted to student presentation of homework and the higher-level learning and discussions that grow out of those presentations. Implementing the Moore teaching model incentivizes students to attend class, arrive on time, and complete homework.

Here is how it works: assign two numbers (1-12) to each student at the beginning of the semester. The numbers correspond to the 12 homework lists provided in each unit of this workbook. Call on students in random order and ask them to intone one of the two lists in each class meeting. Have the student place their transcribed list under a document camera. The entire class may participate by transcribing the list during the individual assessment period. Record a pass/fail grade for the presentation. A failing grade is assigned for: unexcused absences, incomplete work, or numerous errors. One point is deducted from the final average for every failed presentation. The final average is comprised of the grades earned on transcription quizzes and exams.

The *Lyric Diction Workbooks* provide all the lists, quizzes, and exams needed to implement the Moore method. With this approach, students are exposed to numerous words in each class meeting; and the instructor does not grade IPA homework outside of class. A gradebook template, sample syllabus, and daily schedule are provided on the instructor's page at stmpublishers.com.

TRANSCRIPTION NOTES

It is interesting to note that the 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 focus 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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TABLE OF CONTENTS

ANSWER KEY

UNIT 6:

Central [ʌ] and [ɜ], unstressed *o*, the schwa [ə], and lateral [l]

Art song with a frequent occurrence of [ʌ] and [ɜ]

Copland, Aaron (Am. 1900 - 1990)
Twelve Poems of Emily Dickinson
1. Nature, the gentlest mother
Emily Dickinson (Am. 1830 - 1886)

 Nature, the gentlest mother
[ˈneɪʧə ðə ˈʤentləst ˈmʌðə]

 Impatient of no child,
[ɪmˈpeɪʃənt ʌv noʊ ʧaɪld]

 The feeblest or the waywardest, -
[ðə ˈfibləst ɔ ðə ˈweɪwədəst]

 Her admonition mild
[hɜr ædmoˈnɪʃən maɪld]

 In forest and the hill
[ɪn ˈfɔərəst ænd ðə hɪl]

 By traveller is heard,
[baɪ ˈtɹævələr ɪz hɜd]

 Restraining rampant squirrel
[ɹɪˈstɹeɪnɪŋ ˈɹæmpənt ˈskwʊrəl]

 Or too impetuous bird.
[ʔɔ tu ɪmˈpɛʧuəs bɜd]

 How fair her conversation,
[haʊ fɛə hɜ kanvɜˈseɪʃən]

 A summer afternoon, -
[ə ˈsʌmər aftəˈnun]

 Her household, her assembly;
[hɜ ˈhaʊshoʊld hɜr ʌˈsɛmblɪ]

And when the sun goes down
[ænd ʍɛn ðə sʌn goʊz daʊn]

 Her voice among the aisles
[hɜ vɔɪs ʌˈmʌŋ ði ʔaɪlz]

 Incites the timid prayer
[ɪnˈsaɪts ðə ˈtɪmɪd pɹɛə]

 Of the minutest cricket,
[ʌv ðə maɪˈnjutəst ˈkɹɪkət]

 The most unworthy flower.
[ðə moʊst ʌnˈwɜðɪ flaʊə]

 When all the children sleep
[ʍɛn ʔɔl ðə ˈʧɪldɹən slip]

 She turns as long away
[ʃi tɜnz æz laŋ ʌˈwɛɪ]

 As will suffice to light her lamps;
[ʔæz wɪl sʌˈfaɪs tu laɪt hɜ læmps]

 Then, bending from the sky,
[ðɛn ˈbɛndɪŋ fɹʌm ðə skaɪ]

 With infinite affection
[wɪð ˈʔɪnfɪnɪt ʌˈfɛkʃən]

 And infiniter care,
[ænd ˈʔɪnfɪnɪtə kɛə]

 Her golden finger on her lip,
[hɜ ˈgoʊldən ˈfɪŋgər an hɜ lɪp]

 Wills silence everywhere.
[wɪlz ˈsaɪləns ˈʔɛvɹɪʍɛə]

Transcription within the phrase: unstressed words have two pronunciations			
am		*can*	
strong [ʔæm]	weak [ʌm]	strong [kæn]	weak [kʌn]
Am I welcome?	*Here am I*	*if they can,*	*who can tell*
has		*had*	
strong [hæz]	weak [hʌz]	strong [hæd]	weak [hʌd]
All that he has, is lost	*The night has come*	*She gave what she had*	*if we had known*
that		*them*	
strong [ðæt]	weak [ðʌt]	strong [ðɛm]	weak [ðʌm]
Enough of that	*Think not that I forget*	*In them my hopes do carry*	*Let them sing*
to		*was*	
strong [tu]	weak [tʌ]	strong [wɑz]	weak [wʌz]
Sway to and fro	*from dawn to dusk*	*blind though I was,*	*my aim was sure*

UNIT 6: Central [ʌ] and [ɜ], unstressed *o*, the schwa [ə], and lateral [l]

CENTRAL [ʌ] *sun*

Description. Phoneticians classify [ʌ] as a back vowel but the tongue arch for central vowels is scarcely apparent in the space required for singing. Central [ʌ] is clarified by means of resonance rather than formation. The lips are neither rounded nor spread.

Enunciation. Release and lower the jaw. Find the space of [ʌ] without rounding or spreading the lips. Allow two finger widths of space between the teeth. The anterior edge of the tongue contacts the lower row of teeth and lies low and flat on the floor of the mouth. Raise the soft palate and direct vocalized tone toward the upper front teeth.

Warnings. Avoid a tone that lies low in the throat. Avoid the raspy sound associated with vocal fry that is common in the American English manner of speech. Do not replace [ʌ] with [ɑ]: *wonder* is [ʌ] but *wander* is [ɑ]. Do not replace [ɑ] with [ʌ]: *what* and *was* are pronounced with an [ɑ] vowel.

Exercise. A clear distinction must be made between the [ʊ] and [ʌ] vowel sounds: *look/luck, put/putt, could/cut*

CENTRAL [ɜ] *learn*

Description. Central [ɜ] possesses the formation of a retroflex [ɹ] with the sustained quality of a vowel. It must never be sung in a final unstressed syllable (Marshall 9). Central [ɜ] is unique to English and is a characteristic color of the language. It can be a lovely singing sound when the lips are sufficiently rounded.

Enunciation. Release and lower the jaw. Find the space of *ah*. Protrude the lips into a gently rounded whistle position. The lip rounding is initiated by the cheek muscles. The sides of the tongue touch the upper molars. Point the tongue tip toward, but not touching, the alveolar ridge and direct vocalized tone toward the rounded lips: *worth, earn, journey, mercy, burning*

Note. Prepare the lip rounding early, even before the articulation of a preceding consonant.

Warnings. Do not alter the [ɜ] to an [ʌ] or [ə] sound: *bird* is [bɜd] not *bud* [bʌd]; *girl* is [gɜl] not *gull* [gʌl]. Avoid inserting a vowel sound after [ɜ]: *pearl* is [pɜl] not [pɜəl]. Do not sing [ɜ] in a final unstressed syllable: *father* is [ˈfɑðə] not [ˈfɑðɜ].

CLOSED BACK [o] *provide*

Description. English does not have a pure [o] vowel. An approximation of the sound is found in the first vowel of the English diphthong [oʊ]: *open* and *grow*. A lax version of the [o] vowel appears in words with an *o* spelling in unstressed syllables: *obey* and *provide*.

Enunciation. Release and lower the jaw. The tongue tip contacts the lower front teeth and the back of the tongue arches toward the soft palate. The lips are forward and rounded. The degree of rounding is slightly less than what is required for [u]. The cheek muscles initiate the lip rounding. Raise the soft palate and direct vocalized tone toward the rounded lips. Prepare the lip rounding early and enunciate an unaltered formation of the vowel.

Warnings. Do not allow the lip movement to be sluggish. A delayed lip rounding or early release of the formation will result in a diphthong. Do not enunciate [o] with the upper lip clinging to, or curled over the front teeth. Do not allow the resonance of [o] to fall low. Project the tone over the rounded vowel space.

SCHWA [ə] *sofa*

Description: The schwa represents an undefined vowel sound in an unstressed syllable. The unstressed nature of schwa provides shape and direction to the musical phrase. The schwa is short in speech but extended for singing.

Warnings: Do not assume that the schwa represents a universal sound. The schwa has seven sounds in English. A closed vowel pronunciation of the schwa would bring undue attention to an unstressed syllable. A singer may mistakenly give equal weight to all syllables in an effort to be understood. This would result in a series of words without natural phrasing. It would "sound like a child reading aloud from a primer" (Marshall 153-154).

Note. The [ɚ] symbol is used in dictionary transcriptions to indicate an *r*-colored schwa. The formation of [ɚ] is identical to an [ɜ] vowel. The [ɚ] symbol reflects spoken practice and is not suitable for lyric diction since it merges a schwa with a retroflex tongue formation. In speech, the sounds occur simultaneously. For singing, the schwa is sustained. Singing an *r*-colored vowel in a final unstressed syllable is not suitable for lyric diction (Marshall 9).

VOICED ALVEOLAR LATERAL [l]

Articulation. Raise the soft palate and release the jaw. The point of contact is similar to [s]. A quick placement and release of the tongue tip against the alveolar ridge is critical for a clean execution of initial [l]. The action occurs precisely on the beat. Initiate voicing with the flip of the tongue. This movement allows the consonant to project (Marshall 68). Note: [l] has a rounded lip formation when followed by a rounded vowel: *lord, look, learn*

Warnings. Do not elongate [l] or introduce the voicing of [l] too early. The shape of the tongue should not be thickened or flattened. The action of the tongue must not be sluggish (Marshall 68).

UNIT 6: Central [ʌ] and [ɜ], unstressed o, the schwa [ə], and lateral [l]

CONSONANT CLUSTERS WITH [l]

Description. Many singers have difficulty enunciating consonant blends with [l]. The consonants must be articulated simultaneously. Begin the consonant cluster with the tongue tip touching the alveolar ridge (prepared for *l*). Flip the tongue tip down while sounding both consonants. (Marshall 70)

Exercise: *bliss, blessed, clear, cloud, fly, flame, glad, gleam, place, plant, please* / round the lips for: *blue, flow, glow*

FINAL [l]

Warnings. Do not form [l] too early or flatten the tongue tip against the alveolar ridge. Do not add a vowel sound or click of the tongue following final [l]. Avoid adding an intervening vowel sound before [l]: *feel* [fil] not [fiəl]. (Marshall 71-72)

Exercise. Intone the following final [l] words. Do not enunciate an intervening vowel sound before or after [l]: *smile, heal, soul, pale, until, cool, whole, fill, swell, steal, sail*

Final [l] + initial [l]. Do not rearticulate [l] when a final [l] word is followed by an initial [l] word. Articulate one elongated [l]: *eternal love, beautiful lady, dreadful lies, little lamb, tuneful lay, candle light, tropical leaves*

COMMON ERRORS

Do not omit [l] from *ld* spellings: *old, cold, gold, hold, told, soldier, child, mild* (exceptions: *could, would, should*). Do not add [l] to the words *talk, walk, calm,* and *palm.*

Enunciate the following frequently occurring words containing [ʌ], [ɜ], unstressed *o*, and [ə]:

	[ʌ]	[ɜ]	unstressed *o*	[ə]
1.	**such** [sʌtʃ]	**her** [hɜ]	**memory** [ˈmɛmɔrɪ]	**heaven** [ˈhɛvən]
2.	**love** [lʌv]	**sir** [sɜ]	**melody** [ˈmɛlodɪ]	**even** [ˈʔivən]
3.	**but** [bʌt]	**turned** [tɜnd]	**innocent** [ˈʔɪnosənt]	**silence** [ˈsaɪləns]
4.	**dove** [dʌv]	**burning** [ˈbɜnɪŋ]	**harmony** [ˈhɑmonɪ]	**welcome** [ˈwɛlkəm]
5.	**one** [wʌn]	**work** [wɜk]	**provide** [prɪoˈvaɪd]	**blessed** [ˈblɛsəd]
6.	**us** [ʔʌs]	**birth** [bɜθ]	**desolate** [ˈdɛsolət]	**passion** [ˈpæʃən]
7.	**must** [mʌst]	**girl** [gɜl]	**innocence** [ˈʔɪnosəns]	**anthem** [ˈʔænθəm]
8.	**up** [ʔʌp]	**worth** [wɜθ]	**offence** [ʔoˈfɛns]	**pleasant** [ˈplɛzənt]
9.	**some** [sʌm]	**pearls** [pɜlz]	**amorous** [ˈʔæmɔrəs]	**double** [ˈdʌbəl]
10.	**sun** [sʌn]	**learn** [lɜn]	**ivory** [ˈʔaɪvɔrɪ]	**endless** [ˈʔɛndləs]
11.	**young** [jʌŋ]	**earth** [ʔɜθ]	**obey** [ʔoˈbeɪ]	**sweetest** [ˈswitəst]
12.	**doth** [dʌθ]	**nurse** [nɜs]	**possess** [poˈzɛs]	**secret** [ˈsikɹət]

RULES FOR TRANSCRIPTION

CENTRAL [ɜ]

e, ea, i, o, u + r: her, search, bird, word, hurt

Except when followed by a flipped [ɾ]: *hurry* [ˈhʊɾɪ]

CENTRAL [ʌ]

up, dusk, blood, love, young

UNSTRESSED *o*

o of unstressed syllables: *melody* [ˈmɛlodɪ] *obey* [ʔoˈbɛɪ]

Except when followed by a flipped [ɾ]: *memory* [ˈmɛmɔɾɪ]

Except in an unstressed final syllable: *purpose* [ˈpɜpəs]

SCHWA [ə]

As a general rule, unstressed syllables are transcribed with a schwa [ə] symbol. 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* spellings are [ɪ] when set on a short note (pronunciation shifts to [ɛ] when set on a sustained tone): *heaven, secret, sayeth, faded, absence*
3. vowel + *r* spelling is [ʌ] ([ɜ] is not recommended for lyric diction): *whisper, river, lover*
4. *a* + consonant is [ɪ] when set on a short note (pronunciation shifts to [æ] when set on a sustained tone): *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* spelling is [ʊ]: *angel, crystal, humble*
8. *il* spelling is [ʊ] when set on a short note (pronunciation shifts to [ɪ] when set on a sustained tone): *evil, civil, devil*
9. *ur* and *ward* spellings are [ʌ] when set on a short note (pronunciation shifts to [ʊ] when set on a sustained tone): *nature, forward*
10. *or* spelling is [ʌ] when set on a short note (pronunciation shifts to [ɔ] when set on a sustained tone): *Savior, vapor, color*

Articles *the* and *a* have two pronunciations

the [ðə] and *a* [ə] precede initial consonant words
the [ði] and *an* [æn] precede initial vowel words

Unstressed words within the phrase have a strong and weak form

Pronunciation is based on context and duration of the note (see chart on page 60).

Class Work #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide spelling:

1. [ˈɡɑdən]   7. [ˈbɜtʃəz]   13. [ˈtɹɛʒə]

2. [stɜ]   8. [ˈɹɪðəm]   14. [ˈsʌtəl]

3. [ˈmʌnɪ]   9. [ˈlʊkɪŋ]   15. [ˈwɜðɪ]

4. [ˈhɑmonɪz]   10. [wʌns]   16. [ˈʃɛpəd]

5. [ˈdʒʌstɪs]   11. [ˈmɜsɪfəl]   17. [tɹʌst]

6. [ˈhjumə]   12. [ˈpɹɑpə]   18. [ˈmædʒəstɪ]

Provide IPA:

1. words   7. chariot   13. village

2. autumn   8. daughter   14. cunning

3. hovers   9. month   15. melodies

4. candle   10. delicate   16. watchful

5. dangerous (*a* is [ɛɪ])   11. trumpet   17. should

6. equal   12. bird   18. heaven

Worksheet #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide spelling:

#1	#2	#3	#4
[ˈfɛðəd]	[dʌm]	[ˈhɑbə]	[ˈsplɛndə]
[dʌsk]	[ˈtɹævələ]	[dʒʌst]	[ˈwɪmən]
[ˈwɪzdəm]	[ˈpipəl]	[ˈmɔnfəl]	[ɹʌm]
[pɹoˈdʒɛkt]	[fʊl]	[ˈflʌtəɹɪŋ]	[ˈkɜtɪəs]
[ˈsɛntʃʊɹɪz]	[ˈɹɪgə]	[ˈnɛsəl]	[poˈzɛs]
[ˈʔæpəl]	[nʌn]	[lʊks]	[ˈlʌvəθ]
[dɹʌm]	[ˈgɑdəs]	[hʌʃt]	[tʊk]
[ˈfʊlə]	[ˈkʌntɹɪz]	[ˈʔitən]	[ˈkɑŋkə]
[ˈsɜtən]	[mɜθ]	[ˈkʌmɪŋ]	[ˈkʌmpənɪ]
[pɜl]	[ˈplɛʒəz]	[ˈsɜvənt]	[pɜs]
[lʌvz]	[ˈʔʌndə]	[fʊlˈfild]	[ˈkɪŋdəm]
[kʊd]	[ˈdʒɜmən]	[ˈmɜmə]	[sʌnz]
[ˈtʃɪldɹən]	[ˈwɪstfəl]	[ˈkɹitʃə]	[ˈwɪðəd]
[wɜd]	[kɜst]	[ˈwɜʃɪp]	[ˈʔatfəlɪ]
[ˈtɛndənəs]	[ˈdæfodɪlz]	[spɹʌŋ]	[ˈtɹʌbəl]
[ˈwɔtə]	[stɹʌk]	[ˈmotəlz]	[ˈfɑðə]
[ˈkʌvə]	[ˈfɹutfəl]	[ˈjɑndə]	[ˈsɜvɪs]
[tʃɜn]	[ˈsʌlən]	[ˈwʌndɹəs]	[hʌŋ]

Worksheet #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide spelling:

#5	#6	#7	#8
[ˈʔʌðə]	[sʌŋ]	[sʌˈfɪʃəntlɪ]	[ˈwɪʃfəl]
[ˈʔɔltə]	[ˈmɑbəl]	[tʌʧt]	[ˈmɜtəl]
[ˈbɑtəl]	[ˈpɔʃən]	[ˈskɑlət]	[ˈʔɛkoɪŋ]
[dʌv]	[ˈkʌləz]	[ˈkɜtən]	[ˈwʌndə]
[ˈsɜkəl]	[fʊt]	[ˈʔʌpwəd]	[ˌjunɪˈvɜsəl]
[wɜm]	[ˈpɜsən]	[ˈsʌdən]	[ˈskɔnfəl]
[ˈhʌŋɡɹɪ]	[ˈwɪntə]	[ˈʔjusfəl]	[ɹʌf]
[ˈhɑkən]	[ˈpisfəlnəs]	[wʌnz]	[ˈbɜdən]
[ˈpɜfəkt]	[ˈhjumɔɹəs]	[ɡʊdz]	[ˈkɹuəl]
[mʌʧ]	[ˈɹizən]	[ˈθɹʌʃəz]	[ˈslʌmbəz]
[ˈmɛmɔɹɪ]	[ˈʔɔfəl]	[ˈjuθfəl]	[bʊks]
[ˈbæʃfəl]	[ˈtɹʌbəlz]	[ˈsʌmə]	[tʌŋ]
[ˈlɔfəlɪ]	[ˈʔɑfən]	[lɜn]	[ˈʔɜlɪəst]
[fɜst]	[ɡʌnz]	[ˈʔʌtəlɪ]	[ɹʌn]
[bʊʃ]	[ˈhæpɪə]	[poˈlaɪt]	[wɜld]
[ˈkɑnʤəd]	[tɜn]	[ˈpɜpəl]	[ˈmɔtəl]
[ˈʌɪspəɹɪŋ]	[ˈwʌndəz]	[ˈfɜvə]	[ˈlɪkə]
[kʌt]	[ˈflʊɹɪʃ]	[ˈsʌnɪ]	[θɜst]

Worksheet #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide spelling:

#9	#10	#11	#12
[ˈkʌmfət]	[ˈbʌkəl]	[ˈʤʌŋgəl]	[ˈhɛðə]
[ˈpɜlɪ]	[ˈtɜtəlz]	[bɜdz]	[ˈmɪstɹəs]
[ˈkætəl]	[ˈsʌməz]	[fɹʌm]	[ˈʔɔfəlnəs]
[ʃʊk]	[bɹʊk]	[ˈsɛnʧʊɾɪ]	[dʌz]
[ˈmɪɾə]	[ˈʤɛləsɪ]	[flʌdz]	[ˈtɹɛbəl]
[lʌvd]	[ˈsaləm]	[pʊt]	[ˈʧɜpɪŋ]
[ˈʔɜθlɪ]	[ˈhʊɾɪŋ]	[ˈʔɪnosəns]	[ˈkʌmfəts]
[ˈmʌðəz]	[ˈkɹɪmzən]	[ˈvɜdjə]	[ˈfɔʧən]
[ˈwandəd]	[ˈdɹɛdfəl]	[ˈwɛðə]	[ˈʔaksən]
[ˈsikɹət]	[ˈfɔlən]	[ˈmɜməɾɪŋ]	[ðʌs]
[ˈsʌfə]	[dʌθ]	[ˈʔivən]	[ʔoˈfɛns]
[ˈθɜstɪŋ]	[jɜn]	[ˈɹaŋfəlɪ]	[ˈɹɛʧəd]
[fʊlˈfɪlmənt]	[ˈpisfəlɪ]	[ˈvɪʒənz]	[ˈsɪlvəɹɪ]
[bɜst]	[ˈswitə]	[wɜs]	[ˈjɜnɪŋ]
[ˈvɪktəɾɪz]	[ˈʔʌglɪ]	[ˈɹʌʃəz]	[stʊd]
[ˈnʌmbəz]	[ˈfiʧəd]	[ˈpɹɛʃəs]	[dɪsˈtɜb]
[ˈsafən]	[ʃʌn]	[dʌvz]	[pʌls]
[bʌdz]	[ˈʔægonɪ]	[ˈʔɪməʤ]	[ˈsʌfəd]

Worksheet #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide IPA:

#1	#2	#3	#4
hunting	darksome	written	blush
search	drums	sequence	endless
drunken	skillful	worst	battle
symphony	rush	lurking	mercy
liberty	heavenly	hush	never
slumber	won	fulfilling	lover
woman	verse	wandering	constant
further	passions	infant	purpose
blissful	thunder	saddle	clamored
covered	listen	blushing	wonderful
hither	burn	melody	looking
struggle	turtle	would	opposite
crystal	innocent	sunk	done
rook	senses	heard	perjured
artful	wood	son	sum
touch	judgment	present	kitchen
dost	onward	featureless	happiness
nectar	humble	better	hundred

Worksheet #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide IPA:

#5	#6	#7	#8
sinful	pictured	double	tedious
gallant	serve	stirs	pluck
yearning	longer	absence	work
lover	misery	ignorant	honest
courage	wanton	orchard	hunger
good	humming	rooks	peaceful
harmony	sinfully	others	fully
of	crushed	phantom	certainly
garland	victory	dreadful	nothing
barren	church	blessed	gentle
cometh	mingle	bitter	London
turf	captain	honey	ever
runs	color	glittering	silken
distant	hidden	hurt	earth
number	fulfill	such	pull
fullest	girlish	given	dust
simple	book	loving	memory
suddenly	husband	spurn	colored

Worksheet #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

Provide IPA:

#9	#10	#11	#12
brother	coerce	turning	thankful
thankfulness	early	loveliest	shepherdess
shut	dozen	blood	girl
ecstasy	bashfulness	little	wander
pearls	human	luck	slumbering
blossom	dull	hermit	puts
driven	wouldst	memories	desolate
curse	lovely	one	comes
measureless	journey	mournfully	darkness
hum	inward	sweetness	linen
daffodil	cautious	running	touching
reasoned	England	measure	cursing
young	river	kisses	worlds
woods	learning	brooks	cup
tough	troubled	seven	pleasant
bugle	single	conjure	bud
circling	bunch	were	restful
beauteous	effortlessly	mother	nimble

RULES FOR TRANSCRIPTION OF [l] WITHIN THE PHRASE

I. [l] is placed with the following vowel [→].

II. [l] is placed with the preceding syllable [←] when followed by a consonant.

III. [l] is doubled when final and followed by a word that begins with a [l]. Do not rearticulate the [l]. The final [l] of the first word is placed with the preceding syllable [←]. The initial [l] of the second word is placed with the following syllable [→].

Examples:

1. [l] followed by a consonant; and final [l] followed by initial [l]:
    Bells, sadly sweet, knell life's swift flight,

    ♩   ♪   ♪   ♩   ♩ | ♩   ♩   ♩ | 𝄽

    [bɛl   zsæ   dlɪ   swi   tnɛl   lɑːɪ   fsswɪ   ftflɑːɪ   t]

2. [l] followed by a vowel; and final [l]:
    A lake lies shimmering cool and still,

    ♪ | ♩   ♩   ♪   ♪   ♩ | ♩   ♩   ♩   𝄽

    [ə   lɛːɪ   klɑːɪ   zʃɪmm   ə   ɾɪŋ   ku   lænn   dstɪ   l]

Place transcription beneath the following phrases:

1. *Float o'er the keys thy fingers small.*
    [floːʊt ʔɔə ðə kiz ðɑːɪ ˈfɪŋgəz smɔl]

    ♪ | ♩   ♩   ♩.   ♪ | ♩   ♩   ♩   𝄽

2. *fall like a cloud in gentle show'rs;*
    [fɔl lɑːɪk ə klɑːʊd ɪnn ˈdʒɛnntəl ˈʃɑːʊəz]

    ♩   ♪   ♪   ♩   ♩ | ♩   ♩   ♩ | 𝄽

3. *And all the flowers looked up at Him,*
    [ænnd ʔɔl ðə flɑːʊəz lʊkt ʔʌp æt hɪmm]

    ♪ | ♩   ♩   ♩   ♩ | ♩.   ♪   ♩   𝄽

4. *Where pleasures and repentance dwell.*
[ʍɛːə ˈplɛʒəz ænnd ɹɪˈpɛnntənns dwɛl]

5. *I shall see the sun arise,*
[ʔɑːɪ ʃæl si ðə sʌnn ʌˈɾɑːɪz]

6. *In endless bliss, through endless years.*
[ʔɪnn ˈʔɛnndləs blɪs θɾu ˈʔɛnndləs jɪːəz]

7. *there's a little brown bird singing,*
[ðɛːəz ə ˈlɪtəl bɹɑːʊn bɜd ˈsɪŋɪŋ]

8. *Rest, little head, on my shoulder, so;*
[ɹɛst ˈlɪtəl hɛd ɑnn mmɑːɪ ˈʃoːʊldə soːʊ]

9. *To sail in the moonlight clear,*
[tu sɛːɪl ɪnn ðə ˈmmunnlɑːɪt klɪːə]

10. *Their graceful form and pretty eyes*
[ðɛːə ˈgɹɛːɪsfəl fɔmm ænnd ˈpɹɪtɪ ʔɑːɪz]

11. *These lips are mute, these eyes are dry;*
[ðiz lɪps ʔɑ mmjut ðiz ʔɑːɪz ʔɑ dɹɑːɪ]

12. *A martial song like a trumpet's call!*
[ə ˈmmɑʃəl sɑŋ lɑːɪk ə ˈtɹʌmmpəts kɔl]
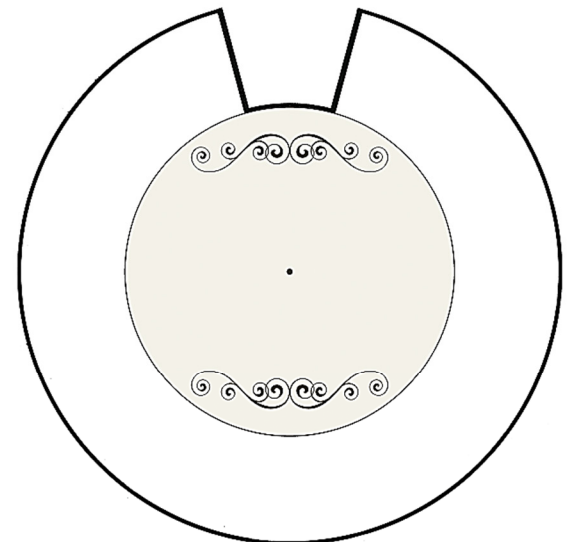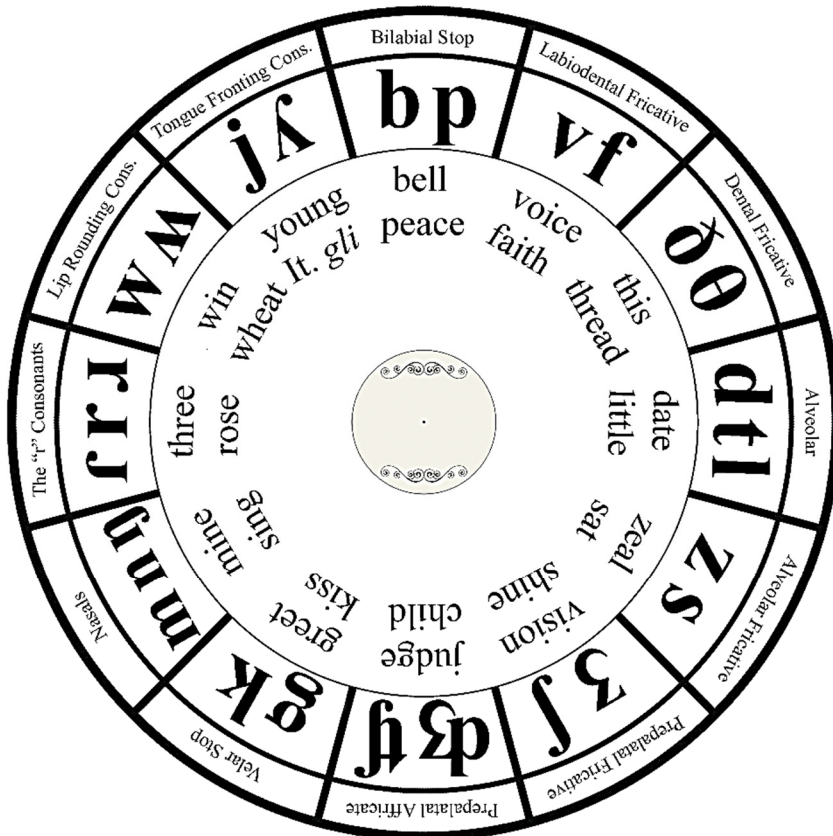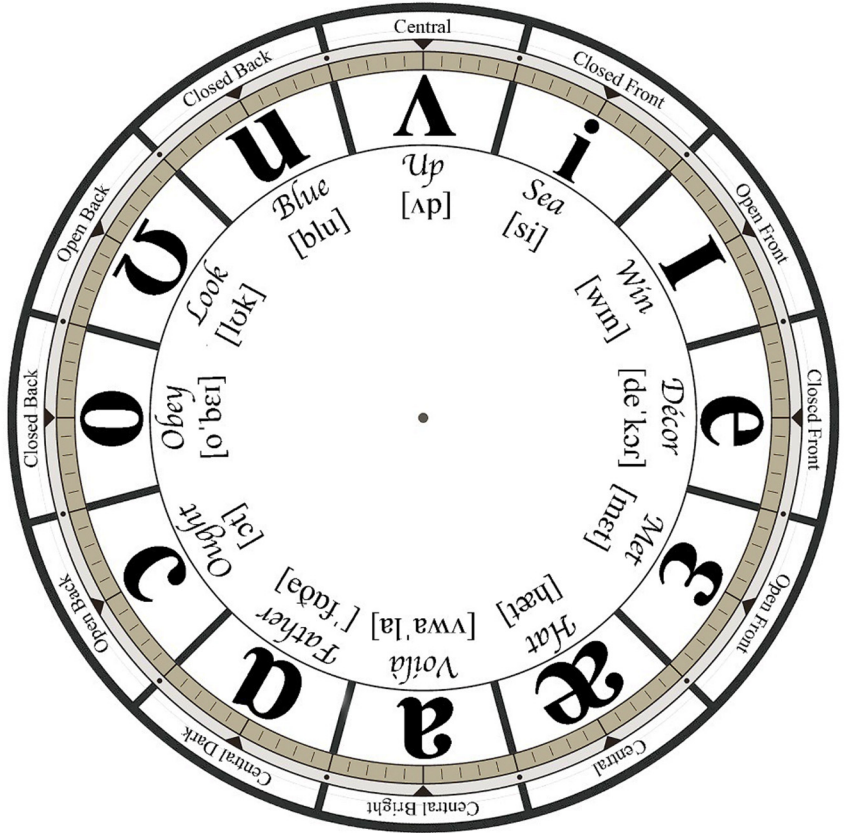
IPA WHEELS

Instructions. Cut along the outer line of each wheel. Place the first dial with a window over the vowel wheel. Place the second dial with a window over the consonant wheel. Place the wheels back to back and press a brass fastener through the center dot of the dials.

English IPA Wheel

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Class Work #6: Central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

1.	[ˈgɑdən]	garden	1. words	[wɜdz]
2.	[stɜ]	stir	2. autumn	[ˈʔɔtəm]
3.	[ˈmʌnɪ]	money	3. hovers	[ˈhʌvəz]
4.	[ˈhɑmonɪz]	harmonies	4. candle	[ˈkændəl]
5.	[ˈdʒʌstɪs]	justice	5. d<u>a</u>ngerous ([ɛɪ])	[ˈdeɪndʒərəs]
6.	[ˈhjumə]	humor	6. equal	[ˈ/ikwəl]
7.	[ˈbɜʧəz]	birches	7. chariot	[ˈʧærɪət]
8.	[ˈɹɪðəm]	rhythm	8. daughter	[ˈdɔtə]
9.	[ˈlʊkɪŋ]	looking	9. month	[mʌnθ]
10.	[wʌns]	once	10. delicate	[ˈdɛlɪkət]
11.	[ˈmɜsɪfəl]	merciful	11. trumpet	[ˈtɹʌmpət]
12.	[ˈpɹɑpə]	proper	12. bird	[bɜd]
13.	[ˈtɹɛʒə]	treasure	13. village	[ˈvɪlədʒ]
14.	[ˈsʌtəl]	subtle	14. cunning	[ˈkʌnɪŋ]
15.	[ˈwɜðɪ]	worthy	15. melodies	[ˈmɛlodɪz]
16.	[ˈʃɛpəd]	shepherd	16. watchful	[ˈwɑʧfəl]
17.	[tɹʌst]	trust	17. should	[ʃʊd]
18.	[ˈmædʒəstɪ]	majesty	18. heaven	[ˈhɛvən]

Worksheet #6: Provide spelling for central [ʌ] and [ɜ], unstressed *o*, and the schwa [ə]

#1

[ˈfɛðəd]	feathered
[dʌsk]	dusk
[ˈwɪzdəm]	wisdom
[pɹoˈdʒɛkt]	project
[ˈsɛnʧʊrɪz]	centuries
[ˈʔæpəl]	apple
[dɹʌm]	drum
[ˈfʊlə]	fuller
[ˈsɜtən]	certain
[pɜl]	pearl
[lʌvz]	loves
[kʊd]	could
[ˈʧɪldɹən]	children
[wɜd]	word
[ˈtɛndənəs]	tenderness
[ˈwɔtə]	water
[ˈkʌvə]	cover
[ʧɜn]	churn

#2

[dʌm]	dumb
[ˈtɹævələ]	traveler
[ˈpipəl]	people
[fʊl]	full
[ˈɹɪgə]	rigor
[nʌn]	none
[ˈgɑdəs]	goddess
[ˈkʌntɹɪz]	countries
[mɜθ]	mirth
[ˈplɛʒəz]	pleasures
[ˈʔʌndə]	under
[ˈdʒɜmən]	German
[ˈwɪstfəl]	wistful
[kɜst]	cursed
[ˈdæfodɪlz]	daffodils
[stɹʌk]	struck
[ˈfrutfəl]	fruitful
[ˈsʌlən]	sullen

#3

[ˈhɑbə]	harbor
[dʒʌst]	just
[ˈmɔnfəl]	mournful
[ˈflʌtərɪŋ]	fluttering
[ˈnɛsəl]	nestle
[lʊks]	looks
[hʌʃt]	hushed
[ˈʔitən]	eaten
[ˈkʌmɪŋ]	coming
[ˈsɜvənt]	servant
[fʊlˈfɪld]	fulfilled
[ˈmɜmə]	murmur
[ˈkɹiʧə]	creature
[ˈwɜʃɪp]	worship
[spɹʌŋ]	sprung
[ˈmɔtəlz]	mortals
[ˈjɑndə]	yonder
[ˈwʌndɹəs]	wondrous

#4

[ˈsplɛndə]	splendor
[ˈwɪmən]	women
[ɹʌm]	rum
[ˈkɜtɪəs]	courteous
[poˈzɛs]	possess
[ˈlʌvəθ]	loveth
[tʊk]	took
[ˈkɑŋkə]	conquer
[ˈkʌmpənɪ]	company
[pɜs]	purse
[ˈkɪŋdəm]	kingdom
[sʌnz]	sons
[ˈwɪðəd]	withered
[ˈʔɑtfəlɪ]	artfully
[ˈtɹʌbəl]	trouble
[ˈfɑðə]	father
[ˈsɜvɪs]	service
[hʌŋ]	hung

#5

[ˈʔʌðə]	other
[ˈʔɔltə]	altar
[ˈbɑtəl]	bottle
[dʌv]	dove
[ˈsɜkəl]	circle
[wɜm]	worm
[ˈhʌŋgɹɪ]	hungry
[ˈhɑkən]	hearken
[ˈpɜfəkt]	perfect
[mʌʧ]	much
[ˈmɛmɔɹɪ]	memory
[ˈbæʃfəl]	bashful
[ˈlɔfəlɪ]	lawfully
[fɜst]	first
[bʊʃ]	bush
[ˈkɑndʒəd]	conjured
[ˈʍɪspəɹɪŋ]	whispering
[kʌt]	cut

#6

[sʌŋ]	sung
[ˈmɑbəl]	marble
[ˈpɔʃən]	portion
[ˈkʌləz]	colors
[fʊt]	foot
[ˈpɜsən]	person
[ˈwɪntə]	winter
[ˈpisfəlnəs]	peacefulness
[ˈhjumərəs]	humorous
[ˈɹizən]	reason
[ˈʔɔfəl]	awful
[ˈtɹʌbəlz]	troubles
[ˈʔɑfən]	often
[gʌnz]	guns
[ˈhæpɪə]	happier
[tɜn]	turn
[ˈwʌndəz]	wonders
[ˈflʊrɪʃ]	flourish

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