

# The Singer's Daily Practice Journal

Volume III: A graded introduction to  
lyric diction and English transcription

Cheri Montgomery

S.T.M. Publishers  
Nashville, TN

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## Preface

This journal for the private voice studio provides an English lyric diction course with daily written homework assignments. It is *Singer's Diction* with weekly vocal assessment and journaling pages.

### Preface to *Singer's Diction*

*Singer's Diction* is an introductory workbook that provides an in-depth study of lyric diction and English transcription. It is 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. 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.

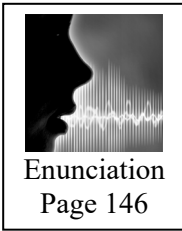
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## WEEK 4:

### Closed back [u] and open back [ʊ]

Frequently occurring words from lyrics

	[u]	[ʊ]
1.	<b>to</b> [tu]	<b>book</b> [bʊk]
2.	<b>who</b> [hu]	<b>good</b> [gʊd]
3.	<b>do</b> [du]	<b>look</b> [lʊk]
4.	<b>moon</b> [mun]	<b>could</b> [kʊd]
5.	<b>blue</b> [blu]	<b>full</b> [fʊl]
6.	<b>soon</b> [sun]	<b>put</b> [pʊt]
7.	<b>move</b> [mʊv]	<b>took</b> [tʊk]
8.	<b>cool</b> [ku]	<b>stood</b> [stʊd]
9.	<b>bloom</b> [blum]	<b>foot</b> [fʊt]
10.	<b>noon</b> [nun]	<b>pull</b> [pʊl]
11.	<b>gloom</b> [glum]	<b>nook</b> [nʊk]
12.	<b>flew</b> [flu]	<b>hood</b> [hʊd]

Lesson Notes, Date: \_\_\_\_\_

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### Grading Rubric

#### Breath

Breath Control	70-----79/80-----89/90-----100
Breath Expansion	70-----79/80-----89/90-----100
Breath Support	70-----79/80-----89/90-----100

#### Diction

Consonant Articulation	70-----79/80-----89/90-----100
Vowel Formation	70-----79/80-----89/90-----100

<b>Lesson Preparation</b>	70-----79/80-----89/90-----100
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#### Musicianship

Expression	70-----79/80-----89/90-----100
Legato	70-----79/80-----89/90-----100
Pitch Accuracy	70-----79/80-----89/90-----100
Rhythmic Accuracy	70-----79/80-----89/90-----100

#### Posture and Tension

Postural Alignment	70-----79/80-----89/90-----100
Release of Tension	70-----79/80-----89/90-----100

#### Technique

Flexibility	70-----79/80-----89/90-----100
Onset	70-----79/80-----89/90-----100
Palatal Space	70-----79/80-----89/90-----100
Pharyngeal Space	70-----79/80-----89/90-----100
Projection	70-----79/80-----89/90-----100
Vibrato	70-----79/80-----89/90-----100
Tone Quality	70-----79/80-----89/90-----100
Vowel Equalization	70-----79/80-----89/90-----100



## Daily Notes and Practice Times

Day 1

Practice Time: \_\_\_\_\_

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Day 2

Practice Time: \_\_\_\_\_

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Day 3

Practice Time: \_\_\_\_\_

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Day 4

Practice Time: \_\_\_\_\_

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Day 5

Practice Time: \_\_\_\_\_

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Day 6

Practice Time: \_\_\_\_\_

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## Art song with a frequent occurrence of [u] and [ʊ]



Mark Stone: <https://www.youtube.com/watch?v=qclq8c3YBZY>

Roger Quilter (Eng. 1877 - 1953)

**June** [ dʒun ]

Nora Hopper (Eng. 1871 - 1906)



*Dark red roses in a honeyed wind swinging,*  
[ dak .ɪəd 'ɪʊzɛz ɪn ə 'hʌnɪd wɪnd 'swɪŋɪŋ ]

*Silk-soft hollyhock, coloured like the moon;*  
[ sɪlk saft 'hɒlɪhɒk 'kʌlɪʊ(ə)d laɪk ðə mun ]

*Larks high overhead lost in light, and singing;*  
[ lɑks haɪ 'oʊvəhɛd lɒst ɪn laɪt ænd 'sɪŋɪŋ ]

*That's the way of June.*  
[ ðætʰs ðə weɪ əv 'dʒun ]

*Dark red roses in the warm wind falling,*  
[ dak .ɪəd 'ɪʊzɛz ɪn ðə wɜ:m wɪnd 'fɔ:lɪŋ ]

*Velvet leaf by velvet leaf, all the breathless noon;*  
[ 'velvɛ(ɪ)t lif baɪ 'velvɛ(ɪ)t lif ɔ:l ðə 'breθləs nu:n ]

*Far off sea waves calling, calling, calling;*  
[ fɑ: əf si weɪvz 'kɔ:lɪŋ 'kɔ:lɪŋ 'kɔ:lɪŋ ]

*That's the way of June.*  
[ ðætʰs ðə weɪ əv 'dʒun ]

*Sweet as scarlet strawberry*  
[ swɪt æz 'skɑ:lɛ(ɪ)t 'strɔ:bɛrɪ ]

*under wet leaves hidden,*  
[ 'ʌndə wɛt livz 'hɪdɛ(ɪ)n ]

*Honey'd as the damask rose,*  
[ 'hʌnɪd æz ðə 'dæmæ(ɪ)sk .ɪʊz ]

*lavish as the moon,*  
[ 'lævɪʃ æz ðə mun ]

*Shedding lovely light on things forgotten,*  
[ 'ʃɛdɪŋ 'lʌvli laɪt ɒn θɪŋz fɔ:'gɒtɛ(ɪ)n ]

*hope forbidden,*  
[ hoʊp fɔ:'bɪdɛ(ɪ)n ]

*That's the way of June.*  
[ ðætʰs ðə weɪ əv 'dʒun ]

# RULES FOR TRANSCRIPTION

## CLOSED BACK [u]

Spellings: *o, oo, ou, u*  
*move* [muv], *soon, through, truth*

*u* in unstressed syllables  
*visual* ['vi:ʒjuəl] *cherubim* ['tʃerubim]

## OPEN BACK [ʊ]

Spellings: *oo, o, ou, u*  
*book* [bʊk], *woman, could, full*

*u* + flipped [ɾ]  
*flourish* ['flʊɾɪʃ] *hurry* ['hʊɾɪ]

## *Accommodating Vowel Space*

The space required for singing affects the formation of vowels and consonants. Accommodating pharyngeal space is not a consideration in speech. Speech formation is acclimated to the consonant (more time is spent on consonant articulation). Sung formation is acclimated to the vowel (the vowel is sustained for singing). Consonants constrict the space. Vowels accentuate the space. The tongue tip has a *home* position for singing. The *home* position is in the vowel formation with the tip touching the lower front teeth. The tongue tip briefly leaves its home to articulate the dental, alveolar, and prepalatal consonants: [θ], [ð], [t], [d], [s], [z], [l], [n], [r], [ɹ], [ɹ̥], [ʃ], [ʒ], [tʃ], and [dʒ]. The lip formation of back vowels requires advanced preparation. Singers streamline the articulatory process. For example, the lips should be rounded before articulating consonants that are followed by a back vowel. For example, round early for: *blue* [blu] and *you* [ju]. This eliminates an on-glide of the vowel and simplifies the articulatory process.

## Worksheet #4: Closed back [u], open back [ʊ]

## #1

1. whose \_\_\_\_\_
2. footsteps \_\_\_\_\_
3. could \_\_\_\_\_
4. doom \_\_\_\_\_
5. today [t \_\_\_\_\_ 'deɪ]
6. soot \_\_\_\_\_
7. into \_\_\_\_\_
8. fools \_\_\_\_\_
9. slew \_\_\_\_\_

## #3

1. stoop \_\_\_\_\_
2. tonight [t \_\_\_\_\_ 'naɪt]
3. blooms \_\_\_\_\_
4. moved \_\_\_\_\_
5. cooks \_\_\_\_\_
6. put \_\_\_\_\_
7. gloomy \_\_\_\_\_
8. stood \_\_\_\_\_
9. two \_\_\_\_\_

## #5

1. foods \_\_\_\_\_
2. nook \_\_\_\_\_
3. hoot \_\_\_\_\_
4. speculate [ 'sp \_\_\_\_\_ kj \_\_\_\_\_ lɛɪt]
5. blew \_\_\_\_\_
6. loose \_\_\_\_\_
7. bulls \_\_\_\_\_
8. moody \_\_\_\_\_
9. tomorrow [t \_\_\_\_\_ 'mɑrəʊ]

## #2

1. casual [ 'kæz \_\_\_\_\_ ʊl]
2. pools \_\_\_\_\_
3. took \_\_\_\_\_
4. flute \_\_\_\_\_
5. hook \_\_\_\_\_
6. school \_\_\_\_\_
7. full \_\_\_\_\_
8. tomb \_\_\_\_\_
9. cuckoo \_\_\_\_\_

## #4

1. lose \_\_\_\_\_
2. boots \_\_\_\_\_
3. looked \_\_\_\_\_
4. pull \_\_\_\_\_
5. ooze \_\_\_\_\_
6. whom \_\_\_\_\_
7. fluid \_\_\_\_\_
8. cherubim [ 'tʃ \_\_\_\_\_ r \_\_\_\_\_ b \_\_\_\_\_ m]
9. goods \_\_\_\_\_

## #6

1. blue \_\_\_\_\_
2. foot \_\_\_\_\_
3. spoons \_\_\_\_\_
4. bully \_\_\_\_\_
5. moonlit \_\_\_\_\_
6. hood \_\_\_\_\_
7. loomed \_\_\_\_\_
8. suppress [s \_\_\_\_\_ 'pɪ \_\_\_\_\_ s]
9. too \_\_\_\_\_

## Worksheet #4: Answer key and IPA recognition exercise

## #1

1. \_\_\_\_\_ [huz]
2. \_\_\_\_\_ ['fɒtstɛps]
3. \_\_\_\_\_ [kɒd]
4. \_\_\_\_\_ [dʌm]
5. \_\_\_\_\_ [tʌ'deɪ]
6. \_\_\_\_\_ [sɒt]
7. \_\_\_\_\_ [ɪn'tu]
8. \_\_\_\_\_ [fʌlz]
9. \_\_\_\_\_ [slu]

## #3

1. \_\_\_\_\_ [stʌp]
2. \_\_\_\_\_ [tʌ'nɑɪt]
3. \_\_\_\_\_ [blʌmz]
4. \_\_\_\_\_ [mʌvd]
5. \_\_\_\_\_ [kɒks]
6. \_\_\_\_\_ [pɒt]
7. \_\_\_\_\_ ['glʌmɪ]
8. \_\_\_\_\_ [stɒd]
9. \_\_\_\_\_ [tu]

## #5

1. \_\_\_\_\_ [fʌdz]
2. \_\_\_\_\_ [nɒk]
3. \_\_\_\_\_ [hʌt]
4. \_\_\_\_\_ ['spɛkjʌləɪt]
5. \_\_\_\_\_ [blu]
6. \_\_\_\_\_ [lus]
7. \_\_\_\_\_ [bɒlz]
8. \_\_\_\_\_ ['mʌdɪ]
9. \_\_\_\_\_ [tʌ'marɒʊ]

## #2

1. \_\_\_\_\_ ['kæʒuəl]
2. \_\_\_\_\_ [pʌlz]
3. \_\_\_\_\_ [tɒk]
4. \_\_\_\_\_ [flʌt]
5. \_\_\_\_\_ [hɒk]
6. \_\_\_\_\_ [skʌl]
7. \_\_\_\_\_ [fɒl]
8. \_\_\_\_\_ [tʌm]
9. \_\_\_\_\_ ['kʌkʌ]

## #4

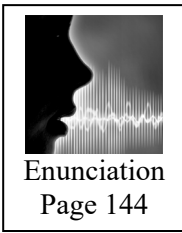
1. \_\_\_\_\_ [lʌz]
2. \_\_\_\_\_ [bʌts]
3. \_\_\_\_\_ [lɒkt]
4. \_\_\_\_\_ [pɒl]
5. \_\_\_\_\_ [ʌz]
6. \_\_\_\_\_ [hʌm]
7. \_\_\_\_\_ ['flʌɪd]
8. \_\_\_\_\_ ['ʃɛrʌbɪm]
9. \_\_\_\_\_ [gɒdz]

## #6

1. \_\_\_\_\_ [blu]
2. \_\_\_\_\_ [fɒt]
3. \_\_\_\_\_ [spʌnz]
4. \_\_\_\_\_ ['bɒlɪ]
5. \_\_\_\_\_ ['mʌnlɪt]
6. \_\_\_\_\_ [hɒd]
7. \_\_\_\_\_ [lʌmd]
8. \_\_\_\_\_ [su'pɪɛs]
9. \_\_\_\_\_ [tu]

## Worksheet #4: Review of weeks 2-4

<b>#7</b>		<b>#8</b>	
1. atypical	[ <u>  </u> t <u>  </u> p <u>  </u> k <u>o</u> l ]	1. moves	_____
2. sensed	_____	2. pitied	_____
3. feels	_____	3. seeks	_____
4. nooks	_____	4. looks	_____
5. bills	_____	5. needs	_____
6. silhouette	_____	6. supreme	[ s <u>  </u> ' p <u>  </u> r <u>  </u> m ]
7. loosed	_____	7. fills	_____
8. head	_____	8. éclair	[ <u>  </u> ' k l e <u>  </u> $\Lambda$ ]
9. misty	_____	9. held	_____
10. keeps	_____	10. patriotic	[ , p <u>  </u> t r i ' a t <u>  </u> k ]
11. sauté	[ s <u>  </u> ' t <u>  </u> ]	11. vexed	_____
<b>#9</b>		<b>#10</b>	
1. giddy	_____	1. unite	[ j <u>  </u> ' n a i t ]
2. ills	_____	2. mills	_____
3. lend	_____	3. decked	_____
4. ingénue	[ , <u>  </u> $\alpha$ <u>  </u> ' n <u>  </u> ]	4. bend	_____
5. books	_____	5. keys	_____
6. superb	[ s <u>  </u> ' p <u>  </u> $\beta$ b ]	6. puts	_____
7. tombs	_____	7. simply	_____
8. maintain	[ m <u>  </u> ' n ' t e i n ]	8. meets	_____
9. speaks	_____	9. chaotic	[ k <u>  </u> ' a t <u>  </u> k ]
10. pecked	_____	10. schooled	_____
11. sees	_____	11. fiancé	[ , f <u>  </u> a n ' s <u>  </u> ]
<b>#11</b>		<b>#12</b>	
1. flutes	_____	1. heats	_____
2. tensed	_____	2. stilled	_____
3. ditty	_____	3. clichés	[ , k l i ' <u>  </u> f <u>  </u> z ]
4. jeté	[ <u>  </u> $\beta$ u ' t <u>  </u> ]	4. messed	_____
5. sped	_____	5. leads	_____
6. killed	_____	6. fulfil	_____
7. seems	_____	7. gradation	[ g r a <u>  </u> ' d e i [ $\Lambda$ n ]
8. hoof	_____	8. spend	_____
9. zucchini	_____	9. toupée	_____
10. sleeps	_____	10. stooped	_____
11. debuted	[ d <u>  </u> ' b j u d ]	11. invisibly	_____



## WEEK 11:

### Voiceless fricative [θ] and voiced [ð]

Frequently occurring words from lyrics

	[θ]	[ð]
1.	<b>doth</b> [dʌθ]	<b>that</b> [ðæt]
2.	<b>thought</b> [θɔt]	<b>thy</b> [ðaɪ]
3.	<b>youth</b> [juθ]	<b>thee</b> [ði]
4.	<b>both</b> [boʊθ]	<b>thou</b> [ðəʊ]
5.	<b>faith</b> [feɪθ]	<b>this</b> [ðɪs]
6.	<b>throne</b> [θroʊn]	<b>then</b> [ðen]
7.	<b>mouth</b> [maʊθ]	<b>those</b> [ðoʊz]
8.	<b>wealth</b> [welθ]	<b>these</b> [ði:z]
9.	<b>south</b> [saʊθ]	<b>than</b> [ðæn]
10.	<b>earth</b> [ɜθ]	<b>them</b> [ðem]
11.	<b>health</b> [helθ]	<b>smooth</b> [smuð]
12.	<b>through</b> [θru]	<b>they</b> [ðeɪ]

Lesson Notes, Date: \_\_\_\_\_

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### Grading Rubric

#### Breath

Breath Control	70-----	79/80-----	89/90-----	100-----
Breath Expansion	70-----	79/80-----	89/90-----	100-----
Breath Support	70-----	79/80-----	89/90-----	100-----

#### Diction

Consonant Articulation	70-----	79/80-----	89/90-----	100-----
Vowel Formation	70-----	79/80-----	89/90-----	100-----

#### Lesson Preparation

70-----	79/80-----	89/90-----	100-----
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#### Musicianship

Expression	70-----	79/80-----	89/90-----	100-----
Legato	70-----	79/80-----	89/90-----	100-----
Pitch Accuracy	70-----	79/80-----	89/90-----	100-----
Rhythmic Accuracy	70-----	79/80-----	89/90-----	100-----

#### Posture and Tension

Postural Alignment	70-----	79/80-----	89/90-----	100-----
Release of Tension	70-----	79/80-----	89/90-----	100-----

#### Technique

Flexibility	70-----	79/80-----	89/90-----	100-----
Onset	70-----	79/80-----	89/90-----	100-----
Palatal Space	70-----	79/80-----	89/90-----	100-----
Pharyngeal Space	70-----	79/80-----	89/90-----	100-----
Projection	70-----	79/80-----	89/90-----	100-----
Vibrato	70-----	79/80-----	89/90-----	100-----
Tone Quality	70-----	79/80-----	89/90-----	100-----
Vowel Equalization	70-----	79/80-----	89/90-----	100-----



# Daily Notes and Practice Times

Day 1

Practice Time: \_\_\_\_\_

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Day 2

Practice Time: \_\_\_\_\_

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Day 3

Practice Time: \_\_\_\_\_

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Day 4

Practice Time: \_\_\_\_\_

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Day 5

Practice Time: \_\_\_\_\_

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Day 6

Practice Time: \_\_\_\_\_

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## Art song with a frequent occurrence of [θ] and [ð]



Ben Heppner: <https://www.youtube.com/watch?v=NxDH3VSAtpI>

Paolo Tosti (It 1846 - 1916)

### *In the Hush of the Night*

Frederick E. Weatherly (Eng. 1848 - 1929)



*In the hush of the night, by the waves of the sea,*

[ in ðʌ hʌʃ əv ðʌ naɪt baɪ ðʌ weɪvz əv ðʌ si ]

*I am looking and waiting and longing for thee;*

[ aɪ æm 'lʊkɪŋ ænd 'weɪtɪŋ ænd 'lɔŋɪŋ fɔ ði ]

*And I stretch out my arms to the night, to the star,*

[ ænd aɪ streɪʃ ɔʊt maɪ əmz tu ðʌ naɪt tu ðʌ stɑ ]

*But a gulf is between us, the light is so far!*

[ bʌt ʌ ɡʌlf ɪz bi'twi:n əs ðʌ laɪt ɪz soʊ fɑ ]

*Oh love of my life, in what land may'st thou be?*

[ oʊ lʌv əv maɪ laɪf ɪn wʌt lænd 'meɪəst ðəʊ bi ]

*I am looking and waiting and longing for thee!*

[ aɪ æm 'lʊkɪŋ ænd 'weɪtɪŋ ænd 'lɔŋɪŋ fɔ ði ]

*In the hush of the night, by the foam of the sea,*

[ in ðʌ hʌʃ əv ðʌ naɪt baɪ ðʌ foʊm əv ðʌ si ]

*I hear thee, I see thee, thou comest to me,*

[ aɪ hɪə ði aɪ si ði ðəʊ 'kʌməst tu mi ]

*With thine eyes shining through me, like stars in the night,*

[ wɪð ðaɪn aɪz 'ʃaɪnɪŋ θru mi laɪk stɑz ɪn ðʌ naɪt ]

*And I lie on my breast in a storm of delight.*

[ ænd aɪ laɪ ən maɪ brɛst ɪn ʌ stɔ:m əv dɪ'laɪt ]

*O God! 'tis a dream! 'tis a wraith from the sea!*

[ oʊ ɡʌd tɪz ʌ dɪɪm tɪz ʌ reɪθ frɪəm ðʌ si ]

*Thou art gone! thou art dead! Thou art parted from me!*

[ ðəʊ ɑt ɡʌn ðəʊ ɑt dɛd ðəʊ ɑt 'pɑ:teɪd frɪəm mi ]

*In the hush of the night, by the desolate sea,*

[ in ðʌ hʌʃ əv ðʌ naɪt baɪ ðʌ 'desolæɪt si ]

*I am weeping and kneeling and praying for thee,*

[ aɪ æm 'wi:pɪŋ ænd 'ni:lɪŋ ænd 'preɪɪŋ fɔ ði ]

*And thy spirit comes back with the passion of yore,*

[ ænd ðaɪ spɪrɪt kʌmz bæk wɪð ðʌ 'pæʃən əv jɔ: ]

*And the gulf that divides us, my darling, no more!*

[ ænd ðʌ ɡʌlf ðæt dɪ'vaɪdz əs maɪ 'dɑ:lɪŋ noʊ mɔ: ]

*O love of the past! O love yet to be!*

[ oʊ lʌv əv ðʌ pɑst oʊ lʌv jət tu bi ]

*I have found thee at last! I am coming to thee!*

[ aɪ hæv faʊnd ði æt lɑst aɪ æm 'kʌmɪŋ tu ði ]

# RULES FOR TRANSCRIPTION

## VOICELESS DENTAL FRICATIVE [θ]

*thing* [θɪŋ], *three*, *breath*

## VOICED DENTAL FRICATIVE [ð]

*father* [ˈfɑðʌ], *this*, *with*

Final voiceless *th* is voiced in the plural form of specified words:  
*baths* [bɑðz], *cloths*, *moths*, *mouaths*, *oaths*, *paths*, *truths*, *youths*

## Consonant Vowel Flow

Vowel space is maintained and is legato enhanced when consonants are articulated in a rapid, late, and clear manner<sup>1</sup>. As a general rule, consonants are pitched forward (sung on the pitch of the following vowel). Drone speech provides a spoken example of the sung manner of articulation. Elongate the vowels and delay the consonants in the following example. This approach maximizes vowel length and rushes consonant articulation.

*If music be the food of love.* [ɪ→fˈmju→zɪ→kbi→ðʌ→fu→dʌ→vʌ→v ]

**Exception.** Consonants constrict the space between the articulators. Space is needed for singing. Pitch the consonant back (with the preceding vowel) when a consecutive syllable is set on upper tone. Consider the setting of the phrase *America! America! God shed His grace on thee*. The musical approach to the second syllable of *America* contains an ascending skip. In this instance, pitch the *m* of *America* back (with the [ʌ] of the first syllable). This maximizes the vowel space needed for the upper tone:

[ ʌˈm ε ri kʌ ʌ ˈme ri kʌ gɑ dʃɛ dhɪzɪgɹɛɪsən ði ]

The *n* of *on* may also be pitched back. The formation of the following *th* of *thee* may be articulated with the tongue arch so that the tongue tip can remain in its home position for enunciation of the [i] vowel.

<sup>1</sup> Thomas Grubb, *Singing in French* (Schirmer, New York 1979), p. 5.

## Worksheet #11: Voiceless fricative [θ] and voiced [ð]

## #1

1. north \_\_\_\_\_
2. unworthy \_\_\_\_\_
3. thro \_\_\_\_\_
4. paths \_\_\_\_\_
5. thoughts \_\_\_\_\_
6. tho \_\_\_\_\_
7. breathe \_\_\_\_\_
8. without \_\_\_\_\_
9. birth \_\_\_\_\_
10. depths \_\_\_\_\_

## #2

1. though \_\_\_\_\_
2. wrath \_\_\_\_\_
3. blithe \_\_\_\_\_
4. thin \_\_\_\_\_
5. withhold \_\_\_\_\_
6. mouths \_\_\_\_\_
7. earth's \_\_\_\_\_
8. thread \_\_\_\_\_
9. themselves \_\_\_\_\_
10. truth \_\_\_\_\_

## #3

1. thorn \_\_\_\_\_
2. seethes \_\_\_\_\_
3. breaths \_\_\_\_\_
4. although \_\_\_\_\_
5. throat \_\_\_\_\_
6. mirth \_\_\_\_\_
7. clothes \_\_\_\_\_
8. withdrawn \_\_\_\_\_
9. month \_\_\_\_\_
10. thine \_\_\_\_\_

## #4

1. thence \_\_\_\_\_
2. throw \_\_\_\_\_
3. months \_\_\_\_\_
4. thirst \_\_\_\_\_
5. henceforth \_\_\_\_\_
6. with \_\_\_\_\_
7. hath \_\_\_\_\_
8. breathes \_\_\_\_\_
9. soothe \_\_\_\_\_
10. wreath \_\_\_\_\_

## #5

1. three \_\_\_\_\_
2. within \_\_\_\_\_
3. deaths \_\_\_\_\_
4. worthy \_\_\_\_\_
5. thick \_\_\_\_\_
6. youths \_\_\_\_\_
7. warmth \_\_\_\_\_
8. thyself \_\_\_\_\_
9. breath \_\_\_\_\_
10. thus \_\_\_\_\_

## #6

1. bathe \_\_\_\_\_
2. worth \_\_\_\_\_
3. myths \_\_\_\_\_
4. thrive \_\_\_\_\_
5. withdraw \_\_\_\_\_
6. thief \_\_\_\_\_
7. moths \_\_\_\_\_
8. the \_\_\_\_\_
9. path \_\_\_\_\_
10. throughout \_\_\_\_\_

## Worksheet #11: Answer key and IPA recognition exercise

## #1

1. \_\_\_\_\_ [nəθ]
2. \_\_\_\_\_ [ʌn'wɜðɪ]
3. \_\_\_\_\_ [θru]
4. \_\_\_\_\_ [pɑðz]
5. \_\_\_\_\_ [θɔts]
6. \_\_\_\_\_ [ðoo]
7. \_\_\_\_\_ [bið]
8. \_\_\_\_\_ [wið'ɑʊt]
9. \_\_\_\_\_ [bɜθ]
10. \_\_\_\_\_ [dɛpθs]

## #3

1. \_\_\_\_\_ [θɔn]
2. \_\_\_\_\_ [siðz]
3. \_\_\_\_\_ [biɛθs]
4. \_\_\_\_\_ [ɔl'ðoo]
5. \_\_\_\_\_ [θruʊt]
6. \_\_\_\_\_ [mɜθ]
7. \_\_\_\_\_ [klooðz]
8. \_\_\_\_\_ [wið'diɔn]
9. \_\_\_\_\_ [mʌnθ]
10. \_\_\_\_\_ [ðaɪn]

## #5

1. \_\_\_\_\_ [θri]
2. \_\_\_\_\_ [wið'im]
3. \_\_\_\_\_ [dɛθs]
4. \_\_\_\_\_ ['wɜðɪ]
5. \_\_\_\_\_ [θɪk]
6. \_\_\_\_\_ [juðz]
7. \_\_\_\_\_ [wɔmθ]
8. \_\_\_\_\_ [ðai'self]
9. \_\_\_\_\_ [biɛθ]
10. \_\_\_\_\_ [ðʌs]

## #2

1. \_\_\_\_\_ [ðoo]
2. \_\_\_\_\_ [ɪaθ]
3. \_\_\_\_\_ [blaɪð]
4. \_\_\_\_\_ [θɪn]
5. \_\_\_\_\_ [wið'hoʊld]
6. \_\_\_\_\_ [maʊðz]
7. \_\_\_\_\_ [ɜθs]
8. \_\_\_\_\_ [θrɛd]
9. \_\_\_\_\_ [ðem'sɛlvz]
10. \_\_\_\_\_ [truθ]

## #4

1. \_\_\_\_\_ [ðɛns]
2. \_\_\_\_\_ [θruʊ]
3. \_\_\_\_\_ [mʌnθs]
4. \_\_\_\_\_ [θɜst]
5. \_\_\_\_\_ ['hɛnsfɔθ]
6. \_\_\_\_\_ [wið]
7. \_\_\_\_\_ [haθ]
8. \_\_\_\_\_ [biðz]
9. \_\_\_\_\_ [suð]
10. \_\_\_\_\_ [ɪiθ]

## #6

1. \_\_\_\_\_ [beɪð]
2. \_\_\_\_\_ [wɜθ]
3. \_\_\_\_\_ [miθs]
4. \_\_\_\_\_ [θraɪv]
5. \_\_\_\_\_ [wið'diɔ]
6. \_\_\_\_\_ [θɪf]
7. \_\_\_\_\_ [mɑðz]
8. \_\_\_\_\_ [ði]
9. \_\_\_\_\_ [paθ]
10. \_\_\_\_\_ [θru'ɑʊt]

## Worksheet #11: Voiceless fricative [θ] and voiced [ð]

#7

1. thaw \_\_\_\_\_
2. swaths \_\_\_\_\_
3. bathes \_\_\_\_\_
4. gothic \_\_\_\_\_
5. death \_\_\_\_\_
6. withstood \_\_\_\_\_
7. hearth \_\_\_\_\_
8. thrice \_\_\_\_\_
9. clothed \_\_\_\_\_
10. that \_\_\_\_\_

#9

1. teeth \_\_\_\_\_
2. truths \_\_\_\_\_
3. third \_\_\_\_\_
4. throbs \_\_\_\_\_
5. smoothly \_\_\_\_\_
6. loathe \_\_\_\_\_
7. booth \_\_\_\_\_
8. these \_\_\_\_\_
9. ninths \_\_\_\_\_
10. with \_\_\_\_\_

#11

1. wealthy \_\_\_\_\_
2. fourth \_\_\_\_\_
3. threat \_\_\_\_\_
4. smooths \_\_\_\_\_
5. thirsty \_\_\_\_\_
6. depth \_\_\_\_\_
7. than \_\_\_\_\_
8. withholds \_\_\_\_\_
9. tenths \_\_\_\_\_
10. bathed \_\_\_\_\_

#8

1. frothy \_\_\_\_\_
2. moth \_\_\_\_\_
3. baths \_\_\_\_\_
4. neath \_\_\_\_\_
5. breathed \_\_\_\_\_
6. growths \_\_\_\_\_
7. theme \_\_\_\_\_
8. thusly \_\_\_\_\_
9. within \_\_\_\_\_
10. thrill \_\_\_\_\_

#10

1. cloths \_\_\_\_\_
2. thigh \_\_\_\_\_
3. oath \_\_\_\_\_
4. thrust \_\_\_\_\_
5. those \_\_\_\_\_
6. birthday \_\_\_\_\_
7. heath \_\_\_\_\_
8. fifths \_\_\_\_\_
9. seethe \_\_\_\_\_
10. withal \_\_\_\_\_

#12

1. tooth \_\_\_\_\_
2. soothed \_\_\_\_\_
3. faiths \_\_\_\_\_
4. they \_\_\_\_\_
5. withstand \_\_\_\_\_
6. ethics \_\_\_\_\_
7. growth \_\_\_\_\_
8. thrift \_\_\_\_\_
9. oaths \_\_\_\_\_
10. thumb \_\_\_\_\_

# GLOSSARY OF IPA SYMBOLS

with Enunciation Instructions

Symbols	Page	Symbols	Page
[ʌ][ɑ][æ]	123	[o][ɔ]	137
[b]	124	[p]	138
[d]	125	[ɹ][ʁ]	139
[e][ɛ]	126	[ɾ][ʒ]	140
[ə]	127	[s][z]	141
[f]	128	[ʃ][ʒ]	142
[g]	129	[t]	143
[h][ʔ]	130	[θ][ð]	144
[i][ɪ]	131	[tʃ][dʒ]	145
[j]	132	[u][ʊ]	146
[k]	133	[v]	147
[l]	134	[w][ʍ]	148
[m]	135	Diphthongs	149
[n][ŋ]	136	[ː]	150

Review of Transcription Rules:



## Central [ʌ] *up*

**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 [ɒ] and [ʌ] vowel sounds: *look/luck, put/putt, could/cut*

## Central [ɑ] *father*

**Enunciation.** Phoneticians classify [ɑ] as a back vowel but the tongue arch for central vowels is scarcely apparent in the space required for singing. Central [ɑ] is clarified by means of resonance rather than formation. See instructions above.

**Warnings.** The lips must not spread nor cling to the teeth. Do not cover the tone. See warnings above.

**Exercise:** *odd, lark, flock, garden, swallow, honor*

## Central [æ] *hat*

**Enunciation.** Release the jaw and find the space of *ah* without spreading the lips. The formation of [æ] is a delicate adjustment of the sides of the tongue. “The production of [æ] should be governed by the ear, rather than by mechanical means” (Marshall 133). Lift the soft palate and direct vocalized tone toward the upper front teeth. Maintain one articulatory position throughout vocalization.

**Warnings.** The central [æ] vowel is a characteristic of the English language. It should not be masked or replaced with dark [ɑ] (exceptions on page 39). Avoid a nasalized tone.

**Exercise.** Compare the vowel sounds in the words *seed* [sid] and *sand* [sænd] by singing them on a sustained pitch. Next, sing *heart* [hat] and *hand* [hænd]. Central [æ] requires the space of [ɑ] with the forwardness of [i].

## IPA

[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][ɜ]

[s][z]

[ʃ][ʒ]

[t]

[θ][ð]

[tʃ][dʒ]

[u][ʊ]

[v]

[w][ʍ]

Diph.

[:]



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