

INSTRUCTOR'S MANUAL

# ADVANCED FRENCH LYRIC DICTION WORKBOOK

A graded method of phonetic transcription that employs frequently occurring words from French art song literature

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## PREFACE

The *Advanced French Lyric Diction Workbook* was created from the lyrics of more than 3,477 art songs. Words from 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 commonly occurring words are introduced in graded order and categorized according to French speech sounds as defined by the International Phonetic Alphabet. A study of articulatory phonetics is provided. It includes 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, enunciation exercises, rules for transcription, group assignments, individually assigned word lists, and transcription and singing quizzes. Units progress in cumulative order culminating with exercises that allow students to transcribe and enunciate short phrases from French art song literature.

The advanced workbook contains the following enhancements:

- all new assignments drawn from a broader lyric vocabulary
- a comparison and contrast study of English, Italian, German, and French
- clarified enunciation instructions with all new enunciation exercises
- an expanded IPA that provides two new symbols: [(e)] and [ɛ]
- transcribed art songs that contain a frequent occurrence of the highlighted vowel or consonant sound
- singing quizzes with phrases that contain a frequent occurrence of the highlighted vowel sound
- expanded instructions for words and phrases with vocalic harmonization
- clarified guidelines for the study of compulsory and forbidden liaison
- all new phrases in the units that discuss transcription within the phrase
- instructions for the sung application of transcribed French lyrics

This text would not be possible without the generous help of many individuals. I am grateful to be a part of the voice faculty at Vanderbilt's Blair School of Music. This gift has given me the opportunity to work with a number of fine young singers. Our diction students' input and their willingness to be the test group prior to publication is a vital part of the developmental process. Verlan Kliewer created the tools needed to organize words from art song lyrics into a list of frequently occurring words. His expertise is of inestimable value. Cecile Moreau is the French language and translation editor. Her time and work in finalizing this text are much appreciated.

The *Lyric Diction Workbook Series* was created to make languages accessible to singers. Familiarity is gained as numerous words are encountered. The series was designed to make grading easier for instructors. Accurate transcription and proficiency of memorized rules is assessed through in-class enunciation. The *French Lyric Diction Workbook* introduces singers to the language through transcription and enunciation of a rich vocabulary. The advanced study text is suitable for the conservatory or graduate level course and functions consecutively within our series of workbooks created for lyric diction.

Cheri Montgomery

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# UNIT 1:

## Classification of symbols

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**GENERAL TERMS**

**IPA.** The *International Phonetic Alphabet* was established by the International Phonetic Association around 1888. Each symbol stands for one phonetic sound and is enclosed in brackets. Authentic pronunciation, accurate formation, and precise resonance must be defined for each symbol within the respective language.

**Dialect:** a pronunciation belonging to a specific geographic location. The appropriate pronunciation for French lyric diction is dialect free. It is the formal speech of the 19<sup>th</sup> to early 20<sup>th</sup> centuries (*style soutenu*). Recordings by Pierre Bernac with Poulenc and Ravel provide the authoritative source for authentic pronunciation of French art song literature.

**Style soutenu** [stil sutəny]: French term for the formal style. *Style soutenu* is an elite form of the language that represents traditional or noble speech. It is appropriate for the theatre, formal discourse, and French art song repertoire.

**Langue courant** [lɑ̃ɡ kurɑ̃]: French term for the vernacular. It is also defined as colloquial or everyday speech.

**Vocalic harmonization:** a vowel sound that is altered to blend with the vowel sound of a consecutive syllable or word

**PHONETIC TERMS** (additional terms on pages 6 and 8)

**Articulation:** refers to the quality and clarity of speech

**Enunciation:** refers to the act of singing or speaking phonetic sounds

**Aspirate:** a consonant that is articulated with an audible release of breath (English and German *p, t, k*)

**Continuant:** a consonant that maintains a continuous and even flow of sound (*l, n, m, r, s, z*)

**Dental:** a consonant that is articulated with the tongue tip touching the upper row of teeth (Italian and French *d, n, t, l*)

**WORD STRUCTURE**

**Monosyllable:** a word that contains one syllable. A polysyllabic word contains two or more syllables.

**Monophthong:** a word with one vowel sound per syllable. A diphthong contains two vowel sounds per syllable and a triphthong contains three vowel sounds per syllable. French words are strictly monophthongal in quality.

**Hiatus:** adjacent vowel sounds that occupy consecutive syllables

**Prevocalic:** a consonant that precedes a vowel sound

**Intervocalic:** a consonant that stands between vowel sounds

**Postvocalic:** a consonant that follows a vowel sound

**Initial:** the first letter or sound of a word

**Medial:** a letter or sound in the middle of a word

**Final:** the last letter or sound of a word

**INTRODUCTION**

The rules outlined in the *French Lyric Diction Workbook* are based upon transcriptions in *Le Petit Robert* and upon recommendations given in *Singing in French* by Thomas Grubb. Symbol replacements are required for lyric diction. Open nasal [ɔ̃] is replaced with closed nasal [õ] as recommended by Thomas Grubb. The uvular [ʀ] of spoken French is replaced with a flipped [r] as required for lyric diction. All schwas are indicated since they are typically syllabified in the musical setting. Variations of two standard IPA symbols are utilized to indicate a more accurate pronunciation of words with vocalic harmonization: the [(e)] symbol indicates the transformed vowel (as recommended by Grubb) and the [e] symbol was created to define an additional sound not represented by the standard IPA.

**CHARACTERISTICS OF THE FRENCH LANGUAGE AND IPA**

- 1) Legato is the defining characteristic of the French language. Legato is movement from consonant to vowel and from pitch to pitch in a smooth and connected flow of sound. There are no glottal stops in French.
- 2) The French language is without strong cadences or resolutions. Syllabic stress is formed by an elongation of the vowel sound. Avoid a heavy or weighted accentuation of the stressed syllable as heard in English and German.
- 3) Primary stress is on the last syllable of a word, unless the word contains a final schwa. The primary stress of a word with a final schwa is placed on the penultimate syllable.
- 4) Vowels are precise, neat, pure, and frontal in placement. They maintain their formation throughout vocalization.
- 5) Consonants are quick, crisp, clean, and alternate with vowels in a regular consonant/vowel flow.
- 6) Dental consonants: the tongue tip contacts the back of the upper front teeth for consonants *d, n, t*, and *l*.
- 7) Plosive consonants: a non-aspirate quality is required for consonants *b, d, g, p, t*, and *k*.
- 8) Sounds not familiar to English include: closed [e], semi-closed [(e)], mixed [y], [ø], [œ], nasal [ã], [ê], [ō], [œ̃], semiconsonant [ɥ], and nasal [ɲ].
- 9) French uses many letters in addition to the English alphabet: grave à, è, ù, acute é, circumflex â, ê, î, ô, û, diæresis ï and ë, and the cedilla ç.
- 10) The French schwa must have an [œ] pronunciation for lyric diction (Bernac and Grubb). The legato line is dependent upon the accurate enunciation of a schwa that is neither weak nor varied within the vocalic flow.

# UNIT 2:

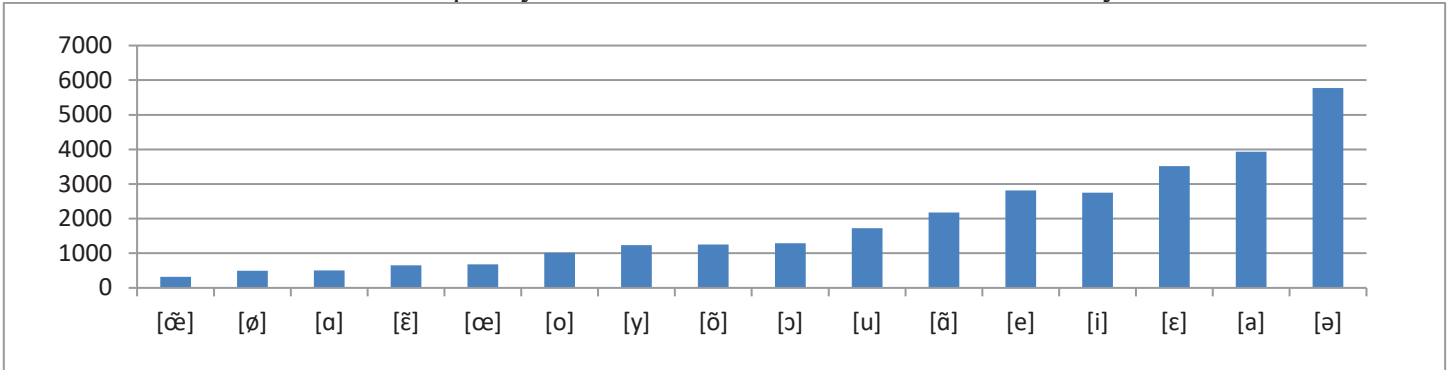
## The schwa and the flow of the language, dental and plosive consonants

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## The [œ] schwa

This chart shows the frequency of occurrence of vowel sounds in the 225 lyrics researched



\* The schwas that are pronounced as a shadow vowel are not included in this count

The syllabified schwa is the most frequently occurring vowel sound in French art song repertoire. There were 5,771 occurrences of schwa in the 225 lyrics researched (*Exploring Art Song Lyrics* by Retzlaff/Montgomery). When properly pronounced as an [œ] vowel, the [œ] sound increases to 6,451 occurrences in 225 lyrics. The composer's setting provides the clearest indication for the pronunciation of schwa. Listen to the following selection that contains a frequent occurrence of schwa:

Claude Achille Debussy (1862–1918)  
**Ariettes Oubliées**, Song Cycle  
 Paul Verlaine (1844–1896)

### 3. L'ombre des arbres

L'ombre des arbres dans la rivière embrumée  
 [ löbrə dez arbrə dā la rivjɛr äbrymɛə ]

Meurt comme de la fumée,  
 [ mœr kɔmɛ də la fy mɛə ]

Tandis qu'en l'air, parmi les ramures réelles,  
 [ tändi kã lɛr parmi lɛ ramyrɛ rɛɛlə ]

Se plaignent les tourterelles.  
 [ sə plɛjɔ̃ lɛ turtərələ ]

Combien ô voyageur, ce paysage blême  
 [ kɔbjɛ̃ o vwajazœr sə peizazɔ̃ blɛmɛ ]

Te mira blême toi-même,  
 [ tɛ mira blɛmɛ twa mɛmɛ ]

Et que tristes pleuraient dans les hautes feuillées,  
 [ e kə tristɛ plœrɛ̃ dā lɛ otɔ̃ fœjɛlə ]

Tes espérances noyées.  
 [ tɛz esperãsə nwajɛə ]

Discuss the following:

1. How often does a schwa occur on the downbeat?
2. Is the schwa consistently set on a lower pitch than other vowels within the vocalic flow?
3. Is the schwa consistently given a note of lesser duration than other vowels within the vocalic flow?
4. Does the pronunciation of schwa vary according to its position within the phrase?
5. Does the singer enunciate the schwa with less intensity than other vowels of unstressed syllables?
6. Does a final schwa appear to be weaker than the other vowels of unstressed syllables?
7. How does the [œ] pronunciation of schwa enhance the legato of sung French?
8. How does the pronunciation of schwa differ from the schwa of English and German?

### The shadow vowel

There are specific instances when a composer sets the schwa as a shadow vowel. See pages 48 – 52 of *Singing in French* by Grubb for a thorough discussion of the rules governing the musical setting of the shadow vowel.

### Syllabic division

IPA symbols in this text are grouped by word, not by sounded syllable. A discussion of the rules governing syllabic division is located on pages 12 – 15 of *Singing in French* by Thomas Grubb.

## A Comparison of the English, Italian, German, and French Languages

### *Pronunciation of Schwa*

The schwa is merely an undefined vowel sound in an unstressed syllable. Pronunciation must be assigned for each language. The following chart provides the recommended pronunciations for schwa.

Assigned pronunciation of the schwa for lyric diction				
IPA	English	German	Italian	French
[ɪ]	quiet			
[ɛ]	happ <u>in</u> ess	Fried <u>e</u> n		
[ʊ]	ang <u>e</u> l	Ster <u>e</u> n		
[ɔ]	sav <u>i</u> or			
[ʌ]	welc <u>o</u> me			
[æ]	ad <u>u</u> mir <u>e</u>			
[œ]				che <u>u</u> l <u>e</u> ur <u>e</u>

### *Qualities of the Stressed Syllable*

The words in bold match the description in the first column

Qualities of the Stressed Syllable				
Qualities	English	German	Italian	French
Vowel is consistently long	immortality [ʔɪmɔ'tælɪtɪ]	Unsterblichkeit [ʔʊn'fɛrplɪçkaet]	<b>immortale</b> [immor'tale]	<b>immortalité</b> [immɔrtalite]
Pitch is generally higher	<b>variable</b> [væriəbəl]	variabel [vari'a:bəl]	<b>variabile</b> [va'rjabile]	variable [varjablə]
Weighted accentuation	<b>sunshine</b> [sʌnʃaɪn]	<b>Sonnenschein</b> [zɔnnənʃaen]	*luce del sole [lu:tʃe del 'so:le]	*rayon de soleil [rejɔ də sɔlɛj]

\*Certain dialects have a weighted accentuation of the stressed syllable. A punched stress is not appropriate for French or Italian lyric diction.

### *Qualities of Unstressed Syllables*

The words in bold match the description in the first column

Qualities of Unstressed Syllables				
Qualities	English	German	Italian	French
Weight is equally distributed among the unstressed syllables	exceptional [ʔɛ'ksepʃənəl]	außergewöhnlich [ʔaossərgəwø:nliç]	eccezionale [ettʃetsjo'nale]	<b>exceptionnel</b> [ɛksɛpsjɔnel]
Vowel clarity is maintained in the unstressed syllables	mysterious [mɪs'tɪəriəs]	<b>mysteriös</b> [mysteri'ø:s]	<b>misterioso</b> [miste'rjozo]	<b>mystérieux</b> [misterjø]

























### *Truncated Words and the Shadow Vowel*

Truncated Words and the Shadow Vowel				
	English	German	Italian	French
Truncation indicated by apostrophe	can't [kɑnt]	Lieb' [li:p]	t'amo [t'amo]	t'aime [tɛmə]
Truncation without an apostrophe		unsre [ʔʊnzrə]	cor [kɔr]	
Shadow vowel set by the composer				aimée [(e)me <sup>ə</sup> ]

**Truncated Words.** An apostrophe replaces the clipped vowel of a truncated word. English is the only language (of the four) to also use the apostrophe in the possessive form. In French and Italian, the apostrophe is most frequently used to indicate the final dropped vowel of a monosyllable. German lyric texts inconsistently use the apostrophe to indicate a clipped vowel.

**Shadow vowel.** A final schwa may be set as a shadow vowel by the composer. See pages 48 – 52 of *Singing in French* by Grubb for a thorough discussion of the rules governing the musical setting of the shadow vowel.

# Enunciation Assignment: A Comparison of the English, Italian, German, and French Languages

English	German	Italian	French
<p><a href="http://dictionary.cambridge.org/dictionary/british/co-uk">http://dictionary.cambridge.org/dictionary/british/co-uk</a></p> <p>Give a weighted accentuation and raise the pitch of the vowel in the stressed syllable.</p>	<p><a href="http://duden.de">http://duden.de</a> &amp; <a href="http://dict.leo.org">http://dict.leo.org</a></p> <p>Give a weighted accentuation to the stressed syllable. The pitch of the first syllable is generally higher regardless of stress.</p>	<p><a href="http://www.dizionario.rai.it">www.dizionario.rai.it</a></p> <p>Elongate the vowel, raise the pitch and gently slide down while enunciating the long vowel of the stressed syllable. Avoid a weighted stress.</p>	<p>Le Petite Robert CD ROM</p> <p>Do not vary the rhythm except to elongate the last full vowel sound. Avoid a weighted stress and do not raise the pitch of the stressed syllable.</p>
<p><b>emotion</b></p>  <p>[ɹɪ - 'moʊ-ʃən]</p>	<p><b>die Emotion</b></p>  <p>[di: e-mo-'tsj - o:n]</p>	<p><b>emozione</b></p>  <p>[e - mo - 'tsj - o: - ne]</p>	<p><b>émotion</b></p>  <p>[e-mo-sj-õ]</p>
<p><b>ideal</b></p>  <p>[ʔaɪ-'di-el]</p>	<p><b>das Ideal</b></p>  <p>[das ʔi-de-'a:l]</p>	<p><b>ideale</b></p>  <p>[i-de-'a:le]</p>	<p><b>idéale</b></p>  <p>[i-de-al]</p>
<p><b>illusion</b></p>  <p>[ʔɪ-'lju-ʒən]</p>	<p><b>die Illusion</b></p>  <p>[di: ʔɪ-lju-'zjo:n]</p>	<p><b>illusione</b></p>  <p>[il-lu-'zj - o:-ne]</p>	<p><b>illusion</b></p>  <p>[il-ly-zj-õ]</p>
<p><b>intelligent</b></p>  <p>[ʔɪn-'te-lɪ-dʒənt]</p>	<p><b>intelligent</b></p>  <p>[ʔɪn-te-lɪ - 'ɡent]</p>	<p><b>intelligente</b></p>  <p>[in-tel-li- 'dʒɛ:n-te]</p>	<p><b>intelligent</b></p>  <p>[ɛ̃-t(e)-li-ʒɑ̃]</p>
<p><b>moment</b></p>  <p>[ˈmoʊ-mənt]</p>	<p><b>der Moment</b></p>  <p>[de:ɪ̯ mo-'mənt]</p>	<p><b>momento</b></p>  <p>[mo-'me:n-to]</p>	<p><b>moment</b></p>  <p>[mo-mɑ̃]</p>
<p><b>music</b></p>  <p>[ˈmju-zɪk]</p>	<p><b>die Musik</b></p>  <p>[di: mu-'zi:k]</p>	<p><b>musica</b></p>  <p>[ˈmu:-zi-ka]</p>	<p><b>musique</b></p>  <p>[my-zi-ke]</p>

Sample



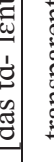
























1.

2.

3.

4.

5.

	<b>English</b> <a href="http://dictionary.cambridge.com">http://dictionary.cambridge.com</a>	<b>German</b> <a href="http://duden.de">http://duden.de</a> & <a href="http://dict.leo.org">http://dict.leo.org</a>	<b>Italian</b> <a href="http://www.dizionario.rai.it">www.dizionario.rai.it</a>	<b>French</b> Le Petite Robert CD ROM
6.	satire [ˈsæ-tʰəɪ] sensation  [sen-ˈseɪ-ʃən]	die Satire  [di: za-ˈti:rə] die Sensation  [di: zen-za-ˈtsjo:n]	satira  [ˈsa:-ti-ra] sensazione  [sen-sa-ˈtsj-o:-ne]	satire  [sa-ti-rə] sensation  [sɑ̃-sa-sjɔ̃] sentimental  [sɑ̃-ti-mɑ̃-tal]
7.	sentimental  [sen-tɪ-ˈmen-təl]	sentimental  [zen-ti-men-ˈtɑ:l]	sentimentale  [sen-ti-men-ˈta:-le]	sentimental  [sɑ̃-ti-mɑ̃-tal]
9.	talent [ˈtæ-lənt] transparent  [ˈtræns-ˈpær-ənt]	das Talent  [das tɑ-ˈlənt] transparent  [trans-ˈpɑ-ˈrent]	talento  [ta-ˈlɛ:n-to] trasparente  [tras-ˈpa-ˈrɛ:n-te]	talent  [ta - lɑ̃] transparent  [trɑ̃s-ˈpa-rɑ̃]
10.	turbulent  [ˈtɜ-bju-lənt]	turbulent  [tɔr-bu-ˈlənt]	turbolento  [tur-bo-ˈlɛ:n-to]	turbulent  [tyr-by-lɑ̃]
11.	universal  [ju-ni-ˈvɜ-səl]	universal  [ʔun-i-vɛr-ˈzɑ:l]	universale  [u-ni-ver-ˈsa:-le]	universel  [y-ni-vɛr-sɛl]

# UNIT 4:

Open front [ɛ], semi-open front [ɛ̃],  
and prepalatal fricative [ʃ]

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## Art song with a frequent occurrence of [ɛ], and [ɛ̃]

Provide English translations diagonally above the French text. See page 397 of *Exploring Art Song Lyrics*.

Claude Achille Debussy (1862-1918)

**Cinq poèmes de Charles Baudelaire**, Song cycle

**1. Le balcon** [lə balkɔ̃]

Mère des souvenirs, maîtresse des maîtresses,  
[mɛrə də suvənir mɛtrɛsə də mɛtrɛsə]

Ô toi, tous mes plaisirs! ô toi, tous mes devoirs!  
[o twa tu m(e) pl(e)zir o twa tu mɛ dəvwar]

Tu te rappelleras la beauté des caresses,  
[ty tə rapɛləra la bote də karɛsə]

La douceur du foyer et le charme des soirs,  
[la dusœr dy fwaje e lə ʃarmə də swar]

Mère des souvenirs, maîtresse des maîtresses,  
[mɛrə də suvənir mɛtrɛsə də mɛtrɛsə]

Les soirs illuminés par l'ardeur du charbon,  
[lə swarʒ illymine par lardœr dy ʃarbɔ̃]

Et les soirs au balcon, voilés de vapeur rose.  
[e lə swarʒ o balkɔ̃ vwale də vapœr rozə]

Que ton sein m'était doux!  
[kə tɔ̃ sɛ̃ metɛ du]

Que ton cœur m'était bon!  
[kə tɔ̃ kœr metɛ bɔ̃]

Nous avons dit souvent d'impérissables choses  
[nuz avɔ̃ di suvã dɛ̃pɛrisablɔ̃ ʃozə]

Les soirs illuminés par l'ardeur du charbon.  
[lə swarʒ illymine par lardœr dy ʃarbɔ̃]

Que les soleils sont beaux par les chaudes soirées!  
[kə lə sɔləj sɔ̃ bo par lə ʃodə swarɛ]

Que l'espace est profond! que le cœur est puissant!  
[kə lɛspas ɛ̃ prɔfɔ̃ kə lə kœr ɛ̃ puɛsã]

En me penchant vers toi, reine des adorées,  
[ã mɛ pãʃã vɛr twa rɛnɔ̃ dɛz adɔrɛə]

Je croyais respirer le parfum de ton sang.  
[ʒə krwajɛ rɛspire lə parfɔ̃ də tɔ̃ sã]

Que les soleils sont beaux par les chaudes soirées!  
[kə lə sɔləj sɔ̃ bo par lə ʃodə swarɛə]

La nuit s'épaississait ainsi qu'une cloison,  
[la nuʃi sɛp(e)sisɛt ɛ̃si kynə klwazɔ̃]

Et mes yeux dans le noir devinaient tes prunelles,  
[e mɛz jø dã lə nwar dəvine t(e) prynɛlə]

Et je buvais ton souffle. Ô douceur, ô poison!  
[e ʒə byvɛ tɔ̃ suflə o dusœr o pwazɔ̃]

Et tes pieds s'endormaient  
[e t(e) pje sãdɔrmɛ]

dans mes mains fraternelles,  
[dã mɛ mɛ̃ fratɛrnɛlə]

La nuit s'épaississait ainsi qu'une cloison.  
[la nuʃi sɛp(e)sisɛt ɛ̃si kynə klwazɔ̃]

Je sais l'art d'évoquer les minutes heureuses,  
[ʒə sɛ lar devɔke l(e) minytɛz (ø)rɔzə]

Et revis mon passé blotti dans tes genoux.  
[e rɛvi mɔ̃ pase blɔti dã tɛ ʒɛnu]

Car à quoi bon chercher tes beautés langoureuses  
[kar a kwa bɔ̃ ʃɛrʃɛ tɛ bote lãgurɔzə]

Ailleurs qu'en ton cher corps  
[ajœr kã tɔ̃ ʃɛr kɔr]

et qu'en ton cœur si doux?  
[e kã tɔ̃ kœr si du]

Je sais l'art d'évoquer les minutes heureuses!  
[ʒə sɛ lar devɔke l(e) minytɛz (ø)rɔzə]

Ces serments, ces parfums, ces baisers infinis.  
[sɛ sɛrmã sɛ parfɔ̃ s(e) b(e)zɛz ɛ̃fini]

Renaîtront-ils d'un gouffre interdit à nos sondes  
[rɛnɛtrɔ̃t il dɛ̃ gufr ɛ̃tɛrdit a no sɔdɔ̃]

Comme montent au ciel les soleils rajeunis  
[kɔmɔ̃ mɔ̃tɔ̃t o sjɛl lə sɔləj razœni]

Après s'être lavés au fond des mers profondes  
[aprɛ sɛtrɛ lave o fɔ̃ də mɛr prɔfɔdɔ̃]

Ô serments! ô parfums! ô baisers infinis!  
[o sɛrmã o parfɔ̃ o b(e)zɛz ɛ̃fini]

## UNIT 4: Open front [ɛ], semi-open front [ɛ̃], and prepalatal fricative [ʒ]

### Open front [ɛ]

**Description:** French open front [ɛ] is more frontal in resonance than its English counterpart. In American speech, the *e* of *set* maintains a medial placement while the French *e* of *cette* is more highly resonated. See page 206.

**Enunciation:** Find the space of *ah*. The tongue tip touches the lower front teeth. A small portion of the sides of the tongue contacts the upper molars and the front of the tongue arches forward. Lift the soft palate and direct vocalized tone toward the upper front teeth.

**Warning:** Maintain an unaltered vowel formation throughout vocalization. Do not replicate the medial placement of English [ɛ]. Do not weaken the vowel quality of [ɛ] in unstressed syllables. Do not articulate a glottal stop before initial [ɛ].

### Semi-open front [ɛ̃]

**Description:** The pronunciation of semi-open [ɛ̃] is similar to the English pronunciation of *chaos* and *décor*. It is heard in the last syllable of *ballet*. English, however, diphthongizes the final vowel: *ballet* [bæ'leɪ].

**Enunciation:** Enunciate the words *ballet*, *buffet*, and *crochet* without an off-glide of the final vowel. The tongue arch of semi-open [ɛ̃] is more forward than the tongue arch of open [ɛ] in that the sides of the tongue extend a little farther along the upper molars. Semi-open front [ɛ̃] occurs only in the final syllable of a French word.

**Warning:** Do not replace [ɛ̃] with [ɛ]. The tongue arch progression from open to closed is: [ɛ e e i].

**Exercise:** Intone the following sequence: [jɛ je je ji], then [ɛ e e i]. Make a clear distinction between each vowel. Notice the minute adjustment of the tongue arch for each vowel.

Enunciate the following frequently occurring lyric words that contain [ɛ] and [ɛ̃]

[ɛ]		[ɛ̃]		[ɛ] and [ɛ̃]	
1. <b>elle</b>	(she)	<b>vraie</b>	(true)	<b>aimait</b>	(loved)
[ɛlə]		[vrɛ̃]		[ɛme]	
2. <b>cette</b>	(this)	<b>haie</b>	(hedge)	<b>rêvais</b>	(dreaming)
[sɛtə]		[ɛ̃]		[rɛ̃ve]	
3. <b>belle</b>	(beautiful)	<b>plait</b>	(please)	<b>berçait</b>	(rocking)
[bɛlə]		[plɛ̃]		[bɛ̃rse]	
4. <b>terre</b>	(earth)	<b>mets</b>	(food)	<b>versait</b>	(poured)
[tɛrə]		[mɛ̃]		[vɛ̃rse]	
5. <b>père</b>	(father)	<b>est</b>	(is)	<b>laissait</b>	(left)
[pɛrə]		[ɛ̃]		[lɛ̃se]	
6. <b>même</b>	(same)	<b>près</b>	(near)	<b>devrait</b>	(should)
[mɛ̃mə]		[prɛ̃]		[dɛ̃vrɛ̃]	
7. <b>lèvres</b>	(lips)	<b>fait</b>	(done)	<b>taisais</b>	(silent)
[lɛ̃vrɛ̃]		[fɛ̃]		[tɛ̃zɛ̃]	
8. <b>être</b>	(be)	<b>mais</b>	(but)	<b>cherchait</b>	(looking for)
[ɛ̃trɛ̃]		[mɛ̃]		[ʃɛ̃ʁʃɛ̃]	
9. <b>faire</b>	(do)	<b>sais</b>	(know)	<b>permet</b>	(permits)
[fɛ̃rɛ̃]		[sɛ̃]		[pɛ̃rme]	
10. <b>tête</b>	(head)	<b>paix</b>	(peace)	<b>servait</b>	(used)
[tɛ̃tɛ̃]		[pɛ̃]		[sɛ̃rvɛ̃]	
11. <b>mère</b>	(mother)	<b>vais</b>	(go)	<b>restait</b>	(stayed)
[mɛ̃rɛ̃]		[vɛ̃]		[rɛ̃stɛ̃]	
12. <b>ails</b>	(wings)	<b>très</b>	(very)	<b>exprès</b>	(intentionally)
[ɛ̃lə]		[trɛ̃]		[ɛ̃ksprɛ̃]	

# RULES FOR TRANSCRIPTION

## OPEN FRONT [ɛ]

Spelling *è, ê*: *mère* [mɛrə] *rêve* [rɛvə]

In hiatus, vowel + *ë*: *poëte* [pœtə]  
(except Saint-Saëns [sɛsã])

*e* + two or more consonants: *terre* [tɛrə] *cherche* [ʃɛʁʃə]  
(reminder: *e* + final *rs, ds* is [e] as in *berger(s)* [bɛʁʒe])

*a* + front vowel combinations: *ai, aî, ay*  
*clair* [klɛʁ] *maître* [mɛtrə] *ayant* [ɛjã]

Spelling *ei*: *pleine* [plɛnə]

## SEMI-OPEN FRONT [ɛ̃]

All [ɛ̃] spellings listed above are semi-open [ɛ̃] when final: *forêt* [fɔrɛ̃] *français* [frãsɛ̃] *donnait* [dɔnɛ̃] *étaient* [etɛ̃] *plaie* [plɛ̃] *haies* [ɛ̃] *égaye* [egɛ̃]

Semi-open front words:

*es* [ɛ̃], *mai* [mɛ̃], *lai* [lɛ̃], *vrai* [vrɛ̃], *balai* [balɛ̃], *rai* [rɛ̃]  
(Note: all other final *-ai* words are closed [e])

VOICED VELAR PLOSIVE [g]			VOICED PREPALATAL FRICATIVE [ʒ]		
<i>g</i> + <i>a, â</i>	galant	[galã]	<i>g</i> + <i>i, î</i>	givre	[ʒivrə]
<i>g</i> + <i>o</i>	goutte	[gutə]	<i>g</i> + <i>e, é, è, ê</i>	songe	[sɔ̃ʒə]
<i>g</i> + consonant	gloire	[glwarə]	<i>g</i> + <i>y</i>	gymnase	[ʒimnazə]
<i>gu</i> (silent <i>u</i> )	vague	[vagə]	Spelling <i>j</i>	jour	[ʒur]



## CLASSWORK #4: Open front [ɛ], semi-open front [œ], prepalatal fricative [ʒ]

Provide IPA:

- |              |              |                             |              |
|--------------|--------------|-----------------------------|--------------|
| 1. majesté   | (majesty)    | 10. Noël ( <i>o</i> is [ɔ]) | (Christmas)  |
| 2. vrai      | (true)       | 11. haleine                 | (breath)     |
| 3. dernière  | (last)       | 12. cherchaient             | (looked for) |
| 4. baie      | (bay, berry) | 13. maître                  | (master)     |
| 5. pleine    | (full)       | 14. rivages                 | (shores)     |
| 6. verger    | (orchard)    | 15. prête                   | (ready)      |
| 7. caresses  | (caresses)   | 16. mystère                 | (mystery)    |
| 8. éternelle | (eternal)    | 17. lèvres                  | (lip)        |
| 9. plaire    | (please)     | 18. es                      | (is)         |

## WORKSHEET #4: Open front [ɛ], semi-open front [œ], fricative [ʒ]

Provide IPA:

#1		#2	
génie	(genius)	tienne	(held, yours)
vêt	(dress)	magique	(magic)
mêmes	(same)	liberté	(freedom)
jardinier	(gardener)	image	(image)
poète ( <i>o</i> is [ɔ])	(poet)	j'admire	(I admire)
fidèles	(faithful)	haies	(hedges)
l'herbe	(grass)	préservez	(preserve)
reine	(queen)	sève	(sap, energy)
sage	(wise)	chaise	(chair)
faits	(facts)	paraît	(appears)
chèvre	(goat)	troëne ( <i>o</i> is [ɔ])	(privet)
aimable	(friendly)	verveine	(verbena)
verbal_	(verbal)	attraits	(attractions)
estimai	(estimate)	tristesse	(sadness)
fière	(proud)	rets	(nets)
sévère	(severe)	diadème	(diadem)
apparaître	(appear)	bêtes	(animals)
aies	(had)	sait	(knows)

Intone the following phrases that contain a frequent occurrence of [ɛ] and [œ]:

1. *De soir* (Proses lyriques) Debussy

*with gestures boundless!*  
avec des gestes éperdus!

$\frac{4}{4}$  —   
[ a - vɛk dɛ ʒɛ - stɔz e - pɛ - rdy ]

2. *Le balcon* (Cinq poèmes de Charles Baudelaire) Debussy

*Mother of memories, mistress of mistresses,*  
Mère des souvenirs, maîtresse des maîtresses,

$\frac{4}{4}$    
[ mɛ - rə dɛ su - və - nir mɛ - trɛ - - - sə dɛ mɛ - trɛ - sə ]

3. *Automne* by Silvestre/Fauré

*On the wing of regrets my spirits carried away,*  
Sur l'aile des regrets mes esprits emportés,

$\frac{6}{8}$   (suggested rhythm for exercise)  
[ syr lɛ - lə dɛ rə - grɛ mɛz ɛ - spriz ɑ̃ - pə - rte ]

4. *Si mes vers avaient des ailes* Hugo/Hahn

*If my verses had wings*  
Si mes vers avaient des ailes

$\frac{4}{4}$    
[ si mɛ vɛrʒ a - vɛ dɛz ɛ - lə ]

5. *Fagnes de Wallonie* (Banalités) Apollinaire/Poulenc

*were trampling the blueberries and the cranberries*  
Foulaient les myrtilles et les airelles

$\frac{4}{4}$  —   
[ fu - lə l(e) mi - rti - jəz e - lez ɛ - rɛ - lə ]

6. *Enfant, si j'étais roi* Hugo/Liszt

*eternity, space and the skies and the worlds*  
L'éternité, l'espace et les cieux et les mondes

$\frac{3}{4}$    
[ le - tɛ - mi - te lɛ - spas ɛ lə sjø ɛ lə mɔ̃ - - - dø ]

# ANSWER KEY

#11			#12		
bénié	[beni]	(blessed)	fascina	[fasina]	(fascinated)
déité	[deite]	(deity)	débris	[debri]	(debris)
quartiers	[kartje]	(neighborhoods)	méprise	[meprizə]	(mistake)
hache	[aʃə]	(axe)	sied	[sje]	(suits)
cité	[site]	(city)	délices	[delisə]	(delights)
lyre	[lirə]	(lyre)	répéter	[repete]	(repeat)
siffler	[sifle]	(whistle)	satyre	[satirə]	(satyr)
direz	[dire]	(will say)	dîners	[dine]	(dinners)
l'été	[lete]	(the summer)	tache	[taʃə]	(task, stain)
clavier	[klavje]	(piano)	n'ai	[ne]	(I do not have)
mille	[milə]	(thousand)	halliers	[alje]	(thickets)
partirai	[partire]	(I will leave)	naïf	[naif]	(naive)
lascive	[lasivə]	(lascivious)	irai	[ire]	(I will go)
paysage	[peizazə]	(landscape)	marcher	[marʃe]	(walk)
chasser	[fase]	(hunt)	pitié	[pitje]	(pity)
réside	[rezidə]	(reside)	vivre	[vivrə]	(live)
ped	[pje]	(foot)	assez	[ase]	(enough)
îles	[ilə]	(islands)	partie	[parti]	(part)

## Unit 4, Classwork: Open front [ɛ], semi-open front [ɛ̃], and prepalatal fricative [ʒ]

1.	majesté	[majɛste]	(majesty)
2.	vrai	[vrɛ]	(true)
3.	dernière	[dɛrnjɛrə]	(last)
4.	baie	[bɛ]	(bay, berry)
5.	pleine	[plɛnə]	(full)
6.	verger	[vɛrʒɛ]	(orchard)
7.	caresses	[karesə]	(caresses)
8.	éternelle	[etɛrnɛlə]	(eternal)
9.	plaire	[plɛrə]	(please)
10.	noël	[nœl]	(Christmas)
11.	haleine	[alɛnə]	(breath)
12.	cherchaient	[ʃɛrʃɛ]	(looked for)
13.	maître	[mɛtrə]	(master)
14.	rivages	[rivazə]	(shores)
15.	prête	[prɛtə]	(ready)
16.	mystère	[mistɛrə]	(mystery)
17.	lèvre	[levrə]	(lip)
18.	es	[ɛ]	(is)

## Unit 4, Worksheets: Open front [ɛ], semi-open front [ɛ̃], and prepalatal fricative [ʒ]

#1			#2		
génie	[ʒeni]	(genius)	tienne	[tjɛnə]	(held, yours)
vêt	[vɛ]	(dress)	magique	[mazikə]	(magic)
mêmes	[mɛmə]	(same)	liberté	[libɛrte]	(freedom)
jardinier	[zardinje]	(gardener)	image	[imazə]	(image)
poète	[pœtə]	(poet)	j'admire	[ʒadmirə]	(I admire)
fidèles	[fidɛlə]	(faithful)	haies	[ɛ]	(hedges)
l'herbe	[lɛrbə]	(grass)	préserved	[prezɛrve]	(preserve)
reine	[rɛnə]	(queen)	sève	[sevə]	(sap, energy)
sage	[sazə]	(wise)	chaise	[ʃɛzə]	(chair)
faits	[fɛ]	(facts)	paraît	[parɛ]	(appears)
chèvre	[ʃevrə]	(goat)	troène	[trœnə]	(privet)
aimable	[ɛmablə]	(friendly)	verveine	[vɛrvɛnə]	(verbena)
verbal	[vɛrbal]	(verbal)	attraits	[atɛ]	(attractions)
estimai	[ɛstime]	(estimate)	tristesse	[tristɛsə]	(sadness)
fière	[fjɛrə]	(proud)	rets	[rɛ]	(nets)
sévère	[severə]	(severe)	diadème	[djadɛmə]	(diadem)
apparaître	[aparɛtrə]	(appear)	bêtes	[bɛtə]	(animals)
aies	[ɛ]	(had)	sait	[sɛ]	(knows)

#11	sinistre	[sinistrə]	(sinister)	#12	légitime	[lezitimə]	(legitimate)
	chemin	[ʃəmɛ̃]	(path)		contient	[kõtjɛ̃]	(contains)
	humbles	[œ̃blə]	(humble)		immobile	[immobilə]	(immobile)
	dessein	[d(ɛ)sɛ̃]	(design)		un	[œ̃]	(a)
	crime	[krimə]	(crime)		ruine	[rɥinə]	(ruin)
	entretient	[ãtrətjɛ̃]	(maintains)		parisien	[parizjɛ̃]	(Parisian)
	hautaine	[otənə]	(haughty)		retienne	[rɛtjənə]	(retain)
	qu'importe	[kɛ̃pɔrtə]	(whatever)		saints	[sɛ̃]	(saints)
	plaintes	[plɛ̃tə]	(complaints)		passent	[pasə]	(pass)
	sentiment	[sãtimã]	(feeling)		divin	[divɛ̃]	(divine)
	cymbale	[sɛ̃balə]	(cymbal)		montaient	[mõtɛ̃]	(went up)
	tournaient	[turnɛ̃]	(turned)		symboles	[sɛ̃bɔlə]	(symbols)
	rejoindre	[rɔʒwɛ̃drɔ]	(join)		traînant	[trɛ̃nã]	(dragging)
	défunt	[defœ̃]	(deceased)		étreinte	[ɛtrɛ̃tə]	(hugged)
	obtienne	[ɔptjɛ̃nə]	(get)		tumulte	[tymɥltə]	(uproar)
	liens	[ljɛ̃]	(links)		imputé	[ɛ̃pytɛ̃]	(imputed)
	allume	[alɥmɔ]	(turns on)		j'emprunte	[ʒãprœ̃tə]	(I borrow)
	innocence	[innɔsãsə]	(innocence)		foin	[fwɛ̃]	(hay)

## Unit 15, Classwork: Liaison and elision

1. Le grand astre torrentiel  
[ lə grãt astrə tɔrãsjɛ̃ ]  
(The great torrential sun)
2. Rayonne et t'invite au sommeil!  
[ rɛjɔn ɛ tɛ̃vit o sɔmɛj ]  
(Shines and invites you to sleep!)
3. Le chant plaît à mon âme.  
[ lə ʃã plet a mɔ̃n amə ]  
(The song pleases my soul.)
4. Et ces étoiles sont tes yeux.  
[ ɛ s(ɛ)z ɛtwalə sɔ tɛz jø ]  
(And these stars are your eyes.)
5. Mon cœur à ta rose est pareil.  
[ mɔ̃ kœr a ta roz ɛ parɛj ]  
(My heart and your rose are alike.)
6. Limpide est l'ombre où l'on respire  
[ lɛ̃pid ɛ lõbr u lõ rɛspirə ]  
(Limpid is the shadow where one breathes out)
7. Tous les chants des oiseaux sont courts.  
[ tu le ʃã dez wazo sɔ kur ]  
(All the songs of the birds are brief.)
8. Je rêve aux étés qui demeurent  
[ ʒə rɛv oz ɛtɛ ki dɛmœrə ]  
(I dream of summers that last)
9. Comme les pétales de roses  
[ kɔmə l(ɛ) petalə də rozə ]  
(Like the petals of the roses)
10. La source doubla son image  
[ la sursə dubla sɔ̃n imazə ]  
(The pool mirrored her image)
11. Ils vous ont l'air de gros marchands  
[ il vuz õ lɛr də gro marʃã ]  
(They look like wealthy merchants)
12. Laissez entendre les musettes  
[ l(ɛ)sez ãtãdrə l(ɛ) myzɛtə ]  
(Let's listen to the muses)
13. Le roi gambader auprès du vilain  
[ lə rwa gãbader opɛ dy vilɛ̃ ]  
(The king frolicking beside a peasant)
14. Ah! sans amour s'en aller sur la mer!  
[ a sãz amur sã̃n ale syr la mɛr ]  
(Ah! without love, to sail across the sea!)

## Unit 16, Classwork: Forbidden and compulsory liaison

1. J'attends, Ah! j'attends. (I wait, ah! I wait.)  
[ zatã a zatã ] interjection
2. D'astres en or (With stars of gold)  
[ dastrəz ɔ̃n ɔr ] plural noun
3. Les ombres des héros (The shadows of heroes)  
[ lɛz ɔ̃brə d(e) ɛrɔ ] aspirate *h*
4. Lui font de longs adieux. (They give him long farewells.)  
[ lɥi fɔ̃ də lɔ̃z adjø ]
5. Le grand hymne d'amour (The great hymn of love)  
[ lə grãt imnə damur ] non-aspirate *h*
6. Et je n'ose plus espérer (And I no longer dare to hope )  
[ e zə nozə plyz ɛspɛrɛ ]
7. Deux poèmes de Louis Aragon (Two poems of Louis Aragon)  
[ dø pœmɛ də lwi aragɔ̃ ] proper noun
8. Où l'on respire un air si doux, (Where one breathes an air so soft)  
[ u lɔ̃ rɛspir œ̃n ɛr si du ]
9. Chère nuit aux clartés sereines (Dear night of serene clarity)  
[ ʃɛrə nuʃi o klartɛ sɛrɛnɛ ] singular noun
10. Ô lorsque tu parais, ange si doux, (O when you appear, angel so sweet, )  
[ o lɔ̃rskɛ ty parɛ ɑ̃zə si du ] separate ideas
11. Foulaient les myrtilles et les airelles (Were trampling the blueberries and the cranberries)  
[ fule l(e) mirtijɛz e lɛz ɛrɛlə ]
12. Tu m'appelais et je quittais la terre (You called and I left the earth)  
[ ty mapələ e zə kite la tɛrɔ ] *et* between unrelated ideas
13. De chaque branche part une voix (From every branch comes a voice)  
[ də ʃakɛ brãʃə par ynə vwa ] *rs, rt, rd*
14. De vous aimer ✓ et de vous plaire (To love you and to please you)  
[ də vuz(e)mɛ e də vu plɛrɔ ] breath
15. S'ils me voulaient prêter leurs ailes (If they were willing to lend me their wings)  
[ sil mə vule pr(e)te lœrʒ ɛlə ] plural *rs*
16. Tout le reste est encore plus inutile (All the rest is even more futile)  
[ tu lə rɛst ɛt ɑ̃kɔrɔ plyz inytilɔ ]
17. L'éternité, l'espace et les cieux et les mondes (The eternity, the space, the skies and the worlds)  
[ letɛrnite læspas e lɛ sjø e lɛ mɔ̃də ] enumeration
18. Et elle ne cesse de jeter un cri discordant (And she ceases not to sound her discordant cry)  
[ e ɛlə nə sɛsɛ də zøtɛr œ̃ kri diskɔrdã ] forbidden after *et*

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