

INSTRUCTOR'S MANUAL/INDEPENDENT STUDY

The Singer's Daily Practice Journal

Volume I: A graded introduction
to vocal technique and diction

Cheri Montgomery

S.T.M. Publishers
Nashville, TN

Preface

Students would benefit from daily lessons in the first year of study. There are many skills to be acquired at once and much of the information must be tailored to match the student's unique ability. This planner provides general information about the singing process and includes daily written assignments. The goal is to keep the singer thinking about their lessons throughout the week and to give the instructor an additional way of assessing the student's level of commitment. A sample voice syllabus and gradebook are available on the instructor's page at www.stmpublishers.com.

The International Phonetic Alphabet (IPA) gives the teacher a means of communicating precise sounds for vocal exercises and literature assignments. The vocal apparatus is uniquely structured for language. The sounds of language are uniquely suited for the vocal instrument. Consonants and vowels help us understand the function of the voice. They are useful for training, building, and refining the voice. Vocal concepts in this text are discussed using the IPA. The symbols selected represent an elegant manner of pronunciation as recommended by Madeleine Marshall, author of *The Singer's Manual of English Diction*. Space is provided beneath the IPA for students to supply the English translation. This approach gives students the opportunity to hear proper English and to complete a daily written assignment. The answer key can be used to flip the daily exercise into a vowel transcription test. The answer key is replaced with daily assessment pages in the student manual.

All three volumes in this series combine textbook, workbook, and journal in one resource for voice students. The exercises, written in the treble clef, are to be transposed an octave lower for the male voice. Each section of the 15-week journal begins with manuscript paper for recording weekly lesson notes, exercises, and assignments. A check-list of vocal concepts is included. This gives the teacher the ability to direct students to the precise concept (with lesson and page number) that requires attention for the week. The following page provides space for the student to record progress and log daily practice times.

Preface (continued)

The Singers Daily Practice Journal prepares the student for English, Italian, German, French, and Latin repertoire assignments by providing a graded introduction to phonetic transcription, phonetic reading, and classical singing technique.

An abbreviated version of the pedagogy within this text is published in the *Journal of Singing*, Jan./Feb. 2018 issue: *The Voice and Diction Connection, A Diction Instructor's Approach to Voice Pedagogy* by Cheri Montgomery.

CM

Table of Contents

<u>Topics Covered</u>	<u>Page</u>
English Transcription: Week 1	1
Day 1: Introduction to the IPA	4
Day 2: English Front Vowels	5
Day 3: English Back Vowels	6
Day 4: English Central Vowels	7
Day 5: English Consonants – Fricatives	8
Day 6: English Consonants – Affricates, Glides, and Nasal [ŋ]	9
English Transcription: Week 2	11
Day 1: Transcription of English “r”	14
Day 2: English Diphthongs	15
Day 3: Vowel Replacement of “r”	16
Day 4: Polysyllabic Words	17
Day 5: Review of English Transcription Rules	18
Day 6: Phonetic Reading of English Text	19
Postural Alignment: Week 3	21
Day 1: Exploring Upright, Expansive Posture	24
Day 2: Imagery	26
Day 3: Releasing Interfering Muscular Tension	28
Day 4: Diction Diagnostic	30
Day 5: Low Expansion for the Breath	32
Day 6: Efficient Use of the Air	34
Lip Trills and [ŋ]: Week 4	37
Day 1: Exploring Vibrato – Lip Trills	40
Day 2: Lip and Tongue Trill Exercises	42
Day 3: Identifying Interfering Muscular Movement	44
Day 4: Remedies	46
Day 5: Exploring Legato	48
Day 6: Incorporating Vibrato	50
Pharyngeal Space and the Breath: Week 5	53
Day 1: Exploring Pharyngeal Space – [i]	56
Day 2: Onsets and Legato – [j]	58
Day 3: Sensory Awareness	60
Day 4: Consonant Voicing and the Fricatives	62
Day 5: Breath Support	64
Day 6: Breath Control	66

Table of Contents

<u>Topics Covered</u>	<u>Page</u>
Projection and Vibrato: Week 6	69
Day 1: Exploring Projection of the Tone – [u]	72
Day 2: Onsets and Legato Connection – [w]	74
Day 3: Vibrato	76
Day 4: Head Voice Vibrato	78
Day 5: Support Vibrato	80
Day 6: Equalizing the Scale	82
Exploring Palatal Resonance: Week 7	85
Day 1: Exploring Palatal Resonance – [ɑ]	88
Day 2: Exploring Palatal Resonance – [æ]	90
Day 3: Exploring Palatal Resonance – [a]	92
Day 4: Exploring Resonance	94
Day 5: Discovering Chiaroscuro	96
Day 6: Choral Singing vs Solo Singing	98
Exploring the Secondary Vowels: Week 8	101
Day 1: Exploring Pharyngeal Space – Front Vowels	104
Day 2: Exploring Projection – Back Vowels	106
Day 3: Exploring Palatal Resonance – [ʌ]	108
Day 4: Optimizing [ɜ]	110
Day 5: Exploring Chiaroscuro – [y] and [ʏ]	112
Day 6: Exploring Chiaroscuro – [ø] and [œ]	114
Consonant Articulation: Week 9	117
Day 1: Energizing the Diction	120
Day 2: Avoiding Consonant Entanglements	122
Day 3: Exploring Alternate Formations	124
Day 4: Consonant Parameters to Exclude	126
Day 5: Consonant Parameters to Explore	128
Day 6: Final Consonants and Consonant Clusters	130
Musicianship and Performance: Week 10	133
Day 1: Vowel Equalization	136
Day 2: Exploring Range and Flexibility	138
Day 3: Discovering Artistry	140
Day 4: Dynamic Control	142
Day 5: Stage Deportment	144
Day 6: Vocal Health	146

Table of Contents

<u>Topics Covered</u>	<u>Page</u>
Articulatory Phonetics: Week 11	149
Day 1: Vowel Terms	152
Day 2: Consonant Terms	153
Day 3: Vowel Quiz	154
Day 4: Consonant Quiz	155
Day 5: Singing Quiz – Vowels	156
Day 6: Singing Quiz – Consonants	157
Italian Diction: Week 12	159
Day 1: Introduction to Italian Diction	162
Day 2: Italian [i] and [a]	163
Day 3: Italian [e] and [ɛ]	164
Day 4: Italian [u] and Double Consonants	165
Day 5: Italian [o] and [ɔ]	166
Day 6: Italian Double Consonants – Stops	167
German Diction: Week 13	169
Day 1: Introduction to German Diction	172
Day 2: Closed Vowels and Dark [ɑ]	173
Day 3: Open Vowels and Bright [a]	174
Day 4: Double Consonants	175
Day 5: Mixed Vowels	176
Day 6: Diphthongs, Ich-Laut, Ach-Laut	177
French Diction: Week 14	179
Day 1: Introduction to French Diction	182
Day 2: Dentals, Plosives, [i], [e], [a], and [w]	183
Day 3: The [j] Glide, [ɛ] and [ɛ̃]	184
Day 4: The Back Vowels, [ɑ], [ʃ], [ʒ], and [ɲ]	185
Day 5: The [y] Glide and [y]	186
Day 6: The Schwa [ə], [ø], and [œ]	187
French, Latin, and English Diction: Week 15	189
Day 1: Nasals [ã] and [õ]	192
Day 2: Nasals [ɛ̃] and [œ̃]	193
Day 3: Introduction to Latin Diction	194
Day 4: Vowels: [ɛ] and [ɔ]	195
Day 5: Vowels: [i], [u] and [ɑ]	196
Day 6: English – Linking within the Phrase	197
Daily Warm-ups	200
Bibliography	206

English Transcription: Week 1

Day 1: Introduction to the IPA

Day 2: English Front Vowels

Day 3: English Back Vowels

Day 4: English Central Vowels

Day 5: English Consonants – Fricatives

Day 6: English Consonants – Affricates,
[j] Glide, and Nasal [ŋ]

Lesson Notes, Date: _____

Checklist of Concepts to Review

BREATH

Breath Control _____

p: 34, 62, 66

Breath Support _____

p: 62, 64

Breath Expansion _____

p: 32, 34

DICTION

Articulation _____

p: 120, 122, 124, 130

Front Vowels _____

p: 56, 104

Back Vowels _____

p: 72, 106

Central Vowels _____

p: 88, 90, 92, 108, 110

Mixed Vowels _____

p: 112, 114

FLEXIBILITY

Flexibility _____

p: 108, 138

MUSICIANSHIP

Artistry _____

p: 140

Dynamics _____

p: 142

Legato _____

p: 48, 58, 74, 138, 140

POSTURE

Postural Alignment _____

p: 24, 26

RANGE

Range _____

p: 80, 90, 138

-tone

Chiaroscuro _____

p: 96, 112, 114

Lip Trills _____

p: 40, 42

Palatal Resonance _____

p: 88, 90, 92, 108

Pharyngeal Space _____

p: 56, 58, 92, 104, 108

Projection _____

p: 72, 74, 92, 106

Register _____

p: 42, 82

Resonance _____

p: 92, 94, 96, 108, 136

Sensory Awareness _____

p: 60, 126

Vibrato _____

p: 40, 42; 50, 76, 78, 80

Vowel Equalization _____

p: 78, 94, 136

WARM-UPS

p: 200-204

WARNINGS

Breathy Tone _____

p: 34, 76, 112, 124, 126

Faulty Formation _____

p: 110, 126

Faulty Movement _____

p: 44, 46

Faulty Onset _____

p: 58, 74, 126

Jaw Tension _____

p: 30, 110, 120, 122, 124

Nasal Tone _____

p: 110, 126

Pressed Tone _____

p: 34, 40, 42, 82

Spread Tone _____

p: 56, 60, 72, 110

Tension _____

p: 28, 30, 44, 46, 60

Tongue Impeded Tone _____

p: 110, 126

OTHER

Choral Singing _____

p: 98

Stage Deportment _____

p: 144

Vocal health _____

p: 146

Daily Notes and Practice Times

Day 1

Practice Time: _____

Day 2

Practice Time: _____

Day 3

Practice Time: _____

Day 4

Practice Time: _____

Day 5

Practice Time: _____

Day 6

Practice Time: _____

The International Phonetic Alphabet

The IPA was established by the International Phonetic Association around 1888. Each symbol stands for one sound. Brackets enclose the symbols of a word or phrase. Precise pronunciation of each symbol must be defined within the respective language. Vowel and consonant terms are defined on pages 152 and 153.

English Transcription

Silent vowels are not transcribed. A final *e* is often silent in English. For example, the four-letter word *love* [lʌv] is transcribed with three symbols to represent the three sounds that are actually pronounced. Single vowels may have more than one sound. The *i* of *like* [la:ɪk] is transcribed with two symbols to represent the two sounds pronounced. Sometimes a vowel cluster makes one sound as in the word *tree* [tri]. Silent consonants are not transcribed. The *l* of *could* [kʊd] is silent. Double consonants are represented with a single symbol as in the word *call* [kɔl]. Some consonants have phonetic changes. Pronunciation depends on the consonant's position within the word. For example, a final *s* is [z] when preceded by a voiced consonant: *waves* [we:ɪvz]. A final *d* is [t] when preceded by a voiceless consonant: *looked* [lʊkt].

Here is a list of IPA symbols with common English spellings:

[ɑ]: <i>a, o</i>	[h]: <i>h</i>	[o]: <i>o</i>	[u]: <i>oo, ou, u, ew</i>
[æ]: <i>a</i>	[i]: <i>ee, ea, ie</i>	[ɔ]: <i>al, aw, or, au, ou</i>	[ʊ]: <i>oo, ou, u</i>
[b]: <i>b</i>	[ɪ]: <i>i, ie, ui, y</i>	[p]: <i>p</i>	[ʌ]: <i>o, u, ou</i>
[d]: <i>d, t</i>	[j]: <i>y</i>	[ɹ] and [r]: <i>r</i>	[v]: <i>v</i>
[ɛ]: <i>e, ea, ie, ai</i>	[k]: <i>c, ck, qu</i>	[s]: <i>c, s</i>	[w]: <i>w</i>
[ɜ]: <i>vowel + r</i>	[ks]: <i>x</i>	[ʃ]: <i>sh, ch</i>	[ʌ]: <i>wh</i>
[f]: <i>f, ph, gh</i>	[l]: <i>l</i>	[t]: <i>t</i>	[z]: <i>z, s</i>
[g]: <i>g</i>	[m]: <i>m</i>	[tʃ]: <i>ch</i>	[ʒ]: <i>z, s</i>
[dʒ]: <i>g, j</i>	[n]: <i>n</i>	[ð]: <i>th</i>	[ˈ]: <i>stress mark</i>
[gz]: <i>x</i>	[ŋ]: <i>ng, nk</i>	[θ]: <i>th</i>	[ː]: <i>long mark</i>

The schwa [ə] stands for an undefined sound in an unstressed syllable. It has many sounds in English. Pronunciation is based on spelling and duration of the note. For example, the *e* of *golden* is pronounced as an [ɪ] sound when set on a short note. It is [ɛ] when set on a sustained tone. The pronunciation of vowels in unstressed syllables is defined in this text according to the sustained pronunciation. Note: The sound of unstressed [æ] is often mixed with [ɪ] or [ʌ]: *fountain* [ˈfa:ʊntæn].

English Front Vowels

IPA	English	Transcription	Rules
[i]	sea	[si]	<i>e, ee, ea, ie, eo</i> spellings
[ɪ]	fit	[fɪt]	<i>i, ie, ui, y</i> spellings
[ɛ]	bells	[bɛlz]	<i>e, ea, ie, ai</i> spellings
[ɛ]	scent	[sɛnt]	<i>c + front vowel</i>
[ɛ]	clear	[klɪːə]	<i>c + back vowel or consonant</i>

Provide IPA:

- | | | | |
|-------------|--------|--------|---------|
| 1. keys | twelve | picked | weeps |
| 2. fence | kissed | speaks | quick |
| 3. minced | peaks | elms | knees |
| 4. cleansed | fixed | queen | guessed |
| 5. limbs | dwells | his | zeal |
| 6. helped | gives | ceased | debts |

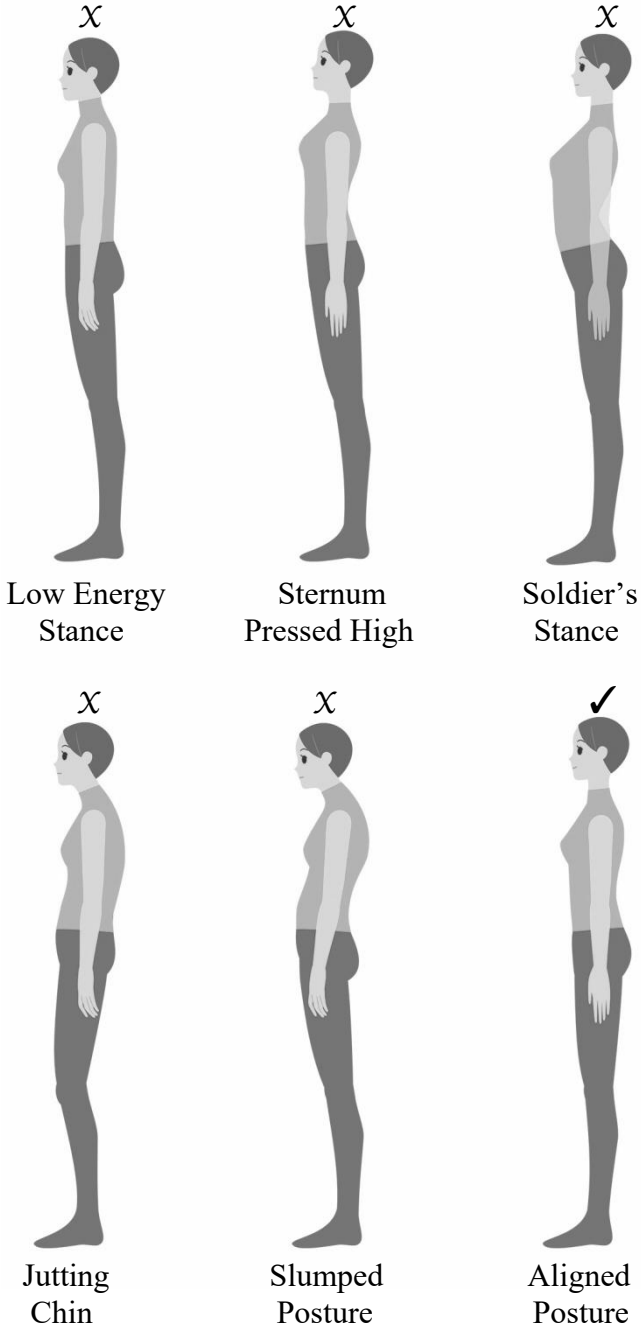
Provide English Spelling:

- | | | | |
|-----------|---------|---------|--------|
| 1. [ɛls] | [pɪs] | [bɪlt] | [hɛns] |
| 2. [sɪnz] | [nekst] | [ɪst] | [klɪk] |
| 3. [hɪmz] | [sɪns] | [kwɛst] | [gɪs] |

Answer Key:

- | | | | |
|-------------|---------|---------|--------|
| 1. [kɪz] | [twelv] | [pɪkt] | [wɪps] |
| 2. [fɛns] | [kɪst] | [spɪks] | [kwɪk] |
| 3. [mɪnst] | [pɪks] | [ɛlmz] | [niːz] |
| 4. [klenzd] | [fɪkst] | [kwɪn] | [gest] |
| 5. [lɪmz] | [dwɛlz] | [hɪz] | [zɪl] |
| 6. [hɛlpt] | [gɪvz] | [sɪst] | [dɛts] |
| 1. else | peace | built | hence |
| 2. scenes | next | east | click |
| 3. hymns | since | quest | geese |

Correct vs Incorrect Postural Alignment



Postural Alignment: Week 3

Day 1: Exploring Upright, Expansive Posture

Day 2: Imagery

Day 3: Releasing Interfering Muscular Tension

Day 4: Diction Diagnostic

Day 5: Low Expansion for the Breath

Day 6: Efficient Use of the Air

Exploring Upright, Expansive Posture

There are seven attributes of good posture (see image on page 20):

1. The spine is elongated
2. The skull is balanced on the spine
3. The feet feel rooted
4. The body is balanced and aligned
5. The rib cage feels open and expanded
6. The stance is buoyant and elastic
7. The posture maintains a noble stance

The Rag Doll Stretch Exercise ~ Clifton Ware

Multiple concepts are incorporated in one simple assignment:

1. Bend at the waist and swing the arms
2. Notice the fall-away feeling in the shoulders
3. Stretch the arms upward toward the ceiling
4. Maintain the position of the sternum
5. Place a finger on the sternum then release and lower the arms
6. Replicate the fall-away feeling in the shoulders, neck, and jaw

Exploring Upright, Expansive Posture

[ðe:ʌr ə 'seven 'æʊbjʊts əv gʊd 'pɑ:ʃʊ (si 'imædʒ ən pe:ɪdʒ 'twenti)]:

1. [ðʌ spɑ:ɪn ɪz ɪ 'lɑŋʤe:ɪtəd]
2. [ðʌ skʌl ɪz 'bælənst ən ðʌ spɑ:ɪn]
3. [ðʌ fɪt fɪl 'rʊtəd]
4. [ðʌ 'bɑ:ɪ ɪz 'bælənst ænd ʌ 'lɑ:ɪnd]
5. [ðʌ ɪb ke:ɪdʒ fɪlz 'o:ʊpən ænd ɪk 'spændəd]
6. [ðʌ stɑns ɪz 'bɔ:ɪənt ænd ɪ 'læstɪk]
7. [ðʌ 'pɑ:ʃʊ me:ɪn'te:ɪnz ʌ 'no:ʊbəl stɑns]

The Rag Doll Stretch Exercise ~ Clifton Ware

['mʌltɪpəl 'kɑnsepts ɑr ɪn 'kɒpɔ:re:ɪtəd ɪn wʌn 'sɪmpəl ʌ 'sɑ:ɪnmənt]:

1. [bænd æt ðʌ we:ɪst ænd swɪŋ ði əmz]
2. ['no:ʊtɪs ðʌ 'fɔləwe:ɪ'fɪlɪŋ ɪn ðʌ 'ʃo:ʊldəz]
3. [stɪɛf ði əmz 'ʌp wəd twəd ðʌ 'sɪlɪŋ]
4. [me:ɪn'te:ɪn ðʌ pɔ'zɪʃən əv ðʌ 'stɜnəm]
5. [ple:ɪs ʌ 'fɪŋʌr ən ðʌ 'stɜnəm ðen ɪɪ'lis ænd 'lo:ʊl ði əmz]
6. ['ɪeplɪke:ɪt ðʌ 'fɔləwe:ɪ'fɪlɪŋ ɪn ðʌ 'ʃo:ʊldəz nek ænd dʒɔ]

The Tree Image

This exercise from a ballet class compares posture with tree growth:

1. Take off your shoes so that your feet can feel the floor
2. The feet are slightly apart with the dominant foot forward
3. Imagine your toes are roots growing into the ground
4. The sternum and head are branches growing toward the sun
5. Release your head from the spine as if it were a top branch
6. The crown of your head (ponytail) is the tallest limb

The Diver Image ~ William McIver

Mimic the buoyant stance of a diver at the edge of a diving board.¹

Find a balanced and energized pose that is ready for activity.

Warnings

Avoid a stiff stance and do not stand with the feet close together.

A slumped posture is not prepared for the demands of singing.

The chin should not jut forward nor be tucked in.

Do not raise the shoulders nor press the chest high.

See examples of incorrect posture on page 20.

¹ Elizabeth Blades-Zeller, *A Spectrum of Voices* (Scarecrow Press, Inc., Lanham, Maryland 2002), p. 7.

The Tree Image

[ðɪs 'ɛksʌsɑ:ɪz flɪʌm ʌ bæ'le:ɪ klas kʌm'pe:ʌz 'pʌstʃʊ wɪð tʃi ɡɪo:θθ]:

1. [te:ɪk əf ʃɔ:ʌ ʃʊz so:ʊ ðæt ʃɔ:ʌ fɪt kæn fɪl ðʌ flɔ:ʌ]
2. [ðʌ fɪt ə 'slɑ:ɪtli ʌ 'pʌt wɪð ðʌ 'dʌmɪnənt fʊt 'fɔwʊd]
3. [ɪ'mædʒɪn ʃɔ:ʌ to:ʊz ə rʊts ɡɪo:θɪŋ 'ɪntu ðʌ ɡɪɑ:ʊnd]
4. [ðʌ 'stɜ:nʌm ænd hed ə 'bɪʌntʃɛz ɡɪo:θɪŋ twɔd ðʌ sʌn]
5. [ɪ'lɪs ʃɔ:ʌ hed flɪʌm ðʌ spɑ:ɪn æz ɪf ɪt wɜ: ʌ tʌp bɪʌntʃ]
6. [ðʌ kɪɑ:ʊn əv ʃɔ:ʌ hed ('pɔ:ʊnɪte:ɪl) ɪz ðʌ 'tɔləst lɪm]

The Diver Image ~ William McIver

['mɪmɪk ðʌ 'bɔ:ɪənt stʌns əv ʌ 'dɑ:ɪvɪɹ æt ði ɛdʒ əv ʌ 'dɑ:ɪvɪŋ bɔd]

[fɑ:ɪnd ʌ 'bælənst ænd 'ɛnʌdʒɑ:ɪzd pɔ:ʊz ðæt ɪz 'ɪɛdɪ fɔ: æk'tɪvɪtɪ]

Warnings

[ʌ 'vɔ:ɪd ʌ stɪf stʌns ænd du nʌt stænd wɪð ðʌ fɪt klo:ʊs tu' ɡeðʌ]

[ʌ slʌmpt 'pʌstʃʊr ɪz nʌt pɪɪ'pe:ʌd fɔ ðʌ dɪ'mʌndz əv 'sɪŋɪŋ]

[ðʌ ʃɪn ʃʊd nʌt dʒʌt 'fɔwʊd nɔ bi tʌkt ɪn]

[du nʌt ɪɛ:ɪz ðʌ 'ʃo:ʊldʌz nɔ pɪɛs ðʌ ʃɛst hɑ:ɪ]

[si ɪɡ'zʌmpʊlz əv ɪnkɔ'rekt pʌstʃʊr ʌn pe:ɪdʒ 'twenti]

Releasing Interfering Muscular Tension

There are eight areas of the body prone to unnecessary tension:

- | | |
|--------------|--------------|
| 1. Jaw | 5. Lips |
| 2. Neck | 6. Cheeks |
| 3. Tongue | 7. Eye brows |
| 4. Shoulders | 8. Underarms |

Tension results in muscle rigidity that can be felt and seen.

Singers must learn to identify and release interfering muscular tension.

Tension is released through movement, touch, or distraction:

1. A muscle in motion cannot cramp to the point of being rigid²
2. Touch interrupts the nerve impulses that result in negative tension
3. Replace negative muscle activity with an opposing movement

Muscle Awareness Exercise

Practice the “Rag Doll Stretch” exercise in front of a mirror (page 24).

Replicate the fall-away feeling in the eight areas listed above.

The eight areas are appendages that hang off an aligned central core.

Enhance the feel of release by repeating the following Quaker phrase:

“Peace at the center” (concept by Hellen Swank)

² Blades-Zeller, p. 78

Releasing Interfering Muscular Tension

[ðe:ʌf ə e:ɪt 'e:ʌfɪʌz ʌv ðʌ 'bɑdɪ pɪo:ʊn tu ʌ 'nesɪseɪt 'tɛnʃʌn]:

1. [dʒɔ]

5. [lɪps]

2. [nek]

6. [fɪks]

3. [tʌŋ]

7. [a:ɪ bɪɑ:ʊz]

4. ['fɔ:ʊldʌz]

8. ['ʌndʌmz]

['tɛnʃʌn ɪ'zʌlts ɪn 'mʌsəl ɪ'dʒɪdɪtɪ ðæt kæn bɪ fɛlt ænd sɪn]

['sɪŋʌz mʌst a:ɪ'dentɪfɑ:ɪ ænd ɪ'lɪs ,ɪntʌ'fɪ:ʌfɪŋ 'mʌskjʊlʌ 'tɛnʃʌn]

['tɛnʃʌn ɪz ɪ'lɪst θru 'mʊvmənt tʌf ə dɪs'trækʃʌn]:

1. [ʌ 'mʌsəl ɪn 'mo:ʊʃʌn kæ'nʌt kɪæmp tu ðʌ pɔ:ɪnt ʌv 'bɪŋ 'ɪdʒɪd]

2. [tʌf ɪntʌ'fʌpts ðʌ nɜv 'ɪmpʌlsez ðæt ɪ'zʌlɪt ɪn 'negatɪv 'tɛnʃʌn]

3. [ɪ'plɛ:ɪs 'negatɪv 'mʌsəl æk'tɪvɪtɪ wɪð æn ʌ'pɔ:ʊzɪŋ 'mʊvmənt]

Muscle Awareness Exercise

['pɪæktɪs ðʌ ɪæg dʌl stɪɛf 'eksʌsɑ:ɪz ɪn fɪʌnt ʌv ʌ 'mɪrɔ (pɛ:ɪdʒ 24)]

['ɪɛplɪke:ɪt ðʌ 'fɔlʌwe:ɪ fɪlɪŋ ɪn ðɪ e:ɪt 'e:ʌfɪʌz 'lɪsted ʌ'bʌv]

[ðɪ e:ɪt 'e:ʌfɪʌz ʌf ʌ'pendædʒɛz ðæt hæŋ ʌf æn ʌ'la:ɪnd 'sentɪʊl kɔ:ʌ]

[ɪn'hʌns ðʌ fɪl ʌv ɪ'lɪs bɑ:ɪ rɪ'pɪtɪŋ ðʌ 'fʌlo:ʊŋ 'kwɛ:ɪkl fɪe:ɪz]:

[pɪs æt ðʌ 'sentʌ]

Diction Diagnostic

Observe the contact between the articulators to monitor tension:

1. Form [b] with tightly pressed lips
2. Touch the sides of the throat beneath the chin
3. Feel how the neck muscles tighten in response
4. Sustain a [m] with the lips barely touching
5. The lips tingle when light contact is achieved (see page 36)

Light contact energizes the diction and enhances flexibility.

There is “tension” required for singing, but that tension should be as low in the body and as far away from the area of the throat, jaw, and tongue as possible. Lindsey Christiansen

Tension at the tongue base is released with tongue arch exercises:



Maintain the space of [a] throughout the exercise. See page 92 for a description of central [a].

Alternate between bilabials and dentals to release the lip and tongue:



[la be da me ni po tu la be] ~ *Barbara Honn*

Let the articulators articulate and not support. One of the major problems for both diction and fine singing is that the articulators often try to be the supporters. Lindsey Christiansen

Diction Diagnostic

[ʌb'zɜv ðʌ 'kantækt bɪ'twɪn ði a'tɪkjule:ɪtəz tu 'manɪtʌ 'tenʃʌn]:

1. [fəm [b] wɪð 'ta:ɪtlɪ pɪɛst lɪps]
2. [tʌʃ ðʌ sɑ:ɪdz ʌv ðʌ θrə:ət bɪ'niθ ðʌ ʃɪn]
3. [fil hɑ:ʊ ðʌ nek 'mʌsʊlz 'ta:ɪten ɪn ɪ'spʌns]
4. [sʌ'stɛ:ɪn ʌ [m] wɪð ðʌ lɪps 'be:ʌli 'tʌʃɪŋ]
5. [ðʌ lɪps 'tɪŋgʊl mɛn lɑ:ɪt 'kantækt ɪz ʌ'ʃɪvd (sɪ pɛ:ɪdʒ 36)]

[lɑ:ɪt 'kantækt 'ɛnʌdʒɑ:ɪzɛz ðʌ 'dɪkʃʌn ænd ɪn'hʌnzez fleksɪ'bɪlɪtɪ]

There is “tension” required for singing, but that tension should be as low in the body and as far away from the area of the throat, jaw, and tongue as possible. Lindsey Christiansen

['tenʃʌn æt ðʌ tʌŋ be:ɪs ɪz ɪ'lɪst wɪð tʌŋ ʌʃ 'ɛksʌsɑ:ɪzɛz]:



Maintain the space of [a] throughout the exercise. See page 92 for a description of central [a].

[ˈɔltʌne:ɪt bɪ'twɪn bɑ:ɪ'le:ɪbɪʊlz ænd 'dentʊlz tu ɪ'lɪs ðʌ lɪp ænd tʌŋ]:



[la be da me ni po tu la be] ~ *Barbara Honn*

Let the articulators articulate and not support. One of the major problems for both diction and fine singing is that the articulators often try to be the supporters. Lindsey Christiansen

Low Expansion for the Breath

The breath expansion for singing is lower than that of speech.

The singer's expansion occurs below the waist and around the body.

It may feel awkward but not strenuous to expand the lower abdomen.

Experiencing a Low Expansion for the Breath

1. Sit with elbows on the knees and chin in the palms
2. Inhale and feel expansion in the lower back region
3. Lay with your upper back and shoulders flat on the floor
4. Place a book on your stomach below the belly button
5. Inhale and observe the expansion in the lower abdomen
6. Stand and replicate the posture of number three above
7. Inhale a [w] on seven counts with expansion below the waist
8. Form a [s] without pressing the articulators
9. Expel all the air articulating the [s] on seven counts
10. Maintain a consistent flow of aspirated sound

Additional Goals

Inhale a suitable amount of air to meet the demands of the phrase.

The diaphragm moves while the ribs and sternum stay calm and released.

Low Expansion for the Breath

[ðʌ bɪəθ ɪk'spæɪŋʌn fə 'sɪŋɪŋ ɪz 'lɔ:ʊʌ ðæn ðæt ʌv spɪʃ]

[ðʌ 'sɪŋʌz ɪk'spæɪŋʌn ʌ 'kɜ:z bɪ'lo:ʊ ðʌ we:ɪst ænd ʌ 'rɑ:ʊnd ðʌ 'bɑ:dɪ]

[ɪt me:ɪ fɪl 'ɔkwɒd bʌt nɑt 'sti:ɛnjʊʌs tu ɪk'spænd ðʌ 'lɔ:ʊʌ 'æbdɒmɛn]

Experiencing a Low Expansion for the Breath

1. [sɪt wɪð 'elbo:ʊz ʌn ðʌ nɪz ænd ʃɪn ɪn ðʌ pɑ:mz]

2. [ɪn'hɛ:ɪl ænd fɪl ɪk'spæɪŋʌn ɪn ðʌ 'lɔ:ʊʌ bæk 'ɪdʒʌn]

3. [lɛ:ɪ wɪð jɔ:ʌ 'ʌpʌ bæk ænd 'ʃo:ʊldʌz flæt ʌn ðʌ flɔ:ʌ]

4. [plɛ:ɪs ʌ bu:k ʌn jɔ:ʌ 'stʌmæk bɪ'lo:ʊ ðʌ 'bɛɪ 'bʌtʌn]

5. [ɪn'hɛ:ɪl ænd ʌb'zɜ:v ðɪ ɪk'spæɪŋʌn ɪn ðʌ 'lɔ:ʊʌ 'æbdɒmɛn]

6. [stænd ænd 'ɪɛplɪkɛ:ɪt ðʌ 'pɑ:ʃʊt ʌv 'nʌmbʌ θɪ ʌ 'bʌv]

7. [ɪn'hɛ:ɪl ʌ [w] ʌn 'sevn kɑ:ʊnts wɪð ɪk'spæɪŋʌn bɪ'lo:ʊ ðʌ we:ɪst]

8. [fɒm ʌ [s] wɪð 'ɑ:ʊt 'pɪɛsɪŋ ðɪ ʌ'tɪkjʊle:ɪtɔ:z]

9. [ɪk'spel ɔɪ ðɪ ɛ:ʌt ʌ'tɪkjʊle:ɪtɪŋ ðʌ [s] ʌn 'sevn kɑ:ʊnts]

10. [me:ɪn'tɛ:ɪn ʌ kʌn'sɪstnt flo:ʊ ʌv 'æspɪɪtɛd sɑ:ʊnd]

Additional Goals

[ɪn'hɛ:ɪl ʌ 'sjʊtʌbʊl ʌ 'mɑ:ʊnt ʌv ɛ:ʌ tu mɪt ðʌ dɪ'mɑ:ndz ʌv ðʌ fɪɛ:ɪz]

['ðʌ 'dɑ:ɪʌfɪəm mu:vz mɑ:ɪl ðʌ ɪbz ænd 'stɜ:nʌm stɛ:ɪ kɑ:m ænd ɪ'lɪst]

Efficient Use of the Air

The breath for singing should be a response to the musical phrase one is about to sing – the thought of the phrase should inspire the breath.

Cynthia Hoffmann

Efficient use of the air is just as important as the inhalation.

Breathe in the shape of the vowel.

Do not hold the air in; neither force it out.

Allow the breath to flow out in a fine stream of air.

Imagine releasing the breath through a straw.

A candle was used in the *bel canto* period to monitor air flow.

The singer was asked to sing near the flame.

The tone was considered “pressed” if the flame flickered.

Warnings

Note: A planned inhalation allows the singer to release all the air.

Do not raise the sternum or shoulders upon inhalation.

A loud breath indicates restriction within the air passage.

Packing up an excessive amount of air causes tension.

Do not allow the ribs to collapse.

Slumped posture does not accommodate a low expansion for the breath.

Efficient Use of the Air

The breath for singing should be a response to the musical phrase one is about to sing – the thought of the phrase should inspire the breath.

Cynthia Hoffmann

[ɪ'fɪʃənt juːz ði ɛːlɪz dʒʌst æz ɪm'pɔːtənt æz ði ɪnhə'leɪʃən]

[baɪð ɪn ðə ʃeɪp ðə 'vɑːʊəl]

[duːnæt hoʊld ði ɛːlɪz ɪn 'nɑːɪðl fɔːs ɪt aːt]

[ə'laːʊ ðə bɪθ tuː floːʊ aːt ɪn ə faːɪm stɪm ðə ɛːl]

[ɪ'mædʒɪn ɪ'lɪsɪŋ ðə bɪθ θruː ə stɪ]

[ə'kændəl wəz dʒʌd ɪn ðə bɛl 'kɑːnto 'pɪːlɪd tuː 'mɑːɪtə ɛːl floːʊ]

[ðə 'sɪŋl wəz ɑːskt tuː sɪŋ nɪːl ðə fleɪɪm]

[ðə toːʊn wəz kʌn'sɪdɪd pɪst ɪf ðə fleɪɪm 'flɪkɪd]

Warnings

Note: [ə plænd ɪnhə'leɪʃən ə'laːʊz ðə 'sɪŋl tuː nɪ'lis əl ði ɛːl]

[duːnæt 'ɪeɪz ðə 'stɜːnəm ə 'ʃoːldəz ə'pɑːn ɪnhə'leɪʃən]

[ə'laːʊd bɪθ 'ɪndɪkeɪts ɪ'stɪkʃən wɪð'ɪn ði ɛːl 'pæsədʒ]

['pækɪŋ ʌp æn ɪk'sesɪv ə'mɑːʊnt ðə ɛːl 'kɔːzɪz 'tenʃən]

[duːnæt ə'laːʊ ðə ɪbz tuː kɔːlæps]

[slæmpt 'pɑːstʃʊ dʌz næt ə'kɑːmɔːdɪt ə loːʊ ɪk'spæɪnʃən fɔː ðə bɪθ]

Bibliography

- Adams, David. *A Handbook of Diction for Singers*. New York: Oxford University Press, 1999.
- Adler, Kurt. *Phonetics and Diction in Singing*. Minneapolis: University of Minnesota Press, 1967.
- Bernac, Pierre. *The Interpretation of French Song*. Praeger Publishers, New York 1970.
- Blades-Zeller, Elizabeth. *A Spectrum of Voices*. Lanham, Maryland: The Scarecrow Press, 2003.
- Colorni, Evelina. *Singer's Italian*. New York: G. Schirmer, 1970.
- Davis, Eileen. *Sing French*. Éclairé Press, Columbus, Ohio, 2003
- Dizionario d'Ortografia e di Pronuncia*. B. Migliorini, C. Tagliavini, and P. Fiorelli. Torino: ERI/Edizioni RAI, 1981.
- Girard, Denis. *Cassell's French Dictionary*. Macmillan Publishing Co., New York 1981.
- Grubb, Thomas. *Singing in French*. Schirmer Books, New York 1979.
- Hines, Jerome. *Great Singers on Singing*. Limelight Editions, Pompton Plains, NJ 1984.
- Hines, Robert S. *Singer's Manual of Latin Diction and Phonetics*. New York: Schirmer Books, A Division of Macmillan Publishing Co., Inc 1975.
- Il Nuovo Zingarelli: Vocabolario della Lingua Italiana di Nicola Zingarelli*. 11th Edition; general revision by Miro Dogliotti and Luigi Rosiello. Milano: Zanichelli, 1983.
- Janes, Michael, Dora Latiri-Carpenter, and Edwin Carpenter, eds. *Oxford French Dictionary & Grammar* Oxford University Press, Oxford 2001.
- Langenscheidt's Wörterbuch*. Deutsch-English English-Deutsch, New York: Simon & Schuster Inc., 1993.
- Marshall, Madeleine. *The Singer's Manual of English Diction*. G. Schirmer, Inc., New York 1953.
- Montgomery, Cheri. *IPA Handbook for Singers*. S.T.M. Publishers, 2015.
- Montgomery, Cheri. *Phonetic Readings for Lyric Diction*. S.T.M. Publishers, 2015.
- Moriarty, John. *Diction*. Boston: Schirmer Music Co., 1975.
- Nitze, William, and Ernest Wilkins. *A Handbook of French Phonetics*. Holt, Rinehart and Winston, Inc., New York 1961.

Bibliography

- Odom, William and Benno Schollum. *German for Singers*. Belmont, CA: Thomas Learning, 1997.
- PONS Online Dictionary*. PONS. N.P, n.d. Web. 09 Dec. 2017. <<http://www.pons.eu/>>.
- Retzlaff, Jonathan and Cheri Montgomery. *Exploring Art Song Lyrics*. New York: Oxford University Press, 2012.
- Rice, Robin. *Great Teachers on Great Singing*. Gahanna, Ohio: Inside View Press, 2017
- Robert, Paul. *Le petit Robert* [electronic resource]: de la langue française, Nouvelle édition, Vivendi Universal Interactive Publishing, France 2001.
- Ross, WM. T. *Voice Culture and Elocution*. The Baker & Taylor Co., New York 1890.
- Siebs, Theodor. *Deutsche Hochsprache*. Berlin: Walter De Gruyter & Co., 1969.
- The Latin Vulgate Bible, The Holy Bible in Latin Language with Douay-Rheims English Translation*, Vulgate.org. Accessed 12/9/2017