

INSTRUCTOR'S MANUAL

Singer's Diction

A self-paced, competency-based lyric
diction and English transcription course

Cheri Montgomery

S.T.M. Publishers
Nashville, TN

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PREFACE

Singer's Diction is an introductory workbook that provides an in-depth study of lyric diction and English transcription. Each unit contains an art song selection, transcription rules, twelve transcription exercises, and six IPA recognition exercises. The IPA recognition exercises double as an answer key for the first six lists. An answer key for the remaining lists is included in the instructor's manual. Cumulative testing of transcription rules is provided throughout the book and a comprehensive test follows the final unit. The transcribed art songs in each unit contain a frequent occurrence of the highlighted sound. QR codes give students instant access to recommended performances sung by classically trained singers. A glossary of IPA symbols provides convenient access to enunciation instructions. The IPA wheels in the back of the book help students memorize IPA symbols. A listening lab, review of rules, phonetic charts, and IPA Scramble app are available at www.stmpublishers.com.

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.

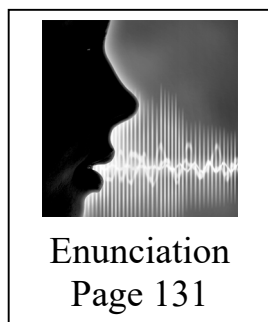
The content and outline of this book represent experience gained from transcribing a database of more than 87,000 English words according to rules established by Marshall. The database allowed the author to search for words based on frequency of occurrence, phonetic symbol, and spelling. The database 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

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UNIT 2:

Closed front [i], open front [ɪ], and semi-open front [ɪ]

Frequently occurring words from lyrics

	[i]	[ɪ]	[ɪ]
1.	me [mi]	in [ɪn]	sweetly ['swi:tɪ]
2.	be [bi]	is [ɪz]	weeping ['wi:pɪŋ]
3.	he [hi]	it [ɪt]	easy ['i:zɪ]
4.	see [si]	his [hɪz]	breathing ['bri:ðɪŋ]
5.	sleep [slɪp]	kiss [kɪs]	feeling ['fi:lɪŋ]
6.	leaves [li:vz]	if [ɪf]	greeting ['gri:tɪŋ]
7.	deep [di:p]	him [hɪm]	seeking ['si:kɪŋ]
8.	feet [fi:t]	still [stɪl]	fleeting ['fli:tɪŋ]
9.	keep [ki:p]	did [dɪd]	pleasing ['pli:zɪŋ]
10.	peace [pi:s]	till [tɪl]	leafy ['li:fɪ]
11.	meet [mi:t]	ill [ɪl]	gleaming ['glimɪŋ]
12.	ease [i:z]	tis [tɪz]	freely ['fri:lɪ]

Art song with a frequent occurrence of [i], [ɪ], and [ɪ]



Barbara Bonney: [https:// www.youtube.com/watch?v=_wNC1q-DHSA](https://www.youtube.com/watch?v=_wNC1q-DHSA)

Argento, Dominick (Am. b. 1927)
6 Elizabethan Songs [sɪks ,elɪzə 'biθɪn sɒnz]



1. Spring

Nashe, Thomas (Eng. 1567 - 1601)

Spring, the sweet Spring, is the year's pleasant king;
[spɪŋ ðə swɪt spɪŋ ɪz ðə jɪ:ɹz 'plezə(ɪ)nt kɪŋ]

Then blooms each thing, then maids dance in a ring,
[ðen blʊmz ɪf θɪŋ ðen meɪdɪz dɑns ɪn ə rɪŋ]

Cold doth not sting, the pretty birds do sing,
[ko:ʊld dʌθ nɒt stɪŋ ðə 'prɪtɪ bɜdz du sɪŋ]

Cuckoo, jug-jug, pu-we, to-witta-woo!
['kuku dʒʌg dʒʌg pu wi tu wɪtə wu]

The palm and may make country houses gay,
[ðə pɑm ænd meɪ meɪk 'kʌntɪ 'hɑ:ʊzɪz geɪ]

Lambs frisk and play, the shepherds pipe all day,
[læmz frɪsk ænd pleɪ ðə 'ʃepərdz paɪp ɔl deɪ]

And we hear aye birds tune this merry lay,
[ænd wi hi:ə eɪ bɜdz tjun ðɪs 'mɛrɪ leɪ]

Cuckoo, jug-jug, pu-we, to-witta-woo!
['kuku dʒʌg dʒʌg pu wi tu wɪtə wu]

The fields breathe sweet, the daisies kiss our feet,
[ðə fɪldz brið swɪt ðə 'deɪzɪz kɪs ɑ:ʊə fi:t]

Young lovers meet, old wives a-sunning sit,
[jʌŋ 'lʌvəz mi:t ɔ:ʊld wɪvɪz ə 'sʌnɪŋ sɪt]

In every street these tunes our ears do greet,
[ɪn 'evɪ stri:t ðɪz tjʊnz ɑ:ʊə i:ɹz du gri:t]

Cuckoo, jug-jug, pu-we, to-witta-woo!
['kuku dʒʌg dʒʌg pu wi tu wɪtə wu]

Spring! The sweet Spring!
[spɪŋ ðə swɪt spɪŋ]

RULES FOR TRANSCRIPTION

CLOSED FRONT [i]

eat [it], *breeze*, *we*, *field*, *ski*, *receive*, *people*

OPEN FRONT [ɪ]

give [gɪv], *quick*, *build*, *myth*, *been*

SEMI-OPEN FRONT [ɪ̞]

Final *-y*, *-ie*, *-ies*, *-ied*, *-ing*:

mercy, *daisies*, *pitied*, *singing*

[ˈmɜːsɪ̞] [ˈdeɪzɪ̞z] [ˈpɪtɪ̞d] [ˈsɪŋɪ̞ŋ]

The quality of [i] calls undue attention to unstressed syllables. In the interest of shaping the phrase, [i] in final unstressed syllables is altered to [ɪ̞] for lyric diction. Semi-open [ɪ̞] is a sound between [i] and [ɪ].

STRESS MARK [ˈ]

A stress mark is placed before the stressed syllable: *believe* [bɪˈlɪv]. A [ˌ] symbol indicates secondary stress: *melancholy* [ˌmɛlɪnˌkɑːli].

Transcription notes. Silent vowels are not transcribed. A final *e* is often silent in English. For example, the word *love* [lʌv] is transcribed with three symbols to represent the three sounds that are actually pronounced. Sometimes a vowel cluster makes one sound: *tree* [tri]. Silent consonants are not transcribed: *could* [kʊd]. Double consonants are represented with a single symbol: *still* [stɪl]. Some consonants have phonetic changes. Pronunciation depends on the consonant's position within the word. For example, a final *s* is pronounced as a [z] when preceded by a voiced consonant: *waves* [weɪvz]. A final *d* is pronounced as a [t] when preceded by a voiceless consonant: *liked* [laɪkt]. The spelling *x* is transcribed as [ks] or [gz]. The spelling *c* is transcribed with [s] or [k]: *cent* [sent] *cook* [kʊk]. A glottal stop [ʔ] precedes initial vowel words in speech: *eyes* [ʔaɪz]. Glottal stops are not indicated in this text.

Worksheet #2: Closed front [i], open front [ɪ], semi-open front [ɛ]

#1

1. mimic _____
2. cease _____
3. stills _____
4. beets _____
5. glimpse _____
6. seek _____
7. mint _____
8. sleepy _____
9. fixed _____
10. zeal _____

#2

1. eats _____
2. lilies _____
3. filled _____
4. sleeve _____
5. bliss _____
6. cleave _____
7. limbs _____
8. heat _____
9. split _____
10. key _____

#3

1. flits _____
2. seen _____
3. visit _____
4. ceased _____
5. pity _____
6. six _____
7. peas _____
8. feast _____
9. hills _____
10. leaned _____

#4

1. bids _____
2. steep _____
3. gifts _____
4. deeply _____
5. midst _____
6. leaf _____
7. sinned _____
8. eve _____
9. timid _____
10. clean _____

#5

1. fields _____
2. lived _____
3. bleak _____
4. cities _____
5. picked _____
6. seeds _____
7. mists _____
8. scenes _____
9. skill _____
10. leagues _____

#6

1. sits _____
2. easily _____
3. scenic _____
4. missed _____
5. bee _____
6. pick _____
7. lean _____
8. dims _____
9. hid _____
10. seize _____

Worksheet #2: Answer key and IPA recognition exercise

#1

1. _____ ['mɪmɪk]
2. _____ [sɪs]
3. _____ [stɪlz]
4. _____ [bɪts]
5. _____ [glɪmps]
6. _____ [sɪk]
7. _____ [mɪnt]
8. _____ ['slɪpɹ̩]
9. _____ [fɪkst]
10. _____ [zɪl]

#2

1. _____ [ɪts]
2. _____ [lɪtʃz]
3. _____ [fɪld]
4. _____ [slɪv]
5. _____ [blɪs]
6. _____ [klɪv]
7. _____ [lɪmz]
8. _____ [hɪt]
9. _____ [splɪt]
10. _____ [ki]

#3

1. _____ [flɪts]
2. _____ [sɪn]
3. _____ ['vɪzɪt]
4. _____ [sɪst]
5. _____ [pɪtʃ]
6. _____ [sɪks]
7. _____ [pɪz]
8. _____ [fɪst]
9. _____ [hɪlz]
10. _____ [lɪnd]

#4

1. _____ [bɪdz]
2. _____ [stɪp]
3. _____ [gɪfts]
4. _____ ['dɪpl̩]
5. _____ [mɪdst]
6. _____ [lɪf]
7. _____ [sɪnd]
8. _____ [ɪv]
9. _____ ['tɪmɪd]
10. _____ [klɪn]

#5

1. _____ [fɪldz]
2. _____ [lɪvd]
3. _____ [blɪk]
4. _____ ['sɪtʃz]
5. _____ [pɪkt]
6. _____ [sɪdz]
7. _____ [mɪsts]
8. _____ [sɪnz]
9. _____ [skɪl]
10. _____ [lɪgz]

#6

1. _____ [sɪts]
2. _____ ['ɪzɪl̩]
3. _____ ['sɪnɪk]
4. _____ [mɪst]
5. _____ [bi]
6. _____ [pɪk]
7. _____ [lɪn]
8. _____ [dɪmz]
9. _____ [hɪd]
10. _____ [sɪz]

Worksheet #2: Closed front [i], open front [ɪ], semi-open front [ɪ]

#7

1. lids _____
2. pleased _____
3. cynic _____
4. bees _____
5. cliffs _____
6. east _____
7. hint _____
8. seem _____
9. lifts _____
10. deity _____

#8

1. been _____
2. feel _____
3. lists _____
4. deceit _____
5. fifty _____
6. meat _____
7. stick _____
8. gleams _____
9. seas _____
10. kissed _____

#9

1. seats _____
2. mill _____
3. eaves _____
4. since _____
5. heed _____
6. mix _____
7. builds _____
8. leaps _____
9. guilty _____
10. sealed _____

#10

1. tease _____
2. knit _____
3. scene _____
4. lily _____
5. hymns _____
6. speak _____
7. mystic _____
8. hissed _____
9. need _____
10. peaks _____

#11

1. busy _____
2. please _____
3. tints _____
4. simplicity _____
5. beasts _____
6. slipped _____
7. meek _____
8. clicks _____
9. deeds _____
10. bid _____

#12

1. beams _____
2. sickly _____
3. knee _____
4. lips _____
5. inn _____
6. heaped _____
7. city _____
8. seams _____
9. gild _____
10. leave _____

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	[r][ʀ]	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	[:]	150

Review of Transcription Rules:



Front Vowels

The term *front vowel* refers to a vowel that is formed with a forward arch of the tongue. Closed front [i] has the most forward tongue arch. The angle of the tongue for [ɪ] is similar to [i] but with a lower arch (there is more space between the tongue arch and the roof of the mouth). In speech, front vowels are enunciated by spreading the lips. The singer must learn to release the jaw and form front vowels with the tongue arch. Front vowels are also called tongue vowels.

Closed Front [i] *tea*

Enunciation. Release and lower the jaw. Find the space of *ah* without spreading the lips. The tongue tip touches the lower front teeth, the front of the tongue arches *far* forward, and the sides of the tongue contact the length of the upper molars (to the eye teeth). Raise the soft palate and direct vocalized tone toward the upper front teeth.

Warning. Form [i] with the tongue arch (*not* by spreading the lips). Do not replace [i] with [ɪ]. Avoid the medial placement of [i] in spoken English. Do not mask the brilliance of [i] by making it dark or covered. Avoid a nasalized tone. Maintain an unaltered vowel formation throughout vocalization.

Tongue push-ups. Release and lower the jaw. Form an [i] vowel without spreading the lips. Check for accuracy by whispering an ich-Laut [ç] (*humor*). Have your teacher listen to the sound to insure that it is actually an [i] vowel and not an [ɪ] sound. Release the tongue to the [a] position without altering the jaw, lip, or tongue tip position. Alternate between the two formations by means of tongue arch movement only.

Open Front [ɪ] *give*

Enunciation. Release and lower the jaw. Find the space of *ah* without spreading the lips. The tongue tip touches the lower front teeth, the front of the tongue arches far forward, and the sides of the tongue contact the upper molars. Raise the soft palate and direct vocalized tone toward the upper front teeth.

Warning. Form [ɪ] with the tongue arch (*not* by spreading the lips). The [ɪ] of spoken English is medial in placement. Avoid the raspy sound associated with vocal fry that is common in the American English manner of speech.

IPA

[ʌ][a][æ]

[b]

[d]

[e][ɛ]

[ə]

[f]

[g]

[h][ʔ]

[i][ɪ]

[j]

[k]

[l]

[m]

[n][ŋ]

[o][ɔ]

[p]

[ɹ][ʁ]

[r][ʀ]

[s][z]

[ʃ][ʒ]

[t]

[ð][θ]

[tʃ][dʒ]

[u][ʊ]

[v]

[w][ʍ]

Diph.

[:]