

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.

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.

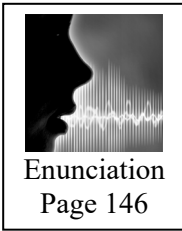
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WEEK 4:

Closed back [u] and open back [ʊ]

Frequently occurring words from lyrics

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

Lesson Notes, Date: _____

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
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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: _____

Day 2

Practice Time: _____

Day 3

Practice Time: _____

Day 4

Practice Time: _____

Day 5

Practice Time: _____

Day 6

Practice Time: _____

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



John Mark Ainsley: <https://www.youtube.com/watch?v=V0BMypnm9Dk>

Roger Quilter (Eng. 1877 - 1953)

June [dʒun]

Nora Hopper (Eng. 1871 - 1906)



Dark red roses in a honeyed wind swinging,
[dak ɹed 'ɹɔʊzɛz ɪn ə 'hʌnɪd wɪnd 'swɪŋɪŋ]

Silk-soft hollyhock, coloured like the moon;
[sɪlk saft 'hɒlɪhɒk 'kʌlɔ(ʌ)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 ɹed 'ɹɔʊzɛz ɪn ðə wɔ:m wɪnd 'fɔ:lɪŋ]

Velvet leaf by velvet leaf, all the breathless noon;
['velvɛ(ɪ)t lif baɪ 'velvɛ(ɪ)t lif ɔl 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 ɹɔʊz]

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'brɪdɛ(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:zjuəl] *cherubim* ['tʃerubim]

OPEN BACK [ʊ]

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

u + flipped [ɹ]
flourish ['flʊɹɪʃ] *hurry* ['hʊɹɪ]

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], [ʧ], and [ʤ]. 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 _____ 'marʊ]

#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. _____ [tʊ'dɛɪ]
6. _____ [sɒt]
7. _____ [ɪn'tu]
8. _____ [fʌlz]
9. _____ [slu]

#3

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

#5

1. _____ [fʌdz]
2. _____ [nɒk]
3. _____ [hʌt]
4. _____ ['spɛkjʊləɪt]
5. _____ [blu]
6. _____ [lus]
7. _____ [bɒlz]
8. _____ ['mʌdɪ]
9. _____ [tʊ'marɒʊ]

#2

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

#4

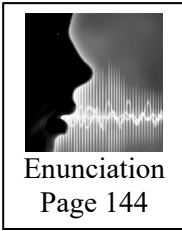
1. _____ [lʌz]
2. _____ [bʌts]
3. _____ [lɒkt]
4. _____ [pɒl]
5. _____ [ʌz]
6. _____ [hʌm]
7. _____ ['flʌɪd]
8. _____ ['ʃɛrʌbɪm]
9. _____ [gɒdz]

#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

#7		#8	
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> Λ]
9. misty	_____	9. held	_____
10. keeps	_____	10. patriotic	[, p <u> </u> t r i ' a t <u> </u> k]
11. sauté	[s <u>o</u> ' t <u> </u>]	11. vexed	_____
#9		#10	
1. giddy	_____	1. unite	[j <u> </u> ' n a i t]
2. ills	_____	2. mills	_____
3. lend	_____	3. decked	_____
4. ingénue	[, <u>ɑ</u> ʒ <u> </u> ' n <u> </u>]	4. bend	_____
5. books	_____	5. keys	_____
6. superb	[s <u> </u> ' p <u> </u> ɜ 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>]
#11		#12	
1. flutes	_____	1. heats	_____
2. tensed	_____	2. stilled	_____
3. ditty	_____	3. clichés	[, k l i ' ʃ <u> </u> z]
4. jeté	[ʒ <u>o</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 [Λ 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.	doth [dʌθ]	that [ðæt]
2.	thought [θɔ:t]	thy [ðaɪ]
3.	youth [juθ]	thee [ði]
4.	both [boʊθ]	thou [ðəʊ]
5.	faith [feɪθ]	this [ðɪs]
6.	throne [θroʊn]	then [ðen]
7.	mouth [maʊθ]	those [ðoʊz]
8.	wealth [welθ]	these [ði:z]
9.	south [saʊθ]	than [ðæn]
10.	earth [ɜ:θ]	them [ðem]
11.	health [helθ]	smooth [smuð]
12.	through [θru]	they [ðeɪ]

Lesson Notes, Date: _____

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Breath Control	70-----79/80-----89/90-----100
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Vowel Formation	70-----79/80-----89/90-----100

Lesson Preparation	70-----79/80-----89/90-----100
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Musicianship

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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

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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: _____

Day 2

Practice Time: _____

Day 3

Practice Time: _____

Day 4

Practice Time: _____

Day 5

Practice Time: _____

Day 6

Practice Time: _____

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 ʌʊt maɪ əmz tu ðʌ naɪt tu ðʌ stɑ]

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

[bʌt ʌ ɡʌlf ɪz bi'twiŋ 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 fəʊm 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 stɔm əv dɪ'laɪt]

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

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

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

[ðəʊ ɑt ɡən ðəʊ ɑt dɛd ðəʊ ɑt 'pɑteɪd 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 jɔr]

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

[ænd ðʌ ɡʌlf ðæt dɪ'vaɪdz əs maɪ 'dɑlɪŋ noʊ mɔr]

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 manner¹. 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→vɪʌ→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.

¹ 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'aot]
9. _____ [bɜθ]
10. _____ [dɛpθs]

#3

1. _____ [θɔn]
2. _____ [siðz]
3. _____ [biɛθs]
4. _____ [ɔl'doo]
5. _____ [θroʊt]
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. _____ [zθs]
8. _____ [θrɛd]
9. _____ [ðem'sɛlvz]
10. _____ [truθ]

#4

1. _____ [ðɛns]
2. _____ [θroʊ]
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'aot]

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:



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][ɹ]

[s][z]

[ʃ][ʒ]

[t]

[θ][ð]

[ʧ][dʒ]

[u][ʊ]

[v]

[w][ʍ]

Diph.

[:]

Voiceless Dental Fricative [θ] *thin*

Description. In speech, *th* is articulated with the tip of the tongue touching the back of the upper front teeth. For singing, this formation does not allow *th* to project and limits its expressive capabilities.

Articulation. Raise the soft palate and release the jaw. Flatten the tip of the tongue and extend it beyond the edges of the upper front teeth. Expel a vigorous stream of air through the narrowed passage while quickly brushing the tongue tip inward along the edge of the upper front teeth. (Marshall 87)

Warnings. Move the tongue quickly: “a slow tongue action impairs clarity” (Marshall 87). Maintain a thin tongue shape: “A thick tongue is unmanageable and muffles the consonant sound” (Marshall 87). Do not clench the teeth. Tense or pressed articulation adversely affects the vocal apparatus and muffles the consonant sound. A final voiceless [θ] is not easily heard without an energized flow of air.

Exercise. Enunciate the following words with a vigorous flow of air for final [θ]: *faith, truth, strength, earth, youth, breath.*

Consonant Clusters

Articulation. Articulate consonant clusters with the tongue tip prepared in advanced for the enunciation of [θ]. Extend the tongue tip while articulating the clusters [lθ] and [nθ]: *wealth, health, stealth, month, enthroned, unthinking.* “One tongue motion is sufficient for both...and the consonants are closely joined without an intervening vowel sound.” (Marshall 29)

Final *ths*. Do not omit [θ] in consonant clusters.

Exercise. Articulate an elongated final [θ] followed by an elongated initial [s] sound: *faith song* then *faith’s song*. Enunciate the following words with a gradually quickening connection: *depths, myths, breaths, earth’s, wrath’s.*

Voiced Dental Fricative [ð] *breathe*

Articulation. The [ð] sound has the same point and manner of articulation as the [θ] sound. The [ð] is voiced while the [θ] is voiceless. [θ] and [ð] are cognates. (see instructions above).

Exercises: *the, that, thy, then.* Round early for: *those.* Extend the tongue for all consonants in a cluster: *soothe pain, blithe birds, smooth stream, in thee.* Do not articulate a shadow vowel after final [ð] words: *loath, bathe, breathe, with* (the final *th* of *with* is voiced for lyric diction).

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