

**Workbook
for
English and German Diction for Singers**

A Comparative Approach

Second edition

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Preface

I am pleased to present a comprehensive workbook for *English and German Diction for Singers: A Comparative Approach, Second Edition*. All written exercises are catered to the second edition and provide expanded opportunity for practicing the quintessential phonemes integral to both English and German. Further, there are several sample tests, quizzes, as well as assignments that may be used to prepare for midterm and final exams. Upon request, an answer key will be provided free of charge to all professors using the book in the classroom.

PART I: INTRODUCTION

Chapter 1: Elementary Concepts

Vowel Classification

1. List the primary Cardinal Vowels, writing the symbols in IPA

- | | | | |
|----|----|----|----|
| 1. | 2. | 3. | 4. |
| 5. | 6. | 7. | 8. |

2. List the front Cardinal Vowels in order of tongue position (high to low)

- | | | | |
|----|----|----|----|
| 1. | 2. | 3. | 4. |
|----|----|----|----|

3. List the back Cardinal Vowels in order of tongue position (low to high)

- | | | | |
|----|----|----|----|
| 1. | 2. | 3. | 4. |
|----|----|----|----|

Consonant Classification

1. Fill in the following chart for English consonants:

	Plosive	Fricative	Approximant	Lateral	Trill	Nasal	Affricate
Bilabial							
Labiodental							
Labial-velar							
Dental							
Alveolar							
Postalveolar							
Palatal							
Velar							
Uvular							
Glottal							

2. Fill in the following chart for German consonants:

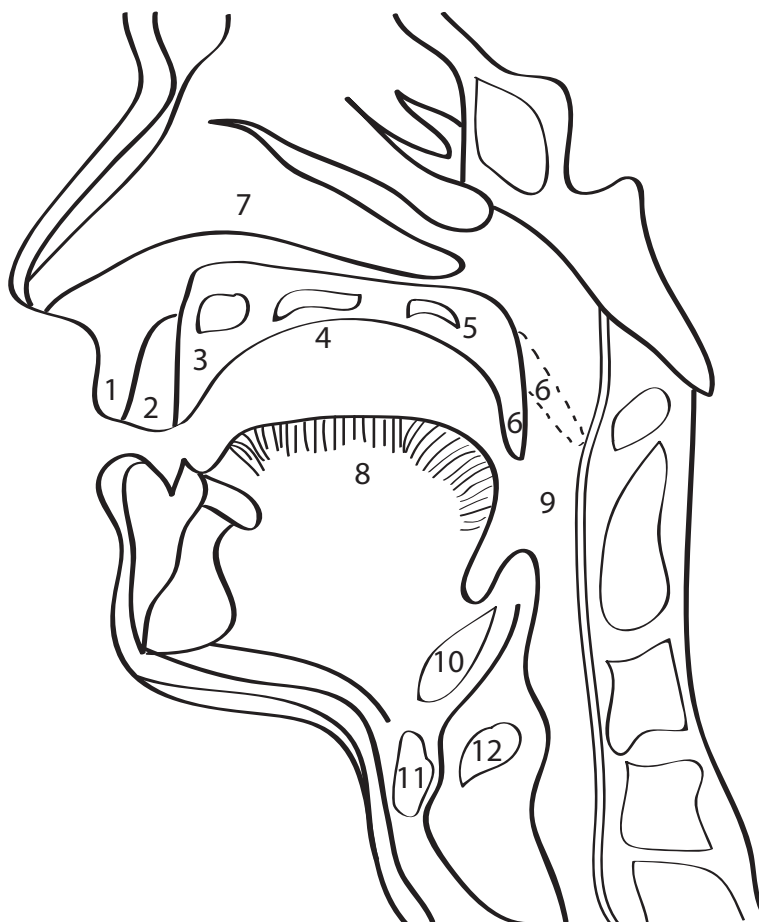
	Plosive	Fricative	Lateral	Trill	Nasal	Affricate
Bilabial						
Labiodental						
Dental						
Alveolar						
Postalveolar						
Palatal						
Velar						
Uvular						
Glottal						

3. Name the point of articulation for the following consonants and glides, e.g., [t]
(Answer: alveolar).

[b]	[ð]
[d]	[f]
[g]	[ç]
[h]	[j]
[k]	[l]
[m]	[n]
[ŋ]	[p]
[p]	[r]
[r]	[s]
[ʃ]	[t]
[tʃ]	[ts]
[v]	[w]
[z]	[χ]
[ʝ]	[ʒ]
[ʌ]	[ɽ]
[ç]	[θ]

Quiz no.1: Organs of speech

1) Name the organs of speech as indicated on the following diagram:



1

2

3

4

5

6

7

8

9

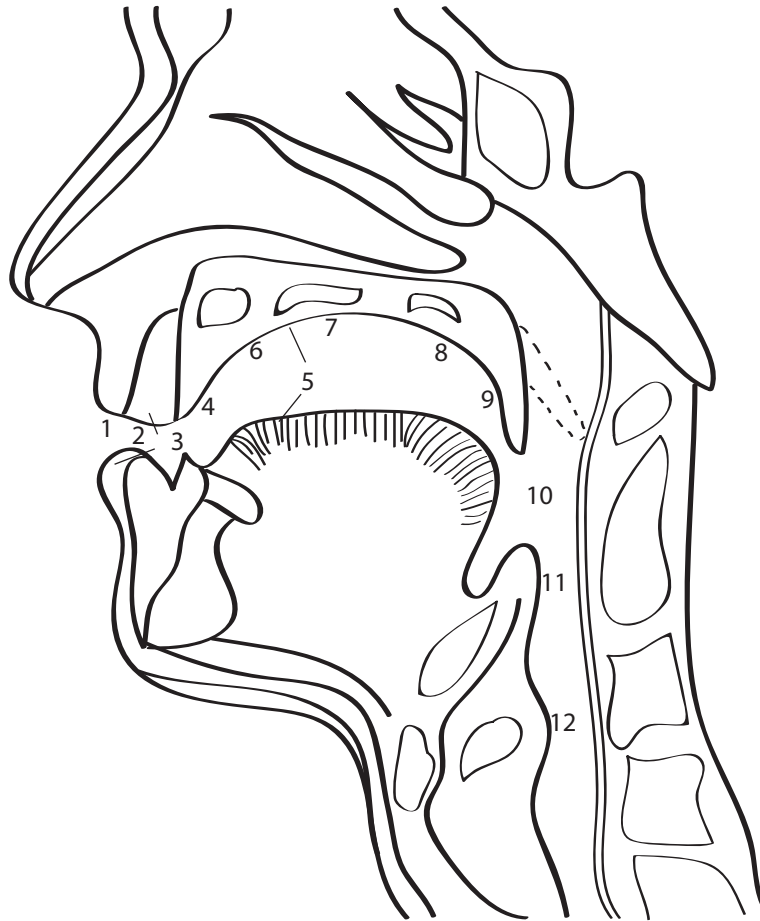
10

11

12

Quiz no.2: Points of articulation

1) Identify the points of articulation on the following diagram:



①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

Quiz no.3: Phonetic and anatomical terms

Provide definitions and examples for the following phonetic and anatomical terms, e.g., plosive (Answer: a consonant whereby the air in the vocal tract is completely blocked, then released audibly, for example, [t][p][k][d][b][g]).

fricative

glide

labial-velar

soft palate

dental

approximant

plosive

alveolar

lateral

vowel

palatal

nasal

postalveolar

trill

bilabial

affricate

glottal

consonant

labiodental

velar

close vowel

hard palate

open vowel

larynx

pharynx

Chapter 2: Proficiency in English IPA

Vowel Classification

Categorize each of the following English vowels (front, back, central, R-less), e.g., [æ] front.

[ɛ]	[ɔ]
[ə]	[i]
[æ]	[ʊ]
[ɑ]	[ʌ]
[ɪ]	[o]
[u]	[ʒ]

Vowels

Transcribe the missing vowel(s) into IPA, e.g., queen [kw n] (Answer: [kwɪn]).

1. [i] vs. [ɪ]

bleed [bl d]	yield [j ld]
implore [m'plɔə]	spirit [sp ɪ t]
each [tʃ]	caffeine [kæ'f n]
mirror [m ɪə]	qualities [kwɔl t z]
daisy [deɪz]	achieve [ə'tʃ v]
these [ð z]	routine [ru't n]
citizen [s t sən]	sunny [sʌn]
candies [kænd z]	prestige [prɛs't ʒ]
reach [ɹ tʃ]	guilt [g lt]

2. [i] vs. [ɛ]

heathen [h ðən]	bread [br d]
instead [ɪn'st d]	please [pl z]
sweater [sw tə]	treachery [tɹ tʃəɪ]

leave [l v]	teach [t tʃ]
threat [θɹ t]	dream [dɹ m]
breach [bɹ tʃ]	weapon [w pən]
leather [l ðə]	speaking [sp kɪŋ]
cream [kɹ m]	meadow [m dou]

3. [ɛ] vs. [æ]

carry [k ɹ]	any [nɪ]
shall [ʃ l]	answer [nsə]
anger [ŋgə]	adversary (n.) [dvəs ɹ]
rat [ɹ t]	narrow [n ɹou]
had [h d]	barren [b ɹən]
magic [m dʒɪk]	vanish [v nəʃ]
secretary [s kɹət ɹ]	says [s z]
ask [sk]	carrot [k ɹət]
capture [k ptʃə]	annals [nəlz]
sparrow [sp ɹou]	mercenary [mɜsən ɹ]

4. [ʌ] vs. [ə]

patrol [p 'tɹouɫ]	maiden [meɪd n]
sadness [sædn s]	pardon [pɑəd n]
enough [ɪ'n f]	utter [t]
pedal [pɛd l]	virus [vaɪ s]
lament [l 'ment]	fun [f n]
one [w n]	flood [fl d]
needed [nɪd d]	trumpet [tɹ mp t]
untrue [n'tɹu]	couple [k p l]
crimson [kɹmz n]	wonder [w nd]
supper [s p]	unkind [n'kaɪnd]

5. [ɑ] vs. [ɔ]

talk [t k]	fall [f l]
massage [mə's ʒ]	safari [sə'f ɪ]
façade [fə's d]	prophets [pɹ fəts]
exhaust [ɪg'z st]	naughty [n tɪ]
hawk [h k]	hot [h t]
father [f ðə]	pawn [p n]
horrid [h ɹəd]	sought [s t]
camouflage [kæməfl ʒ]	altered [lɪtəd]
sorry [s ɪ]	recall [ɹ'k l]
corsage [k ə's ʒ]	gone [g n]

6. [u] vs. [ʊ]

stood [st d]	soot [s t]
too [t]	noon [n n]
woo [w]	brook [bɹ k]
cook [k k]	moon [m n]
good [g d]	food [f d]
doom [d m]	pool [p l]
hook [h k]	soon [s n]
crook [kɹ k]	mistook [mɪs't k]
foolish [f ləʃ]	gloom [gl m]
shook [ʃ k]	loose [l s]
wool [w l]	cool [k l]

7. [ɜ] vs. [ə]

earn [ɹ n]	urge [ɜʒ]
earth [ɜ]	mother [mʌð]
early [ɪ]	perverse [p 'v s]
urchin [ɜʃən]	curb [k b]
turn [t n]	heard [h d]
murmur [m m]	dirt [d t]
butter [bʌt]	person [p s n]

were [wɜ]	sir [sɜ]
burr [bɜ]	under [ʌndɜ]
weather [wɛðɜ]	further [fɜðɜ]
pervert [pɜvɜt]	murder [mɜdɜ]
herself [hɜ'sɛlf]	learner [lɜnɜ]
server [sɜvɜ]	burly [bɜlɜ]
bird [bɜd]	worm [wɜm]
girl [gɜl]	perplex [pɜ'plɛks]
word [wɜd]	colonel [kɜnɜl]
tersely [tɜslɜ]	ordered [ɔədɜd]
surreal [sɜ'reɪl]	shirking [ʃɜkɪŋ]
soldier [souldʒɜ]	perturbed [pɜ'tɜbd]
actor [æktɜ]	rehearse [ɪ'hɜs]
earnest [ɜnɜst]	pursuit [pɜ'sju:t]
Herbert [hɜbɜt]	purging [pɜ'ʒɪŋ]
world [wɜld]	survey (n.) [sɜ'veɪ]
furry [fɜɪ]	merge [mɜʒ]
worry [wɜɪ] or [wʌɪ]	surmise [sɜ'maɪz]
worst [wɜst]	fern [fɜn]
hurry [hɜɪ] or [hʌɪ]	flurry [flɜɪ] or [flʌɪ]
surprise [sɜ'praɪz]	preferred [pɜɪ'fɜd]

8. Diphthongs [aɪ][eɪ][aʊ][oʊ][ɔɪ]

widen [wɪdɜn]	load [lɔd]
nation [nɛʃən]	house [haʊs]
spoil [spɔɪl]	malign [mə'lɪn]
straight [straɪt]	loincloth [lɪnkleθ]
thou [ðəʊ]	roe [rɔɪ]
destroy [dɪ'strɔɪ]	lie [laɪ]
sigh [saɪ]	boy [bɔɪ]
soul [saʊl]	steak [stɪk]
neither [naɪðə]	dowdy [daɪdɪ]

feign [f n]

choice [tʃ s]

9. Diphthongs borrowed from RP [aə][ɛə][ɪə][ɔə][ʊə]

cheer [tʃ]	gargle [g gəl]
paired [p d]	soared [s d]
moor [m]	share [ʃ]
insure [ɪnʃ]	pier [p]
stair [st]	heir []
adore [ə'd]	appear [ə'p]
poor [p]	quarter [kw tə]
here [h]	starve [st v]
prayer [pɹ]	dearly [d lɹ]
course [k s]	where [wɛ]
gourd [g d]	prepare [pɹ'p]
ore []	pour [p]
steer [st]	detour [dit]
darkness [d knəs]	force [f s]
sincere [sən's] or [sm's]	hearth [h θ]
tear [t] or [t]	contour [kant]
bear [b]	yore [j]

10. Triphthongs

aspire [ə'sp]	bower [b]
sour [s]	dire [d]
lyre [l]	flour [fl]
prior [pɹ]	cower [k]
choir [kw]	fired [f d]
pyre [p]	glower [gl]
devour [dɪ'v]	power [p]
friar [fɹ]	tower [t]
scoured [sk d]	inquire [ɪn'kw]
inspired [ɪn'sp d]	crier [kɹ]

Consonant Classification

Categorize the following English consonants and semiconsonants (plosive, fricative, nasal, lateral, affricate, approximant), e.g., [t] plosive.

[g]	[n]
[dʒ]	[d]
[f]	[b]
[ts]	[w]
[ʃ]	[s]
[ð]	[j]
[k]	[t]
[h]	[tʃ]
[m]	[ŋ]
[v]	[z]
[θ]	[ɹ]
[ʌ]	[ɹ]
[l]	[tʃ]
[ʒ]	[p]

Consonants

Transcribe the missing consonant(s) into IPA, e.g., talc [tæl] (Answer: [tælk]).

11. Plosives (Stops) [b][p][d][t][g][k]

aghast [ə' æs]	behind [r'ham]
shellac [ʃə'læ]	beard [rə]
knob [nɑ]	lobby [lɑ ɪ]
gallop [ælə]	occupy [ɑ jʊ aɪ] or [ɑ jə aɪ]
excerpt (n.) [ɛksə]	nugget [nʌ ə]
fold [fəʊl]	abbess [æ əs]
dialogue [aɪlə]	mountain [maʊn ən]
antique [æn' i]	cheddar [tʃɛ ə]
shutter [ʃʌ ə]	speed [s i]

code [ou]	happen [hæ ən]
puddle [ʌ əl]	supper [sʌ ə]
rattle [ɹæ əl]	guilty [ɪl ɪ]

12. Fricatives [v][f][z][s][ð][θ][ʒ][ʃ][h][ʍ]

theft [ɛ t]	barrage [bə'ɹɑ]
scenario [ə'naɪoʊ]	whisper [ɪ pə]
parachute [pæɹə ut]	social [ou əl]
designer [dɪ' amə]	why [aɪ]
poverty [pɑ ətɪ]	psychic [aɪkɪk]
spring [pɪŋ]	permission [pə'mɪ ən]
divvy [dɪ ɪ]	southern [ʌ ən]
sugar [ʊgə]	confusion [kən' ju ən]
zest [ɛ t]	whole [oul]
frightening [ɹaɪtənɪŋ]	message [mɛ əʒ]
gather [gæ ə]	measure [mɛ ə]
nation [neɪ ən]	phenomenal [ə'namənəl]
puzzle [pʌ əl]	giraffe [ʒə'ɹæ]
should [ʊd]	teeth [ti]
cough [kɑ]	cedar [idə]
home [oum]	verbal [ɜbəl]

13. Nasals [m][n][ŋ][ɲ]

think [θɪ k]	malign [ə'lɑɪ]
merry [ɛɹɪ]	gnome [ou]
Bronx [brɒ ks]	autumn [ɔtə]
summit [sʌ ət]	knead [id]
ringer [ɹɪ ə]	qualm [kwɔ]
pinch [pɪ tʃ]	newsworthy [uz,wɜðɪ]
aplomb [ə'plɑ] or [ə'plʌ]	sinner [sɪ ə]
union [ju ə]	nubile [ubaɪl]

14. Glides and approximants [w][j][ɹ]

punity [pʊnɪtɪ]	chrome [kroʊm]
quart [kwɔrt]	bewail [bi'eɪl]
phrase [feɪz]	Tuesday [tuzdeɪ]
commune [kə'mʌn]	aware [ə'ɛə]
rhinoceros [ˌrɪ'nɒsə əs]	cure [kjʊə]
wake [weɪk]	lute [lu:t]
wonder [ˈʌndə]	million [mɪljən]
wry [raɪ]	musician [mju'zɪʃən]
quite [kwaɪt]	Hugh [hu]
university [ˌʌnə'vɜ:sɪtɪ]	rhapsody [ˌæpsədi]
equation [ɪ'kweɪʃən]	duke [dʌk]
wriggle [ˈrɪɡəl]	quarterly [kwɔtərlɪ]
assume [ə'sʌm]	wrought [waʊt]

15. Affricates [dʒ][tʃ]

chained [ˈeɪnd]	generate [ˌɛnəʒeɪt]
pigeon [ˈpɪʃən]	search [sɜ:tʃ]
jasmine [ˈæzmən]	farfetched [ˌfɑ:ə'fetʃt]
lecture [ˈlektʃə]	veggie [ˈvedʒi]
gymnasium [ˌdʒɪm'neɪzɪəm]	natural [ˈnætʃərəl]
strategy [ˈstrætəʒi]	justice [ˈʌstəs]
majesty [ˈmæʒəsti]	dodge [ˈdɒdʒ]
Fiji [ˈfi:ʒi]	joke [ˈdʒoʊk]
giant [ˈdʒaɪənt]	choice [ˈtʃɔɪs]
large [ˈlɑ:ʒ]	jaw [ˈdʒɔ]

Reverse IPA assignment no. 1

Youth, Day, Old Age, and Night

[juθ deɪ ould eɪdʒ | ænd naɪt]

[juθ lɑːdʒ lɑːstɪ lʌvɪŋ]

[juθ fʊl | əv greɪs fɔːs fæ sə'neɪʃən]

[du ju nou ðæt ould | eɪdʒ meɪ klʌm | æftə ju]

[wɪθ | ɪkwəl greɪs fɔːs fæ sə'neɪʃən]

[deɪ fʊlblʊn | ænd splendəd]

[deɪ əv ði rɪ'mɛns sʌn]

[ækʃən | æm'bɪʃən læftə]

[ðə naɪt fə'laʊz kləʊs wɪð mɪljənz | əv sʌnz]

[ænd slɪp | ənd ɪ'stɔːrɪŋ dæknəs]

[wɔːlt mɪtmən]

Reverse IPA assignment no. 2

[ɪf ðə dʌl sʌbstəns | əv maɪ flɛʃ wɜ θɒt]

[ɪn'ʤʊmɪəs dɪstəns ʃʊd nʌt stʌp maɪ weɪ]

[fɔə ðen dɪ'spaɪt | əv speɪs | aɪ wʊd bi brɒt]

[fɪʌm lɪmɪts fə əɪ'maʊt mɛə ðəʊ dʌst steɪ]

[nəʊ mætə ðen | ɔl'ðəʊ maɪ fʊt dɪd stænd]

[ə'pʌn ðə fæðəst | ʒə əɪ'mʊvd fɪʌm ðɪ]

[fɔə nɪmbəl θɒt kæn ʤʌmp boʊθ si ænd lænd]

[æz sʌn æz θɪŋk ðə pleɪs mɛə hi wʊd bi]

[bʌt | ɑ θɒt kɪlz mi ðæt | aɪ əm nʌt θɒt]

[tu lɪp lædʒ lɛŋθs | əv maɪlz mɛn ðəʊ æt ɡʌn]

[bʌt ðæt sou mʌf | əv | ʒθ | ənd watə ɹɒt]

[aɪ mʌst | ə'tend taɪmz lɛʒə wɪð maɪ maʊn]

[ɪ'sɪvɪŋ nɒt baɪ eləmənts sou sləʊ]

[bʌt heɪvɪ tɪəz bædʒəz | əv | aɪðəz wəʊ]

[wɪljəm ʃeɪkspɪə]

Assignment no. 1: Vowels and consonants

1. Provide the missing vowels in the IPA transcriptions of the following words:

feed [f d]	unhappy [n'h p]
breast [bɹ st]	fancy [f ns]
poutine [p 't n]	built [b lt]
borrow [b ɹ]	dove [d v]
feather [f ð]	haughty [h t]
carriage [k ɹ ʤ]	above ['b v]
ask [sk]	under [nd]
tarry [t ɹ]	askew ['skj]
thought [θ t]	gone [g n]

2. Provide the missing consonants and glides in the IPA transcriptions of the following words:

babble [æ ə]	doubt [au]
judgement [ʌ ə]	ripple [ɪ ə]
knew [u]	purpose [ʒ ə]
musical [u ɪ ə]	window [ɪ ou]
singers [ɪ ə]	taught [ɔ]
gopher [ou ə]	cackle [æ ə]
onion [ʌ ə]	fewer [uə]
writer [aɪ ə]	cuddle [ʌ ə]
jury [ʊ ɪ]	happen [æ ə]
otter [ɑ ə]	nude [u]
haggle [æ ə]	azure [æ ə] or [æ uə]
humungous [u' ʌ ə]	cohort [ou ɔə]
arid [æ ɪ]	shower [auə]
badge [æ]	Tuesday [u eɪ]
finger [ɪ ə]	ashes [æ ə]
pleasure [ɛ ə] or [ɛ uə]	fabulous [æ u ə]

Assignment no. 2: Vowels and consonants

1. Provide the missing vowels in the IPA transcriptions of the following words:

soon [s n]	decoy [d k]
book [b k]	height [h t]
full [f l]	lose [l z]
weight [w t]	goal [g l]
pour [p]	mouse [m s]
pure [p]	hair [h]
cower [k]	discover [d s'k v]
farthest [f ð st]	cheer [tʃ]
doomed [d md]	foul [f l]

2. Provide the missing consonants and glides in the IPA transcriptions of the following words:

very [ε ɪ]	fickle [ɪ ə]
thinking [ɪ ɪ]	barren [æ ə]
why [aɪ]	dimmer [ɪ ə]
savvy [æ ɪ]	laughter [æ ə]
hassle [æ ə]	cherish [ε ə]
assume [ə' u]	paths [æ]
house [aʊ]	cast [æ]
dutiful [u ə ʊ]	hums [ʌ]
awry [ə' aɪ]	nation [eɪ ə]
where [εə]	thimble [ɪ ə]
snatch [æ]	worst [ɜ]
mannerism [æ ə ɪ]	whet [ε]
assure [ə' uə]	choices [ɔɪ ə]
bathe [eɪ]	phantom [æ ə]
wander [ɑ ə]	garage [ə'ɪɑ] or [ə'ɪɑ]
shameful [eɪ ʊ]	jester [ε ə]

Chapter 3: Proficiency in German IPA

Vowel Classification

Categorize each of the following German vowels (front, back, central, mixed), e.g., [i:] front.

[e:]	[a]
[ɔ]	[u:]
[ɛ]	[ɛ:]
[ø:]	[a:]
[i:]	[ɪ]
[œ]	[ʊ]
[y:]	[ʏ]
[o:]	[ə]
[ɐ]	

Vowels

Transcribe the missing vowel(s) into IPA, using the colon as necessary, e.g., *rot* [r t] (Answer: [ro:t]).

1. [i:] vs. [ɪ]

studieren [ʃtu'd rən]	dir [d ɐ]
innen [b nən]	ihm [ɪ m]
die [d]	die Geschwister [d gə'ʃv stə]
der Delfin [deɐ dɛl'f n]	ist [ɪ st]
ihnen [ɪ nən]	die Maschine [d maʃ nə]
schwimmen [ʃv mən]	die Biene [d b nə]
das Schiff [das ʃ f]	der Lindenbaum [deɐ 'l ndən,baom]
legitim [legi't m]	trinken [tr ŋkən]
wissen [v sən]	die Beziehung [d bə'ts ʊŋ]
hilfreich [h lfraeç]	nichts [n çts]
das Kind [das k nt]	ihrerseits [ɪ rərzaets]

sinken [z ŋkən]

erziehen [ɛʁ'ts ən]

niemals [n ma:ls]

die Augenlider [d |'aogən,l də]

2. [e:] vs. [ɛ]

verstehen [fɛʁ't ən]

die Hemmung [di h muŋ]

eben [bən]

verschwenden [fɛʁ'v ndən]

besser [b sɛ]

die Himbeere [di himb rə]

trennbar [tr nba:ɐ]

gestern [g stərn]

der Klee [dɛɐ kl]

drehen [dr ən]

enden [ndən]

der Weg [dɛɐ v k]

das Wetter [das v tɛ]

er [ɐ]

die Meerfrau [di 'm ɐ,frəʊ]

der Lehrer [dɛɐ l rɛ]

rennen [r nən]

schwer [ʃv ɐ]

beleben [bə'l bən]

sprechen [ʃpr ɕən]

der Kern [dɛɐ k rn]

kehren [k rən]

3. [ɛ:] vs. [ɛ]

der Lärm [dɛɐ l rm]

spät [ʃp t]

näher [n ɐ]

die Gäste [di g stə]

gähnen [g nən]

die Dämmerung [di d məruŋ]

wähnen [v nən]

die Tränen [di tr nən]

mäßig [m sɪç]

die Wälder [di v ldɐ]

die Fähigkeit [di f ɪçkaet]

lästern [l stərn]

die Pläne [di pl nə]

älter [ltɐ]

gesättigt [gə'z tɪçt]

gebären [gə'b rən]

die Gläser [di gl zɐ]

lässig [l sɪç]

wärmer [v rmɐ]

die Universität [di univ rzi't t]

die Stätte [di ʃt tə]

hätte [h tə]

4. [a:] vs. [a]

wahnsinnig [v nzɪnɪç]

der Mann [dɛɐ m n]

klagen [kl ɡən]	die Schlacht [di ʃl ɰt]
fabelhaft [f bəlʰ ft]	behaart [bə'h rt]
backen [b kən]	die Sachen [di z ɰən]
die Haarbürste [di 'h ɐbrstə]	der Hass [deɐ h s]
die Fahne [di f nə]	nass [n s]
die U-Bahn [di u:b n]	die Waage [di v ɡə]
danke [d ŋkə]	einladen [aenl dən]
der Rand [deɐ r nt]	der Abend [deɐ bənt]
anfangen [nf ŋən]	angeln [ŋəlŋ]

5. [o:] vs. [ɔ]

die Wohnung [di v nʊŋ]	locker [l kə]
toben [t bən]	der Strom [deɐ ʃtr m]
noch [n ɰ]	das Schloß [das ʃl s]
die Bohnen [di b nən]	froh [fr]]
oft [ft]	das Wort [das v rt]
das Moos [das m s]	voll [f l]
fromm [fr m]	der Bahnhof [deɐ ba:nh f]
sonderbar [z ndərba:ɐ]	die Krone [di kr nə]
doof [d f]	gekrochen [ɡə'kr ɰən]
das Boot [das b t]	die Wolken [di v lkən]

6. [u:] vs. [ʊ]

das Huhn [das h n]	die Kuh [di k]]
munter [m ntɐ]	die Blumen [di bl mən]
der Kunde [deɐ k ndə]	die Wut [di v t]
die Butter [di b tɐ]	der Thunfisch [deɐ t nfiʃ]
muffig [m fɪç]	durch [d rç]
die Armbanduhr [di 'armbant ɐ]	die Furcht [di f rçt]
der Durst [deɐ d rst]	und [nt]
der Stuhl [deɐ ʃt l]	der Sonnenhut [deɐ 'zɔnənh t]
der Schlummer [deɐ ʃl mɐ]	die Kunst [di k nst]

der Zug [deɐ ts k]

der Handschuh [deɐ 'hantʃ]

7. [y:] vs. [ʏ]

rhythmisch [r tɪmɪʃ]	die Bemühung [di bə'm ʊŋ]
spücken [ʃp kən]	süß [z s]
die Mühle [di m lə]	das Stück [das ʃt k]
der Typ [deɐ t p]	berühren [bə'r rən]
das System [das z 'ste:m]	zurück [tsu'r k]
die Analyse [di ana'l zə]	spüren [ʃp rən]
füllen [f lən]	zynisch [ts nɪʃ]
syllabisch [z 'la:bɪʃ]	die Führung [di f rʊŋ]
dynamisch [d 'na:mɪʃ]	rückwärts [r kwɛrts]
die Übungen [di buŋən]	glücklich [gl klɪç]

8. [ø:] vs. [œ]

verwöhnt [fœv nt]	röntgen [r ntɡən]
die Römer [di r mɐ]	die Dörfer [di d rfɐ]
der Fön [deɐ f n]	die Behörde [di bə'h rdə]
blöd [bl t]	die Töpfe [di t pfə]
stören [ʃt rən]	die Stundenlöhne [di ʃtʊndən l nə]
das Brötchen [das br tçən]	der Knöchel [deɐ kn çəl]
möchte [m çtə]	die Möhren [di m rən]
die Krönung [di kr nʊŋ]	dröhnen [dr nən]
die Völker [di f lkɐ]	die Götter [di g tɐ]
die Wörter [di v rtɐ]	der Knödel [deɐ kn dəl]

9. Diphthongs [ae][ao][ɔø]

feiern [f ɛrn]	der Baum [deɐ b m]
heute [h tə]	erscheinen [ɛɐ'ʃ nən]
die Autobahn [di toba:n]	betreuen [bə'tr ɛn]
der Laib [deɐ l p]	der Papagei [deɐ papa'g]

Bayern [b ɐrn]	das Gebäude [das gə'b də]
das Zeugnis [das ts knɪs]	der Ausflug [deʊ sflu:k]
der Kaiser [deʊ k zə]	die Freude [di fr də]
der Wein [deʊ v n]	blau [bl]
auch [χ]	arbeiten [arb tən]
neun [n n]	die Pause [di p zə]
die Mauer [di m ɐ]	träumen [tr mən]
der Rauch [deʊ r χ]	häufig [h fiç]

Consonant Classification

Categorize the following German consonants (plosive, fricative, nasal, lateral, trill, affricate), e.g., [t] plosive.

[h]	[d]
[p]	[g]
[n]	[l]
[r]	[b]
[k]	[t]
[m]	[ŋ]
[ʃ]	[s]
[f]	[ʒ]
[z]	[v]
[ç]	[χ]
[j]	[ʈ]
[ts]	

Consonants

Transcribe the missing consonant(s) into IPA, e.g., *bestimmt* [ɐ'ʃ ɪm] (Answer: [bə'ʃtɪmt])

10. Plosives [b][p][d][t][g][k]

die Mutter [i mu ɐ]	halb [hal]
----------------------	-------------

der Bleistift [eə ˈleɪʃ ɪf]	dankbar [ɒŋ ˈaːə]
die Frage [i ˈfrɑː ə]	babbeln [ˈa əln]
die Stadt [i ʃ ˈa]	der Preis [eə ˈraes]
knuddeln [nʊ əln]	der Wald [eə ˈval]
die Grenze [i ˈrɛntsə]	die Puppe [i ˈʊ ə]
der Betrieb [eə əˈ ɾiː]	tanzen [ˈantsən]
der Baggersee [eə ˈa ərzeː]	können [ˈœnən]
der Akkord [eə ˈa ɔr]	blicken [ˈlɪ ən]
das Theater [ˈas ˈeəː ə]	der Schlag [eə ˈʃlaː]
der Brief [eə ˈriːf]	der Dienst [eə ˈiːns]
die Rückkehr [i ˈrʏ ˈeːə]	schmecken [ʃmɛ ən]

11. Fricatives [v][f][z][s][ʒ][ʃ][h]

die Größe [di ɡrøː ə]	der Neffe [deə nɛ ə]
warum [ˈaːrʊm]	die Sprache [di ˈpraːχə]
das Visum [da ˈiː ʊm]	aufführen [ao ˈyːrən]
das Genie [da ˈeːniː]	absolvieren [ap ɔlˈ iːrən]
der Student [deə ˈtuːdɛnt]	finden [ˈɪndən]
veranstalten [ˈɛə an ˈtaltən]	die Phonetik [di ˈoːnɛːtɪk]
das Gras [da ɡraː]	beweisen [bəˈ æ ən]
schenken [ˈɛŋkən]	der Journalismus [deə ˈɔrnaˈlɪ mu]
die Klarheit [di ˈklaːr ˈæt]	wichtig [ˈɪçtɪç]
müssen [mʏ ən]	duften [dʊ tən]
die Haut [di ˈaot]	der Sommer [deə ˈɔmə]
der Sprachkurs [deə ˈpraːχkʊr]	gehören [ɡəˈ øːrən]

12. Nasals [m][n][ŋ]

der Gedanke [deə ɡəˈda kə]	das Kinn [das kɪ]
manchmal [ˈa ˈç ˈaːl]	nächste [ˈɛːçstə]
sinken [zɪ kə]	murmeln [ˈʊr əl]
anfangen [a ˈfa ə]	der Kummer [deə kʊ ˈə]
die Spinne [di ʃpɪ ə]	der Notfall [deə ˈoːtfal]

dringen [dri ə]	kaum [kao]
innerhalb [ɪ ə rhalp] or [ɪ ə halp]	schlank [ʃla k]
die Trommel [di trɔ ə l]	das Gewimmel [das gə'vɪ ə l]
wohnen [vo: ə]	anmerken [a ɛrkə]
schwanken [ʃva kə]	nehmen [ɛ: ə]

13. [r] vs. [ʀ]

das Meer [das me:]	der Unterricht [de ʊntə ɪçt]
erzählen [ɛ 'tʃɛ:lən]	der Vater [de fa:t]
die Reihe [di aeə]	das Ohr [das o:]
weiter [vaet]	die Sperrung [di ʃpɛ ʊŋ]
derselbe [de 'zɛlbə]	das Fahrrad [das fa: a:t]
der Wirt [de vɪ t]	rastlos [astlo:s]
die Trauer [di t ao]	die Briefmarke [di b i:fma kə]
drei [d ae]	dir [di:]
ersehen [ɛ 'ze:ən]	verstehen [fɛ 'ʃte:ən]
die Uhr [di u:]	korrigieren [kɔ i'gi: ən]
vorwärts [fo: vɛ ts]	der Rucksack [de ɣkzak]
vergessen [fɛ 'gɛsən]	zerren [tsɛ ən]

14. [ç] vs. [χ]

die Nacht [di na t]	das Mädchen [das mɛ:t ən]
die Achtung [di a tʊŋ]	nicht [nɪ t]
die Milch [di mɪl]	durch [dʊr]
doch [dɔ]	die Sehnsucht [di ze:nzu: t]
brechen [brɛ ən]	das Bächlein [das bɛ laen]
die Sprüche [di ʃpry: ə]	das Buch [das bu:]
auch [ao]	innig [ɪnɪ]
die Pracht [di pra t]	ewig [e:vɪ]
manche [man ə]	gebrochen [gə'brɔ ən]

15. Affricates [ts][tʃ]

der Zahnarzt [deɪ ˈa:n a:r t]	kurz [kʊɪ]
das Celsius [das ˈɛlziʊs]	witzig [vɪ ɪç]
die Kutsche [di kʊ ɐ]	aufwärts [aʊfvɛɪ]
reizen [raɪ ən]	Caesar [ˈɛ:zɑ:ɐ]
lutschen [lʊ ən]	die Katze [di ka ɐ]
geht's [ge:]	die Peitsche [di paɪ ɐ]
die Pflanze [di pflan ɐ]	das Rätsel [das rɛ: əl]
nichts [nɪç]	rutschen [rʊ ən]
cyrillisch [ˈ ʏrɪlɪʃ]	sitzen [zɪ ən]
herzlich [hɛɪ lɪç]	gibt's [gi:p]

16. Additional consonants [kv][ks]

das Taxi [das ta ɪ]	die Quelle [di ɛlə]
die Erwachsene [di ɛɐ̯'va ənə]	quietschen [ˈ i:tʃən]
fix [fɪ]	der Quatsch [deɪ atʃ]
die Fixierung [di fɪ ' i:rʊŋ]	sechs [zɛ]
quetschen [ˈ ɛtʃən]	die Nixen [di nɪ ən]
das Quadrat [das a'dra:t]	wachsen [va ən]
das Examen [das ɛ ' a:mən]	quasseln [ˈ asəlɪn]
die Qual [di a:l]	der Dachshund [deɪ da hʊnt]
quarren [ˈ arən]	die Flexibilität [di flɛ ɪbili'tɛ:t]
quälen [ˈ ɛ:lən]	der Fuchs [deɪ fu]
das Quartal [das ar'ta:l]	quer [ˈ ɛ:ɐ]

Assignment no.1: Vowels and consonants

1. Provide the missing vowels in the IPA transcriptions of the following words:

nächsten [n ɕst n]	auflösen [fl z n]
gingen [g ŋ n]	die Männer [d m n]
wäre [v r]	zurück [ts 'r k]
bist [b st]	möchten [m ɕt n]
lachte [l ɤt]	letzten [l tst n]
früh [fr]	der Oberkörper [d ' b k r p]
die Schminke [d ʃm ŋk]	geschlafen [g 'ʃl f n]
mieten [m t n]	die Schlange [d ʃl ŋ]
setzten [z tst n]	der Tag [d t k]
sehr [z]	das Fernsehen [d s f rnz n]
ihnen [n n]	schön [ʃ n]

2. Provide the missing consonants in the IPA transcriptions of the following words:

das Bildschirm [a ɪ ɪ]	die Quelle [ε ə]
dauern [aoə]	zanken [a ə]
quer [e:ə]	verlassen [ɛə' a ə]
rot [o:]	die Sängerin [i ε ə ɪ]
die Kammer [i a ə]	das Meer [a e:ə]
danke [a kə]	zerren [ε ə]
die Qualität [i a i' ε:]	der Apparat [eə a a' a:]
der Morgen [eə ɔ ə]	bleiben [ae ə]
jetzt [ε]	der Nachbar [eə a a:ə]
trösten [ø: ə]	das Podest [a o' ε]
lieber [i: ə]	das Ohr [a o:ə]
sinken [ɪ ə]	die Platten [i a ə]
letzten [ε ə]	bitter [ɪ ə]
drucken [ʊ ə]	der Finger [eə ɪ ə]
erweitern [ɛə' ae ə]	das Blech [a ε]

Assignment no.2: Vowels and consonants

1. Provide the missing vowels in the IPA transcriptions of the following words:

feines [f n s]	noch [n χ]
hellgrau [ʰ lgr]	ohne [n]
teuer [t]	die Uhren [d r n]
gleiche [gl ç]	voller [f l]
die Stunde [d ʃt nd]	glaubte [gl pt]
roch [r χ]	die Schuhen [d ʃ n]
der Ton [d t n]	aufeinander [f 'n nd]
durch [d rç]	die Frauen [d fr n]
trug [tr k]	der Hof [d h f]
die Jungen [d ʝ ŋ n]	das Feuer [d s f]

2. Provide the missing consonants in the IPA transcriptions of the following words:

vielleicht [i' ae t]	das Sauerkraut [a ' aœ ao]
die Journal [i ʊ ' a:]	die Bucht [i ʊ]
die Milch [i ɪ]	die Stelle [i ε ə]
fix [ɪ]	der Quatsch [eə a]
die Häuser [i ɔø ə]	gesprochen [ə' ɔ ə]
auch [ao]	rechts [ε]
die Frage [i a: ə]	platschen [a ə]
fertig [ε ɪ]	sprechen [ε ə]
das Wetter [a ε ɐ]	das Wachs [a a]
das Lächeln [a ε ə]	Brahms [a:]
manchmal [a a:]	heraus [ε 'ao]
nichts [ɪ]	matschig [a ɪ]
voraus [o: ao]	der Erwachsene [eə εə' a ə ə]
der Tisch [eə ɪ]	sichtbar [ɪ a:ə]
suchen [u: ə]	wesentlich [e: ə ɪ]
gestern [ε ə]	das Genie [a e' i:]

PART II: ENGLISH

Chapter 6: The Structure of English

1. Silent letters

Transcribe the following words into IPA, identifying the silent letters, e.g., calm (Answer: [kɑm], silent L).

fatigue	listening
wretched	critique
psychosis	balk
eight	knee
claw	written
fastener	whose
caulk	comb
salmon	scenic
whom	nigh
rhetoric	castle

2. The Hidden *schwa*

Transcribe the following words into IPA, inserting the *schwa* as necessary, e.g., dimple (Answer: [dɪmpəl]).

people	apple
centre	steeple
theatre	ripple
simple	trample
able	bubble
bauble	trouble
riddle	idle
litre	cuddle
ogle	coddle
metre	little

3. Word stress

In each line, underline the word whose stress pattern does not match, e.g., (Answer: destroy destitute defrost deliver).

dictionary	education	automatic	intermission
women	button	bottom	begin
committee	mechanic	horizon	comedy
difficult	agency	department	actual
develop	opinion	probable	contribute
comfortable	Canada	continue	personal
analysis	economy	apology	photographic
opportunity	stationary	secretary	vegetable
supervisor	necessary	economy	military
elevation	acquisition	mediation	admission
antelope	catalogue	envelop	beautiful
powerful	delusion	secretive	frustrating

4. Homophones

Check the box beside pairs that are true homophones, e.g., oar/ore (Answer: ☒ oar/ore [ɔə]). If the pair is not a homophone, then explain the difference.

- | | |
|--|--|
| <input type="checkbox"/> chants/chance | <input type="checkbox"/> leased/least |
| <input type="checkbox"/> axe/acts | <input type="checkbox"/> patience/patients |
| <input type="checkbox"/> walk/wok | <input type="checkbox"/> wear/where |
| <input type="checkbox"/> missed/mist | <input type="checkbox"/> marry/merry |
| <input type="checkbox"/> rye/wry | <input type="checkbox"/> close/clothes |
| <input type="checkbox"/> flu/flew | <input type="checkbox"/> cock/caulk |
| <input type="checkbox"/> tarry/Terry | <input type="checkbox"/> metal/mettle |
| <input type="checkbox"/> bomb/balm | <input type="checkbox"/> sighed/sight |
| <input type="checkbox"/> dost/dust | <input type="checkbox"/> cent/scent |

5. Lyric diction syllabification

Divide the following words into “lyric diction syllabification”, e.g., rabble (Answer: ra-bble), prediction (Answer: pre-di-ction)

governmental

spiritual

accessible

beatitude

concert

intimate

ability

optimistic

anxiety

alternate

recognizable

necessarily

infectious

elementary

6. Primary stress in polysyllabic words

Indicate the primary stress in the following words, e.g., surprise (Answer: sur'prise)

electric electronic electrify electrolysis electrician electrical electrification

analyze analysis analytical analogy analogous

technique technology technological technician technical technicality

medic medical medicine medicinal

economy economic economical economist

homogenize homogeneous homogeneity

real really realize reality realism realist realistic realization

divide division divisible divisibility divisional divisive divisor

voluntary volition volunteer voluntarily volume voluminous

produce (n.) product production productive producible productiveness

productivity produce (v.) producer

relate relation relational relationship relative relatively relativity relatedness

photograph photographer photographic photography photos

7. “Unstress” and the *schwa*

Transcribe the following words into IPA, noting the use of the *schwa* for unstressed syllables, e.g., pencil (Answer: [pensəl]).

heaven	melody
fashionable	medium
syrup	phenomenal
another	gentlemen
woman	massage
terrible	smitten
modum	portal
popsicle	feminist
spoken	pleasure
doctor	factory

Assignment no.1: Silent letters and homophones

1. Transcribe the following words into IPA, identifying the silent letters, e.g., castle (Answer: [kæsəl], silent T).

subtle	yacht
indictment	bomb
sandwich	handkerchief
resign	assignment
sighed	pharaoh
vehicle	knocked
knead	should
halves	autumn
hymn	psychic
psalter	aisle
viscount	pestle
mortgage	asthma
isthmus	two
lawn	wrong
wreaked	thaw

2. Check the box beside pairs that are true homophones, e.g., patience/patients (Answer: ☐ patience [peɪʃəns], patients [peɪʃənts]). If the pair is not a homophone, then explain the difference.

<input type="checkbox"/> sword/soared	<input type="checkbox"/> packed/pact
<input type="checkbox"/> liar/lyre	<input type="checkbox"/> side/sighed
<input type="checkbox"/> gentleman/gentlemen	<input type="checkbox"/> woman/women
<input type="checkbox"/> isle/I'll	<input type="checkbox"/> blue/blew
<input type="checkbox"/> base/bass	<input type="checkbox"/> willed/wild
<input type="checkbox"/> court/quart	<input type="checkbox"/> pom/palm
<input type="checkbox"/> rain/reign	<input type="checkbox"/> witch/which
<input type="checkbox"/> pale/pail	<input type="checkbox"/> rose/rows

Assignment no.2: Glottal onsets

1. Indicate where there is a required glottal onset, e.g., An apple and a pear (Answer: An |apple and a pear).

You blame me that I ran away?

Why, Sir, the enemy advanced:

Balls flew about, and who can say

But one, if I stood firm, had glanced

In my direction? Cowardice?

I only know we don't live twice,

Therefore, shun death, is my advice.

True, I myself, Sir, though I scold

The cowardly, by no means come

Under reproof as overbold

I, who would have no end of brutes

Cut up alive to guess what suits

My case and saves my toe from shoots.

Arcades Ambo by Robert Browning

Chapter 7: Characteristic English Phonemes

In the following exercises, transcribe all words into IPA.

1. [ɑ] vs. [æ]

want	apple
pat	water
crash	wash
catch	watch
father	sarcasm
car	start
hard	half
rang	large
gallon	garage
badge	massage
swan	chance
swap	swamp
dance	suave
bank	habit

2. Prevalence of the *schwa* [ə]

carrot	banana
apartment	illness
supply	suggestion
system	answer
offend	around
atlas	trusted
mountain	president
famous	stencil
confront	pleasant
seldom	history

other	enemy
estimate	problem
curious	adjust
taken	dozen
decimal	difficult
postman	easily
wizard	silent
lemon	focus
bottom	habit
remedies	celebrate
television	several
permanently	favorite
competition	against
stability	opponent
zebra	nickel
cousin	person
family	tolerance
confident	responsibility
emigrant	gelatin
imitation	literally
nitrogen	orchestra
passable	singular
effort	metal
heaven	handsome
murmur	foreign
ocean	multiple

3. Use of Y

yore	deny
symbol	pry
syllable	physics
modify	psyche

guy	lynx
syrup	you
synonym	yearning
tryst	ally
fortify	beautify
yoke	gym
therapy	vilify
yuletide	yield
very	somebody
year	lyric
happily	try
youth	hyphen
memory	lovely
quantify	cylinder
buy	psychology
cycle	bicycle
asylum	oxygen

4. Linking R

Transcribe the following phrases into IPA, observing linking R as applicable:

It is near enough for us.

She is quite far away.

The doctor agrees with him.

There are three places to see.

Tomorrow, there's a tour along the river.

The coat is made of fur and leather.

The actor and actress rehearse all day.

I don't care about that!

Paul will major in Spanish.

As a matter of fact, I am sure enough!

Sooner or later, her eyes will close.

5. Allophones of R according to texture and genre

1. Transcribe the following poem by into IPA. It is scored for voice and piano and the poet is Irish.

Down by the Salley Gardens

my love and I did meet;

She passed the Salley Gardens

with little snow-white feet.

She bid me take love easy,

as the leaves grow on the tree;

But I, being young and foolish,

with her would not agree.

In a field by the river
my love and I did stand,
And on my leaning shoulder
she laid her snow-white hand.
She bid me take life easy,
as the grass grows on the weirs;
But I was young and foolish,
and now am full of tears.

W.B. Yeats

2. Transcribe the following popular Irish song into IPA, scored for voice and chamber orchestra:

When Irish Eyes are Smiling

There's a tear in your eye,
And I'm wondering why,
For it never should be there at all.
With such pow'r in your smile,
Sure a stone you'd beguile,

So there's never a teardrop should fall.

When your sweet lilting laughter's

Like some fairy song,

And your eyes twinkle bright as can be;

You should laugh all the while

And all other times smile,

And now, smile a smile for me.

When Irish eyes are smiling,

Sure, 'tis like the morn in Spring.

In the lilt of Irish laughter

You can hear the angels sing.

When Irish hearts are happy,

All the world seems bright and gay.

And when Irish eyes are smiling,

Sure, they steal your heart away.

For your smile is a part
Of the love in your heart,
And it makes even sunshine more bright.
Like the linnet's sweet song,
Crooning all the day long,
Comes your laughter and light.
For the springtime of life
Is the sweetest of all
There is ne'er a real care or regret;
And while springtime is ours
Throughout all of youth's hours,
Let us smile each chance we get.

Chauncey Olcott/George Graff, Jr.

Assignment no.1: Use of R according to texture and genre

1. Transcribe the following Irish traditional song into IPA, scored for voice and piano.

The Parting Glass

Of all the money that ere I had,

I spent it in good company.

And of all the harm that ere I've done,

alas was done to none but me.

And all I've done for want of wit,

to memory now I cannot recall.

So fill me to the parting glass.

Goodnight and joy be with you all.

Of all the comrades that ere I had,

they're sorry for my going away,

And of all the sweethearts that ere I had,

they wish me one more day to stay,

But since it falls unto my lot

that I should rise while you should not,

I will gently rise and I'll softly call,

“Goodnight and joy be with you all!”

Oh, if I had money enough to spend

and leisure time to sit awhile

There is a fair maid in this town

that sorely has my heart beguiled

Her rosy cheeks and ruby lips,

she alone has my heart in thrall.

So fill me to the parting glass.

Goodnight and joy be with you all.

Anonymous

2. Transcribe the following American folk song into IPA, scored for voice and orchestra.

Oh, Shenandoah,

I long to see you,

Away you rolling river.

Oh Shenandoah,

I long to see you,

Away, I'm bound away,

'cross the wide Missouri.

Oh Shenandoah,

I love your daughter,

Away, you rolling river.

For her I'd cross,

Your roaming waters,

Away, I'm bound away,

'Cross the wide Missouri.

'Tis seven years,

since last I've seen you,

And hear your rolling river.

'Tis seven years,

since last I've seen you,

Away, we're bound away,

Across the wide Missouri.

Anonymous

Assignment no.2: Use of R according to texture and genre

1. Transcribe the following Welsh folk song into IPA, scored for voice and string quartet.

The Ash Grove

Down yonder green valley, where streamlets meander,

When twilight is fading I pensively rove

Or at the bright noontide in solitude wander,

Amid the dark shades of the lonely ash grove;

'Twas there, while the blackbird was joyfully singing,

I first met my dear one, the joy of my heart!

Around us for gladness the bluebells were ringing,

Ah! then little thought I how soon we should part.

Still glows the bright sunshine o'er valley and mountain,

Still warbles the blackbird its note from the tree;

Still trembles the moonbeam on streamlet and fountain,

But what are the beauties of nature to me?

With sorrow, deep sorrow, my bosom is laden,

All day I go mourning in search of my love;

Ye echoes, oh, tell me, where is the sweet maiden?

“She sleeps, ‘neath the green turf down by the ash grove.”

Thomas Oliphant

2. Transcribe the following traditional Christian hymn into IPA, scored for voice and piano

Shall we gather at the river,

where bright angel feet have trod,

with its crystal tide forever

flowing by the throne of God?

Yes, we'll gather at the river,

the beautiful, the beautiful river;

gather with the saints at the river

that flows by the throne of God.

On the margin of the river,
washing up its silver spray,
we will walk and worship ever,
all the happy golden day.

Ere we reach the shining river,
lay we every burden down;
grace our spirits will deliver,
and provide a robe and crown.

Soon we'll reach the shining river,
soon our pilgrimage will cease;
soon our happy hearts will quiver
with the melody of peace.

Robert Lowry

Chapter 8: Vowels

Monophthongs

Transcribe the following words into IPA, e.g., dozen [dʌzən].

1. [ʌ] vs. [ə]

above	humble
double	mother
unfortunate	tussle
husband	shovel
bubble	judgment
loveliest	covet
other	crumble
among	rumble
younger	unhappiness
rustle	trouble
sudden	brother
onion	asunder
undo	jumper
plumber	unlucky

2. [ɔ] vs. [ɑ]

father	lost
caught	fought
cross	altogether
gone	swatches
flaw	install
glossy	tomorrow
hopping	haunt
lawyer	bond
plodding	torrid

wander

although

3. [ɜ] vs. [ə]

rehearse	surge
journey	verse
misery	master
perhaps	actor
iron	girl
Herbert	server
learner	curtail
burner	never
bird	ever
sever	tether
another	burden
fervor	worker
murmur	murder
perverted	shepherd
neighbor	curtsey
perform	measure
hurt	leisure

4. [u] vs. [ʊ]

tooth	wooded
brook	spoon
soothe	took
goon	shook
moon	good
cool	pool
forsook	soon
looked	loose
crooked	fool
wooded	book

soot	loon
food	swooned
balloon	wool

5. [ʌ] vs. [ə]

until	mediant
dialect	underneath
litre	unless
sofa	unreal
center	underworld
roses	dove
presence	come
tough	hopeless
kingdom	attempt
done	eastern
glove	riot
none	treble
someone	sun
purpose	touch
pebble	doesn't
dull	rifle
quiet	untie
slumbered	customers
color	collar
cummerbund	thunder
custard	hover

6. [ʊə] vs. [ə]

measure	censure
verdure	cure
obscure	leisure
nature	surely

pure	rapture
stature	security
capture	treasure
tenure	lure
assure	sure
enclosure	composure
endure	furniture
venture	future
lecture	creature
feature	insurance

7. [ɒ] [oʊ] [ə]

desolate	protect
pope	prolific
ago	roamed
profound	omit
smolder	protest (v.)
follow	doe
toad	November
globe	hoe
frivolous	molest
provide	mediocre
mold	erode
pronounce	melody
borough	window
thorough	obey
arrow	prohibit
boast	proclaim
police	opener

8. [ɜ] vs. [ə]

learn	mercy
-------	-------

heard	collar
yearning	remember
birch	proctor
favorite	treasure
virtue	journey
pursue	worry
murmur	labor
myrtle	verge
brother	encourage
flourish	leisure
surge	nectar
perplex	defer
differ	word
girth	castor
comfort	humor
colorful	purport
courageous	curt
myrrh	ermine
burglary	quirky
perjury	colonel
churn	furthered
jerked	irked
unworthy	unfurled
furnished	blurred

9. [ɜ] [ə] [ʌ]

firmly	love
infer	homeward
rough	woodland
never	thirst
undone	menace
surpass	hum

work	peruse
unhappy	nourish
dearest	traitor
purpose	shove
trouble	myrrh
tumor	phantom
earthly	clung
noble	surprise
determine	under
pearl	much
inference	surreal

10. [æ] [ɑ] [ɔ]

pop	aunt
potholder	applaud
walk	comma
fawn	draught
bonding	thought
alternate (n.)	claw
gone	barrage
borrow	not
caution	garage
wand	small
mirage	sorrow
sabotage	enthrall

Diphthongs

11. Borrowed from GA

woeful	like
mile	neighborly

allow	voice
smoke	sleigh
night	pie
broil	road
sublime	gray
ride	ground
furlough	annoy
thousand	coma
plowed	spoil
bound	royal
silence	frown
fable	sigh
oust	brown
bellow	resign
decade	light
foul	thou
pillow	painful
cried	height
rainy	foamy
break	deny
poison	rejoiced
employ	around
high	guy
ally	pry
smiled	spy
drive	finale
widen	thigh
guide	thy
out	final
poise	howled
our	bout
vow	house

hound	joy
decoy	cow

12. Borrowed from RP

carefully	sphere
before	sure
beer	hoarse
war	allure
star	endearing
your	obscure
card	where
beard	court
hair	pure
alarm	floor
leer	their
outdoor	carve
reindeer	adorn
paired	beware
storm	elsewhere
explore	soared

14. Diphthong or linking R?

very	dire
pure	dare
dairy	hear
mere	diary
sincerely	fare
veer	ear
fairy	fairly
secure	devour
devouring	tiring
purity	erie

queer	teary
query	yearly
weary	poorer
curious	airy
vary	rarest
cheery	cheerful
care	dearly
hereby	nearly
revere	sincere
tired	security
verily	carry

Triphthongs

Transcribe the following into IPA and check the box beside the words containing true triphthongs, e.g., hour (Answer: ☒ hour [aʊə]).

<input type="checkbox"/> employer	<input type="checkbox"/> lawyer
<input type="checkbox"/> desire	<input type="checkbox"/> slower
<input type="checkbox"/> conspire	<input type="checkbox"/> lowers
<input type="checkbox"/> admired	<input type="checkbox"/> tower
<input type="checkbox"/> player	<input type="checkbox"/> sour
<input type="checkbox"/> slayer	<input type="checkbox"/> devour
<input type="checkbox"/> layer	<input type="checkbox"/> ours
<input type="checkbox"/> purveyor	<input type="checkbox"/> conveyer
<input type="checkbox"/> inspire	<input type="checkbox"/> mayor
<input type="checkbox"/> wires	<input type="checkbox"/> coward
<input type="checkbox"/> dire	<input type="checkbox"/> towel
<input type="checkbox"/> lyre	<input type="checkbox"/> vowels
<input type="checkbox"/> fired	<input type="checkbox"/> higher
<input type="checkbox"/> liar	<input type="checkbox"/> trial
<input type="checkbox"/> denial	<input type="checkbox"/> coward
<input type="checkbox"/> showered	<input type="checkbox"/> pliers

Assignment no.1: IPA transcription of poem

High waving heather 'neath stormy blasts bending,

Midnight and moonlight and bright shining stars,

Darkness and glory rejoicingly blending,

Earth rising to heaven and heaven descending,

Man's spirit away from its drear dungeon sending,

Bursting the fetters and breaking the bars.

All down the mountain sides wild forests lending

One mighty voice to the life-giving wind,

Rivers their banks in their jubilee rending,

Fast through the valleys a reckless course wending,

Wider and deeper their waters extending,

Leaving a desolate desert behind.

Shining and lowering and swelling and dying,

Changing forever from midnight to noon;

Roaring like thunder, like soft music sighing,
Shadows on shadows advancing and flying,
Lightning-bright flashes the deep gloom defying,
Coming as swiftly and fading as soon.

Emily Brontë

Assignment no.2: IPA transcription of poem

Change Upon Change

Five months ago the stream did flow,

The lilies bloomed within the sedge,

And we were lingering to and fro,

Where none will track thee in this snow,

Along the stream, beside the hedge.

Ah, Sweet, be free to love and go!

For if I do not hear thy foot,

The frozen river is as mute,

The flowers have dried down to the root:

And why, since these be changed since May,

Shouldst thou change less than they.

And slow, slow as the winter snow

The tears have drifted to mine eyes;

And my poor cheeks, five months ago

Set blushing at thy praises so,
Put paleness on for a disguise.
Ah, Sweet, be free to praise and go!
For if my face is turned too pale,
It was thine oath that first did fail,
It was thy love proved false and frail,
And why, since these be changed enow,
Should I change less than thou.

Elizabeth Barrett Browning

Assignment no.3: IPA transcription of poem

Love And Harmony

Love and harmony combine,

And round our souls entwine

While thy branches mix with mine,

And our roots together join.

Joys upon our branches sit,

Chirping loud and singing sweet;

Like gentle streams beneath our feet

Innocence and virtue meet.

Thou the golden fruit dost bear,

I am clad in flowers fair;

Thy sweet boughs perfume the air,

And the turtle buildeth there.

There she sits and feeds her young,

Sweet I hear her mournful song;

And thy lovely leaves among,

There is love, I hear his tongue.

There his charming nest doth lay,

There he sleeps the night away;

There he sports along the day,

And doth among our branches play.

William Blake

Assignment no.4: IPA transcription of poem

My November Guest

My Sorrow, when she's here with me,

Thinks these dark days of autumn rain

Are beautiful as days can be;

She loves the bare, the withered tree;

She walks the sodden pasture lane.

Her pleasure will not let me stay.

She talks and I am fain to list:

She's glad the birds are gone away,

She's glad her simple worsted grady

Is silver now with clinging mist.

The desolate, deserted trees,

The faded earth, the heavy sky,

The beauties she so wryly sees,

She thinks I have no eye for these,

And vexes me for reason why.

Not yesterday I learned to know

The love of bare November days

Before the coming of the snow,

But it were vain to tell he so,

And they are better for her praise.

Robert Frost

Chapter 9: Glides and Approximants

Glides and approximants

Transcribe all of the following words into IPA:

1. [w] vs. [ʍ]

whet	wet
whether	weather
witch	which
wear	where
whiff	whine
why	while
wail	whale
wake	wonder
woe	whatever
watch	whisper
weary	weird
wine	wasp

2. [ju] vs. [u]

duplicate	two
Cuba	induce
duke	duly
duty	elude
prelude	interlude
pursuit	assume
plume	consume
slue	resume
coo	tumult
student	allude
stupid	multitude

astute	stoop
who	flute
choose	flew
June	fruit
lose	recruit
blew	Tuesday
inclusion	illusion
clues	pewter
you	Europe
coop	union
usual	fuse
food	cute
beauty	boon
bugle	human
hoops	few
mew	mood
hue	imbue
review	tomb
situation	dew
Tuesday	blooming
tuba	humorous

3. Use of R

Transcribe the following phrases, giving more than one possibility when applicable, e.g., forever [fɒə'evə] or [fɒ'revə] or [fɒ'ɪevə].

your own

the other end

far away

slumber on

stare at me

star and moon

a pair of shoes

more and more

fire engine

nearer and nearer

4. Use of [j]

blue	few
trillion	grew
view	clue
beyond	pew
include	dew
exclude	askew
use (v.)	glue
feud	ewe
beautiful	delude
suitor	beauty
future	imbued
bugle	butane
music	argue
queue	presume
humor	lewd

Assignment no.1: Diction choices according to style and genre

1. Transcribe the following text into IPA taken from Gilbert & Sullivan's *H.M.S. Pinafore*, scored for voice and orchestra.

When I was a lad I served a term

As office boy to an Attorney's firm.

I cleaned the windows and I swept the floor,

And I polished up the handle of the big front door.

I polished up that handle so carefully

That now I am the Ruler of the Queen's Navy!

As office boy I made such a mark

That they gave me the post of a junior clerk.

I served the writs with a smile so bland,

And I copied all the letters in a big round hand.

I copied all the letters in a hand so free,

That now I am the Ruler of the Queen's Navy!

In serving writs I made such a name

That an articled clerk I soon became;

I wore clean collars and a brand-new suit

For the pass examination at the Institute.

That pass examination did so well for me,

That now I am the Ruler of the Queen's Navy!

Of legal knowledge I acquired such a grip

That they took me into the partnership.

And that junior partnership, I ween,

Was the only ship that I ever had seen.

But that kind of ship so suited me,

That now I am the Ruler of the Queen's Navy!

I grew so rich that I was sent

By a pocket borough into Parliament.

I always voted at my party's call,

And I never thought of thinking for myself at all.

I thought so little, they rewarded me

By making me the Ruler of the Queen's Navy!

Now landsmen all, whoever you may be,

If you want to rise to the top of the tree,

If your soul isn't fettered to an office stool,

Be careful to be guided by this golden rule.

Stick close to your desks and never go to sea,

And you all may be rulers of the Queen's Navy!

Arthur Sullivan

2. Transcribe the following text into IPA, scored for voice and orchestra in a contemporary musical theatre production

The House of the Rising Sun

There is a house in New Orleans

They call the Rising Sun

And it's been the ruin of many a poor boy

And God I know I'm one.

My mother was a tailor

She sewed my new blue jeans.

My father was a gamblin' man

Down in New Orleans.

Now the only thing a gambler needs

Is a suitcase and trunk

And the only time he's satisfied

Is when he's on a drunk.

Oh mother tell your children

Not to do what I have done.

Spend your lives in sin and misery

In the House of the Rising Sun.

Well, I got one foot on the platform

The other foot on the train.

I'm goin' back to New Orleans

To wear that ball and chain.

Well, there is a house in New Orleans

They call the Rising Sun

And it's been the ruin of many a poor boy

And God I know I'm one.

Anonymous

Assignment no.2: Diction choices according to style and genre

1. Transcribe the following popular song into IPA, scored for voice and orchestra in a musical theatre revue.

Anytime you're feeling lonely

Anytime you're feeling blue

Anytime you feel down hearted

That will prove your love for me is true.

Anytime you're thinking 'bout me

That's the time I'll think of you

Anytime you say you want me back again

That's the time I'll come back home to you.

Anytime your world is lonely

And you'll find true friends a few

Anytime you see a rainbow

That will be a sign the storm is through.

Anytime will be the right time

Anytime at all will do

Anytime you're sure you want only my love

That's the time I'll come back home to you.

Herbert Lawson

2. Transcribe the following recitative and aria into IPA, taken from Gilbert & Sullivan's *H.M.S. Pinafore* and scored for voice and orchestra.

The hours creep on apace,

My guilty heart is quaking!

Oh, that I might retrace

The step that I am taking!

Its folly it were easy to be showing,

What I am giving up and whither going.

On the one hand, papa's luxurious home,

Hung with ancestral armour and old brasses,

Carved oak and tapestry from distant Rome,

Rare "blue and white" Venetian finger-glasses,

Rich oriental rugs, luxurious sofa pillows,
And everything that isn't old, from Gillow's.

And on the other, a dark and dingy room,
In some back street with stuffy children crying,
Where organs yell, and clacking housewives fume,
And clothes are hanging out all day a-drying.
With one cracked looking-glass to see your face in,
And dinner served up in a pudding basin!

A simple sailor, lowly born,
Unlettered and unknown,
Who toils for bread from early morn
Till half the night has flown,
Till half the night has flown!

No golden rank can he impart,
No wealth of house or land,

No fortune, save his trusty heart,
And honest, brown right hand,
His trusty heart, and brown right hand!

And yet he is so wondrous fair,
That love for one so passing rare,
So peerless in his manly beauty,
Were little else than solemn duty,
Were little else than solemn duty!

Oh, god of love, and god of reason, say,
Which of you twain shall my poor heart obey!

Arthur Sullivan

Chapter 10: Consonants

Voiced vs. voiceless

Indicate which of the following English consonants are voiced or voiceless, e.g., [t] voiceless.

[g]	[n]
[dʒ]	[d]
[f]	[b]
[ts]	[w]
[ʃ]	[s]
[ð]	[j]
[k]	[t]
[h]	[tʃ]
[m]	[ŋ]
[v]	[z]
[θ]	[ɹ]
[ʌ]	[ɹ]
[l]	[tʃ]
[ʒ]	[p]

Consonants

Transcribe all of the following words into IPA:

1. Plosives: [d][t][b][p][g][k]

decided	tricked
blogged	purported
grapes	curtailed
cuckhold	delivered
tracked	babbled
poppies	gaggle
cocked	coupled

2. Fricatives: [v] [f] [z] [s] [ʒ] [ʃ] [ð] [θ] [h] [ʌ]

forceful	vivacious
seize	saucy
zealous	fanciful
savvy	leisure
measuring	shower
lashing	feather
therefore	whiff
whistle	thistle
breathing	breath
hustle	hissing

3. [ð] vs. [θ]

thwart	teethe
truth	north
worthy	south
breathe	tooth
clothe	both
mouths	mother
though	worth
method	thus
there	thin
that	paths
thy	theme
death	smooth
berth	thirst
father	throw
loathe	author

4. Nasals: [m] [n] [ŋ] [ɲ]

onion	songs
-------	-------

manage	hammer
singer	knew
newspaper	hanged
thinks	banker
noone	numbered
manner	nuisance
anew	knocked
knackered	thanks

5. [ŋ] vs. [ŋg]

long	wrong
young	elongate
elongation	prolong
prolongation	tingle
monger	jingle
strongest	congress
kings	winged
tongue	longing
banged	swinged
single	hunger
angles	language
linger	languid
ringers	wringing

6. Affricates: [tʃ][dʒ][ts][dʒ]

watched	ditch
badges	choose
hedge	judgment
hatches	cats
germinate	effects
bids	minds
predicts	jungle

chore	German
facts	grounds

7. [ɔ] vs. [g]

vogue	germ
job	grow
turgid	eager
gyration	gown
fridge	jet
jalopy	jester
beggar	jig
banjo	gherkin
catalogue	juniper
binge	gill
wriggle	spaghetti
epilogue	tiger
regimen	ghetto
edge	giggle
jump	toboggan

8. Additional consonants: [ks] vs. [gz]

lox	exam
extrapolate	exit
succinct	exhaust
accent	experiment
oxen	boxes
exaltation	extinguish
accident	extreme
affix	examples
exempt	exactitude
exemplary	succeed
access	experience

hexagon	exhume
exaggerate	accentuate
exonerate	axe

9. Laterals: allophones of L

Transcribe the following sentences into IPA, then intone, ensuring that all [l] are clear and produced with the tip of the tongue, e.g., Little did he know [lɪ tə lɪ dhi nou].

Linda spent the lovely afternoon dilly-dallying around London.

Should I call Lloyd and tell him to pull the plug on the deal?

Limber lizards leaped all along the laminate flooring.

Lately, I have left behind many old lists in my school locker.

Larry and Sally took their time to leisurely call together the children.

All the while Lisa looked lazily at the landscape, Paul laughed and smiled.

Could I fall in love with a learned lobbyist who likes small people?

Consonant blends and syllabic consonants

Transcribe the following voiced consonant blends into IPA, indicating which consonant is considered to be syllabic, e.g., blend [blend], L.

gloomy	blight
dreamy	braced
greatness	glean
blooming	dreary
brighter	graceful

Rhythmic timing and release of consonants

Transcribe the following musical examples into IPA, spacing the IPA to indicate exactly where the phonemes are produced.

1. "There's none to soothe," B. Britten

There's none to soothe my soul to rest, There's

none my load of grief to share

2. "Bessie Bobtail, op.2, no.3," S. Barber

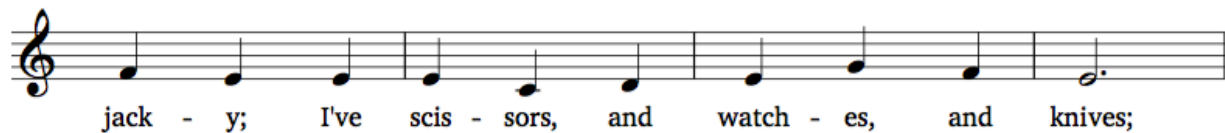
As down the road she wam - bled slow, She had not

got a place to go: She had not got a place to fall

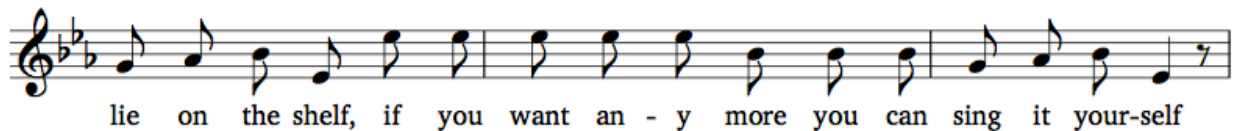
Assignment no.1: Rhythmic timing and release of consonants

Transcribe the given musical examples into IPA, spacing the IPA to indicate exactly where the phonemes are produced.

1. "I'm called little Buttercup" from *H.M.S. Pinafore*, Gilbert & Sullivan



2. "Oliver Cromwell," B. Britten/Anon.

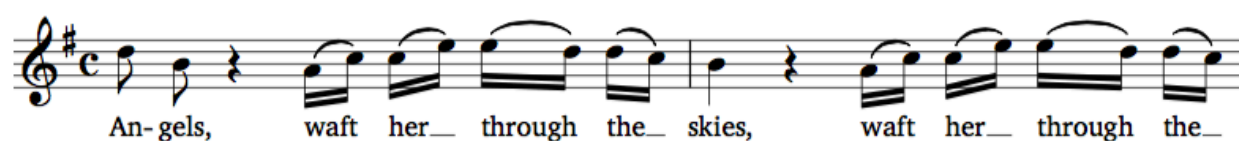


Assignment no.2: Rhythmic timing and release of consonants

1. "Three little maids from school" from *The Mikado*, Gilbert & Sullivan



2. "Waft her, Angels" from *Jephta*, G.F. Händel



Chapter 11: Advanced Concepts in Diction

1. Treatment of monosyllabic, incidental words

Transcribe the following phrases into IPA, observing the treatment of incidental words according to the given context, e.g., He and I [hi ənd |aɪ].

with thee

forever and a day

without a care

with Charles

I have tried to go

“Sure I have!”

at a loss

she enjoys being looked at

all for them

the occasion

all the while

“What are you waiting for?”

hard of hearing

the burning heart

with beauty

with thorns

with thanks

with thine

2. Special circumstance: *-ed* suffix

Transcribe the following words into IPA:

locked	ragged (adj.)
dreamed	crooked
touched	aged (adj.)
walked	grounded
laughed	jagged
founded	bowlegged
liked	worked
rugged	grasped
naked	loved
abated	sagged
missed	wicked
rushed	folded
packed	composed
vanished	asked
learned (adj.)	feigned
attached	pledged
stopped	rubbed
waited	cracked

dragged	sated
talked	hoped
blessed	watched
dropped	heaped
evoked	wrecked
fibbed	fulfilled
coughed	seemed
mounted	vaulted

3. Prefixes

Transcribe the following into IPA, being mindful of the words' meaning:

deserving	reminder
precise	precarious
delightful	restore
redo	restart
preliminary	precocious
devotion	desist
prefer	deceive
deaminate	resist
deter	decree
prepay	receive
return	demotivate
debug	decode
rebuild	reapply
prerecord	prefab
remember	desire
presume	recalled
rebuke	pretend
decipher	defrost

rejoice	despite
recharge	recoil
preamble	present (verb)
deliberate	revere
deactivate	debate
predate	decision
resplendent	predict
despair	repurpose
reprise	prevent
destroy	declassify
regroup	dethrone

4. Prefix or not?

Transcribe the following words into IPA, being mindful of word stress:

belittle	seclusion
example	benign
seduction	second
ecstatic	beknownst
excrete	equip
secure	elect
serene	beggar
bedrock	emulated
enigma	equitable
severe	exit
elastic	semantics
excrement	elaborate
secular	sectional
exalted	bellowed

bedding	sequester
expletive	sequential
senate	evade
begin	enema
sequence	several
enable	exile
behavior	exactitude
believe	emotional
empathy	expat
bespeak	beside
eventual	because
before	sewer
seven	between
ebullient	secretion
exist	ecstasy
bestseller	beanbag

5. Implosion/explosion

Check the box beside the words or phrases that would employ implosion/explosion:

- | | |
|--|--|
| <input type="checkbox"/> could be | <input type="checkbox"/> thou art kind |
| <input type="checkbox"/> greatly | <input type="checkbox"/> let no one |
| <input type="checkbox"/> sweet dreams | <input type="checkbox"/> bright vision |
| <input type="checkbox"/> great triumph | <input type="checkbox"/> lest I lose you |
| <input type="checkbox"/> drop down | <input type="checkbox"/> leap forth |
| <input type="checkbox"/> weep not | <input type="checkbox"/> gladness |
| <input type="checkbox"/> kissed Tom | <input type="checkbox"/> obtain |
| <input type="checkbox"/> bedtime | <input type="checkbox"/> Harry and Sally |
| <input type="checkbox"/> one at a time | <input type="checkbox"/> missed Dan |
| <input type="checkbox"/> help them | <input type="checkbox"/> keep peace |

- ☐ help proudly
- ☐ walk quickly
- ☐ rich choice
- ☐ scrapbook
- ☐ good luck
- ☐ pictured
- ☐ big girl
- ☐ fond dreams
- ☐ urge justice
- ☐ drab bag
- ☐ should tell
- ☐ egg carton
- ☐ caught train

- ☐ take courage
- ☐ invoke crime
- ☐ bad thoughts
- ☐ submarine
- ☐ glad tidings
- ☐ admiration
- ☐ dog growls
- ☐ huge joke
- ☐ each child
- ☐ dig gold
- ☐ need to know
- ☐ walked toward
- ☐ stopped to talk

Assignment no.1: Strong and weak forms of incidental words

Transcribe the following sentences into IPA, mindful of the context of monosyllabic incidental words.

Pardon me. Do you **have** the time? Yes, I **have**.

From time to time she **has** wandered this town in search of peace.

Please refrain **from** judgment **as** I perform courageously in this horse stall.

An ambulance raced by, carrying lovely Myrtle's perplexed husband.

The trees rustle **and** the wind whispers. Where are these sounds coming **from**?

Tomorrow's flaw **has** yet to occur. There is no need **for** worry.

Lawyers were working **as** hard **as** possible to make their deadline.

Although he **has** improved her enunciation, the text rang like **a** mere murmur.

She **can** rehearse **for** hours, but that is not the same **as** practising.

And another thing – what if I really **can**?!?

Assignment no.2: Prefixes

Transcribe the following words into IPA, mindful of the meaning of the given prefix, as applicable.

became	eclipse
deceive	precaution
rescind	exonerate
precinct	deliver
bedazzle	prepare
remind	defrost
precept	economy
exploit (n.)	prediction
defer	reboot
prepaid	before
debug	preclude
ecology	remember
precook	decompose
befall	precarious
effect	demise
prefab	repossess
extract (n.)	premed
demystify	beget
prequel	egregious
despite	prepacked
refer	begrudge
preside	destruction
eject	presume
reopen	destabilize
pretend	behavior
elaborate	pretentious
denote	relax
prequalify	behold

Assignment no.3: Prefixes

Transcribe the following words into IPA, mindful of the meaning of the given prefix, as applicable.

deposit	preserve
elicit	respond
prerecorded	dethrone
behest	preponderance
evolve	defray
pre-owned	replant
behind	determine
exaggerate	reform
detain	belabor
exacerbate	deselect
relive	believer
detached	exchange
renounce	deride
beloved	excrete
demotivate	reinforce
bemoaned	determine
detergent	exfoliate
reiterate	bequest
exhibit	demilitarize
demolish	present (v.)
premium	repose
bereave	execute
preordained	premier
destruction	decode
rebuke	besotted

Assignment no.4: Implosion/explosion

Check the box beside the words or phrases that would employ implosion/explosion:

- | | |
|---|--|
| <input type="checkbox"/> hotdog | <input type="checkbox"/> start crying |
| <input type="checkbox"/> bookcase | <input type="checkbox"/> empty |
| <input type="checkbox"/> abnormal | <input type="checkbox"/> lectured |
| <input type="checkbox"/> gladly | <input type="checkbox"/> let me go |
| <input type="checkbox"/> sweet dreams | <input type="checkbox"/> bright sky |
| <input type="checkbox"/> greatly | <input type="checkbox"/> lest I leave you |
| <input type="checkbox"/> drop dead | <input type="checkbox"/> leap frog |
| <input type="checkbox"/> orange juice | <input type="checkbox"/> watch Jim |
| <input type="checkbox"/> talked to | <input type="checkbox"/> browned to perfection |
| <input type="checkbox"/> napkin | <input type="checkbox"/> greatness |
| <input type="checkbox"/> help through | <input type="checkbox"/> lamp post |
| <input type="checkbox"/> deep pockets | <input type="checkbox"/> break ground |
| <input type="checkbox"/> each cherry | <input type="checkbox"/> limp about |
| <input type="checkbox"/> midday | <input type="checkbox"/> suitcase |
| <input type="checkbox"/> grab Andrew | <input type="checkbox"/> which jeans |
| <input type="checkbox"/> talk quickly | <input type="checkbox"/> lecture |
| <input type="checkbox"/> cried and died | <input type="checkbox"/> not at all |
| <input type="checkbox"/> which chair | <input type="checkbox"/> bad thoughts |
| <input type="checkbox"/> goodbye | <input type="checkbox"/> glad to do it |
| <input type="checkbox"/> big gallon | <input type="checkbox"/> twig grows |
| <input type="checkbox"/> bad dreams | <input type="checkbox"/> large German |
| <input type="checkbox"/> Agnes | <input type="checkbox"/> handful |
| <input type="checkbox"/> sit down | <input type="checkbox"/> bad experience |
| <input type="checkbox"/> urge Judy | <input type="checkbox"/> such cheese |
| <input type="checkbox"/> width | <input type="checkbox"/> submitted |
| <input type="checkbox"/> he and I | <input type="checkbox"/> what turmoil |
| <input type="checkbox"/> eighth | <input type="checkbox"/> dogma |
| <input type="checkbox"/> took a chance | <input type="checkbox"/> all at once |
| <input type="checkbox"/> should be done | <input type="checkbox"/> mindful |

Sample Tests: English

Quiz no.1: Diction choices according to style and genre

1. Transcribe the following poem into IPA. This poem is set for voice and piano and has an Irish poet.

When night brings the hour

Of starlight and joy,

There comes to my bower

A fairy-winged boy;

With eyes so bright,

So full of wild arts,

Like nets of light,

To tangle young hearts;

With lips, in whose keeping

Love's secret may dwell,

Like Zephyr asleep in

Some rosy sea-shell.

Guess who he is,

Name but his name,

And his best kiss

For reward you may claim.

Where'er o'er the ground

He prints his light feet.

The flowers there are found

Most shining and sweet:

His looks, as soft

As lightning in May,

Tho' dangerous oft,

Ne'er wound but in play:

And oh, when his wings

Have brushed o'er my lyre,

You'd fancy its strings

Were turning to fire.

Guess who he is,

Name but his name,

And his best kiss

For reward you may claim.

Thomas Moore

2. Transcribe the following text into IPA. It is scored for voice and orchestra for a performance of musical theatre and popular song.

Oh my darling, oh my darling,

Oh my darling, Clementine!

You are lost and gone forever

Dreadful sorry, Clementine

In a cavern, in a canyon,

Excavating for a mine

Dwelt a miner, forty-niner,

And his daughter, Clementine.

Light she was and like a fairy,

And her shoes were number nine

Herring boxes, without topses,

Sandals were for Clementine.

Drove she ducklings to the water

Ev'ry morning just at nine,

Hit her foot against a splinter,

Fell into the foaming brine.

Ruby lips above the water,

Blowing bubbles, soft and fine,

But, alas, I was no swimmer,

So I lost my Clementine.

How I missed her! How I missed her,

How I missed my Clementine,

But I kissed her little sister,

I forgot my Clementine.

Anonymous

Quiz no.2: Diction choices according to style and genre

1. Transcribe the following poem into IPA. It is set for voice and piano and the poet is American.

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim,

Because it was grassy and wanted wear;

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I—

I took the one less traveled by,

And that has made all the difference.

Robert Frost

2. Transcribe the following poem into IPA. It is set for voice and chamber orchestra and the poet is British.

I was angry with my friend:

I told my wrath, my wrath did end.

I was angry with my foe:

I told it not, my wrath did grow.

And I water'd it in fears,

Night & morning with my tears;

And I sunned it with smiles,
And with soft deceitful wiles.
And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.
And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

William Blake

Quiz no.3: Diction choices according to style and genre

1. Transcribe the following popular song into IPA. It is scored for voice and orchestra for an evening of musical theatre and spirituals.

I am a poor wayfaring stranger,

While traveling through this world of woe;

Yet there's no sickness, toil or danger

in that bright world to which I go.

I'm going there to see my father,

I'm going there no more to roam;

I'm only going over Jordan,

I'm only going over home.

Though dark clouds will gather round me -

I know my way is rough and steep -

Yet beautiful fields lie just before me,

Where God's redeemed their vigils keep.

I'm going there to see my mother:

She said she'd meet me when I come;

I'm only going over Jordan,

I'm only going over home.

Anonymous

2. Transcribe the following poem into IPA. It is set for voice and piano and the poet is Irish.

'Tis the last rose of summer,

Left blooming alone;

All her lovely companions

Are faded and gone;

No flower of her kindred,

No rosebud is nigh,

To reflect back her blushes,

Or give sigh for sigh.

I'll not leave thee, thou lone one!

To pine on the stem;

Since the lovely are sleeping,

Go, sleep thou with them.

Thus kindly I scatter,

Thy leaves o'er the bed,

Where thy mates of the garden

Lie scentless and dead.

So soon may I follow,

When friendships decay,

And from Love's shining circle

The gems drop away.

When true hearts lie withered,

And fond ones are flown,

Oh! who would inhabit

This bleak world alone?

Thomas Moore

PART III: GERMAN

Chapter 13: Introduction to German Diction for Singers

Eszett (ß) vs. ss

1. In modern German, the *Eszett* is only used when it follows a long, closed vowel or a diphthong. Singers regularly sing music set to older texts whereby *Eszett* and *ss* were used interchangeably. As a result, it is useful to be familiar with alternate spellings.

Provide two spellings for the following words already transcribed into IPA and indicate which spelling is representative of modern German (post-2006), e.g., [ʃli:sən] (Answer: *schliessen* and ***schließen***).

[draosən]

[vaes]

[kus]

[mysən]

[nas]

[fli:sən]

[ʃlɔs]

[das]

[haesən]

[ma:s]

[ʃo:s]

[ʃɔs]

[flu:s]

[bɪsçən]

[mɪsfɛʃtandən]

[vɪsən]

[mɛsən]

[zy:se]

[mʊs]

[ni:sən]

[gɔøʃ]

Alternative spellings for umlauts

Provide an alternative spelling for each of the following words, e.g., Schoenberg (Answer: Schönberg).

das Mädchen	möchte
für	die Goetter
spaeter	die Wueste
Mueller	gähnen
die Töne	die Tür
die Zauberflöte	die Buecher
schoen	Zuerich
naechtig	Moerike

Terminology quiz

Define the following German terms used in this chapter.

Hochdeutsch

Bühnendeutsch

Umlaut

Eszett

Neue Rechtschreibung

Chapter 15: The Structure of German

1. Root stem

Identify the root stem, e.g., *hören* (Answer: hör); *vergessen* (Answer: vergess).

backen	bewegen
bitten	dürfen
erschrecken	fallen
fließen	gelingen
geraten	heben
helfen	klingen
kriechen	laufen
lügen	mögen
nehmen	nennen
pfeifen	reiten
rufen	schneiden
schwellen	sehen
sitzen	sprechen
springen	stehlen
stinken	tragen
trinken	tun
verlassen	vermeiden
verschwinden	wachsen
werden	wollen
ziehen	zwingen

2. Word elements

Identify the components of the following words, labeling root stem, grammatical (verbal) endings and inflectional endings (prefixes and suffixes).

Example: unaussprechlich

Answer: un|aus|sprech|lich **un** (prefix) **aus** (prefix) **sprech** (root stem) **lich** (suffix)

unvergesslich

anrufen

schönes

zerbrechlich

allerliebste

zuhörst

aufwachen

unecht

jedes

guten

unausweichlich

schaltet

beeinflussen

vergebens

jeder

gebrochen

der Rückgang

unverwendbar

diesem

möchtest

unbewohnbar

klugem

durchdringen

unruhig

die Veränderung

herzensliebster

verkauft

langsam

versinnlichen

unglaublich

solltet

verführerisch

ungezwungen

unerreichbar

die Senkung

manchen

außergewöhnlich

vorenthalten

beenden

die Erleichterung

ausländisch

intelligentes

das Feinsliebchen

schwarzbraunes

solcher

das Rosenblümelein

weitestem

holdseligen

bemerkbar

deutlich

welche

machtet

erkennbar

fühlbar

handgreiflich

die Entlastung

merkbar

merklich

die Auswirkung

sichtbar

bequemer

sichtlich

wahrnehmbar

zusehends

billigsten

lebenslang

die Mitternacht

fortsetzen

des Tals

unglaublich

das Herzenskind

die Gegenwart

die Leidenschaften

wohlbekannte

sehenswert

herzallerliebste

das Liebblümlin

umfahren

das Schneeglöcklein

vielgeliebten

frohlocken

weitergehen

schneeweißen

wohlgetan

allerschnelle

beistehen

wiederkommen

nachbessern

heldenmütig

das Mädchen

die Hoffnung

unholde

verlangen

umsonst

interessanter

uralt

entgegen
der Unterlass
liebevoll
die Vorwelt

das Bildnis
daheim
das Angesicht
fortbilden
schnelle
die Schönheit
das Schicksal

3. Prefixes

Identify the prefix, e.g., *eingehen* (Answer: ein-).

abziehen	aufpassen
aussteigen	beitragen
durchhalten	einbrechen
fortbilden	herkommen
hinfahren	mitmachen
nachbessern	vorwerfen
umziehen	wegbleiben
zulassen	zurücksetzen
zusammenbauen	beantworten
empfehlen	entgehen
erleben	gewinnen
gebrauchen	missverstehen
missbrauchen	verschlafen
verbrauchen	zerbrechen
zerstören	vorbeikommen
emporahren	herbestellen

herbeibringen

annähern

überfüllen

vorübergleiten

Übereinkunft

herüberlaufen

Separable and inseparable prefixes

Check the box beside all words that have separable prefixes.

- | | |
|---------------------------------------|---|
| <input type="checkbox"/> abmachen | <input type="checkbox"/> bekommen |
| <input type="checkbox"/> beitragen | <input type="checkbox"/> zumachen |
| <input type="checkbox"/> zerstören | <input type="checkbox"/> vorhaben |
| <input type="checkbox"/> herholen | <input type="checkbox"/> darbieten |
| <input type="checkbox"/> wegnehmen | <input type="checkbox"/> einschlafen |
| <input type="checkbox"/> zurückkommen | <input type="checkbox"/> aufstehen |
| <input type="checkbox"/> hinstellen | <input type="checkbox"/> umtauschen |
| <input type="checkbox"/> anfangen | <input type="checkbox"/> erweitern |
| <input type="checkbox"/> fortpflanzen | <input type="checkbox"/> bestellen |
| <input type="checkbox"/> einladen | <input type="checkbox"/> sich empfinden |
| <input type="checkbox"/> ausbreiten | <input type="checkbox"/> mitnehmen |
| <input type="checkbox"/> gebrauchen | <input type="checkbox"/> aufhören |
| <input type="checkbox"/> entgehen | <input type="checkbox"/> dastehen |
| <input type="checkbox"/> weggehen | <input type="checkbox"/> mißgönnen |
| <input type="checkbox"/> erleben | <input type="checkbox"/> anrufen |
| <input type="checkbox"/> verstehen | <input type="checkbox"/> aufklären |
| <input type="checkbox"/> durchlesen | <input type="checkbox"/> ausgehen |
| <input type="checkbox"/> zuhören | <input type="checkbox"/> nachbestellen |
| <input type="checkbox"/> mißverstehen | <input type="checkbox"/> niederputzen |
| <input type="checkbox"/> entfernen | <input type="checkbox"/> nachfragen |
| <input type="checkbox"/> gewinnen | <input type="checkbox"/> durchhalten |
| <input type="checkbox"/> zertrümmern | <input type="checkbox"/> vorstellen |
| <input type="checkbox"/> zurückkehren | <input type="checkbox"/> hergeben |
| <input type="checkbox"/> aussehen | <input type="checkbox"/> wegziehen |
| <input type="checkbox"/> behalten | <input type="checkbox"/> verlaufen |
| <input type="checkbox"/> aufstehen | <input type="checkbox"/> mitnehmen |

- ☐ umbauen
- ☐ fortgehen
- ☐ einkaufen
- ☐ empfangen
- ☐ durchfahren
- ☐ weitermachen
- ☐ hinfahren
- ☐ anziehen
- ☐ zerbrechen
- ☐ besuchen
- ☐ verschlafen

- ☐ anhören
- ☐ herkommen
- ☐ mitkommen
- ☐ vorbereiten
- ☐ nachdenken
- ☐ beibringen
- ☐ erkennen
- ☐ zusammenkommen
- ☐ abholen
- ☐ umsehen
- ☐ beistehen

4. Suffixes

Identify the suffix, e.g., *freundlich* (Answer: -lich).

einzigartig	der Reichtum
heimisch	gedankenvoll
das Weilchen	die Verdauung
das Mädchen	der Lehrling
die Erkennung	die Träumerei
schmerzhaft	die Schönheit
ruhig	die Traurigkeit
das Schwesterlein	neidisch
das Erlebnis	königlich
eigenartig	die Hoffnung
der Fremdling	das Veilchen
die Bäckerei	lebhaft
sinnvoll	die Freundin
die Gesundheit	die Studentin
einsam	fähig
das Kindelein	mühsam
liebervoll	das Bildnis

das Schicksal	beheizbar
misstrauerisch	das Trübsal
die Leidenschaft	die Tätigkeit
abscheulich	die Bruderschaft
der Eigentum	die Bedeutung
anwendbar	das Täubchen
erträglich	das Erkenntnis

5. Compound words

Transcribe the following words into IPA, marking the secondary stress and being mindful of the joiner *s* when applicable, e.g., *der Kindergarten* (Answer: [deɐ̯ˈkɪndɐˌɡartən]); *das Frühlingslied* (Answer: [das ˈfʁyːlɪŋsˌliːt]).

der Sonnenschein

das Morgenrot

das Willkommen

das Vaterland

das Himmelreich

der Mondenschein

tausendmal

nimmermehr

das Abendrot

die Hochzeit

die Lenzzeit

der Widerhall

der Abendschein

die Jahreszeit

wunderschönen

die Allzeit

das Herzenskind

das Hochland

der Festgesang

himmelwärts

der Augenblick

der Hirtenknabe

der Blütenbaum

das Jungfräulein

der Herzensgrund

wohlgemut

das Volkslied

das Saitenspiel

der Geisterhauch

die Engelszungen

die Winternacht

das Blumenfeld

der Lobgesang

das Himmelslicht

das Schilfrohr

der Mondesschimmer

das Heimweh

der Demutsinn

der Abendstern

der Rosengarten

der Liebeshauch

der Blumenkranz

die Ordensschwester

die Feierstunde

der Minnesang

der Seemann

die Wallfahrt

der Harfenspieler

der Wanderstab

die Fußreise

der Feiertag

silberweiß

der Sonnenaufgang

jedermann

die Bärenhaut

der Atemzug

der Wahnsinn

das Klagelied

das Jagdhorn

das Reißbrett

die Jungfrau

die Fledermaus

die Abendluft

das Augenpaar

der Rundgang

das Weltmeer

der Kieselstein

der Nachtwind

die Kunstschatze

der Erdapfel

die Nebensonnen

tausendfach

der Alpdruck

die Fensterscheiben

menschenleer

regenschwer

die Marmorklippen

der Pilgerstab

der Mißklang

mildtätig

die Traumgestalt

die Ruhestelle

die Freudenbotschaft

das Goldhaar
das Abendlicht

das Wiesental
das Vaterherz
friedfertig
das Schlactfeld
der Windhauch

der Lindenbaum
die Ohnmacht
der Gutmann
die Liebesglut
der Widerstand

der Rosenstrauch
der Regenbogen
das Himmelstor
der Totenkranz
der Weidenkorb

der Weinberg
der Katzenschwanz
der Bindfaden
der Feuerreiter
der Leierkasten

6. Grammatical and inflective endings

Indicate the grammatical and inflective endings, e.g., *wolltet* (Answer: woll | tet).

heiligstes	Tags
hellsten	tiefster
wagt	hörte
plagten	tobst
lustiger	unsympatisch
veraltet	größestem

hässlichen	jungere
kaltes	unqualifiziert
schlechter	glaubwürdig
teuer	feurig

7. Glottal onsets

Indicate where there is a required glottal onset, e.g., *Wie Melodien zieht es mir* (Answer: *Wie Melodien zieht | es mir*).

O du Entrißne mir und meinem Kusse,

Sei mir begrüßt, sei mir geküßt!

Erreichbar nur meinem Sehnsuchtgruße,

Sei mir begrüßt, sei mir geküßt!

Du von der Hand der Liebe diesem Herzen

Gegebne, Du von dieser Brust

Genommne mir! Mit diesem Tränengusse

Sei mir begrüßt, sei mir geküßt.

Zum Trotz der Ferne, die sich feindlich trennend

Hat zwischen mich und dich gestellt;

Dem Neid der Schicksalmächte zum Verdrusse

Sei mir begrüßt, sei mir geküßt!

Wie du mir je im schönsten Lenz der Liebe

Mit Gruß und Kuß entgegenkamst,

Mit meiner Seele glühendstem Ergusse,

Sei mir begrüßt, sei mir geküßt!

Ein Hauch der Liebe tilget Raum und Zeiten,

Ich bin bei dir, du bist bei mir,

Ich halte dich in dieses Arms Umschlusse,

Sei mir begrüßt, sei mir geküßt!

Friedrich Rückert

Chapter 16: Characteristic German Phonemes

Characteristic German phonemes

In the following exercises, speak and intone all words, then transcribe into IPA.

1. *ich-laut* vs. *ach-laut*

der Zecher	der Kuchen
das Büchlein	die Sucht
suchen	das Veilchen
das Bächlein	gebrauchen
mächtig	das Gedicht
hoch	möchte
der Lauch	durchsichtig
nächste	jedoch
die Schmach	der Flüchtling
nachsichtig	offensichtlich
das Nachtlcht	nachträglich
nachbarschaftlich	die Sachlichkeit
das Nachthemdchen	räuchlich

2. [ç] [χ] [ɪk]

ewiglich	Ludwig
beleidigt	minniglich
freudigst	königlich
vierzigste	das Königreich
befriedigt	wonniglich
herzigste	hoffentlich
die Vergesslichkeit	inniglich
besänftigt	wichtigstem
die Gerechtigkeit	freundlich
mächtig	die Macht

noch	lachen
lächerlich	wenigstens
die Handtücher	das Handtuch
lediglich	hoch
gesprochen	die Gespräche
höchste	durch
die Tochter	die Bücher
die Sache	ach
rechtsbündig	die Seligkeit
die Pracht	die Schlacht
leuchten	flüchtigen
das Bächlein	das Lächeln
jeglicher	das Sprüchlein
die Ewigkeit	die Buchstaben
nächsten	täglich
gleichst	manchmal
das Blümchen	solche
welche	das Füßchen
das Täubchen	fürchten
die Störche	das Ständchen
herrlichsten	ängstliches
sehnsuchtsvoll	das Köpfchen

3. [ɾ] [əɾ] [ə]

flüstern	erleben
die Rache	bitter
dermaßen	davor
vorhergehen	emporsehen
der Kerl	die Mutter
den Müttern	darstellen
das Rohr	hergeben
das Zuckerl	mehr

zerreißen	offenbar
ihren	zerstören
vorderste	wirren
sauer	schwirren
klar	verbergen
schwerer	mir
schaudern	das Muster
wieder	die Vorstellung
berühren	treffen
rot	mehrere
der Unterricht	übergehen
das Wiedersehen	ersehen
verstimmen	schlummernd

Assignment no.1: English and German comparative

Transcribe the following English and German words into IPA, observing the difference between [ə] and [ɐ] in similar sounding words, e.g., ear [ɪə]; *ihr* [i:ɐ].

here	hier
mother	die Mutter
dear	dir
bear	der Bär
hour	die Uhr
dare	der
wear	wer
poor	pur
tore	das Tor
bitter (English)	bitter (German)
year	das Jahr
leader	die Lieder
mere	mir
oar	das Ohr
mare	das Meer
hair	das Haar
summer	das Paar
pair	der Sommer
father	der Vater
fire	das Feuer
liar	die Leier
clear	klar
brother	der Bruder

Assignment no.2: Characteristic German phonemes

1. Compare and contrast the [ɰ] in German and the [j] in English, providing examples for both languages.

2. In paragraph form, detail the German *schwa* addressing its production and particular characteristics. How does this compare to that *schwa* used in English?

Assignment no.3: Characteristic German phonemes

1. Discuss the formation and use of [ɐ] in German. When does this vowel occur, as opposed to other forms of R, e.g., [r] or [ʀ]?

2. In paragraph form, compare and contrast the *ich-laut* and *ach-laut* in German, providing examples using IPA. Be sure to address occurrence and production.

Chapter 17: Vowels

Monophthongs

In the following exercises, transcribe all words into IPA:

1. [i:] vs. [ɪ]

die Kinder	die Ruine
die Stille	mir
paranoid	innerhalb
ihretwegen	dir
liefern	erschieden
der Blick	kapieren
schieben	das Geschwister
der Finger	bedienen
schminken	befiehlt
die Sinne	ist
vierzehn	vier

2. [e:] [ɛ] [ɐ:]

ähnelt	aufheben
das Hemd	die Tränen
mähen	schenken
der Nebel	die Bläser
fester	der Edelstein
das Meer	das Mädchen
tätig	ehrlich
der Bär	der Seefahrer
lächerlich	der Klempner
die Museen	die Trennung
später	der Mensch
der Verkehr	die Krähe

der Wächter

wäre

3. [a:] vs. [a]

die Gassen	die Tageszeitung
amtlich	der Wohnwagen
der Gast	ahnen
der Aal	angeln
das Frageszeichen	der Draht
andere	strahlen
bange	die Auswahl
die Astern	klammern
der Bundesstaat	die Sammlung
das Ehepaar	der Tannenbaum

4. [o:] vs. [ɔ]

der Hocker	oben
stolpern	die Sonne
das Brot	das Telefon
die Wonne	das Ohr
hohe	die Wolken
der Strohalm	zerronnen
sich lohnen	das Moor
locker	der Zoo
wollen	die Krone
die Post	fromm

5. [u:] vs. [ʊ]

unter	das Ruder
bunt	das Ufer
die Schulter	einlud
verunsichern	die Juden

stumm	tun
die Truhe	der Mund
der Schuh	die Kunst
ruhig	der Buhle
die Schuld	die Luft
die Uhren	der Schlummer
fluchen	suchen

6. Mixed vowels

köstlich	der Trödelmarkt
örtlich	das Bügeleisen
können	tödlich
das Ägypten	möchte
überfallen	empören
rötlich	die Gebühr
die Töpfe	pflücken
die Höhle	der Kühlschrank
anonym	die Röhre
das Glück	die Ansprüche
das Wörtchen	die Vögel
die Hölle	der Amethyst
dürr	zurückkehren

Diphthongs

schleichen	kauen
grausam	sich freuen
das Fräulein	vermeiden
heute	launisch
vergleichen	aufstehen
die Hausfrau	staunen
das Mailand	betreuen
der Bayer	die Malerei

das Zeugnis

die Zäune

Common exceptions

Transcribe the following words into IPA, mindful of the fact that they are all examples of common exceptions.

am	der April
der Arzt	der Bart
bin	das
die Bücher	des
düster	die Erde
erst	es
das Floß	der Fuß
die Geburt	das Gespräch
groß	größer
der Gruß	herab
die Hexe	hin
hoch	die Jagd
der Kuchen	die Magd
man	das Maß
mit	nach
das Obst	ob
saß	die Schmach
der Schoß	die Sprache
stach	stößt
die Straße	suchen
trösten	das Tuch
von	was
der Wert	die Wüste
zart	im

Practice Quiz no.1: Vowels

1. Identify the stressed monophthong or diphthong in each of the following words, e.g., *die Hefe* [e:]. Be sure to pay attention to vowel length, as well as quality.

die Höfe	die Lehne
die Löhne	sehnen
die Söhne	schon
schön	losen
lösen	der Bogen
die Bögen	Gent
gönnt	helle
die Hölle	kennen
können	konnte
könnte	der Frosch
die Frösche	der Gott
die Götter	steht
spät	lese
läse	die Biene
die Bühne	Kiel
kühl	liegen
lügen	der Hut
die Hüte	das Blut
die Blüte	gut
die Güte	die Liste
die Lüste	die Kiste
die Küste	die Lifte
die Lüfte	die Kunst
die Künste	die Butter
die Mütter	der Busch
die Büsche	essen
äßen	rennt
rännte	meine

die Miene	die Beine
die Feile	viele
deine	diene
die Leibe	die Liebe
die Maus	die Mäuse
brausen	die Häuser
der Bauch	die Bäuche
die Haufen	häufen
die Laute	heute
leiten	neun
nein	heiser
die Säule	die Seile
die Eule	die Eile

2. Transcribe the following English and German words into IPA, differentiating between the diphthongs.

mein	mine
dein	dine
bei	by
weit	white
nein	nine
das Haus	house
schaut	shout
tausend	thousand
laut	loud
die Beute	boy
treu	Troy
die Leute	Lloyd
neu	noise

Practice Quiz no.2: Common exceptions

Transcribe the following common exception words into IPA.

ab	höchst
in	die Art
atmen	bis
der Besuch	süß
der Trost	das Ostern
das Pferd	die Grüße
der Herd	größte
stets	stoßen
das Buch	zärtlich
zum	weg
werden	die Tücher
um	das Erz
der Spaß	sprach
mäßig	der Mond
das Kloster	die Küche
die Größe	die Flöße
der Fluch	das Mägdlein

Chapter 18: Consonants

Voiced vs. voiceless

1. Indicate which of the following German consonants are voiced or voiceless, e.g., [p] voiceless.

[h]	[d]
[p]	[g]
[n]	[l]
[r]	[b]
[k]	[t]
[m]	[ŋ]
[ʃ]	[s]
[f]	[ʒ]
[z]	[v]
[ç]	[χ]
[j]	[tʃ]
[ts]	

2. Transcribe the following words into IPA, mindful of consonants that become unvoiced when final or at the end of a word element.

graben	das Grab
die Diebe	der Dieb
gaben	gab
stauben	der Staub
hoben	hob
finden	der Fund
die Hunde	der Hund
senden	der Sand
die Bäder	das Bad
der Tag	die Tage

der Weg	wegen
der Steg	steigen
das Rad	radeln
zog	zogen

Consonants

In the following exercises, transcribe all words into IPA.

1. Plosives (Stops) [b][p][d][t][g][k]

Rembrandt	tächlich
gern	ausbilden
die Tastatur	die Nachtigall
das Buch	sabbern
aggressiv	das Tier
kribbeln	beflaggen
das Publikum	damals
die Bibliothek	die Kirche
das Gepäck	die Kupplung
klein	das Thema
schleppen	die Kehle
das Laub	spöttisch
der Zug	drücken
der Papierkorb	der Ausdruck
der Ritter	der Dezember
die Städte	wickeln

2. Fricatives [v][f][z][s][ʒ][ʃ][h]

die Jury	die Wolken
der Ausweis	die Schere
wohnen	das Ventil
der Schüler	festhalten

die Kurve	spucken
der Feind	küssen
der Spion	die Forelle
das Treffen	der Stoff
das Messer	vorüber
abservieren	lesen
der Hase	der Spaß
verboten	aktiv
stehlen	das Phantom
die Hälfte	die Süßigkeiten
die Phase	heilen
gelieren	streben

[ç] vs. [χ]

eckig	bleich
zugig	tauchen
zackig	suchen
der Kranich	auch
die Sprüche	der Bauch
tüchtig	leicht
durch	räuchern
du sprachst	euch
der Nachbar	die Chemie
du brauchst	der Chirurg
machen	der Chinese
die Flucht	manchmal
die Achtung	das Mäuschen
das Herzchen	heimlich
richten	die Rache
krieche	krache
die Bäche	der Bach
die Leiche	das Loch

sprich	das Gespräch
der Becher	das Buch

[v] vs. [f]

die Vision	der Prophet
stimmvoll	das Violett
die Sphäre	anvertrauen
die Viola	voran
die Nerven	die Strophe
der Vers	verging
die Violine	die Saphire
das Klavier	die Vorstellung
der Kavalier	die Nympe
die Vase	vordere
das Phantom	der Rosenkavalier
die Nachtviolen	unvergesslich
das Pamphlet	nervig
der Vater	der Zephyr
viel	servieren
vielleicht	das Veilchen
phonetisch	zuvor

[s] [z] [ʃ]

stürzt	der Sommer
schmachtet	der Himmelsknabe
stetiglich	des Liebchens
der Abendstern	sehnsuchtsvoll
der Schmerz	Brahms
spottig	sollte
schönstes	der Sport
gestern	solche
gesprochen	als

der Schrecken	also
schreiten	lieben
süß	der Schritt
sprach	die Sehnsucht
besten	sprechen
selig	höchster
der Strahl	der Sohn
ist	der Strauch
sog	Strauss
die Ströme	die Seile
reißen	schläft
aussehen	heißen
schleicht	die Geiß
leise	schmachtet
weiß	weisen
schwebt	müssen
beißen	die Geisel
schweigen	der Kuss
schwillt	heiser
ausspüken	der Himmelsglanz
reisen	eins
die Häuser	aussprechen
suchen	die Maus

3. Nasals [m][n][ŋ]

die Wangen	nimmer
vernichtet	klingeln
innig	winken
der Mensch	der Rang
die Milch	die Badewanne
die Spange	annähern
das Lamm	rennen

der Markt	nein
bummeln	die Tonne
die Nummer	der Mangel
die Tankstelle	die Füllung
die Überschwemmung	mild

[ŋ]

bang	prangen
der Engel	fangen
fängt	lang
länger	lenkt
angeln	die Wangen
hängt	henkt
sang	Sankt
die Schlange	schlanke
der Rang	ranken
bangen	banken
singt	sinkt
die Enge	eingeengt
die Übungen	ging
umringt	der Ring
der Klang	klingt
winken	dunkel

4. [r] vs. [ʀ]

derart	die Freiheit
rasch	heiter
arbeiten	erkennen
die Karre	schreiben
irre	vorbereiten
vergleichen	röntgen
die Erscheinung	der Bruder

eher	derselbe
weiterhin	der Kerl
berühren	der Zwirn
die Rettung	erzählen
werden	herstellen

5. Affricates [ts][tʃ]

die Zypresse	Cäsar
plätschert	herzallerliebste
der Zoo	zehn
Cäcilie	zwitschern
zog	das Deutschland
die Zone	die Zeile
matschig	letzte
quatschen	entzückt
das Tschechien	setzen
zerstreut	der Klatsch
zitternd	kitschig
des Lichts	rutschen
nichts	lutschen
äczende	die Kutsche
jetzt	deutsche
das Netz	der Seufzer
die Zitrone	Tschüss

Contractions (devoicing)

ebnen	übler
goldne	handle
der Wanderer	anderer
unsrer	regnerisch
der Bildner	der Redner
die Ordnung	wandle

obrer	leugnen
Friedrich	Leibnitz
ew'gen	freud'ge
eurer	eigne
Wagner	edler

Selected consonant blends [gn] [ks] [kv] [pf] [ps]

hüpfen	die Gnaden
extrem	pflanzt
die Achsel	die Psalmen
der Pfeffer	die Quelle
gnädig	der Experte
die Büchse	der Psalter
der Pfühl	der Quatsch
vergnügen	exotisch
die Pfütze	der Dachs
der Raps	die Pflüge
erquickende	der Gnom
das Exemplar	der Schöpfer
der Flachs	der Schnaps
der Strumpf	quitt
das Experiment	der Fuchs
der Gipfel	quietschen
das Textil	schlüpfen
die Füchsin	die Pflichten
der Quartz	der Luchs
der Ochs	die Pflege
der Quark	sechs
wachsen	der Wipfel
das Quartier	der Wechsel
die Psyche	quillen
das Opfer	die Psychologie

Rhythmic timing and release of consonants

Transcribe the given musical examples into IPA, spacing the IPA to indicate exactly where the phonemes are produced.

1. "O wär' ich schon mit dir vereint" from *Fidelio*, L.v. Beethoven

Die Hoff - nung schon er - füllt die Brust mit

un - aus - sprech - lich sü - ßer Lust

2. "Neue Liebe, op.19, no.4," F. Mendelssohn/H. Heine

In dem Mon - den - schein im Wal - de sah ich

jüngst die El - fen rei - - - ten

Chapter 19: Advanced Concepts in Diction

Implosion/explosion

In the following exercises, speak and intone all of the words taking care to execute implosion/explosion. Further, transcribe into IPA.

1. Same consonant: *bb*

abbauen	abbinden
abbrechen	anfärbbar
antreibbar	aufhebbar
taubblind	der Erbbesitz
vererbbar	der Schriebbedarf
halbbedeckt	die Gelbbeeren
der Laubbach	das Scheibband
der Farbbildschirm	abbilden

2. Same consonant: *dd* or *dt*

die Bilddarstellung	die Enddaten
der Erddruck	der Felddienst
der Golddraht	die Morddrohung
der Liedtext	das Sanddorf
der Endteil	die Schilddrüse
süddeutsch	der Blinddarm
der Endtermin	der Grundtarif
die Geldtasche	das Grundthema
der Landtag	das Norddeutschland
die Abenddämmerung	die Handtasche

3. Same consonant: *gg*

der Berggipfel	der Burggraben
die Fluggesellschaft	weggebracht

der Zuggurt

das Weggeben

weggelassen

weggenommen

4. Adjacent words and apocopation

Check the box beside the phrases that would employ implosion/explosion:

- | | |
|--|--|
| <input type="checkbox"/> und zu | <input type="checkbox"/> hab' von |
| <input type="checkbox"/> er und ich | <input type="checkbox"/> ich habe das |
| <input type="checkbox"/> find' ich | <input type="checkbox"/> hatte die |
| <input type="checkbox"/> ist das | <input type="checkbox"/> hat den |
| <input type="checkbox"/> und das | <input type="checkbox"/> lebe ich |
| <input type="checkbox"/> müd' bin ich | <input type="checkbox"/> geb' euch |
| <input type="checkbox"/> leb' ich | <input type="checkbox"/> mit tausend |
| <input type="checkbox"/> hab' mich | <input type="checkbox"/> das Bett, daß ich |
| <input type="checkbox"/> mit ihm | <input type="checkbox"/> du bist die |
| <input type="checkbox"/> mit zu mir | <input type="checkbox"/> gib' mir |
| <input type="checkbox"/> und sie | <input type="checkbox"/> mit dir |
| <input type="checkbox"/> bist du | <input type="checkbox"/> mit ihrem |
| <input type="checkbox"/> du bist eine | <input type="checkbox"/> Erd' hervor |
| <input type="checkbox"/> leg' keine | <input type="checkbox"/> vor dem |
| <input type="checkbox"/> Aug' und Ohr | <input type="checkbox"/> hat die |
| <input type="checkbox"/> und sein | <input type="checkbox"/> ist er |
| <input type="checkbox"/> mit deinem Mann | <input type="checkbox"/> bleibst du |
| <input type="checkbox"/> findest du | <input type="checkbox"/> das Aug' |
| <input type="checkbox"/> ist der | <input type="checkbox"/> und dein |
| <input type="checkbox"/> sag' mir | <input type="checkbox"/> die Lieb' |

Strong and weak forms of incidental words

Transcribe the following sentences into IPA, mindful of the context of monosyllabic incidental words. A word-for-word translation has been provided.

Und **du**?!? Was willst **du** machen? **Du** musst dich endlich entscheiden!

And you?!? What want you to do? You must finally decide!

[]

Den Ring möchte ich unbedingt kaufen. Ich mag **den** anderen nicht.

That ring would like I definitely to buy. I like that other one not.

[]

Gehst **du** heute abend zu **dem** Feier? Ich glaube, ich bin **zu** müde.

Going are you tonight to the party? I believe, I am too tired.

[]

Ich weiß, was **du** denkst, aber was meint denn **er**?

I know what you think, but what does think really he?

[]

Morgen fahre ich **für** das Wochenende weg.

Tomorrow drive I for the weekend away.

[]

Wir schaffen es auf jeden Fall!! Aber **er** – das weiß ich nicht!

We will accomplish it for sure!! But he – that know I not!

[]

Die Jacke finde ich **so** schön!! Ich glaube, ich werde **sie** kaufen.

That jacket find I so beautiful!! I believe, I shall it buy.

[]

Gestern wart **ihr** mit Sally im Kino? Wart **ihr** wirklich mit **ihr** unterwegs?

Yesterday were you with Sally at the movies? Were you truly with her hanging out?

[]

Gehst **du vor**? Ich muss noch schnell was erledigen.

Could you go ahead (of me)? I have still quickly something to take care of.

[]

Ich kann wirklich nichts **dafür**!! Es tut mir leid.

I can absolutely (do) nothing for that!! I am sorry.

[]

Sample Tests: German

Quiz no.1: Diction choices according to texture

1. Transcribe the following poem into IPA, scored for voice and piano.

So hab ich wirklich dich verloren?

Bist du, o Schöne, mir entflohn?

Noch klingt in den gewohnten Ohren

Ein jedes Wort, ein jeder Ton.

So wie des Wandrers Blick am Morgen

Vergebens in die Lüfte dringt,

Wenn, in dem blauen Raum verborgen,

Hoch über ihm die Lerche singt:

So dringet ängstlich hin und wieder

Durch Feld und Busch und Wald mein Blick;

Dich rufen alle meine Lieder;

O komm, Geliebte, mir zurück.

Johann Wolfgang von Goethe

So have I truly lost you?
Have you, o fair one, fled from me?
Yet still I can hear in my accustomed ears
Every word, every tone of your voice.

Just as the wanderer's gaze in the morning
Searchingly pierces the heavens in vain
When, concealed in the blue expanse
High above, the lark sings to him:

So does my gaze anxiously search here and there,
Through field and bush and forest,
Singing to you through all my songs,
O come, my darling, back to me!

Translation: Emily Ezust

2. Transcribe the following aria into IPA. It is scored for voice and orchestra and is taken from Mozart's *Die Zauberflöte*.

Dies Bildnis ist bezaubernd schön,

wie noch kein Auge je gesehn.

Ich fühl' es, wie dies Götterbild

mein Herz mit neuer Regung füllt.

Dies Etwas kann ich zwar nicht nennen,

doch fühl' ich's hier wie Feuer brennen;

soll die Empfindung Liebe sein?

Ja, ja, die Liebe ist's allein.

O wenn ich sie nur finden könnte!

O wenn sie doch schon vor mir stünde!

ich würde, würde, warm und rein –

Was würde ich? Ich würde sie voll Entzücken

an diesen heißen Busen drücken,

und ewig wäre sie dann mein.

Emanuel Schikaneder

This image is enchantingly lovely,
Like no eye has ever beheld!
I feel it as this divine picture,
Fills my heart with new emotion.

I cannot name my feeling,
Though I feel it burn like fire within me,
Could this feeling be love?
Yes! Yes! It is love alone.

Oh, if only I could find her,
If only she were standing before me,
I would, I would, with warmth and honor ...

What would I do? Full of rapture,
I would press her to this glowing bosom,
And then she would be mine forever!

Translation: unknown

Quiz no.2: Diction choices according to texture

1. Transcribe the following aria into IPA. It is scored for voice and orchestra and is taken from Mendelssohn's *Elias*, op.70.

Höre, Israel, höre des Herren Stimme!

Ach, dass du merkest auf sein Gebot!

Aber wer glaubt unserer Predigt,

und wem wird der Arm des Herr geoffenbart?

So spricht der Herr, der Erlöser Israels,

sein Heiliger, zum Knecht, der unter den Tyrannen ist,

so spricht der Herr:

Ich bin euer Tröster.

Weiche nicht, denn ich bin dein Gott!

Ich stärke dich!

Wer bist du denn, dass du dich vor Menschen fürchtest,

die doch sterben? Und vergissegst des Herrn,

der dich gemacht hat, der den Himmel ausbreitet

und die Erde gegründet.

Wer bist du denn?

Ich bin euer Tröster.

Weiche nicht, denn ich bin dein Gott!

Ich stärke dich!

Julius Schubring

Hear ye, Israel, hear what the Lord speaketh:

“Oh, hadst thou heeded my commandments!”

Who hath believed our report:

to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel,

and his Holy One to him

oppressed by tyrants,

thus saith the Lord:

“I am He that comforteth.

Be not afraid, for I am thy God!

I will strengthen thee!

Say, who art thou, that thou art afraid

of a man that shall die; and forgettest the Lord,

thy Maker, who hath stretched forth the heavens,

and laid the earth's foundations?

Say, who art thou!”

William Bartholomew

2. Transcribe the following poem into IPA. It is scored for voice and piano.

Und frische Nahrung, neues Blut

Saug ich aus freier Welt:

Wie ist Natur so hold und gut,

Die mich am Busen hält!

Die Welle wieget unsern Kahn

Im Rudertakt hinauf,

Und Berge, wolkig himmelan,

Begegnen unserm Lauf.

Aug, mein Aug, was sinkst du nieder?

Goldne Träume, kommt ihr wieder?

Weg, du Traum! so gold du bist:

Hier auch Lieb und Leben ist.

Auf der Welle blinken

Tausend schwebende Sterne,

Weiche Nebel trinken

Rings die türmende Ferne;

Morgenwind umflügelt

Die beschattete Bucht,

Und im See bespiegelt

Sich die reifende Frucht.

Johann Wolfgang von Goethe

And fresh sustenance, new blood
I soak up from the wide world;
How sweet and good is nature
Which holds me to her bosom!

The waves rock our little boat
In time with the oars,
And mountains, cloud-capped heavenwards,
Meet our circling course.

Eyes, my eyes, why are you cast down?
Golden dreams, do you come again?
Away, you dream, however golden;
Here too is love and life.

On the waves twinkle
A thousand hovering stars,
Soft mists swallow up
The surrounding towering distances;

Morning wind wings around
The shadowed bay,
And the lake mirrors
The ripening fruit.

Translation: Lawrence Snyder and Rebecca Plack

Quiz no.3: Diction choices according to texture

1. Transcribe the following German folk song text into IPA. It is scored for voice and string quartet.

Es wohnet ein Fiedler zu Frankfurt am Main,

der kehret von lustiger Zeche heim;

und er trat auf den Markt, was schaut er dort?

Der schönen Frauen schmausten gar viel' an dem Ort.

“Du bucklichter Fiedler, nun fiedle uns auf,

wir wollen dir zahlen des Lohnes vollauf!

Einen feinen Tanz, behende gegeigt,

Walpurgis Nacht wir heuer gefeir't!”

Der Geiger strich einen fröhlichen Tanz,

die Frauen tanzten den Rosenkranz,

und die erste sprach: “mein lieber Sohn,

du geigtest so frisch, hab' nun deinen Lohn!”

Sie griff ihm behend' unter's Wams sofort,
und nahm ihm den Höcker vom Rücken fort:
"so gehe nun hin, mein schlanker Gesell,
dich nimmt nun jedwede Jungfrau zur Stell'."

Anonymous

There once lived a fiddler in Frankfurt-am-Main,
who was on his way home from a merry celebration;
he arrived at the market, and what did he see?
Fair women feasting - there were so many in that place.

"You! Hunchbacked fiddler, if you fiddle for us now
we will pay you a handsome reward!
Fiddle nimbly a fine dance,
for we celebrate Walpurgis Night tonight!"

The fiddler scratched out a vivacious dance,
and the ladies danced the Rose-Wreath¹,
and then the first one spoke: "My dear son,
you play so merrily - have now your reward!"

At once she grasped him agilely under his jerkin
and removed the hump from his back:
"Go forth now, my tall young man,
now any maiden would take you on the spot!"

Translation: Emily Ezust

2. Transcribe the following poem into IPA. It is set for voice and piano.

Am Waldsaum kann ich lange Nachmittage,
Dem Kuckuck horchend, in dem Grase liegen;
Er scheint das Tal gemächlich einzuwiegen
Im friedevollen Gleichklang seiner Klage.

Da ist mir wohl, und meine schlimmste Plage,
Den Fratzen der Gesellschaft mich zu fügen,
Hier wird sie mich doch endlich nicht bekriegen,
Wo ich auf eigne Weise mich behage.

Und wenn die feinen Leute nur erst dächten,
Wie schön Poeten ihre Zeit verschwenden,
Sie würden mich zuletzt noch gar beneiden.

Denn des Sonetts gedrängte Kränze flechten
Sich wie von selber unter meinen Händen,
Indes die Augen in der Ferne weiden.

Eduard Mörike

At the edge of the forest, listening to the cuckoo,
I can spend many a long afternoon lying in the grass.
The cuckoo seems to lull the valley to sleep
With the peaceful repetitiousness of his lament.

I feel well there, and my worst vexation,
That of conforming to the grotesque demands of society,
Finally cannot make war upon me there,
Where I enjoy myself in my own way.

And if those cultivated people only knew
How beautifully poets waste their time,
In the end they would be jealous of me.

For under my hands the sonnet's dense wreaths
Almost seem to weave themselves,
While my eyes feast on the scene in the distance.

Translation: Sharon Krebs

PART IV: ENGLISH AND GERMAN—COMMON GROUND

Chapter 21: Commonalities Between English and German

Assignment no.1: Common vowels and consonants

1. In paragraph form discuss which vowels are common to both English and German, giving examples, and explaining their production.

2. In paragraph form discuss which consonants are common to both English and German, giving examples, and detailing their production and point of articulation.

Assignment no.2: Treatment of monosyllabic, incidental words

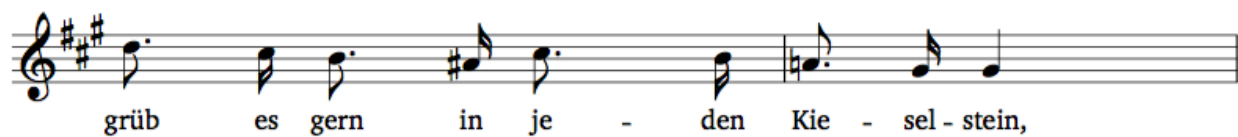
Outline the treatment of monosyllabic words in both English and German, including a discussion of implosion/explosion, as well as strong and weak forms. Be sure to provide examples for both languages.

Assignment no.3: Rhythmic timing and release of consonants

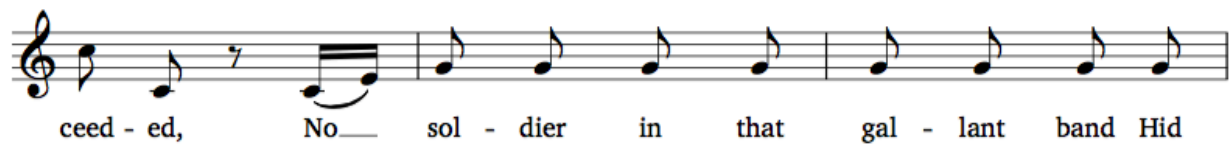
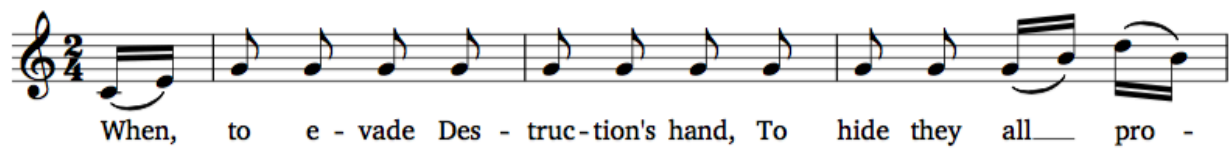
1. Elucidate the rhythmic timing and release of voiced and voiceless consonants and discuss its importance for both English and German.

2. In the following musical examples, transcribe the text into IPA, lining it up rhythmically according to the timing and release of consonants.

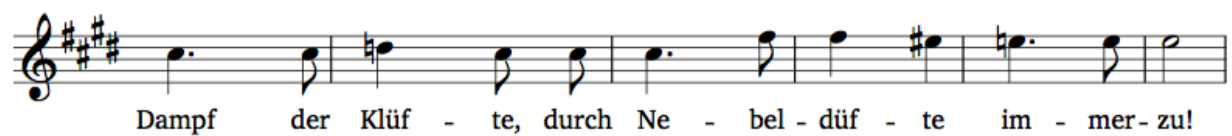
“Ungeduld, op.25, no.7” from *Die schöne Müllerin*, F. Schubert/W. Müller



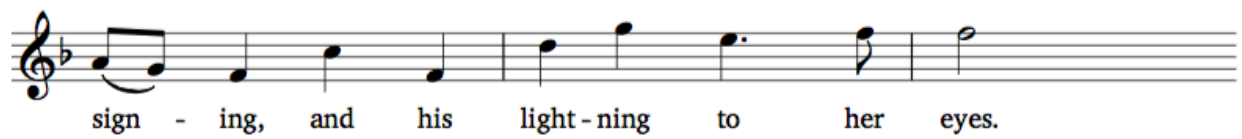
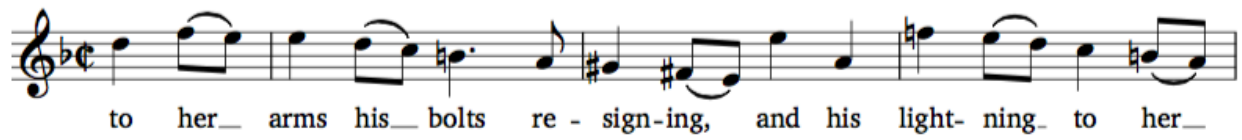
“In Enterprise of Martial Kind” from *The Gondoliers*, Gilbert & Sullivan



“Rastlose Liebe, op.5.no.1,” F. Schubert/J.W.v. Goethe



“Endless Pleasure” from *Semele*, G.F. Händel



Chapter 22: Legato Singing

Assignment no.1: Glottal onsets and legato

1. In paragraph form discuss the soft glottal onset in relation to legato singing. 1) When is a glottal onset necessary?; 2) Does texture, style, or genre influence the use of glottal attacks?; 3) Are there different rules for English and German?; 4) Describe the proper execution of healthy glottal onsets, providing examples for both languages.

Assignment no.2: Phrasal elision and use of R

1. Discuss the concept of phrasal elision and explain when this is advantageous to employ. Provide examples for both English and German.

2. Compare and contrast the use of R in both English and German. How the choices regarding R influence legato singing?

Chapter 23: Close but No Cigar

Assignment no.1: Comparative diction

1. In paragraph form, compare and contrast diphthongs in both English and German. Please provide examples utilizing IPA.

2. In paragraph form, compare and contrast [j] and [ɟ] in terms of production and usage. Please provide examples utilizing IPA.

Assignment no.2: Comparative diction

1. In paragraph form, compare and contrast [ʊ] in terms of production and quality in both English and German. Please provide examples utilizing IPA.

2. In paragraph form, discuss [ŋg] vs. [ŋ] in both English and German. Please provide examples utilizing IPA.

Assignment no.3: Comparative diction

1. In paragraph form, discuss [əɪ] vs. [ɐɪ] in both English and German. Please provide examples utilizing IPA.

2. In paragraph form, compare and contrast the *schwa* in English and German. Please provide examples utilizing IPA.

Practice Exams

Practice Exam no.1: English

PART I: IPA Transcription

Transcribe the following poem into IPA. It is scored for voice and orchestra and the poet is British.

All are architects of Fate,

Working in these walls of Time;

Some with massive deeds and great,

Some with ornaments of rhyme.

Nothing useless is, or low;

Each thing in its place is best;

And what seems but idle show

Strengthens and supports the rest.

For the structure that we raise,

Time is with materials filled;

Our to-days and yesterdays

Are the blocks with which we build.

Truly shape and fashion these;

Leave no yawning gaps between;

Think not, because no man sees,

Such things will remain unseen.

In the elder days of Art,

Builders wrought with greatest care

Each minute and unseen part;

For the Gods see everywhere.

Let us do our work as well,

Both the unseen and the seen;

Make the house, where Gods may dwell,

Beautiful, entire, and clean.

Else our lives are incomplete,

Standing in these walls of Time,

Broken stairways, where the feet

Stumble as they seek to climb.

Build to-day, then, strong and sure,

With a firm and ample base;

And ascending and secure

Shall to-morrow find its place.

Thus alone can we attain

To those turrets, where the eye

Sees the world as one vast plain,

And one boundless reach of sky.

Henry Wadsworth Longfellow

PART II: Essay questions

1. Write the 10 symbols for the English diphthongs, divide them into two groups, and provide examples. In paragraph form, outline the differences between the two groups.

2. In paragraph form, describe the principle of 'unstress' as it applies to English lyric diction, providing examples.

Practice Exam no.2: English

PART I: Essay questions

1. In paragraph form, discuss the use of implosion/explosion of consonants in English lyric diction, providing examples.

2. Compare and contrast the vowels [a], [æ], and [ɑ] in English lyric diction. Be sure to provide examples.

PART II: IPA transcription

Transcribe the following poem into IPA. It is scored for voice and orchestra and the poet is British.

Tell me, some pitying angel, quickly say,

Where does my soul's sweet darling stay,

In tiger's, or more cruel Herod's way?

Ah! rather let his little footsteps press

Unregarded through the wilderness,

Where milder savages resort:

The desert's safer than a tyrant's court.

Why, fairest object of my love,

Why dost thou from my longing eyes remove?

Was it a waking dream that did foretell

Thy wondrous birth? no vision from above?

Where's Gabriel now that visited my cell?

I call; he comes not; flatt'ring hopes, farewell.

Me Judah's daughters once caress'd,

Call'd me of mothers the most bless'd.

Now (fatal change!) of mothers most distress'd.

How shall my soul its motions guide?

How shall I stem the various tide,

Whilst faith and doubt my lab'ring soul divide?

For whilst of thy dear sight beguil'd,

I trust the God, but oh! I fear the child.

Nahum Tate

Practice Exam no.1: German

PART I: Essay questions

1. In paragraph form, detail the production, categorization, and occurrence for the following vowels in German lyric diction: [ʊ], [ʏ], and [ɪ]. Do these vowels exist in English? If so, are they identical?

2. Discuss the [ɛ:] in German lyric diction, outlining its production, categorization, and occurrence. Be sure to provide examples.

PART II: IPA Transcription

Transcribe the following poem into IPA. A translation has been provided.

Es war ein König in Thule,

Gar treu bis an das Grab,

Dem sterbend seine Buhle

Einen goldnen Becher gab.

Es ging ihm nichts darüber,

Er leert' ihn jeden Schmaus;

Die Augen gingen ihm über,

So oft er trank daraus.

Und als er kam zu sterben,

Zählt' er seine Städt' im Reich,

Gönnt' alles seinem Erben,

Den Becher nicht zugleich.

Er saß beim Königsmahle,

Die Ritter um ihn her,
Auf hohem Vätersaale,
Dort auf dem Schloß am Meer.

Dort stand der alte Zecher,
Trank letzte Lebensglut,
Und warf den heil'gen Becher
Hinunter in die Flut.

Er sah ihn stürzen, trinken
Und sinken tief ins Meer.

Die Augen täten ihm sinken
Trank nie einen Tropfen mehr.

Johann Wolfgang von Goethe

There once was a King of Thule,
ever faithful to the grave,
to whom his dying beloved
a golden goblet gave.

Nothing was more valuable to him:
he emptied it at every feast;
his eyes would overflow with tears
whenever he drank from it.

And as his time to die drew near,
he counted the cities within his realm
and gladly bequeathed everything to his heir
- except for the goblet.

He sat at the royal banquet,
his knights all around him,
in the grand hall of his ancestors,
there in the castle by the sea.

There stood the old reveler,
took a final swig of life's fire,
and hurled the sacred goblet
into the water below.

He watched it plummet, fill up,
and sink deep into the sea.
His eyes then sank closed,
never to drink another drop.

Translation: A. Johnston

Practice Exam no.2: German

PART I: IPA Transcription

Transcribe the following poem into IPA. A translation has been provided.

Allnächtlich im Traume seh' ich dich

Und sehe dich freundlich grüßen,

Und laut aufweinend stürz' ich mich

Zu deinen süßen Füßen.

Du siehst mich an wehmütiglich

Und schüttelst das blonde Köpfchen;

Aus deinen Augen schleichen sich

Die Perlentränentröpfchen.

Du sagst mir heimlich ein leises Wort

Und gibst mir den Strauß von Zypressen.

Ich wache auf, und der Strauß ist fort,

Und das Wort hab' ich vergessen.

Heinrich Heine

Nightly I see you in my dreams
And I see you greet me, friendly,
And crying out loudly, I throw myself
At your sweet feet.

You look at me sorrowfully
And shake your dear, blond head;
From your eyes sneak forth
The pearly teardrops.

You say a soft word to me secretly,
And give me a branch of the cypress;
I awake, and the branch is gone,
And I have forgotten the word.

Translation: P. Hindemith

PART II: Essay questions

1. In paragraph form, detail the German *schwa*, providing written examples and a full explanation as to its formation.

2. Discuss the following quintessential phonemes in German, outlining their production, categorization, and occurrence: [ç], [χ], and [j]. Be sure to provide examples.

Practice Exam no.1: English and German

PART I: IPA Transcription

1. Transcribe the following poem into IPA. This poem is set for voice and string quartet and has a British poet.

I'll come when thou art saddest

Laid alone in the darkened room;

When the mad day's mirth has vanished

And the smile of joy is banished

From evening's chilly gloom.

I'll come when the heart's real feeling

Has entire unbiased sway,

And my influence o'er thee stealing,

Grief deepening, joy congealing,

Shall bear thy soul away.

Listen, 'tis just the hour,

The awful time for thee;

Dost thou not feel upon thy soul

A flood of strange sensations roll,

Forerunners of a sterner power,

Heralds of me?

Emily Brontë

2. Transcribe the following poem into IPA. This poem is set for voice and piano. A translation has been provided.

Wohin so schnell, so kraus, so wild, mein lieber Bach?

Eilst du voll Zorn dem frechen Bruder Jäger nach?

Kehr um, kehr um, und schilt erst deine Müllerin

Für ihren leichten, losen, kleinen Flattersinn.

Sahst du sie gestern abend nicht am Tore stehn,

Mit langem Halse nach der großen Straße sehn?

Wenn von dem Fang der Jäger lustig zieht nach Haus,

Da steckt kein sittsam Kind den Kopf zum Fenster 'naus.

Geh, Bächlein, hin und sag ihr das; doch sag ihr nicht,

Hörst du, kein Wort von meinem traurigen Gesicht.

Sag ihr: Er schnitzt bei mir sich eine Pfeif' aus Rohr

Und bläst den Kindern schöne Tänz' und Lieder vor.

Wilhelm Müller

To where are you going so quickly, so wild and ruffled, my dear brook?
Do you hurry full of anger for the arrogant hunter?
Turn around and scold first your miller maid,
For her light, loose, little flirtatious mind,

Didn't you see her standing at the gate last night,
Craning her neck toward the large street?
When the hunter returns gaily home from the catch,
No decent girl sticks her head out the window.

Go, brooklet, and tell her that; but tell her not,
Do you hear? - tell her no word of my sad face.
Tell her: he is carving a pipe of cane
And plays pretty dances and songs for the children.

Translation: Emily Ezust

PART II: Essay question

In paragraph form, discuss the use of the colon in English and German IPA. What does this symbol represent? If it is not used in a language, why not?

Practice Exam no.2: English and German

PART I: Short answer

1. Provide concise definitions for the following phonetic terms:

Fricative

Nasal consonant

Continuant

Soft palate (velum)

Cognate

2. Transcribe the following English and German phrases into IPA. A translation is provided in parentheses.

forever young

the power of love

remember to reorder

with thou

deliverance from evil

unvergeßlich (unforgettable)

der Kindergarten

die Mondesglanz (moonshine)

Johannes Brahms

genauso werden (to become exactly like that)

PART II: IPA Transcription

1. Transcribe the following poem into IPA. This poem is set for voice and piano and the poet is American.

What lips my lips have kissed, and where, and why,

I have forgotten, and what arms have lain

Under my head till morning; but the rain

Is full of ghosts tonight, that tap and sigh

Upon the glass and listen for reply,

And in my heart there sits a quiet pain

For unremembered lads that not again

Will turn to me at midnight with a cry.

Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

Edna St. Vincent Millay

2. Transcribe the following poem into IPA, scored for voice and piano. A translation has been provided.

Immer leiser wird mein Schlummer,
nur wie Schleier liegt mein Kummer
zitternd über mir.

Oft im Traume hör ich dich
rufen drauß vor meiner Tür,
niemand wacht und öffnet dir,
ich erwach und weine bitterlich.

Ja, ich werde sterben müssen,
eine Andre wirst du küssen,
wenn ich bleich und kalt.

Eh die Maienlüfte wehn,
eh die Drossel singt im Wald:

Willst du mich noch einmal sehn,

komm, o komme bald!

Hermann von Lingg

Ever peaceful grows my slumber,
just like a veil lies my distress
trembling upon me.
Often in a dream I hear you
calling outside my door;
No one awakens and opens it for you,
I wake up and weep bitterly.

Yes, I will have to die;
another woman you will kiss,
when I am pale and cold.
Before the May breezes blow,
before the thrush sings in the forest:
If you wish to see me once more,
come, o come soon!

Translation: A. Johnston

Practice Exam no.3: English and German

PART I: Short Answer

1. Transcribe the following English and German words into IPA. A translation has been provided in parentheses.

herself

beenden (to finish)

unbelievable

die Meerfrau (mermaid)

magical

fürchterlich (horrible)

PART II: Essay Questions

1. Compare and contrast the principle of vowel length in German, including a discussion of loan words. Is vowel length integral to English lyric diction, as well? Be sure to provide examples.

3. Compare and contrast the vowels [ə], [ʌ], and [ɜ] in English lyric diction. Be sure to provide examples.

PART III: IPA Transcription

1. Transcribe the following poem into IPA. It is set for voice and chamber orchestra and the poet is British.

When our two souls stand up erect and strong,

Face to face, silent, drawing nigh and nigher,

Until the lengthening wings break into fire

At either curvèd point,—what bitter wrong

Can the earth do to us, that we should not long

Be here contented? Think. In mounting higher,

The angels would press on us and aspire

To drop some golden orb of perfect song

Into our deep, dear silence. Let us stay

Rather on earth, Belovèd,—where the unfit

Contrarious moods of men recoil away

And isolate pure spirits, and permit

A place to stand and love in for a day,

With darkness and the death-hour rounding it.

Elizabeth Barrett Browning

2. Transcribe the following poem into IPA, scored for voice and piano. A translation has been provided.

Freuden sonder Zahl

Blühn im Himmelssaal

Engeln und Verklärten,

Wie die Väter lehrten.

O da möcht ich sein,

Und mich ewig freun!

Jedem lächelt traut

Eine Himmelsbraut;

Harf und Psalter klinget,

Und man tanzt und singet.

O da möcht' ich sein,

Und mich ewig freun!

Lieber bleib' ich hier,

Lächelt Laura mir

Einen Blick, der saget,

Daß ich ausgeklaget.

Selig dann mit ihr,

Bleib' ich ewig hier!

Ludwig H.C. Hölty

Joys without number
bloom in heaven's hall
of angels and transfigured beings,
just as our fathers taught us.
O, there I would like to be
and forever rejoice!

Upon everyone smiles dearly
a heavenly bride;
harp and psalter resound,
and everyone dances and sings.
O, there I would like to be
and forever rejoice!

But I'd rather remain here
if Laura would smile at me
with one glance that said
that I should end my lamenting.
Blissfully then with her,
I would stay forever here!

Translation: Emily Ezust

Practice Exam no.4: English and German

PART I: Short Answer

Transcribe the following English and German phrases into IPA. A translation has been provided in parentheses.

remember to reorder

unvergeßlich (unforgettable)

with thou

der Mondesglanz (moonshine)

deliverance from evil

Johannes Brahms

PART II: Essay questions

1. In paragraph form, discuss the use (or not) of double consonants in English and German, providing written examples.

2. In paragraph form, compare and contrast the [ɪ] in English and German, providing written examples. Does this symbol represent more than one sound?

PART III: IPA Transcription

1. Transcribe the following poem into IPA. It is set for voice and orchestra and the poet is American.

Once more into my arid days like dew,

Like wind from an oasis, or the sound

Of cold sweet water bubbling underground,

A treacherous messenger, the thought of you
Comes to destroy me; once more I renew
Firm faith in your abundance, whom I found
Long since to be but just one other mound
Of sand, whereon no green thing ever grew.
And once again, and wiser in no wise,
I chase your colored phantom on the air,
And sob and curse and fall and weep and rise
And stumble pitifully on to where,
Miserable and lost, with stinging eyes,
Once more I clasp,--and there is nothing there.

Edna St. Vincent Millay

2. Transcribe the following poem into IPA, scored for voice and piano. A translation has been provided.

Der Herbstwind schüttelt die Linde,
Wie geht die Welt so geschwinde!
Halte dein Kindlein warm.

Der Sommer ist hingefahren,

Da wir zusammen waren-

Ach, die sich lieben, wie arm!

Wie arm, die sich lieben und scheiden!

Das haben erfahren wir beiden,

Mir graut vor dem stillen Haus.

Dein Tüchlein noch läßt du wehen,

Ich kann's vor Tränen kaum sehen,

Schau still in die Gasse hinaus.

Die Gassen schauen noch nächtig,

Es rasselt der Wagen bedächtig -

Nun plötzlich rascher der Trott

Durchs Tor in die Stille der Felder,

Da grüßen so mutig die Wälder,

Lieb Töchterlein, fahre mit Gott!

J. v. Eichendorff

The autumn wind shakes the linden-tree;
how quickly the world moves on!
Hold your dear child warm.
The summer has passed
when we were together -
alas, how poor they are who love each other!

How poor they are who love each other and part!
This we have both experienced;
I shudder at the silent house.
You still wave your handkerchief,
I can hardly see it for tears,
and silently gaze out into the alley.

The streets still look nocturnal,
the coach rattles cautiously -
then suddenly quicker the pace
through the gate to the quiet of the fields,
the woods greet so gamely -
daughter dear, travel with god!

Translation: Jakob Kellner

Appendix B: Supplements

English tongue twisters

Transcribe the following English tongue twisters into IPA.

Consonants

1. Bilabial [p][b][m][w][ʍ]

Pretty Polly Perkin polished pastel plates and plaster plaques

The bottom of the butter bucket is the buttered bucket bottom

The mighty master murdered the maddened magistrate

The woman wound the wool well while the wild wind whistled

2. Tongue-tip and alveolar ridge [t][d][l][n]

Ten tiny toddling tots trying to train their tongues to trill

Dancing dangerously down the dale dainty Dinah dashed dizzily past Dorothy

A library littered with literary literature

Nine nimble noblemen nibbling nasty knobbly nuts

3. Back of tongue and soft palate [k][g]

The crime completed, the coward crawled cautiously coastward

Grace's grey gloves glided to the ground

4. Tongue-tip and upper teeth [θ][ð][s]

Thrust three thousand thistles through the thick of his thumb

They thanked them thoroughly

A sick sparrow sang six sad spring songs sitting under a squat shrub

Seventeen slimy slugs in satin sunbonnets sat singing short sad songs

5. Lower lip and upper teeth [f][v]

Five frantic fat frogs fled from fifty fierce fishes

Violet vainly viewed the vast vacant vista

6. Tongue blade and hard palate [tʃ][dʒ][ʃ]

Cheerful children chant charming tunes

Jean, John, Georges, and Gerald judged generally

Should such a shapeless sash such shabby stitches show?

7. Aspirant [h]

How high His Highness holds his haughty head

How has Harry hasted so hurriedly to the hunt?

8. Glides and approximants [j][ɹ]

A yellow yo-yo young Hubert used

A purely rural duel truly plural is better than a purely plural duel truly rural

As around the rising rocket, the rushing rotors roared, the rattled roosters rollicked

Around the rugged rock the rural rascal ran to win the rural race

Healthy glottal onsets

One old owl occupies an old oak

One old ox opening oysters

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German tongue twisters

Transcribe the following German tongue twisters into IPA.

Vowels

1. [a:] vs. [a]

Nah dem Hage Tannen schwanken,

Alles strahlet Abendprangen;

Klagend sang der alte Barde,

Daß der Waldesrand es hallte!

2. [e:] vs. [ɛ]

Wenn der Rebe rechter Segen

Jede Seele mehr erreget,

Werde edel, selbstvergessen,

Schneller jedes Herz beweget!

3. [i:] vs. [ɪ]

Wie sie friedlich, sinnig blickt,

Innig mild sich still vertieft—

Sinnenlieb', die nie ersprießlich,

Wird sie sittig immer fliehn!

Kniend liegt sie—lieblich

4. [o:] vs. [ɔ]

Oben thront der Nonnen Kloster.

Voll von Trost, voll hoher Wonne

Wohnen dorten fromme Nonnen,

Loben Gott vor Morgenrot.

5. [u:] vs. [ʊ]

Und durch zukunftsunklen Mund

Wurde Brutus' Schuld nun kund:

«Gut und Blut trugst du zum Bunde—

Dulden mußt du nun zur Stund',

Und der Fluch schuf Blut und Wunde!»

6. [ø:] vs. [œ]

Klöster krönen öde Höhen;

Hör' der Mönche Chöre tönen:

«Göttlich schön erlöst Versöhnen,

Böse mögen's schnöd verhöhnen...»

7. [y:] vs. [ʏ]

Über der Wüste düstere Gründe

Führet die zürnenden Brüder vorüber;

Schüsse grüßen herüber, hinüber,

Künden die Führer der dürstenden Züge.

8. Diphthongs [ae][ao][ɔø]

Mein Meister freit ein reizend Weib,

Er meint, es sei ein Zeitvertreib!

Allein, was treibt die kleine Maid,

Den Greis zu freien in Eiligkeit?

Meint sie, beim Greis sei's

Auch das Laub rauscht auf der Au—

Blauer Rauch schmaucht aus dem Hause,

Trauben lauschen aus dem Laube;

Häuser, Bäume, Scheunen, Zäune,

Kräuselt, heulend leuchtend Feuer!

Ein leuchtender Tau

Weilt heut auf der Au.

Consonants

1. Plosives [b][p][d][t][g][k]

Bald bebt im Purpur die blonde Braut,

Bunt blühen Blaublümlein am Boden;

Breitblättriger Palmbaum prangt beim Portal

Betet, danket, darbet, duldet!

Nicht entrückt durch töricht Denken,

Nicht enttäuscht, verderbt durch Welttand,

Trifft der Tod dich nicht dort drüben.

Kummerkrank kauern—kaum karge Kost,

Krummgeknebelt—kalte Kette des Kerkers;

Ganz gern gab Gregor der Große

Güter und Gold gegen Gottes Gnadengut hin.

2. Fricatives [v][f][z][s][ʃ][h][ç][χ]

Wie wär's wohl, wenn wir weilten,

Wo wogende Wellen weich winken

Fischfrevler Franz fing frech

Vorm Flußfall fette Fünffingerfische.

Es senkt sich sacht die Sonne,

Sanft säuselt's längs dem Flusse;

Leis singt selbst ems'ge Drossel,

Rings Sehnsucht süß entfesselnd.

Schnell zum schmalen Schlossesschornstein,

Schrillen Schreis den Schloßschenk schreckend!

Hetzt herzhaft Hennen und Hahn

Halb haushoch zum Heuhaufen hin!

Jubelnd, johlend und jauchzend,

Jetzt im Jänner des Jahrs.

Nach solch nichtigem Krieg

Lacht nicht Rache noch Sieg!

Durch schlechte Streich'

Macht Knecht sich reich,

Schleicht nachts sacht, lächelt noch!

3. Laterals: [l]

Lang lauscht Lilli—endlich lieblos lächelnd

Lallt sie leise: «Lisple, lieblich, Liebeslallen;

Lächeln ließ mich längst solch Liebleids Langweil!»

4. Nasals [n][ŋ][m]

Nun nahen neue Wonnen

Nun glänzt und grünt manch Land;

Von Hoffnungen trunken,

In Ahnung versunken

Wenn Männer den Mädchen mal Ständchen bringen,

Im Nachen mit neckischem Brummen, mit Singen,

Dann murmeln die Muhmen mit Nasenrümpfen

Empfindsam und meinen, man müsse nun schimpfen!

5. Trills [ɾ] vs. [ɐ]

Schwer heran braust Sturmeswetter,

Dräuend rasselt Donners Grollen!

Sturm und Brandung rauschen rasend,

Erde selber schwer erschütternd,

Donner furchtbar überdröhnend!

Suffixes: -ern and -ernd

Erzitternd gewittern

Schmetternd erschütternde Schauern!

Wandernd und lauernd,

Wimmernd zähklappernde Bauern!

6. Consonant blends [rt][pf][kv]

Zerstört der Herd,

Geschürt der Mord,

Schwirrt rauh der Nord,

Der's Mark verzehrt.

Grashupfer schlüpft,

Der Tropf—und hüpf,

Mit Zopf und Zipfel—

Aus Sumpf zum Wipfel!

Erquickende Quelle quillt quirlend empor.

Quiekende Quinten quälen quengelnde Quäker.

7. Affricates [ts]

Es zogen zwei Sänger zum säuselnden See,

Zart sangen zur Zither sie Tänze;

Daß Zeisig ganz sacht zur selben Zeit

Sich zurückzog zu des Waldsaumes Grenze.

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Canadian collaborative pianist and vocal coach **Amanda Johnston** is associate professor of music at the University of Mississippi, where she acts as Music Director/Head Coach for the Opera Theatre; teaches courses in advanced diction and collaborative piano; and coaches students at the undergraduate and graduate level. She also serves on the faculties of *Musiktheater Bavaria* and *Druid City Opera Workshop*. An avid polyglot and etymology enthusiast, her area of research is comparative diction. In addition to the “standard” languages, she is also adept at coaching Czech and Russian literature.

Amanda Johnston has held positions at the University of Toronto, Royal Conservatory of Music, York University, Taos Opera Institute, and Lied Austria. An active recitalist, she has performed in Canada, the United States, Germany, France, Austria, and Scotland, and has been broadcast on CBC Radio 2, Classical 96.3 FM, CKWR, and NPR. She has received numerous grants to work with masters in the field of collaborative piano, most notably Malcolm Martineau, Rudolf Jansen, Martin Isepp, Dalton Baldwin, Elly Ameling, Wolfgang Holzmair, and Helmut Deutsch. She was educated at Queen’s University at Kingston; the Hochschule für Musik “Franz Liszt” in Weimar, Germany; and the Janáček Academy of Music in Brno, Czech Republic.