Centro de Estudios de Postgrado

Online Master in English Studies

Universidad de Jaén

Centro de Estudios de Postgrado

Master's Dissertation

THE EARLY MODERN ENGLISH ACCENT IN POETRY AND DRAMA: USING THE ORIGINAL PRONUNCIATION FOR LYRICAL SINGING

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July 2021

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ABSTRACT

This Master Dissertation focuses on the use of Original Pronunciation (OP) for lyrical singers. The language period to be studied--Early Modern English (EME) 1500-1700--coincides roughly with the English Renaissance and Baroque. OP is employed for Historically Informed Performance (HIP). Besides, different phonetic transcription styles are analysed and assessed regarding their effectiveness for voice students. OP has been extensively researched for drama and poetry. The main objective is to apply that knowledge to the field of classical music. Furthermore, the study considers the advantages--as well as the potential difficulties and hurdles--of including an OP training in the music school curriculum. As a practical example, the students will perform a Renaissance song from 1600 with three different dictions.

KEYWORDS

Original Pronunciation. Historically Informed Performance. Diction. Rhymes. Puns. Spelling. Phonetic transcription. Lyrical singing. Shakespearean drama and poetry.

RESUMEN

Este estudio se centra en el uso de la Pronunciación original (OP) por parte de los cantantes líricos para la Interpretación histórica (HIP). El periodo, conocido como Inglés moderno temprano (EME) 1500-1700, coincide a grandes rasgos con el renacimiento y barroco inglés. Se estudiarán diferentes estilos de transcripción fonética y se evaluará su eficacia para los alumnos/as de canto. La Pronunciación original ha sido investigada ampliamente para la poesía y el teatro. El objetivo principal es aplicar estos conocimientos al campo de la música clásica. Igualmente se analizan las ventajas, así como los posibles obstáculos y dificultades, que tendría incluir la Pronunciación original en la programación del conservatorio. Como ejemplo práctico los alumnos/as interpretarán una canción renacentista de 1600 con tres tipos diferentes de dicción.

PALABRAS CLAVE

Pronunciación original. Interpretación histórica. Dicción. Rimas. Juegos de palabras. Ortografía. Transcripción fonética. Canto lírico. Poesía y teatro de W. Shakespeare.

1. INTRODUCTION

1.1. Rationale

Historically Informed Performance (HIP) in music has enjoyed a *renaissance* in the last decades. The work of conductors Nikolaus Harnoncourt, Elliot Gardiner and the Orchestra of the Eighteenth Century are good examples. What is HIP in music? The Society for Historically Informed Performance (SoHIP) describes it in the following way: "[i]t means performing music with special attention to the technology and performance conventions that were present when a piece of music was composed" (2020). It goes without saying that *pronunciation* is a crucial element in lyrical singing. Furthermore, you do need the **Original Pronunciation** (OP) for singing with a historically informed approach.

1.2. Justification

OP in English has been extensively studied for both poetry and drama--particularly for W. Shakespeare´s plays and sonnets. However, a review of the literature reveals that there are no comprehensive works on the English OP for singers. Therefore, it seems but natural to draw from research already carried out in the fields of poetry and drama, and thereby fill that void.

Moreover, taking part in an accent-training course can help voice students to make the relevant pronunciation choices for the texts of their repertoire. A study which considers the particular needs and pronunciation skills of lyrical singers should prove essential for designing and delivering a course on OP.

1.3. Objectives

The main objective of this study is to determine the convenience for **voice students** (VS) to learn OP for singing the repertoire with a historically informed approach. Moreover, the hurdles and difficulties shall be assessed. Finally, the study aims at describing the minimum requirements for VS--in terms of their oral skills and general knowledge of English--prior to starting an OP training. "English for Singers" is as a compulsory subject for VS enrolled in state-run conservatoires in Andalusia.

1.4. Research questions

1.4.1. First research question

- What are the advantages and difficulties of including an Original Pronunciation training in the English lessons for voice students?

Through this question, I intend to ascertain the plausibility of offering an OP training to all VS enrolled in the subject "English for Singers". As a compulsory subject, the students typically show a great interest in learning the basic elements of phonetics and improving their pronunciation. In my experience, most of them make a consistent effort throughout the whole academic year. However, some of them are liable to be quite conservative regarding the pronunciation of their repertoire. Some singers might not be at ease with the accent change, especially if they have listened to--or sung--their works in Present Day English (PDE) for many years long. Eventually, that could pose a first hurdle for starting with OP.

1.4.2. Second research question

- How proficient should voice students be in Present Day English for undertaking an Original Pronunciation training?

To answer this question, I will assess the proficiency in English of all VS enrolled in the subject "English for singers" at the Conservatoire in Málaga during the Academic Year 2020/2021. Secondly, I will set the basis for determining the minimum requirements in order to undertake an OP training in an efficient way. To be sure, oral skills are of paramount importance here and the knowledge about the phonetic transcription routines and the degree of correctness in PDE pronunciation are to be assessed and considered. Those students who are not proficient in PDE may also be ill-prepared for undertaking the tasks of transcribing and singing songs in OP, or restoring some of the most salient features, such as the different varieties of "r" and the rhymes. This should prove to be the second hurdle for some VS. Most importantly, those students with a poor performance in PDE should rather invest most of their time and effort in improving their pronunciation and other skills in modern English. As a matter of fact, they are bound to use PDE on a regular basis during their artistic or academic careers, not only for singing. Besides, orchestra conductors and voice teachers will require voice students to sing with a PDE pronunciation most of the times.

1.5. Hypotheses

1.5.1. First hypothesis

Obviously, the first advantage is that voice students with an OP training will be able to sing in a HIP environment by using that knowledge and expertise. Secondly, I hypothesize that they will be encouraged to do more research and self-study through the discovery of this new field. Besides, the motivation for improving both their diction and pronunciation will be enhanced through the awareness of the different accents. Finally, the possibility of singing their repertoire in English following original practices--such as those employed for voice technique and costume--will provide for further motivation and guidance.

Indeed, historically informed practices are already routined and common in other areas of classical music, such as early instruments, movement and instrumental technique. Nonetheless, a few VS might show some apprehension that the *new* accent could be taken for an incorrect or mistaken diction. As one of my students remarked during one of the lessons, some educational work for the prospective audiences is badly needed here. Another classmate added that the use of an OP accent should be commented before the concert and be indicated on concert programs so that audiences are aware of the kind of performance they are going to enjoy. Besides, some participants in the lyrical singing field--conductors, vocal coaches, as well as voice teachers--might adhere to an old-fashioned and wrong belief. Namely, that you have to sing or recite sistematically in Received Pronunciation (**RP)** *(1) and not use any regional accent variety (not to talk about OP), so that the lyrics can be better understood by the audience.

*** 1. Received Pronunciation (RP).** According to Gimson, RP began to exist with the emergence of a standard English, based in the court accent in London. Finally, it was fixed around the 19th century through the influence of education with the appearance of the public schools (1989: 84-88). Later on, it was spread through the radio and was also called *BBC English*. It was used for long years as the preferred accent for teaching English to foreigners. For native speakers, it can be considered as an affected register, if used on the wrong occasion. Nowadays, RP speakers are aware that their accent is spoken by a very reduced number of people in the world, by comparison with other varieties.

I fully share David Crystal´s view expressed in "Original Pronunciation" (2014a). In this short divulgative video, he claims that most people in the audience will understand an OP diction, same as an Irish, American or Scottish accent can be understood and enjoyed. "[b]ut they never did Original Pronunciation because they thought--quite wrongly but understandably, [...] they thought nobody would understand it." Furthermore, Barrett (2013: 162) argues that Paul Meier´s OP production of *A Midsummer Night´s Dream* in 2010 could be perfectly understood and had a very positive reception.

1.5.2. Second hypothesis

- I hypothesize that most voice students with an intermediate level or higher can succesfully complete an OP training. If we consider the Common European Framework of Reference for Languages, an OP training should be offered to those students with a B1 level or higher.

To be sure, you have to focus on oral skills, which are the main area of language study for VS and all other participants in the lyrical singing stage. A flawless diction, intelligibility and accuracy in the pronunciation is to be expected. I anticipate that the students with a poor performance in PDE will not deliver their OP lyrics correctly and their transcriptions will not render the representation of an accurate pronunciation either. Furthermore, those students with a poor performance in PDE should not be involved in an OP training as their skills to sing correctly and communicate efficiently in modern English must be prioritised.

1.6. Relevance

The niche I purport to fill is that of proposing an OP training for VS. In this way, they will be able to participate in HIP projects and productions on a pair with all other instrument players, conductors, stage designers, stage directors and so on. Indeed, in the last two decades, HIP has experienced an unparalled surge. Thus, VS will be able to take recourse to research carried out specifically to suit their needs, so that they can apply it to their repertoire.

1.7. Sections

In the **first section,** a review of the literature on both Original Pronunciation and Historically Informed Performance will serve to depict the situation and challenges to be addressed. The **second section** describes the methodology with the participants, data collection procedures, instruments and data analysis. The **conclusive section** begins with a practical guide for applying OP to lyrical singing. Besides, the results of the study will be discussed, as well as the limitations and lines for future research. After the **bibliography**, the **appendices** show my transcription style for singers (which owes so much to the seasoned phoneticians and linguists mentioned in this dissertation), as well as a description of the PDE and OP sound systems. Finally, an English Renaissance song is fully transcribed in PDE, then in OP, and also showcased with just the rhyme restoration and some relevant sound features for lyrical singing. Video recordings by some VS are provided.

2. LITERATURE REVIEW

The works which underpin this research represent different fields and disciplines. Historically Informed Performance (HIP) appeared as a strong movement in **music** around 1950 (the 200th anniversary of Johann Sebastian Bach's death). Since then, it has increased its influence in Western classical music--particularly for the Early Music period--and has provoked a lively debate. Both musicians and scholars have expressed their views over the present and future of this movement. Such critics and relevant figures of the music world include Paul Hindemith, Nicolas Harnoncourt and Theodor W. Adorno. In *Playing with History,* John Butt deals with the different visions on HIP through the last few decades. According to Butt (2002: 4), Hindemith advocated the restoration of instruments and performance practices of the Early Music period. Despite this positive initial approach, the debate focuses on the fact that you cannot possibly know the exact conditions in which music was performed. That is the reason why many thinkers abhor the term "authentic practices". Indeed, around 1995, many writers, performers and promoters substituted the term "authenticity" by the more flexible "period performance", and later on by HIP. The reason is that nobody can claim to know what was authentic and what not. Following Butt, even for Harnoncourt--one of the most prominent careers in HIP--, the term "authenticity" was simply fraudulent. On the other hand, following Crystal (2014a), HIP has been a constant for music and drama with original instruments, costumes, lights and staging. In his video appearance, Crystal is disappointed over the fact that everything has been performed with a historical approach, everything but *original pronunciation*. To a certain extent, this void has already been covered in drama. For instance, thanks to the Globe Theater, which specialises in Shakespearean original productions. However, regarding lyrical singing, this is still undiscovered land.

The first reference regarding restored pronunciation for **singing** was published quite recently: *Singing Early Music. The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Mcgee *et al*. : 1996). This study provides a first view of the work to be done in the language lessons for VS. Nonetheless, the book has a very wide scope--the main European languages and accents, such as French Occitane. Therefore, a more in-depth scholarly work, specifically for English, is badly needed. Indeed, the section for English is quite limited as it deals mainly with the

pronunciation of the old latin texts by the English speakers of the period. The contributors deal with the English phonetic system diacronically, with brief examples of the first texts sung in English and a phonetic transcription. For the Great Vowel Shift--a major sound change affecting mainly the long vowels--, there is both a pre-vowel shift and a post-vowel shift version (14). The pronunciation guide is divided in sections following geographical areas and historical periods. In the case of English, you have a section on Scots, as a language variety changing with its own pace through history.

Following Barrett (2013: 123-124), the first interest in OP for **drama** was in an essay by Richard Grant White: *Memorandum on English Pronunciation in the Elizabethan Era* (1861). For the first time, spellings, puns and rhymes were used for phonetical reconstruction in a play. This first essay on OP was cited by Ellis in his book *On Early English Pronunciation, with Special Reference to Shakspear and Chaucer* (1871). Ellis describes the pronunciation system of English from the 14th to the 16th centuries. Later on, in 1888, the development of the **International Phonetic Alphabet** (IPA) prompted a surge in the number of scholars endeavouring to recreate the Elizabethan accent. Some of them did not recommend using OP for performance and Ellis had not reccomended it either (1871: 982-3). Being written a few years before the birth of the IPA, the book uses alphabet letters to describe the reconstructed sounds. In particular, for the pronunciation of Shakespeare´s texts, he bases his assumptions mainly on two kinds of evidence--external and internal. External evidence refers to the orthoepists--such as writers and headmasters--, who produced prescriptive texts regarding the correct pronunciation. The internal evidence refers to the very texts of Shakespeare, with three main sources of evidence: Rhymes, metre and puns (917-918). However, in those pages, Ellis acknowledges the fact that Grant had already attempted to reconstruct the Shakespearean pronunciation some years before, through rhymes, puns and misspellings (918). The scope of this treatise by Ellis is very wide. Indeed, he also deals with the pronunciation of French in the historical periods, the English pronunciation of Latin, as well as the historical pronunciation of diverse dialects and languages, such as Welsh.

Interestingly, Ellis also wrote a compendium titled *Pronunciation for singers* (1877), where he compiles an in-depth study for the pronunciation of German, French,

Italian and English. The book offers a description of different regional accents, although OP is *not* dealt with. Nevertheless, it is also a very relevant work from the point of view of historical phonetics, as the current state of the pronunciation in that period--around 1877--is accurately described.

Another accomplished phonetician was Eric Dobson, who undertook a study of the pronunciation and different accents in his book *English Pronunciation: 1500 to 1700* (1957). It is a rigorous study with a description of regional varieties and abundant sources to justify the phonologic systems that he ascribes to the different periods.

Drawing on tradition, the main reference for the study of English phonetics is based on the seminal works by Daniel Jones and Alfred Gimson. Interestingly, Jones was one of the OP precursors. He transcribed scenes from *The Tempest* and took part in the representation in 1909, both as a voice coach and as an actor. In his *Pronunciation of English* (1909), Jones makes an extensive classification of the English sound system with plenty of phonetic transcription examples taken from excerpts of masterworks of the English literature. The point of view is that of *standard English.* Almost ten years later, in his work *An Outline of English Phonetics* (1918), Jones offers a more comprehensive view, with a thorough description of all English sounds and varieties and the use of palatograms to show the production of every single sound. Besides, it includes a section on rhythm and intonation, a succint explanation on the different transcription styles and a very interesting list of rules on how to convert a broad transcription into a narrow one. The book approach is prescriptive and can be used as a manual to correct foreign accents or incorrect pronunciations. There are examples of the correct intonation patterns depicted through music staves. However, no reference to OP is made. Again, standard English is the accent reference.

In turn, Gimson--who was one of Jones´s students--published *An Introduction to the Pronunciation of English* (1962). In this case, OP is dealt with and he describes in detail the sound systems of the different historical periods. Gimson acknowledges the contribution of renowned phoneticians and linguists--spelling reformers--for every single period. The appearance of a standard accent is also analysed, as well as the world-wide situation of English at the time. In the book, there are two elements that

are particularly relevant for VS. A very illustrative diagram showing the vowel evolution (82) and an interesting approach to rhyme evidence (77-79). In Middle English, rhymes were satisfactory both to the ear and eye. According to Gimson, in order to be sure of the pronunciation of the rhyming pair, you need to have evidence of the correct pronunciation of at least one member of the pair. This could be accomplished in Chaucer through French loanwords. For instance, in the rhyming couplet with the French loan expression *par cas* and the word *was,* you can be sure of the pronunciation of the French expression and so you can deduce the value of the "a" vowel in *was.* This example can make VS understand how the evidence can be used for reconstructing the sound system of a period.

Another seasoned phonetician who also researched OP was Helge Kökeritz. In *Shakespearean Pronunciation* (1953), he laid the basis for a phonetical reconstruction of the Elizabethan pronunciation. In pages 346-368, he offers a transcription of some of the sonnets and plays by Shakespeare. Following Meier and Crystal (2011: 14), David Crystal bases his research on Kökeritz and Dobson. When those two authors show differences in their appreciations, Crystal makes his own decisions as to the transcription style. Most interestingly for singers, Kökeritz offers an in-depth description of the qualities of the consonant /r/. He mentions that Ben Jonson was the first orthoepist to account for the different realizations of "r" in final and medial positions. It was a dog sound, a sound that hurreth and he describes it as being produced with the tip of the tongue against the palate. Thus, Kökeritz describes the trill still used (in Kökeritz' time) by locutionist and lyrical singing teachers (1953: 314-315).

The more up-to-date *Practical Phonetics and Phonology* (2013), by Beverly Collins and Inger Mees, offers a comprehensive description of the modern sound system for the different English accents. The authors work with the concept of *Non-Regional Received Pronunciation* (**NRP**) as the standard British accent used nowadays by most educated speakers, when they avoid the inflexions of a regional accent. The book is specially relevant for lyrical singers as the characteristics and distribution of the regional accents is very clear and well defined. For instance, the use of the phoneme /r/ and the allophonic variants, with the rhotic and non-rhotic accents is very well explained (95-96). Besides, It offers a comprehensive illustration

of the features of connected speech, i.e., allophonic variation, assimilation and elision. Actually, such processes need not be used by lyrical singers as--generally--an elevated register with a clear diction will be preferred. However, it can be useful for singing jazz or other vocal genres. There is a section with the phonological systems of the main native languages of the prospective students of English, e.g. Japanese, Spanish, German and so on. This explanation can be particularly useful for lyrical singers as a brief summary and comparison of the most frequent languages in the repertoire (Italian, German, French and English). The section outlines the differences in the sound systems of those languages and the most common errors of non-native English speakers are dealt with. Finally, there is a section on rhythm, stress and intonation for teaching those features to non-native speakers (128-155).

In the invaluable *Course on English Phonetics for Spanish Speakers* by Diana Finch and Héctor Lira (1988), particular attention is paid to the difficulties of Spanish speakers for learning the pronunciation in PDE. As most VS in Andalusian conservatoires are Spanish L1 speakers, this book will prove irreplaceable when addressing the typical pronunciation mistakes made by Spanish native speakers.

The core of the present study draws from more recent research carried out by such scholars as David Crystal (2005, 2008 and 2016) and David Barrett (2013). The relevance of these authors lies in the fact that they have applied their OP research to drama performance. They describe their work as voice coaches, the phonetic transcription choices and the changes and repercussions in the theatrical environment.

For instance, in *Pronouncing Shakespeare,* Crystal offers a stupendous account of an OP production, *Romeo and Juliet,* from the point of view of the phonetician or accent specialist. To make things clear, the audience was told what they were to expect before every representation (2005: 8). For me, this book was a source of inspiration as many aspects of this OP drama production can be extrapolated to the field of lyrical singing. Technically, Crystal makes a description of the OP sound system. His detail in the illustration of the different allophones of the consonant /r/ has a particular relevance for singers (25). Crystal allows for different realizations of the phoneme, inviting the actors to use their own local accents, as it must have been the case with accent variation in the Elizabethan period. According to Crystal, delivery should be faster and not too mouthed, as the actors are advised to do by the

very Hamlet: “Speak the speech trippingly upon the tongue” Kökeritz (1953: 12). Crystal also talks about the reception; everything, even jokes in OP, were understood by the audience. Some teenagers commented that they loved it--*as that was the first time that the actors spoke like us* (My emphasis). Furthermore, Crystal describes how the actors had a different feeling when reciting their lines in OP (2005: 133-150). Besides, his son--Ben crystal, who is an accomplished actor--takes stance at the difference in delivering the text in OP in the video presentation “Original Pronunciation” Crystal (2004). According to both of them, OP is a more down-to-earth accent, it speeds up the lines and there are many more elisions and unstressed syllables. The voice comes from further down, from the guts rather than from the head. Movement and the expression of feelings are also affected by the change in the accent. Such invaluable knowledge and experience can and should be applied to lyrical singing. According to David Crystal, in conventional performances of Shakespearean plays, the routine is to articulate every syllable carefully, including the final consonants and clusters and unstressed words. However, in OP, unnaccented words like “of” and “my” should be delivered as unstressed syllables and not given any prominence. As as result, the pace of the speech will be faster.

In *Think on my Words: Exploring Shakespeare´s Language* (2008a), Crystal studies the different sources, language styles, lexicon and statistical data. In particular, he makes reference to the data from the concordance compiled to accompany his website (2008b):

https://www.shakespeareswords.com/

Crystal considers the poet and dramatist of the utmost importance for his inventiveness and his contribution to fix an everchanging language at that period. Crystal classifies the sources according to the size of the books being printed in the Elizabethan era--*Folio*, *Quarto* and *Octavo*. In the book, he describes in detail such elements as the lexical richness, punctuation, elisions and spelling variants. In particular, the latter will be paramount for the present study, since spelling is one of the sources of evidence for reconstructing the phonological system of Early Modern English. The sources of evidence will be further discussed in the appendices.

Finally, in 2016, Crystal published *The Oxford Dictionary of Shakespearean Pronunciation*. The book has an introductory section with indications on how to use the entries. Each word follows the pattern of regular dictionaries with the grammatical classification and etymology. Besides, the IPA transcription symbols are explained and the sources for the pronunciation choices are detailed. An audio file is provided through a code for a website, where you can listen to the author´s pronunciation of each word. Crystal insists that his approach to the original pronunciation is flexible as you cannot know exactly how the pronunciation of a certain period was. However, his recommendations derive from the existing evidence and are valid for approaching performance practices with a fresh view, in comparison with the usual RP accent.

In turn, in *Performing Shakespeare in the Original Pronunciation* (2013), David Barrett considers HIP in **drama** as a cultural transfer from one historical period to another (15). This thesis explores the use of OP for Shakespearean drama and deals with the different transcription styles available for OP. The book also includes material from his workshops with professional actors interested in mastering OP for participating in theatre productions with a historical approach. Barrett also distinguishes between *authentic performance* and *original practices.* The first one searches nothing but historical accuracy whereas the second seeks to promote a meaningful experience for modern audiences. According to Barrett, this very debate took place in drama productions with a historically informed approach (16). For instance, the productions at the Globe Theater, where the name changed from *authentic performances* (Henry V, 1997) to *original practices* (Twelfth Night, 2002). Interestingly, Barrett claims (15-17)--same as Crystal (2005: 42)--that a reconstruction of the pronunciation can never be truly "authentic". Crystal even mentions an approximate percentage, saying that you can only be sure of about 80 %. For Barrett, the main thing is not the accurate reconstruction. Of course, it is very important to achieve the restoration of rhyme, scansion and the other poetical features. However, the real value lies rather in the potential to shed a new perspective of the production for the benefit of the audience. In my view, this should also be the spirit when applying OP to lyrical singing.

After reviewing these phoneticians, some common traits can be found in the way they deal with the basic instrument of the discipline--their transcription style, i.e.,

how they represent the sounds. According to Barrett (7-8), all of them share the most prominent points. Indeed, you can see the storyline of the transmission of knowledge. Jones had learned from Dobson. Gimson had learned from Jones. Sometimes, they disagreed vehemently on such or such instance--or such quality of a sound--in a given historical period. Following Barrett (201-203), Kökeritz was strongly criticised for having adjusted the sounds of his phonological system to suit his theory. Eventually, Barrett would express his preference for the explanations of Cercignani as to the probable quality of the vowel sounds in some periods.

In order to apply OP to lyrical singing, you have to take into account that all representations of a sound system cannot be but approximate Crystal (2005: 20-21). Therefore, the transcription style should be adapted to the needs of the actors, poets or singers, as well as to the accents or registers you want to restore--or rather recreate. In particular, for lyrical singing, the use of OP will be restricted to HIP productions. For each case and for each period, the language specialist or accent coach must consider which phonetical traits suit best the performance and the vocal technique. Sometimes, a light reconstruction providing for the original rhymes and giving the hue of an old accent will be more than enough to suit the modern ear. You have to find a balance between the expectations of the audience, the singers, the orchestra and choir conductors, and the strict linguistic evidence applicable to every historical period. Following Crystal in his account of the production of Romeo and Juliet in OP at the Globe Theater in 2004, sometimes some sounds would be preferred to others, as they would evoke the idea of an older period (2005: 68-69). Accordingly, the transcription style would reflect a different sound for an older character (like the father of Juliet), a servant or a noble young lady (Juliet herself).

The transcription style can be considered as the base of an OP training. I developed my transcription style following the phoneticians listed in the literature review. Besides, for practical reasons, I have chosen the guidelines and symbols which could be more familiar to VS. As an example, I have included the phonetic transcription of a song for the students to practice and listen to the repercussions of a whole piece being sung in OP, as well as a rendition of the same song with just the rhyme restoration and some features of lyrical singing. I must acknowledge the great inspiration I found in Crystal´s book for taking my transcription decisions for singers.

Pronouncing Shakespeare deals with the experimentation with OP at the Globe Theater, where he talks about his vision for finding the best possible transcription style for actors and actresses (2005: 68-70).

3. METHODOLOGY

3.1. Research design

This is a piece of applied research on the use of a *new* English accent for lyrical singers. For that, I have focused on the work done in the language class with voice students (VS). Their level has been assessed, as well as the suitability for engaging in an OP training. This evaluation took place through tests, interviews and both open-ended and close-ended questionnaires. I have given the placement exams and have carried out the interviews, and questionnaires. The results have been very varied and will be listed on the section Results and discussions. The instruments used, as well as the different sound systems and dictions for singers are to be found in the appendices.

It is primary research in type, with both quantitative and qualitative data being examined. One example of quantitative data would be the competence level, mainly in the oral skills. In turn, qualitative data can be illustrated through the reactions of the students during the interviews, with the different degrees of eagerness to engage in an OP training. Thus, both statistical and interpretive results are to be considered.

A central part of the research involves the practical workshops where the students learn to to do the phonetic transcriptions in OP and to pronounce the texts of their repertoire accordingly.

As a crucial element for assessing the impact of having an OP training, the students have worked with an English song from 1600--*Flow my tears.* It is an instrumental piece composed by John Dowland for lute, and arranged some years later as an *ayre* for lute and voice. The source for the lyrics is an anonym poem, albeit it is thought that the very composer could have written the text for the piece of music Caldwel (1991: 429, note). Firstly, the students worked on a PDE phonetic transcription for the song and sang it correspondingly. Secondly, they undertook a phonetic transcription in OP and, finally, they were invited to sing it in OP. Thus,

their reactions could be assessed. Most of the students were eager to perform with the OP accent, while a few were only prepared to sing it in public with just a light restoration of the rhymes and some other features inherent to lyrical singing. These types of transcription are also to be found in the appendices, as well as a link to video recordings with the performance of the song.

3.2. Participants

As the main interest of this study lies in assessing the feasibility of offering lyrical singers an OP training, I have taken into consideration the regular number of VS attending the language lessons at state-run schools of music in Andalusia. Typically, there are 10 to 12 students taking part in the English lessons for singers every academic year.

The syllabus for VS comprises language lessons for six years. Italian in the two first years, German in the third and fourth, French in the fifth and English in the sixth. The order and duration of the different languages in the curriculum respond only to the weight of each language in the repertoire to be sung. Exceptionally, for the Academic Year 2020/2021, there were 8 students registered for the English lessons, divided into three groups. Such a small number of students per class responds to the fact that the language classroom has quite reduced dimensions and it was necessary to allow for social distancing.

3.3. Variables

3.3.1. Moderating variables:

- Age
- Nationality
- Studies/Profession/Job, part or full-time
- Motivation
- Sociocultural status

Now, let us focus on the students attending the English lessons in this Academic Year 2020-2021. They have the following ages:

18 (2 students), 22, 24, 25, 26, 52, and 55.

All the students are L1 Spanish speakers. Six of them come from Spain and the other two come from Venezuela and Ecuador, respectively. Both of them have been settled in Spain for a good number of years. All of them are enrolled in the sixth and last year of their voice studies at the intermediate School of Music. The two younger ones are also completing their Music Bauccalaureat or *Bachillerato Musical* at the same time. With this joint study programme, they can take subjects that are valid for both curricula and must only attend morning lessons, five days a week. The 22-year-old student is also studying the second year of the Bachelor´s degree in English Studies at the University in Málaga. The other five are studying only voice at the conservatoire, full-time. Six students would like to further their voice studies and complete a Bachelor´s degree in Music.

Regarding their professional status, none of the students are doing any job, neither full nor part-time. However, all of them take part in concerts and different events--such as weddings and music competitions--, and are members of amateur or semiprofessional choirs.

Voice studies are very demanding both musically and from the perspective of the many languages that have to be mastered. According to the data collected during the interviews, the motivation of the students consists basically of their love for classical music and, more specifically, for the discipline of lyrical singing. The six younger students also consider the possibility of pursuing a professional music career--as singers or teachers, or a combination of both.

Regarding their sociocultural context, all of them live in the city of Málaga or in the nearby *Costa del Sol* and have contact to the English-speaking community settled in the area. All the students come from families who are interested in musical studies. Including the two older participants, who told about the importance that musical training had within their families, as they were younger and lived in South America. All the families can afford the 6 or 10-year long studies, albeit every student is entitled to a partial or full scholarship granted by the regional government.

3.2.2. *Dependent variables:*

- English competence (focusing on pronunciation, diction and knowledge about phonetics and the relationship between spelling and pronunciation).
- Competence in other Languages/Spanish. One example for the relevance of this variable is that, typically, a L1 German or Swedish speaker will have less difficulty to learn the English consonantal sounds than an Italian or Spanish L1 speaker. Likewise, a student who has a good diction in Spanish or already masters other foreign languages will find it easier too.

To be sure, the most relevant one is the competence in English, in particular with regard to diction and pronunciation.

i) Competence in English

Even though a variety of levels must be considered--that is the typical English class at the conservatoire--, the good piece of news is that all students have already undertaken a regular training in phonetics, albeit in other languages such as Italian, German, and French. Besides, the study of Latin and the different pronunciations that can be attributed to this language have also a great relevance during the whole studies at the conservatoire. Therefore, the students are already familiar with many features of the IPA. Even those who have not received a proper training on English phonetics will be familiar with the phonemes that occur in English and the other three languages, e.g. all the plosive and most fricative sounds. Albeit their realization may differ to some extent from one language to the other. Notwithstanding, this training in the aforementioned languages does not guarantee a comprehensive mastering of the pronunciation in English.

The Common European Framework of Reference for Languages (**CEFR**) has been used for the description of the language competence in the different skills. According to the results of the placement exam, only one student showed a performance of C1 in the oral skills (listening and speaking). The other seven were somewhere between A2 and B2. Two students were clearly below the B1 level in all skills. This result is of paramount importance, as it determines the decision as to which students should be offered the OP training.

As regards certification, only one student possesses the B1 certification. The decision making with respect to this fact was rather in the direction of counselling. Even if the English level for most of the students--six out of eight or 80%--was satisfactory for our purpose, it was evident that almost all of them lacked an adequate certification of their language competence in English. Thus, I used the interviews to advise those students who wish to continue their studies and complete a Bachelor of Arts in Music. They should at least obtain a B1 certification, as required for the completion of such studies.

ii) Competence in other languages/Spanish.

The students who have done a good work by learning the sound systems of the other languages for lyrical singing (Italian, German and French) showed a greater capability to acquire or improve their English pronunciation.

This variable shows that the students who already master one or more foreign languages can learn the pronunciation more easily. Indeed, one of the students can speak Armenian, being the mother tongue of his parents. Even if the student was born and educated in a Spanish-speaking environment, the oral skills in English were much more developed, as it was also the case with the other languages of the lyrical repertoire. On the other hand, the two South-American students--who are Spanish native speakers--had some strong points regarding their pronunciation. Their plosive consonants were louder and more definite from the beginning. However, their sibilant consonants were usually not so clear, as they have difficulty to differentiate /s/ and /θ/ in their South-American variety of Spanish.

3.4. Instruments

3.4.1. Instrument design

I have used tests, interviews, and both open- and close-ended questionnaires. The tests have been designed following the **CEFR**, the International Phonetic

Association and the bibliography referenced in the last section. I have prepared the questionnaires and the interviews to focus on the students´s language skills and experience with OP. In this way, I endeavour to address the subject of their future improvement in their language level and seize the opportunity to advise them on their learning pathway--Lifelong learning. All instruments have been included in the appendices.

The close-ended questionnaires intend to get information on the perception VS have of their English skills and the way they work with the pronunciation of their repertoire. These questionnaires are based on the level descriptors offered by the **CEFR**. However, not all the students were familiar with the classification from A1 to C2. Therefore, I have fleshed out the meaning of every level and how they can work on their different skills in order to achieve the desired certification.

The open-ended questionnaires have been designed as a blueprint for the interviews. Both of them address the students´s knowledge of both OP and HIP, their previous experience with English and how they have learnt the language. The students have answered both types of questionnaires in writing at an earlier stage, so that they would be familiar with the oral questions during the interviews.

3.4.2. Instrument validation

Firstly, I sent the tests, interviews and questionnaires to four colleagues who also teach at different conservatoires. All of them agreed that they were useful for the purpose of assessing the English level of the students and to establish the minimum requirements to work with the repertoire with a meaningful capability. Furthermore, they agreed that the questions helped to evaluate the motivation of VS to start an OP training. Likewise, the instruments were considered an starting point for engaging VS in further self-study and research concerning original practices. However, one of the colleagues reported that some of the phonetic drills were too hard for those students who may not have seen any phonetic routines or exercises in English yet. Moreover, the English tests for general grammar and vocabulary were considered too hard on account of the poetic lexicon drawn from the vocal repertoire texts. The colleague remarked the fact that you could not expect the students to be familiar with English poetry prior to beginning the English lessons in the conservatoire. Consequently, I

consulted the three other colleagues: They also shared this opinion--albeit partially. Eventually, I was persuaded that some parts were really too hard. Finally, I reviewed all the material to adjust the different elements according to the comments of the colleagues.

3.4.3. Instrument administration

The **tests** were done as part of the normal evaluation process. Due to the Covid situation, I had to send them via email. The students could read them on their electronic devices and answer back before the lesson came to an end. The **questionnaires** were sent and received on an anonymous basis, with the presentation of Google Forms. The students completed the forms at home, so as to avoid disruption during the lessons. Permission from the students was asked in all cases. The **interviews** were conducted during the lessons. Only one student was interviewed per lesson. Moreover, the interviews were kept as short as possible so that they never exceeded the 5-minute time limit.

3.4.4. Data collection and analysis

The data collection process took place over the first part of the Academic Year, i.e., from the beginning of October to the end of February.

For the qualitative part of the study--the advantages and difficulties--the impressions of the students have been considered and scrutinised. Thus, the objective is to search for patterns that assess the feasibility for VS to study OP. For the quantitative part of the study, percentages and raw data as to the students' levels and capabilities have been analysed and taken into consideration for the decision-making process in the language lessons. The timeline for analysing data, discussing results and drawing the pedagogical implications took place during the second half of the academic year, i.e., from the beginning of March to the end of May.

The placement exams resulted in a wide array of levels and competences:

- 37,5 % (3 students) reached the B2 level, in particular for the oral skills--listening and speaking.
- 37,5 % (3 students) reached the B1 level, which was considered the minimum required for engaging in an OP training.
- 25 % (2 students) obtained the A2 level, albeit they were far from reaching the threshold of the B1 level.

The six students who achieved a B1 score or higher showed satisfactory competence in their English skills, particularly regarding their pronunciation in PDE. Therefore, work was done with the phonetic transcription symbols, so that they could master the sound system in RP and could eventually learn the pronunciation and the transcription method for the OP accent.

The two students who achieved the A2 score needed to continue working on their basic English competence, especially as regards their pronunciation skills in PDE. Therefore, work was done with basic pronunciation, grammar and vocabulary exercises. The phonetic transcription symbols were used only for RP so as to help them pronounce their repertoire. Likewise, understanding the words and structures they are using will help them to learn the texts by heart and to sing the pieces with the correct gesture and dramatic force.

4. RESULTS AND DISCUSSIONS

A detail analysis of the results should be very valuable for the decision-making process, for programming the school syllabus and for eliciting lines for further research. Moreover, this analysis can be used by other colleagues with an interest in teaching OP as part of their language lessons for singers. The disparity of levels and skills can be very varied and this setting will frequently require some remedial action within the lesson environment. Other times, it should be appropiate to advise the students with a very basic level to take English lessons. At least, they should attain the B1 level of the Common European Framework of Reference for Languages (CEFR), especially concerning the listening and speaking skills. I have considered the possibility of including an OP training in the Music School curriculum. After discussing this possibility with some colleagues, it was agreed that it could be thoroughly appropriate, albeit with a certain restriction--For those students with a poor competence in PDE, it should not be decisive for failing the subject. In those cases, the correct pronunciation in modern English should be prioritised.

4.1. The Original Pronunciation applied to lyrical singing.

For singing, a more elevated register should be used as both the voice technique and the intelligibility of the text play a fundamental role--both with an adequate balance. Furthermore, the use of weak or stressed forms will depend partly on the musical accentuation. Nonetheless, singers should be aware that some characters or passages represent a more colloquial or casual use of the language. In such cases, an appropriate accent should be provided. Let´s think about the drinking songs, which are particularly loved in many operas and musicals. The folk song “The Wild Rover” is a typical example (Both the music and the lyrics have an unknown origin, it could be Irish or maybe Scottish). Vowels can be elided in the middle of words and this can be marked on the score through the spelling or an aposthrophe. As well as through the musical figures indicating the number of syllables to be sung.

The special case of “r” in lyrical singing.

First, let´s take a look at the *regular* pronunciation of “r” in spoken English. Following Collins and Mees (2013: 59), the sound “r” in English is classified as a post-alveolar approximant. For most RP speakers, this consonantal sound should have

no contact between the tip of the tongue and the alveolar ridge, nor with the hard palate. Indeed, from the point of view of the place of articulation, the most important aspect is the raising of the sides of the tongue towards the hard palate (without contact), not the movement of the tip of the tongue. Besides, most Non-regional Received Pronunciation speakers have a secondary articulation--labialisation. The lips show rounding and protrusion.

According to Crystal (2008: 125), differences in regional or social accents is a question of consonants and vowels. As an example, in prestige accent RP, "h" is pronounced at the beginning of words as in *hurt* and is avoided in *arm*. Cockney speakers would use a different system for "h". In the case of "r", General American and most other accents across the world pronounce words like *car* and *heart* with an audible "r". RP does not. However, other accents use a rhotic "r" and Scottish and Irish English are easily distinguished through that feature. Therefore, if you are intent in using RP for lyrical singing, in principle you should use the vowel elongation as in *car* /ka:/ for a rendition of Haendel´s or Purcell´s vocal music. However, in lyrical singing, most of the times the /r/ will be there, as it enhances the breathing support or *appoggio*. Besides, the use of the Italian trill has been transmitted from generation to generation in lyrical singing, as part of the vocal technique--initially from the Italian, and then the German and French chant schools. The first *Maestros* were the Italian voice teachers. We can presume that they instructed their students to sing the opera repertoire with the Italian roll. In this way, the pronunciation of the uvular approximant [ʁ], in German (always) and in French (most of the times), is regularly sung with the Italian voiced, alveolar trill [r]. In the lyrical repertoire in English, the trill is used occasionally for achieving a more brilliant sound. A very interesting exchange on the use of "r" for lyrical singing can be read in the postings on Crystal´s homepage (2014c). Crystal considers whether he should use a trilled or a retroflexed "r" for his transcriptions for the actors. Finally, he chooses a mildly retroflexed "r" to represent the sound at the time of Henry Purcell. However, he concedes that there might have been as many variants as today and the trill could also represent the sound for singing, which should present a somewhat more forced articulation. Choir and orchestra conductors also coincide in allowing for a certain flexibility.

According to Collins and Mees (2013: 95), the alveolar tap of ancient times [r] in intervocalic contexts--like in *parrot* or *marry*--is only heard regionally nowadays. Furthermore, English accents can be divided into rhotic and non-rhotic. Those varieties where /r/ is pronounced in all contexts include General American and Canadian, Scottish, Irish, regional West Country and most Caribbean accents. In turn, Non-rhotic varieties can be said to be the rest. African Americans have mostly a non-rhotic accent.

Another aspect is that, for singing the lyrical repertoire in PDE, the performer may choose a standard accent, British or American or else. Sometimes, it will depend on the area of influence of the conductor or the prospective audience that the singer--or the choir/orchestra conductor--is thinking about. Making a clear-cut decision on the accent to be used can make things easier for everybody, particularly in the case of large choirs. In the case of non-native speakers or L2 speakers, a good start would be deciding if you want to use the conventional British English or rather a General American English accent.

According to Crystal, phonology is the study of the sound system of a language (2008: 100). It is made up of segmental dimensions (vowels and consonants and the combination rules for making syllables) and non-segmental dimensions (pitch, loudness, tempo, rhythm and tone of voice, which refers to such qualities of speech as hushed, urgent, etc). The orthographic system of English comprises 26 letters or graphemes, whereas the sound system has 44 phonemes, hence the complexity of spelling.

Furthermore, the author goes into detail concerning *prosody*: the study of versification. Regarding rhythm, English is a stress-timed language, not syllable-timed. The stresses fall at regular intervals, what is known as the heartbeat of English. Since a millenium, the dropping of inflectional endings changed the rhythmical character of English. As singers mostly have to work with texts in verse, the rhythmical difference between prose and verse must be taken into account. In Poetry, rhythm is there to be noticed. In texts to be sung, however, the music also enhances or complements the rhythmical patterns present in the text.

In poetry, the stress distribution is made as exact as possible. *Metre* refers to the rules organising the number of rhythmical units in a line and the combination of weak and strong syllables. In EME, from the middle of the 16th century on, rhyme fell out of fashion in drama, being replaced by blank verse. It appears in some plays but is used sparingly, for special effects, such as in songs. For this reason, OP is very useful for reconstructing the speech and preserving the original rhyming structures in lyrical singing. Sometimes, rhyme was used to signal the end of a scene and that made that particular piece of a play special. The meter most widely used, the iambic pentameter, consists of a line with 10 syllables or 5 feet--one foot being one strong syllable followed by a weak one. Sometimes the pattern is varied to allow for different expressivity effects (125).

A bad rhyme sometimes hits the ear. OP can provide some remedial opportunities and spelling evidence can help identifying lost rhymes. That is the case in a modern edition from the last line of the *Taming of the Shrew*; the rhyme is lost: *shrew-so*. However, in the Folio edition, the spelling suggests that the OP rendition presents a rhyming pair: *shrow-so*. Which is much more agreeable to the ear (129).

Verbs and adjectives ending in -ed are a particular topic of study. For example "distressed" can have three stress patterns. The stress may fall on the first syllable or on the last syllable. It may even be pronounced with three syllables. Indeed, sometimes the -ed ending is pronounced with an /e/ as the nuclei of the syllable. Other times, it appears with an apostrophe, indicating that the "e" is not to be pronounced. Very often, the original spelling does not reflect this circunstance, so that actors have to use the help of the metre for making such decisions. In modern editions, however, the spelling is usually regularized by means of an apostrophe.

The distress´d Lord

This distressèd queen.

Now, for singers, it is easier to make the decision as the musical figures usually indicate the number of syllables to be sung. However, it is of paramount importance to let singers understand that the -ed ending is to be pronounced with the phoneme sequence /ed/--rather than /id/ as it is the case in PDE, for regular verbs ending in /t/ or /d/ (*wait, need*), or adjectival forms such as *crooked* or *wicked*.

Furthermore, a similar explanation must be provided for the simple present endings in -th, which appear quite often in the repertoire, taken from biblical texts, such as the libretto for Händel´s Messiah.

"Comfort ye, comfort ye my people, **saith** your God" (Isaiah, 40: 1-3)

Such endings should be pronounced with the phoneme /θ/.

"saith" /seθ/

"I know that my redeemer liveth" (Job 19: 25-26)

"liveth" /ˈlɪveθ/

Contractions and elisions mark a more colloquial speech. Spelling regularity is marked by an apostrophe (poets use it for adjusting the metre). In *Love´s Labour Lost*, Holofernes recommended to pronounce every letter, so that you show that you know how to spell it. Actually, he satirized this practice as an affectation. Sometimes, contractions are visible in plays just by the omission of a letter, sometimes an apostrophe is added. Contraction is a process which aims at accelerating the articulation of consonants, clusters and endings.

Now, accent variations are easy to hear but difficult to write down. You need to master the art of phonetic transcription. The question that arises is: *Why should actors and singers learn OP whatsoever?* In the case of Elizabethan drama, you can answer with another question--*Why should you not enjoy a play by Shakespeare in the original pronunciation?* Some companies have already specialized in productions with a Yorkshire or Scottish accent. In turn, American actors struggled at first to imitate RP for all Shakespeare productions until they began using their own American English accent varieties. OP has less modern-times connotations as a Yorkshire or Scottish accent. When you use OP, all accents can be reflected in that reconstruction from 400 years ago. It should be noted that, in Elizabethan times, there was not such a thing as RP, or prestige accent. That began at the end of the 18th C. According to Crystal (2005: 72), we can never know the exact phonetic nature of the mix of accents used in Elizabethan times. For instance, "r" after vowels. Was it a rhotic "r" like in

American English, by curling back the tip of the tongue towards the palate? Was it a trilled sound, like the traditional roll in Italian vocal music and in Welsh or Scottish accents? Did it have a notable friction or rather an "uvular" r as in some north-eastern British accents? The evidence says that there was some kind of sound, not just a prolongation of the vowel sound, as it is the case in RP.

As for the work with the phonetic transcription in the OP training course, I have followed to a great extent Gimson´s EME sound system as it is the most similar to the transcription style that the students are going to find in modern dictionaries such as the Oxford Advanced Learner Dictionary (OALD). However, I have included Crystal´s rhotic "r", the retroflex approximant: **[ɹ]**. This representation is paramount so that singers can identify and pronounce the correct "r" for lyrical singing. The **Italian** voiced alveolar trill **/r/**, usually employed for lyrical singing to get a more brilliant sound, can be represented by the **English** allophonic variant **[r]**. Furthermore, when I had to choose between the weak or strong form, I have taken into account the musical accentuation.

Curiosly enough, according to Collins and Mees (129), there is a tendency of modern NRP speakers to return to old pronunciation patterns on account of the spelling. Thus, *often* is now pronounced with /t/ instead of the usual /ˋofen/. The same happens with *square,* which presents a more modern pronunciation with the long vowel /ɛ:/ instead of the traditional dipthong /eə/. Those developments suppose coming back to a more orthographic pronunciation, closer to the spelling. Therefore, the new trends are coming back to the OP accent. Indeed, some other features of some regional accents--such as the epenthetic "e" found in Scots and Irish English--also reminds of OP and the EME spelling. Other examples are *Film,* written and pronounced as a two-syllable word--"philem" /ˈfiləm/ and likewise *alarm,* spellt "alaram" and pronounced */əˈlarəm/* Crystal (2008: 142).

4.2. The first research question:

What are the advantages and difficulties of including an Original Pronunciation training in the English lessons for voice students?

Once the academic year is over, the initial hypothesis over the advantages of an OP training in the English lessons has been confirmed. All students were interested and asked many questions about OP. Most of them had already heard about the possibility of taking part in Historically Informed Performances and all of them had attended a concert with period practices, such as original clothing, instruments and so on. The students who have been involved with the *new* accent are looking forward to applying their knowledge on the occasion of Early Music festivals, or concerts with a historically informed approach. During the interviews, everybody agreed that it was a distinguishing factor that could make them stand out in the very competitive classical music environment.

The difficulties were also evident right from the beginning. Due to the mixed-ability classes, the students with the highest oral skills would master the new sound system much faster than those with a lower level. However, once it was clear which task corresponded to which students, everybody started working. All students were eager to show their improvement, each with their respective level.

The following difficulties should be noted:

- When they were singing the repertoire, sometimes they would mix PDE and OP pronunciations. I considered those cases a minor mistake and used it as an opportunity to make a joke out of it. After some correction work, I asked the students to read the passages in unison, so as to create a good atmosphere and enhance peer-learning by imitation.

- Some of the phonetic symbols were new for the students, e.g. /ɤ/. However, they learnt the new pronunciations quite swiftly and were eager to discover which words would be pronounced precisely with those new sounds. Because the students are already used to the phonetic symbols in other languages, they did not find the new ones particularly difficult.

- Initially, some students were unsure about the idea of singing in public with such a *different* accent. A few of them had also expressed that idea during the interviews. However, as soon as they could listen to some examples in OP extracted from recordings of drama and poetry, they were reassured and realised that the *new* accent could be understood, as well as any other accent. Indeed, most students recognized the similarity with certain features of American English--e.g. the rhotic "r"--or with some regional accents such as those of Irish or Scottish English. The students also outlined the necessity of telling the audience about their chosen accent in advance, so that nobody could think that the singer had a mistaken pronunciation.

4.3. The second research question:

What is the minimum proficiency required for undertaking an OP training?

After assessing the placement exam, it was evident that the priority for some of the students should be improving their oral skills and pronunciation in modern English, before engaging in the study of any other accent. That could be a distraction and could give way to interferences between the different sound systems. For two reasons. Firstly, mastering the pronunciation of modern English would be essential for the training of those students as singers. Secondly, being able to understand and communicate in English should prove an irreplaceable tool for their lives, both at the academic and private sphere. The first observation was that those students with an A2 level--or only slightly higher--were not able to pronounce correctly or learn by heart the lyrics of their repertoire or any other easier text. Therefore, I decided not to make it harder for them. They should make the most out of their time by working just on their modern English. I must say that everybody was glad with this provision and all started to work on their language skills enthusiastically.

4.4. Limitations of the study and lines for future research

The first limitation is that the number of students involved cannot be very high, as the overall number of VS in Andalusia is quite reduced. However, that can also be seen as a beneficial element. Indeed, it was possible to design the appropriate

instruments, obtain an accurate perspective of their language competence and offer an adequate training in phonetics. Besides, a reasonable amount of time could be devoted to the data collection process. Thus, it was possible to assess the impact of training the students in OP, as well as its advantages, difficulties and hurdles.

Secondly, VS are the only participants (as well as the language teacher who is conducting the study and the colleagues who are involved in assessing the instrument validation and other processes). As a suggestion for further research, other agents involved in HIP could also take part in the project: orchestra and choir conductors, voice teachers, vocal coaches and audiences.

Thirdly, the study is only cross-sectional. Further research could involve collecting data over a longer period of time.

5. CONCLUSIONS

In this section, I will evaluate the findings and the impact on the teaching and learning processes.

The two research questions have been studied and the hypotheses have been confirmed to a great extent. Concerning the first one, all VS were interested in taking part in a HIP concert or festival. However, those who had a poor language competence admitted that they needed to improve their PDE first and were happy to postpone their training in OP. The students who took part in the OP training were very motivated to continue their research on the different acccents and were keen to differentiate British English from American English and even imitating the various accents and inflexions, such as that of Irish English.

A few students were worried about singing in a concert with the *new* accent. However, after a few lessons, changing from one accent to the other was more like a kind of game and all students smiled as they introduced their song in OP or in PDE.

The second hypothesis was also confirmed. Those VS with a poor competence in English were ill-prepared to profit from an OP training. The OP sound system would simply interfere with their PDE. Furthermore, the priority should be to achieve an acceptable command of PDE, not only in terms of pronunciation and oral skills but also regarding basic writing, grammar and vocabulary. The goal should be to achieve at least a B1 level, as this will be required for the continuation of their studies through a Bachelor's degree in Music. Besides, this competence will be crucial both in their professional and private sphere. The students were happy to work all those areas and were advised to take further English lessons, when suitable. However, they expressed their wish to engage in an OP training, as soon as they could improve their PDE sufficiently.

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7. APPENDICES

7.1. Types of evidence for the restoration of OP

According to Crystal (2008), these are the main types of evidence for the restoration of the sound system of EME.

7.1.1. Contemporary accounts

Following Crystal, Ben Jonson speaks of a doggy sound to refer to "r". A sound that hurreth (vibrates). It was a dog letter or in latin a *litera canina*. The spelling-reform books of the period also include details about the pronunciation. Jonson´s description may sound vague but, eventually, he describes it in the following way: "the tongue striking the inner palate with a trembling about the teeth". And it sounded more liquid in the middle and end of words. Like in car or cartoon. To be sure, those accounts by the **orthoepists**--writers, schoolmasters and so on--can be supposed to be quite conservative. We need to double-check with other types of evidence (130).

7.1.2. Rhymes

In *Shakespeare´s Pronunciation* (1953), Kökeritz made an enormous contribution by checking all the rhymes in the Folio and Quarto texts. For instance, the word *Rosaline.* Should it rhyme with pine or pin? According to Kökeritz, the word-class for the ending of Rosaline would include *combine, confine, decline, shine*, etc. Besides, the modern conception of eye rhyme did not probably exist in that period. Or at any rate, it is not totally clear at which point the spelling and sound started to diverge. For Jonson, today´s eye rhymes--LOVE, PROVE--would have a normal rhyme sound back in the Elizabethan era. With *prove* being pronounced rather like *love* and not the other way round. Sometimes, the rhyming evidence is not conclusive, so you could think that poets were happy to use this sort of literary convention--the so called eye-rhyme. Thus, you could presuppose that the sonnets were intended to be read silently, rather than to be read aloud.

7.1.3. Metre and stress

Shakespeare was a master of metre. In order to know how the accentuation was used in pollysillabic words, you can resort to metre. The most salient feature is the iambic pentameter, which was quite regular in the pattern of weak-strong stress in every foot. This is particularly striking as some words in PDE have changed the stress pattern they had in OP. This can be quite annoying for modern audiences. For instance, let us consider the word *July*, which was pronounced with the stress on the first syllable. For actors reciting drama and plays, the appropriate stress is easy to find as they can guide themselves through metre. However, when reciting prose, they should be cautious, because there is no such indication of the OP stress pattern Crystal (2008: 134). In turn, for singers, it is easier to find the right stress pattern, as the musical stress--the onbeat--coincides typically with the stress of OP. In this case, OP is useful for understanding why the stress distribution followed that particular pattern. In this way, you can feel relieved from the awkward idea that the composer of that period should have made an irregular accentuation in putting the words to music.

7.1.4. Spellings

The spelling indicates quite precisely how it was spoken in a certain time and place, because there was no spelling standardization. That means that people tended to speak as they spelt the words. Spelling *coat* for "quote" indicates the French pronunciation /kɔt/. It is a loanword from French. However, in native words like *Queen*, the sound /kw/ was progressively used and the modern pronunciaton /kw/ appears finally as an influence of the spelling. Another example is the /t/ pronunciation for the spelling *-th*. Holofernes writes *Orthographie*. The rule is that the middle -th of a word should be pronounced /t/. Thus, the spelling offers this variance, which can still be seen in today´s *Anthony*: /ˈantoni/. The spelling presented some variance with *Anthonio* in the Folio text. Whereas, *Antony and Cleopatra* and *Antonio* are to be read in the play *Julius Caesar* (142).

7.1.5. Puns

The transcription of a play or sonnet into OP makes a number of puns or wordplay visible. Kökeritz has identified some 226 in Shakespeare texts, and still others are to come Crystal (2008: 145). For instance, in sonnet 95, line 5, the word *vice* would sound the same as *voice.* Likewise, in the prologue to Romeo and Juliet, also in line 5, the word *loins* is pronounced in OP exactly the same as *lines,* and both meanings make sense in the text. Crystal (2011: 302). According to Lodewyck (2013), the modern ear is less sophisticated when listening for wordplay than that of Early Modern audiences. OP might help in revealing that kind of literary magic.

7.2. Phonetic transcription policy

The phonetic transcriptions are the result of the analysis and comparison of the different transcription styles used by the linguists presented in the literature review. As a general rule, the symbols from the IPA that appear in the dictionaries used by VS have been preferred. Thus, /e:/ has been preferred to /ɛ:/, as the former is the most common symbol in the dictionaries the students have access to. Nonetheless, particularly for OP, some allophonic symbols have been employed, as they are very useful for VS to understand the correct pronunciation of such sounds as "r" (/r/, /ʳ/ and[ɹ]). This distinction is central for a correct interpretation in lyrical singing. For different reasons, remedial action has been used for such mistakes as using the dental "t" (known in the narrow or allophonic transcription as [t̪]). Most native Spanish speakers use this variant, instead of the English alveolar phoneme /t/. In my transcription style for PDE, I have preferred the traditional representation of the glide /eə/ for the phoneme present in such words as *square, air* and *where.* Regarding the transcription in PDE, according to Collins and Mees (2013: 105), most non-regional received pronunciation (NRP) speakers in the 21st century prefer pronouncing those words with a single vowel /ɛ:/ and some of the most recent Oxford dictionaries have already included the new phonetic representation. However, I keep the more conservative pronunciation, which should be preferred by most lyrical singers and elocutionists. Besides, the most common dictionaries, such as the Macmillan dictionary or the OALD still include the glide /eə/ to represent such pronunciation. Curiosly enough, the transcription of those words in OP coincide with the pronunciation of most NRP speakers (105). Therefore, I have employed the long vowel phoneme variant for the OP transcriptions. All in all, I have preferred Gimson´s

or Kökeritz´s full phonetic transcription to the semiphonetic transcription used by Crystal. This is due to the fact that VS are used to working with IPA symbols and most of them are not native English speakers.

Following Collins and Mees, the secondary articulation can affect the production of sounds with such processes as labialisation, palatalisation and glottalisation (2013: 59). In my transcription style, I have avoided the diacritic symbols indicating a secondary articulation when possible, and they have not been included in the OP training. The reason for this is that they are not common in the dictionaries used by the students. Furthermore, in lyrical singing, they are mostly not necessary for the correct diction. However, I have explained the abovementioned processes, so that the students can produce and understand the correct phonemes in other contexts and situations.

The recordings and the phonetic transcriptions are part of the work carried out during the English lessons at the Conservatoire. Not all of the students have taken part in the OP training. A few of them were advised to focus on improving their PDE skills instead. At the end, all students were able to take part in the recordings. Some have sung in PDE and others in OP.

Unfortunately, it is not always possible to place VS in different groups according to their skills after the placement exam. Typically, the students are grown-ups with ages ranging from 18 to 65. Besides, some of them are working or completing other studies at the same time. For this reason, some of the VS can only attend the English lessons on a certain weekday and this results in mixed-ability classes. However, all students in this academic year have learnt to do the phonetic transcriptions for PDE and have taken part in many other activities for improving their oral skills. All in all, I consider that the English lessons have been a rewarding experience for the less advanced students too, and I could notice that they were eager to improve their oral skills as much as possible, so that they could take part in a future OP training. As a further idea to enhance the study offer of the conservatoire, an OP training could be included as a workshop, for instance, during the cultural week of the conservatoire.

This study focuses on the pronunciation for lyrical singing, i.e., the repertoire of the classical composers who produced vocal works during the Early music period. It coincides roughly with the period of EME (1500-1700). In music, this period is traditionally marked by the death of JSB, in 1750. This dissertation does *not* deal with the pronunciation of jazz standards, Broadway musicals or other *recent* musical genres, where PDE would be the preferred accent choice.

7.3. The sound systems of Present Day English (PDE) and Original Pronunciation (OP) for the phonetic transcriptions.

7.3.1 The sound system of Present Day English

The sound system used for learning the pronunciation and for doing the phonetic transcriptions in modern English is based on the classification of RP vowels and consonants and is drawn from the inventory of the IPA. For practical reasons, I have avoided the debates of the recent past and have focused on the sound symbols that the students are more likely to find in online dictionaries, the IPA charts (2005a) and the phonetic keyboard offered by the IPA (2005b).

Table 1

	Bilabial		Labiodental		Dental		Alveolar		Post-alveolar		Palatal		Velar		Glottal
	L	F	L	F	L	F	L	F	L	F	L	F	L	F	
Plosive	p	b					t	d					k	g	
Affricate									tʃ	dʒ					
Nasal	m						n								
Fricative			f	v	θ	ð	s	z	ʃ	ʒ					h
Aproxi-mant		(w)							r		j		w		
Lateral aproxi-mant							l								

Table 1. The consonants, following the RP symbols and illustrations presented by Peter Roach in the Journal of the International Phonetic Association (2004).

The consonants in the table above are classified according to their manner of articulation (vertical axis) and their point of articulation (horizontal axis). Lenis (L) consonants, which are usually voiced, appear at the beginning of every cell and fortis (F) consonants, usually devoiced, are to be seen at the end of every cell. Approximants /w/ and /j/ are considered semivowels. Semivowels are vowels used in the capacity of consonants Jones (1922: 64). Phonetically, they can be considered as vowels since they are produced without clear airflow obstruction. Phonologically,

they are consonants, as they cannot be stressed--unlike vowels--and, therefore, they cannot form the nucleus of a syllable. In particular, /w/ can have a velar or bilabial point of articulation.

Table 2.

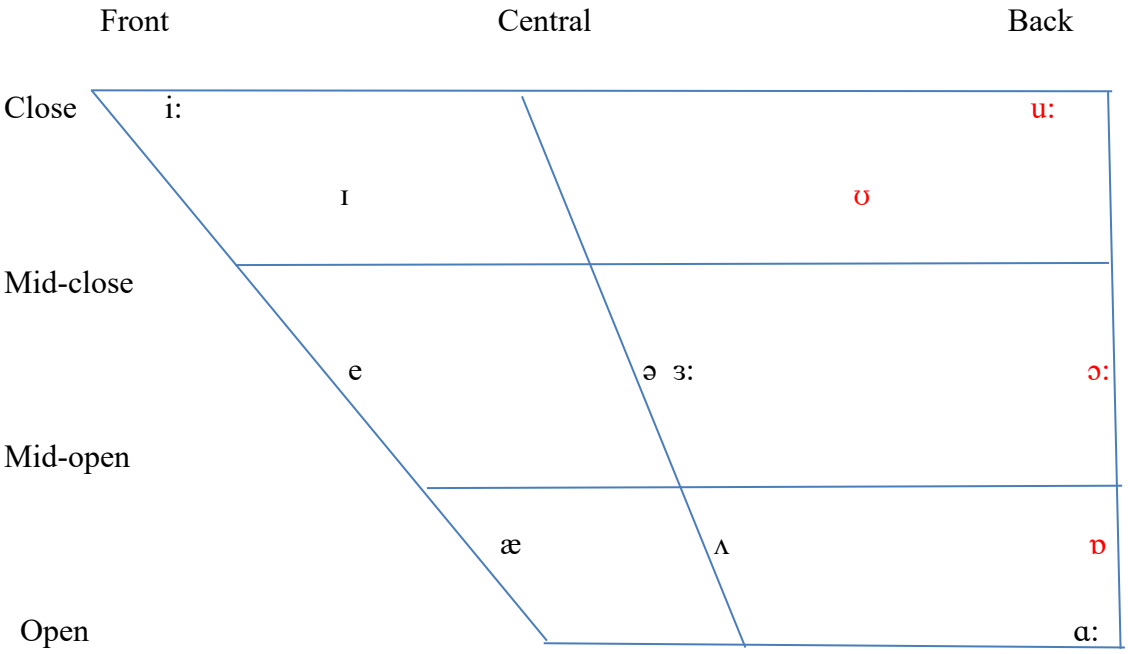

Table 2. The 12 cardinal vowels in RP, following Roach (2004).

In the table above, the 12 cardinal vowels are represented in the horizontal axis according to the position of the tongue (Front, central and back) and in the vertical axis depending on the degree of aperture of the mouth. Furthermore, those vowels with lip rounding are marked in red, whereas long vowels are marked with the traditional colon (:). In my transcriptions, I have also used the symbols /i/ and /u/, to represent the difference of quality and length for weak vowels in such contexts as “happy” or “throughout”.

Table 3.

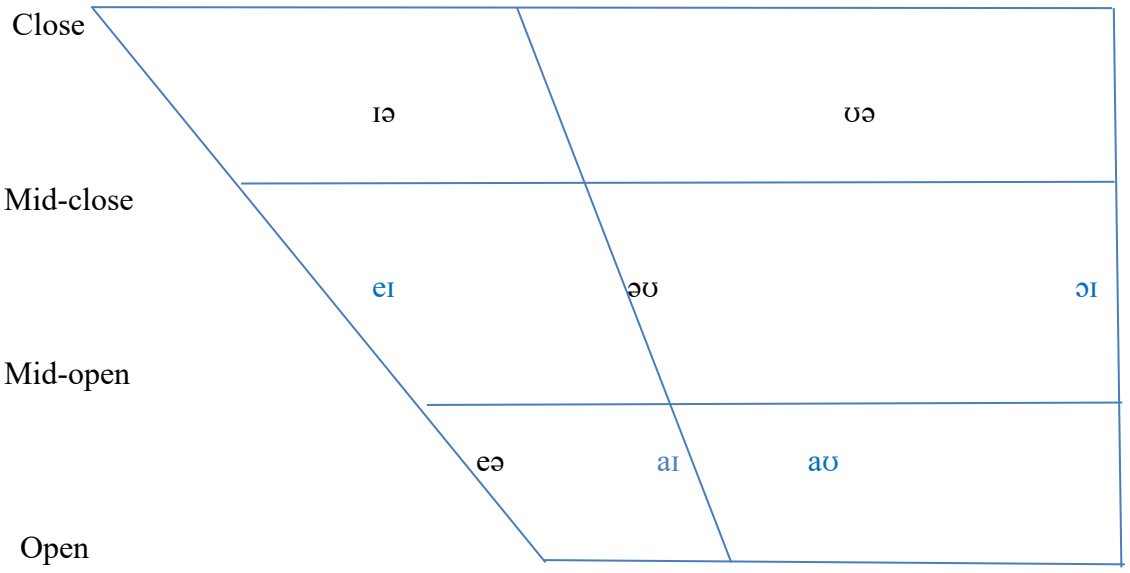

Table 3. The dipthongs in Received Pronunciation, following Roach (2004).

According to the direction of the glide, the closing dipthongs (marked in blue) start in a relatively open vowel and move towards a close one (/ɪ/, /ʊ/) . The centring dipthongs, in turn, move towards the schwa vowel /ə/. However, the voice students are advised to consider the pronunciation of the dipthong /eə/ in such words as *there, fair, their* and so on. This traditional RP pronunciation is rather conservative and, nowadays, many speakers of Non-regional Received Pronunciation (NRP) prefer the long vowel /ɜ:/ Collins and Mees (2013: 104-106).

7.3.2. The sound system in OP

For the purpose of teaching the pronunciation of EME, I have used the same consonant chart as for PDE. There are only a few differences regarding consonants, such as the /h/ dropping in initial position, and no extra symbol is needed for that. Crystal uses much more h-dropping than Gimson in his transcription style. This can be attributed to the fact that, for drama, a more lively use of spoken language should be used. However, for lyrical singing, a more formal accent variety should be preferred. Therefore, I have chosen most of Gimson's proposed varieties, including the transcription of the /h/ sound. According to Gimson, both /ŋ/ and /ʒ/ appeared during the EME period and, consequently, they have also been included among the consonants of the OP sound system. Other characteristics are the allophone /ʍ/--

which replaces /w/ before /h/--as in “where” /ʍheə/ Gimson (1989: 80-81). Furthermore, in certain words with a Latin etymology and the *-sion* or *-sian* endings, the PDE phoneme /ʃ/ is to be replaced by /s/. Thus, the word *musician* (/mjuˊzɪʃ(ə)n/ in PDE) should be pronounced /mjuˊzɪsjən/ in OP, which sounds definitely closer to the French equivalent. Another remnant from Middle English is the pronunciation of the sequence “gh” such as in *sigh* or *plough.* For such cases, I have preferred /ç/ (voiceless palatal fricative) as VS are already familiar with the German pronunciation.

Regarding the OP vowel sounds, I have used the same table design as for modern English. In this way, the students can easily compare the specific characteristics of the phonemes in both systems.

Table 4.

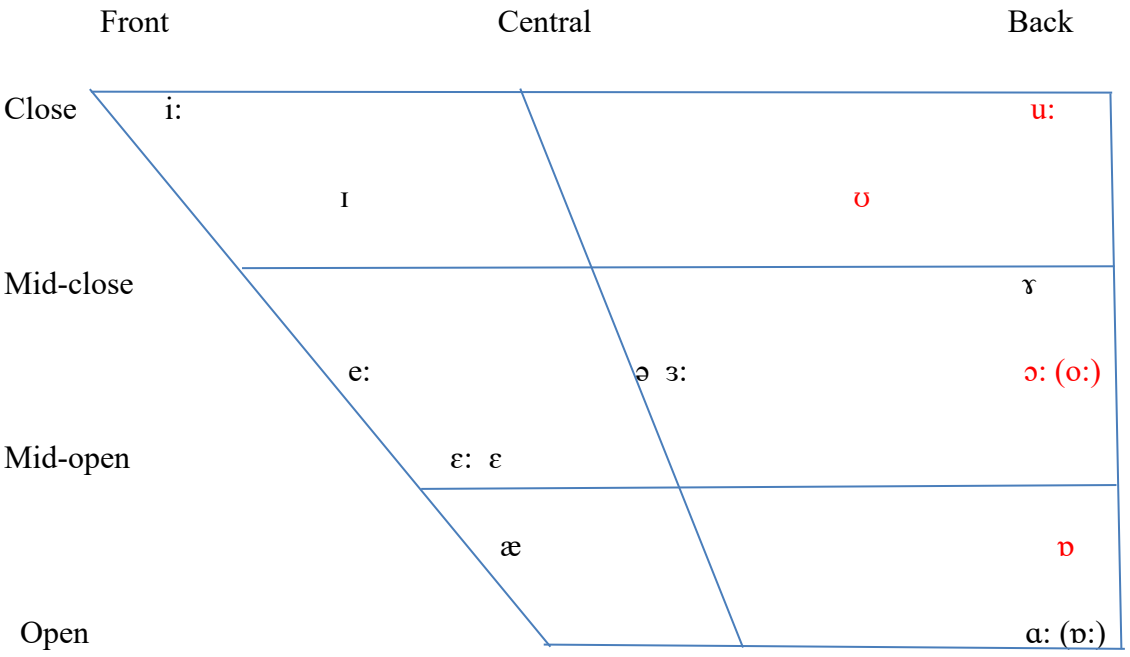

Table 4. The vowel sound system in OP

As in the first table, the vowels marked in red have lip-rounding and long vowels are marked through the diacritic (:). The vowels in brackets are the symbols listed by Gimson for OP (1989: 81-82). However, I have preferred to use the regular PDE symbols, since VS are already familiar with them and there is not a big difference as to vowel length or quality.

Table 5.

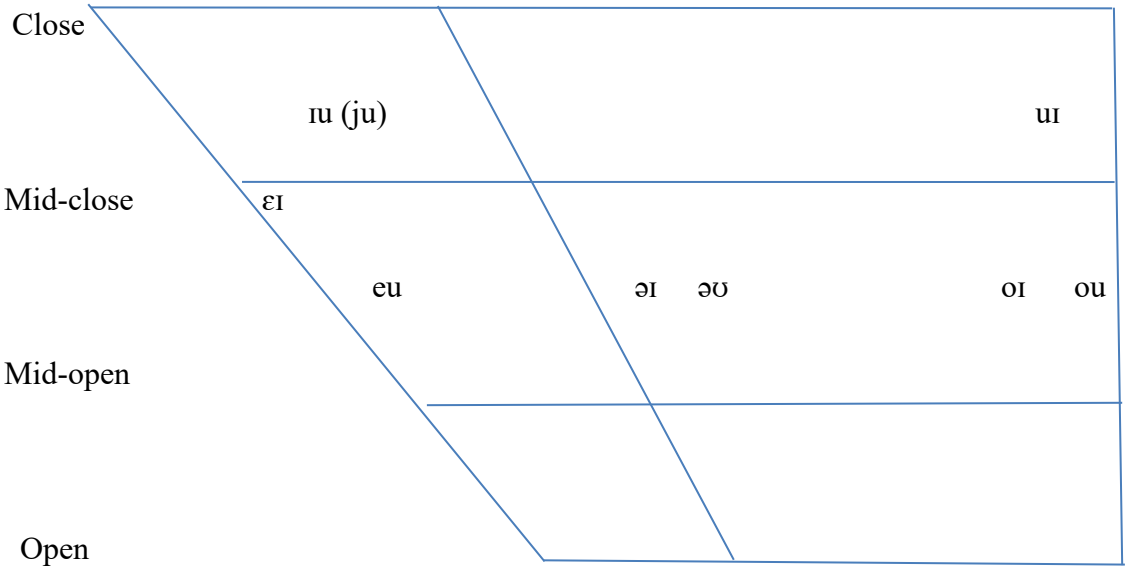

Table 5. The dipthongs in OP.

One fundamental difference with table 3 is that the OP system does not have any centring dipthongs as it is the case for PDE. For instance, the traditional RP glide /eə/ from table 3--a centring dipthong--was pronounced with the long, central, mid-open vowel /ɜ:/ in OP. Thus, Gimson would transcribe the word "where" as /hwɜ:r/ in OP (82). In turn, Crystal would simply change the symbol for the last sound and replace it with the rhotic "r"--/hwɜ:ɹ/. Strikingly enough, the traditional phoneme /eə/ has given place in recent years to the old acquaintance /ɜ:/ Collins and Mees (2013: 104-106).

For ascertaining the proper sound of the vowel sounds and mastering the *new* accent, it is useful to work with word sets containing the same phoneme. In this way, VS can assimilate the phonetic rules that apply for OP and make the phonetic transcription of their repertoire accordingly. Below, you can see some examples of this teaching/learning resource:

OP Vowel sets:

/æ/ *flat, rat, many, what*. Both Gimson (1989: 80-81) and Crystal (in Meier, 2020: 6) indicate the possibility of using a more open front vowel in some contexts--

[a]. However, I have preferred to keep the initial symbol which appears in most dictionaries in all contexts, so as to avoid confusion for VS.

/ɤ/ *flood, country, love*.

/ɒ/ *not, daughter, fall.*

/a:/ craft, walk, arm. I have chosen Gimson´s symbol for the contextual variant of this long vowel here, since it is much clearer than /ɒ:/ for VS (81-82).

/ʊ/ *good, suit, push.*

/u:/ *use, moon, cool.*

/ɔ:/ *road, home, ghost.*

/i:/ *seem, fourteen, sea.* I am following Gimson here (1989: 81-82), who proposes a less conservative pronunciation than Crystal´s /e:/ Barrett (2015: 7-8). One reason to explain that preference is that VS are already familiar with the traditional pronunciation of the German long vowel /e:/ --"Der See" is pronounced /der zi:/ for the HIP in lyrical singing.

/ɪ / *with, his, which.*

/e:/ *fear, tear* (verb and noun),

/ɛ/ *celi**brate,** set, very.*

/ɛ:/ ***na**ture, where, fair.*

/ə/ *over, pre**sent,** the* (weak pronunciation).

OP dipthongs sets.

/əɪ/ *happy, ride, choice*.

/əu/ *loud, crowd, now.* I am following Crystal here, so that the two closing dipthongs--/eu/ and /ou/--listed by Gimson are comprised in the also centring and rather similar /əu/ Meier (2020: 6). As a curiosity, in PDE, Gimson preferred to

symbolise the 4th glide as /əu/ whereas Jones used /ou/ until the 12th. edition of his English Pronouncing Dictionary. Finch and Ortiz Lira (1988: 22).

/iu/ (/ju/) *music, nuisance, curious*.

/ɔɪ/ Following Crystal, I have included this closing dipthong proposed by Gimson within the /əɪ/ set Meier (2020: 6).

/ui/ fruition, ruin, altruism

/ɛɪ/ curtain, pain, retain

7.4. The transcripts and recordings

The idea of working with an English song and letting the students sing it in both PDE and OP is that all participants can listen to both interpretations with the different accents. It also serves as an example of the importance of mastering the pronunciation. Besides, it raises the awareness about using the correct accent variety--RP, Gen Am or something different--and continuing with that accent all through the piece or work.

"Flow my tears" is a Renaissance song by composer and lutenist John Dowland (1563-1626). The author of the text is unknown, albeit it is thought that the composer himself may have written the lyrics. In the song, there are two lines which could hardly rhyme when pronounced in modern English:

*Never may my woes be **relieved**,*

Since pity is fled;

And tears and sighs and groans my weary days

*Of all joys have **deprived**.*

However, following Crystal (2014b), *deprived* should have been pronounced with two short front vowels [ɪ], rhyming with *give* or *live.* The evidence for this assumption can be found through the rhyme in Shakespeare´s *The Rape of Lucrece*. The last words in verses 1752 (deprivèd) and 1754 (unlivèd) should have rhymed in Shakespeare´s time. Besides, the Oxford English Dictionary has a spelling of *deprived* as *depriff,* which also makes you think of a front vowel pronunciation, not a glide or diphthong. Thus, my transcription for the students would be as follows:

Modern English for singing:

relieved /rɪ'li:ved/

deprived /dɪ'praived/

OP for singing:

relieved [rɪ'lɪved]

deprived [dɪ'prɪved]

Note that the -*ed* past participle ending must be pronounced with a central vowel /e/, for singing, both in modern English and OP. The reason is that, in this case, in the autograph, there are three musical figures--which stand for three syllables--for both *relieved* and *deprived.* Thus, the students feel reassured as they can keep their rhymes and sing by the book.

7.4.1. The transcripts

Flow my tears

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contempt light
Happy, happy they that in hell
Feel not the world's despite.

PRESENT DAY ENGLISH PHONETIC TRANSCRIPTION

/ fləʊ maɪ tɪəz fɔ:l from jɔ: sprɪŋz /

/ ˈeksaɪld fɔ: ˈevə let mɪ mɔ:n /

/ weə naɪts blæk bɜ:d hɜ: sæd ˈɪnfəmi sɪŋz /

/ ðeə let mɪ li:v fɔ:ˈlɔ:n/ 4

/daʊn veɪn laɪts ʃaɪn ju: nəʊ mɔ: /

/nəʊ naɪts a: da:k ɪˈnʌf fə ðəʊz /

/ ðæt ɪn dɪˈspeə ðeə lɒst ˈfɔ:tʃu:nz dɪˈplɔ: /

/ laɪt dʌθ bʌt ʃeɪm dɪˈscləʊz / 8

/ ˈnevə meɪ maɪ wəʊz bi: rɪˈli:vəd /

/ sɪns ˈpɪti ɪz fled /

/ ənd tɪəz ənd saɪz ənd grəʊnz maɪ ˈwɪəri deɪz /

/ ɒv ɔ:l dʒoɪz həv dɪˈpraɪvəd / 12

/ frɒm ðə haɪəst spaɪə əv kənˈtentmənt /

/ maɪ ˈfɔ:tʃu:n ɪz θrəʊn /

/ ənd fɪə ənd gri:f ənd peɪn fə maɪ dɪˈzɜ:rts /

/ a: maɪ həʊps sɪns həʊp ɪz gɒn / 16

/ ha:k ju ˈʃædəʊz ðæt ɪn ˈda:knəs dwel /

/ lɜ:n tə kənˈtem laɪt /

/ ˈhæpi ˈhæpi ðei ðət ɪn hel /

/ fi:l nɒt ðə wɜ:ldz dɪˈspaɪt / 20

PHONETIC TRANSCRIPTION IN ORIGINAL PRONUNCIATION

/ flɔ: mɪ teːɹz fɔːl frəm jɔːɹ sprɪŋz /

/ ˈeksəɪld fɔːɹ ˈevəɪ let mɪ mɔːɹn /

/ hwɛːɹ nəɪts blæk bɜːɹd hɜːɹ sæd ˈɪnfəməɪ sɪŋz /

/ ðɛːɹ let mɪ liːv fəːɹˈlɔːɹn/ 4

/ dəʊn vɛn ləɪts ʃəɪn juː nɔː mɔːɹ /

/nɔː nəɪts aːɹ daːɹk ɪˈnʏf fə ðəʊz /

/ ðæt ɪn dɪˈspɛːɹ ðɛːɹ lɒst ˈfɔːɹtʃuːnz dɪˈplɔːɹ /

/ ləɪt dɤθ but ʃɛːm dɪsˈkləʊz / 8

/ ˈnevəɪ mɛɪ mɪ wɔːz biː rɪˈlɪvəd /

/ sɪns ˈpɪtəi ɪz fled /

/ ənd teːɹz ənd səɪçs ənd grəʊnz mɪ ˈwɪəri deɪz /

/ ɒv ɔːl dʒəɪz həv dɪˈprɪvəd / 12

/ frɒm ðə həɪçəst spəɪɹ əv kənˈtentmənt /

/ mɪ ˈfɔːɹtʃuːn ɪz θrɔːn /

/ ənd feːɹ ənd griːf ənd pɛɪn fə mɪ dɪˈzɜːɹts /

/ ɔːl mɪ həʊps sɪns həʊp ɪz gɒn / 16

/ haːɪk ju ˈʃædəʊz ðæt ɪn ˈdaːɪknəs dwel /

/ lɜːɪn tə kənˈtem ləɪt /

/ ˈhæːpəi ˈhæːpəi ðei ðət ɪn hel /

/ fiːl nɒt ðə wʏːldz dɪˈspəɪt /

PHONETIC TRANSCRIPTION IN PDE WITH RHYME RESTORATION AND SOME FEATURES OF LYRICAL SINGING

/ fləʊ maɪ tɪəɪz fɔ:l from jɔ:ɪ sprɪŋz /

/ ˈeksaɪld fɔ:ɪ ˈevəɪ let mɪ mɔ:ɪn /

/ wɛ:ɪ naɪts blæk bɜ:d hɜ:ɪ sæd ˈɪnfəmi sɪŋz /

/ ðɛ:ɪ let mɪ li:v fɔ:ɪˈlɔ:ɪn/ 4

/daʊn veɪn laɪts ʃaɪn ju: nəʊ mɔ:r/

/nəʊ naɪts a:ɪ da:ɪk ɪˈnʌf fəɪ ðəʊz /

/ ðæt ɪn dɪˈspɛ:ɪ ðɛ:ɪ la:st ˈfɔ:ɪtʃu:nz dɪˈplɔ:r/

/ laɪt dʌθ bʌt ʃeɪm dɪˈsclәʊz / 8

/ ˈnevəɪ meɪ maɪ wәʊz bi: rɪˈli:vәd /

/ sɪns ˈpɪti ɪz fled /

/ ənd tɪəɪz ənd saɪz ənd grəʊnz maɪ ˈwɪəri deɪz /

/ ɒv ɔ:l dʒoɪz həv dɪˈpri:vәd / 12

/ frɒm ðə haɪəst spaɪə əv kənˈtentmənt /

/ maɪ ˈfɔ:ɪtʃu:n ɪz θrəʊn /

/ ənd fɪəɪ ənd gri:f ənd peɪn fəɪ maɪ dɪˈzɜ:ɪts /

/ a:ɪ maɪ həʊps sɪns həʊp ɪz gɒn / 16

/ haːɹk ju ˈʃædəʊz ðæt ɪn ˈdaːɹknəs dwel /

/ lɜːɹn tə kənˈtem laɪt /

/ ˈhæpi ˈhæpi ðei ðət ɪn hel /

/ fiːl nɒt ðə wɜːlɪdz dɪˈspaɪt /

7.4.2. The recordings

- "Flow my tears" in PDE

  https://bit.ly/2RgUHRz

- "Flow my tears" in OP

  https://bit.ly/3vREhhG

- "Flow my tears" in PDE with rhyme restoration and some features of lyrical singing

  https://bit.ly/2UzlR7v

7.5. Placement exam

GENERAL PLACEMENT TEST

The present placement test is made up of 6 parts. To the left, you can see the estimated time for completing each exercise. Don´t panic, this is only an orientative indication, you can divide your time as you consider best. There will be plenty of time for completing all the tasks.

Please, remember that the speaking part will be carried out on an individual basis through a conversation or interview with your lecturer. You will be called for performing that task in due time.

1. Grammar and vocabulary	15 min.
2. Reading	10 min.
3. Writing	10 min
4. Listening	10 min
5. Pronunciation and phonetics	15 min
6. Speaking	5-10 min

Please follow the test instructions as close as possible and ask your lecturer if you have questions about how to proceed.

Name:_____.

Date_____.

1. GRAMMAR AND VOCABULARY

For each question you have four possible answers. Please, bear in mind that **only one is correct.** Please, write a cross (X) before the one you consider to be right and try not to leave any questions without answer.

1. The Renaissance repertoire is ... the Baroque.

a ( ) the oldest of

b ( ) older than

c ( ) as older as

d ( ) more old than

2. The orchestra conductor... a group of musicians.

a ( ) talks

b ( ) is talking to

c ( ) talk to

d ( ) talking with

3. There...notes from the E-major scale.

a ( ) is some

b ( ) are any

c ( ) is not some

d ( ) are some

4. How... there in the last rehearsal?

a ( ) vibrato was

b ( ) many vibrato was

c ( ) much vibrato was

d ( ) much vibrato were

5. Yesterday, she... the soprano part quite confidently

a ( ) cannot sing

b ( ) could singing

c ( ) couldn´t singing

d ( ) could sing

6. Last year, warm up and vocalises... 30% of the voice lesson.

a ( ) taked

b ( ) takes

c ( ) taking

D ( ) took

7. She ... two seats for the concerts.

a ( ) often takes

b ( ) taking often

c ( ) take often

d ( ) is often taking

8. I love...

a ( ) going to concerts in the evening.

b ( ) go to concerts in the night.

c ( ) to go to concerts at the evening.

d ( ) going to concerts on the night.

9. All the orchestra members...

a ( ) is rehearsing on the hall.

b ( ) are rehearsing in the hall.

c ( ) are rehearse at the hall.

d ( ) are rehearsing on the hall.

10. The sopran received...

a ( ) longest ovation of the concert.

b ( ) the longest ovation of the concert.

c ( ) the longer ovation of the concert.

d ( ) more long ovation of the concert.

11. Our friends...

a ( ) usually takes their child to the playground.

b ( ) take usually their child to the playground.

c ( ) usually take their child to the playground.

d ( ) takes usually their child to the playground.

12. There...in the fridge, please help yourself.

a ( ) is some drinks

b ( ) are some drinks

c ( ) are any drinks

d ( ) is any drinks

13. Tomorrow, their parents...

a ( ) are not planning to do any trips.

b ( ) are not planning buy her the piano.

c ( ) is not planing to do any trips.

d ( ) are not planing buy her the piano.

14. Where...

a ( ) did you bought that beautiful pullover?

b ( ) did you buyed that marvellous guitar?

c ( ) did you buy that incredible necklace?

d ( ) bought you that awsome dress?

15. Our neighbours have seen two ...

a ( ) Shakespeare´s plays since two months.

b ( ) Shakespeare´ plays since october.

c ( ) Shakespeares´ plays this season.

d ( ) Shakespeare´s plays since April.

16. Adrian...for breakfast.

a ( ) will buys some bread

b ( ) will buy any marmalade

c ( ) will buy some cereals

d ( ) will not buy some tea

17. The theatre...

a ( ) cannot program the opera on April.

b ( ) can not program the opera at winters.

c ( ) can´t program the opera in the weekend

d ( ) cannot program the opera on Thursday.

18 The conductor was...musicians.

a ( ) talking to many

b ( ) talked to any

c ( ) talking to much

d ( ) talkying to many

19. All the singers... two years.

a ( ) have studyied harmony for

b ( ) have studying harmony since

c ( ) have studied harmony for

d ( ) have studied harmony since

20. The student...the brass instruments.

a ( ) are looking after

b ( ) is looking for

c ( ) is looked at

d ( ) are looking towards

21. Come again,...to mourn.

a ( ) that I might ceases

b ( ) that I may ceased

c ( ) I must to cease

d ( ) that I may cease

22. Her repertoire... a success.

a ( ) has been admired such

b ( ) have been admired so

c ( ) has been admired as

d ( ) has been admired too

23. My heart... delight to see the fruits that some do find.

a ( ) took not

b ( ) taken not

c ( ) took no

d ( ) have taken no

24. She... for twenty minutes.

a ( ) has singing to her dear relative

b ( ) was singing to her dear relatives

c ( ) was sang her dear relatived

d ( ) has been singing to her dear relatived

25. Where..

a ( ) might the fire broken out?

b ( ) might the fire has broken out?

c ( ) might has the fire broken out?

d ( ) might the fire have broken out?

26. The opera...the organisers of the festival

a ( ) has produced by

b ( ) have been produced

c ( ) were produced

d ( ) was produced by

27. The Queen of the Night... her daughter.

a ( ) tells Tamino to save

b ( ) told Tamino save

c ( ) said to Tamino to save

d ( ) ask Tamino to save

28. In *Summertime*, the slaves...their anger.

a ( ) had showed their determination though

b ( ) had shown their determination although

c ( ) has showed their determination through

d ( ) had shown their determination though not

29. Dido told Aeneas that... grief and deceit and wanted to die.

a ( ) she have had enough

b ( ) she had had too much

c ( ) she had too many

d ( ) she had not had enough

30. *Messiah´*s three parts... the same day.

a ( ) are going to perform on

b ( ) will be going to be performed in

c ( ) are going to be perform at

d ( ) are going to be performed on

31. The shepherds kept watch over their flocks...

a ( ) didn´t they?

b ( ) did they?

c ( ) didn´t they keep?

d ( ) did they keep?

32. Belinda, If my breath... thy bosom?

a ( ) fail me, would you let me rest on

b ( ) failed me, would let me rest in

c ( ) failed me, would you let me rest on

d ( ) fails me, would you let me rest in

33. The friar... her

a ( ) might not done it to look down at

b ( ) might have to do it to look down for

c ( ) may not done it to look down in

d ( ) might not have done it to look down on

34. Othello was the general in Venice... being a moor

a ( ) whom was secretly despised and hated to

b ( ) that was secretly despised and hated to

c ( ) that was secretly despised and hated of

d ( ) who was secretly despised and hated for

35. Every day at dawn,... the peaks.

a ( ) she climbed the ladder to rejoice and behold the sunrise in

b ( ) she would climb the ladder to rejoice and behold the sunrise in.

c ( ) she has climbed the ladder to rejoice and behold the surnrise under

d ( ) she would climb the ladder to rejoice and behold the sunrise behind

36. The bride´s endless merriment... the sudden disclosure.

a ( ) has been unexpectedly torn down by

b ( ) had been unexpectedly torn apart in

c ( ) has been unexpectedly torn round at

d ( ) had been unexpectedly torn apart through

37. Even if monarchs unite, cupid´s piety and care... their foes and fate.

a ( ) hardly triumph on

b ( ) can seldom triumph over

c ( ) may not hardly ever triumph over

d ( ) should rarely triumph on

38. Semele... revenge on her father´s death.

a ( ) wishes Jove was there for taking

b ( ) wished Jove was there to take

c ( ) wishes Jove were there for taking

d ( ) wished Jove has been here for taking

39. The friar and the abbot told the congregation that... for five minutes before the service ended.

a ( ) an elderly lady had passed away

b ( ) a young girl puts her hat down

c ( ) two young ladies run away

d ( ) an elderly lady had passed out

40. If Juno... endlessly from their spring.

a ( ) had found the cause of your happiness, thy tears would have flowing

b had not found the cause of your disarray, thy tears would have flowed

c ( ) had not found the reason of your dissapointment, thy tears would flowed

d ( ) has found the culprit of your sadness, thy tears would have flowed

41. Had Desdemona... by restless suitors.

a ( ) turned the proposal up, she would have been bothered

b ( ) not turned the proposal down, she should have been bothered

c ( ) not turned the proposal off, she could have been alerted

d ( ) turned the proposal on, she might have been called back

42. Galatea asked... glorious Acis.

a ( ) if she had to bemoan and grief

b ( ) whether she had to bemoan and grieve her

c ( ) if she had to bemoan and grief her

d ( ) whether she has to bemoan and grieve

43. The poet claimed: never... the dark

a ( ) might my foes be relived, that I could dwellt in

b ( ) may my woes be relieved, since the almighty kept me in

c ( ) could my toes be freed, that I should be able to crush

d ( ) let my woes be forgone, that I should be able to light

44. Hardly... pitiless on the ground.

a ( ) the shepherd had seen his doleful errand off, the lamb was laid

b ( ) had the shepherd seen his doleful errand through, the lamb was laid

c ( ) the shepherd had seen his merciful task out, the lamb fell dead

d ( ) had the shepherd seen his merciful assignment up, the lamb fell dead

45. Alas, heroic Samson...on armies clad in iron, sank in deep abyss of woe.

a ( ) who no strength of man could quell, whom ran merciless

b ( ) whom no strength of man could quell, who ran weaponries,

c ( ) whom no strength of man could quell, who ran weaponless

d ( ) who no strength of man could quell, who would ran fiercely

46. How counterfeit the coin of frienship is. ...their heads.

a ( ) In the mild sunshine of our prosperous days, friends do swarm. In the winter of adversity, they are drawn in

b ( ) In the balmy sunshine of our affluent days, friends swarm. In the winter of mishap, they draw in

c ( ) In the lukewarm sunshine of our joyous days, friends swarm. In the winter of sorrowness, they draw in

d ( ) In the light sunshine of our joyful days, friends flock. In the winter of hazar, they draw in

47. ... swift redress.

a ( ) Whether we had heard the dreadful call, our beloved dwelling in ruinous heaps and by the heathen trod; we should have bid

b ( ) In case we hear the dreadful call, our beloved dwelling in ruinous state and by the enemy trod; we should have turned up and catered for

c ( ) If we were to hear the dreadful call, our cherished homeland in desperate condition; we should have appeared and offered

d ( ) Had we heard the dreadful call, our beloved dwelling in ruinous heaps and by the heathen trod; we should have attended and attempted

48. By the time the soldiers arrived to the island,... until dawn

a ( ) all enemy units were set up in a nearby ridge. Therefore, the conflict had not been started

b ( ) all remaining corps were stationed over an adjacent slope. Thus, the strike had not been launched

c ( ) all defending positions had been moved to an adjacent headland. For that reason, the struggle did not break out

d ( ) all assailant troops had been deployed over a close by stretch of land. Consequently, the clash had not been carried out

49. She looks...there for her whole lifetime.

a ( ) out to her elderly parents and asks to the Lord for them. Never would she dream that they should perish, she wants that they remain

b ( ) up to her elderly parents and prays to the Lord for them. Never would she dream that they should perish, she wants them to be

c ( ) into her elderly parents and prays to the Lord for them. Never would she dream that they should pass away, she wishes they were

d ( ) her elderly parents up and prays to the Lord for them. Never would she dream that they should perish, she wants them to be

50. A certain amount of senior residents... the impending medical examinations.

a ( ) would not put the scheduled safety procedures down. However, the staff was encouraged not to cancel

b ( ) were not putting the scheduled safety procedure off. Therefore, the caretaker was encouraged to put in

c ( ) would not put up with the scheduled safety procedure. Nonetheless, the staff was encouraged not to postpone

d ( ) were not putting the scheduled safety procedure out. Nonetheless, the caretaker was encouraged not to put off

3. READING COMPREHENSION/SPEAKING

Read the text silently and write down long answers for the 3 questions. After you feel comfortable with the text, your lecturer will ask you to read it out loud and answer and discuss the questions orally.

The opera opens with Dido in her court with her attendants. Belinda is trying to cheer up Dido, but Dido is full of sorrow, saying 'Peace and I are strangers grown'. Belinda believes the source of this grief to be the Trojan Aeneas, and suggests that Carthage's troubles could be resolved by a marriage between the two. Dido and Belinda talk for a time—Dido fears that her love will make her a weak monarch, but Belinda and the Second Woman reassure her that "The hero loves as well." Aeneas enters the court, and is at first received coldly by Dido, but she eventually accepts his proposal of marriage.

1. Why does Belinda think that Dido is so unhappy? How would Belinda find a solution for that?
2. Dido is not sure about her feelings. Why? Who did help her and how?
3. Aeneas wants to marry Dido and comes to visit her. How did Dido welcome him?
4. Write a small conversation in English about music and everyday life.

4. LISTENING COMPREHENSION (0-1.04)

1. What´s the title of Simone Dinnerstein´s new Bach recording?
2. What is Dinnerstein´s view on Bach´s music, following the ideas of Francis Bacon?
3. How does JSB deviate from symmetry, mathematics and patterns?
4. According to Dinnerstein, what is the misconception about JSB?

Link to the audio recording (Extracted from National Public Radio (NPR). First Listen: Simone Dinnerstein, 'Bach: A Strange Beauty'. 9th January 2011).

<https://bit.ly/3yM52G2>

(Students should listen to the recording twice, from the start to minute 1.04')

5. PRONUNCIATION AND PHONETICS.

https://bit.ly/3y5VaG3

7.6. Questionnaires and interview

7.6.1 Close-ended questionnaire

https://bit.ly/3wLIDHm

7.6.2. Open-ended questionnaire

1. How many years have you studied English?
(Think about how many years you have studied English in a formal setting (school, private tuition, language school) and how many years as self-study or in an autodidactic way. Example: I have studied English in the school for 8 years and spent two Summers in a language exchange camp. I am doing the course "English for singers" and I watch American films or series in English--with subtitles--, once a week).
2. How old are you?
3. Can you speak other languages?
(Indicate your mother tongue and which other languages you can speak. Mention any languages you can understand, read or pronounce and so on. Example: My mother tongue is Spanish and I can speak English, French and a little Italian. I can understand Italian and I can sing in German).
4. Which studies have you already completed and which are you doing now?
5. Have you been abroad yet? Where? How long?
(Describe the kind of activity you were carrying out: Holidays, work, music course, student exchange, language course, work camp, etc).
6. Have you ever made a language exchange?
(Please, indicate the language pair/s, the duration and the type of exchange (Face to face, online, correspondence...).
7. Have you ever used your language with native speakers or foreigners?
(Please, indicate the situation, duration, difficulties and learning benefits).
8. Are you acquainted with the phonetic symbols from the International Phonetic Association in English? Are you familiar with the phonetic symbols for other languages? Which ones?

9. Do you often use an online dictionary for checking the pronunciation in English? Do you listen to the audio file? Do you take a look at the phonetical transcription?
10. Have you had any experience with Historically Informed Performance (HIP) in music/theater? Please, write a short description of your experience including your personal opinion over the necessity of such artistic practices.
11. Have your ever heard about Original Pronunciation? If so, have you grown an interest towards OP for singing since you first came to know about it.
12. Would you take part in an OP concert where the text to be sung has to be pronounced in a neatly different way to Present Day English (PDE)? Why/Why not?
13. Would you sing in an OP concert where only a few words are pronounced in a different way to PDE, just to mark the "r" sound used in lyrical singing and to preserve the rhymes, the metre and the puns? Why?

7.6.3. Interview

QUESTIONS ON THE TOPIC "WORKING ON THE PRONUNCIATION OF THE REPERTOIRE"

1. Tell me about your experience with English. (Hints: Any certification. Your own appreciation. Use for travel, work, study, other. Ways of learning).
2. How do you work with the pronunciation of a new song? (Hints: Dictionaries, native speakers, teachers. Listening to audios of interpretations, audios of the words in an online dictionary, other).
3. Do you use the phonetic transcription of all the words in the lyrics of your repertoire? (Hints: all the words. Just the unknown ones. Only long words).

QUESTIONS ON THE TOPIC "ORIGINAL PRONUNCIATION" (OP)
4. Tell me about your experiences with Historically Informed Perfomances.
5. Have you attended any performance (music, poetry or play) in OP
6. What do you need to study or research for singing with an OP accent?

QUESTIONS ON THE CONTINUATION OF YOUR LANGUAGE STUDIES

7. How can you maintain and improve your English level. (Hints: exchanges, reading, mass media, language learning apps, schools, travelling, accepting jobs involving the use of your language skills, others).
8. Your professional future. What role can English play in your future job/studies?
9. Would you like to continue your studies in another country? Would you like to do courses or workshops abroad?