

REVISED EDITION

VOCAL EXERCISES

ON
TONE PLACING
AND ::
ENUNCIATION

J. MICHAEL DIACK



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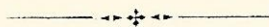
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PREFACE.

"The principal cause of phonetic degeneracy in language is when people shrink from the effort of articulating each consonant and vowel."

Max Müller.



There are three simple points, the attainment of which should be the object of all vocal practice.

To sing naturally.

To sing intelligently.

To enunciate clearly.

The usual custom of exercising the voice with exercises of the Concone type on a few of the vowels, is not sufficient. The consonants, and their effect on the vowels, must also be studied.

To help the pupil to produce a *pure resonant tone* on *clearly enunciated words* is the object of the exercises in this work.

The work is divided into four sections:—

- | | |
|--|----------------------------------|
| 1. Preparatory Exercises on Vowels and Consonants. | <i>Pages 2 - 7 and Appendix.</i> |
| 2. Word - Phrases. | " 8 - 13 |
| 3. Intoning Exercises. | " 14 - 25 |
| 4. Song-Studies. | " 26 - 36 |

Section 1 should be studied first; exercises should then be selected from the other three sections.

Section I.

Vowel Exercises.

Preparatory exercises will be found in the Appendix.

1.

Adagio.

1st time.

Tay— Tay— Tay— Tay—

Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh,

Tay— Tay— Tay— Tay—

Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh,

Tay— Tay— Tay— Tay— Tay—

Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh, Tay - ee - ah - oh.

2.

Moderato.

Tay - - ee - - ah
Too - - oh - - aw

Tay (simile) - - ee - - ah

Tay - - ee - - ah

Tay - - ee - - ah

3.

Adagio.

* Tay

Tay

Tay

Tay

1. Tay

2. Tay

*Other vowels in like manner.

4.

Andante.

[illegible]

5.

Andante moderato.

Andante moderato.

* Tay ay Tay ay Tay ay Tay. — Tay ay Tay ay Tay ay Tay. —

Tay ay Tay ay Tay ay Tay. — Tay ay Tay ay Tay ay Tay. —

* Other vowels in like manner.

6.

Adagio.

Adagio.
mp

Tay, ee, ah, oh, Tay, ee, ah, oh, Tay, ee, ah, oh, Tay, ee, ah.

mp cresc. Fine.

f

Tay, ee, ah, oh, Tay, ee, ah, oh, Tay, ee, ah, oh, Tay, ee, ah, oh, Tay, ee, ah, oh, Tay, ee, ah, oh.

f D.C.

7.

Allegretto.

Allegretto.

The musical score is written for a vocal part and piano accompaniment. The tempo is marked 'Allegretto.' The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into three systems, each starting with a repeat sign and a first ending bracket marked with a 'V'. The vocal melody consists of eighth and quarter notes, often beamed together. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are 'Tay - ee, ah, oh, too.' repeated across the systems.

Tay - ee, ah, oh, too. Tay - ee, ah, oh, too. Tay - ee, ah, oh, too.

Moderato.

The musical score is written for a voice and piano. It is in B-flat major (two flats) and common time (C). The tempo is marked "Moderato." The score is divided into four systems, each consisting of a vocal line and a piano accompaniment.

System 1: The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a half note Bb3. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

System 2: The vocal line continues with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern. The vocal line includes a "cresc." (crescendo) marking.

System 3: The vocal line continues with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern. The vocal line includes a "p" (piano) marking.

System 4: The vocal line continues with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern. The vocal line includes a "p" (piano) marking.

Andante.

p *cresc.*

p

cresc.

V

V

V

V

V

Section 2.

Word Phrases.

These exercises should be sung without accompaniment. They must first be *learned* in the keys on which they are written and afterwards *sung* in easiest key for the voice, gradually working keys above and below. They are not intended to be sung through, but rather to be selected according to requirements.

A - wake! a - wake! The day is break - ing. Great, or good, or kind, or fair.

He that is down need fear no fall. Thy sting is not so sharp.

Ding, dong, bell. Be she fair-er than the day. Freeze, freeze thou bit-ter sky.

O sweet con - tent. My la - dy fair a - rise. Lul - la, lul - la, lul - la-by.

Sweet day so cool, so calm, so bright. Since last we met. Nay! I am glad.

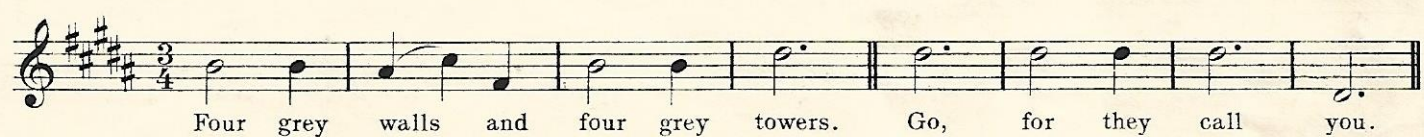
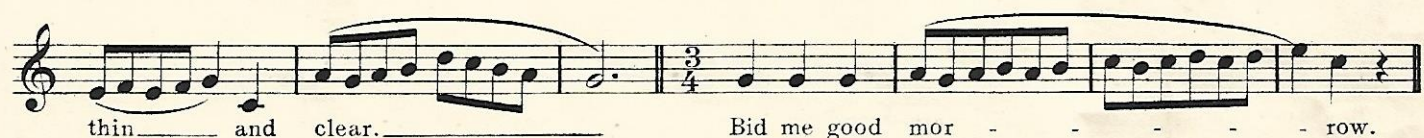
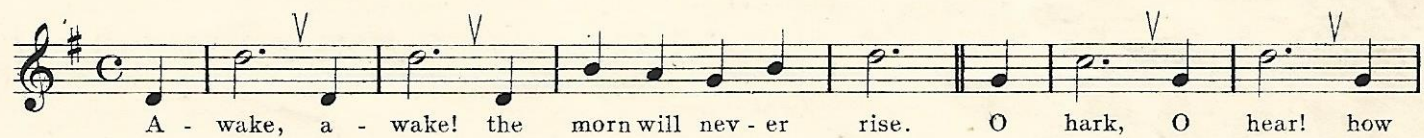
Blow, blow, thou win - ter wind. Ga-ther ye rose-buds while ye may.

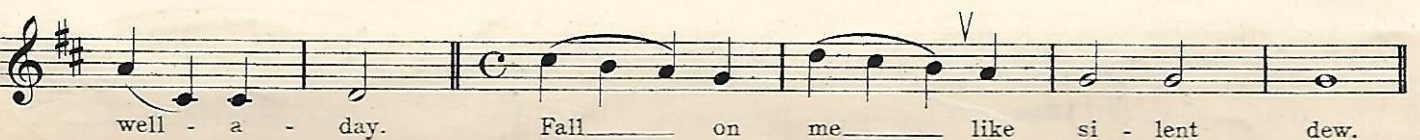
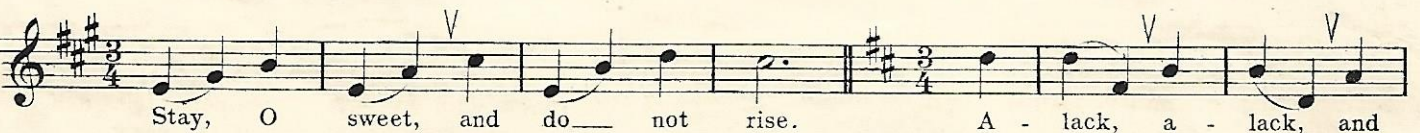
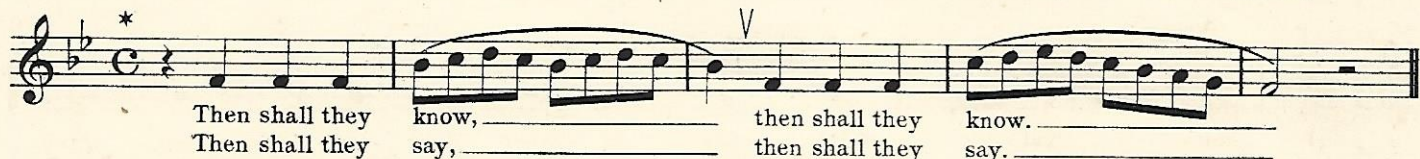
To give my love good - mor - row. The fields breathe sweet, the dai-sies kiss our feet.

I saw my la-dy weep. Rest you then, rest, sad eyes. When all a-bout the wind doth blow.

That age— is best that is— the first. Be - lov - ed, it is morn. Break, break on thy

cold grey sands, O sea. See! the day is dawn-ing. Wak-ing or sleep - - ing.



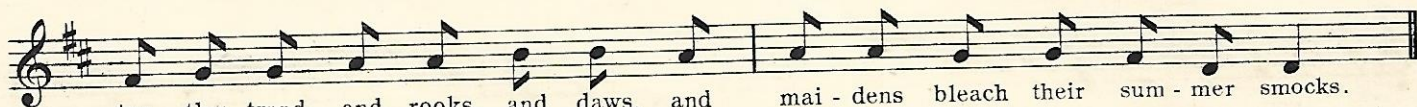


*

 O - ver hill, o - ver dale, through bush, through brier, O - ver park, o - ver pale, through floods, through fire.

*

 When shep-herds pipe on oat - en straws, and mer - ry larks are plough-men's clocks, When


 tur - tles tread, and rooks, and daws, and mai - dens bleach their sum - mer smocks.


 Sweet air, blow soft; mount, lark, a - loft to give my love good mor - row


 And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly roar our har - vest home, And


 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly roar our har - vest home.

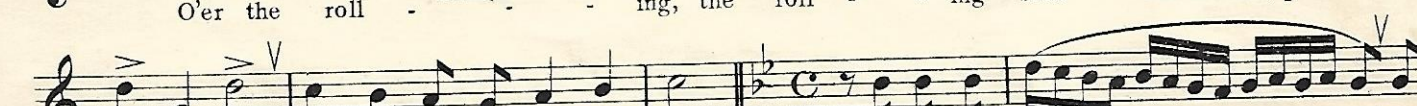

 Fire, hail, clouds, wind and snow. The hum - ming of in-num-er-a-ble bees.


 Yet hard to tame as ra - ging flame and fierce as storms that blu - ster.


 With a fa la la, With a fa la la.
 With a fol lol ley, With a fol lol ley.


 With mer - ry laugh and song.


 O'er the roll - ing, the roll - ing sea. Pinch him, pinch him


 black and blue, pinch him, pinch him black and blue. My love can pipe and


 sing, can pipe, can pipe and sing.

Fair and fair and twice as fair as any lady.

To weep, to sigh, to pine, to sit alone.

St. George! St. George! St. George we pray. For the rain, it rain-eth

ev-ry day, it rain-eth ev-ry day.

Take great care to keep the tone well for-ward.

Slow-ly de-scend-ing with tone soft and stead-y. Mag-ni-fy, O

mag-ni-fy, O mag-ni-fy the Lord with me.

Sweet and low, Bree-zes soft-ly blow.

The leaves are fall-ing, soft-ly fall-ing, si-lent-ly fall-ing.

Tra-la-la-la-la-la, Tra-la-la-la-la-la, Tra-la-la-la-la-la.

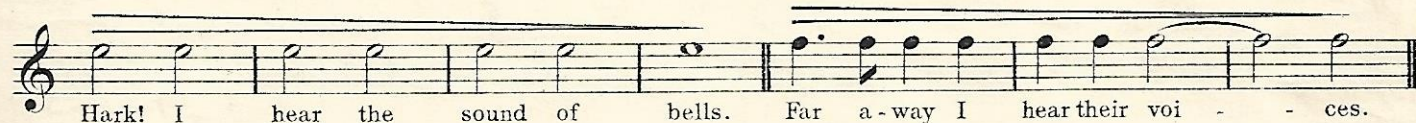
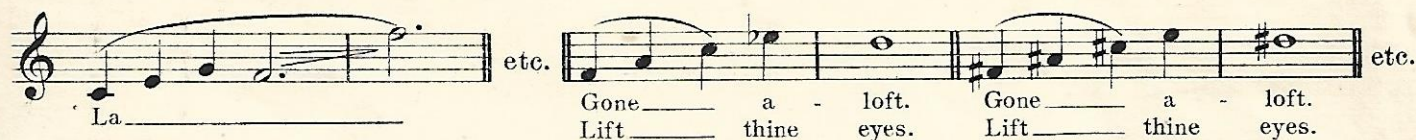
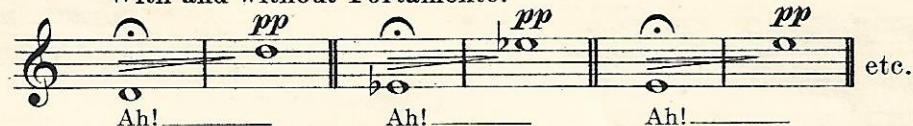
Come and sing, come and sing, come and sing, come and sing.

Let us all be mer-ry, let us all be mer-ry

on our hol-i-day. What care I how fair she be?

Head Tones.

With and without Portamento.



Section 3.

Intoning Exercises.

Enunciate slowly and distinctly. No slurring. Keep the pitch *on a straight line*.

WILLIAM SHAKESPEARE.

1.

Adagio.

* Take, O take those lips a - way, That so sweet-ly were for -

- sworn; And those eyes, the break of day, Lights that do mis -

- lead the morn. But my kiss - es bring a - gain, Seals of love, but

sealed in vain, sealed in vain.

As a preparatory exercise to above, sing it through without the consonants, as follows:—

Ay oh ay oh i ah ay etc.

* Breathe only at the breath marks V.

2.

EDGAR ALLAN POE.

Moderato.

Once up-on a mid-night drea - ry, while I pon-dered, weak and wea - ry,

O - ver ma-ny a quaint and cu-rious vol - ume of for - got - ten lore —

While I nod-ded, near - ly nap-ping, sud-den-ly there came a tap - ping,

As of some - one gent - ly rap-ping, rap-ping at my cham - ber door.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato.' The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each with a vocal staff and a piano staff. The piano accompaniment consists of chords and single notes, often with long horizontal lines indicating sustained sounds. There are 'V' marks above the vocal staff at the beginning of each system and at the end of the second system.

3.

WILLIAM BLAKE.

Andante con espressione.

Ne - ver seek to tell thy love, Love that ne - ver
told can be; For the gen - tle wind doth move
si - lent - ly, in - vi - sib - ly. I told my love, I
told my love, I told her all my heart,

The musical score is for a song setting of William Blake's poem. It is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo and expression are marked 'Andante con espressione'. The score is written for voice and piano. The piano accompaniment features a steady, rhythmic pattern in the right hand, often using chords, and a more melodic line in the left hand. The voice part is written in a single staff, with lyrics underneath. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with a piano (p) dynamic. The second system has a crescendo (V) marking. The third system has a crescendo (V) marking and a mezzo-forte (mf) dynamic. The fourth system has a crescendo (V) marking. The piano accompaniment includes various musical notations such as notes, rests, and slurs.

p Trem - bling, cold, in gha - st - ly fears. Ah! she did de - part!

pp rall.

ROBERT CUNNINGHAME-GRAHAM.

4.

Allegretto.

Then tell me how to woo — thee, Love; O

tell me how to woo thee! For thy dear sake, — no

care I'll take — Tho' ne'er — an - o - ther trow me.

sil

sil

5.

WILLIAM SHAKESPEARE.

Allegretto.

Un - der the green - wood tree, Who loves to lie with
me, And turn his mer - ry note
Un - to the sweet bird's throat, Come hi - ther, come hi - ther, come
hi - ther! Here shall ye see No en - e -

The musical score is written for a voice and piano. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Allegretto'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often using triplets. The vocal line is a simple melody with lyrics from Shakespeare's 'A Midsummer Night's Dream'. The score is divided into four systems, each with a vocal staff and a piano staff. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings such as accents (>) and breath marks (V) are present throughout the piece.

my — But win - ter and rough wea - - ther.

6.

PERCY BYSSHE SHELLEY.

Adagio.

I a - rise — from dreams of thee In the

first sweet sleep of night, When the winds — are breath - ing

low, And the stars — are shin - ing bright.

ROBERT HERRICK.

Moderato.

Fair daf - fo - dils, we weep to see you haste a - way so

soon; As yet the ear - ly ris - ing sun has not at - tain'd his

noon. Stay, stay un - til the hast - ing day has

run but to the e - ven-song; And, hav - ing

pray'd to - ge - ther, we will go with you a - - long.

rall. e dim.

8.

JOHN DRYDEN.

Allegro con spirito.

The trum-pet's loud clang - our Ex - cites us to arms, — With
shrill notes of an - ger, And mor - tal a - larms. — The
dou - ble, dou - ble, dou - ble beat of the thun - der - ing drum Cries
Hark! the foes come; Charge, charge, 'tis too late to re - treat. —

9.

WILLIAM SHAKESPEARE.

Allegretto.

Crabb - ed Age and Youth

Can - not live to - ge - - - ther; Youth is

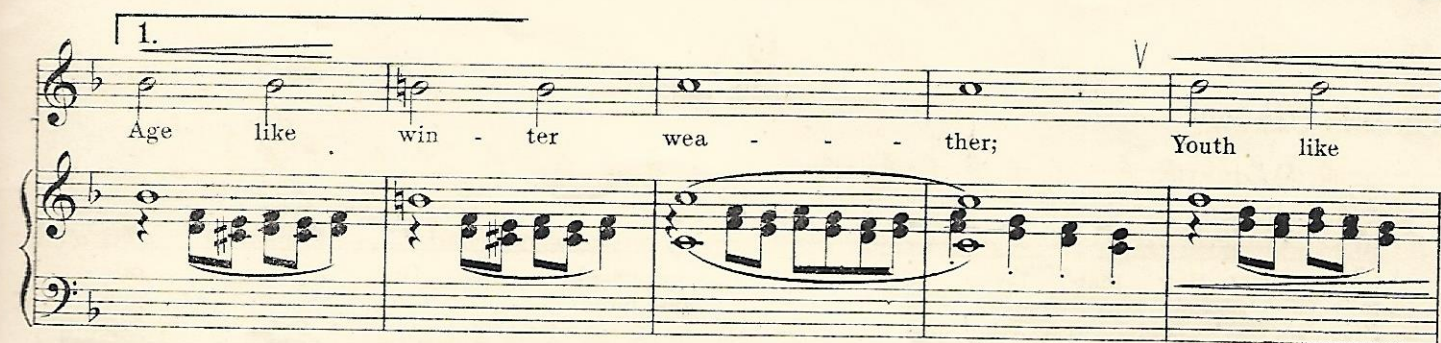
full of plea - - - sance, Age is full of

care; Youth like sum - mer morn,

The musical score is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegretto'. The piano accompaniment features a prominent left-hand pattern of eighth-note chords. The vocal line is in the right hand of the piano part. The lyrics are: 'Crabb - ed Age and Youth', 'Can - not live to - ge - - - ther; Youth is', 'full of plea - - - sance, Age is full of', and 'care; Youth like sum - mer morn,'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right hand and a left hand. The left hand plays a continuous pattern of eighth-note chords. The right hand plays the vocal melody. The lyrics are written below the vocal line. The score is marked with 'mp' (mezzo-piano) and 'V' (forte) dynamics. The tempo is marked 'Allegretto'.

1.

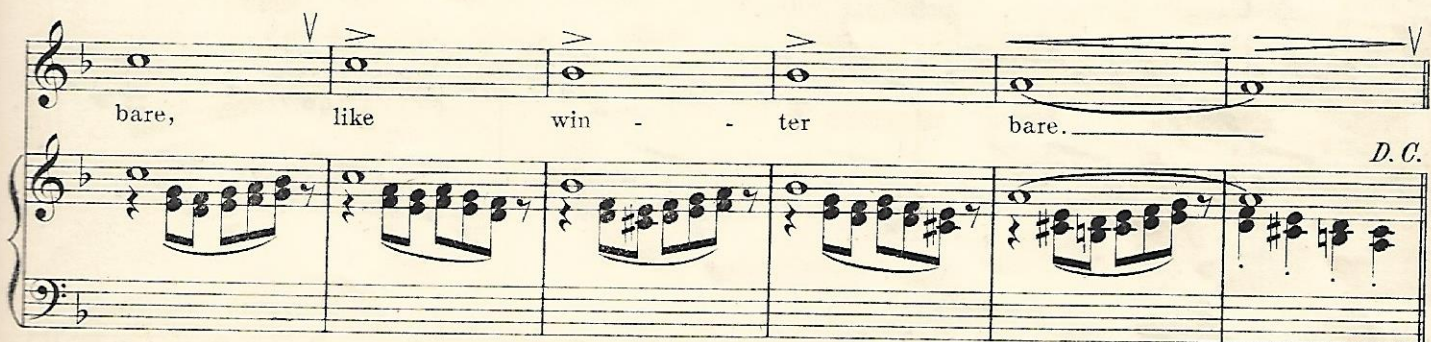
Age like win - ter wea - - - ther; Youth like



sum - mer brave, Age like win - ter

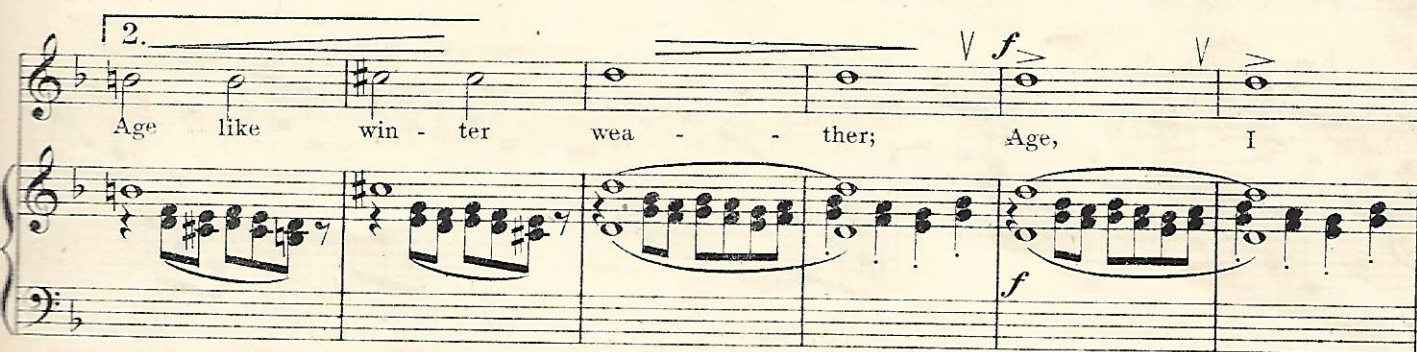


bare, like win - - ter bare. *D. C.*

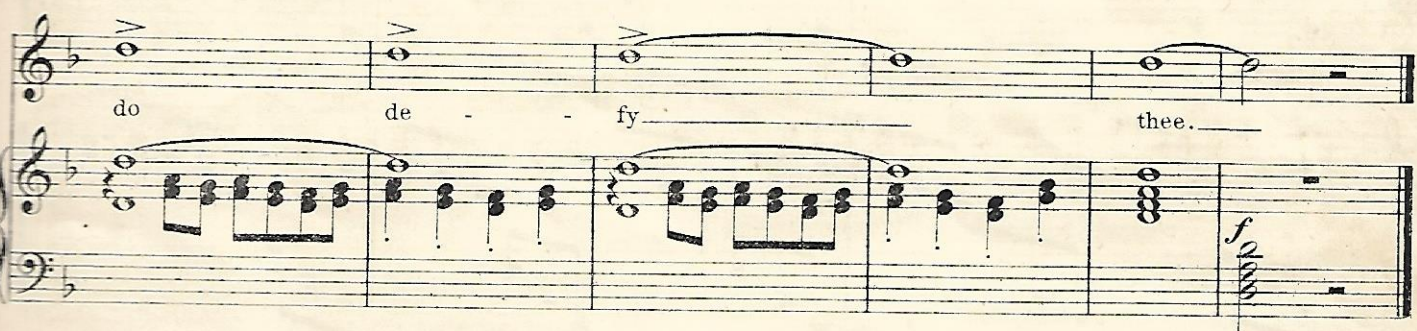


2.

Age like win - ter wea - - - ther; Age, I



do de - - fy thee.



10.

THOMAS CAREW.

Andante.

1. He that loves a rosy cheek, Or a coral
2. But a smooth and steadfast mind, Gentle thoughts and

lip calm ad-mires, Or from star-like eyes doth seek
de-sires, Hearts with e-qual love com-bined,

Fu-el to main-tain his fires: As old Time makes
Kin-dle ne-ver-dy-ing fires. Where these are not,

these de-cay, So his flames must waste a-way.
I de-spise Love-ly cheeks or lips or eyes.

dim.

dim.

11.

WILLIAM ALLINGHAM.

Allegro.

Up the ai - ry moun-tain, Down the rushy glen, We daren't go a-hunt - ing For fear of lit-tle men;

staccato

Wee folk, good folk, Trooping all to-ge - ther; Green jac-ket, red cap, And white owl's feather!

By the crag-gy hill-side, Thro' the mosses bare, They have planted thorn - trees For pleasure here and there. If

a - ny man so dar-ing As dig them up in spite, He shall find their sharpest thorns In his bed at night.

D. C.

Section 4. Song-Studies.

THOMAS RAVENSCROFT.

1.

Andante.

mf

Will ye love me, la - - -

mf

- dy sweet? You are young,

and love is meet. When youth

fails, who then will sport thee? Wan - ton yet in the

cresc.

cresc.

spring: Love, Love, Love

is a pret - ty thing. Will ye love

me, la - - - dy sweet? You

are young, and love is meet.

f *mf*

f *mf*

2.

THOMAS CAMPION.

Moderato.

First system of the musical score. The vocal line is in treble clef, 3/4 time, with lyrics: "Come, O come, my life's de - - light,". The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a *mf* (2nd. time *pp*) marking. The system ends with a repeat sign and a *V* (Crescendo) marking.

Second system of the musical score. The vocal line continues with lyrics: "Let me not in lan - guor pine!". The piano accompaniment continues with chords. The system ends with a repeat sign and a *V* (Crescendo) marking.

Third system of the musical score. The vocal line continues with lyrics: "Love loves no de - - lay; thy sight The". The piano accompaniment continues with chords. The system ends with a repeat sign and a *V* (Crescendo) marking.

Fourth system of the musical score. The vocal line continues with lyrics: "more en - - joyed, the more di - vine. Fine.". The piano accompaniment continues with chords. The system ends with a *Fine.* marking.

mp

Thou all sweet - ness dost en - - close,

mp

Like a lit - tle world of bliss;

Beau - ty guards thy looks, the rose

cresc.

f

In them pure and e - ter - - nal is.

f

D. C.

3.

Allegretto.

p Ah, how sweet it is to love! Ah, how

p *leggiere*

gay, how gay is young De - sire! And what pleas - ing pains

mf — we prove — When we first ap - proach Love's fire! Pains

of love be sweet - er far Than all o - ther

plea - sures are, Than all o - ther plea - sures are.

WILLIAM SHAKESPEARE.

4.

Allegretto.

O - ver hill, o - ver dale, Thro' bush, thro' brier,
 O - ver hill, o - ver dale, O - ver
 park, o - ver pale, Thro' flood, thro' fire, Thro' flood,
 thro' flood and fire, Thro' flood, thro' fire,
 I do wan-der ev - 'ry-where, ev - 'ry - where.

The musical score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked 'Allegretto'. The score consists of five systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The vocal line is in a soprano or alto range. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like 'mf' (mezzo-forte) and 'V' (crescendo). There are also first and second endings marked '1.' and '2.'.

5.

ROBERT HERRICK.

Andante con espressione.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is 'Andante con espressione'. The score consists of four systems of music. The first system begins with a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano. The piano part features a series of chords in the right hand and single notes in the left hand, some with slurs. The voice part has a melodic line with lyrics: 'I dare not ask a kiss, I'. The second system continues the melody: 'dare not beg a smile, Lest hav - - ing'. The third system includes a first ending marked '1.' and a second ending marked '2.' leading to a 'Fine.' instruction. The lyrics are: 'that, or this, I might grow proud the while.'. The fourth system begins with a first ending marked '1.' and continues the melody: 'while. I dare not ask a kiss, I dare not'. The piano accompaniment throughout is characterized by a steady, arpeggiated chordal texture in the right hand and sustained notes in the left hand.

I dare not ask a kiss, I

dare not beg a smile, Lest hav - - ing

that, or this, I might grow proud the while. *Fine.*

1. while. I dare not ask a kiss, I dare not

beg a smile, ——— Lest hav - - - ing that, or this, I

might grow proud the while. No, no, the ut - most share

— Of my de - sire shall be ——— On - ly to kiss the

air ——— that late - ly kiss - ed thee. On - ly to

kiss the air ——— that late - ly kiss - ed thee. I

D. S.

6.

ROBERT JONES.

Allegretto.

mf

My com - plain - ing is but feign - ing,

mf leggiero

Fa la la la All my love is

but in jest; Fa la la la.

f

And my court - - - ing is but sport - - -

ing, And my court ing is but sport-ing,

is but sport-ing. My com-plain-ing

is but feign-ing, Fa la la, All my

love is but in jest; Fa la la la.

mf

Out - ward sad - - - - - ness, in - ward glad - - - - -

mf

ness. Out - ward sad - - - - - ness, in - ward

mf

glad - - - - - ness. Fa la la la la, Fa la la la

cresc. e accel.

la, Fa la Fa la Fa la la.

Appendix .

37

Preparatory Exercises on Long Vowels.

Cultivate purity of vowel on the notes in the middle of the voice *first*. If vowel is "oh," sing "oh," etc.



Tay, (as in Fair)	tay,	tay, tay,	tay.	tay, tay, tay,	tay.	tay, tay, tay,	tay.	tay, tay, tay,	tay.
Tee, (as in Me)	tee,	tee, tee,	tee.	tee, tee, tee,	tee.	tee, tee, tee,	tee.	tee, tee, tee,	tee.
Yah, (as in Far)	yah,	yah, yah,	yah.	yah, yah, yah,	yah.	yah, yah, yah,	yah.	yah, yah, yah,	yah.
Yoo, (as in Too)	yoo,	yoo, yoo,	yoo.	yoo, yoo, yoo,	yoo.	yoo, yoo, yoo,	yoo.	yoo, yoo, yoo,	yoo.
Yoh, (as in So)	yoh,	yoh, yoh,	yoh.	yoh, yoh, yoh,	yoh.	yoh, yoh, yoh,	yoh.	yoh, yoh, yoh,	yoh.
Yaw, (as in Saw)	yaw,	yaw, yaw,	yaw.	yaw, yaw, yaw,	yaw.	yaw, yaw, yaw,	yaw.	yaw, yaw, yaw,	yaw.

Long Vowels in Combination. To be sung very slowly, with steady breath, the one vowel merging into the next.



Yee - ay - ah.	Yee - ay - ah.	Yee - ay - ah.	Yee - ay - ah.	Yee - ay - ah.
Yoo - oh - aw.	Yoo - oh - aw.	Yoo - oh - aw.	Yoo - oh - aw.	Yoo - oh - aw.
Yay - ee - oo.	Yay - ee - oo.	Yay - ee - oo.	Yay - ee - oo.	Yay - ee - oo.
Tah - ay - ee.	Tah - ay - ee.	Tah - ay - ee.	Tah - ay - ee.	Tah - ay - ee.
Taw - oh - oo.	Taw - oh - oo.	Taw - oh - oo.	Taw - oh - oo.	Taw - oh - oo.
Tay - oh - ah.	Tay - oh - ah.	Tay - oh - ah.	Tay - oh - ah.	Tay - oh - ah.



Tay, tee, tah, too, toh, taw.	L - ay,	N - ay,	M - ay.
Kay, kee, kah, koo, koh, kaw.	L - ee,	N - ee,	M - ee.
Pay, pee, pah, poo, poh, paw.	L - ah,	N - ah,	M - ah.
Fay, fee, fah, foo, foh, faw.	L - oo,	N - oo,	M - oo.
Hay, hee, hah, hoo, hoh, haw.	L - oh,	N - oh,	M - oh.
Day, dee, dah, doo, doh, daw.	L - aw,	N - aw,	M - aw.



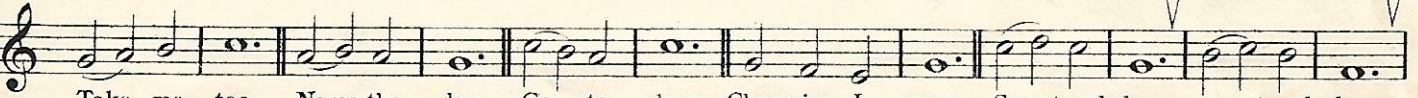
L - ay, N - ay, M - ay.	L - ah, N - ah, M - ah.
L - ee, N - ee, M - ee.	L - aw, N - aw, M - aw.



L - oo, N - oo, M - oo.	L - oh, N - oh, M - oh.
L - oh, N - oh, M - oh.	L - ay, N - ay, M - ay.



L - aw, N - aw, M - aw.	L - ah, N - ah, M - ah.
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Take me too. Name the day. Go to sleep. Charming, I ween. Sweet and low, sweet and low,
Where I am. Be ye true. No more pain. Soon, ah! so soon. Far a - way, far a - way,

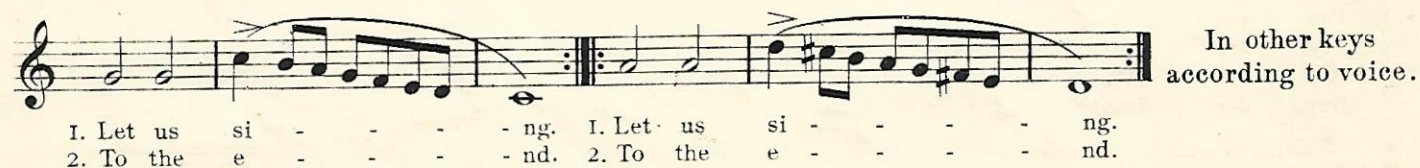
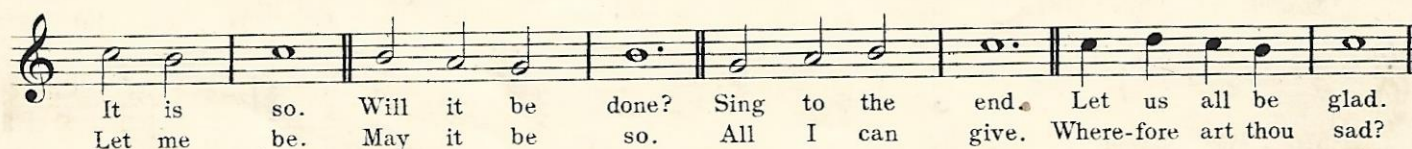
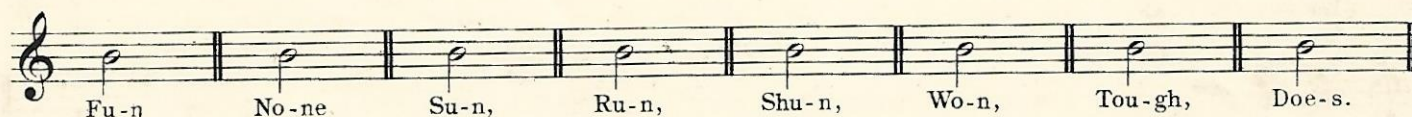
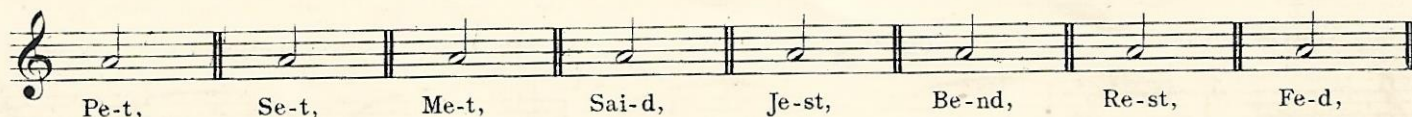


sweet and low. Shall we go. Laugh while ye may. So sweet and fair. Lo! we come.
far a - way. Fair and bright. Go and o - bey. Wher - e'er ye be. Safe at last.

Preparatory Exercises on Short Vowels.

Be careful that each vowel is sung in same forward position of the mouth.

Initial and final consonants to be clearly articulated, the vowel at same time being given full value.



Notice carefully the difference between the vowels in the following groups.



Exercises on Diphthongs.

Bye - and - bye. Good - bye. A - bide with me. Die. High.

Sigh no more. Why are ye fear - ful? Your guide and mine.

Re - jice, re - jice, re - jice. Re - jice, re - jice, re - jice.

Life for ev - er - more. Wait, wait. Tear - - ful.
 Now I lay me down. I try. Fear - - ful.

Joy, joy, joy, and glad - ness. Boy. Boy. An - noy.

* In singing Diphthongs the primary vowel should receive practically the whole time value, the secondary vowel being heard and no more. Special care is needed when a Diphthong is to be sung to two or more notes.

Consonant Clusters.

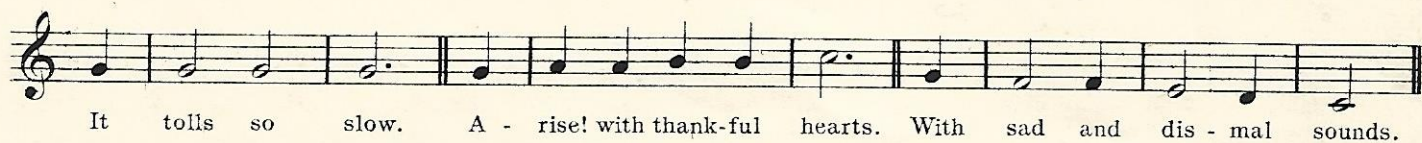
Down in the depths. Breathe soft ye winds. Though storm clouds burst.

The trump shall sound. Be strong to strive nor shrink with fear.

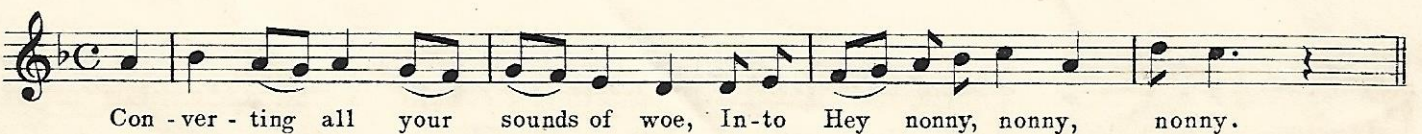
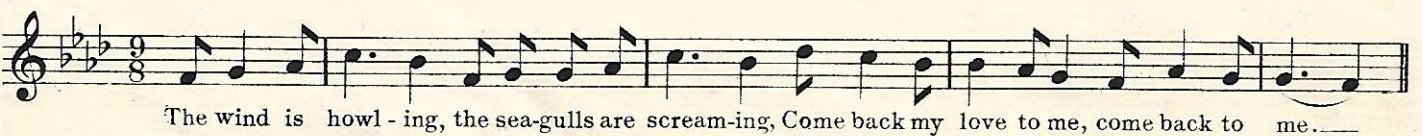
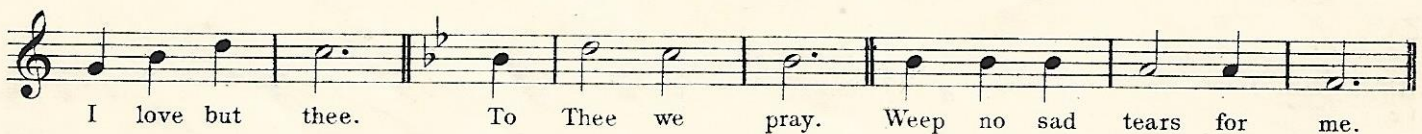
His migh - ty acts fresh tri - umphs win. Thou should'st pre - pare.

Word beginning with same Consonant that ends previous Word.

Practice slowly and enunciate carefully *every* consonant. This exercise is difficult, but possible of achievement and very necessary.



Tone Colour.



Latin and Italian Words.

41

E pronounced ay as in say.

U pronounced oo as in soup.

I „ ee „ „ see.

Ce „ ch „ „ chair.

