ENGLISH PHONETICS AND PHONOLOGY

Phonetics and Phonology

Phonetics: - describing the sounds that we use in speaking

Phonology: - abstract side of the sounds of language
- how phonemes function in language
- the relationships among the different phonemes

PHONETICS

The science which studies the characteristics of human sound making, especially those used in speech.

Major activities:

- Description of the way speech sounds are made, transmitted and perceived
- Classification
- Transcription of speech sounds by means of special symbols

Main branches of Phonetics

- Articulatory phonetics (studies the way speech sounds are made – articulated
- Acoustic phonetics (studies physical properties of speech sounds as transmitted between mouth and ear)
- Auditory phonetics (studies the perceptual response to speech sounds)

Another classification of Phonetics

- General phonetics
- Instrumental phonetics
- Experimental phonetics

PHONOLOGY

A branch of linguistics which studies the sound systems of languages sounds which have distinctive features. The sounds are organized into a system of contrasts which are analysed in terms of phonemes.

Two branches of phonology:

- Segmental phonology (analyses discrete segments – phonemes)
- Suprasegmental phonology (analyses those features which extend over more than one segment – rhythm, stress placement, intonation contours)

Another classification of Phonology

- Diachronic phonology (from the historical perspective)
- Synchronic phonology (current usage)

PHONEME

- A minimal unit in the system of a language. (Crystal)

- A family of related sounds. (Jones)

- A bundle of abstract distinctive features or oppositions between sounds (such as voicing or nasality). (Prague circle) bid x bad x bed x bud

- Phoneme variants = ALLOPHONES

  - sets of phonetically similar phones of the same underlying unit

e.g. Czech: *banda x banka, tramvaj x hanba/hamba* **allophones**

English: sin x sing (n x ŋ) **phonemes**

TRANSCRIPTION

- a method of direct reference to spoken language by means of special symbols – International phonetic alphabet

- Phonemic – only phonemes are given in particular symbols (44 phonemes for RP) – oblique lines / /

- Phonetic – different degrees of allophonic details are introduced – square brackets [ ] (devoiced, dental, syllabic, … other variants)

INTERNATIONAL PHONETIC ALPHABET

- The IPA is a system of phonetic notation based primarily on the Latin alphabet. It was devised by the International Phonetic Association as a standardized representation of the sounds of oral language. The IPA is used by foreign language students and teachers, linguists, speech-language pathologists and lexicographers.

- The IPA is designed to represent distinctive qualities of speech:

phonemes, intonation and the separation of words and syllables.

RECEIVED PRONUNCIATION

- The RP was established well over 400 years ago as the accent of the court and upper classes.

- During centuries RP came to symbolize a person‘s high position in society. In 19th century, it became the accent of the public schools, e.g. Eton and Harrow, and was a proof that a speaker had received a good education.

- It spread throughout the Civil Service of the British Empire and the armed forces, and became the voice of authority and power. Because it was a regionally `neutral‘ accent, it came to be adopted by the BBC when radio broadcasting began in the 1920s.

Received Pronunciation today

- Today, with the breakdown of rigid divisions between social classes and the development of the mass media, RP is no longer the preserve of a social elite. It is best described as an educated accent. The most widely used is that generally heard on the BBC; but there are also conservative and trend-setting forms. The former is found in many older establishment speakers. The later are usually associated with certain social and professional groups – the voice of the London area.

- In recent decades Received Pronunciation has also undergone frequent change, the BBC accent from the 1950s is different to that spoken today on the BBC.

- Some linguists claim that today RP has been substituted by the so-called Estuary English.

THE ARTICULATORS

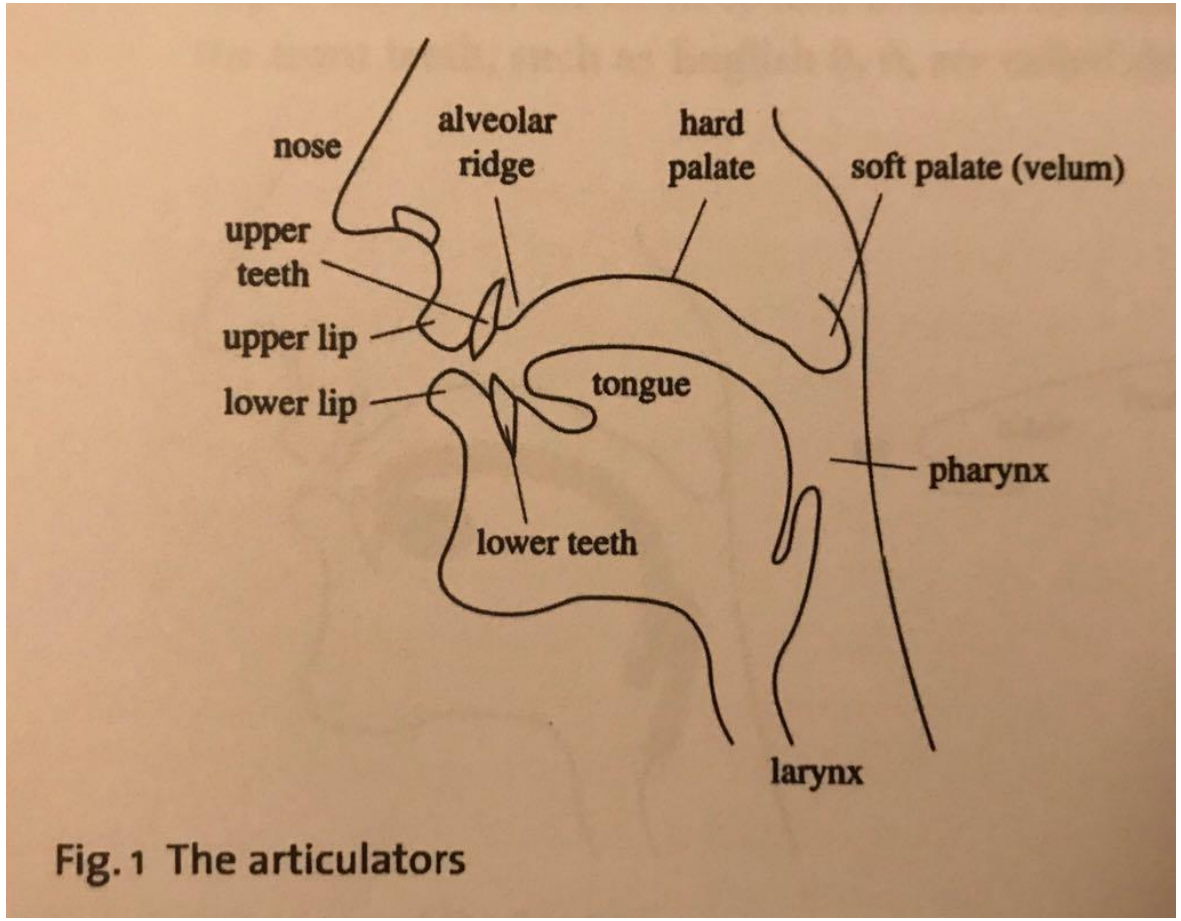
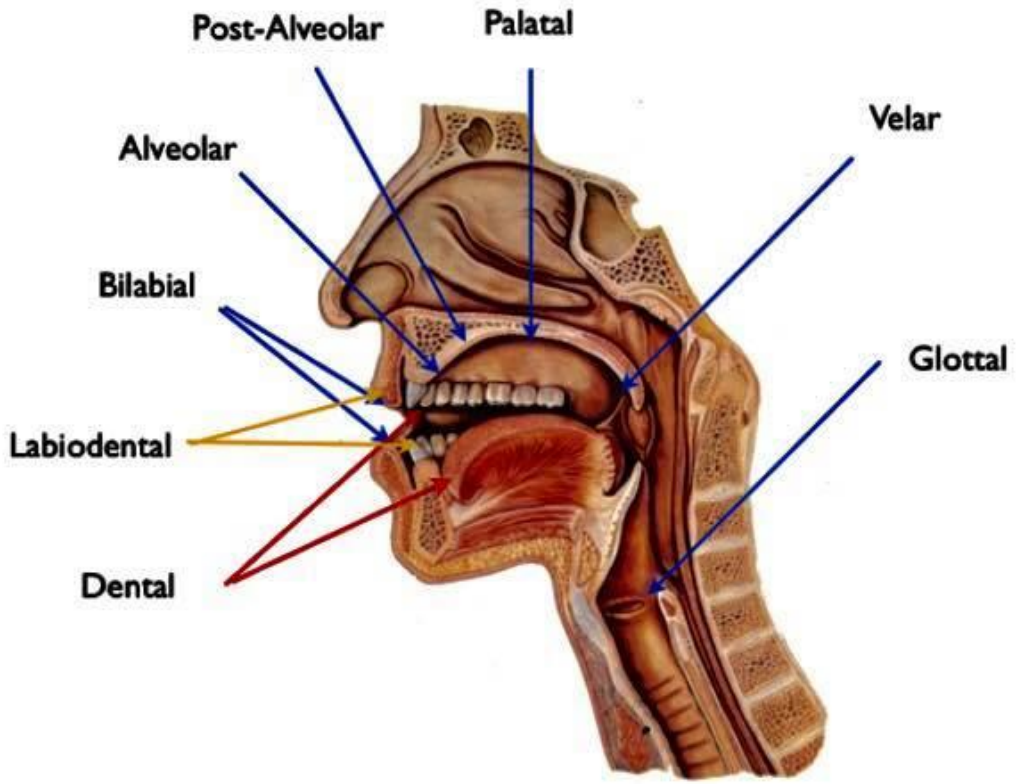


Fig. 1 The articulators



VOWELS - PHONATION

- By definition vowels are pure tones.

- When we phonate, our vocal folds produce a complex sound spectrum, made up of a wide range of frequencies and overtones. The spectrum travels through the various differently-sized areas in the vocal tract. Their resonation depends on the sizes of the resonant areas in the tract. Larger spaces in the vocal tract are the throat and mouth. They produce the two lowest resonant frequencies, of **formants**. These formants are designated as F_1 (the pharyngeal cavity) and F_2 (the oral cavity).

CLASSIFICATION OF VOWELS

QUALITATIVE ASPECT

- Horizontal position of the tongue: front vs back or central
- Vertical position of the tongue: open vs closed or mid
- Lip rounding: rounded vs unrounded

QUANTITATIVE ASPECT (relative)

- Long
- Short

PRIMARY CARDINAL VOWELS

Johns´ trapezoid (representing oral cavity and position of tongue)

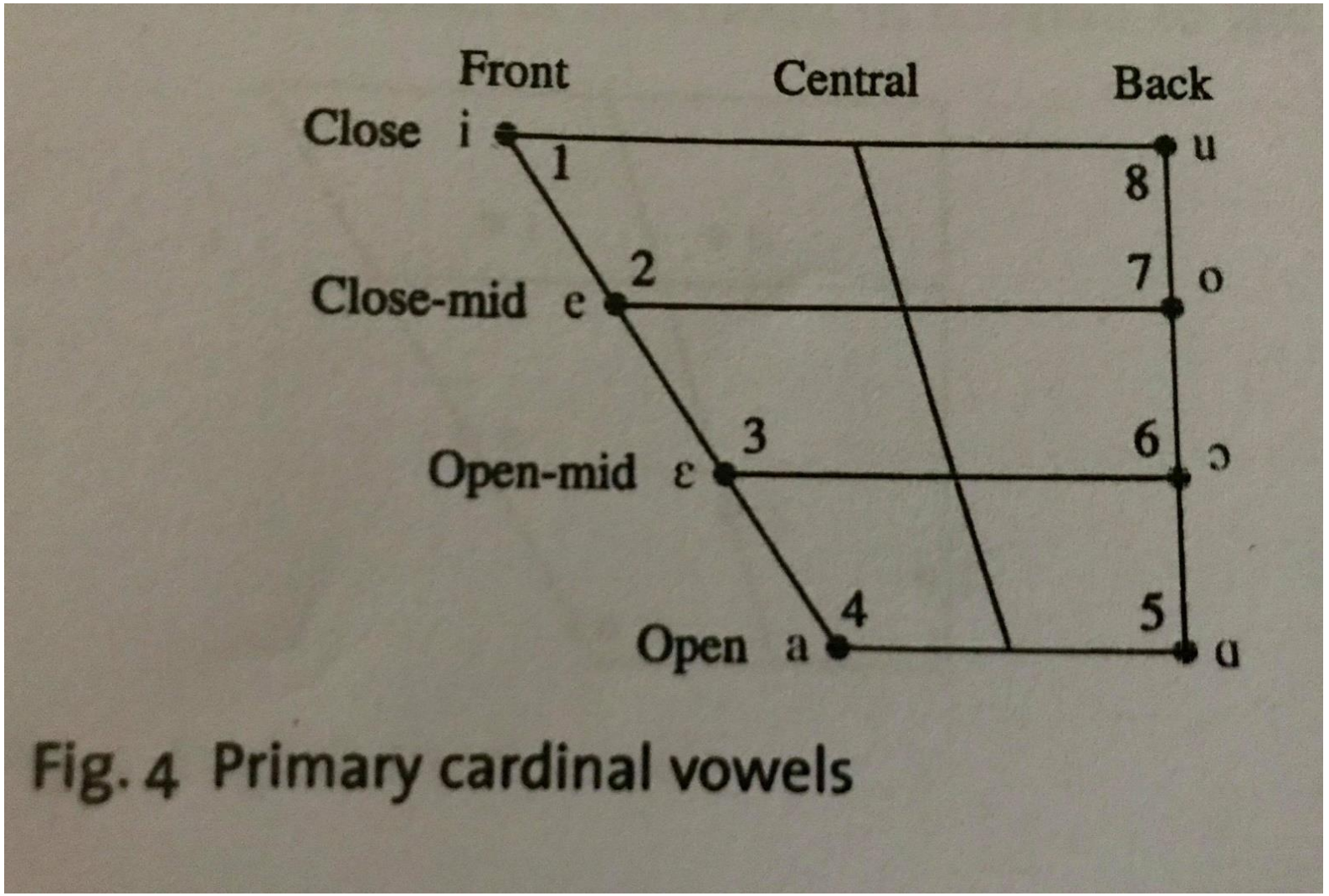


Fig. 4 Primary cardinal vowels

ENGLISH SHORT VOWELS

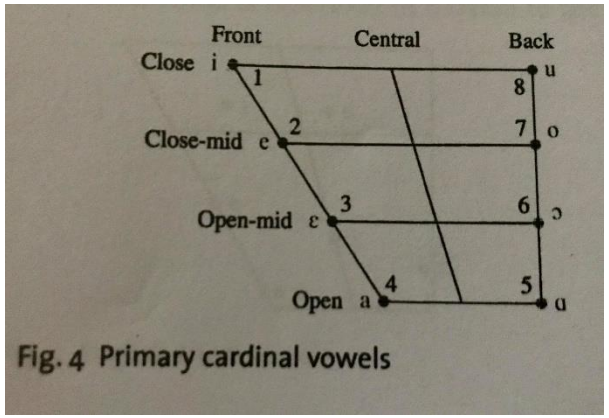


Fig. 4 Primary cardinal vowels

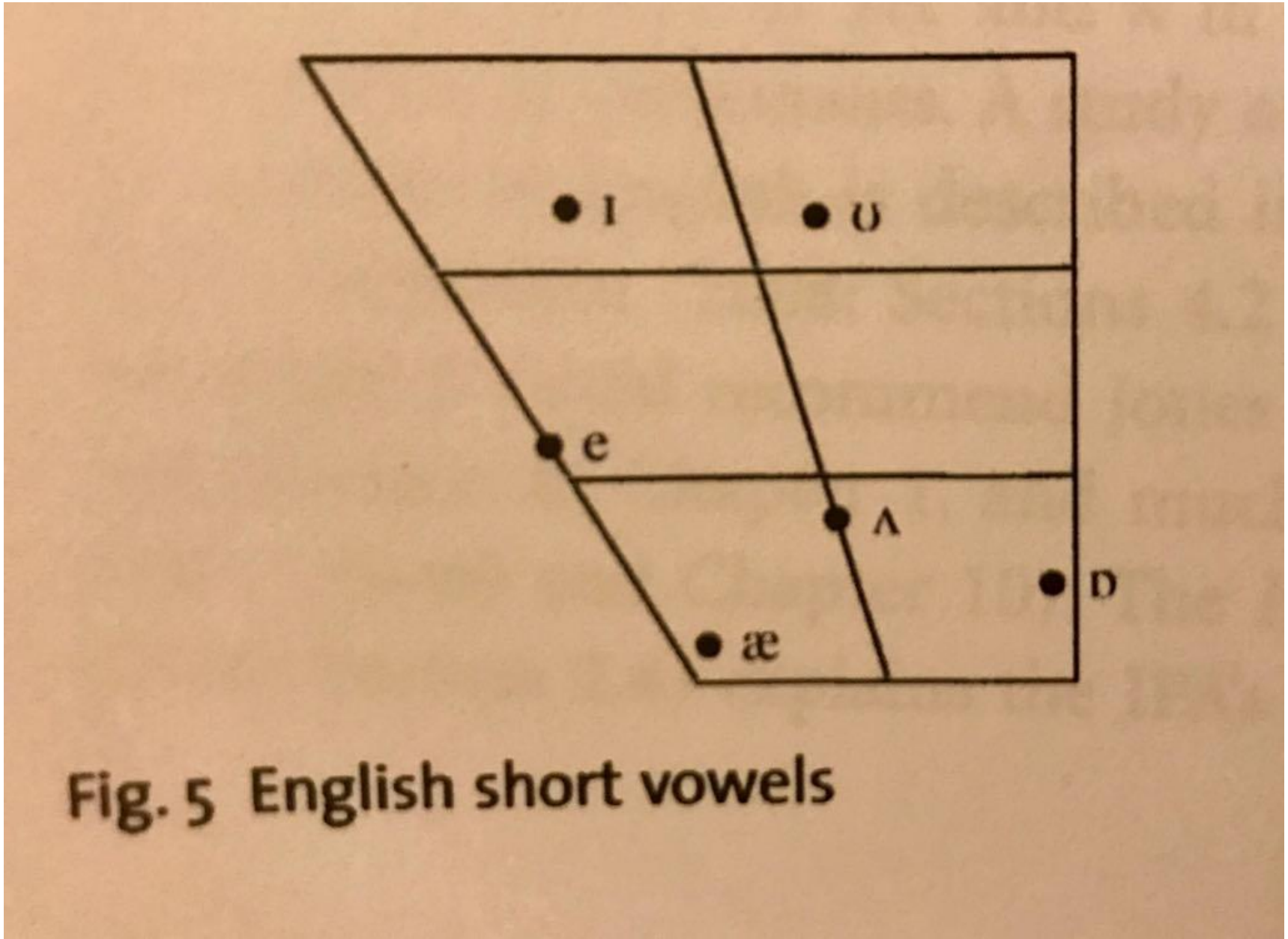


Fig. 5 English short vowels

ENGLISH LONG VOWELS

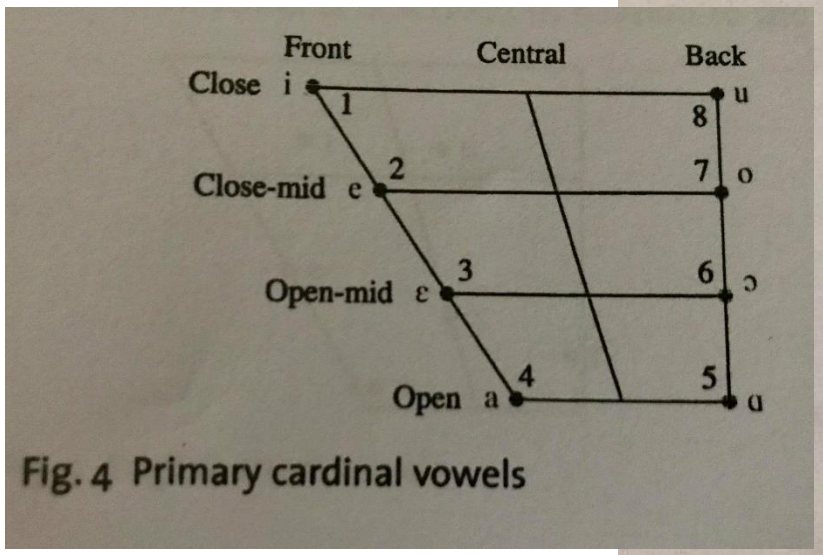
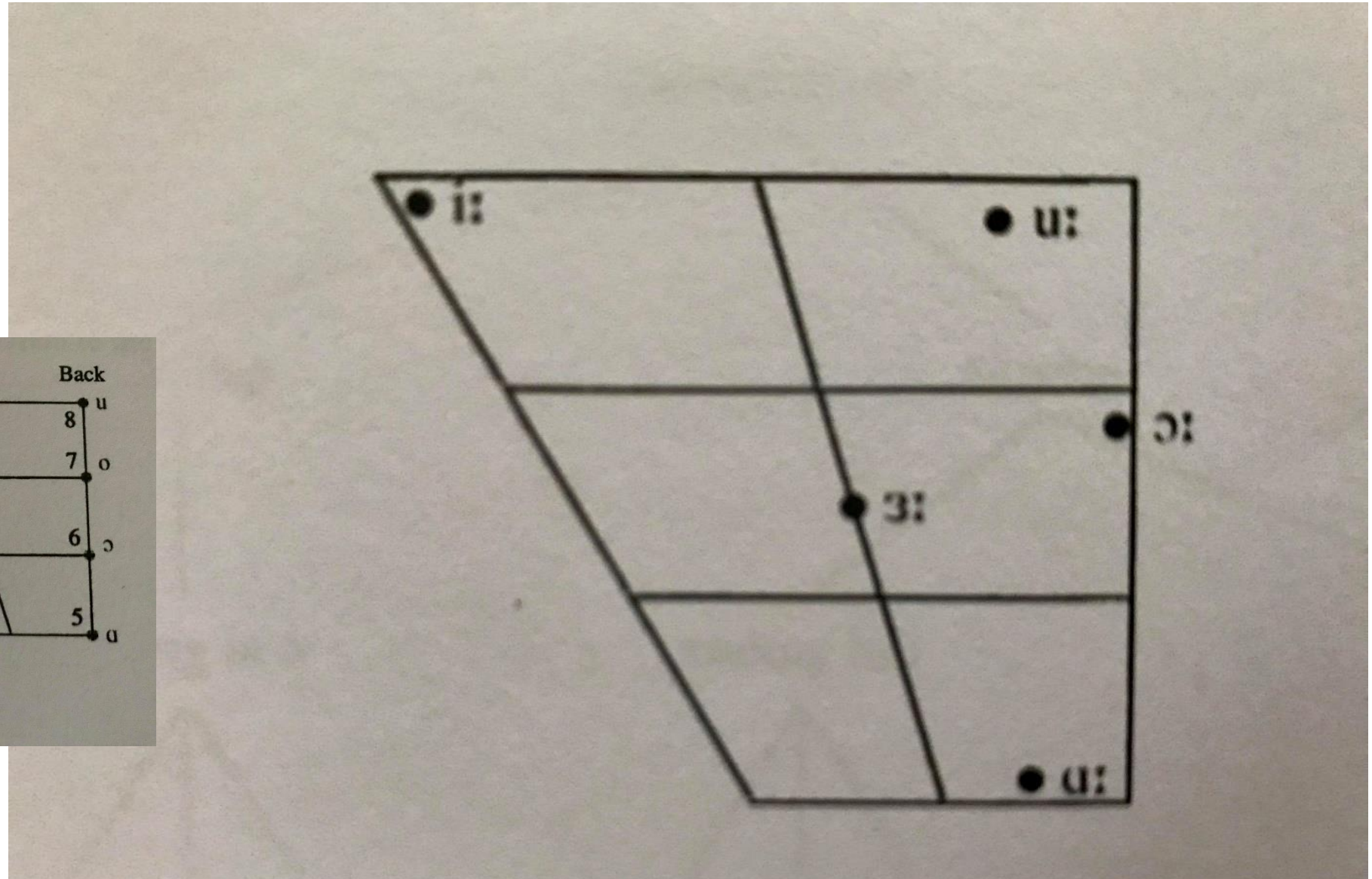
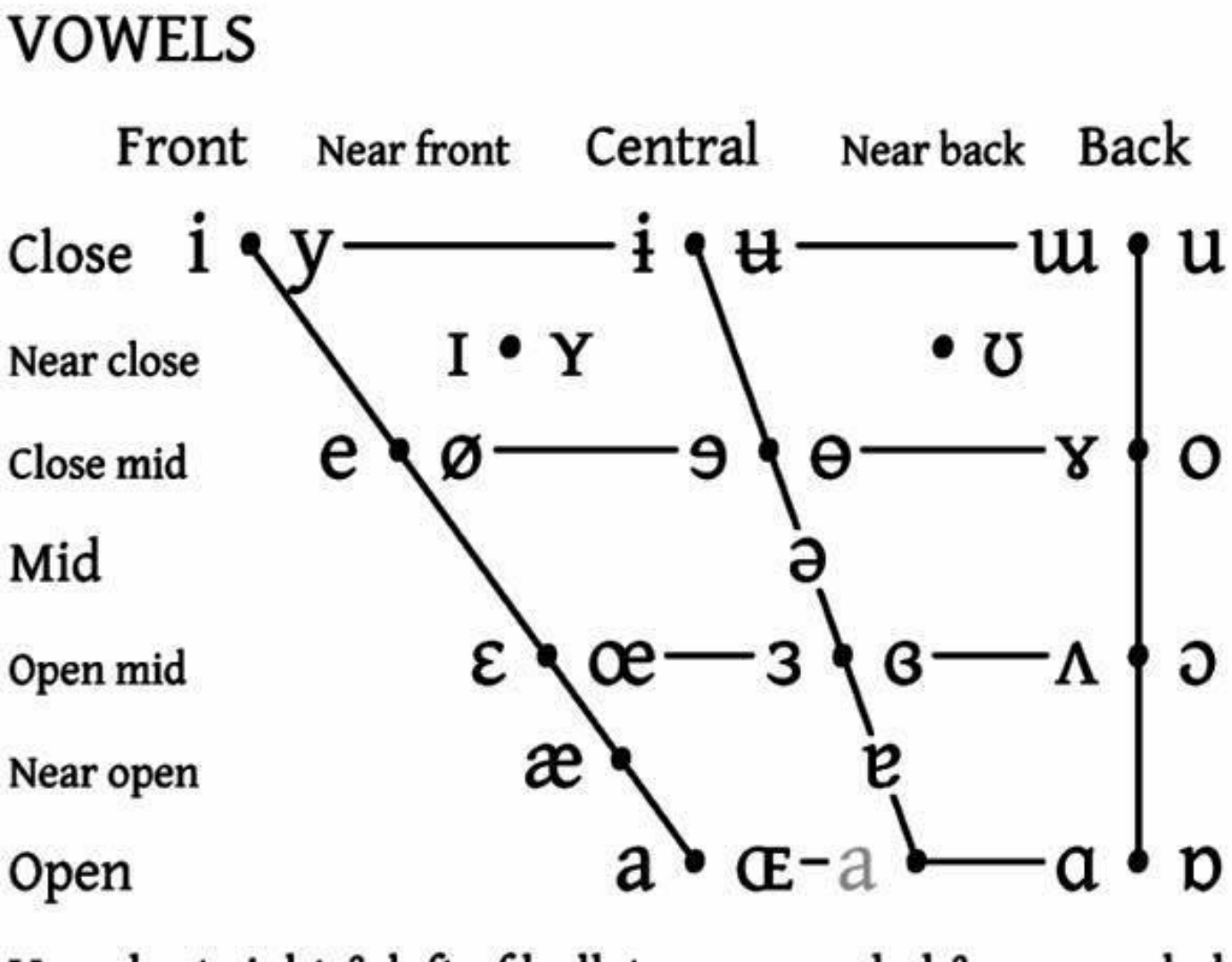


Fig. 4 Primary cardinal vowels



VOWELS - QUADRILATERAL



DIPHTHONGS

combinations of two vowels in the same syllable

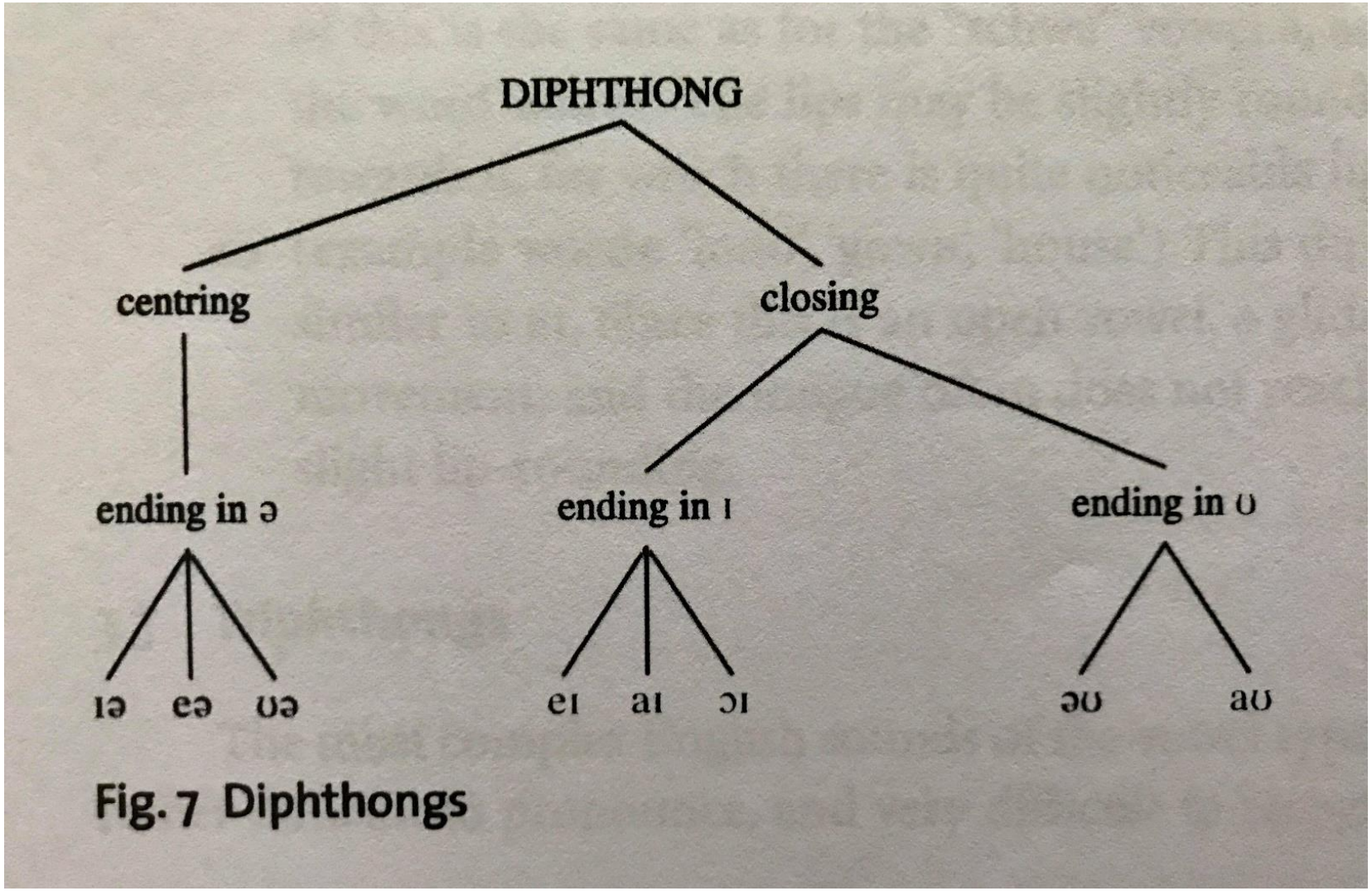


Fig. 7 Diphthongs

CENTRING DIPHTHONGS ɪə, eə, ʊə

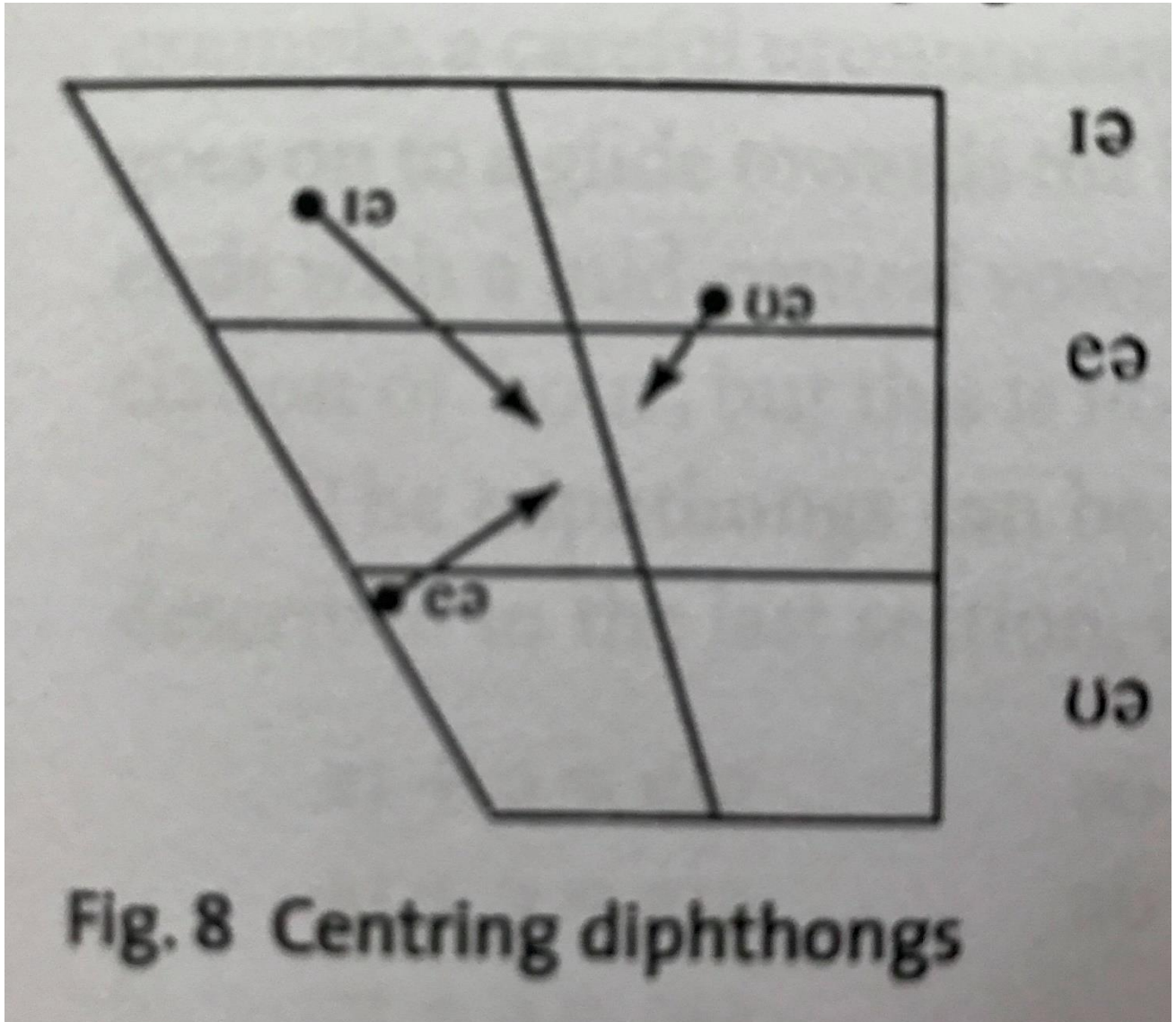


Fig. 8 Centring diphthongs

- BEARD, WEIRD, FIERCE
- SCARCE, AIRED
- TOUR, LURE

CLOSING DIPHTHONGS: eɪ, aɪ, ɔɪ

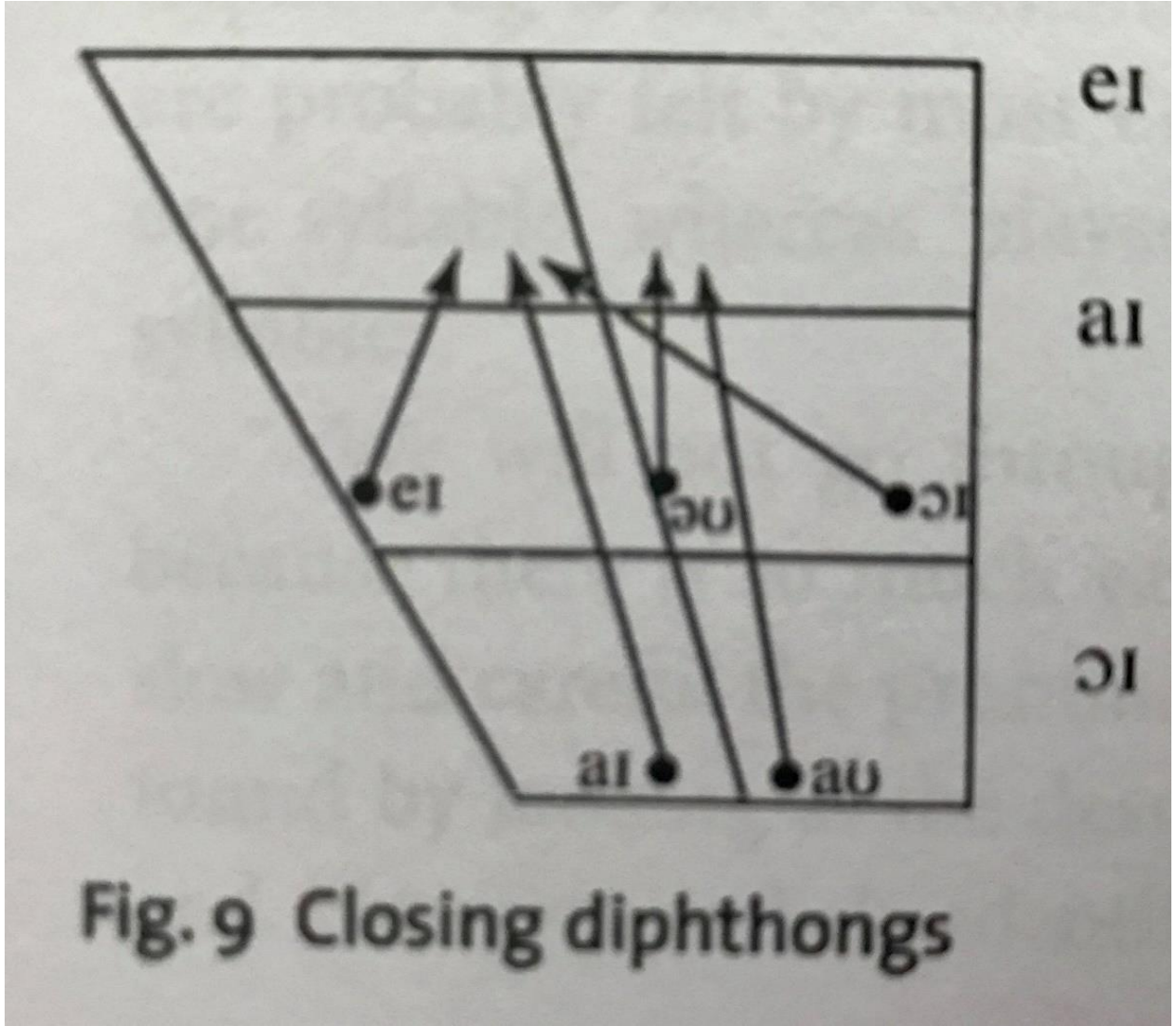


Fig. 9 Closing diphthongs

- PAIN, FACE, PAID
- TIDE, TIME, NICE
- VOICE
- Because of the gradual movement of the tongue from one position to another they are also called **glides**.

CLOSING DIPHTHONGS əʊ, aʊ

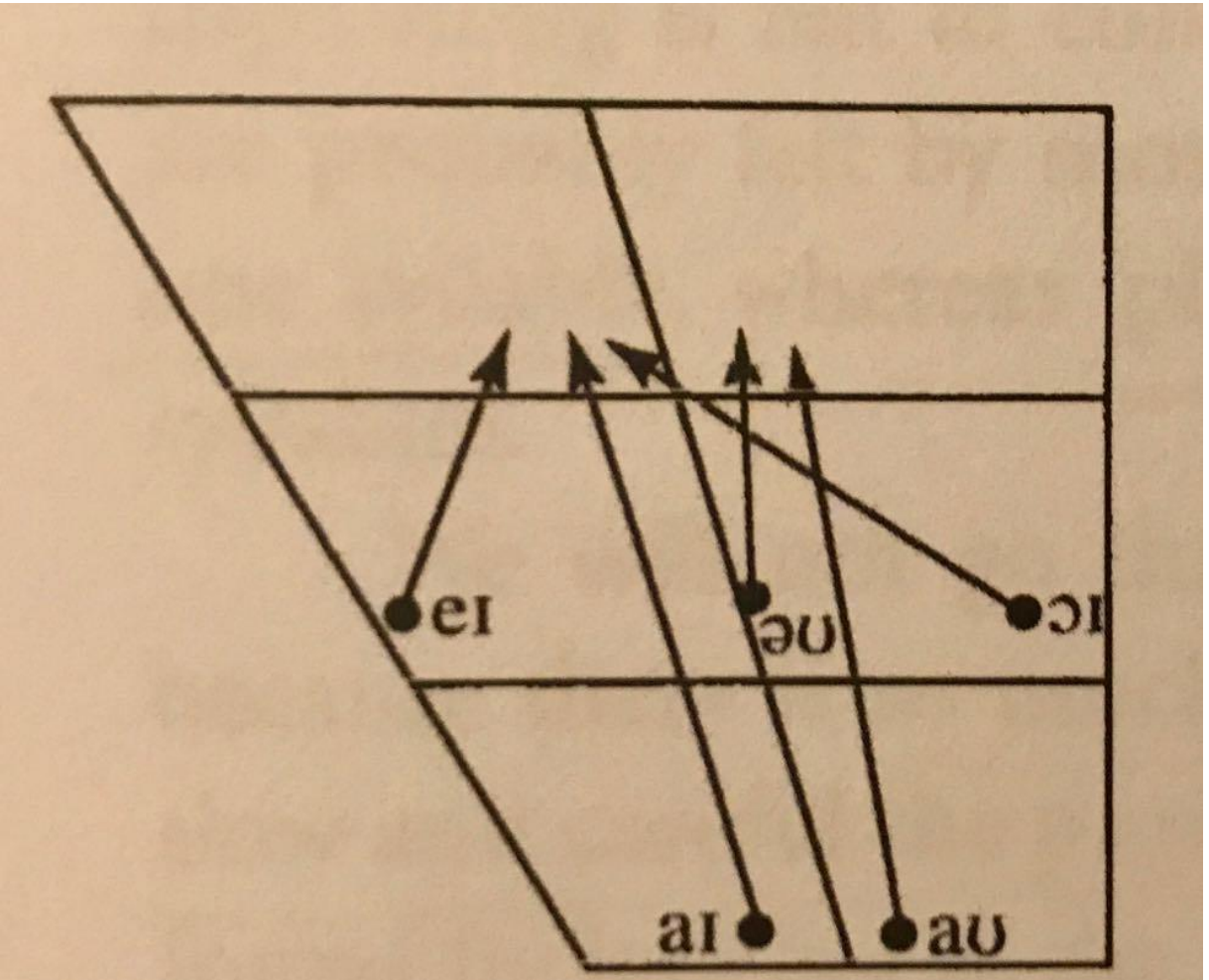
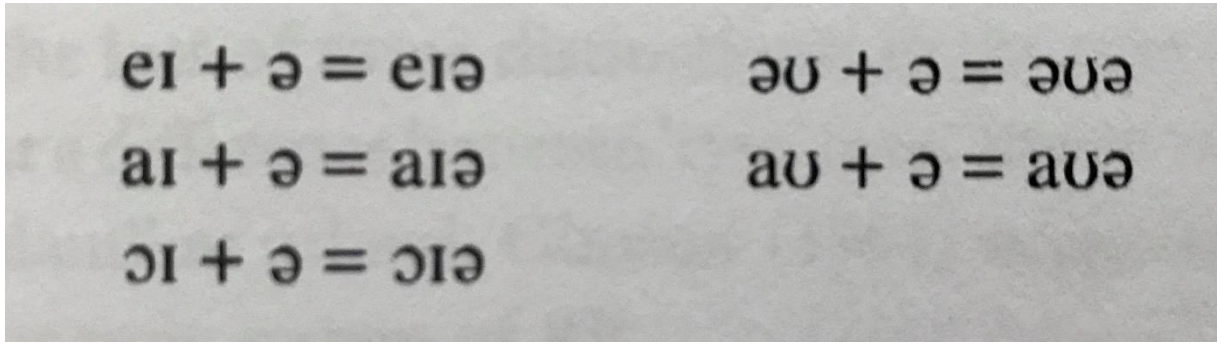


Fig. 9 Closing diphthongs

- əʊ LOAD, HOME, MOST
- aʊ LAOUD, GOWN, HOUSE

TRIPHTHONGS

a compound vowel sound within the same syllable resulting from a succession of three connected vowels.



- eɪə LAYER, PLAYER
- aɪə LIAR, FIRE
- ɔɪə LOYAL, ROYAL
- əʊə LOWER, MOWER
- aʊə POWER, HOUR

DIPHTHONGS AND TRIPHTHONGS: TENDENCIES IN PRONUNCIATION

- There is a general tendency to the diphthongization and monophthongization of English diphthongs and tiphthongs.

- Diphthong /ʊə/ is pronounced as a long monophthong /ɔ:/, e.g. poor, tour, you‘re, …

- Triphthongs are pronounced as diphthongs or even long monophthongs, e.e. smoothing (the contour of tongue movement is smoother):

aɪə → aə → ɑ:	fire	aʊə → aə → ɑ:	tower
ɔɪə → ɔə → ɔ:	lawyer	əʊə → əə → ə:	mower
eɪə → eə → e:	layer		

ENGLISH CONSONANTS

Consonants unlike vowels are noises (there is some obstacle in the air flow). The noise is produced by the air.

Classification of consonants:

- Manner of articulation (plosives, fricatives, affricates, nasals, approximants)
- Place of articulation (labials, labiodentals, dentals, alveolars, pst-alveolars, palatals, velars, glottals)

Classification in terms of voicing:

- VOICED consonants
- VOICELESS consonants

Classification in terms of tensing:

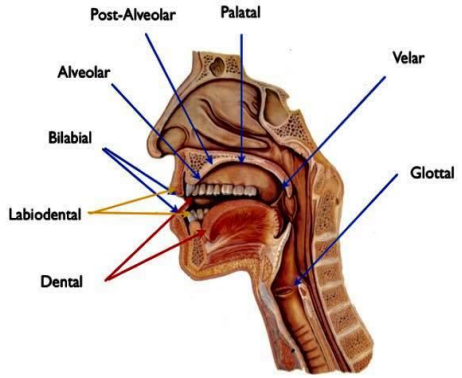
- FORTIS consonants
- LENIS consonants

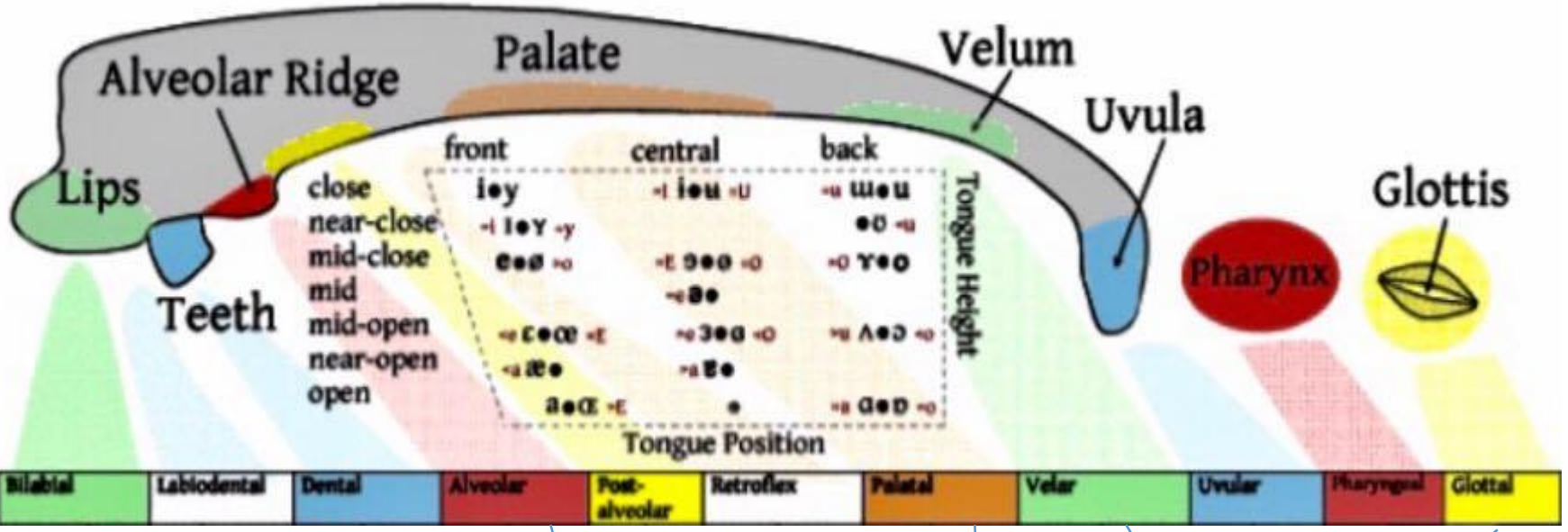
ENGLISH CONSONANT PHONEMES

Place of articulation

Manner of articulation	Bilabial	Labiodental	Dental	Alveolar	Palato-alveolar (Post-alveolar)	Palatal	Velar	Glottal
Plosive	p b			t d			k g	ʔ
Fricative		f v	θ ð	s z	ʃ ʒ			h
Affricate					tʃ dʒ			
Nasal	m			n			ŋ	
Lateral				l				
Approximant	w				r	j		

PARTIAL REPRODUCTION OF THE IPA





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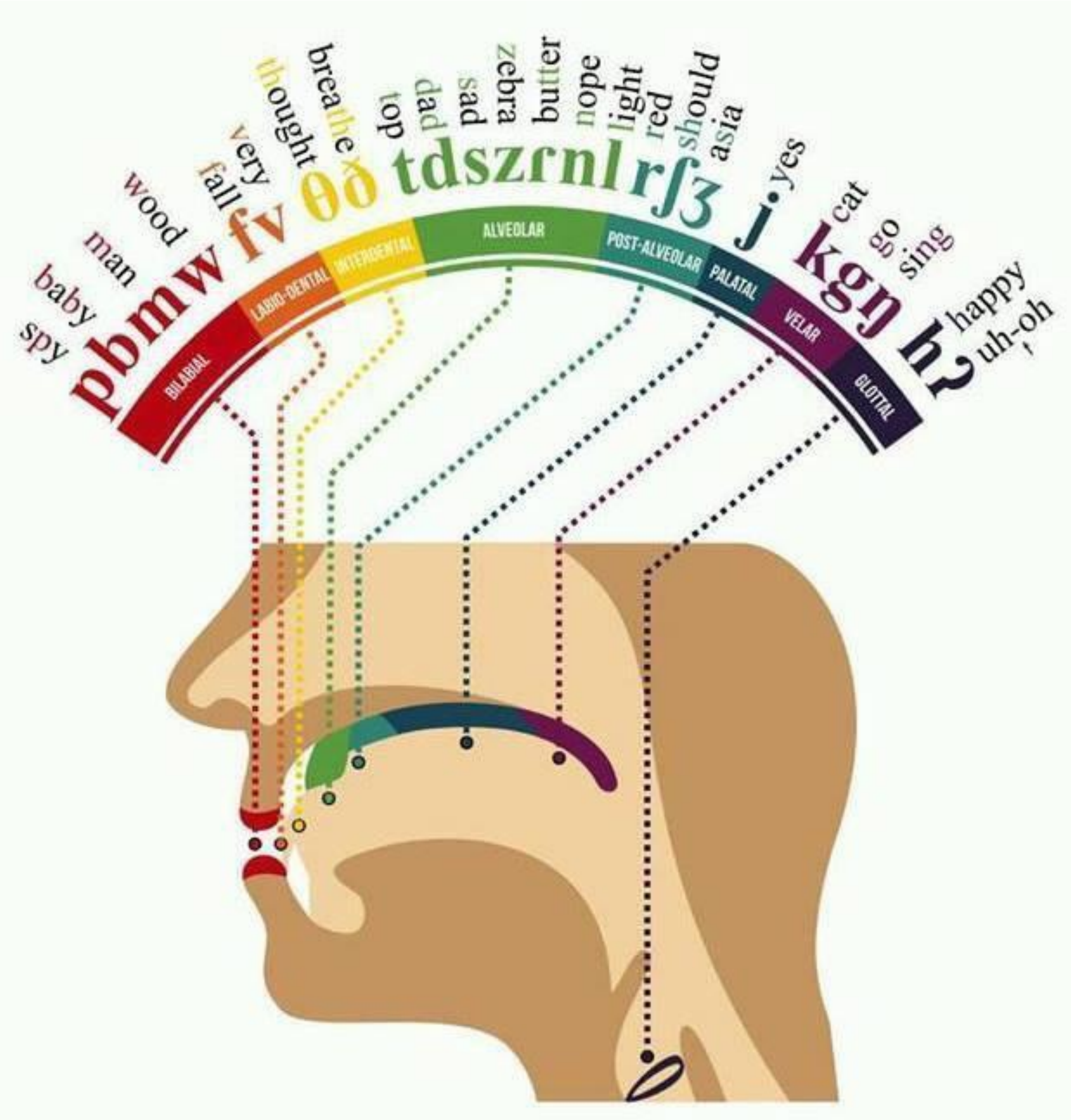
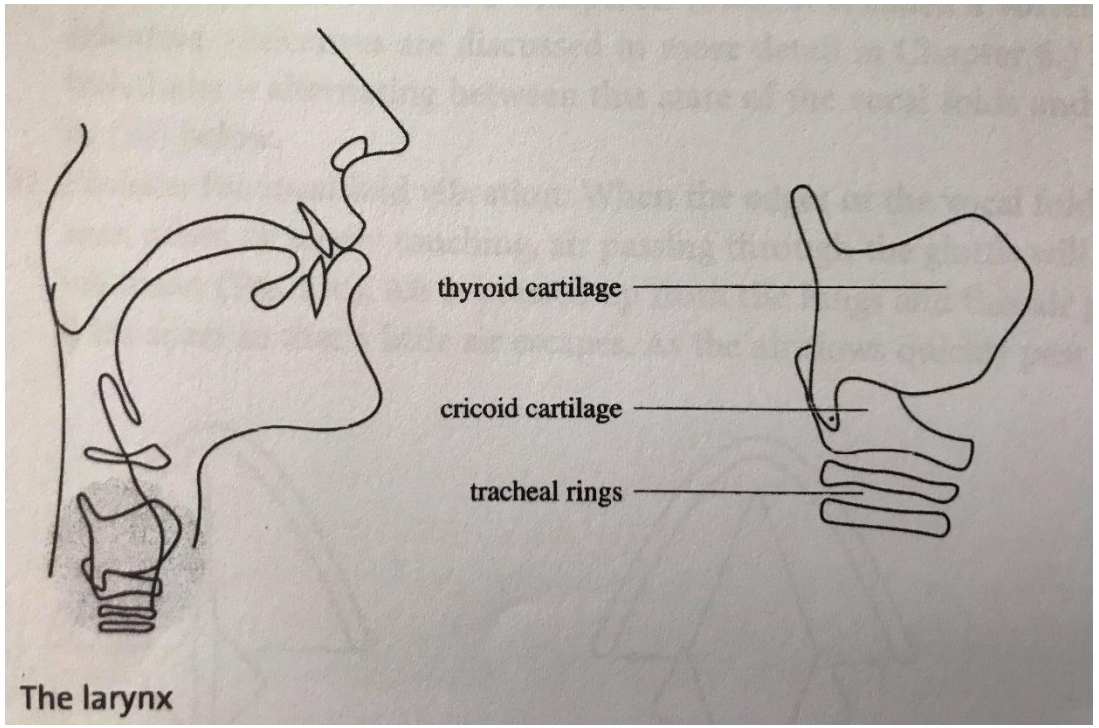


pbmw
spy
baby
man
wood
BILABIAL
fv
fall
very
LABIO-DENTAL
θð
thought
breathe
INTERDENTAL
tdszɾnl
top
dad
sad
zebra
butter
nope
light
ALVEOLAR
rʃʒ
red
should
asia
POST-ALVEOLAR
j
yes
PALATAL
kgŋ
cat
go
sing
VELAR
hʔ
happy
uh-oh
GLOTTAL

The larynx

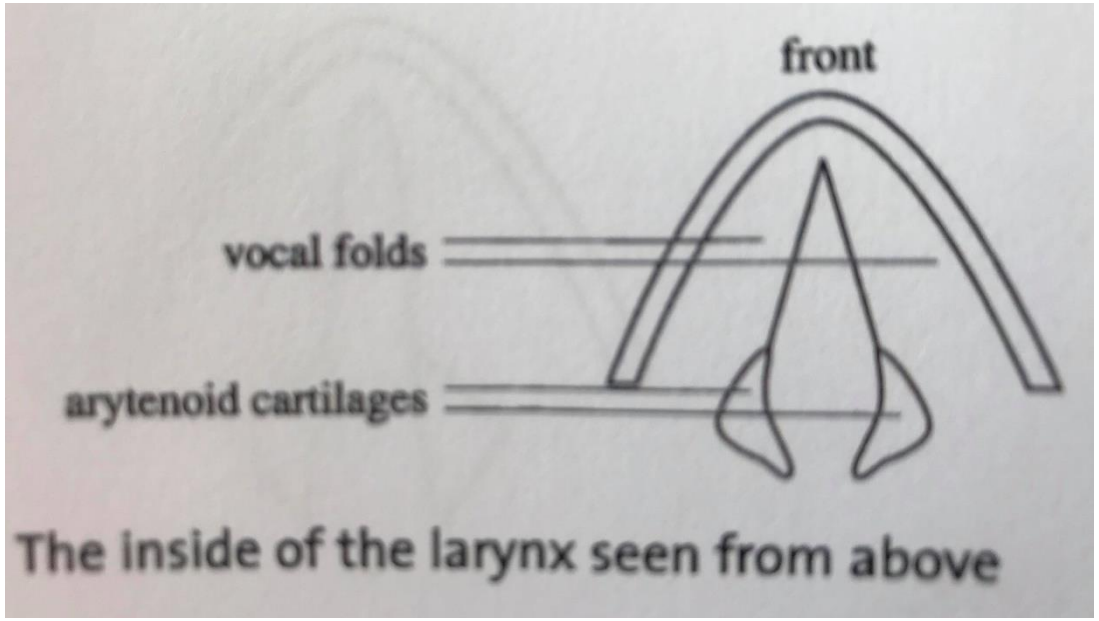


The larynx

"BOX"

- made of two cartilages
- the vocal folds (vocal cords)
- Adam's Apple

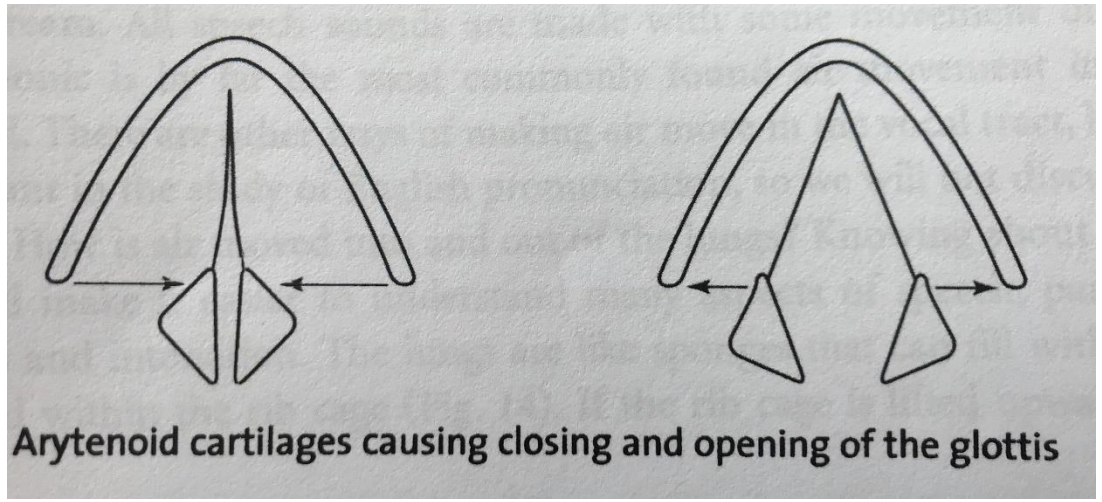
The inside of the larynx



The inside of the larynx seen from above

- at the front – fixed to the thyroid cartilage
- at the back – attached to the arytenoid cartilages (hlasivkové chrupavky when they move, the vocal folds will move too)
- air below the v. f. (**subglottal pressure** must be under enough pressure to be forced through the glottis

Closing and opening of the glottis



Arytenoid cartilages causing closing and opening of the glottis

GLOTTIS

hlasivky

- **opening** between the vocal folds
- **G. closed**: v. f. pressed together
- **G. open**: v. f. apart

Four different states of the vocal folds/glottis

1 WIDE APART

for normal breathing, during voiceless consonants, e.g. /p/, /f/, /s/

2 NARROW GLOTTIS

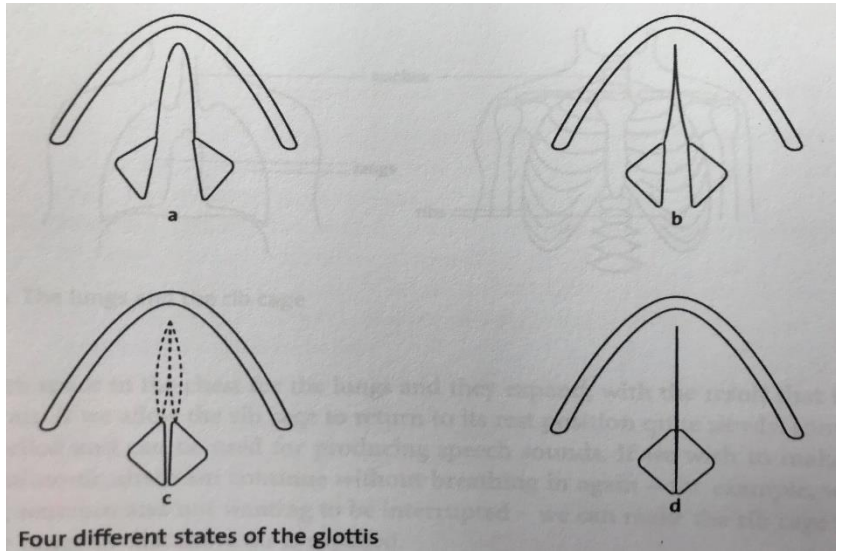
air is passed through the narrowed glottis – result: a fricative sound /h/, a voiceless glottal fricative, e.g. saying ahahahahahahaha (alternating between 2 and 3)

3 POSITION FOR V. F. VIBRATION

- the edges of the v. f. touching each other (nearly touching)
- air passing through the G. Causes vibration; pressed up from the lungs, air pushes the v.f. apart → a little air escapes; v. f. brought together again
- Opening and closing happens very rapidly, repeated regularly (200 – 300 per sec)

4 VOCAL FOLDS TIGHTLY CLOSED

- v.f. firmly pressed together – air cannot pass between them
- in speech: glottal stop/glottal plosive ʔ (coughing gently, ʔa ʔa ʔa ʔa ʔa ʔa ʔa)

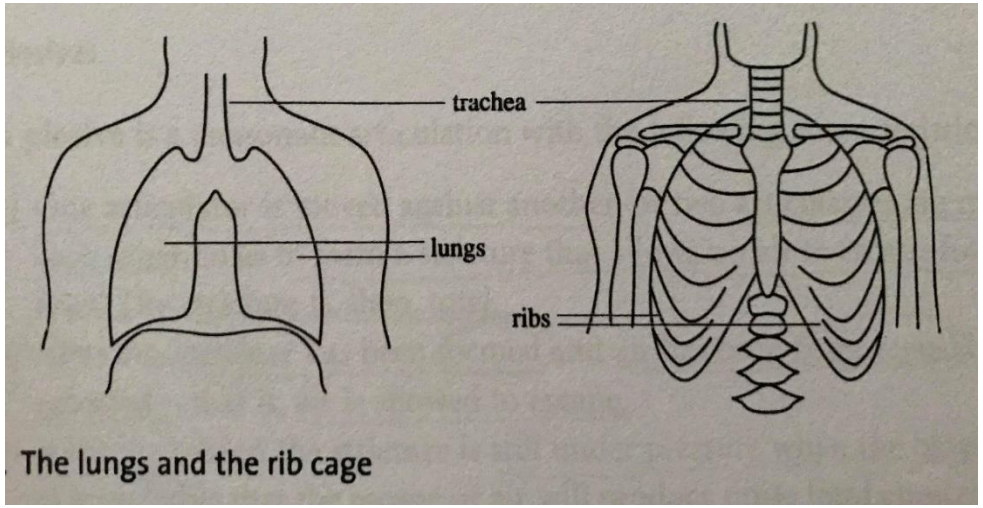


Four different states of the glottis

The lungs and the rib cage (1)

- **Speech sounds** – made with some movement of air
- **Rib cage** – lifted upwards/outwards, returned back to its rest position (air is expelled – used for producing speech sounds)
- **Lungs** – expand – take in more air

(Rib cage pressed down on the lungs – more air is expelled – egressive pulmonic airstream)



The lungs and the rib cage

- EGRESSIVE PULMONIC AIRSTREAM

- air is made to move out of the lungs

- OBSTRUCTIONS/STRICTURES in the vocal tract (we obstruct the airflow to make speech sounds)

- in the **larynx** (bringing the v. f. close to each other)

- **Voicing/phonation** – vibration of v. f.

The lungs and the rib cage (2)

VARIATIONS OF SUBGLOTTAL PRESSURE

1 INTENSITY – voicing with:

high i. – shouting

low i. – speaking quietly

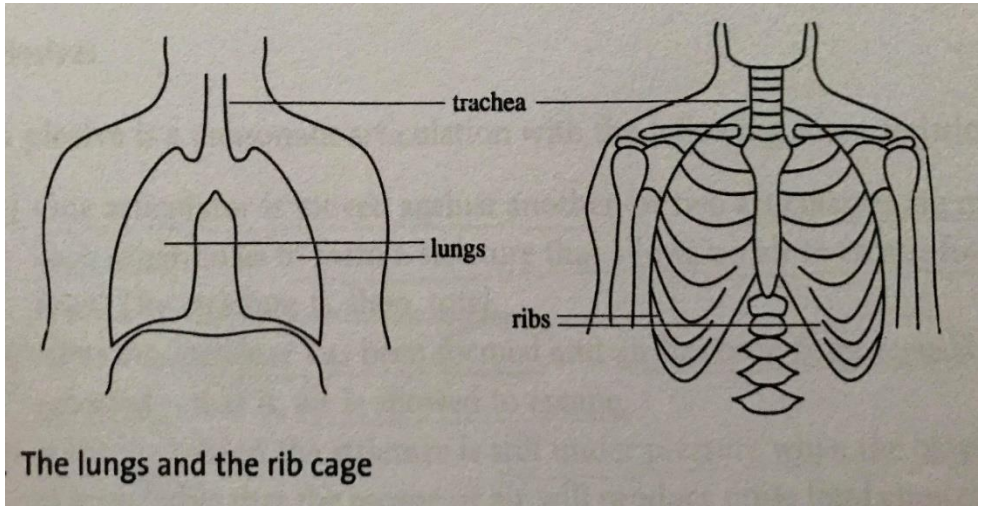
2 FREQUENCY – v. f. vibrate:

high f. - v. f. vibrate rapidly

lower f. – there are fewer vibrations per sec

3 QUALITY – produce different-sounding voice qualities

e.g. harsh, breathy, murmured, creaky



The lungs and the rib cage

PLOSIVES

ražené souhlásky

- One articulator is moved against another / two articulators are moved against each other → form a **stricture** (allows no air to escape from the vocal tract).
- Stricture has been formed, air has been compressed behind it, air is **released** (allowed to escape).
- The air behind the stricture is still under pressure → the escape of air will produce noise loud enough to be heard = **plosion**.
- presence/absence of **voicing** during part or all of the plosive articulation

VOICING AND ASPIRATION OF PLOSIVES

Czech plosives can be classified as voiced and voiceless. This criterion does not apply to English. English plosives have the following features:

- Initial fortis plosives (p, t, k) are aspirated.
- Initial lenis plosives (b, d, g) have little voicing.
- Final fortis plosives shorten the previous vowel – **CLIPPING**.
- Final lenis plosives take the quality of the previous vowel – they are not voiced.
- Initial sp, st, sk have no aspiration.

Four Phases of the Plosives Production

1 CLOSURE PHASE
the articulator/articulators move to form the stricture for the plosive
Full closure of air channel is made.

2 HOLD PHASE
the compressed air is stopped from escaping
Air accumulates behind the closure.

3 RELEASE PHASE
the articulators used to form the stricture are moved so as to allow air to escape
Sudden release and outburst.

4 POST-RELEASE PHASE
happens immediately after phase 3

PLOSIVES
Bilabial, Alveolar & Velar Articulation

BILABIAL: p and b

- lips pressed together

ALVEOLAR: t and d

- tongue blade pressed against the alveolar ridge

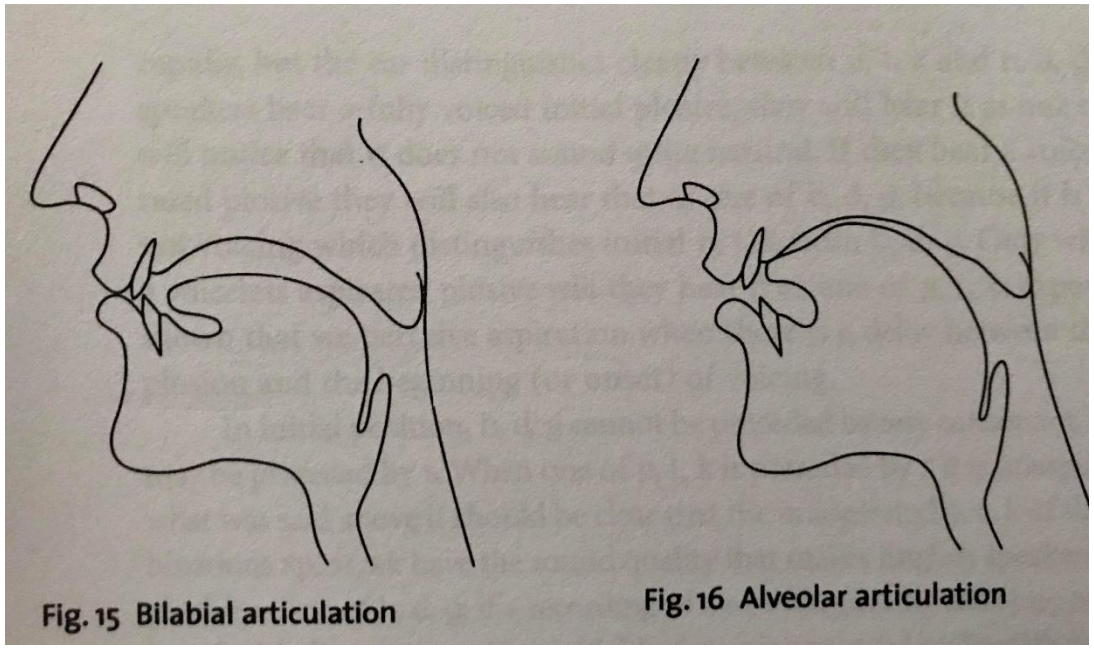


Fig. 15 Bilabial articulation

Fig. 16 Alveolar articulation

VELAR: k and g

- back of the tongue against the area where the hard palate ends, soft palate begins

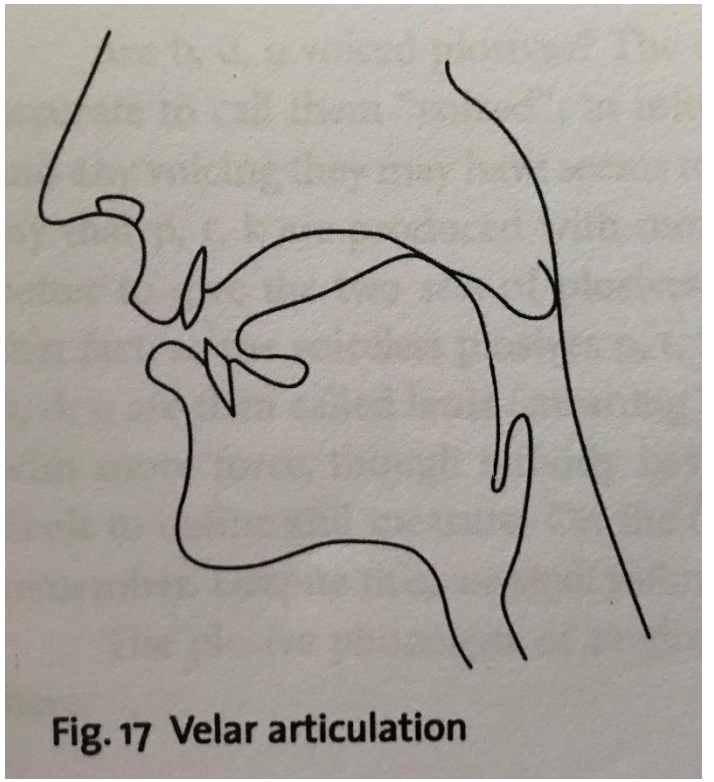
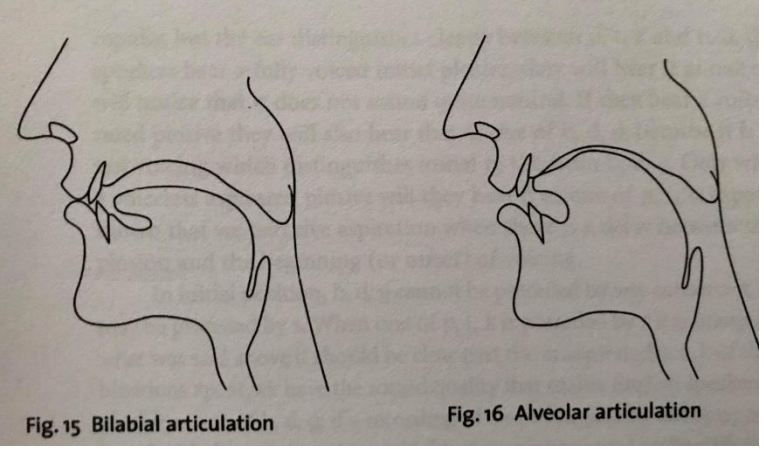


Fig. 17 Velar articulation



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PLOSIVES

Bilabial, Alveolar & Velar Articulation

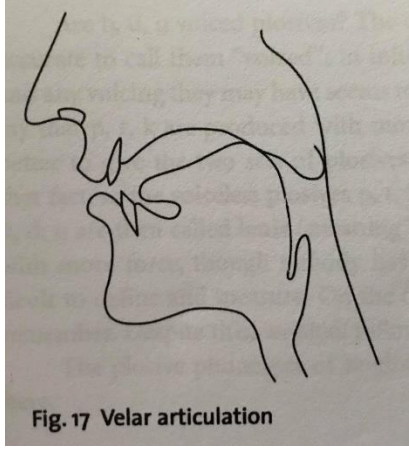


Fig. 17 Velar articulation

INITIAL position (at the beginning of a word): preceding vowels CV

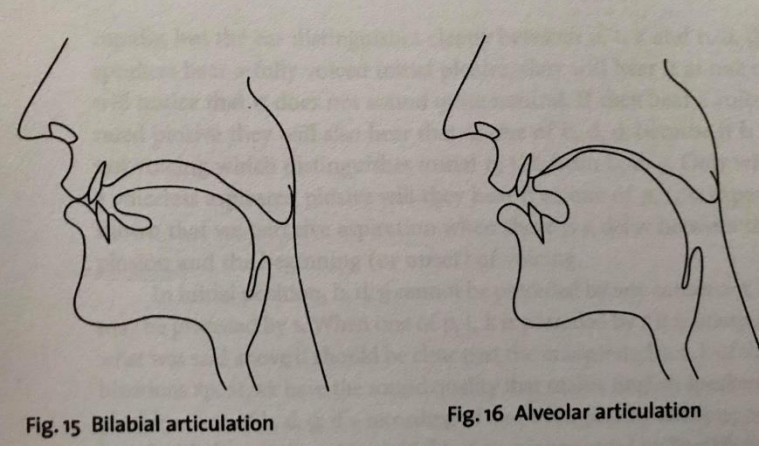
- closure phase – silently for p, t, k, b, d and g
- hold phase – no voicing in p, t, k little voicing in b, d, g (in careful pron. – fully voiced, in rapid speech – no voicing at all)
- the release of : p, t, k = audible plosion (burst of noise)
- post-release phase – air escaping through the v. f. makes a sound like h= **aspiration**
- the release of: b, d, g = followed by weak plosion

The difference between initial p, t, k and b, d, g is the **ASPIRATION** of the voiceless plosives p, t, k .

ASPIRATION, not voicing distinguishes initial p, t, k from b, d, g.

b, d, g cannot be preceded by any consonant in initial position

p, t, k may be preceded by s in initial position (always unaspirated in initial combinations sp, st, sk)



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PLOSIVES

Bilabial, Alveolar & Velar Articulation

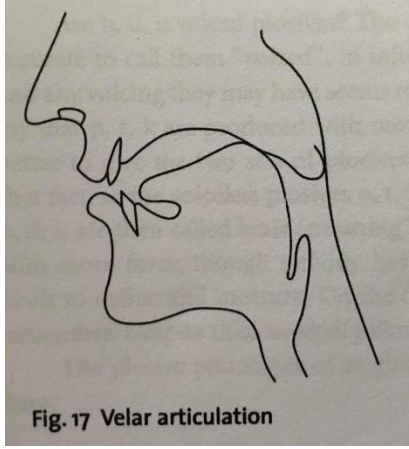


Fig. 17 Velar articulation

MEDIAL position (plosive between vowels): VCV

- pronunciation of p, t, k and b, d, g depends on whether the syllables preceding and following the plosive are stressed
- a medial plosive may have characteristics either of final or of initial plosives

FINAL position (at the end of a word): following vowels VC

- final b, d, g normally have little voicing (or at the beginning of the hold phase)
- final p, t, k are voiceless
- the plosion following the release of p, t, k and b, d, g is very weak, often not audible

The difference between p, t, k and b, d, g in final position is primarily the fact that **vowels preceding** p, t, k are much **SHORTER**.

Plosives – place of articulation

	PLACE OF ARTICULATION		
	Bilabial	Alveolar	Velar
Fortis ("voiceless")	p	t	k
Lenis ("voiced")	b	d	g

Place of articulation

Manner of articulation	Bilabial	Labiodental	Dental	Alveolar	Palato-alveolar (Post-alveolar)	Palatal	Velar	Glottal
Plosive	p b			t d			k g	ʔ
Fricative		f v	θ ð	s z	ʃ ʒ			h
Affricate					tʃ dʒ			
Nasal	m			n			ŋ	
Lateral				l				
Approximant	w				r	j		

English plosives and Czech speakers

Czech speakers have to pay attention to the following aspects:

- English initial fortis plosives are aspirated – unlike Czech
- Lenis plosives have little voicing – unlike Czech (bus, door, gate)
- Initial sp, st, sk have no aspiration (tendency to over pronunciation)
- t, d have a dental feature in Czech while in English they have alveolar place of articulation

Glottal stop is common in current usage, namely in a trendy RP form of Estuary English.

THE PHONEME

GENERAL PRINCIPLES

SEGMENTS:

- In speech – a continuous stream of sounds
  – divided into small pieces, e.g. ’man‘ /mæn/ 3 seg.,
  ’mine‘ /maɪn/ ? seg.

- Set of vowels – pronounced in many slightly different ways – infinite range of sounds

- If we put one of the twenty vowels in the place of one of the others → we change the meaning of a word (bed X bad) /e X æ/

The phoneme

and the alphabet (abstract X real/concrete)

- 26 letters BUT **infinite** number of different shapes and sizes (an abstract alphabet as the basis of our writing)

- The letter of the alphabet used in writing = a unit which corresponds to the unit of speech, i.e. SEGMENT

- Five letters – VOWELS: ‘a’, ‘e’, ‘i’, ‘o’, ‘u’

- Substituting one letter for another changes meaning (a letter ‘p’ and ‘t’)

  pít – pet – pat – putt – pot – put

  pɪt – pet – pæt – pʌt – pɒt – pʊt

- Characters **A a** *a* = represent the same letter (u – a different letter)

  - occur in printed/typed writing, handwriting;

    (depends on the context in which they can occur, e.g. names, beginning of a sentence, …)

  - no difference in meaning if we substitute one for the other

THE PHONEME

PRINCIPLES OF THE SOUNDS OF SPEECH

- Speech can be divided into SEGMENTS (great variety in the way they are made)

PHONEMES = an abstract (and complete) set of speech units →
→ PHONEMIC SYSTEM of the language

- Many slightly different ways in which we make the sounds that represent phonemes, just as there are many ways in which we may make a mark on a piece of paper to represent a particular (abstract) letter of the alphabet.

FREE VARIATIONS

- two different **realisations** of one phoneme, e.g. /b/ in 'bad':

there is little difference in pronouncing the sound /b/
(practically no voicing – usually pronounced X full voicing – speaking very emphatically)
→ the sound is still identified as the phoneme /b/

THE PHONEME

one can only occur where the other cannot, e.g. /t/

the aspirated and unaspirated realisations are both recognised as /t/ by English speakers despite their differences.

ALLOPHONES: different realisations of phnenemes

COMPLEMENTARY DISTRIBUTION = strict separation of places

the aspirated realisation will never be found in the place where the unaspirated realisation is appropriate and vice versa

e.g. aspirated and unaspirated allophones of the phoneme /t/:

TEA

/tʰi:/

voiceless plosive

- aspirated

before stressed vowels at the beginning of a syllable

EAT

/iːt/

voiceless plosive

- unaspirated

occur at the end of a syllable and is not followed by a vowel

SYMBOLS AND TRANSCRIPTION (RP)

- **PHONEMIC/PHONEME SYMBOLS** - symbols for phonemes
  - do not have to indicate precise phonetic quality
  - **phonemic transcription**, e.g. ’peat’ /pi:t/

- **PHONETIC SYMBOLS**
  - all the symbols and diacritics, e.g. [ä]
  - much more accurate in phonetic detail
  - **phonetic transcription**, e.g. ’peat’ [$p^{h}i\ddot{}t$]
  - here for precise phonetic values in square brackets
  - used occasionally when it is necessary to give an accurate label to an allophone of some English phoneme

- Broad phonetic transcription, i.e. containing **only a little more information** than a phonemic transcription
- Narrow phonetic transcription, i.e. containing **a lot of information** about the exact quality of the sounds
- **RP** – received pronunciation

PHONOLOGY

to acquire a full understanding of the use of sounds in English speech, we must study both, PHONETICS and PHONOLOGY

PHONETICS

- describing the sounds that we use in speaking

PHONOLOGY

- how phonemes function in language, and the relationships among the different phonemes

- the abstract side of the sounds of language

THE PHONEMIC SYSTEM

“<u>A Set of Pieces</u>“ in a game of chess

- The exact shape and colour of the pieces are not important to the game as long as they can be reliably distinguished.
- Number of pieces, the moves they can make and their relationships to all the other pieces are important.
- If any of these were to be changed, the game would no longer be what we call chess.

“<u>A Set of Cards</u>“ in a card game

- Playing-cards can be printed in many different styles and sizes – changing it does not affect the game played with them.
- If we were to remove one card from the pack or add one card to it before the start of a game, nobody would accept that we were playing the game correctly.

“<u>A set of phonemes</u>“ in a game of speaking English

- We have a more or less fixed set of ”pieces” (phonemes) with which to play the game of speaking English.
- There may be slightly different realisations of the various phonemes, but the most important thing for communication is that we should be able to make use of the full set of phonemes.

PHONEME SEQUENCES AND SYLLABLE STRUCTURE

- PHONOLOGY

  - restrictions and regularities on the sequences of phonemes that are used in a particular language

  - syllables of the language, e.g. in English no /zbf/ at the beginnings

SUPRASEGMENTAL PHONOLOGY

SOUND CONTRAST

extend over several segments (phonemes) → **suprasegmental contrasts**

- stress, e.g. ’import’ different word class (noun X verb)
- intonation, e.g. ’right’ - the pitch of the word **rising** → likely to be heard as a question or an invitation to a speaker to continue

  - **falling** pitch → likely to be heard as confirmation or agreement

FRICATIVES AND AFFRICATES

- **Fricatives**

  - air escapes through a small passage and makes a hissing sound

  - **continuant consonants** = you can continue making them without interruption as long as you have enough eir in your lungs

- **Affricates**

  - complex consonants, simple, independent phonemes of English, i.e.

    /t/ = one phoneme, /ʃ/ = one phoneme, /tʃ/ = one phoneme

  - begin as plosives and end as fricatives

  - composed of a plosive plus a fricative, e.g. 'church' /tʃɜ:tʃ/ (a three phoneme word)

  - not all sequences of plosive plus fricative make an affricate, e.g.

  'brea**kf**ast' → /kf/ is not a consonantal unit in the way that /tʃ/ seems to

  - must be **homorganic**, i.e. made with the same articulators – made with the tongue blade against the alveolar ridge.

THE FRICATIVES OF ENGLISH

- Two articulators get closely together making a narrow gap between them. The air flow escapes through the gap producing a characteristic hissing sound.
- complex system of fricative phonemes

	PLACE OF ARTICULATION				
	Labiodental	Dental	Alveolar	Post-alveolar	Glottal
Fortis ("voiceless")	f	θ	s	ʃ	h
Lenis ("voiced")	v	ð	z	ʒ	

- each place of articulation – a pair of phonemes
- one exception – glottis

ENGLISH FRICATIVES

- FORTIS: greater force
  friction noise is louder
  the effect of shortening a preceding vowel, e.g.
  ’ice’ ’eyes’
  /aɪs/ /aɪz/

- LENIS: very little or no voicing in initial and final positions
  may be voiced when occurring between voiced sounds

LABIODENTAL FRICATIVES
f, v

- fan, van; safer, saver; half, halve
- lower lip, upper teeth
- fricative noise never strong
- fricative noise scarcely audible in /v/

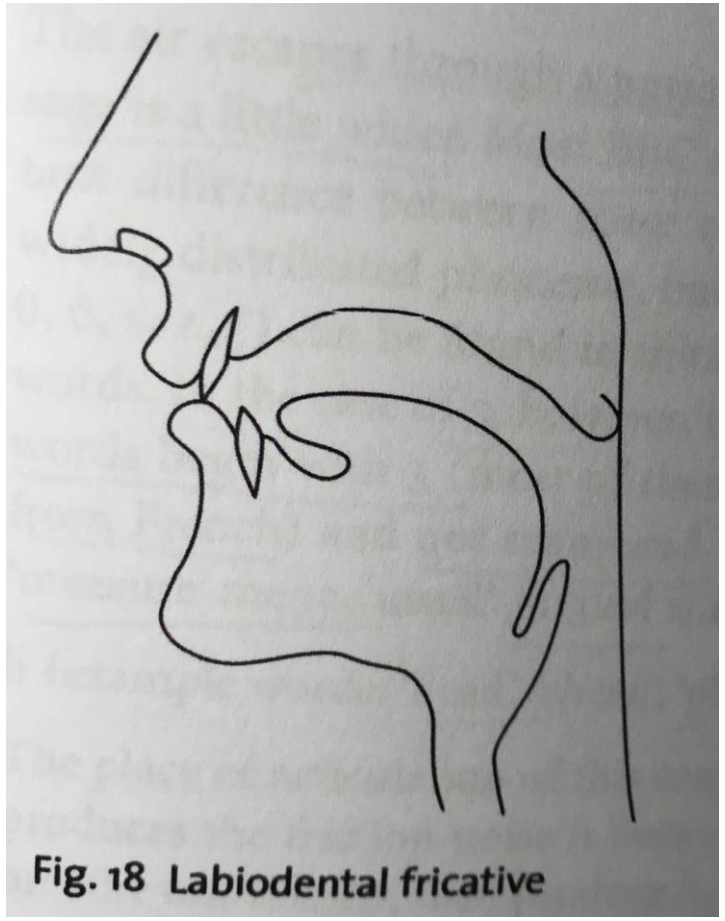


Fig. 18 Labiodental fricative

DENTAL FRICATIVES
θ, ð

- thumb, thus; ether, father; breath, breathe
- the tip of the tongue touching the inside of the lower front teeth and the blade of the tongue touching the inside of the upper teeth
- the air escapes through the gaps between the tongue and the teeth
- fricative noise is weak

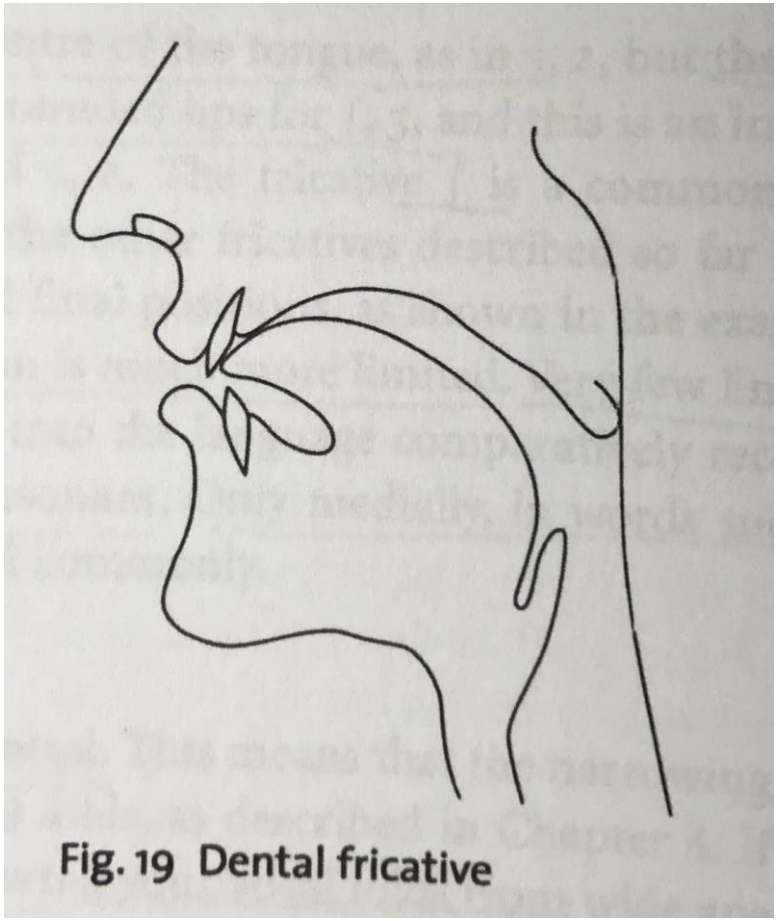


Fig. 19 Dental fricative

Pronunciation of θ, ð

Dental fricatives are often described as if the tongue was placed between the teeth, It is, however, normaly placed inside the teeth, with the tip touching the inside of the lower front teeth and the blade touching the inside of the upper teeth. The air escapes through the gaps between the tongue and the teeth. The tongue has a convex shape. Czech speakers have a tendency to raise the tip of the tongue (concave shape).

ALVEOLAR FRICATIVES
S, Z

- sip, zip; facing, phasing; rice, rise
- the air escapes through a narrow passage along the centre of the tongue
- the sound produced is comparatively intense

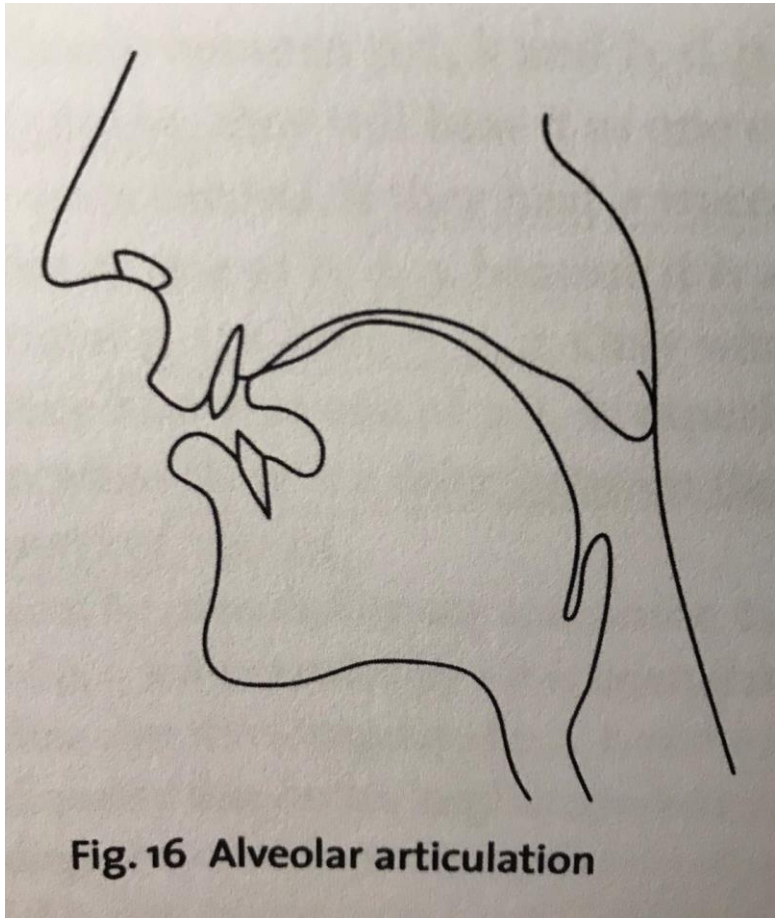


Fig. 16 Alveolar articulation

PALATO-ALVEOLAR FRICATIVES
ʃ, ʒ

- ship, (initial ʒ is very rare in English); Russia, measure; Irish, garage
- partly palatal, partly alveolar
- the tongue in contact with an area slightly further back than that for s, z
- make s, then ʃ → feel the tongue move backwards
- the air escapes through a little wider passage (than s, z) along the centre of the tongue
- lips are rounded for ʃ, ʒ

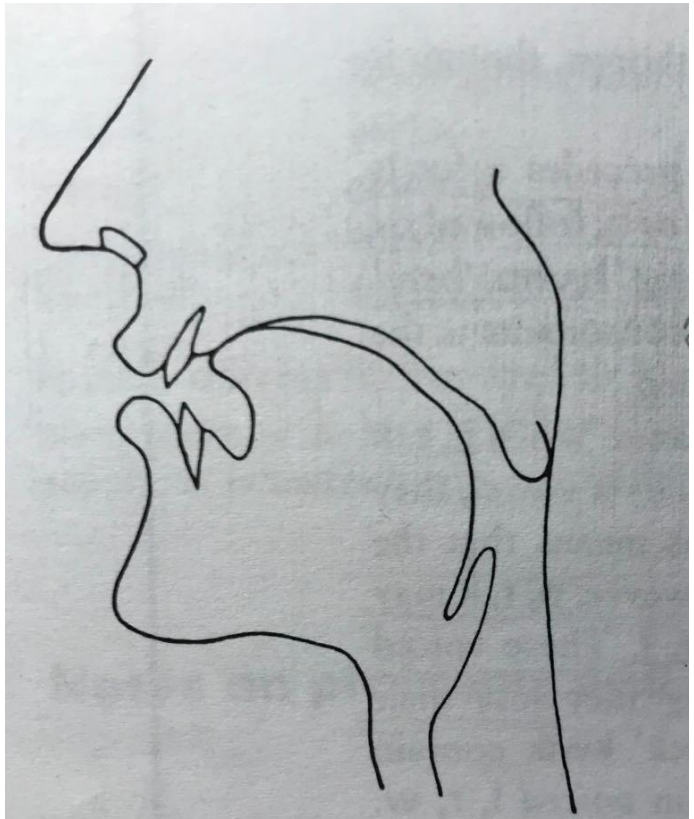


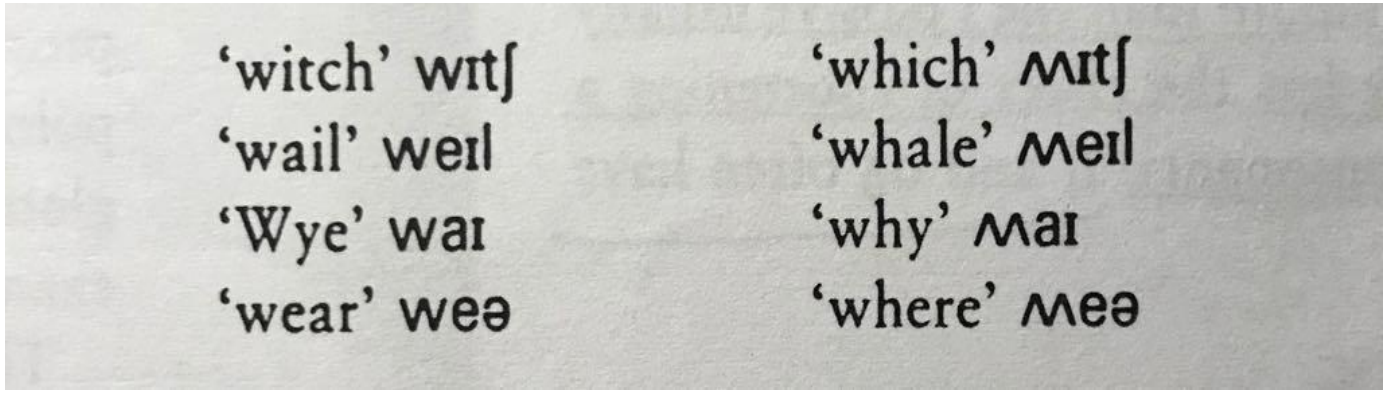
Fig. 14c Palato-alveolar fricative

GLOTTAL h

- head, ahead, playhouse
- place of articulation is glottal
- the narrowing that produces the friction noise is between the vocal folds
- breathe out silently: production of h
- your vocal folds is moving from wide apart to close together (this is not producing speech)
- it always has the quality of the vowel it precedes: hit, hat, hot, hut, …
- Phonetically: /h/ is a voiceless vowel with the quality of the voiced vowel that follows it
- Phonologically: /h/ is a consonant, usually found before vowels
- when h occurs between voice sounds (voiced only between vowels, e.g. ahead, beehive, behave, …, greenhouse) → pronounced with breathy voice (a weak, slightly fricative sound)
- Sub-standard pronunciation: omission of the h in unstressed pronunciations, e.g. her, he, him, his, have, has, had

GLOTTAL h
and two uncommon sounds

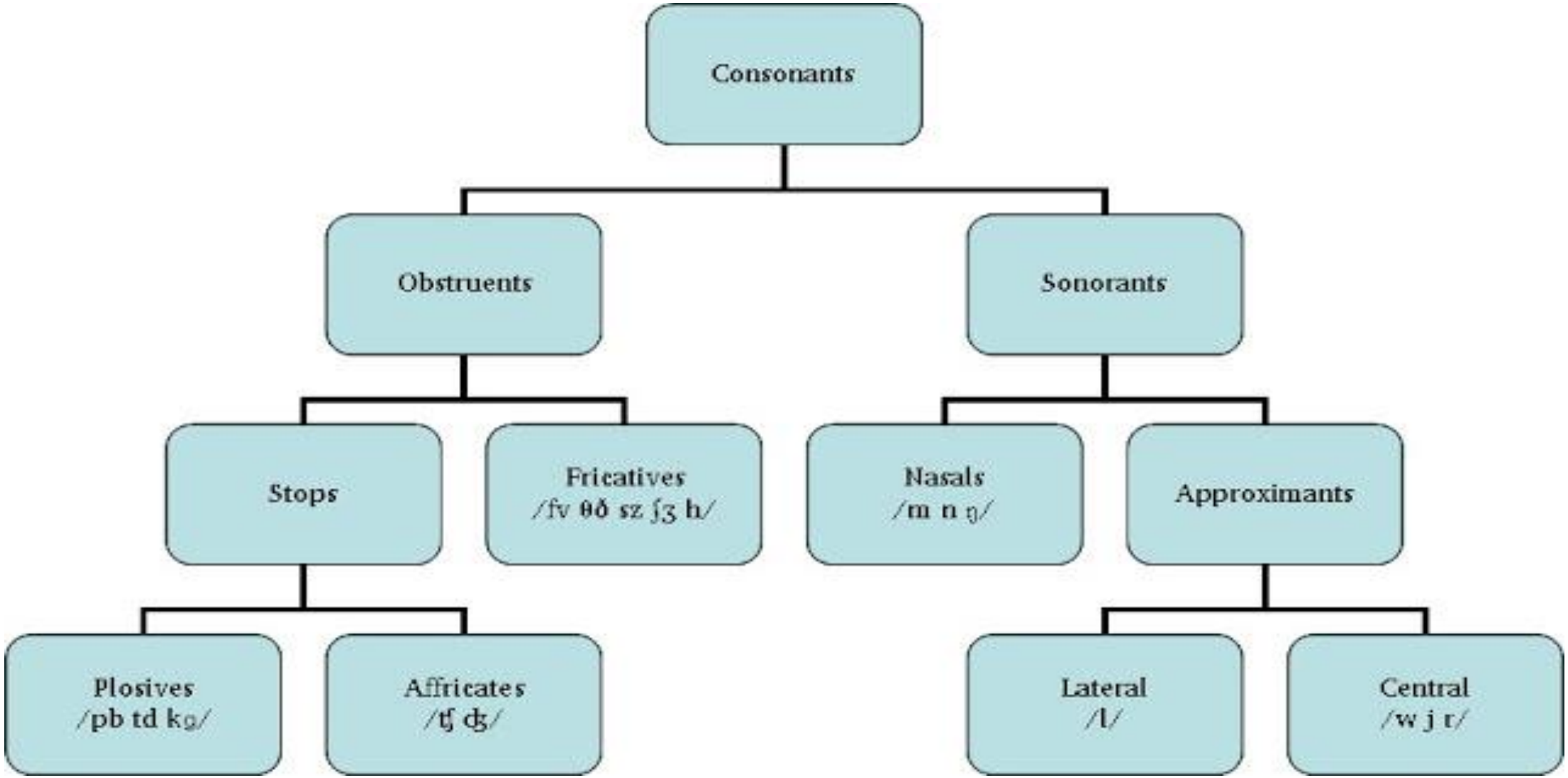
- words beginning orthographically with ’wh’
- which, why, whip, whale
- most RP speakers pronounce it as w
- some speakers, when speaking clearly or emphatically (American and Scottish speakers), pronounce a voiceless fricative with the same lip, tongue and jaw position as ʍ



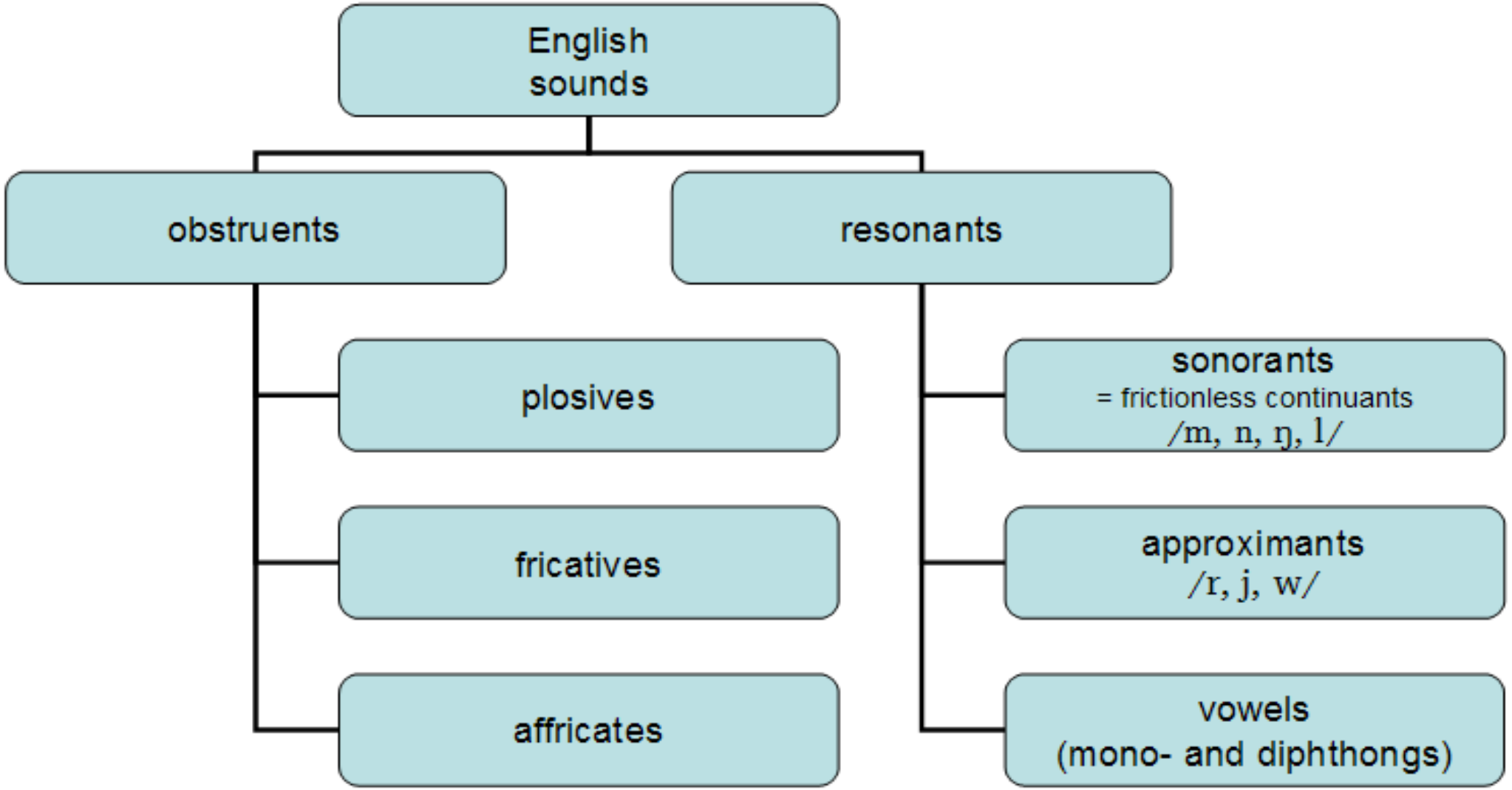
THE AFFRICATES
tʃ, dʒ

- the only two affricate phonemes in English: tʃ, dʒ
- FORTIS/LENIS pair
- tʃ - slightly aspirated
  - palato-alveolar place of articulation (the same as for ʃ, ʒ)
  - when tʃ is final in the syllable it has the effect of shortening a preceding vowel
- tʃ, dʒ often have rounded lips

ENGLISH SONORANTS m, n, ŋ, l, ɬ, r, j, w



ENGLISH SONORANTS m, n, ŋ, l, ɬ, r, j, w



NASALS / APPROXIMANTS / SEMIVOWELS

(a term used for consonants only)

- Nasal consonants m, n, ŋ
- Approximants/Liquids l, ɬ, r
- Approximants/Semivowels j, w

NASALS

- the air escapes through the nose
- the soft palate is lowered
- complete closure in the mouth (corresponds to the three places of articulation for the pairs of plosives pb, td, kg)
  - Bilabial (lips) m
  - Alveolar (tongue blade against alveolar ridge) n
  - Velar (back of tongue against the palate) ŋ

  phonetically simple (easy to produce)
  but phonologically complex (not easy to describe the contexts in which it occurs)

VELAR NASAL ŋ (1)

1 Initial position Ø

2 Medial position -n**k**- will always be pronounced

-n**g**- a) ŋg in the middle of a morpheme

b) ŋ (without g) at the end of a morpheme

MORPHEME-BASED RULE

Morphology:	A (one morpheme)	B (two morphemes)
	finger	singer
	/fɪŋgə/	/sɪŋə/
	anger	hanger
	/æŋgə/	/hæŋə/

VELAR NASAL ŋ (2)

3 Final position -ng always pronounced with ŋ
(no g after ŋ at the end of a morpheme)

sing	hang	song	bang	long
/sɪŋ/	/hæŋ/ /	sɒŋ/	/bæŋ/	/lɒŋ/

long	long + morpheme (’-ish’)	longish
/lɒŋ/		/lɒŋɪʃ/

EXCEPTION: **the comparative ’-er’ & superlative ’-est’ suffixes**
- treated as single-morpheme words

longer	longest
/lɒŋgə/	/lɒŋgəst/

4 ŋ following short vowels, e.g. pink
/pɪŋk/

rarely occurs after diphthongs or long vowels

LIQUIDS l, ɬ, r

(SOUHLÁSKY PLYNNÉ/SONORNÍ)

- Lateral approximant l long hill
  /lɒŋ/ /hɪl/

- complete **closure along the centre** (between the centre of the tongue and the part of the roof of the mouth; the passage of **air** doesn't go along the centre of the tongue but **along the sides** of the tongue)

- dldldldl feel the movement of the sides of the tongue necessary for the production of the lateral l

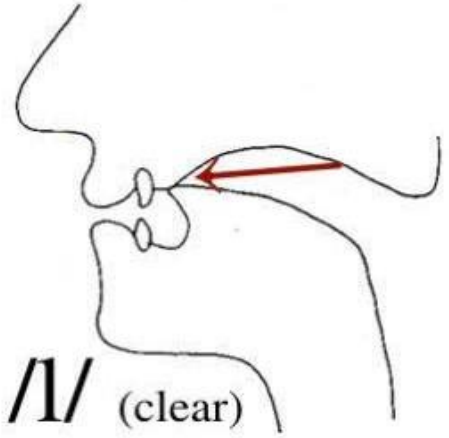
- a loud whispered l feel the air rushing along the sides of your tongue

LATERAL APPROXIMANT ‘l’

Initially, medially, finally
allophones

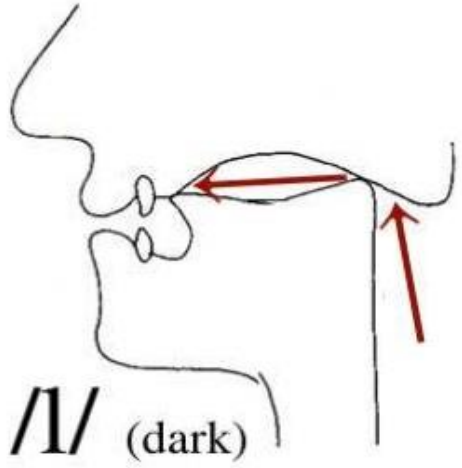
CLEAR l lea /liː/

- resembles an [i] vowel
- front of the tongue raised
- never occurs before consonants, before a pause
- only occurs before vowels
- most Welsh and Irish speakers use clear l in all positions



DARK ɬ (phonetic symbol) eel /iːl/

- quality rather similar to [u] vowel
- back of the tongue raised
- most American and lowland Scottish speakers use dark ɬ in all positions



POST-ALVEOLAR APPROXIMANT ′r′ (1)

- articulators approach each other but do not get sufficiently close to each other to produce a ′complete′ consonant sound (e.g. plosive,…)

  any vowel articulation could also be classed as an approximant, but the term is usually used only for consonants

- very slightly rounded
- the tip of the tongue approaches the alveolar area in approximately the way it would for a ′t′ or ′d′ but never makes contact with any part of the roof of the mouth (Czech: tongue-palate contact is made, alveolar trill)

- **RETROFLEX** CONSONANT r: - the tongue is slightly curled backwards with the tip raised (sequence of drdrdrdrdr) r is post-alveolar

  -the tip tongue is not raised nor curled back

- **VOICELESS & FRICATIVE** r: - at the beginning of a syllable, preceded by p, t, k

  - e.g. press, tress, cress

POST-ALVEOLAR APPROXIMANT ʹrʹ (2)

- Pronounced only before vowels:

red	arrive	hearing
/red/	/əˈraɪv/	/ˈhɪərɪŋ/

- no 'r' in the pronunciation:

a)	car	ever	here
	/kɑː(r)/	/ˈevə(r)/	/hɪə(r)/
b)	hard	verse	cares
	/hɑːd/	/vɜːs/	/keə(r)z/

- **RHOTIC ACCENTS**: (e.g. American, Scots, West of England) have 'r' in final position (before a pause) and before a consonant

- **NON-RHOTIC ACCENTS**: (e.g. BBC) 'r' only occurs before vowels

SEMIVOWELS 'j' &'w, (1)

- yet, wet
- phonetically: vowel-like character, i.e. phonetically like vowels, but only occur before vowel phonemes
  - 'j' close to [i] but very short
  - 'w' close to [u]
- phonologically: consonants
  - a year, a way
  - 'the' pronounced /ðə/
- mispronounced as fricatives or affricates by foreign learners
- **Friction noise in** w, j: **ONLY** when preceded by p, t, k at the beginning of a syllable

pure	tune	queue	Poirot	twin	quit
/pjʊə(r)/	/tjuːn/	/kjuː/	/pwɑːrəʊ/	/twɪn/	/kwɪt/

SEMIVOWELS 'j' &'w, (2)

- p, t, k followed by a vowel at the beginning of a syllable:
  - aspirated
  - voiceless beginning of a vowel in this context

- p, t, k followed by
  - l, r, j, w (voiced continuant consonants)
  - lose their voicing and become fricative

- **Devoiced fricative** l, r, w, j:

play	tray (X dray)	quick	cue
/pleɪ/	/treɪ/	/kwɪk/	/kjuː/

- **Voiced** l, r, w, j:

lay	ray	wick	you
/leɪ/	/reɪ/	/wɪk/	/ju/

TONGUE TWISTER FOR CZECH ř (miniscule)

[r̝]	**ř**eka, **ř**vát	simultaneous [r] and [ʒ]
[r̝̊]	chř**e**st, ke**ř**	simultaneous [r] and [ʃ]

Czech: “Třista třicet tři stříbrných stříkaček stříkalo přes třista třicet tři stříbrných střech.”

Phonetically: [ˈtr̝ɪsta ˈtr̝ɪt͡sɛt ˈtr̝ɪ ˈstr̝i:br̝ni:x ˈstr̝i:kat͡ʃɛk ˈstr̝i:kalo pr̝ɛs ˈtr̝ɪsta ˈtr̝ɪt͡sɛt ˈtr̝ɪ ˈstr̝i:br̝ni:x ˈstr̝ɛx].

English: “333 silver fire hoses squirted over 333 silver roofs”.

THE SYLLABLE

1 **Minimum syllable**

a single vowel in isolation

preceded and followed by silence (are /ɑ:/, or /ɔ:/, err /ɜ:/;

but also sound for: agreement /m/ or when asking for silence /ʃ/)

2 **Onset**

one or more consonants preceding the centre of the syllable (bar /bɑ:/, key /ki:/, more /m ɔ:/)

3 **Coda**

no onset

end with one ore more consonants

(am/æm/, outht /ɔ:t/, ease /i:z/)

4 **Onset and coda**

ran /ræn/, sat /sæt/, fill /fɪl/

CONSONANT CLUSTER (1)

Two-consonant clusters:

a) PRE-INITIAL /s/ + INITIAL CONSONANT

sting /stɪŋ/, sway /sweɪ/, smoke /səʊk/

b) INITIAL CONSONANT + POST-INITIAL /l/, /r/, /j/, /w/

play /pleɪ/, try /traɪ/, quick /kwɪk/, few /fju:/

c) FINAL CONSONANT one consonant only

(except /h/, /w/, /j/; final /r/ in rhotic accent only)

d) TWO-CONSONANT FINAL CLUSTER:

pre-final /m/, /n/, /ŋ/, /l/, /s/, e.g. bump /bʌmp/, bank /bæŋk/

post-final /s/, /z/, /t/, /d/, /θ/, e.g. bets /bets/, beds /bedz/

CONSONANT CLUSTER (2)

- **Three-consonant clusters:**

a) PRE FINAL + FINAL + POST FINAL

helped /helpt/, twelfth /twelfθ/

b) PRE-FINAL + FINAL + POST-FINAL 1 + POST-FINAL 2

fifths /fɪ-fθs/, next /ne-kst/

- **Four-consonant clusters:**

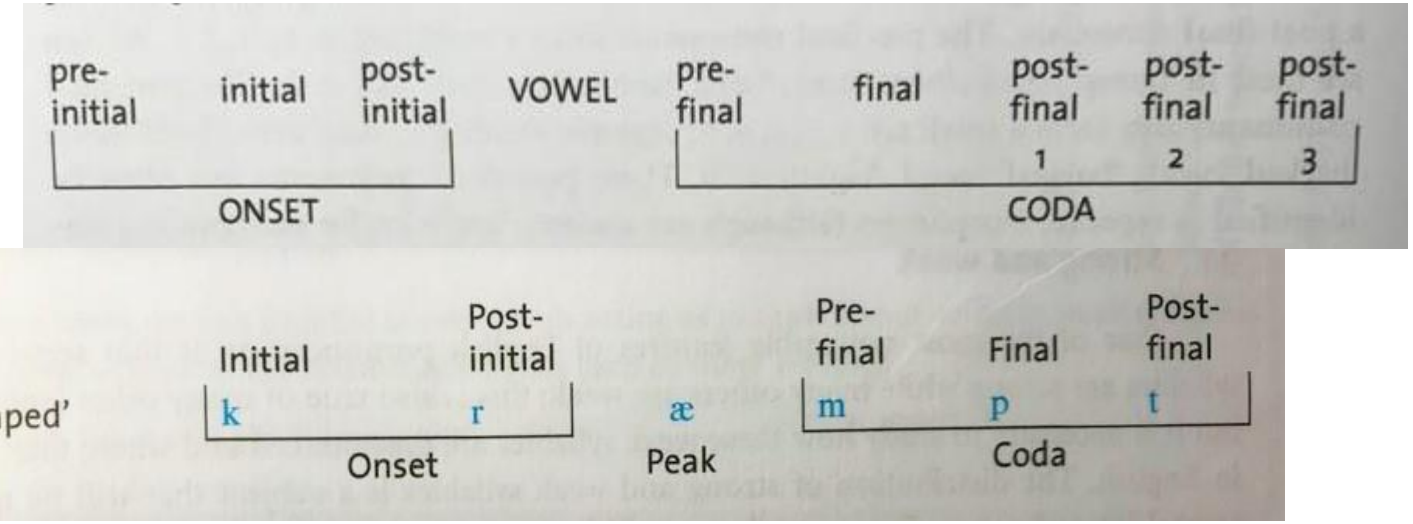
c) PRE-FINAL + FINAL + POST-FINAL 1 + POST-FINAL 2 (/s/, /z/, /t/, /d/, /θ/)

twelfths /twelfθs/, prompts, /prɒmpts/

d) ZERO PRE-FINAL + FINAL + POST-FINAL 1 + POST FINAL 2 + POST-FINAL 3

sixths /sɪ-ksθs/, texts /te-ksts/

MAXIMUM PHONOLOGICAL STRUCTURE of the English syllable



EXEPTION:

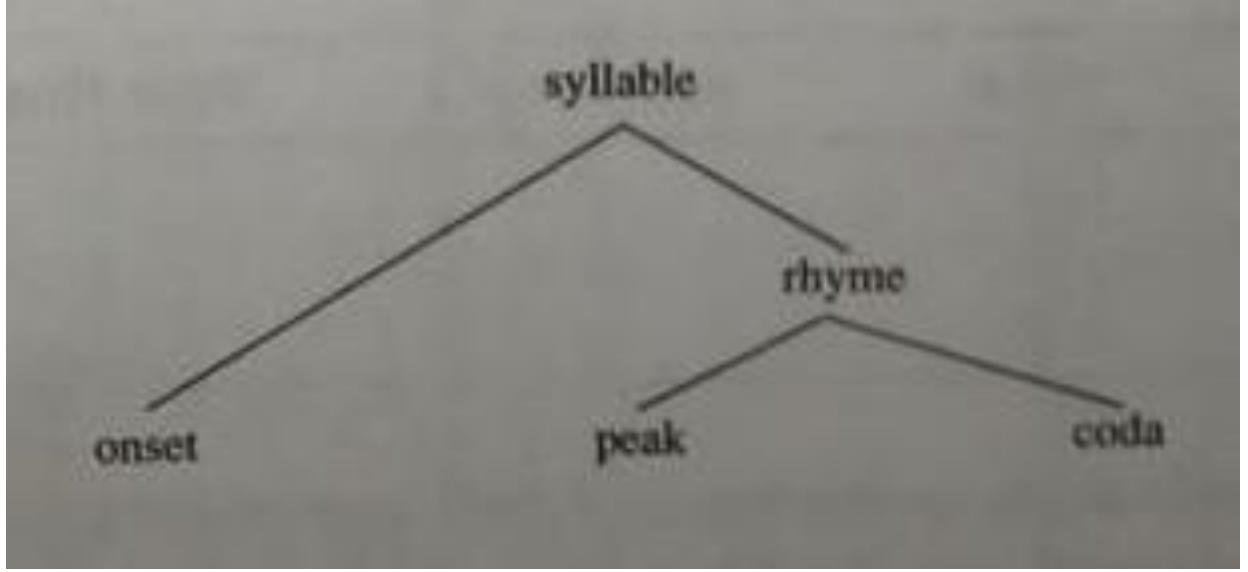
- SYLLABIC CONSONANTS l, n, m, ŋ, r

  e.g. students /stju:dnts/

  - two syllables

  - second syllable ending with the cluster /nts/ = as though there was a vowel between /d/ and /n/; a vowel occurring in a very slow, careful pronunciation only

RHYME



- the vowel and the coda = RHYME
- rhyming English verse: rhyming works by matching just that part of the last syllable of a line
- Rhyme
  a) PEAK (*normally the vowel)*
  b) CODA (optional, e.g. me – no coda)
- *Onset - obligatory*

STRONG AND WEAK SYLLABLES

- Peaks in STRONG syllables
  - never ə, i, u in its peak
  - ɪ, e, æ, ʌ, ɒ, ʊ + coda

- Peaks in WEAK syllables
  - the vowel ə (schwa), e.g. better /betə/, open /əʊpən/
  - a close front unrounded vowel i, e.g. happy /hapi/
  - a close back rounded vowel u, e.g. thank you /θæŋk ju/

SCHWA /ə/

1 Spelled with 'a', strong /æ/
*a*ttend, char*a*cter

2 Spelled with 'ar', strong /ɑ:/
p*a*rticular, mol*a*r

3 Adj. endings spelled 'ate', strong /eɪ/
intim*ate*, accur*ate*

4 Spelled with 'o', strong /ɒ/, /əʊ/
t*o*morrow, carr*o*t

5 Spelled with 'or', strong /ɔ:/
f*o*rget, opp*o*rtunity

6 Spelled with 'e', strong /e/
postm*e*n, viol*e*t

7 Spelled with 'er', strong /ɜ:/
p*e*rhaps, strong*e*r

8 Spelled with 'u', strong /ʌ/
aut*u*mn, s*u*pport

9 Spelled with 'ough'; many pronunciations for -ough
thor*ough*, bor*ough*

10 Spelled with 'ou', strong /aʊ/
graci*ou*s, call*ou*s

SYLLABIC CONSONANTS

as a peak of the syllable (instead of the vowel)
- in syllables in which no vowel is found

- a small vertical mark (ˌ)beneath the symbol (l, r, nasals), e.g. cattle /kætl̩/
- Syllabic l a) with alveolar consonant preceding
  cattl̩e, bottl̩e, muddl̩e
  b) with non-alveolar consonant preceding
  coupl̩e, troubl̩e, knuckl̩e
- Syllabic n - finally and medially, e.g. threatening /θretn̩ɪŋ/, threaten /θretn̩/
  - after alveolar plosives and fricatives, e.g. eaten̩
- Syllabic m, ŋ e.g. happen /hæpm̩/, /hæpn̩/, /hæpn/
  between velar consonants: *broken key* /brəʊkŋ̩ ki:/ (could be substituted with n, ən)
- Syllabic r in rhotic accents, e.g. particular /pr̩ˈtɪkjəlr̩/ X /pəˈtɪkjələ/
  hungry /ˈhʌŋgri/ X Hungary /ˈhʌŋgəri/, /ˈhʌŋgr̩i/

STRESS (ACCENT)

- NOT single phonemes, but SYLLABLES are STRESSED
- Intuitive identification
- Stressed syllables are PROMINENT

  a) are LOUDER

  b) are LONGER

  c) have a HIGHTER PITH (perceived as the syllables with higher frequency)

  d) differ in QUALITY from other syllables (babababiba)

TYPES (LEVELS) OF STRESS

- PRIMARY STRESS /ˈ/: photograph /ˈfəʊtəgrɑːf/
- SECONDARY STRESS /ˌ/: photographic /ˌfəʊtəˈgræfɪk/

STRESS PLACEMENT

- In Czech on the 1st syllable 'Ostrava
- In French on the last syllable boule'vard
- In English on any syllable but rule governed:

1 the length of the word (short – easy vs. long – complex)
2 the morphological structure (stress carrying suffixes, stress moving suffixes, compound words)
3 part of speech (noun, adjective, verb)
4 linguistic characteristics of speech – tone unit

COMPLEX WORDS – STRESS CARRYING SUFFIXES

- ain entertain /ˌentəˈteɪn/, ascertain /ˌæsəˈteɪn/
- ee employee /ɪmˈplɔɪiː/, refugee /ˌrefjuˈdʒiː/, evacuee /ɪˌvækjuˈiː/
- eer engineer /ˌendʒɪˈnɪə(r)/, mountaineer /ˌmaʊntəˈnɪə(r)/
- ese Vietnamese /ˌvjetnəˈmiːz/, Portuguese /ˌpɔːtʃuˈgiːz/, journalese
- ette cigarette /ˌsɪgəˈret/, launderette /ˌlɔːndəˈret/, kitchenette
- esque picturesque /ˌpɪktʃəˈresk/
- ique unique /juˈniːk/

COMPLEX WORDS – STRESS MOVING SUFFIXES
stress is on the last syllable of the stem

-eous	advantageous /ˌædvənˈteɪdʒəs/, courageous /kəˈreɪdʒəs/
-graphy	photography /fəˈtɒgrəfi/
-ial	proverbial /prəˈvɜːbiəl/
-ic	climatic /klaɪˈmætɪk/
-ion	perfection /pəˈfekʃn/
-ious	injurious /ɪnˈdʒʊəriəs/
-ity	tranquillity /træŋˈkwɪləti/
-ive	reflexive /rɪˈfleksɪv/

STRESS IN COMPOUND WORDS

- are lexemes composed of more than one root and functioning as single words
- always have only one primary stress
- possible rules for stress placement are not very reliable → advisable to learn them in usage, e.g. *a black 'bird* vs. *a 'blackbird*

Compounds functioning as

- NOUNS have the primary stress usually on the first element: *dancing shoes, cooking apples, steering wheel, green house, …*
- ADJECTIVES with –ed at the end have the stress usually on the second element: *bad-tempered, heavy-handed,…*
- ADVERBS usually have the stress on the second element: *north-east, east-bound, …*
- VERBS with the first element adverbial usually have the main stress on the second element: *undergo, ill-treat, download, …*
- with the first element represented by a NUMERAL usually have the stress on the second element: *three-wheeler, second-class, four-footed, half-size, …*

- Frequent errors: yellowhammer /ˈjeləʊhæmə(r)/, blackboard /ˈblækbɔːd/, 'primary school teacher, 'English teacher, …

VARIATION OF STRESS – WORD CLASS

- Word stress in English can have a grammatical function which results in a change of the word class:

NOUN	VERB	ADJECTIVE	VERB	NOUN	ADJECTIVE
‘abstract	ab'stract	‘absent	ab'sent	‘compact	com'pact
‘conduct	con'duct	al'ternate	‘alternate	‘minute	mi'nute
‘contract	con'tract	‘frequent	fre’quent		
‘desert	de'sert				
‘export	ex'port				
‘permit	per'mit				
‘object	ob'ject				

- The placement of stress in connected speech can change, e.g.

thir'teen X 'thirteen roses, Heath'row X 'Heathrow 'airport

WEAK FORMS (1)

- FULL LEXICAL WORDS carry the primary stress

<u>In some words it is only a potential quality:</u>

- if pronounced in isolation = STRESSED; have a strong form
- if pronounced in connected speech = WEAK; are not stressed

WEAK FORMS (2)

- function words
- monosyllabic
- carry little or no lexical meaning
- used in connected speech (characteristic feature of connected speech)
- when pronounced in isolation – native speakers will use a strong form
- ‘Chips are what I’m fond of’ 'tʃips ə wɒt aim 'fɒnd ɒv

WEAK FORMS (3)

Weak forms include:

- determiners (a, an, the)
- prepositions (at, for, from, to, …)
- conjunctions (and, but, that)
- pronouns (we, you, he, she, his, her, your, him, her, us, *relative* that, some)
- auxiliary verbs (can, could, have, has, had, shall, should, must, do, does, am, was, were)
- some adverbs (there)

CONNECTED SPEECH

Human speech is not performed by means of isolated words. Words are linked into a sort of continuing sound.

Connected speech is characterized by the following features:

- Linking
- Rhythm
- Assimilation
- Elision
- Intonation

CONNECTED SPEECH – LINKING /r/, /j/, /w/

- When r occurs before a suffix, it s pronounced: stir /stɜ:/, stirring /stɜ:rɪŋ/ - the insertion is obligatory.

- The insertion of r is optional, though generally present before a following word with initial vowel: stir it in /stɜ:r ɪt ɪn/ - historically justified.

- When one word ends with /ə/ and the following begins with a vowel /r/ is generally inserted: idea of /aɪdɪər əv/, vanilla essence /vənɪlər əsens/ - historically unjustified, so-called INTRUSIVE /r/.

- Intrusive /r/ before a suffix is strongly stigmatized: gnawing /nɔ:rɪŋ/.

- When one word ends with /ʊ/, /u:/, also in diphthongs, and the next begins with a vowel /w/ is inserted: blue eyes /blu:'waɪz/, no understanding /nəʊw ʌndəstændɪŋ/.

- When one word ends with /ɪ/, /i:/ and the next begins with a vowel /j/ is inserted: easy exercise /i:zi 'jeksəsaɪz/, the apple /ði 'jæpl/.

CONNECTED SPEECH - RHYTHM

- English – rhythmical language, i.e. its events happen at regular intervals of time. It is stressed timed. Czech i a syllable timed language.

  Walk 'down the 'path to the 'end of the ca'nal.

- English utterance + clasp our hands = pronunciation is rhythmical
- The principle of isochrony /aɪ'sɒkrəni/ (the time period from one stressed syllable to the next one is approximately the same irrespective of the number of syllables) is applied.
- Due to the existence of weak forms. If weak forms are not used properly the rhythm is broken.

CONNECTED SPEECH – RHYTHM exercises

- *I 'think he 'might*
- *I 'want to 'know*
- *To 'do it 'well*
- *A'nother 'time*
- *It‘s 'quite all 'right*
- *I 'think it 'is*
- *He 'tied it 'up*

CONNECTED SPEECH – ASSIMILATION (1)

- A type of coarticulation; one sound influences the articulation of another which then becomes more alike, or identical.
- Regressive assimilation <u>of place</u> (the final and the initial sounds are of the same manner of articulation, only the place is different which results in its unification):

  that pen /ðæp 'pen/ good girl /gʊg 'gɜ:l/

  ten men /tem 'men/ good boy /gʊb 'bɔɪ/

- Regressive assimilation <u>of manner</u> (the final and the initial sounds are of a different manner of articulation which results in its unification:

  good night /gʊn 'naɪt/ that side /ðæs saɪd/

CONNECTED SPEECH – ASSIMILATION (2)

- Assimilation of voice (only limited occurrence in English):

  I have to /aɪ hæf tu/

- Yod coalescence:

  did you /dɪtʃu:/ get you /getʃu:/

- Assimilation of two plosives into a single release:

  grab both /græ'bəʊθ/, left turn, wind down, mashed potatoes

CONNECTED SPEECH – ASSIMILATION (3)

- Be careful of the incorrect assimilation of voice in words like

*basic /*ˈbeɪsɪk*/, basis /*ˈbeɪsɪs*/* (the reason why people take a particular action)*, consonant /*ˈkɒnsənənt*/, insist /*ɪnˈsɪst*/, also /*ˈɔːlsəʊ*/*

- A strong foreign accent:

  *I like that black dog. /*aɪ laɪg ðæd blæg dɒg/

  back door /bæg dɔ:r/

CONNECTED SPEECH – ELISION (1)

= is omission of sounds, which facilitates the pronunciation

1 Loss of weak vowel after p, t, k: tomato /tˈmɑːtəʊ/, perhaps /pˈhæps/, today /tˈdeɪ/, canary /kˈneəri/

2 Weak vowel + n, l, or r becomes syllabic consonant (tonight, police, correct)

3 Avoidance of complex consonant clusters: acts /æks/, scripts /skrɪps/, clothes /kləʊz/

4 Loss of final v before consonants: losts of them /lɒts ə ðəm/

CONNECTED SPEECH – ELISION (2)
Juncture – specific minimal pairs

- ***might rain*** vs ***my train***

r in *rain* voiced

aɪ in *might* shortened

r in *train* voiceless

aɪ shorter

- ***keep sticking*** vs ***keeps ticking***

t unaspirated after **s**

t aspirated in initial position

Connected speech – INTONATION

suprasegmental phonology

- the distinctive use of patterns of pitch or melody

- THE TONE

- the distinctive pitch level of a syllable

1	falling (fall, glide-down)	\ yes
2	rising (rise, glide-up)	/ yes
3	level	- yes
4	falling-rising (fall-rise, dive)	V yes
5	rising-falling (rise-fall)	Λ yes

TONES AND THEIR FUNCTION (1)

- FALL
- regarded as neutral
- gives an impression of finality

A: Is there a post office near here?

B: Yes

TONES AND THEIR FUNCTION (2)

- RISE

- gives an impression that something more is to follow

A: Is there a post office near here?

B: Yes?

TONES AND THEIR FUNCTION (3)

- LEVEL

Its usage is restricted to routine, boring or uninteresting utterances, e.g. Teacher calling the names of pupils and their replies, doctor examining a patient, bank officer filling in a form, …).

TONES AND THEIR FUNCTION (4)

- FALL-RISE

- very frequent in English
- used when we want to express limited agreement or response with reservations, e.g.

A: I‘ve heard that he‘s a brilliant physicist.

B: V Yes.

TONES AND THEIR FUNCTION (5)

- RISE-FALL

- conveys strong feelings of approval, disapproval or surprise

A: Isn‘t he a darling!

B: Λ Yes.

TONE-UNIT: (PH) – (H) - TS – (T)

- English – an intonation language
- English utterances – continuous speech
- Intonation analysis – **tone-units** (larger units), e.g. *Is it ⁄ you?*
- Intonation and stress are vocal equivalents of written punctuation, therefore **intonation transcription** is given in spelling form, no punctuation is used (it would be confusing to include it).

TONE-UNIT

／<u>you</u>

- underlined – syllables that carry a tone
  is it ／<u>you</u>

- a three syllable utterance, consisting of one tone-unit
- the 3rd syllable is more prominent than other two
- the 3rd syllable carries a rising tone = **tonic syllable** (nucleus)
- the 3rd syllable carries a kind of stress = **tonic stress** (nuclear stress)
- the other two are less prominent, on a level pitch

THE STRUCTURE OF THE TONE-UNIT

V John is it ⁄ you

- a fall-rise tone used in calling someone‘s name
- each simple **tone-unit** has one and only one **tonic syllable**
- **tonic syllable** = obligatory component of the tone-unit (cf. the role of the vowel in the syllable)

THE HEAD OF THE TONE-UNIT (1)

- optional element
- \those — one syllable utterance with a **tonic syllable**
- 'give me \those — a long utterance of one **tone-unit**
- the rest of the tone-unit, i.e. '*give me* is called the **head**
  - the 1st syllable has a stress mark
  - if there is no stressed syllable before the tonic syllable, there cannot be a head
  - extends from the first stressed syllable up to (but not including) the tonic syllable

THE HEAD OF THE TONE-UNIT (2)

'Bill 'called to 'give me \<u>these</u>

- the head – first five syllables

in an \<u>hour</u>

- no stressed syllable preceding the tonic syllable → no head
- the syllables "in an" form a **pre-head**

THE PRE-HEAD

- optional element
- is composed of all the unstressed syllables in a tone-unit preceding the first stressed syllable

- occur in two main environments:

    1 when there is no head (no stressed syllable preceding the tonic syllable), e.g. in an \hour

    2 when there is a head, e.g. in a 'little 'less than an \hour

- pre-head: in a
- head: 'little 'less than an
- tonic syllable: \hour

THE TAIL

- optional element
- any syllables between the tonic syllable and the end of the tone-unit

\look at it /what did you say \both of them were here

- each tone-unit consists of an initial tonic syllable and a tail
- when it is necessary to mark stress in a tail, the symbol used is a raised dot /·/

\both of them were ·here /what did you ·say

PRONUNCIATION IN CONVERSATION
features of fluent speech

PRONUNCIATION IN SLOW SPEECH

We are likely to speak more slowly

- carefully explaining sth to sb

(e.g. a nurse explaining how to make a sling)

- talking to a large audience

(e.g. giving a presentation)

- unfamiliar/difficult topic

(e.g. using professional terminology)

PRONUNCIATION IN FAST SPEECH

We are likely to speak more quickly

- in informal conversation

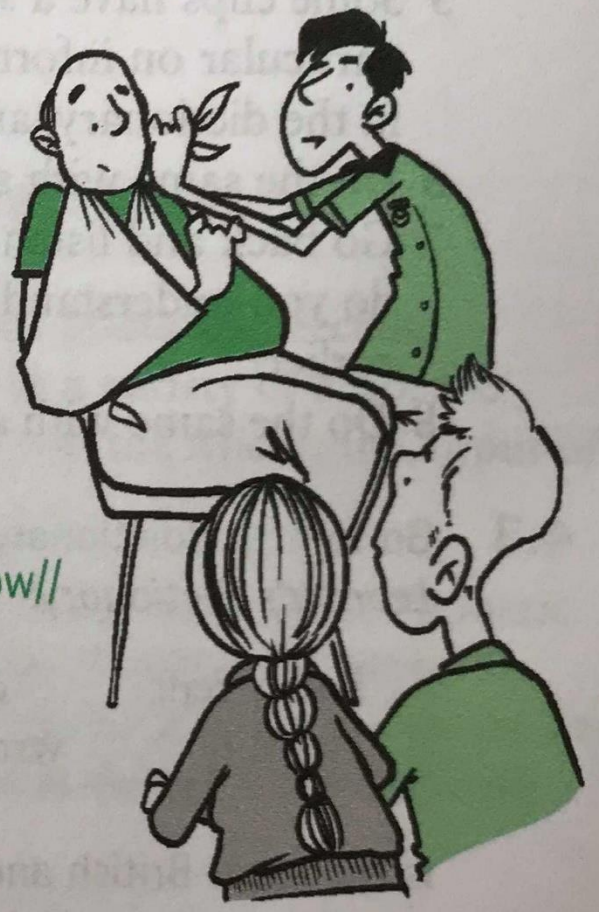
(e.g. talking to friends, relatives, …)

- talking about routine or familiar objects
- leaving consonant sounds out of consonant clusters (e.g. jum~~p~~s, las~~t~~ night, a bottle o~~f~~ water), contracted forms (e.g. You‘ve gotta be …), ellipsis (e.g. ~~I‘ve~~ Got a headache)

PRONUNCIATION IN SLOW & FAST SPEECH (A) A11

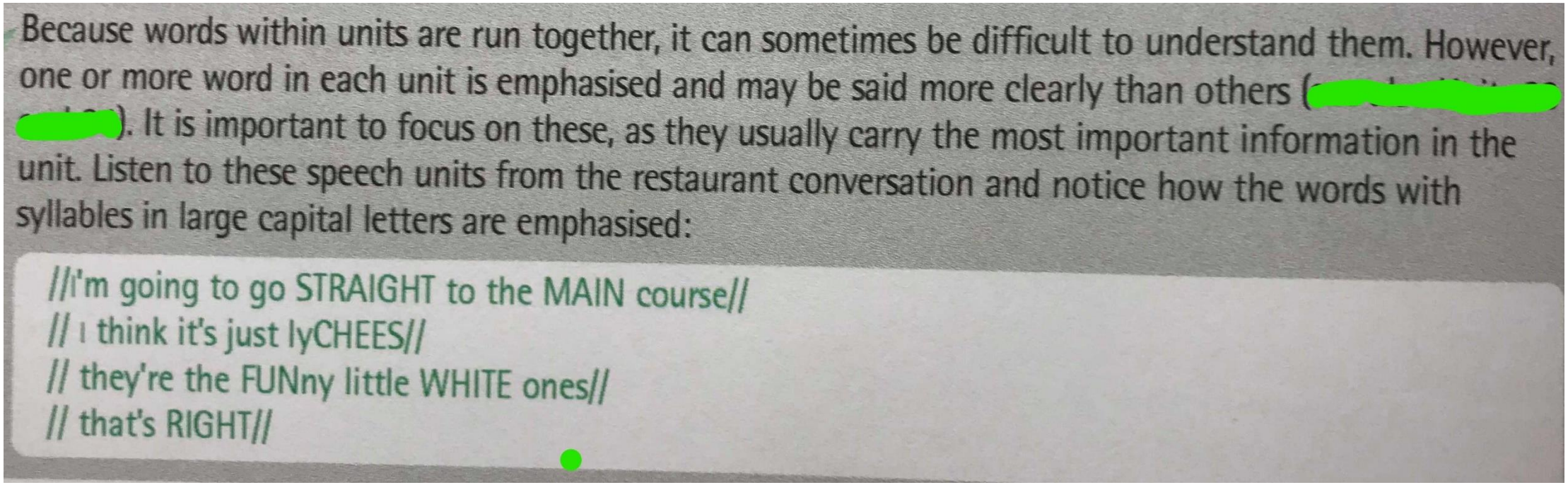
Speech is broken up into units, often with a pause between them. Within these *speech units*, words are linked together smoothly. ([redacted]) In fast speech in particular, these units may be quite long and the words spoken quickly. Compare the units (marked with // below) in these examples of slow and fast speech:

Slow speech: A nurse is explaining how to make a sling:
// this goes under the arm// and then over the shoulder// all the time// make sure you support the arm// talk to the patient// and find out what position// is most comfortable for them//



Fast speech: Three friends are in a Chinese restaurant:
A: // is anyone having a starter or not// or are we going straight to the main course//
B: // I'm going to go straight to the main course//
C: // yeah//
B: // but I might have an extra portion of something// you never know//
A: // do they do nice sweets here//
C: // I think it's just lychees//
A: // what's lychees//
B: // they're the funny little white ones// aren't they//
C: // that's right// I'm not terribly keen on them//

PRONUNCIATION IN SLOW & FAST SPEECH (B) A12

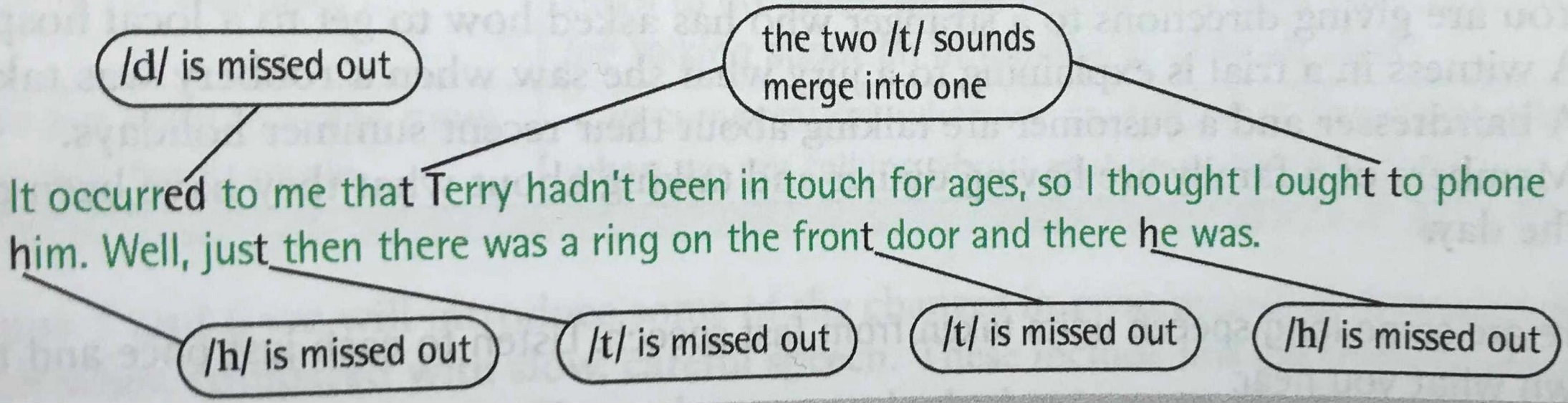


Because words within units are run together, it can sometimes be difficult to understand them. However, one or more word in each unit is emphasised and may be said more clearly than others ([redacted]). It is important to focus on these, as they usually carry the most important information in the unit. Listen to these speech units from the restaurant conversation and notice how the words with syllables in large capital letters are emphasised:

//I'm going to go STRAIGHT to the MAIN course//
// I think it's just lyCHEES//
// they're the FUNny little WHITE ones//
// that's RIGHT//

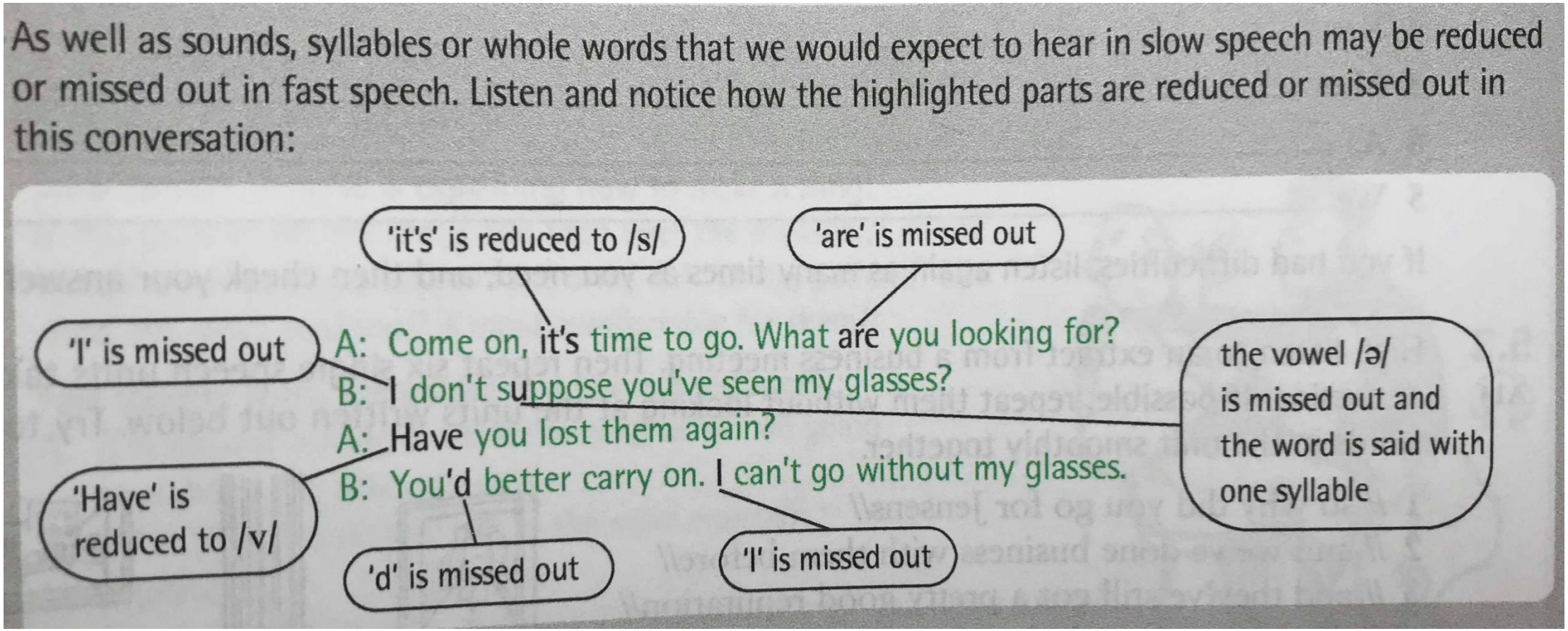
PRONUNCIATION IN SLOW AND FAST SPEECH (1) A16

In fast speech, sounds that are found in words spoken slowly may be missed out. Listen and notice how the highlighted sounds are missed out in this conversation extract:



PRONUNCIATION IN SLOW AND FAST SPEECH (2) A17

As well as sounds, syllables or whole words that we would expect to hear in slow speech may be reduced or missed out in fast speech. Listen and notice how the highlighted parts are reduced or missed out in this conversation:



PRONUNCIATION IN SLOW AND FAST SPEECH (3) A18

Sounds in words may also change in fast speech compared with how they are said in slow speech or how they are represented in dictionaries. Listen and notice how the sound /t/ changes in the highlighted parts of this conversation:

/t/ + /j/ ('y') is said /tʃ/ ('ch')

/n/ is missed out and /t/ is said like /p/ before /m/

A: I want you to paint my kitchen.
B: What colour?
A: A light green.
B: Right.

/t/ is said like /k/ before /g/

/t/ is said as a 'glottal stop' (a sound made by stopping the flow of air by closing the vocal cords)