



Marijana Prodanović

SOUNDS MATTER

A COURSEBOOK ON ENGLISH PHONETICS AND PHONOLOGY

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A Coursebook on English
Phonetics and Phonology

The third Edition.

Marijana M. Prodanović

SINGIDUNUM UNIVERSITY

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A Coursebook on English Phonetics and Phonology

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This Coursebook aims to introduce the first-year students of English studies to the basic concepts belonging to the scope of Phonetics and Phonology. It comprises 15 Units which *guide* the students *through* the sound system of the English language – both in theory and practice. Each of the units within the Coursebook includes three segments – brief theoretical notions which set the foundation for the understanding of the prominent concepts within the unit and are written in a *student-friendly* language style; vivid and clear enough illustrations that support, *i.e.* exemplify the theoretical notions set beforehand; numerous, step-by-step exercises and discussion questions, via which students can check their knowledge in practice. Apart from providing information, as well as complementary practice about the English language sound system, the Coursebook also includes frequent *references* to the sound system of Serbian; in this way – via this comparison and contrast process – students not only remind themselves of some features related to their mother tongue, but are also able to understand the newly-introduced concepts in a better way.

Belgrade, September 2020

Marijana M. Prodanović

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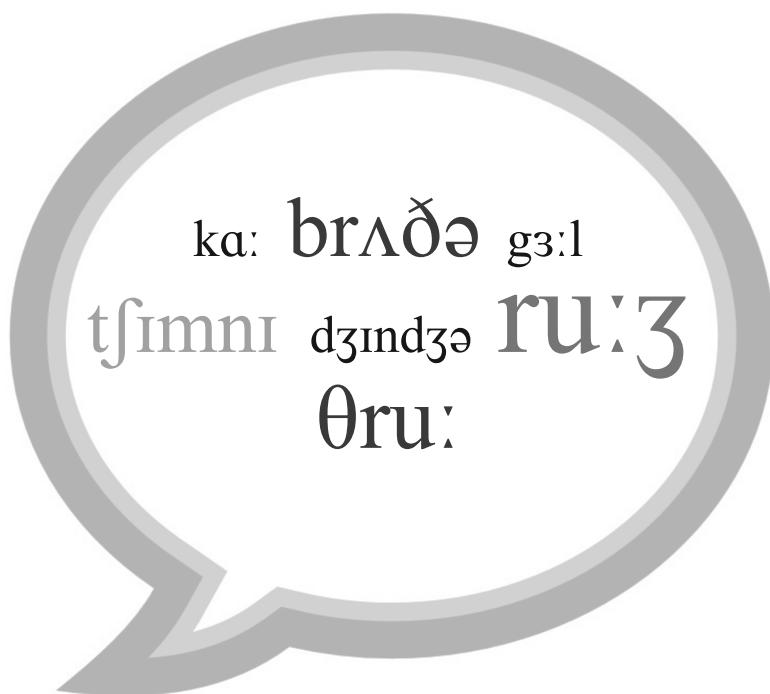
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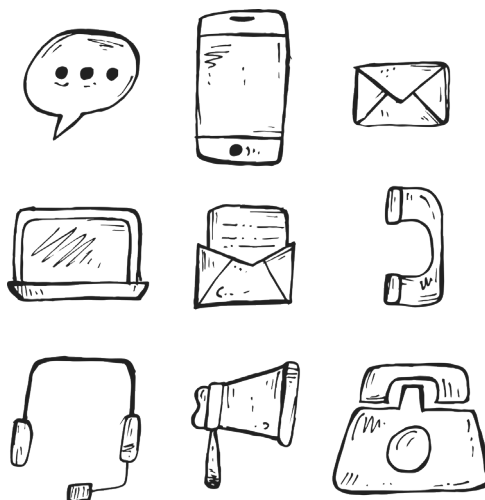
Sounds that Surround Us

1 Unit

- Language through the Prism of Phonetics & Phonology;
- Phoneme;
- Allophone;
- Minimal Pair

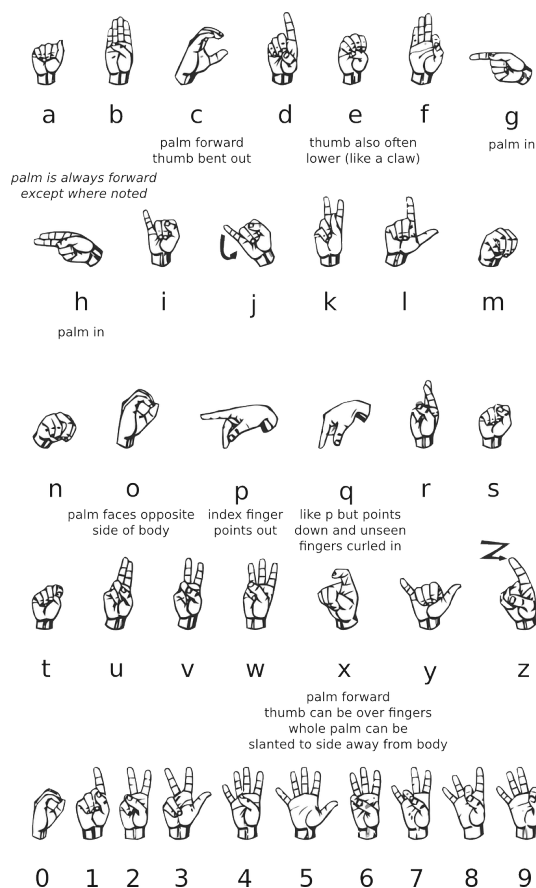


Language through the Prism of Phonetics & Phonology



Language does represent the basic code for communication between humans and it is one of the vital *differentiae specifica*e between them and other creatures. With regard to language, what primarily may come to one's mind are its two commonest forms of realisation – speaking and writing.

- Q 1:** Which of the two do you find more important/why?
- Q 2:** Which of the two is older; which one is acquired and which one should be learnt?
- Q 3:** How do you see body language - what does it include?
- Q 4:** Are you familiar with the notion of *paralinguistic* symbols-signals?
- Q 5:** What about CMC (computer-mediated communication), via mobile phones, tablets, computers, and other modern gadgets - has this form influenced traditional writing and speaking (and *vice versa*)?
- Q 6:** How would you define Sign Language (is there one sign language only); what do you know about the principles applied for this language modality?



Whereas the topic addressing language forms and means could be open to dispute, speaking is, undoubtedly, not only older but also more natural to a human being than all the other language performance models (by language performance, we do not refer to the phenomenon of linguistic performance, but mere production/communication). At the same time, speaking is a universal concept (do not mix it up with a language *per se*) and it comes naturally. Namely, people around the globe, no matter what language is native to them, acquire it spontaneously, at very similar age. Anyhow, there are exceptions to the above-mentioned, since it can happen that due to circumstances and/or surrounding in which they have been raised up, some people fail to start speaking at the expected age (we would like to highlight the fact that, at this very place, we do not refer to either the cases which could be described as *less ordinary*, e.g. the cases of feral children¹, who fail to acquire any language, because of the fact they have been deprived of it or the individuals relying on sign language/-s).²

- 1 For more about the well-known cases of *Victor* and *Genie* (in terms of *critical period hypothesis*, from the field of language acquisition) see: e.g. Denham & Lobeck (2013, p. 42); Singleton & Ryan (2004, pp. 49-51).
- 2 Over the previous decades, sign languages managed to receive well-deserved attention by language policy-makers on a global scale and have been included in a number of publications addressing language teaching and learning (further reading: <https://www.ecml.at/Portals/1/2019/declaration-EN.pdf>)

Furthermore, it is also worth noting that for the majority of ordinary speakers (of any language on Earth), speaking is a *discipline* which transmits the intended message faster than the medium of writing.

The linguistics branch of *Phonetics* is the one which deals with the characteristics of human speech, *i.e.* the sounds of speech, be that speech performed in Chinese, Turkish, Russian, Serbian or English. We can differentiate between (at least) three sub-branches of Phonetics: *Articulatory*, *Auditory* and *Acoustic* Phonetics³. The first one focuses on the way sounds are produced in terms of speech organs' involvement and function; the second one examines the way in which humans (human ear, auditory apparatus) hear the produced sounds; finally, the third mentioned sub-branch *tells* us more about some characteristics of sounds (starting from the *surface* ones till those which belong to the deeper structure and are very subtle)⁴.

At this very place, we find it important to mention the broadest and most significant difference between the notions of phonetics and phonology, as it is usually the case that the two are interchanged or perceived as interchangeable. While the former focuses on the examination of the performance of sounds, *i.e.* their characteristic in the performance process, the latter examines the “knowledge of the sound system” (Skandera & Burleigh, 2005, p. 5) and “organization of sounds as LINGUISTIC items” (Lass, 1984, p. 1).

Phoneme

The smallest unit within the (sound) system of a language *in toto*, is a *phoneme* (a sound). This unit of language possesses its own, unique characteristics, which differentiate it from other language sounds (phonemes). Phonemes are often characterised as notions belonging to the scope of phonology, whereas a *phone*, as a real, *audible* realisation of a phoneme, is the one which comes from the scope and terminology of phonetics. Anyhow, for the purpose of this course, and throughout this Coursebook, we will only use the term phoneme, when describing sounds (relying on our personal assumption that phoneme is considered as a well-known term, *i.e.* could be closer to the readers)⁵. In the processes of sounds/phonemes' description, we are going to apply the so-called *broad transcription*⁶, indicated by slash brackets */ /*⁷,

e.g. – unique sounds: /p/ /t/ /s/ or

– words: /sɪt/ /stɒp/ /kʌt/⁸

3 There can be other sub-branches of this linguistic branch as well, depending on the aspect from which they are perceived.

4 This Coursebook primarily focuses on Articulatory Phonetics phenomena (with some *Phonology-based* notions as well).

5 For more about the differences between a phone and a phoneme see: *e.g.* Skandera & Burleigh (2005, p. 31); Giegerich (1992, pp. 31-33).

6 We can differentiate between narrow and broad transcription, the former including minute characteristics and the latter including only the most important characteristics of a sound/sounds (for more, consult: *e.g.* Roach [1991, p. 42]; Knight [2012, p. 117]).

7 What we apply here is phonemic transcription (broader than the phonetic one).

8 The representation of English sounds will be provided later on – and at that place we will further focus on the issue of transcription.

Allophone

The nature of a phoneme (if the phoneme is isolated) is environmentally-dependent, which means that its nature is not fixed, but it can have variations, named *allophones*. Though it might appear that we see the very same combination of sounds/letters - once we pronounce them, we conclude that some of them have changed their characteristics. What we witness is the fact that sounds tend to be affected by their immediate neighbours, i.e. either to take on some of the characteristics belonging to the neighbours or to *agree* with them.

EX 1: Pronounce the following words (you can notice that all of them end in -s/es) and state whether you can see any difference in pronunciation:

CARS	PLAYS	KNOCKS	MOTHER'S	PETS
WINDOWS	LANGUAGES	TOWELS	PUTS	SHUTS
TOWELS	TVs	BLANKETS	SKIRTS	CUTS
TOM'S	ANGELA'S	PENCILS	DICTIONARIES	BOOKS

Q 7: To which grammatical categories do the above forms refer (what does -s/es denote in each of the words)?

Q 8: Are there some/any other grammatical categories which are characterised by the implementation of -s/es ending?

Q 9: Is the mentioned ending (-s/es) used for grammatical categories only can we use it to change part of speech as well?

EX 2: Classify the words below into three different categories (and state what the categories are):

SINGERS	SHUTS	MOVES	JOHN'S	TABLES	BOOKS	HATS
PUTS	GLIDES	BOXES	WEARS	KILLS	LOVES	ANN'S
BROTHER'S	SIGNS	VESTS	CRIES	LINKS	SOCKS	LIES

EX 3: Now classify the words from **EX 2** according to the way in which the ending –s/es⁹ is pronounced (as: /s/ /z/ or /ɪz/)¹⁰:

- 9 It is not a rare instance that non-native English speakers fail to use the ending –s/es in the 3rd person Sg. (Present Simple Tense) – for more on that phenomenon, see: Prodanović, 2016.
- 10 Given the fact that the endings –s/es and -ed belong to the scope of *Morphology* (being *morphemes*), this illustration represents the overlapping between two linguistic branches – Phonology and Morphology, *i.e. Morphophonology* (Sadock, 2012, pp. 147-182).

EX 4: Write the plural form of the nouns below:

OX	BOSS	PONY	CHOCOLATE
KISS	CHURCH	KITCH	ROUGE
LOAF	SISTER-IN-LAW	DROP-OUT	HOUSEWIFE
KNIFE	SALT	POLICE	OFFICER

Q 10: What have you noted; have you managed to form plural for each of the nouns above?

EX 5: Write the possessive form of the nouns below:

SUE	CITIZENS	WOMEN	ARMY
FOX	CHILD	CHILDREN	BOYS
SIMPSONS	MOUSE	MIRROR	

Q 11: What have you noted; in what way/where should we add the adequate suffix?

EX 6: According to the way you pronounce the ending –ed in the verbs below, classify them into three columns (whether the ending is pronounced as: /d/, /t/ or /ɪd/):

WORKED	PLAYED	WATCHED	DIVIDED
MOVED	FOUNDED	PORTRAYED	KNOCKED
SHOCKED	CHECKED	LANDED	PACKED
BROADENED	COLOURED	HONOURED	STAYED

Minimal Pair

In order to illustrate the importance of a phoneme, with its autochthonous elements, let us compare the words:

HAT vs. HIT,	PIN vs. PIT
MAN vs. MEN,	CAB vs. CAP
BUT vs. BIT,	LOT vs. LET
SIT vs. SAT,	SIT vs. SEAT
BEN vs. TEN,	GIN vs. THIN

Q 12: What is different in the above examples – to what extent are the words similar – what makes them different?



EX 7: Provide your own examples for pairs of words which differ in one sound only.
Discuss their similarities/differences in meaning.

Two words with very similar *combination* of sounds – precisely, those that differ in one sound only, are named *minimal pair/-s*¹¹. A vowel is what can make difference within a minimal pair:

e.g. PAT vs. PUT.

At the same time, two words that form a minimal pair can differ in a consonant:

e.g. ROT vs. LOT.

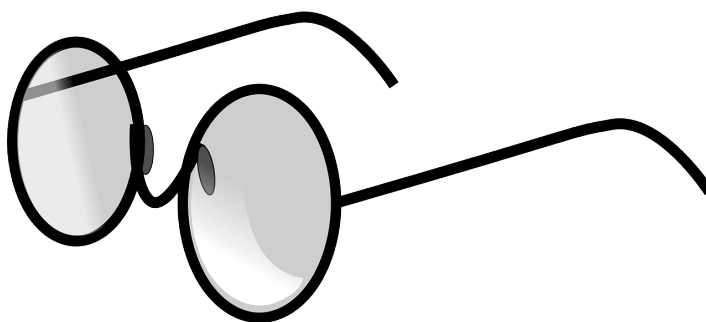
EX 8: Provide at least three examples of word pairs that differ in one vowel only:

¹¹ Sometimes also referred to as *word pairs* (for more exercises about minimal pairs, you can consult: *e.g.* Baker & Goldstein, 2008).

EX 9: Provide at least three examples of word pairs that differ in one consonant only:

Q 13: Do you know any word pair/-s in Serbian that differ in one sound only?

Q 14: Are there any words in English which appear to differ in one sound only, though we talk about two (or even more) letters in writing?



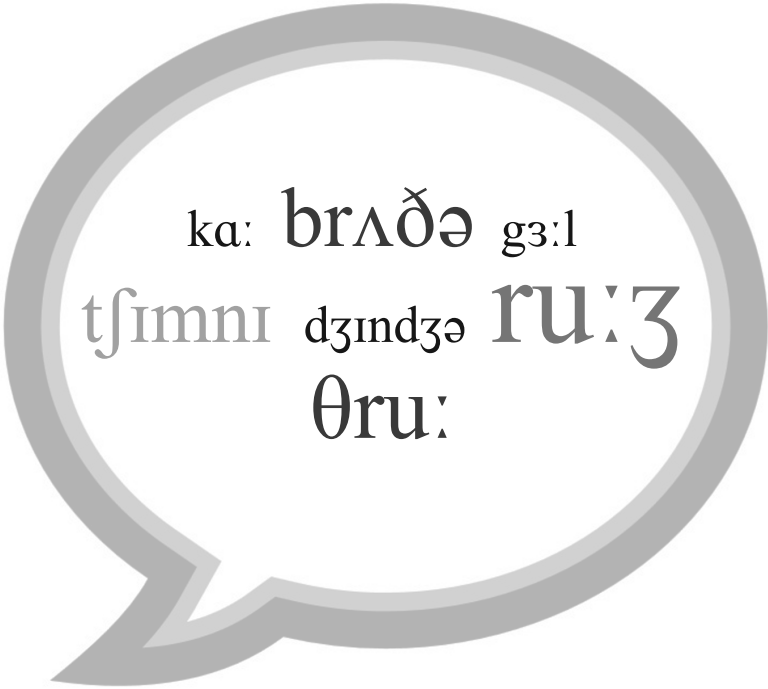
EX 10: Find mistakes in the text below and correct them by substituting them with the words which - together with the found ones - would make minimal pairs.

Yesterday, I so my neighbour Anna in the street. I felt bed and, upon realising that, Anna immediately cold an ambulance. Fortunately, they were feast and examined me very son after by collapse. I was saw lucky to have Anna bye my sight threw the situation.

Sounds that Define Us

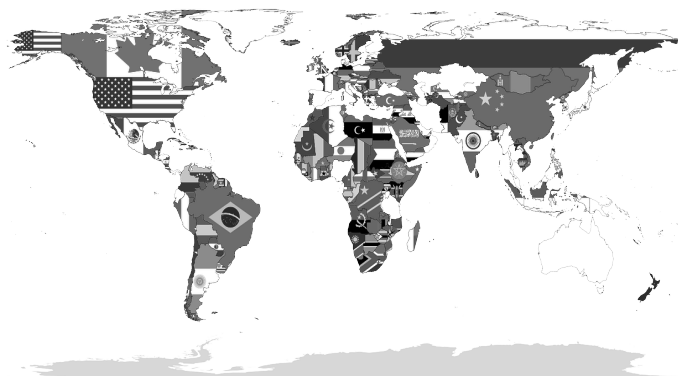
2 Unit

- Language Varieties;
- Accent;
- Dialect;
- Idiolect;
- Genderlect;
- Rhoticity



ka: brΛðə gɜ:l
tʃɪmni dʒɪndʒə ru:ɜ
θru:

Language Varieties



Speaking of the territory we belong to (the territory of the former Yugoslavia), the English language is mostly known/spoken and taught in its two *varieties*¹² – *British* and *American* variety (which may include different accents, some of them being, but not limited to: *Estuary English*, *RP*, *General American*, *Cockney*, *Standard Southern British English*, *Doric*, *Kelvinside*, *Geordie*, etc.). No matter whether an ordinary native speaker of Serbian (or other languages spoken in the mentioned area) prefers British or American variety of the English language, it is usually rather demanding for him/her to predict the way in which an English word is to be pronounced; this could and probably does have its roots in the fact that the English language, unlike Serbian, does not function according to the parole *Write as you speak, and read as it is written* (Adelung, ac cited in: Lunt [Ed.], 1970, p. 16).

- Q 15:** What are other varieties of the English language you are familiar with? Where are they spoken?
- Q 16:** Do you know any word/-s belonging to the contemporary Serbian language corpus which is/are not pronounced the way they is/are written?
- Q 17:** How do you pronounce the word COLONEL?

12 By the term variety, we refer to a *native* (not a *nativised*) variety of a language (for more about the difference between native: nativised varieties, see: Kirkpatrick, 2007).

EX 11: Pronounce the English words below and state to what extent their pronunciation is similar to their (written) form:

HOUR	CHILD	EUROPE	MITTEN	WHITE	GINGER	CAT
CITY	ISLAND	HANNAH	ROUGE	YELLOW	TWINKLE	MICE
CUT	WINDOW	WAY	SHEET	DEAR	HUMBLE	HONEST
LINK	VARIETY	BLANK	LAMB	THERE	SHIRT	CLOSET
CLOUD	TAG	COARSE	HAIR	EAR	THRILLING	JURY

Accent

At this very place, considering differences and/or similarities in pronunciation, one should not, however, muddle up the notions of *accent* and *dialect*. While accent refers to the way in which people pronounce various sounds/words, dialect is related to the wording (including words, word-order, grammar-related phenomena [Roach, 1991, p. 4] they use¹³ (varieties, as a broader concept, include both accent and dialect-related characteristics). Even though the two mentioned varieties of the English language are sometimes seen as similar, i.e. interchangeable, and it is a fact that the speakers of the varieties can easily understand each other, there are numerous and prominent differences between British and American variety in terms of pronunciation (along with other linguistic features).

Q 18: Which dialects/accents/varieties do you know (if there are any) on the sample of the Serbian language?

13 For useful illustrations related to varieties, accent & dialect, consult: <http://www.oxforddictionaries.com/words/what-is-the-difference-between-dialect-and-accent>



Idiolect & Genderlect

- Q 19:** Apart from differences in language *material* used by individuals speaking different language varieties/dialects, do you think that there are differences caused by one's individuality, *i.e.* does every person possess his/her own specific language material he/she uses? What does that depend on?
- Q 20:** To what extent, in your opinion, do language patterns used by males and females differ? Is and could language be gender-determined (and in what way)?
- Q 21:** How do you see the phenomenon of politeness from the perspective of gender - do you see one gender as more polite than the other one (if we talk about males and females)?

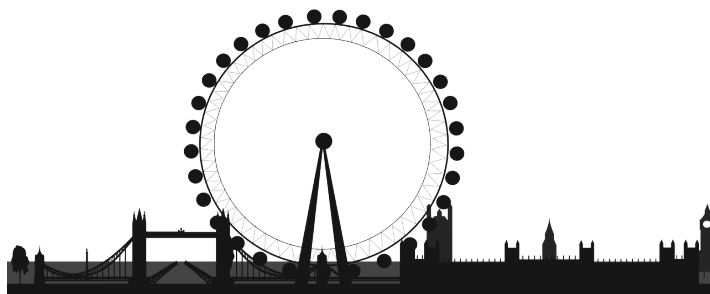
Since we have tackled the issue of dialect, it is worth noting that every person does possess his/her own dialect, which is strongly influenced by his/her age, gender, social status, education, immediate surrounding, *etc.* The phenomenon of that personal dialect is termed *idiolect*¹⁴. In a similar vein, there are linguists who claim that differences in men and women speech are numerous and quite significant – that is why they have introduced the term *genderlect*, to refer to the way males and females respectively speak¹⁵.

- Q 22:** How would you compare your idiolect with the idiolect of your *e.g.* best friend, brother, sister, neighbour, *etc.*?

14 For more about idiolect, see: Lyons (1981, p. 27)

15 For the elaboration of differences in male vs. female speech, see: Lakoff (1973) and Tannen (1996, 2003).

- Q 23:** Do you think that idiolect and genderlect are intertwined?
- Q 24:** In what way is one's idiolect acquired? Does it ever change (if yes – due to what circumstances/what does affect it)?
- Q 25:** Is genderlect *visible* in practice on the sample of the people from your surrounding/ do you have any examples which could support your statement?



Rhoticity

Even though we shall not examine similarities and dissimilarities among the English language varieties, accents and dialects in details, it is worth noting that this Coursebook will illustrate the pronunciation typical for the British Isles, *i.e.* the one referred to as Received Pronunciation¹⁶ (acronym RP) or the Standard Southern British English¹⁷, the one which mirrors the standard way of pronunciation in the UK¹⁸. It is not a rare instance that RP is used interchangeably with BBC English, the Queen's English or Oxford English; though they might appear to be similar, differences are not questionable. Namely, the Queen of England, *i.e.* some members of the Royal Family, speak a rather rare, *sui generis* accent of English, not spoken by other, non-Royal citizens of the UK; BBC English, used by the broadcasters on the *British Broadcasting Channel*, as well as Oxford English do not include one accent only – in this case, RP, but a number of different accents.¹⁹

16 The term/noun phrase was coined in 1869, by A.J., Ellis, a linguist (<http://bl.uk/learning/langlit/sounds/case-studies/received-pronunciation/>)

17 Standard Southern British pronunciation “is the modern equivalent of what has been called Received Pronunciation” (Handbook of the International Phonetic Association: A guide to the use of the International Phonetic Alphabet, 1999, p. 4).

18 <http://www.macmillandictionary.com/thesaurus-category/british/varieties-and-types-of-english>

19 <http://bl.uk/learning/langlit/sounds/case-studies/received-pronunciation/>

The very first time we *encounter* two different speakers pronouncing the noun *water*, one of them being the speaker of the British and the other one of the American variety of the English language, the chances are that we can easily differentiate between the two – at first place, on the basis of the /r/ sound pronunciation. What we speak about here is the phenomenon of the so-called *rhoticity/non-rhoticity*, i.e. the pronunciation of the /r/ sound wherever it is visible in a word (in spelling).²⁰ The former is usually the characteristic of the accents belonging to the American variety of English and the latter is often related to the accents belonging to the British variety (nonetheless, it is worth noting that not each and every British accent is *non-rhotic* and not every American accent is *rhotic*²¹).

EX 12: Work in pairs. One of should apply Am and the other one Br accent. Read the words below - what have you noticed?

SINGER	AUTHOR	COLOUR	NEUGHBOUR
CARTOON	PLAYER	ROUGE	ROSEMARY
GINGER	SIMILAR	PROTRUDING	NEVER
APART	DARTS	CORNER	SCORE
INFORM	SPORT	RADICAL	EVAPORATE

Q 26: Apart from rhoticity and other differences at the level of pronunciation, are there some other differences that are prominent between the British and American varieties of English (vocabulary²², grammar, spelling, *etc.*)?

20 For more about parts of the UK and USA that are rhotic/non-rhotic, see: Knight (2012, pp. 10-11).

21 For more about rhotic vs. non-rhotic accents, consult e.g.: Collins & Mees (2013).

22 You can find a rather elaborate list of British and American terms at: <http://www.oxforddictionaries.com/words/british-and-american-terms>

EX 13: Cast a look at the pairs of words below and classify them into two columns – those that *represent* Br English and those that would be used in Am English:

COOKIE-BISCUIT	BRACES-SUSPENDERS	CAR PARK-PARKING LOT
CHEMIST-DRUGSTORE	THE MOVIES-CINEMA	ZUCCHINI-COURGETTE
FLAT-APARTMENT	ELEVATOR-LIFT	NAPPY-DIAPER
TRAINERS-SNEAKERS	CANDY-SWEET	UNDERGROUND-SUBWAY

EX 14: Divide the words below in two groups - those illustrating Am and those illustrating Br spelling:

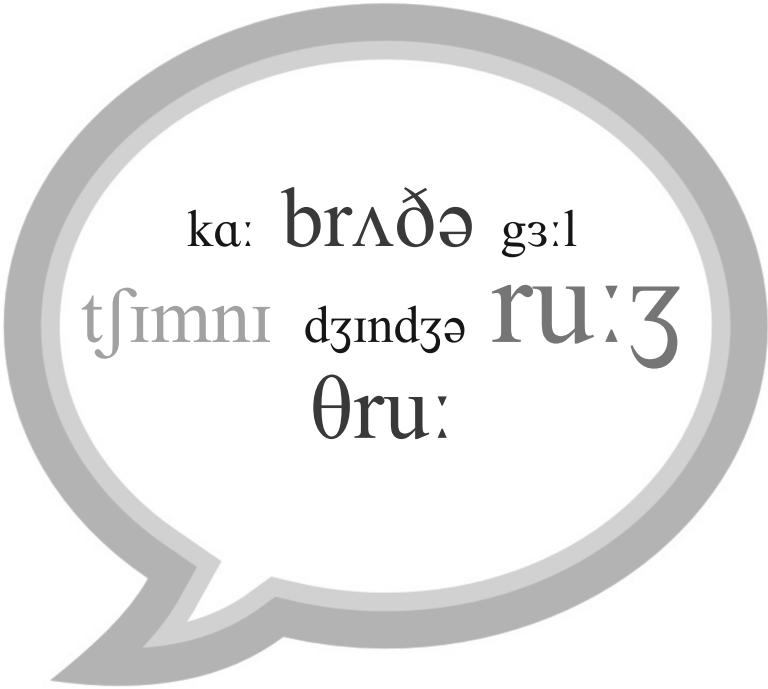
ORGANIZE	FIBER	CENTRE
STIGMATISE	TRAVELLER	PAEDIATRIC
OFFENSE	DIALOG	CATALOGUE
UELED	DEFENCE	



Sounds We Produce

3 Unit

- Speech Organs/Articulators;
- Voicing;
- Glottalisation;
- Introduction to the Sound System of English



ka: brʌðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

A note in Serbian

Q 27: What speech organs do you know - are you aware of the terminology used; when we talk about speech organs, it is restricted to the area of our heads and lungs only?

ARTICULATORS / ARTIKULATORI (ORGANI KOJI UČESTVUJU U PRODUKCIJI GOVORA)

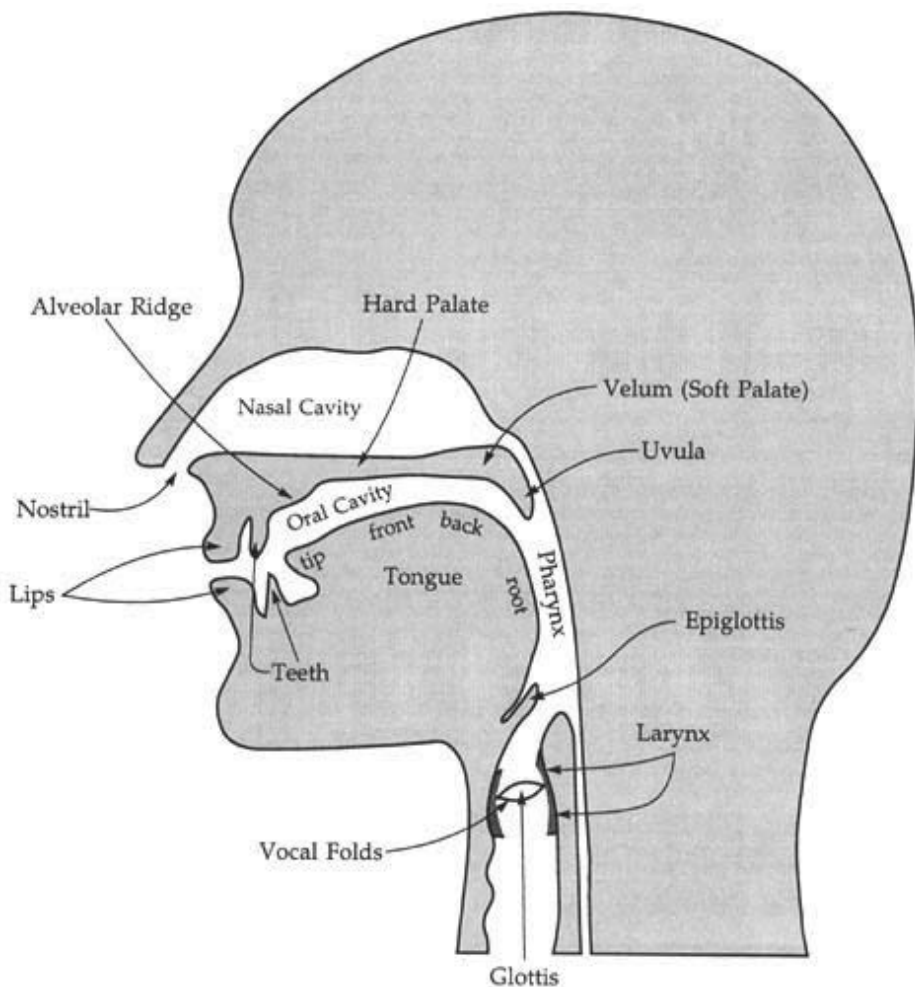


Figure 1: Articulators (speech organs indicated)²³

23 From: <http://www.phon.ucl.ac.uk/courses/spsci/iss/week6.php>

GLOSSARY

(ENGLISH-SERBIAN)²⁴:

ALVEOLAR RIDGE	<i>ALVEOLARNI GREBEN</i>
TONGUE BLADE (BLADE OF THE TONGUE)	<i>LOPATICA JEZIKA</i>
LIP	<i>USNA</i>
TEETH	<i>ZUBI</i>
HYOID BONE	<i>PODJEZIČNA KOST</i>
LARYNX (THYROID CARTILAGE)	<i>GRKLJAN (TIROIDNA HRSAVICA)</i>
NASAL CAVITY	<i>NOSNA DUPLJA</i>
HARD PALATE (PALATUM)	<i>TVRDO NEPCE (KROV USTA)</i>
ORAL CAVITY	<i>USNA DUPLJA</i>
FRONT OF THE TONGUE/TONGUE TIP	<i>PREDNJI DEO JEZIKA/VRH JEZIKA</i>
NASOPHARYNX	<i>NAZOFARINKS (NOS I ŽDRELO)</i>
SOFT PALATE (VELUM)	<i>MEKO NEPCE</i>
BACK OF THE TONGUE	<i>ZADNJI DEO JEZIKA</i>
UVULA	<i>RESICA</i>
TONGUE BODY	<i>TELO JEZIKA (NAJVEĆI DEO JEZIKA)</i>
TONGUE ROOT/ROOT OF THE TONGUE	<i>KOREN JEZIKA</i>
(ORO-)PHARYNX	<i>OROFARINKS (USTA I ŽDRELO)</i>
EPIGLOTTIS	<i>GRLENI POKLOPAC</i>
LARYNGOPHARYNX	<i>DONJI DEO ŽDRELA</i>
ESOPHAGUS	<i>JEDNJAK</i>
VOCAL FOLDS	<i>GLASNE ŽICE</i>
PHARYNX	<i>ŽDRELO</i>
TRACHEA	<i>DUŠNIK</i>

24 Not all of the terms listed in the mini-glossary have been illustrated in the picture above (**Figure 1**); anyhow, their role in speech production process is important and that is why we have decided to include them.

The speech organs that have been listed above could be further divided into three groups – *phonatory* system (including larynx), *resonatory* system (surrounding nasal cavity) and *articulatory* system (vocal tract, *i.e.* tongue, lips, hard palate, soft palate, alveolar ridge, *etc.*); one of the most important roles is the one of the respiratory system (the lungs being the major segment)²⁵.

EX 15: Name the articulators you can recognise in the picture below:

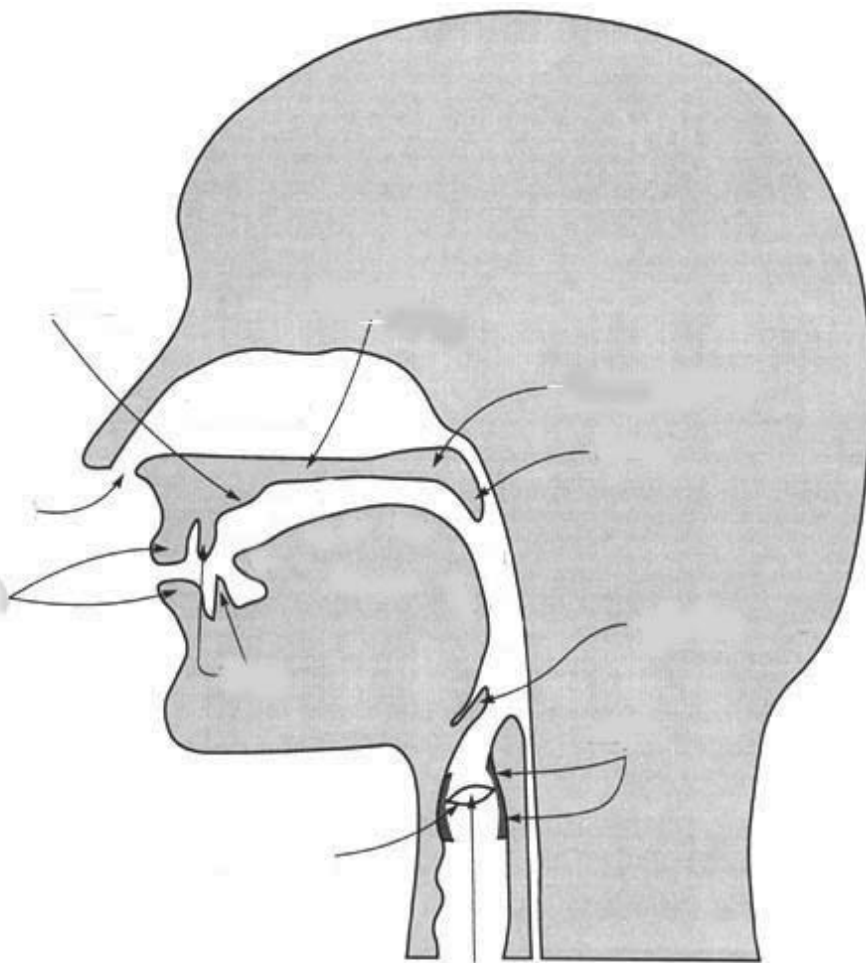


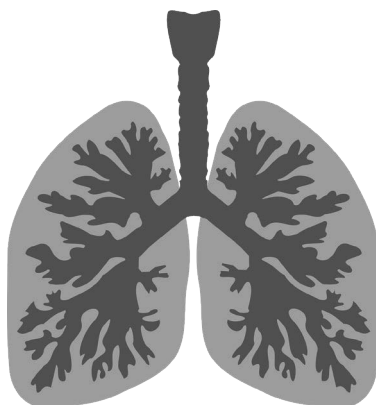
Figure 2: Articulating area

25 For more about the *system of speech*, see: Seikel, Drumright & King (2010, pp. 26-28).

Without air we would not be able to breathe, *i.e.* to live. Furthermore, without air, it would not be possible for humans to produce sounds – to communicate. The so-called *airstream mechanism* is the mechanism that controls the way in which air is moving throughout the system of speech organs. For example, speakers of both Serbian and English normally exhale air from their lungs while speaking – and this method is named *egressive pulmonic* (related to the lungs) airstream mechanism. Namely, with regard to the direction of the flow of air, we can differentiate between *egressive* and *ingressive* mechanisms, the former referring to the process of exhaling, and the latter referring to the process of inhaling. Also, different speech organs can be activated in the process of air flow *pushing/moving*; namely, the flow of air can be *moved* with the action of the lungs – that is when we speak about *pulmonic* mechanism; the action of the glottis – which represents *glottalic* mechanism, and the action of the tongue, *i.e.* the velum, which illustrates *velaric* mechanism²⁶.

Q 28: Try to produce a word/phrase with initial stage being inhalation rather than exhalation of air.

Q 29: What do you think – are there any languages around the globe which apply airstream mechanism/-s other than egressive pulmonic one? What languages come to your mind?



26 For more about airstream mechanism, consult: *e.g.* Skandera & Burleigh (2005, p. 11); Knight (2012, pp. 83-98).

Voicing

One of the very important segments/criteria in the process of sounds' production and description is the position of the glottis and the function of the vocal folds. Namely, according to the position of the glottis, *i.e.* according to the movement (or lack of movement) of vocal folds, in both Serbian and English, we can differentiate between *voiced* and *voiceless* sounds. In the production of the former sounds, the glottis is narrow, whereas vocal folds vibrate. On the other hand, glottis can stay open, which makes vocal folds stay apart and make no movement – this leads to the production of voiceless sounds²⁷. Concerning the characteristic of *voicing* it is worth noting that those sounds which are voiced require less effort by muscles (to push the air outwards); for this reason, they are named *lenis* (*soft, mild* in Latin²⁸). As opposed to *lenis*, there are *fortis* sounds (*strong* in Latin²⁹), *i.e.* voiceless ones, which require rather demanding efforts by muscles during the process of their production.³⁰

- Q 30:** Place your hand over your throat (*i.e.* on the vocal folds) and produce the sound /z/; then do the same while producing the sound /s/. Can you notice any difference with regard to the movement of the vocal folds?
- Q 31:** What is the main/first difference between vowels and consonants that comes to your mind?
- Q 32:** How many vowels do you know in Serbian/how many vowels do you know in English?
- Q 33:** Can you recall the *voiced: voiceless* sound pairs in Serbian?

Glottalisation

Apart from being narrow(-ed) or open, glottis can also be closed – leading to the obstruction of airflow and putting vocal folds pressed tightly together. This is the position in which the so-called *glottal stop* is formed (represented as *gnomicly questioning* /ʔ/, also referred to as glottal plosive). The mentioned sound (the characteristics of which will further be elaborated below) represents the glottal replacement of the /t/ sound. Even though it is usually related to the speakers of the British variety of the English language, it is also used by those who use the American variety.

27 For the illustrations of vocal folds in different positions, see: Knight (2012, p. 17).

28 <http://www.merriam-webster.com/dictionary/lenis>

29 <http://www.merriam-webster.com/dictionary/fortis>

30 For more about the differentiation, consult: Roach (1991, p. 41); Collins, & Mees (2013, p. 59); Knight (2012, p. 160); Skandera & Burleigh (2005, p. 12).

In the production of glottal stop, it seems as if the /t/ sound was *swallowed*. In the past, t-glottalisation process was primarily associated with working-class male speakers. Anyhow, some three and a half decades ago (around 1982), linguist John Wells noticed that glottal stop became the characteristic of the received pronunciation (*elitest*) speakers as well³¹.

EX 16: Try to pronounce the following words by applying t-glottalisation, *i.e. swallowing* the /t/ sound:

ATLAS	KITCHEN	FOOTBALL	BUTTON	KITTEN
BOTTLE	BETTER	FITTING	BITTEN	BRITAIN
WHAT	GLOTTAL	FITNESS	UTMOST	HITTING
IMPORTANT	BIT	SETTLE	OUTSIDE	CLINTON
BEATLES	PRETTY	CITY	WITTY	LATENT

EX 17: Provide as many as possible examples in which glottal stop could be employed:

Q 34: What have you noted? Can t-glottalisation be applied to each and every /t/ sound appearing in words?

Q 35: Do you think that glottal stop exists in English only?

Q 36: Could the application of glottal stop lead to misinterpretation of the intended message?

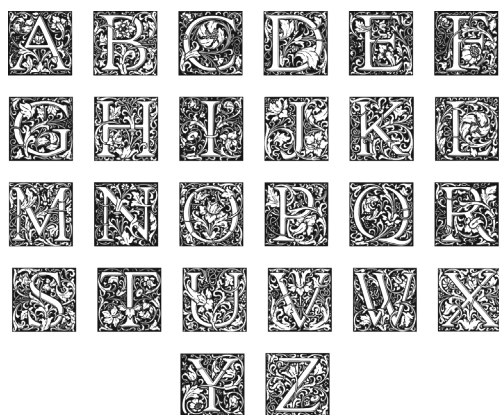
31 According to: <https://www.theguardian.com/commentisfree/2015/apr/30/why-have-we-got-it-in-for-glottal-stop>

EX 18: Read the poem below, applying glottal stop wherever you find it appropriate (and possible); then write down all the instances where there is /t/ used but the process of glottalisation cannot be applied – state why:



Figure 3: Glottal stop in practice (**Betty Botter**) ³²

³² From: http://www.comicbookreligion.com/?c=29727&Betty_Botter



Introduction to the Sound System of English

There are 26 letters in English alphabet – and some of them can be pronounced in several different ways. Namely, as we have already mentioned, as regards the English language, the system does not function according to the principle *one letter equals one sound*, and that is why there are different ways of pronunciation for some of the 26 alphabet letters.

EX 19: Compare the way in which letters *A*, *E*, *U* and *I* are pronounced in the examples below:

CAR	CAT	EAR
APPLE	ABOUT	AVERAGE
PET	EUROPE	EAST
HERD	ELEPHANT	EVACUATE
UNIVERSITY	CUT	PUT
SURE	TUBE	SHUT
ISLE	IMMINENT	I (pers. pronoun)
IVY	DIE	THAI

Q 37: Do you remember the practice of spelling - have you ever practised spelling your name?

EX 20: How do you spell the words below:

RELEVANCE SHAKESPEARE RECEIVER ENTERTAINMENT

RULEBOOK COMMUTING ZEBRA YELLOWISH

EX 21: Pronounce each of the sounds from **Table 1** and suggest the letters which you would use to refer to the sounds below:



EX 22: Now, suggest example words for each of them (*excluding diphthongs*), to illustrate their pronunciation.

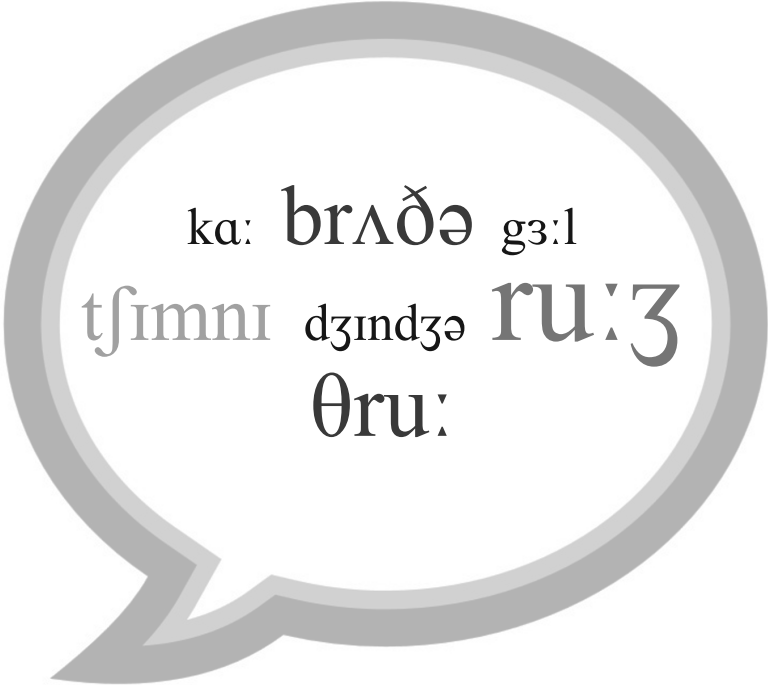
Table 1: Sounds of English

Vowels (<i>single vowels</i>)															
<i>Short vowels</i> (the pronunciation of which does not <i>last</i> long):															
/ɪ/	/ʌ/	/ɒ/	/ʊ/	/e/	/æ/	/ə/									
<i>Long vowels</i> (the pronunciation of which lasts longer than in short vowels):															
/i:/	/ɑ:/	/ɔ:/	/u:/	/ɜ:/											
Vowels (<i>double vowels</i>)															
<i>Diphthongs</i> (composed of two vowels):															
/eɪ/	/aɪ/	/ɔɪ/	/əʊ/	/aʊ/	/ɪə/	/eə/	/ʊə/								
Consonants															
<i>Voiced consonants</i> :															
/b/	/d/	/dʒ/	/v/	/g/	/z/	/ð/	/ʒ/	/w/	/m/	/j/	/r/	/l/	/n/	/h/	/ŋ/
<i>Voiceless consonants</i> :															
/p/	/t/	/tʃ/	/f/	/k/	/s/	/θ/	/ʃ/								

4 Unit

Sounds Like 'Pot' or 'Pet'? ***– English Vowels***

- Characteristics of English Vowels;
- Monophthongs;
- Diphthongs;
- Triphthongs



ka: brʌðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

Characteristics of English Vowels



As it has already been *mentioned*, there are *vowels* (V) and *consonants* (C) within the scope of the English language sound system (just like as it is the case in the system of the Serbian language). Vowels are the most *sonorant* sounds (*intense*, produced with no obstruction) which (in the vast majority of cases) represent the *core* of a *syllable*³³. As regards english vowels (we will first observe them in the form of monophthongs, *i.e.* one sound vowels), we can differentiate between *long* and *short* vowels:

Table 2: Short vowels

<u>Short vowels:</u>	
	/ɪ/
as in:	SIT, WITTY, CHIMNEY, MISERABLE, WINTER
	/e/
as in:	MET, NET, WET, ELEMENTARY, ELEGANT
	/æ/ (we name this vowel <i>ASH</i>)
as in:	TRASH, CAT, MAN, THAT, RAT
	/ʌ/
as in:	BUT, SUMMONS, SUN, FUN, CUPBOARD
	/ɒ/
as in:	LOT, POT, SHOT, NOT, OF (in <i>strong, full</i> form)
	/ʊ/

33 For more about syllable, see Unit 9.

as in:	FOOT, PUT, SUGAR, BULL, FUL
	/ə/ (we name this vowel <i>SCHWA</i> ³⁴)
as in:	APPLY, O'CLOCK, OFTEN, HISTORY, AMERICA

Table 3: Long vowels

<u>Long vowels:</u>	
	/i:/
as in:	MEET, FEET, SEAT, PEAK, READ
	/ɑ:/
as in:	CAR, PARK, MARK, MARBLE, JAR
	/ɔ:/
as in:	CORN, SHORE, MORE, NOR, SAW
	/u:/
as in:	TUBE, YOU, MOON, SPOON, SHOE
	/ɜ:/
as in:	HERD, NERD, EARTH, HEARD, WORD

NB! Long vowels are followed by a *colon*³⁵, which stands for the duration of their pronunciation.

EX 24: Provide example pairs of words which differ only in the *length* of a vowel (e.g. to *sit* vs. a *seat*):

34 In Hebrew, *schwa* means *emptiness* (according to: Skandera & Burleigh, 2005, p. 36).
 35 We have named the mark a *colon*, due to its resemblance to that punctuation mark; anyhow, it is worth noting that the mark used for the purpose of denoting the length of a vowel looks like two *petite triangles*.

Q 38: Are there short and long vowels in Serbian; if so, illustrate the phenomenon via examples.

EX 25: Compare the quality of vowels in the words below:

KRALJEVO	MODA	SIN
SAM	SAN	SUTRA
MOJ	MINUT	MINUS
ASISTENT	LUK	RUB

We find it appropriate to introduce the term of *cardinal vowels* at this place, given the fact that they are referred to as “a standard referent system” (Roach, 1991, p. 13) representing vowels “to which other vowels can be compared and referred³⁶”. The mentioned phenomenon was introduced by a phonetician, David Jones, as far back as in 1956, who stated that cardinal vowels “are chosen on a scientific basis and are independent of the vowels of any language” (p. 6).

Unlike consonants, the production of which requires the *action* of different speech organs (this will be further elaborated below), the quality of vowels is *made* in the so-called *resonator*, i.e. the *box* or *vowel auditory space*³⁷ composed of vocal tract segments above the glottis, which is usually illustrated as a quadrilateral³⁸:

36 <http://dictionary.cambridge.org/dictionary/english/cardinal-vowel>

37 The noun phrase according to: Ladefoged & Johnson (2011, p. 88).

38 That is the so-called *vowel quadrilateral*. The quadrilateral represents a speaker’s mouth and its form was suggested by the *International Phonetic Association* in 1989.

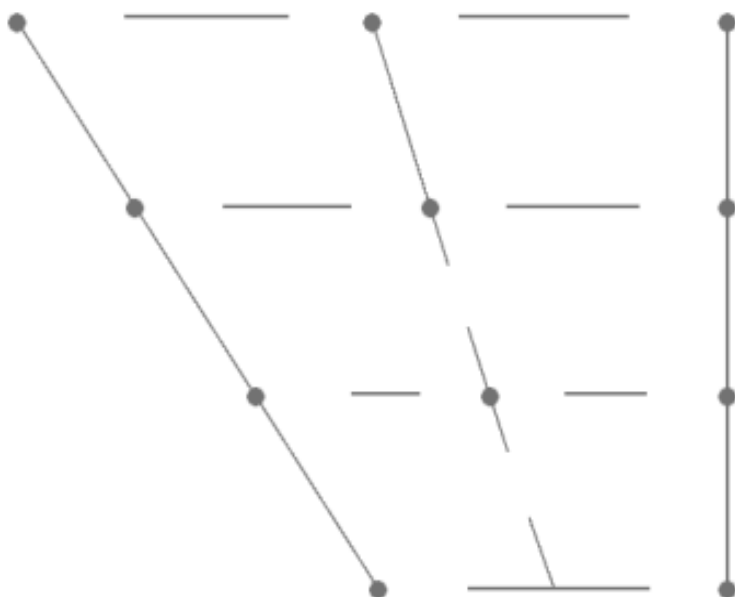


Figure 4: Vowel quadrilateral (empty)³⁹

EX 26: Pronounce the words *MEAT*, *LEFT* and *HAT* and pay attention to the vowels used; can you see any difference in the pronunciation of those vowels – with regard to the position of your tongue; is there any difference in the position of your mouth in that process?

³⁹ <http://teaching.ncl.ac.uk/ipa/vowels.html>

Namely, while defining and discussing the nature/quality of vowels, there are several characteristics that should be taken into consideration:⁴⁰

- ♦ The *position of the tongue*
 - its *height*
 - its *advancement*⁴¹ (the extent to which the tongue is pushed forward or moved backward in the mouth/oral cavity), and
 - *lip rounding*.
- ♦ Concerning the criterion of tongue height, vowels can be described as:
 - *close*,
 - *close-mid*,
 - *open-mid* and
 - *open*(depending on the extent to which the tongue is close either to the roof or the bottom of the mouth) or
 - *high*,
 - *mid* and
 - *low*⁴²:

40 Some linguists/phoneticians also differentiate between the so-called *lax* and *tense* vowels (this is similar to the difference between lenis and fortis consonant sounds). As we are not going to elaborate this phenomenon in this Coursebook, for further reading concerning it, you can consult: e.g. Giegerich (1992, p. 97); Skandera & Burleigh (2005, pp. 49-50); Ladefoged & Johnson (2011, pp. 98-100).

41 Or *frontness/backness*, as Knight (2012, p. 67) puts it.

42 The characteristics of openness/closeness equals to the one of height – i.e. it is only terminology that differs – the former could usually be found in British reference books on vowels' characteristics, and the latter is often found in American ones (however, it should be noted that many authors have started using the terms interchangeably, regardless of the English language variety they use).

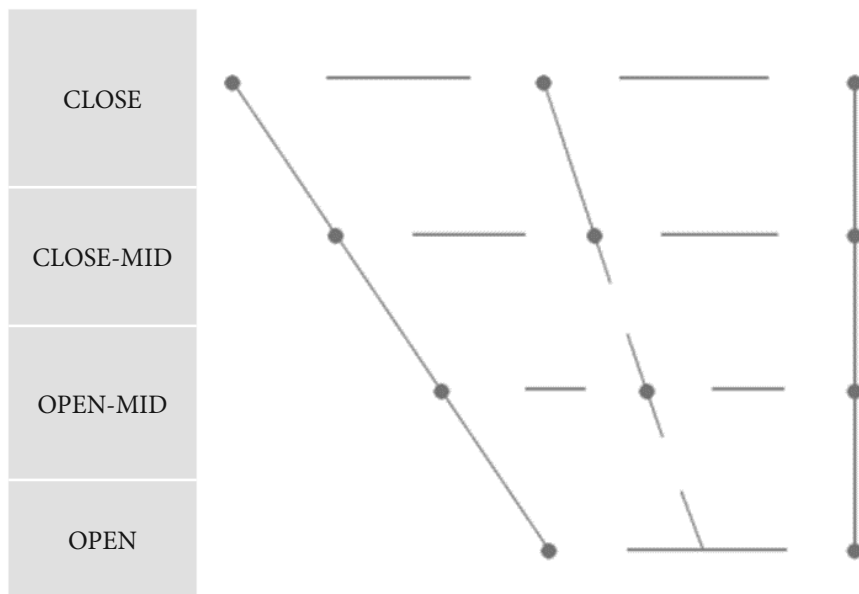


Figure 5: Vowel quadrilateral (tongue height)

Then, perceived through the prism of tongue advancement, monophthong vowels could be classified as:

- *front*,
- *central* and
- *back*

(depending on the extent to which the tongue is either moved forward from or inward into the mouth):

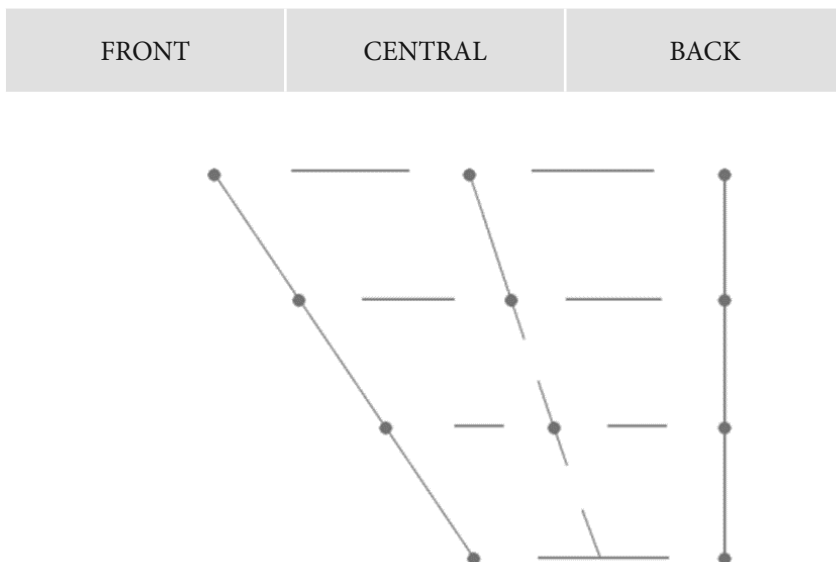


Figure 6: Vowel quadrilateral (tongue advancement)

Finally, concerning the position, *i.e.* openness of the mouth/lips, vowels could be described as either

- *rounded* or
- *unrounded*⁴³.

Within the above frame, Jones (1956) *placed* 8 primary and 8 secondary cardinal vowels (*plus two extra* vowels, being neither primary nor secondary cardinal vowels). Anyhow, for the time being, we will focus on the vowels used in RP, and their position within the borders of the vowel quadrilateral:

⁴³ Furthermore, their position can also be described as *neutral*, *spread*, *etc.* (for further elaboration of vowels' characteristics, consults, *e.g.* Roach [1991, pp. 18-28]).

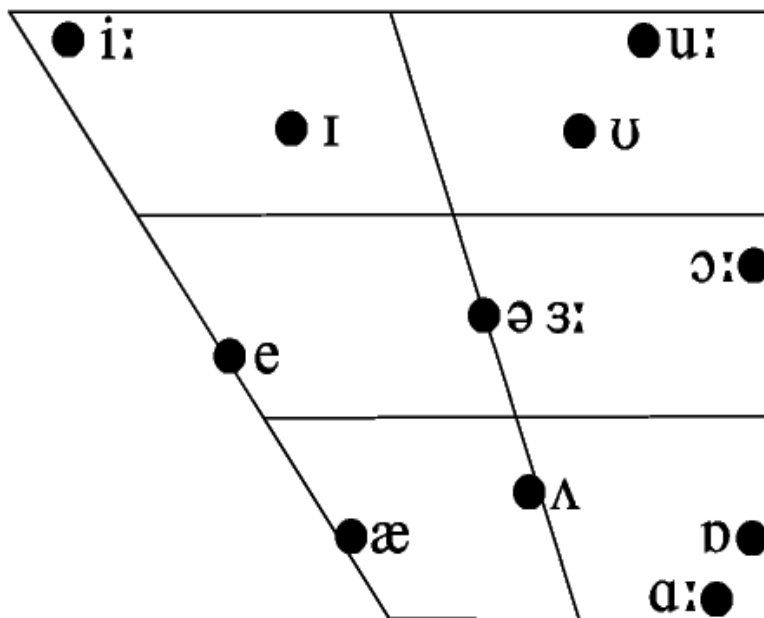


Figure 7: Vowel quadrilateral (vowels' position indicated)⁴⁴

Monophthongs

Having in mind the above-stated criteria for vowels' classification, let us now have a look at their respective characteristics⁴⁵:

Short vowels

/ɪ/ referred to as – a close-mid, front-central vowel

/e/ referred to as – an open-mid, front vowel

/æ/ referred to as – an open-mid (to fully open), front vowel
(the so-called *ASH*)

/ʌ/ referred to as – an open-mid (to fully open), central vowel

/ɒ/ referred to as – an open, back vowel

⁴⁴ <http://www.phon.ucl.ac.uk/courses/spsci/iss/week5.php>

⁴⁵ Even though different descriptions of vowels could be found in reference books related to Phonetics/ Phonology, the differences are usually rather subtle and are caused by either dissimilarities in terminology or the extent to which authors elaborate the characteristics.

/ʊ/ referred to as – a close-mid, central-back vowel

/ə/ referred to as – a (in between close-mid & open-mid) mid, central vowel
(the so-called *SCHWA*)

Long vowels⁴⁶

/i:/ referred to as – a close, front vowel

/ɑ:/ referred to as – an open, central-back vowel

/ɔ:/ referred to as – a (in between close-mid & open-mid) mid, back vowel

/u:/ referred to as – a close, back vowel

/ɜ:/ referred to as – a (in between close-mid & open-mid) mid, central vowel

EX 27: Recognise the vowels described below and place them within the blank vowel quadrilateral provided for you (try not to consult **Figure 7** above):

- an open, central-back, long vowel;
- an open, back, short vowel;
- a close, back, long vowel;
- a (in between close-mid & open-mid) mid, central, short vowel;
- an open-mid, front, short vowel;
- a (in between close-mid & open-mid) mid, back, long vowel;
- an open-mid (to fully open), central, short vowel

EX 28: Describe each of the vowels you recognise in the words below:

YOU	TIM	LOOK
SISTER	ROBBED	ASH
LEAK	JOHN	SAW
TOP	SINK	
SMART	JUNE	

⁴⁶ Given the fact that short and long vowels are represented in two separate sections, we do not mention the characteristic of their length (within their very description).

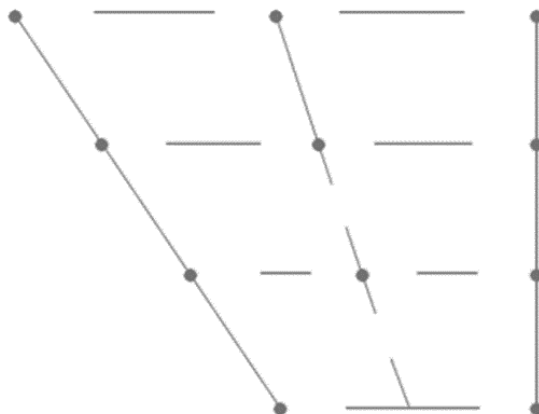


Figure 8: Vowel quadrilateral (for practice)

Diphthongs

Apart from single vowels – monophthongs, there are also combinations of separate vowels, which can form either *diphthongs* or *triphthongs*; while diphthongs are composed of two vowels (and usually termed as *gliding vowels*⁴⁷), *triphthongs* comprise a (*closing*) diphthong (*i.e.* two vowels) plus one more vowel, which is always /ə/ (the sound named *schwa*)⁴⁸.

NB! Both diphthongs and triphthongs *behave* like long vowels!

The following **monosyllabic** pairs of vowels belong to diphthongs:

/eɪ/ PAY, SAY, THEY, HEY, MAY

/aɪ/ WHY, MY, MINE, TIE, SHY

/ɔɪ/ TOY, BOY, AVOID, ANNOY, MOIST

/əʊ/ HOME, ROME, BONE, COKE, OCEAN

/aʊ/ GOWN, DOWN, HOW, COW, CROWN

/ɪə/ HERE, NEAR, MERE, FEAR, DEAR

/eə/ CHAIR, THERE, WHERE, AIR, RARE

/ʊə/ SURE, TOUR, PURE, CURE, POOR

47 The noun phrase according to: Skandera & Burleigh (2008, p. 38).

48 For more about the issue, see Roach (1991, pp. 20-26); for the elaboration of English vowels' characteristics, you can see Roach (1991, Ch. 2/2.3 & Ch. 3).

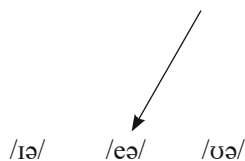
EX 29: Provide your own examples, in order to illustrate each of the above-listed diphthongs.

Q 39: What are, in your opinion, similarities between long monophthongs and diphthongs?

According to their characteristics, the above-mentioned diphthongs are further divided into two groups⁴⁹:

- *centring* diphthongs

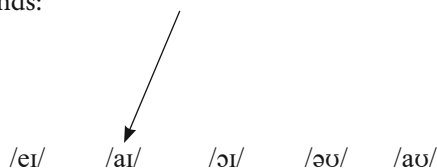
all of them which end in /ə/, *i.e.*, those that move towards the position of this sound:



and

- *closing* diphthongs

all of them which end in /ɪ/ and /ʊ/, *i.e.* those that move towards the positions of these sounds:



⁴⁹ There is also the differentiation between falling & rising English diphthongs; for more about this differentiation, consult: Gleason (1961, p. 255)

Let us now have a look at their positions within the borders of the vowel quadrilateral:

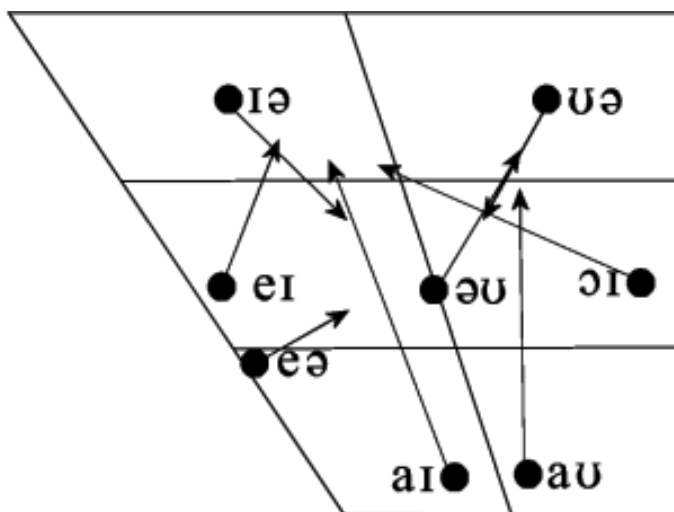


Figure 9: Vowel quadrilateral (diphthongs)⁵⁰

EX 30: Recognise (and write down) the diphthongs you would apply/pronounce in the following words:

GATE	GOWN	NO	TIE	NEAR	LOUD
SURE	LIER	NOSE	RHYME	ROAD	BEAR

⁵⁰ <http://www.phon.ucl.ac.uk/courses/spsci/iss/week5.php>

EX 31: Read the pairs of words below, paying attention to the differences in vowels' pronunciation and write down the vowels which you recognise in the words:

KNOW	NOW	LOW	LAW
LOUD	LURE	NIGHT	NEAT
PRAY	PRIEST	AVOID	ADVERSE
WHITE	WHEAT	FLOWER	FLOUR

EX 32: Read the dialogue below, paying attention to the differences in diphthongs' pronunciation:

James Doyle and the Boilermakers' Strike⁵¹

Old Gentleman: I say, boy! What's all that frightful noise? Boy: It's the boilermakers from Tyneside. They're on strike. I'm on my way to join them.

Old Gentleman: You a boilermaker?

Boy: Me? No, I slave for United Alloys. But I'll add my voice to anyone fighting for his rights.

Old Gentleman: Wait! Why are they striking this time?

Boy: A rise in wages mainly — and overtime for nights.

Old Gentleman: Why don't they use their brains? A rise in pay means rising prices and greater inflation. What's the point? Who gains?

51 From: Ponsonby (1982, p. 103).

Boy: That's blackmail, mate. There's high unemployment in Tyneside and the employers exploit the situation. They pay a highly trained boilermaker starvation wages. It's a disgrace.

Old Gentleman: What's your name?

Boy: James Doyle. I come from a line of fighters. My Aunt Jane chained herself to the railings in 1908. She was quite famous.

Old Gentleman: I'll be highly annoyed if you tie yourself to mine!

EX 33: Read the rhymes below, paying attention to the differences in diphthongs' pronunciation⁵²:

You've no need to light a night-light
On a night like tonight,
For a night-light's light' a slight light,
And tonight's a night that's slight.
When a night's light like tonight's light,
It is really not quite right
To light night lights with their slight lights
On a light night like tonight.

EX 34: What can you identify in the words below - long single vowels or diphthongs:

MOON	SHINE	LOSER
AWAY	AUNT	OLD
OPEN	YOUTH	OOL

⁵² From: Kisunko & Muzlanova (2005, p. 14).

Triphthongs

The following groups of vowels belong to triphthongs (there are 5 of them):

/eɪ/ + /ə/ PRAYER

/aɪ/ + /ə/ LIAR

/ɔɪ/ + /ə/ ROYAL

/əʊ/ + /ə/ LOWER

/aʊ/ + /ə/ HOUR

NB! Triphthongs are **not** perceived as one phoneme – we define them as a diphthong (one phoneme) plus a schwa sound (plus one more phoneme).

EX 35: Provide your own examples to illustrate each of the above-mentioned triphthongs:

EX 36: Recognise (and write down) the triphthongs in the following words:

LOWER	LOYAL	TOWER	FLYER	PLAYER
SHOWER	GIANT	SOYA	LAYER	TIRED

Q 40: Are there any vowel *strings* in Serbian?

Q 41: How would you place triphthongs within the vowel space/quadrilateral?

EX 37: Count the number of sounds and the number of letters in the words below:

JUMPER

CHOKER

LAYER

LISTEN

AMBER

WOOD

MUSIC

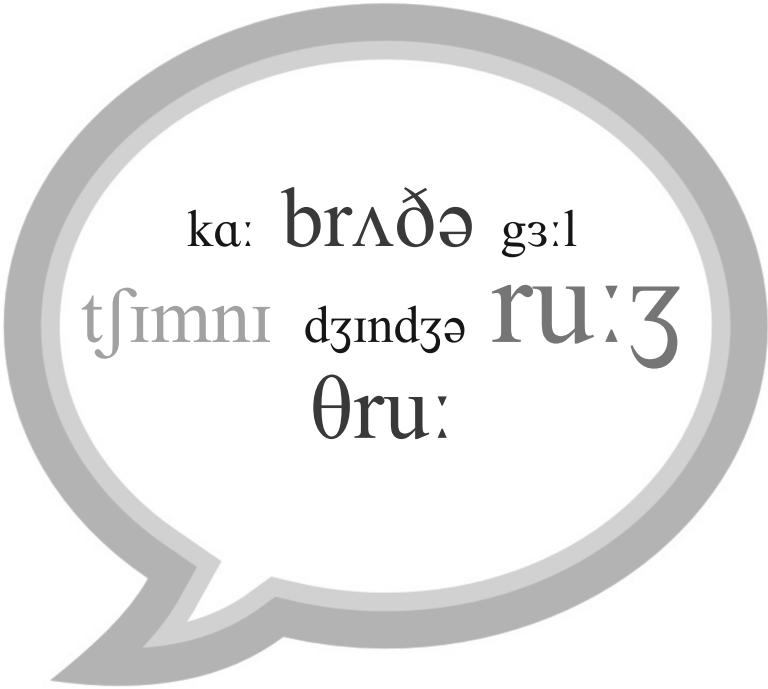
APPLE

MAPLE

Sounds Like ‘Bet’ or ‘That’?

– English Consonants 1

- Characteristics of English Consonants;
- Place of Articulation



ka: brʌðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

Characteristics of English Consonants

As regards English consonants (C), we should first recall the fact that there are 24 consonant *sounds*. When examining their characteristics, three major criteria should be taken into account:

- *voicing*,
- *place of articulation* and
- *manner of articulation*.

The criterion of *voicing* has already been tackled within **Table 1**, incorporated above in the text, but let us remind of the voiced vs. voiceless English consonants:

Table 4: English consonants (voicing)

Consonants
<i>Voiced consonants:</i>
/b/ /d/ /dʒ/ /v/ /g/ /z/ /ð/ /ʒ/ /w/ /m/ /j/ /r/ /l/ /n/ /h/ /ŋ/
<i>Voiceless consonants:</i>
/p/ /t/ /tʃ/ /f/ /k/ /s/ /θ/ /ʃ/

As we can see, 8 of the above-listed consonants are voiceless, whereas 16 of them are voiced. Anyhow, it is worth noting that there are 8 pairs of consonants that primarily differ in the characteristic of voicing (have a look at the first members within the two lines in **Table 4** above). For this very reason, *i.e.* considering the fact that they differ in one characteristic only, we can perceive them as *sound*⁵³ (*minimal*) *pairs*⁵⁴.

53 The noun phrase *minimal pair* mostly refers to word pairs – anyhow, given the fact that it is also one characteristic that makes difference between two entities here – we have opted to name the phenomenon *sound minimal pair* (the term coined by the author).

54 Other characteristics of theirs will be elaborated below in the text, which will further prove their similarity.

Place of Articulation

The examination of a consonant's *place of articulation* requires the knowledge of articulators (we suggest that you go back to **Figure 1**, which illustrates articulators and remind of their names/positions), as articulators (e.g. lips, tongue, alveolar ridge, *etc.*) are those which are included in sounds' production and those which determine their place of articulation⁵⁵. According to this criterion, and on the sample of the English language, there are⁵⁶:

- 3 *bilabial* consonants: /p/ /b/ /m/, in the production of which both upper and lower lip are included;
- 2 *labiodental* sounds: /f/ /v/, in the production of which upper teeth and lower lip are included⁵⁷;
- 2 *dental (interdental)* sounds: /ð/ /θ/, for the production of which the tip of the tongue and (mostly) upper lip are used;
- 6 *alveolar* sounds: /d/ /t/ /z/ /s/ /n/ /l/, in the production of which the tip of the tongue and the alveolar ridge are included;
- 1 *postalveolar* sound: /r/, for the production of which the tip of the tongue and the area just behind the alveolar ridge are used;
- 4 *palatoalveolar* sounds: /dʒ/ /tʃ/ /ʒ/ /ʃ/; they are produced with the action of the tongue tip, which is reaching the alveolar ridge, while the tongue blade (the small area of the tongue, just behind its tip) is moving towards the hard palate;
- 1 *palatal* sound: /j/; it is produced with the action of the whole tongue moving towards the hard palate;
- 4 *velar* sounds: /k/ /g/ /ŋ/ /w⁵⁸/, in the production of which the back of the tongue, which moves towards the soft palate (velum), is active;
- 1 *glottal* sound: /h/; produced in the very glottis;

55 For more about articulators, place of articulation, passive vs. active articulators, double articulation, *etc.*, see: Collins & Mees (2013, pp. 45-47), Knight (2012, pp. 25-37); Skandera & Burleigh (2005, pp. 20-22); Roach (1991, Ch. 4, 6 and 7).

56 With regard to the criterion of place of articulation, we find it important to mention that different authors (reference books) can *offer* slightly different characterisations; anyhow, their very nature remains the same.

57 These two groups are sometimes referred to as *labials* only, as lips are included in the articulation process (<http://www.oxforddictionaries.com/definition/english/labial>); anyhow, pay attention to the fact that there are dictionaries that can use the terms bilabial and labial interchangeably: <http://dictionary.cambridge.org/dictionary/english/labial>

58 Lips are also included in the production of this sound.

We would also like to add the *glottal* sound /ʔ/ here, the one we have already mentioned as glottal stop; namely, even though it does not formally belong to the sound system of English, its usage is not a rare instance in the contemporary English language.

EX 38: According to (the criterion of) their place of articulation, place the English consonants in the picture below:

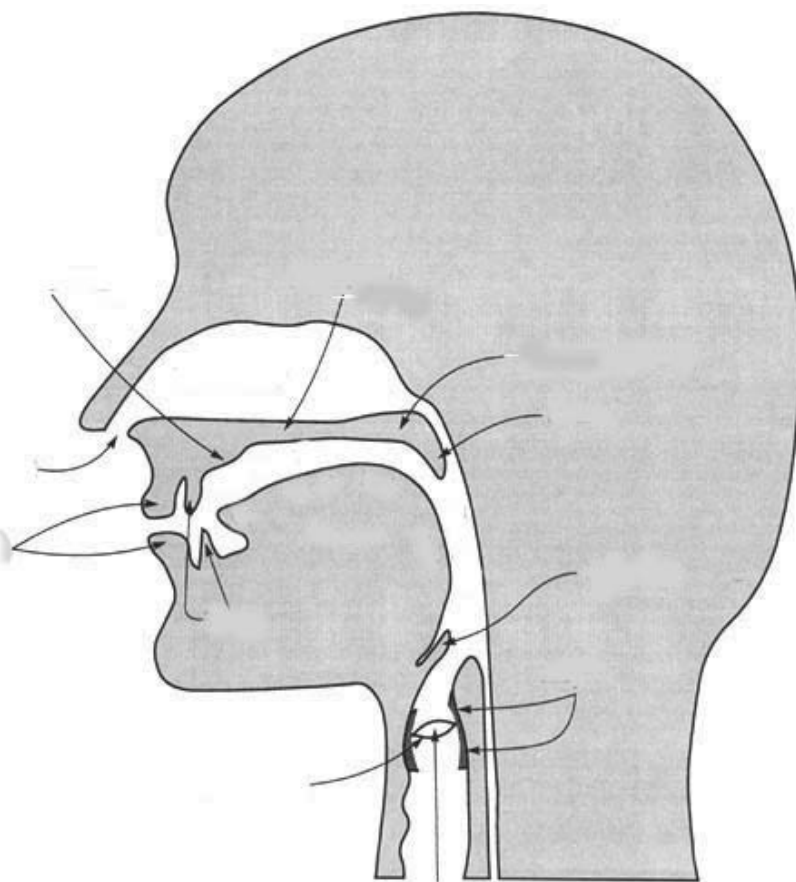


Figure 10: Articulators (place of articulation practice)

EX 39: Provide example words to illustrate English

- velar sounds and then
- the difference between English alveolar and palatoalveolar sounds:

EX 40: Provide example words to illustrate the difference between English bilabial and labiodental sounds:

EX 41: Read the tongue-twister below paying particular attention to the accurate pronunciation of similar sounds⁵⁹:

Tiny Trevor takes twenty-two and two-thirds of a second
to tie two tired tigers to two tall trees.
How long does it take Tiny Trevor
to tie two tired tigers to ten tall trees?

EX 42: Read the tongue-twister below paying particular attention to the accurate pronunciation of similar sounds:

Whether the weather be fine
Or whether the weather be not
Whether the weather be cold
Or whether the weather be hot
We'll weather the weather
Whatever the weather
Whether we like it or not.

EX 43: Describe the consonants appearing in the words below:

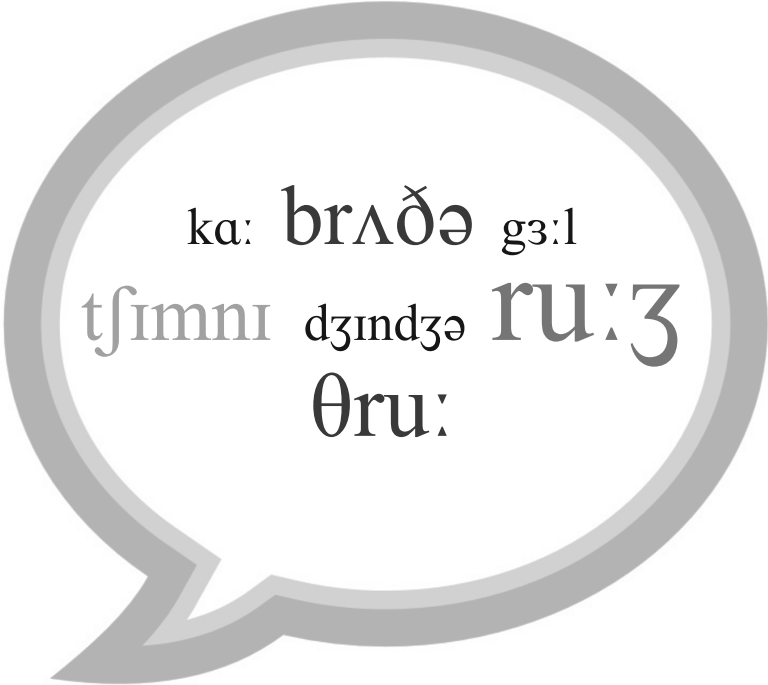
CONSTANT	JILL	ROUGE
SIMPLE	MURKY	VIBRANT
YOUNG	SHORE	DIVINE

⁵⁹ Both the tongue-twister in EX 32 and in EX 33 are taken from: Kisunko & Muzlanova (2005, p. 20 and 23).

6 Unit

Sounds Like ‘Shoe’ or ‘Sue’? ***– English Consonants 2***

- Manner of Articulation;
- Aspiration



ka: brΛðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

Manner of Articulation

With regard to the criterion of *manner of articulation*⁶⁰, English consonants could be divided in 5 major groups⁶¹ and thus there are:

- 7 *plosive* sounds (or *stops*): /p/ /b/ /g/ /k/ /d/ /t/ /ʔ/; in the production of these sounds there has first occurred an obstruction of the flow of air (which has been released later on) – which seems like an *explosion*;
- 2 *affricates* (composed of two sounds): /dʒ/ /tʃ/; in the production of these sounds there has first occurred an obstruction of the flow of air (which has been released later on) – but, unlike in the case of plosives, the air has been slowly released in the case of affricates;
- 9 *fricatives*; /z/ /s/ /ʒ/ /ʃ/ /f/ /v/ /ð/ /θ/ /h/; in the production of these sounds, the air is moving through a narrow gap between two speech organs (be them lips and teeth, tongue and the alveolar ridge, or some other articulators);
- 3 *nasal* sounds: /m/ /n/ /ŋ/; in the process of nasals' uttering, the air *finds* its way through the nose;
- 4 *approximants*: /j/ /r/ /l/ /w/; in the production of these sounds, the air is moving through a gap between two speech organs; unlike the case in the production of fricatives, there is a rather wide gap between speech organs in the process of approximants' production.

In order to provide an insight into English consonant sounds and their characteristics (we find the most important at this very moment), we will describe each of them in the table below, having in mind the components of – voicing, place of articulation and manner of articulation:

60 For further reading about the criterion of the manner of articulation, you can consult: Collins & Mees (2013, pp. 46-53); Roach (1991, Ch. 4, 6 and 7).

61 As we have mentioned while examining the notion of the place of articulation, there may be slight variations in terminology used to describe different manners of articulation; nonetheless, in the basis of all the descriptions, there lie very similar, if not the same core principles.

Table 5: English consonants' characteristics

/p/	voiceless	bilabial	plosive
/t/	voiceless	alveolar	plosive
/k/	voiceless	velar	plosive
/b/	voiced	bilabial	plosive
/d/	voiced	alveolar	plosive
/g/	voiced	velar	plosive
/tʃ/	voiceless	palatoalveolar	affricate
/dʒ/	voiced	palatoalveolar	affricate
/s/	voiceless	alveolar	fricative
/z/	voiced	alveolar	fricative
/ʃ/	voiceless	palatoalveolar	fricative
/ʒ/	voiced	palatoalveolar	fricative
/f/	voiceless	labiodental	fricative
/v/	voiced	labiodental	fricative
/θ/	voiceless	dental	fricative
/ð/	voiced	dental	fricative
/h/	voiceless	glottal	fricative
/j/	voiced	palatal	approximant
/r/	voiced	postalveolar	approximant
/l/	voiced	alveolar	approximant
/w/	voiced	velar	approximant
/m/	voiced	bilabial	nasal
/n/	voiced	alveolar	nasal
/ŋ/	voiced	velar	nasal

EX 44: Place a piece of paper in front of your mouth and pronounce the following words:

POT	CAT	BIG	DINNER	TIME	CAR
CAB	KILL	BEN	TOM	BONE	GONE
PIN	BUT	DOVE	TOY	GIRL	COW

Q 42: The pronunciation of which words (and when) does make the piece of paper move?

EX 45: Now, pronounce the following words:

PRIEST	CRY	BRING	DRINK	TRAIN	GREAT
PROTRUDING	BROTHER	DRUDGE	GREEN	THROUGH	TRIM
GRIM	BRAVE	PROLIFIC	DRAIN	PSYCHO	TRENCH

Q 43: Does the piece of paper (ever) moves?

Q 44: What similarities and what differences can you notice in the form, *i.e.* the beginnings of the above words?

Namely, it happens that voiceless plosives /p/ /t/ and /k/, when in initial, stressed position (mostly), preceding a vowel⁶², become followed by a *puff* of breath, similar to the /h/ sound and the very process that takes place is named *aspiration*.

!NB: Voiced plosives /b/ /d/ and /g/ cannot be aspirated!

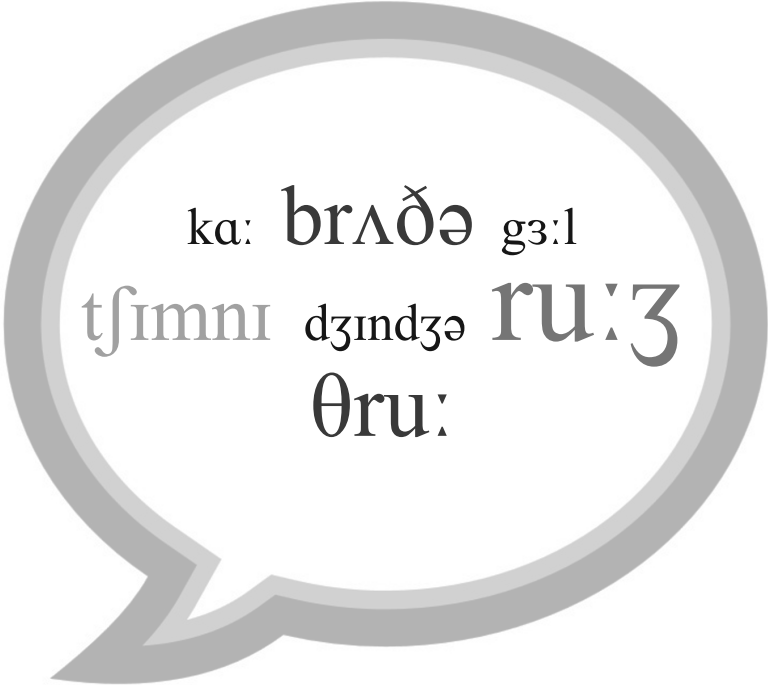
62 There are some other occasions on which voiceless plosives can be aspirated, but, for the time being, we will focus on the above-mentioned one only (for more on examples of aspiration, see: Skandera & Burleigh [2005, pp. 101-102]; Collins & Mees [2013, p. 56 and 88]).

EX 46: Write down (and experientially prove the process) at least five example words to illustrate aspiration:

7 Unit

‘Sounds in Practice’

- Transcription



ka: brΛðə gɜ:l
tʃimni dʒɪndʒə ru:ʒ
θru:

Transcription

Now, as we possess knowledge of numerous both vowels' and consonants' characteristics, it is time to focus on the process of their transcription. Anyhow, prior to focusing on practical part, let us first illustrate each of the English language sounds (including diphthongs and triphthongs) – via keywords and their transcription:

Table 6: English sounds (with their keywords transcription):

/p/	pet	/pet/	
/t/	tip	/tɪp/	
/k/	car	/kɑ:/	
/b/	brother	/brʌðə/	
/d/	Dean	/di:n/	
/g/	girl	/gɜ:l/	
/tʃ/	chimney	/tʃɪmni/	
/dʒ/	ginger	/dʒɪndʒə/	
/s/	singer	/sɪŋə/	
/z/	zebra	/zebrə/	/zi:brə/
/ʃ/	sugar	/ʃʊgə/	
/ʒ/	rouge	/ru:ʒ/	
/f/	fruit	/fru:t/	
/v/	vet	/vet/	
/θ/	through	/θru:/	
/ð/	this	/ðɪs/	
/h/	history	/hɪstəri/	
/j/	yellow	/jeləʊ/	
/r/	ring	/rɪŋ/	
/l/	linen	/lɪnɪn/	
/w/	winter	/wɪntə/	
/m/	mouse	/maʊs/	

/n/	never	/nevə/
/ŋ/	cling	/klɪŋ/
/ɪ/	sit	/sɪt/
/e/	met	/met/
/æ/	hat	/hæt/
/ʌ/	but	/bʌt/
/ɒ/	pot	/pɒt/
/ʊ/	foot	/fʊt/
/ə/	about	/əbaʊt/
/i:/	feet	/fi:t/
/ɑ:/	jar	/dʒɑ:/
/ɔ:/	chalk	/tʃɔ:k/
/u:/	shoot	/ʃu:t/
/ɜ:/	bird	/bɜ:d/
/eɪ/	pay	/peɪ/
/aɪ/	why	/waɪ/
/ɔɪ/	toy	/tɔɪ/
/əʊ/	know	/nəʊ/
/aʊ/	now	/naʊ/
/ɪə/	near	/nɪə/
/eə/	there	/ðeə/
/ʊə/	tour	/tʊə/
/eɪ/ + /ə/	player	/pleɪə/
/aɪ/ + /ə/	tired	/taɪəd/
/ɔɪ/ + /ə/	royal	/rɔɪəl/
/əʊ/ + /ə/	lower	/ləʊə/
/aʊ/ + /ə/	flower	/flaʊə/

EX 47: In slash brackets (/ /), transcribe the words below, applying the symbols from **Table 6:**

STUDENT	OFTEN	THERE	THIS	THREE
WINDOW	MAYOR	KITCHEN	ATLAS	EUROPE
CANADA	OCCUR	ACQUIRE	ADVENTURE	RING
CARBON	PLETHORA	NOSTRIL	EYELASH	LURE
CINDERELLA	ENROLL	DECODER	ARDENT	FRINGE

EX 48: Transcribe the words below, paying particular attention to the vowels used (monophthongs, diphthongs and triphthongs):

CLOUD	SHOOT	SILENT	FATE	FIGHT	PEAR
TOWEL	FOLK	MOON	POTATOE	CHIMNEY	ALLOW
ENGLAND	SURVIVE	ACCOUNT	MILITARY	COMPUTER	CREDIT
MORN	MOURN	O'CLOCK	AWAY	LEGITIMATE	NAIL
UNITED	SNAIL	WHALE	WHILE	DOLPHIN	AROUSE



EX 49: Try to read the sentences provided for you in phonemic transcription dating from 1922 (at this moment, do not pay attention to the other marks you see but only those illustrating sounds) and isolate all the words which contain **nasals**:

Interrupting & Protesting⁶³

INTERRUPTING AND PROTESTING.

ʌnou ai ʃdount! ʌnou ai m ʃnot! etc.

ʌnou, ai ʌdount! ʌnou, ai m ʌnot! etc.

—nou ai ʌdount! —nou ai m ʌnot! etc.

ʌjes ai ʃdu: ʌjes ai ʃæm! etc.

ai ʌdu: ʌ ai ʌæm! etc.

ai ʌdu: ʌ ai ʌæm! etc.

—ai ʌdount! —ai m ʌnot. etc.

—ai ʌdu: ʌ ai ʌæm. etc.

ʌnou, ikʌskju:z ʃmi:!

ʌou, ʌkam nau!

ʌou, bət —ai ʌseil

ʌnou, ai ʌdount mim ʃðæt!

ʌnou, —not əʌtɔ:l!

ʌjes bət —luk ʌhiə!

Figure 11: *Interrupting & Protesting* (transcription exercise)

63 From: Palmer (1922, p. 36).

EX 50: Try to read the sentences provided for you in phonemic transcription (at this moment, do not pay attention to the other marks you see but only those illustrating sounds) and isolate all the words that contain **approximants**:

Sample transcription

| 'meni 'kantriz əv intrə'dju:st 'dʒuəriʒ | ðis iz 'dʌn in ən ə'tempt tə 'brɪŋ 'dʒʌstɪs
 'kləʊsə tu 'ɔ:dnəri 'pi:p| | səʊ ðæt wi 'ɔ:l teɪk 'pɑ:tɪn ði 'æplɪkeɪʃn əv ðə 'lɔ: | in
 'sʌtʃ 'kantriz | 'dʒuərəz ə 'rændəmli sə'lektɪd frəm ði 'i'lektərəl 'sensəs | ənd
 hu'evər iz 'tʃəʊzŋ hæz² ði oblɪ'geɪʃn tu 'ækt əz ə 'dʒuərəʃ | in eni 'keɪs ðæt ɡəʊz
 'ʌp fə 'traəl³ in ðə 'ləʊk| 'kɔ:ts | ðis iz 'nəʊn əz 'dʒuəri 'sɜ:vɪs | 'fɪfti:n 'pɜ:sŋz ə
 ə'pɔɪntɪd | frəm hu:m 'twelv wɪl hæv² tə teɪk 'pɑ:tɪn ə 'traəl³ | ðə dɪ'fens kŋ
 rɪ'dʒekt ʌp tə 'θri: 'kændɪdeɪts ɒn 'dɪfərənt⁴ 'ɡraʊndz | sʌtʃ əz bi:ɪŋ 'predʒʊdɪst
 əɡenst ðə dɪ'fendənt⁵ | wʌns juv bi:n 'tʃəʊzŋ | ðəz 'lɪt| 'tʃɑ:ns əv bi:ɪŋ 'eɪb| tə
 ɡet 'aʊt əv ɪt | 'dʒuəri sɜ:vɪs iz kŋ'sɪdəd⁶ ə 'rɑ:t | bæt 'ɔ:l səʊ ə 'dʒu:ti | ən
 oblɪ'geɪʃn | wəɪ ʃʊd 'enɪbɒdi 'wɒnt tu ə'vɔɪd ɪt | 'wel | 'meni 'pi:p| wʊd bi 'ɒnəd
 tə bi 'ɑ:skt tə fɔ:m 'pɑ:tɪn əv ə 'dʒuəri | bæt 'ʌðəz hæv² 'strɒŋ reze'veɪʃŋz | nɒt
 'evrɪbɒdi fi:lz 'keɪpəb| əv 'beərɪŋ ðə rɪ'spɒnsə'bɪləti ðæt ɪt ɪn'vɒlvz | ɑɪ 'rɪ:sŋtli
 wɒtʃt ə teli'vɪʒŋ 'prəʊɡræm | in wɪtʃ 'veəriəs 'pi:p| hu əd bi:n 'dʒuərəz | 'təʊld
 əv ðeər ɪk'spiəriənsɪz | 'ɔ:l əv ðəm əd 'traɪd 'mɜ:də 'keɪsɪz | ðə wəz ə 'leɪdi hu
 əd bi:n 'θretŋd | 'ʃi: ənd hə⁷ 'fæmɪli | bɑɪ 'frendz əv ði ə'kju:zd | ðə pə'li:s kʊd
 'əʊnli sə'dʒæst ðæt ʃi kɔ:l 'naɪn naɪn 'naɪn | ɪf 'eniθɪŋ ʃʊd 'hæpŋ | ə'nʌðə mæn
 wəz səʊ 'devəsteɪtɪd bɑɪ ðə 'həʊl 'θɪŋ | ðæt ɪ 'stɪl hæd² 'tɪəz ɪn ɪz 'aɪz wen ɪ 'tɔ:kt

Figure 12: Sample transcription ⁶⁴

64 From: Garcia-Lecumberri & Maidment (2000, p. 41).

EX 51: Now, write down the first seven lines (in *ordinary spelling*) of the above text:

! NB: Pay attention to the fact that there are neither capital letters, nor punctuation marks in the process of transcription. Even though we will deal with broad transcription, it would be advisable that you pay attention to the following marks and apply them while transcribing longer speech units (other than words in isolation/their citation form):

- The mark | denotes a short pause by the speaker (the place where you would put a comma in writing);
- The mark || denotes a longer pause by the speaker (the place where you would put a full stop in writing);
- The mark ‘ denotes stress⁶⁵, *i.e.* the stressed syllable within the word.

EX 52: Now, having in mind all that we have mentioned so far, transcribe the text below:

This is the very first time I am in Dublin. To be quite honest, I thought that it would be nothing to write home about. It took me no more than two days to do the sightseeing and I got rather bored. However, soon after that, I bumped into a charming lady in the street and upon our short conversation, I realised that there were still so many place to visit. Eventually, in search of an abandoned castle I had previously heard so many interesting things about, I ended up in the outcasts of Dublin, some 60 miles far from my place, with slim chances to find any taxi or any other lift to go back home. Is it necessary to mention that I was scared-stiff, my whole body trembling with fear? Like a bolt from the blue, a sparkle of light was there on my way.

65 For more about stress, see Units 9 and 14.

EX 53: And now a more complex one:

Anna has always been a high-flyer! Whatever she does, she strives for perfection and always wants to be the best – in each and every sphere of human endeavour! Anyhow, it is not always possible for her to be number one. We’ve got to admit that she works in a very competitive surrounding – to be more precise, it is a dog-eat-dog environment, where one can be stabbed in the back on a daily basis. Even though working conditions are rather satisfactory – moreover, appealing in the eyes of many employees, it is not a rare instance that the employer is extremely harsh towards the staff. That can, and undoubtedly often does, affect their levels of motivation; some of them become ardent opportunists, whereas others give up and leave their positions, no matter whether they are high-ranking ones or not!



EX 54: Let us now again do the inverted process and write (in ordinary spelling) the text that is provided for you in transcription below:

*The Foreign Stranger Asks for Advice and Help*⁶⁶

THE FOREIGN STRANGER ASKS FOR ADVICE AND HELP.

iz ðər ʔenibədi hiər uː spiːks ʔfrentʃ?
 ai d ʔrɑːðə spiːk ʔfrentʃ.
 mai ʔɪŋɡlɪʃ iz rɑːðər eliːmentri ʔət ʔpreznt.
 ai ʔwɒnt səm infəːmeɪʃn.
 ai ʔwʌndə weðə juː d biː gud ənʌf tə ʔhelp miː.
 ai m ʔrɑːðər in ə ʔdɪfɪklti.
 ðə z ə ʔsɜːtn mətər ai wɒnt tuː ɪkˈspleɪn.
 ənd ai ʔdaʊnt kwait nou hau tuː ɪkˈspleɪn ɪt.
 ai θɜːt præps ʔjuː maɪt help mi.
 ʔf kɔːs ai daʊnt wɒnt tə ʔtrʌbl juː.
 ʔmai neɪm z ʔ(name).
 ʔai liv ət ʔ(address).
 ai v bɪn ʔtəʊld ai ɔːt tə siː ðə hed əv sʌm dɪˈpɑːtmənt ɔːr ʌðə,
 ənd ai ʔdaʊnt nou weə tə ʔɡou.
 ɪn fækt ai daʊnt nou wɒt dɪˈpɑːtmənt ɪt ʔɪz.
 ənd ai daʊnt kwait nou wɒt ai v ɡɒt tə ʔɡou fɔː.
 ai m ə ʔpɜːfɪkt ʔstreɪndʒə hiə, juː siː.
 ai ʃəd biː ʔsou mʌtʃ əblaɪdʒd tuː juː ɪf juː kəd ɡɪv miː ə lɪtl
 ədˈvaɪs.

Figure 13: *The Foreign Stranger Asks for Advice and Help*

⁶⁶ From: Palmer (1922, p. 37).

EX 55: In the end, let us transcribe the polysyllabic words below:

ABERRATION

IRREVERENCE

AMORPHOUS

LITIGANT

CAMARADERIE

PROCLIVITY

ELECTIC

SERENDIPITY

EXPEDIENT

UMBRAGE

IMPETUOUS

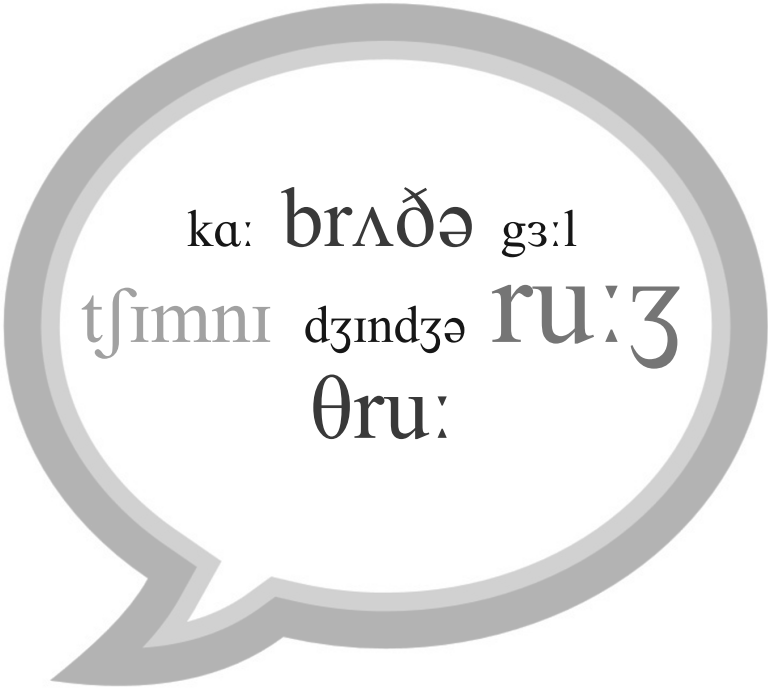
VOCIFEROUS



Sounds that Can Cause Problems

8 Unit

- Homonyms;
- Homophones;
- Homographs



ka: brΛðə g3:l
tʃimni dʒɪndʒə ru:3
θru:

Homonyms

Homophones

Homographs

The form of certain words can lead to misunderstanding – due to several reasons – some of them sound similarly, whereas others are written in a similar, or even the same way; moreover, there are instances in which both pronunciation and the written form/spelling of a word can resemble the pronunciation and/or spelling of another word (or even several words).

EX 56: Compare the bold Serbian words in the examples below:

- *Izgleda kao da je ona **duga** nepregledno **duga**!*
- *Ne, nije u pitanju njena uvijena, duga, crna **kosa** – u pitanju je tatina **kosa** kojom leti na selu **kosi** travu!*
- *Ne mogu da verujem da oni žive cak **gore**! Kad god počnem da se penjem, obrazi počnu da mi **gore**, a danas se bas osećam nekako loše – čini mi se – nikad **gore**!*
- *Jesi li cula da je **grad** poptuno uništio naše useve – i ne samo to, nastradao je, bre, ceo **grad**!*

Q 45: What kind of similarities/differences can you notice?

EX 57: Transcribe the words below and comment on their similarities/differences:

BEET	BEAT	HEAR	HERE	WAIST	WASTE
STEEL	STEAL	SEEM	SEAM	TOO	TWO
THEIR	THERE	YOUR	YOU'RE	KNIGHT	NIGHT
ATE	EIGHT	BALL	BAWL	ALLOWED	ALLOUD

Q 46: Upon completing the above exercise, what can you notice regarding the pronunciation of the word pairs?

!NB: Remember that words which are pronounced in the same way, and which have different meaning, are named *homophones*⁶⁷.

Q 47: If homophones are those words that are pronounced in the same way, what could then be *homographs*?

Q 48: Now, when you look back on the Serbian words from **EX 56** – how would you define them, as homophones or homographs?

EX 58: Transcribe the bold/underlined words in the sentences below and comment on their similarities/differences (are they homophones or homographs)⁶⁸:

- *Would you be so kind as to close the window?*
- *The place you talked about is not far away – on the contrary, it is close.*
- *My back hurts very much and I cannot bow.*
- *He was very formally dresses – he even had a bow-tie.*
- *Please, ring me back when you find some time.*
- *Sarah got a beautiful engagement ring.*
- *There are so many dried leaves in our back yard.*
- *Jenna never leaves the club before 2 a.m.*
- *I am so frustrated and angry that I don't even want to wave goodbye to my sister!*
- *The frantic crowd did the Mexican Wave.*

67 For more about homophones, homonyms and homographs see: e.g. Bauer & Trudgill (Eds.) (1998).

68 For many entertaining exercises on homophones and homographs see: e.g. Gordon (1998); examples and exercise on homophones also in: Greenbaum & Nelson (2002, pp. 257-263 & p. 266).

EX 59: Provide transcription for the words below and think of their meaning (you can also provide synonyms):

ARMS	BEAR	CAN	CHANGE	EVEN	FINE
GLASS	IRON	KEY	LIGHT	MATCH	PARK
BANK	BARK	CLIP	GROUND	POUND	RACE

Q 49: Do the above words have one meaning only?

Q 50: Do you know some other examples of similar kind?

!NB: Remember that the words which are both pronounced and written in the same way, and which have different meaning, are named *homonyms*⁶⁹; however, it is worth noting that the above lines represent a rather restrictive description of homonyms – namely, it is usually the case that words which are either homophones or homographs could be defined as homonyms, *i.e.* that a homonym is a term that (broadly speaking) encompasses both homographs and homophones⁷⁰.

69 Homonymy can sometimes be muddled up with *polysemy* – which denotes the existence of multiple meaning within one word/other language unit (for more about polysemy and the differentiation between homonymy and polysemy, see Lyons [1977, Ch. 13/13.4]).

70 For numerous examples, see Rothwell (2007).

EX 60: Give some examples of *homonymy* on your own.

Q 51: Are there some more homophones or homographs that you know in Serbian⁷¹?

EX 61: Use the homophones in pairs of sentences so as to illustrate their different meanings:

BEET VS BEAT

CHORD VS CORD

EYE VS IE

WE VS YOU

AUNT VS ANT

AIL VS ALE

SCENT VS SENT

URN VS EARN

⁷¹ More about homonymy in Serbian in: Stanojčić i Popović (2002, pp. 161-163).

EX 62: Use the homographs in pairs of sentences so as to illustrate their different meanings. Comment on the parts of speech as well.

RULER

BLOCK

STAR

SCALE

PIT

TOP

CHEST

BAT

SCHOOL

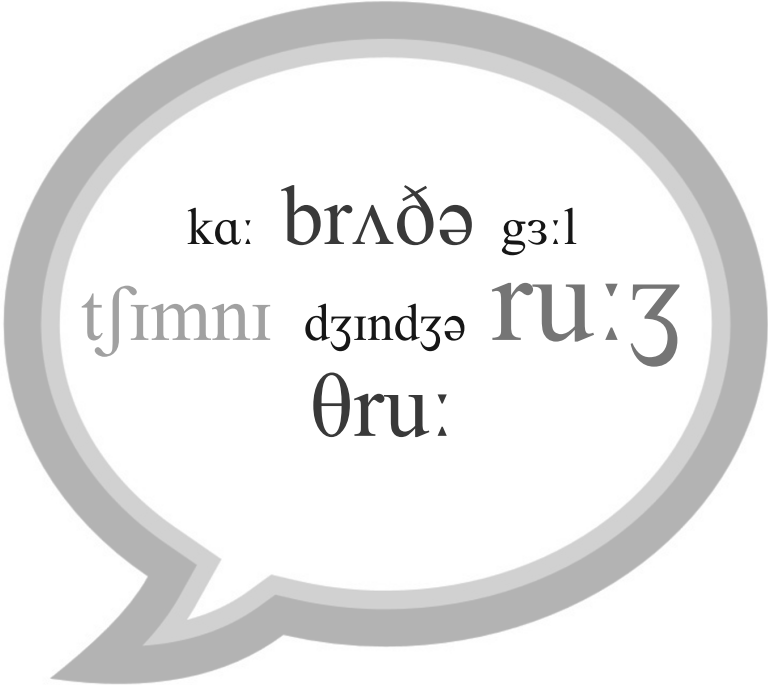


9

Unit

Sounds in Contact

- Syllable;
- Stress (in words – prefixes, suffixes, compounds and stress)



ka: brΛðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

Syllable

Q 52: How do you see a syllable? Is it broader than a phoneme? Is it narrower than a word?

As we have already, though briefly, noted, vowels (just like as it is the case in the Serbian language) make the core part of a *syllable*, which represents a unit that is bigger than a phoneme, yet not as big as a word.

EX 63: Try to count (and write down) the number of syllables in the Serbian words below:

ŠKOLA	UČITELJICA	CVRČAK	MASKIRNI	VLTAVA
OPREČNO	ORUŽJE	DEČAK	AUTOMOBIL	MONOKL
KOVERAT	NEPISMEN	TRN	MALTEZER	BEKSTVO
SPREGA	BAČKULJA	ČAMAC	NESIGURAN	RATOSILJATI
NACIFRAN	BICIKL	LINIJA	TORBA	MAKAZE
KESICA	STOLOVI	RADIJATOR	STRAH	PAPIROLOGIJA



Q 53: According to what you have stated regarding the above examples, do you think that it is necessary that there is a vowel within a syllable?

EX 64: Now, try to count (and write down) the number of syllables in the English words below:

STUDENT	CHAIR	MONUMENT	AUSTRALIA	CAT
MUSEUM	MOUSE	SUBTLE	PETITE	ROW
OVERVALUE	MUCH	LINE	LINGUISTICS	BEE
CRAZY	FUTURE	VERB	EMPLOYEE	OUR

Q 54: Which sound (either a vowel or a consonant) is the *bearer* of the syllables in the above words? Are there any instances of *syllabic consonants*⁷², those which could bear a syllable (if yes, which consonants are they)?

72 For more about syllabic consonants and syllables in general, see, e.g.: Skandera & Burleigh (2012, p. 68).

EX 65: Try to think of your own examples to illustrate the syllabic consonants /m/, /n/ and /l/ (those that occasionally can be the most prominent in a syllable) in English:

Concerning the number of syllables, we can differentiate among one-syllable, *i.e. monosyllabic* words (in the form of one vowel, V, *e.g. I*); the words consisting of two syllables are named *disyllabic* words (in the form of CV, *e.g. my*, or in the form of VC, *e.g. all*); words in which there are three syllables we usually name *trisyllabic* ones (could be in the form of *e.g. CVCCVCCC, competent*); all the words that have even more syllables are referred to as *polysyllabic* words (*e.g. a four-syllable word in the form of VCVCVCV, anybody*)⁷³.

EX 66: Provide your own examples of mono, di, tri and polysyllabic words (at least three examples per each notion):

⁷³ At this place, it is worth noting that many authors and thus reference books name each and every word consisting of more than one (or two) syllables a polysyllabic one. You can use either this, broader term – or you can be more specific, if we deal with words with two and three syllables.



EX 67: Group the words below according to the number of syllables they have:

DESK	MISUNDERSTAND	PENCIL	KEYBOARD	FILE
MODEST	ARGUING	NOTICEABLE	LITERATURE	SNAKE
UNIVERSITY	SPEECH	CRAYON	STRAW	NOSE
PROMINENT	SOFA	TELEVISION	CUP	ANYONE
PURSE	CARPET	WINDOW	PINEAPPLE	MEANING
SPINSTER	ADDRESSEE	ENTERTAINING	TIRING	WEDDING
BLUE	WATERMELON	AUTUMN	SEASIDE	JUDGE
JUDICIARY	ACCOUNTANT	TIGER	TIE	SELDOM
HAZELNUT	PRACTICAL	YUGOSLAVIA	REFRIGERATOR	LEG

Q 55: Are you familiar with the meaning of the words nucleus? What could be its synonym in the sentence below:

This group of specialists forms a nucleus of the new management.

A syllable can, actually, contain three elements - them being Onset, Nucleus and Coda. The central one, without which we cannot form a syllable is nucleus, its core (as we have previously stated, *usually* represented by a vowel). The section preceding the core one is named an onset, whereas the portion following the core is coda. In the word (at the same time - the syllable) TOOK /tuk/, we can identify all the mentioned elements - /u/ being nucleus, /t/ being onset and /k/ being coda.

Q 56: Do you think that we always have all these three elements (onset, nucleus, coda) within a syllable?

Q 57: Cast a look at the words ME and IT - what elements do they lack?

EX 68: Transcribe the words below and comment on the elements in each of the syllables forming the words:

ATLAS	NEW	NEVER
CIRCLE	CRUEL	JOY
MONUMENT	UMBRELLA	GHOST
LINK	GEAR	NOVEL

EX 69: In the words below - count the number of letters, sounds, syllables and identify the elements of each and every syllable:

HOTEL	WORKER	KNIGHT
SHIMMER	JOLLY	DENVER
VICTIM	LOBSTER	STRANGE
IRRELEVANT	OBVIOUS	VAGUE

Stress

The most prominent syllable within a word is pronounced with more force and slightly more air pushed outwards. If we decide to represent syllables as circles⁷⁴, the one that is *stressed*⁷⁵ will definitely be the one for which we will use the biggest circle. Let us see that in the examples below:

- DENY, 2 syllables, the second one is stressed → o **O**
- CALENDAR, 3 syllables, the first one is stressed → **O** o o
- PHOTOGRAPHY, 4 syllables, the stress is on the second syllable → o **O** o o
- IRRESPONSIBLE, 5 syllables, the stress is on the third one → o o **O** o o

⁷⁴ The idea inspired by Hewings (2004, p. 108).

⁷⁵ Throughout this Coursebook, we will pay attention to the so-called *primary stress* only, whereas the *secondary stress* will not be described. Anyhow, you can consult, e.g. Roach (1991, Ch. 10) about the difference between the two.

EX 70: Try to provide *circle-form illustration* of syllables in the following words:

MINUTE	GUARANTEE	OBESITY	HAPPY	YELLOW	SUNSHINE
FOLLOWER	JOURNALIST	MACHINE	SCANDINAVIAN	INSULT	FORGOTTEN
LIPSTICK	CATHEDRAL	CASE	ELEPHANT	IRRESISTIBLE	PRONOUNCE
CANDLE	CUSHIN	STOMACH	DIRECTOR	REMOTE	BALL
REFRIGERATOR		DEPTH	SNEAKER	ASHTRAY	KEY
MESSAGE	LOW	FRAME	SHEET	NEWSPAPER	LISTEN
DICTIONARY	DESSERT	WATCH	LONGUTIDINAL	ARTICLE	POETS

EX 71: Now, provide your own examples in order to *fit* the circle-form syllable illustrations below:

O o o o

o O

O o o

o O o

o o O

o O o o



EX 72: Provide circle-form illustration of syllables in the following words, which can be used as either nouns or verbs:

TO PLAY	A PLAY	TO PROGRESS	PROGRESS
TO SMELL	SMELL	TO RECORD	A RECORD
TO IMPORT	AN IMPORT	TO INCREASE	AN INCREASE
TO CONFLICT	A CONFLICT	TO INVITE	AN INVITE
WATER	TO WATER	A SCAN	TO SCAN

Q 58: Are there any differences in the word pairs' illustrations/are the differences necessary/do they always take place?

Q 59: Do you know some other examples of similar type?

As we have already noted, stress is marked as /'/ in the process of transcription, which looks like this:

STOP	/ˈstɒp/
PUT	/ˈpʊt/
ARTISTIC	/ɑːˈtɪstɪk/
PHOTOGRAPHY	/fəˈtɒgrəfi/
RECOMMENDATION	/rɛkəˈmenˈdeɪʃən/

!NB: Please, remember that stress mark is always placed *just before* the stressed syllable.

EX 73: Having in mind the notions presented above, transcribe the words below and signify the place of stress:

BRITISH	BRIQUETTE	ENGRAVING	FRICATIVE	HAT
INDUSTRY	MANUFACTURE	COMPANY	MANAGERIAL	SKY
SCISSORS	PARROT	PROTRUDING	TRIVIAL	HAZE
RADIO	TIGHTS	BASKET	CARPENTRY	SKILLS
YOGHURT	DRAPES	WEDDING	CHAMPAGNE	DROP



EX 74: Applying the principle of circle-form syllable illustration, show the stressed syllables in the pairs of words below:

PATIENT	IMPATIENT	RESPONSIBLE	IRRESPONSIBLE
WRAP	UNWRAP	USE	MISUSE/UNUSE
MORAL	IMMORAL	LITERATE	ILLITERATE
REASONABLE	UNREASONABLE	RATIONAL	IRRATIONAL
LEGIBLE	ILLEGIBLE	ABLE	UNABLE

Q 60: What do the above word pairs represent (is their meaning similar)?

! NB: Remember that words of opposite meaning (like those presented above) are named *antonyms*.

Q 61: As you can see, we have added prefixes to the words in the above exercise (**EX 74**). Has the place of accent changed after that?

EX 75: Now, provide your own pairs of words, consisting of words and their antonyms (formed via the usage of a prefix). Then, in circle-syllable form, illustrate the syllables of the word pairs and state whether any change in stress has occurred during the *prefixation* process:

EX 76: Have a look at the adjectives below and form *abstract nouns* having the same *root*⁷⁶ (basis of the word), where applicable. Meanwhile, pay attention to the place of stress in the words (both those that are provided and the newly-formed ones):

AMAZED	POLITE	EVIL	INTELLIGENT	EDUCATED
HOMELESS	BRAVE	GOOD	CURIOUS	BITTER
STRONG	TALL	CALM	CONTENT	SUPREME
LOYAL	BEAUTIFUL	SATISFIED	FAITHFUL	ANXIOUS
ADVENTUROUS	FRIENDLY	WISE	COMFORTABLE	BRILLIANT
ENERGETIC	SUCCESSFUL	LIBERAL	FREE	MAGNIFICENT

⁷⁶ Root is a morphological term, referring to the very basis, *i.e.* core of a word which remains after we remove all the added segments (suffixes & prefixes), *e.g.* IMPOLITENESS – POLITE is root (im- prefix; -ness- suffix).



- Q 62:** In the process of abstract nouns formation, have you deleted some parts of the provided words or added some new parts; in instances of *addition*, which endings have been applied?
- Q 63:** Upon adding the suffixes (anyhow, note that suffixes have not always been used), has any change in stress occurred?
- EX 77:** Provide at least five examples of similar type – to illustrate abstract nouns' formation (meanwhile – comment on the place of stress).

- EX 78:** Make *gender counterparts* (words which denote the opposite gender) for the words on the left and *diminutives* (words which describe the small form of something/somebody) for the words on the right. Afterwards, provide circle-form syllable illustrations of the words (both those that are provided and the newly-formed ones):

ACTOR	PIG
LION	BOOK
BACHELOR	KITCHEN
DUKE	GRANDMOTHER
WAITER	FATHER
KING	BUS
DUCK	CAT
HORSE	DROP
MAN	DUCK
TIGER	CIGAR

- Q 64:** Which suffixes have been used for the formation of gender counterparts?
- Q 65:** Which suffixes have been used for the formation of diminutives?
- Q 67:** Upon adding the suffixes (anyhow, note that suffixes have not always been used), has any change in stress occurred?

! NB: Some prefixes and some suffixes (suffixes are more influential in this process, however) do affect/change the place of word stress⁷⁷.

EX 79: Applying circle-form syllable illustration – define the number of syllables and the prominent ones in the *compound nouns* (nouns formed of two separate, independent nouns, which can be used on their own) below:

BOOKCASE	FOUR-EYES	POLICEMAN	APPLE PIE
GREENHOUSE	DAYLIGHT	BREAK-DOWN	WATERMELON
SUNBATHE	HANDBAG	CUPBOARD	ORANGE JUICE
FIREFIGHTER	OXFORD STREET	SUNFLOWER	CINEMA-GOER
REMOTE CONTROL	HEADACHE	GINGERBREAD	TV PRESENTER
TOOTHPASTE	CATFISH	UNDERMINE	WORKSHOP
COWBOY	HAIRCUT	LIFE JACKET	CREDIT CARD

⁷⁷ For more about prefixes and suffixes, *i.e.* their influence on word stress, you can consult, *e.g.* Collins & Mees (2013, p. 132); Skandera & Burleigh (2005, p. 74).



-
-
-
-
-
-
- Q 68:** What can you say about the stress in the words above – does it always appear within the first part, or within the second part of the compound noun?
- Q 69:** In what way are the compounds from **EX 79** written – are all of them in the form of one word/two words/hyphenated?
- Q 70:** Does the way in which a compound is written (as one word, as two words or with a hyphen) change (or can change) the way it is pronounced?

When it comes to the place of stress in compound nouns, it is rather difficult to state any precise rule, since exceptions are frequent and numerous. Nonetheless, it is worth noting that we can differentiate between those compounds with stress on the first part (the first noun in the compound), while there are also those with stress on the second part of the given compound – namely, there are *initial element stress (IES)* and *final element stress (FES)* compounds (Collins & Mees, 2013, pp. 133-134)⁷⁸. Even though there are many exceptions, as we have already noted, many compounds that are related to geographical terms (in broader sense), as well as position, period and the way/material of production possess FES, e.g.: *Paddington Station*, *Fifth Avenue*, *Middle Ages*, *plum brandy*, etc. At the same time, in the light of compound nouns' stress, one should bear in mind that the majority of those compounds that are written as a unified whole, i.e. as single word, have IES, e.g. *sleepwalk*, *windmill*, *breakfast*, *starfish*, etc.

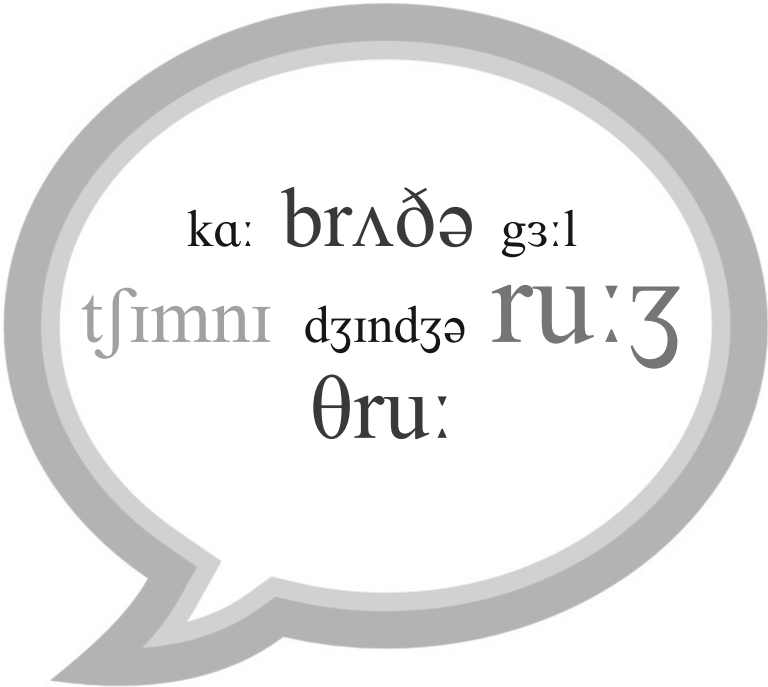


⁷⁸ For more about the differentiation, see Collins & Mees (2013, pp. 133-134).

Sounds that Can ‘Disappear’

10 Unit

- Strong and Weak Forms;
- Silent Letters



ka: brΛðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

Strong and Weak Forms

Up to now, we have presented all the words in *isolation* (illustrated and used on their own), *i.e.* in their *citation forms* (the forms they appear in dictionaries, where they are also presented in isolation). Such form of words is also referred to as a *strong* form, as each and every sound segment of a word is illustrated. Anyhow, it is usually the case that some words are not pronounced the way it is shown in a dictionary the moment they become surrounded with other words, *i.e.* in the process of common *connected speech*. Namely, it happens that the words which are prone to changes do not only *lose* the stress they have in isolation, but the form they appear in changes as well. However, not all the words undergo this procedure of *weakening* – only those that are *less important* for the process of message transmission.

EX 80: Read the sentences below and examine each and every sentence element; afterwards, isolate and write down the elements within the sentences you find to be the most important for the understanding of the intended message:

- *John has driven the car.*
- *Marry will buy a book in a bookshop.*
- *Have you ever seen his daughter before?*
- *Sarah has been playing volleyball all the afternoon.*
- *Could you be so kind as to turn the music down, please?*
- *This is not a person one should look up to.*
- *The most beautiful girl I have ever met has never visited that strange country – but she would very much like to.*
- *It is not only about one's character, it is also about one's performance.*



Q 71: Why do you find some of the elements within the above sentences less important than the other elements?

Words that *transmit* the information – those that *carry* the content – are named *content words*, whereas those that are significant for a sentence structure, but in the foundation of which there is not the core of information, are named *function words*⁷⁹. On one side, among the former there are:

- main (full) verbs (*e.g. run, sleep, read*);
- nouns (*e.g. Tom, computer, photo*);
- adjectives (*e.g. envious, courageous, marvelous, evil, happy*);
- (the majority of) adverbs (*e.g. carefully, fast, beautifully, hard*);

on the other side, however, there are:

- auxiliary verbs (*e.g. is, will, have*);
- modal verbs (*e.g. can, may, would*);
- prepositions (*e.g. above, to*);
- articles (*e.g. a, an, the*);
- conjunctions (*e.g. but, and*);
- pronouns (*e.g. his, he*).

In the process of connected speech it is a common (and expected) instance that function words *lose* their stress, which remains on the content words only.

Q 72: How do we name content and function words in Serbian (which *classes of words* do belong to the two groups respectively); compare the classification in the two languages – Serbian & English?

EX 81: Underline content and circle function words in the sentences below:

- *I have never visited the city of Berlin in my entire life.*
- *Jill is definitely the most intelligent girl that has visited this house up to now!*
- *Jason will have drawn the portrait by the moment his family finish their dinner.*

⁷⁹ There are also terms *grammatical* (function) and *lexical* (content) words for these phenomena; further elaboration of strong, weak and contracted forms, also in: Collins & Mees (2013, pp. 21-24).

- *Emma has been loudly singing that irritating song for hours and I cannot stand it anymore!*
- *The room is being painted by the decorators at the moment.*
- *This time in five weeks, we will be lying on the beach of Corfu.*
- *The Hague is not the capital of the Netherlands, but it is definitely one of the most popular towns of that country.*
- *As regards Maths, I do find it rather boring, but sometimes very useful, indeed.*
- *Within the time frame of two months, many significant changes have taken place in the area.*
- *Even though many people around the globe adore chocolate, neither scientists nor doctors approve of its habitual intake.*
- *A cousin of mine literally despises doing the dishes (and so do I)!*
- *Hardly will he ever achieve anything in life – I have never met such an idle person.*
- *Living in the countryside does have many benefits – but it is not all that nice as one might think.*
- *More and more teenagers are spending an alarming amount of time on social networks which definitely affects not only their results at school but also their real social life.*

The table below illustrates some examples of *strong* and *weak* forms:

Table 7: Function words – strong & weak forms

<u>Word class</u>	<u>Example</u>	<u>Strong form</u>	<u>Weak form</u>
Article	<i>an</i>	/en/	/ən/
Preposition	<i>at</i>	/et/	/ət/
Auxiliary verb	<i>is</i>	/ɪz/	/əz/
Modal verb	<i>would</i>	/wʊd/	/wəd/ /əd/ /d/
Pronoun	<i>his</i>	/hɪz/	/ɪz/
Conjunction	<i>but</i>	/bʌt/	/bət/

EX 82: Provide your own examples to illustrate each word class listed in **Table 7**; then – write the transcription of both strong and weak forms of the words you have provided:

Q 73: Do you think that function words always *appear* in their weak form in connected speech?

EX 83: Have a look at the examples below. Your task is to read the pairs of sentences, paying attention to the pronunciation of the underlined function words.

A: I want to know who that woman is.

B: Who is the person you are talking to?

A: It was her mother who asked me to clean this room.

B: Nooo, you did not hear me well. It was not his, it was her mother!

A: I think that he is the most charming men I have ever met!

B: HE?!

A: I can easily win the title!

B: You're wrong again – he said that he CAN win the title, so he must be sure about his abilities!

A: I'll be able to manage it all – don't you worry about it.

B: I will arrive on time, I promise!

A: Listen to me carefully – you must do that, must!

B: That must have been Jill at the door – she said she would come by.

Q 74: Can you notice any difference in the pronunciation of the underlined words in the above pairs of sentences? Are function words always pronounced *as weak* (even though they appear in connected speech)?

! NB: We do not always use weak forms of function words in connected speech; we use their strong forms on occasions when *e.g.*

- a function word ends the sentence;
- if a function word is used to illustrate surprise, to emphasise something/somebody;
- when a function word introduces a completely new piece of information (*standing on its own*).

EX 84: Write down your own pairs of sentences which illustrate strong and weak forms of function words (just like it has been done in **EX 83**).



EX 85: Read and then transcribe the words below – paying particular attention to the letter that actually does not appear in pronunciation:

DOUBT	DUMB	HOUR	KNIT	SCENE	WRITE
SIGN	RHYTHM	KNOW	KNIGHT	PALM	WALK
ISLAND	GLISTEN	WHERE	WHISPER	CALM	RHYNO

! NB: As we have mentioned at the very beginning of this Coursebook, we cannot rely on the principle *write as you speak, read as it is written* in English – but there are also no specific rules to follow on what to avoid in pronunciation or how to read each and every letter (letter combinations) in each and every circumstance. Thus, correct pronunciation of the majority of English words is best acquired through hands-on experience. However, there are some letters which are, in specific positions, rarely pronounced, and that is why we name them *silent letters*. Some of them could be (but not limited to):

- *b* in final position (at the end of a word), preceded by *m*, e.g. *climb*;
- *h* in initial *wh* combination, e.g. *when*;
- *h* in initial *rh* combination, e.g. *rhotic*;
- (sometimes) *h* in initial position, e.g. *honest*;
- *k* in initial *kn* combination, e.g. *knock*;
- *s* in initial *isl* combinations, e.g. *islander*;
- *c* in (initial) *sce* combination, e.g. *ascending*;
- *l* in final *lk* combinations, e.g. *talk*;
- *l* in final *lm* combination, e.g. *qualm*;
- *g* in final *gn* combination, e.g. *Champaign*;

- *t* in medial position (in the middle of a word), in *st* combination, *e.g.*, *wrestle*;
- *w* in initial *wr* combination, *e.g.* *wrap*.

! NB: The above-listed illustrations do not represent any kind of a rule to be followed, as there are many exceptions⁸⁰.

EX 86: Now, provide your own examples to support some frequent (above-listed) occurrences of silent letters in English:

⁸⁰ For more about silent letters, as well as other suggestions that can be very helpful in the process of English spelling and pronunciation, you can consult, *e.g.* Greenbaum & Nelson (2002, Appendix: Spelling); Knight (2012, pp. 3-6); Collins & Mees (2013, pp. 114-116).



EX 87: What letters in the words below become silent in pronunciation:

KNIGHT

COMB

DEBT

KNIT

WRIST

ISLAND

KNEW

SUBTLE

OFTEN

MORTGAGE

ANSWER

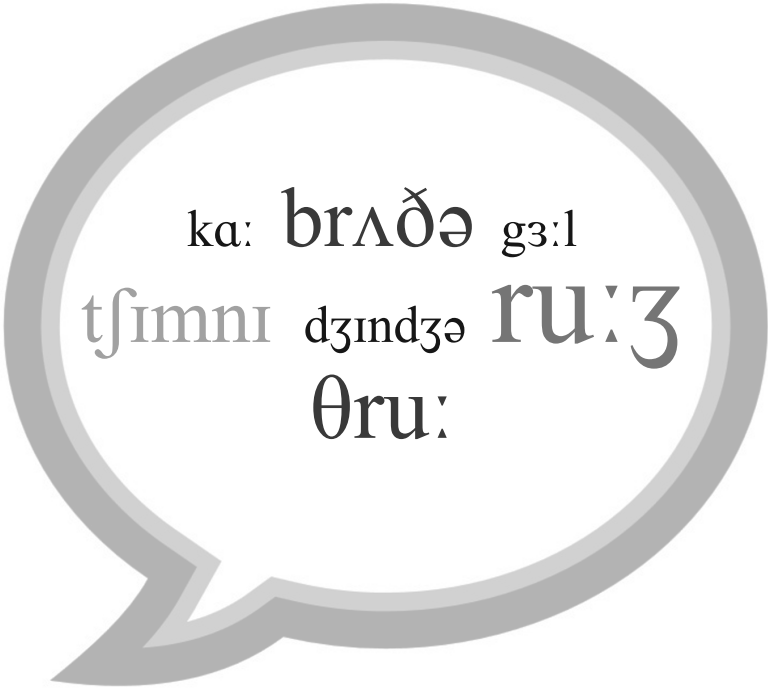
WHY

Q 75: How do you see the notion of rhoticity through the prism of silent letters?

Sounds in Connected Speech 1

11 Unit

- Linking /r/;
- Intrusive /r/



ka: brʌðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:

Linking /r/

At some point earlier, we have introduced the phenomenon of connected speech, where words do not appear in isolation, *i.e.* do not stay on their own but are preceded and/or followed by other words. This could lead to some changes in the *behavior* (we refer to the way they are pronounced) of certain sounds/sound combinations.

EX 88: Read the lines below as quickly as possible:

ANA IVANOVICH	MOTHER AND DAUGHTER	CHINA AND AMERICA
SISTER AND BROTHER	SARAH AND JOHN	WINTER AND SUN
POWER IN EYES	FATHER-IN-LAW	NOW AND THEN
IDEA ON MIND	HERE ARE	NEAR OR WHAT
CLEAR OR CLEAN	SONIA AND JAMES	CAR IN GARAGE
SPA IN THE TOWN	HAIR OF MINE	HER IMPORTANCE

Q 76: Do you notice anything strange in the pronunciation of the above phrases?

Q 77: How do you pronounce the first words in the phrases – what is the final sound you utter?

In English, as we now know, accents could be either rhotic or non-rhotic; speakers of the accents belonging to the first group tend to pronounce /r/ wherever they see it; as opposed to them, speakers of the accents belonging to the second group pronounce /r/ rarely (if not in initial position, *i.e.* at the very beginning of a word); nonetheless, in connected speech, they would pronounce /r/ if it appears in certain positions.

Namely, an ordinary RP (or SSBE) speaker will normally pronounce the noun *bar* as /ba:/ if the word appears in isolation. But, if asked to pronounce the noun phrase *bar in city*, the pronunciation could be illustrated in the following way: /ba:r ɪn sɪti/. As we can see, the /r/ sound appears in the pronunciation of the noun phrase *bar in city*, even though there is not one in the pronunciation of the noun *bar* out of this context.

Q 78: What do you think – what has led to the change?

Q 79: How does the second word in the phrase begin – does it start with a vowel or with a consonant?

EX 89: Pronounce the noun *bar* in the following contexts:

BAR IN ENGLAND

BAR OF MY SISTER

BAR THAT IS MINE

BAR WITH LOUD MUSIC

BAR ON THE BEACH

BAR WHICH I LIKE

BAR OR CINEMA

BAR UNDER THE BRIDGE

BAR OVER THERE

BAR THAT YOU MUST VISIT

Q 80: The word *bar* is not used in isolation in the above examples. Anyhow, would you pronounce /r/ at the end of the word *bar* in each of the examples? Why/why not?

Q 81: Pay attention to the ending of the first word and the beginning of the second word in the phrases from **EX 89**; what can you notice – are there vowels or consonants at the end of the first word, *i.e.* at the beginning of the second word?

It is common that speakers of non-rhotic accents pronounce /r/ in connected speech at the end of words (which orthographically contain it) only if those words are followed by a word starting with a vowel, *e.g. Australia and Canada*. This represents a process of linking, for the purpose of smoother communication, and due to that linking, the notion is referred to as *linking /r/*⁸¹.

EX 90: Provide your own examples of linking /r/ (at least 5 of them) and then illustrate the process in transcription:

81 There are, anyhow, exceptions to the rule, and for more about them, see: *e.g. Garcia-Lecumberri & Maidment (2000, p. 33)*.

Intrusive /r/

In the process of linking /r/, we, at least, see the letter R in writing, which could justify the pronunciation of the /r/ sound in connected speech. Furthermore, the /r/ sound can be added/pronounced on occasions when we would neither use it in isolated pronunciation of words nor we can see it in writing, as in, e.g. *saw it*; first, we can see that there is no letter R in writing of the two words; second, their pronunciation in isolation would be /sɔ:/ and /ɪt/; however, an ordinary RP native speaker would opt for: /sɔ:r ɪt/ in connected speech. Namely, there has been a /r/ sound added between the two pronounced words.

On occasions when the first word ends in a vowel and the word next to it begins with a vowel, it is common to add a sound /r/, in order to make the pronunciation process more cohesive. This very *addition* is referred to as *intrusive /r/*, as there has not been any Rs /r/s beforehand; to be more precise, /r/ has *intruded* in the meantime. The two processes (linking and *intrusion/intruding*) can be referred to under common, joint terms: *liaison* (insertion) or *sandhi r* (connecting)⁸².

EX 91: Provide your own examples of intrusive /r/ (at least 5 of them) and then illustrate the process in transcription:

⁸² For more about further conditions for liaison, consult: e.g. Knight (2012, pp. 202-207).

EX 92: State whether the phrases below represent the process of linking of intrusive /r/:

SARAH IN KITCHEN	FEAR OF SPIDERS	PIZZA AND COKE
BOTHER OR ANNOY	SPIDER IN A JAR	HAMMER AND CHISEL
SEE OR FEEL	SAW AND FELT	IDEA OF IT
PASTA AND SAUCE	DRAW AND COLOUR	WATER OR GIN
WINTER IN BELGRADE	MORE OF THAT	JENNA AND THE PRINCESS
SISTER ABOVE ALL	EMMA IN THE JUNGLE	SIMMER IN A SAUCEPAN
MINER OR SPARKY	THERE IS A BOY	JELENA AND I

! NB: Given the fact that native speakers of rhotic accents (e.g. North American English accent) recognise, *i.e.* pronounce /r/ each time they see it in writing, the processes linking /r/ does not have to be particularly highlighted for them – as linking already exists.

EX 93: Underline the places in the text below where you think that linking or intrusive /r/ could appear and provide transcription for those instances:

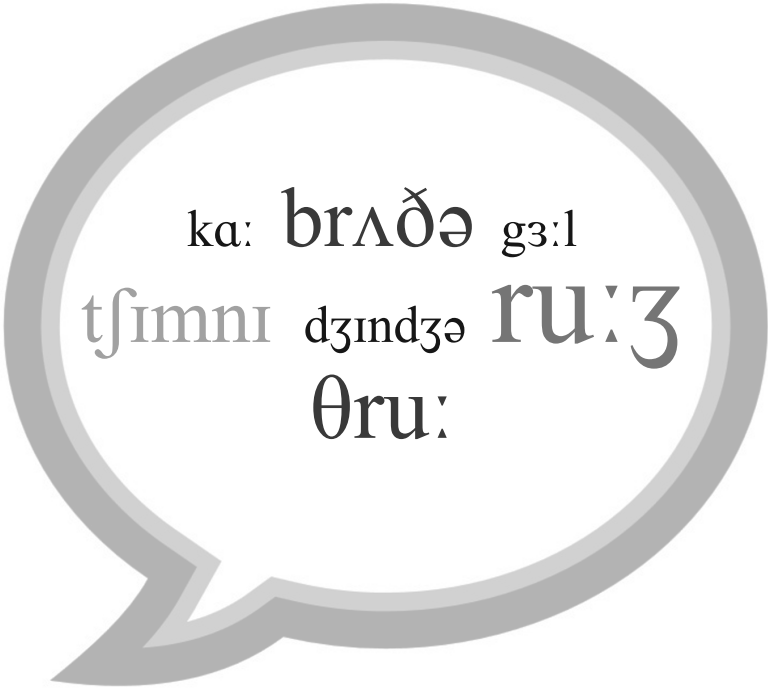
We have been together for over a year now. I know it seems rather long, but it is actually not. Sarah, my future sister-in-law and Marry, her adorable mother, think that we are about to tie the knot soon. Neither of two does ever even consider our separation! Speaking about the marriage, I would not bet, anyhow, that I am to settle down soon! It is not that I have fear of marriage, but I simply feel that it is somehow too early for that – it can wait for a while.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Sounds in Connected Speech 2

12 Unit

- Intrusive /j/;
- Intrusive /w/;
- Elision



ka: brʌðə gɜ:l
tʃɪmni dʒɪndʒə ru:z
θru:

Intrusive /j/

Even though the liaison with the sound /r/ could be defined as the commonest process of this kind in the English language (remember the rhotic vs. non-rhotic difference here), it is not the only one; some other groups of sounds also need some *external help* in particular positions in context; the addition of (an) extra sound/sounds, which will serve to facilitate the pronunciation process is usually needed.

EX 94: Pronounce the words below and state the position of your mouth at the very end of the words:

PAY	RAY	STAY	LIE	DIE	SHY	CRY
WE	WHY	THREE	MY	THEY	BUY	TEA

EX 95: Do the same with the words below:

GO	NO	KNOW	YOU	TOO	NEW	LOO
SHOW	THROUGH	LOW	ZOO	TOE	SUE	FLOW

Q 82: How would you describe the position of your mouth/lips while pronouncing the words from **EX 94** and **EX 95**?

EX 96: Read (out loud) the words provided in context/connected speech below:

PAY OFF	RAY OF SUNSHINE	STAY IN HOUSE
LIE ON THE BED	DIE OF MALARIA	SHY IN A CROWD
CRY IN PUBLIC	WAY OF LIVING	THAI AUNT
SAY ANNA	MAY OF 1998	WHY AMERICA

Q 83: While pronouncing the above expressions, do you make any pause between the first and the second word? What is the last sound that you utter at the very end of the first word?

On occasions when the first word ends in either short or long /i/, as well as any of the diphthongs ending in a sound of such quality, and the second word starts in any vowel, we insert the sound /j/, in order to connect the speech segments, e.g. *pay in cash*, *my adorable boyfriend/girlfriend*, etc

EX 97: State whether the process of /j/ insertion could appear in the expressions below. Why/why not?

MY UNIVERSITY

HERE AND THERE

THAI MASSAGE

SHOE OF MINE

WHY OUT THERE

THE APPLE

SEE OR HEAR

SAW OR SEEN

PIE AND JUICE

Q 84: Can you recognise some other process/-es in the above examples?

EX 98: Now provide your own examples for /j/ linking (at least five of them); then – transcribe the phrases/expressions:

Intrusive /w/

EX 99: Read (out loud) the words provided in context/connected speech below:

GO AWAY	NO ONE	KNOW AMOUNT	YOU AND ME
TOO ORDINARY	SUE ADAMS	TWO APPLES	NEW OR OLD
ROW OF BOOKS	FEW IN TOTAL	KNOW IT	HUGH OLSSON

Q 85: While pronouncing the above expressions, do you make any pause between the first and the second word? What is the last sound you utter at the very end of the first word?

On occasions when the first word ends in either short or long /u/, as well as any of the diphthongs ending in a sound of such quality, and the second words starts in any vowel, we insert the sound /w/, in order to connect the speech segments, e.g. *two often, slow and stupid*, etc

EX 100: State whether the process of /w/ insertion could appear in the expressions below. Why/why not?

TO OR TOO	IDEA IN MY HEAD	SCI AND TECH
LOW AND THIN	LAW AND ORDER	WHY OF MINE
SHY EUROPEAN	ALLOW AND RESPECT	RAW EGGS

Q 86: Do you recognise some other processes in the above examples?

EX 101: Now, provide your own examples for /w/ linking (at least five of them); then – transcribe the phrases/expressions:

! NB: we have mentioned different linking/intrusive processes, namely – linking and intrusive /r/, intrusive /j/ and intrusive /w/. It can easily happen that one muddles them up, as the contexts which leads to them may appear rather similar; namely, in order for each of these three connected speech phenomena to occur, the following criteria should be satisfied:

- there are two words in context, as *immediate neighbours* (can be, however, followed by many more words);
- the first of the words ends in a vowel and
- the second one starts in a vowel.

For this very reason, it is vital to mention that the process of linking /r/ *cannot* take place in instances when the first word ends in: /o/, /u:/, /ɪ/, /i:/, *i.e.* close vowels, as well as diphthongs ending in these vowels. If you now recall the characteristic of the contexts in which intrusive /w/ and /j/ appear, you will find out that these contexts are precisely those in which the process of linking /r/ cannot take place!

Q 87: Are there any similar sound-linking processes in Serbian?

Q 88: Taking into consideration the characteristics of the sounds which are included in the processes of intrusive /j/ and /w/, and comparing the situation to the mechanism applied for the purpose of intrusive /r/ - how would you compare these phenomena?

Q 89: Is there any justification for naming the processes including /j/ and /w/ linking ones?



Elision



Opposite to the processes of inserting/adding new sounds, there is the process of *omitting/deleting* some of them – again, this is all done for the purpose of articulation easiness.

EX 102: Read the phrases below, paying attention to the final sound you pronounce in the first word:

LAST MONTH	PRESENT DAY	KNOCKED DOWN
RECOMMEND THIS	BROAD PICTURE	FAST CAR
LEFT THERE	BEST TRACK	COOKED DINER

Q 90: Is it necessary to pronounce final /t/ and /d/ in the first segments above?

In order not to have consonants *accumulated*, which could lead to difficulties in pronunciation (even to the slips of tongue), some consonants are simply deleted in certain *environments*, and that is when we say that the process of *elision* takes place. At this point, we will focus on consonants /d/ and /t/, examples with which are illustrated above. Anyhow, neither /d/ nor /t/ can be deleted randomly – there are certain conditions under which this process occurs in connected speech.

- The very first condition could be named a *sandwich* – as /t/ and /d/ need to appear in a sequence of at least three consonant, in order for them to be deleted; on such occasions, we can say that they are *sandwiched*;

- Furthermore, as we already know, /t/ is voiceless, whereas /d/ is a voiced sound; elision requires a consonant of the same voicing prior to /d/ and /t/ so that it could be employed, *i.e.* /t/ should be preceded by any voiceless consonant, and /d/ should be preceded by any voiced consonant;
- Finally, what comes after /d/ and /t/ (the beginning of the second word) should also be a consonant (of any voicing) other than /h/⁸³

EX 103: State where the process of elision can take place in the examples below (at the same time, state the conditions which have led to that); afterwards, provide transcription for the examples of elision:

DIVIDE BETWEEN

LOST PERSON

LOST IN TRANSLATION

FOUND THERE

LAST MINUTE OFFER

SEND THE LETTER

PAINT A ROOM

FAST CAR

MOLD FRAME

83 For more about alveolar plosives' elision, conditions under which it can occur and some other types of elision, you can consult: Garcia-Lecumberri & Maidment, (2000, pp. 47-55); Knight (2012, pp. 207-208).

EX 104: Now provide your own examples for /t/ and /d/ elision (at least 5 examples to illustrate the two processes respectively) in both *ordinary spelling* and in transcription:

Q 91: Is there any similar process in Serbian? What can you say about the process named *gubljenje suglasnika* (of consonants/omitting consonants)?



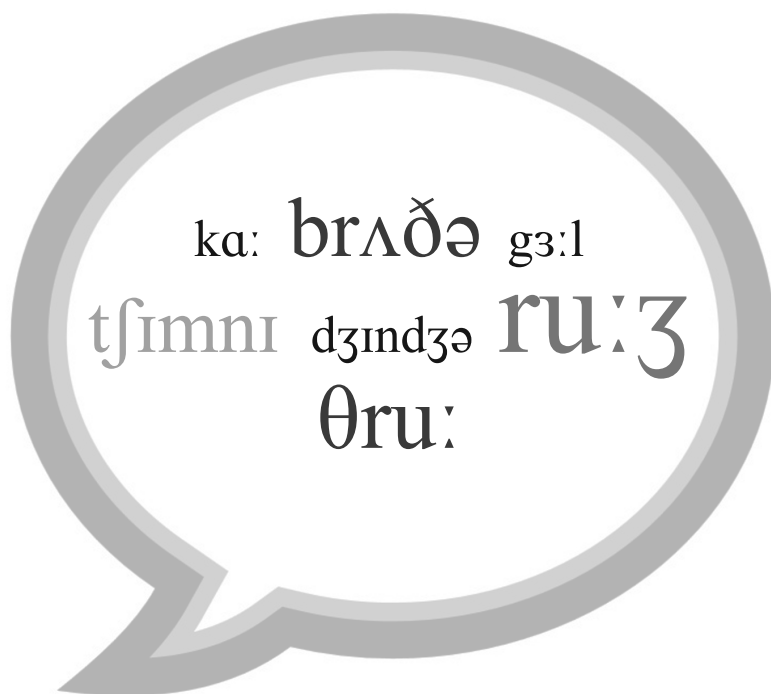
Sounds in

Connected Speech 3

13

Unit

- Assimilation (of voicing, place & manner)



Assimilation

EX 105: Which process/-es can you recognise in Serbian examples below⁸⁴:

KOBAC – KOPCI

TOP – TOBDŽIJA

PREDSEDNIK

PREDSTAVITI

PRAH – PRAŠINA

OTAC – OČEVI

VRABAC – VRAPCI

ŽABAC – ŽAPCI

VRAG – VRAŽE

PAZITI – PAŽNJA

SNEG – SNEŽNI

DUH – DUŠE

Q 92: Are there some rules that have been followed in the above examples? At the same time, are there some exceptions to those rules?

Similar to the process that exists in the system of the Serbian language, there is the process of *assimilation* (similar to the notion of *jednačenje* in Serbian) of consonants in English⁸⁵. With regard to the mentioned process, there are three major categories – *assimilation of voicing*⁸⁶, *assimilation of manner* and *assimilation of place of articulation*.

84 For more examples and rules concerning changes that take place in Serbian, you can consult: e.g. Stanojčić i Popović (2002, pp. 43-60).

85 For some more notions about assimilation, see: Celce-Murcia et al. (1996, pp. 159-161).

86 Also termed *assimilation of intensity* (Skandera & Burleigh, 2005, p. 92) and *assimilation of energy* (Col-lins & Mees, 2012, p. 122).

- Assimilation of voicing – we have already tackled this issue, even though that has not been on the sample of connected speech; namely, sounds tend to stay next to their *siblings* in terms of voicing, *i.e.* voiceless sounds next to one another – voiced sounds side by side as well.

Q 93: At what point have we mentioned the change related to voicing?

Q 94: Can you remember the pronunciation rules for Pl. of nouns ending, as well as for *Present Simple Tense* and *Past Simple Tense* (regular verbs) ending?

As we have seen, the change in voicing can take place in isolated words, but it is also a very common practice in connected speech. Thus, instead of pronouncing *have to* as /hæv/ /tʊ/, as it would be the case if we observed the two words in their citation form, the position and characteristics of the words would change the pronunciation into /hæf tə/ in connected speech; voiceless /t/ *asked for* the voiceless counterpart of /v/ and that is why /f/ appeared. In the above example, we can notice that the change occurred under the influence of the second phoneme on the preceding one (/t/ influenced /v/ which then became /f/). Such type of assimilation is termed a *regressive* one (this is applicable to all types of assimilation, not only to the one of voicing) and we can illustrate it in the following way:

←
/hæv tʊ/ /hæf tə/

Considering the *direction* of assimilation, apart from regressive, there is also *progressive*⁸⁷ assimilation (we, again, highlight the fact that this is applicable to all the types of assimilation, not only to the one of voicing); progressive assimilation of voicing is best and frequently illustrated via the –s/es and –d/-ed endings implementation. As regards this process, let us have a look at the example *bags* /bægz/; due to the influence of voiced /g/, voiceless /s/ becomes /z/, *i.e.* in this context, we pronounce the –s ending as /z/, instead of /s/.

→
/bæg/ + /s/ /bægz/

We have the same situation in:

→
/kɑ:/ + /s/ /kɑ:z/

⁸⁷ Concerning the direction of assimilation, the terms: *leading/anticipatory* assimilation (for the regressive one) and *lagging/preservative* (for the progressive one) could also be found (Collins & Mees, 2012, p. 300).

EX 106: Provide your own examples (both in *ordinary spelling* and in transcription) to illustrate voicing assimilation (at least 5 of them). At the same time, denote the direction of assimilation (with the usage of *arrows*).

- Assimilation of manner – apart from assimilating in terms of voicing, consonants in connected speech can also assimilate in terms of their manner of articulation;

It is often the case that a fricative (very usually /ð/) becomes a nasal or an approximant; in isolation, the words in the expression *join the club* are pronounced as: /dʒɔɪn/ /ðə/ /klʌb/, while in connected speech, the pronunciation becomes /dʒɔɪn nə klʌb/; as you can see, under the influence of nasal /n/, fricative /ð/ changed into a nasal, *i.e.*, became nasal /n/ itself.

Q 95: Is assimilation in the above example progressive or regressive one?

EX 107: Provide your own examples (both in *ordinary spelling* and in transcription) for manner assimilation (where fricative / ð/ changes into a nasal) and state whether the process is a progressive or a regressive one.



As already noted, fricative (/ð/) can become the approximant sound (/l/) as well; thus, in their citation form, the words in the expression *file the reports* would be represented as /faɪl/ /ðə/ /rɪpɔːts/, but in connected speech, the expression is pronounced as: / faɪl lə rɪpɔːts/; under the influence of approximant /l/, fricative /ð/ changed, *i.e.*, became approximant /l/ itself.

Q 96: Is assimilation in the above example progressive or regressive one?

EX 108: Provide you own examples (both in *ordinary spelling* and in transcription) for manner assimilation (where fricative / ð/ becomes an alveolar) and state whether the process is a progressive or a regressive one.

- Assimilation of place (very common type of assimilation in English)
 - first, in front of bilabial sounds /b/ /m/ and /p/, alveolar sounds /t/ /d/ and /n/ may become bilabials; for example, in their citation forms, the words in the expression *ten pets* would be represented as /ten/ /pets/; anyhow, in connected speech, their pronunciation would be /tem pets/; due to the presence of bilabial /p/, alveolar /n/ becomes bilabial /m/; in a similar vein, in the expression *that pet*, we have two words, the citation forms of which are /ðæt/ and /pet/; anyhow, in connected speech, the noun phrase is pronounced as / ðæp pet/ – due to the influence of bilabial /p/, alveolar /t/ becomes bilabial /p/ itself;

Q 97: Is assimilation in the above examples progressive or regressive one?

EX 109: Provide you own examples (both in *ordinary spelling* and in transcription) for place assimilation (where alveolar /t/ /d/ or /n/ change into bilabial /b/ /m/ or /p/) and state whether the process is a progressive or a regressive one.

- second, in front of velar sounds /k/ and /g/, alveolar sounds /t/ /d/ and /n/ may become velars; perceived in isolation, the words in the expression *that key* are represented as /ðæt/ /ki:/; on the other hand, in connected speech, their pronunciation becomes / ðæk ki:/ - under the influence of velar /k/, alveolar /t/ changes;

Q 98: Is assimilation in the above examples progressive or regressive one?

EX 110: Provide you own examples (both in *ordinary spelling* and in transcription) for place assimilation (where alveolar /t/ /d/ or /n/ change into velar sounds) and state whether the process is a progressive or a regressive one.



- third, alveolar /s/ and /z/, if placed before palatal /j/ or palatoalveolar sounds /ʒ/ and /ʃ/, become palatoalveolar /ʃ/ and /ʒ/; for instance, in the phrase *this year*, there are two words, pronounced as: /ðɪs/ and /jɪə/ in isolation; nonetheless, in connected speech, we pronounce the phrase as /ðɪʃ jɪə/, as there has been /j/ placed after /s/ in the above *string*; in a similar vein, citation forms of the words in the noun phrase *this shoe*, are uttered as: /ðɪs/ and /ʃu:/; in common, connected speech, the pronunciation of the phrase becomes: /ðɪʃ ʃu:/, as there has been /ʃ/ placed after /s/;

Q 99: Is there any process (sound alteration) in the Serbian language that includes /j/ sound? How do you name it; provide some examples to illustrate the process.

Q 100: Is assimilation in the above examples progressive or regressive one?

EX 111: Provide your own examples (both in *ordinary spelling* and in transcription) for place assimilation (where alveolar /s/ and /z/ change into palatoalveolar sounds /ʒ/ and /ʃ/) and state whether the process is a progressive or a regressive one.

- last, when they are placed just before palatal /j/, alveolar sounds /t/ and /d/ become palatoalveolar sounds /tʃ/ and /dʒ/ - to be more precise, it happens that /t/ and /d/ simply *merge with* (*coalesce*) /j/ that follows them and that is how the mentioned palatoalveolars appear; due to that activity of merging, *i.e.* coalescing, the process is also termed *coalescence*⁸⁸; for instance, in the expression *should you*, there are two words, pronounced as /ʃʊd/ and /ju:/ in isolation; nonetheless, in connected speech, we pronounce them as /ʃədʒ jə/, as there has been /j/ placed after /d/ in the above expression;

88 For more about the process, you can consult: *e.g.* Garcia-Lecumberri & Maidment (2000, p. 57).

Q 101: Is assimilation in the above examples progressive or regressive one?

Q 102: To what extent are the above processes similar to the one in which alveolar /s/ and /z/ become palatoalveolar /ʃ/ and /ʒ/?

Q 103: Why aren't they then termed in the same way, *i.e.* can we name the process with /s/ /z/ and /ʃ/ and /ʒ/ coalescence as well? Why/why not?

EX 112: Provide your own examples (both in *ordinary spelling* and in transcription) for place assimilation/coalescence (where alveolar /t/ and /d/ change into palatoalveolar sounds /tʃ/ and /dʒ/) and state whether the process is a progressive or a regressive one.

[illegible]

EX 113: State which type of assimilation could take place in the pronunciation of the words/expressions below (as well as the direction of the process you note):

TEN PHOTOS

DON'T YOU

WOULD EUROPE ACCEPT US

THIS UNIT

THIS SHORE

THAT KIDNEY

PILE THE BOXES

JOIN THE PARTY

SARAH'S

USED TO

THAT PEANUT

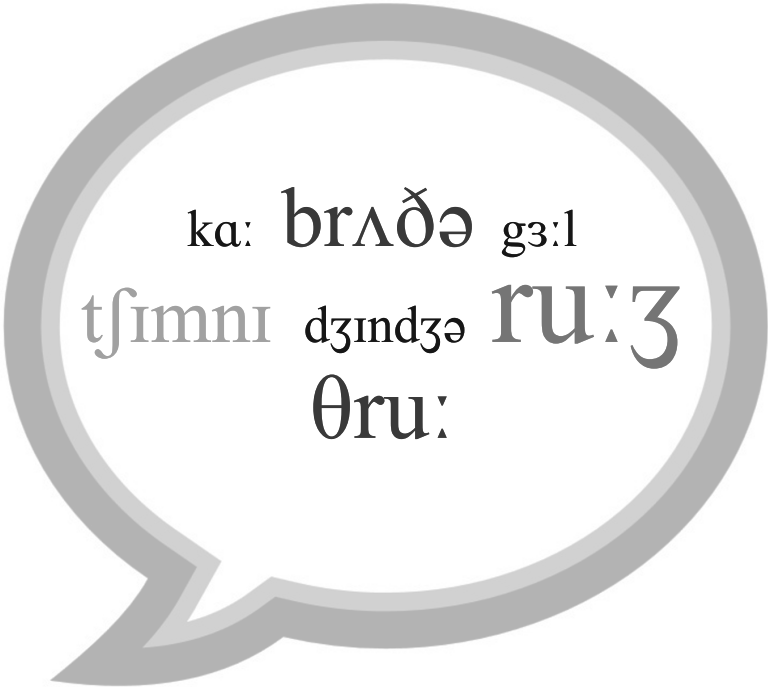
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[illegible]

Sounds in Context 1

14 Unit

- Stress & Rhythm



ka: brΛðə gɜ:l
tʃɪmni dʒɪndʒə ru:ʒ
θru:



Stress & Rhythm

Up to this moment, we have observed separate sounds (phonemes), then sounds in contact (words), as well as words in contact (phrases, expressions). It is now time to put them all together and see how they behave, *i.e. sound* in context. The moment you utter something, your opinion about the issue becomes very transparent, as well as the fact whether you have any strong feelings about what is being discussed. At the same time, the way in which something is pronounced can say a lot about the relationship between the speakers – whether they are distant, whether their relationship is the one of unequal hierarchy, *etc.* Furthermore, if you are a non-native speaker of a language, the way you speak (pronounce words) mirrors the extent to which you have acquired all these subtle language characteristics that can usually differentiate between a native and a non-native speaker. That very *way* in which we produce utterances represents *prosody* in language. Concerning prosody, there are three major units that one should pay attention to – *stress*, *rhythm* and *intonation*⁸⁹.

- The notion of stress is an important one not only on the sample of words (what we have already illustrated above in the text), but also on the sample of broader units – sentences, as sentences represent the *pattern* we use for communication on a daily basis. With this regard, we should remind ourselves of the characteristics related to stress that have been presented in **Unit 9**– at the same time, we should always bear in mind that *function words* are typically *unstressed* in connected speech, especially on the sample of broad (and often quickly pronounced) language units.

89 For further elaboration of prosodic features, you can consult: *e.g.* Roach (1991, Ch. 10-11, 14-19).

EX 114: Having in mind the above – noted – stating that function words are typically unstressed in sentences, transcribe the sentences below and denote where stress would appear (mark it as usually, with /' /):

- *Marry is keen on chocolate but not on crisps.*
- *Are you serious about that issue?*
- *I wanted you to do that not him!*
- *Who did you rely on in difficult times?*
- *When did Emma arrive?!*
- *I would not like to visit that awful place again.*
- *It was this book, not that one you are pointing at this moment!*
- *She would like to know under what circumstances her loan will be approved.*

Q 104: Are function words unstressed in all the instances in the above sentences?

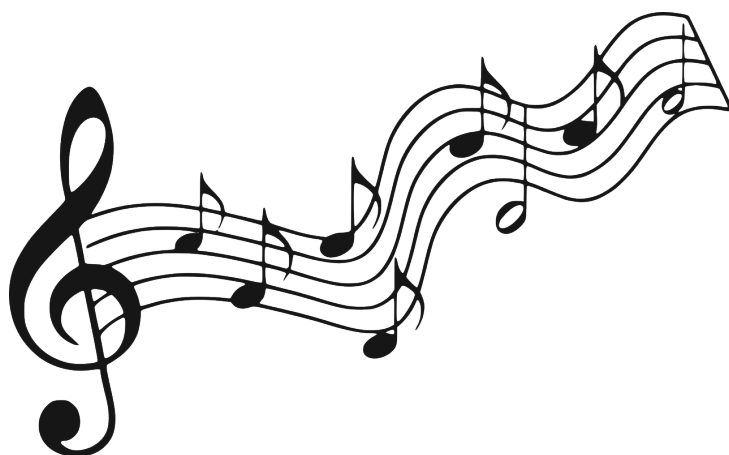
Q 105: When can exceptions appear?

! NB: Please, remember that function words (even when appear in large language units) are not always unstressed and *weak*. If you need to remind yourself about the notions related to strong and weak forms, please go back to **Unit 10** one more time.

- Rhythm – it is very probable that you have happened to hear that some languages, *i.e.* Italian or Spanish are more rhythmical than some other languages, *i.e.* German or English. At the same time, there are certainly some rhythms of music that you enjoy more than some other rhythms.

Rhythm in language functions on the same principle as in music – some activity is being repeated at certain (regular or less regular) time intervals (1991, p. 120). Regarding the phenomenon of rhythm, we can differentiate between *stressed-timed* and *syllable-timed* languages; the above-mentioned Italian and Spanish are referred to as syllable-timed languages (even though there are also some exceptions to this, depending on the specific region, *i.e.* the dialect that is being observed⁹⁰) whereas German and English are referred to as *stress-timed* languages; on one hand, concerning syllable-timed language, the practice that is followed could be described as a rather regular repetition of syllables (be they stressed or unstressed); on the other hand, when it comes to stress-timed languages, it is stress, rather than syllables, what is being repeated at certain frequency.

Q 106: What can you say about the rhythm of the Serbian language?

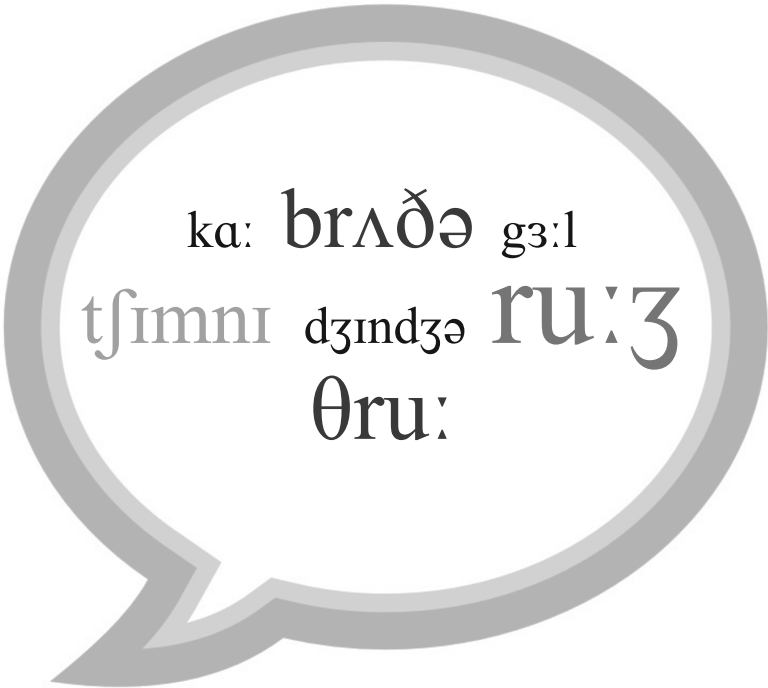


90 For more about these exceptions, as well as a broader picture of stress vs. syllable-timed languages around the globe, you can consult: *e.g.* Dalton & Seidlhofer (1994, pp. 40-42).

Sounds in Context 2

15 Unit

- Intonation (+ Commonly Confused Words)



ka: brΛðə gɜ:l
tʃimni dʒɪndʒə ru:ɜ
θru:

Intonation

Inseparable part of the intonation issue is the notion of *pitch*⁹¹ – in its broadest terms, it represents the characteristic of one's height of speech/voice, which is conditioned by the pace at which vocal cords move/vibrate; given that fact, the phenomenon of intonation itself represents the movement of these different heights in our voice – thanks to these movements, it is easy for us to recognise whether someone is angry or pleased when addressing us; namely, rarely would we think that we are very welcome somewhere if a host addressed us with/in high-pitched voice (usually loudly, in high voice) *Oh, it is YOU!*; what we will focus on here are prominent intonation patterns that are applied in the English language:

EX 115: Read the sentences below trying to express the attitude/emotion as stated in brackets:

- *I really cannot believe that you have just damaged my new phone!* (expressing shock)
- *Is Jessica moving into or out of the house?* (asking for a piece of information)
- *She does not like tea, she likes coffee – can you remember that once for all!* (ordering somebody to do something)
- *Could you, please, be so kind as to give me a lift into town?* (politely requesting something)
- *Tom lives in Scotland.* (statement, informing somebody about the fact)
- *Sarah is his girlfriend?!* (expressing surprise)
- *Was that Mark there?* (asking for approval and/or repetition)
- *I simply do not fancy going to that party.* (expressing your attitude/informing somebody about it)
- *Stop smoking in here!* (ordering somebody to do something in a rather serious way)

Q 107: Do you pronounce the above sentences in the same way? What differences are there in pronunciation and how does the stated attitude/emotion affect the pronunciation?

91 For an elaborate examination of pitch – its characteristics, influence and distribution, see: Honeybone & Salmons (Eds.) (2015).

EX 116: Read the sentences in Serbian below and try to express the attitude/emotion as stated in brackets:

- *Majmune, utišaj tu muziku, probi mi mozak!* (izražavanje ljutnje/besa/negodovanja)
- *Nikola već godinama radi u toj firmi i čini mi se da nema nameru da menja posao – zadovoljan je.* (iznošenje činjenice/obaveštavanje nekoga o nečemu)
- *Da li biste radije popili sok ili vodu?* (pitanje koje sadrži dve opcije)
- *Šta biste sada rado popili?* (otvoreno pitanje/pitanje sa više opcija koje slušaocu ostavlja mogućnost slobodnog odabira)
- *Da li bih mogao/mogla da Vas zamolim da budete malo tiši – to šuškanje me, zaista, ometa u radu?* (učtivo pitanje, u kojem govornik vodi računa o integritetu slušaoca)
- *Ne želim da idem na more i tačka – nema više rasprave na tu temu!* (iznošenje jasnog i konačnog stava/ukazivanje na prekid komunikacije)
- *Dejan voli more, sunce, plažu, pesak, osvežavajuća pića...* (obaveštavanje sa nabranjem koje nije prekinuto)
- *Koliko novca imaš kod sebe?* (pitanje u vezi sa preciznom informacijom/svotom)
- *Imaš li novca kod sebe?* (pitanje u vezi sa informacijom koja je, govorniku, u tom trenutku, potpuno nepoznata)

Q 108: Are there any similarities/differences in the pronunciation of Serbian and English sentences? What are they and when are they most visible?

Prior to describing and illustrating common intonation patterns in English, we would like to highlight the fact that not each and every segment in a sentence is prominent– *e.g.* we believe that in the sentence: *Could you give me some money?* it is the noun *money* that is the most important for the speaker (*i.e.* the stressed syllable within it), and thus the most prominent segment. Such segments are termed *intonation nucleus/-i*, as they, broadly speaking, represent the *core* of the applied intonation pattern; all the segments/syllables that come afterwards are termed the *tail*, whereas those placed prior to it are named the *head*.

EX 117: Now, read the sentences below, emphasising the words in bold:

- *When he was only 20 years old, he bought that **CAR**.*
- *When **HE** was only 20 years old, he bought that car.*
- *When he was **ONLY** 20 years old, he bought that car.*
- *When he was only 20 years old, he **BOUGHT** that car.*
- *When he was only 20 years old, he bought **THAT** car.*

Q 109: In what way do you emphasise the words (more stress, high/-er pitch...)?

Q 110: Does the meaning of the sentence change once you emphasise different word?

Q 111: Does the meaning of the intended message change once you change the emphasised part/can the sentence be differently understood by the hearer?

Q 112: What can you see in the picture below (which two types of cave embellishment do we have here)?

EX 118: Provide circle-form illustrations of the syllables in the two words – STALACTITE & STALAGMITE:





Figure 14: Stalactite & Stalagmite illustration (similar words recognition)⁹²

Q 113: As we can notice, it is the very beginning (*i.e.* the first syllable) that is stressed in the two words. Anyhow, if one was to highlight the difference between the two words, which part in a word (which syllable) would be emphasised – would one opt for the syllables that are similar in the words or those syllables that are different? Why?⁹³

⁹² From: <http://www.keyword-suggestions.com/c3RhbfGFjdGl0ZSBjYXJ0b29u/>

⁹³ Activity inspired by: Hewings (2004, p. 147).

EX 119: Having in mind what we have just stated above, provide circle-form illustrations of the syllables in the word pairs below as if you were to:

1. illustrate their pronunciation in isolation and
2. highlight the difference between them

GEOLOGY-GEOGRAPHY	GEOLOGY-ARCHEOLOGY	UNDO-REDO
UNGUIDED-MISGUIDED	RADIOLOGY-ONCOLOGY	WIDOW-WIDOWER
CHILDISH- CHILDLIKE	ARM-TWISTING/ARM-WRESTLING	EMPLOYER-EMPLOYEE
BLACK-BOARD/BLACK-BIRD	ASSURE-REASSURE	THIRTY-THIRTEEN
IMPRESSION-DEPRESSION	LEGIBLE-ILLEGIBLE	NUMEROLOGY-ASTROLOGY
CALLIGRAPHY-ORTOGRAPHY	TWELVE-TWELFTH	ENGINEER-MOUNTAINEER
FORECAST-BROADCAST	IMPRESSION-REPRESSION	SIXTY-SIXTEEN



EX 120: In order to point to the difference between some commonly confused words, your task is to:

1. transcribe the word pairs below (and state the meaning of each of the words) and
2. provide circle-form illustrations of the syllables within each of the words.

AFFECT-EFFECT

ADVICE-ADVISE

ARE-OUR

CAPITAL-CAPITOL

COUNCIL-COUNSEL

DECENT-DESCEND

DUAL-DUEL

EXCEPT-ACCEPT

FURTHER-FATHER

ALTER-ALTAR

BARE-BEAR

DESERT-DESSERT

PRACTICE-PRACTISE

ISLE-AISLE

THERE-THEIR

Q 114: Are there any similarities in the meaning of the words in pairs above?

Q 115: How would you compare the similarities/differences in the above words with the phenomenon of homonymy?

EX 121: Now, provide your own pairs of words that could be easily confused (and do the same as in **EX 120** – transcribe, state their meaning and provide circle-form syllable illustrations):

Let us now go back to what we have introduced earlier – intonation patterns. There are 5⁹⁴ common patterns that are very recognisable in English and they are as follows⁹⁵:

- F – Fall/falling intonation, usually indicated by ↘
- R – Rise/rising intonation, usually indicated by ↗
- FR – Fall-rise intonation, usually indicated by ↘↗
- RS – Rise-fall intonation, usually indicated by ↗↘
- HK – High-key intonation, usually indicated by ⇅

94 It is not uncommon to come across only 4 ordinary patterns in references related to intonation patterns (fall, rise, fall-rise and rise-fall), *i.e.* that high-key pattern is not specified. Anyhow, we have decided to mention it as well, due to its significant function in everyday speech (for more about high-key, see: Skandera & Burleigh [2000, p. 121]).

95 For further examination of intonation, see: Roach (1991, Ch. 15-19); Collins & Mees (2012, pp. 138-153); Dalton & Seidlhofer (1994, Ch. 5).

- Falling intonation is characterised by the fall of the pitch, as its name suggests; typically, in this way, *i.e.* by applying this intonation pattern, we pronounce:

- Statements:

Sarah visited her relatives last summer. ↘

- Commands:

Open the door! ↘

- Wh- questions (those starting in *e.g. who, when, where, which, whose, etc. + how*):

Whose car is that? ↘

- Closed lists (those that are finished, what is usually denoted by the usage of the *and* conjunction before the last member of the list):

Jason adores shopping sweaters, sneakers, pullovers, trousers, hats, jeans and jumpers. ↘

- (Polite) Requests – when the speaker wants to show that he/she is humble and does not want to impose on the hearer's *face*⁹⁶ (*integrity*)

Could you possibly give me some money I urgently need at the moment? ↘

- Question-tags (when the aim of the speaker is not to check the truth value of an utterance, but to simply state something what is already known)

Emma is married, isn't she? ↘

- Rising intonation is characterised by the fall of the pitch, as its name indicates; typically, in this way, *i.e.* by applying this intonation pattern, we pronounce:

- Yes/No questions (those starting in auxiliary verbs, *e.g. is, are, will, have, had, etc.*):

Are you always that shy? ↗

- *Quasi*⁹⁷ statements (in the form of statements and ending with a question mark):

Tom is her boyfriend? ↗

- *Quasi*⁹⁸ commands (in the form of commands and ending with a question mark):

Close the door? ↗

- Wh- questions (when the speakers wants to show his/her deeper interest in the issue or simply asks for some information):

96 For more about the notion of face see: Brown & Levinson (1987); in Serbian: Prodanović (2015).

97 We have named them like this, as their nature does not equal the one of real statements.

98 The same as for 98.

When are you setting off? ↗

- Open lists (those which are not finite and thus can be continued):

Jimmy likes potatoes, mushrooms, apples, bananas, strawberries, lemons, oranges... ↗

- Fall-rise intonation, just like its name suggests, is characterised by falling (of the flow of voice) which does not end that way, but rises in the very end; typically, this intonation pattern is used for:

- Question-tags, on occasions when confirmation from the hearer is expected:

You are living in this house, aren't you? ↘↗

- Rise-fall intonation, just like its name indicates, is characterised by rising (of the flow of voice) which does not end that way, but falls in the very end; typically, this intonation pattern is used for:

- Exclamations, when the speaker wants to express his/her personal strong emotion, sometimes even astonishment:

What a marvelous bag! ↗↘

- High-key intonation is the one which, actually, represents a high pitch (of voice) all throughout the utterance and could be used for:

- Exclamations which represent a rather strong agreement/disagreement on the part of the speaker:

That is a nonsense! ↕

EX 122: Provide your examples (in context) in order to illustrate each of the patterns above (at least two examples per a pattern):

EX 123: Take a look at the sentences below (including the comments provided in brackets) and write down the intonation patterns that would best fit them (state why):

- *I don't think he is insane, he is just a complete idiot!* (expressing firm opinion about something)
- *Could you, please, give me some information about the resort in Greece that you visited last year?* (expressing polite request)
- *You really like the dress, don't you?* (expecting positive answer)
- *Emma does not only hate you – she also loathes Jim, Jenna, Sarah, Anna, Michael, Sasha, Pam...* (open list)
- *My father suddenly decided to buy: a chair, a sofa, a new TV, a car, a new PC for my sister, many pairs of shoes for my mother and a lovely tablet for me.* (closed list)
- *Tom has five brothers and one sister.* (stating a fact)
- *What an awful person!* (expressing personal, rather strong emotion)
- *When does the train leave?* (asking for information)
- *Turn the music down?* (uttering a *modified* command)
- *Is he your brother?* (asking for information)

EX 124: Have a look at the texts below – your task is to:

1. comment on the intonation marks used there and
2. suggest intonation pattern/-s you would use for each of the lines below:

*A Friend Has Just Returned from the Theatre*⁹⁹

A FRIEND HAS JUST RETURNED FROM THE THEATRE.

ʃwel, __did ju' inʃdʒɔi jəsəlf?
 did ju' —hæv ə gud ʃtaim?
 hæv ju' —hæd ə gud ʃtaim?
 __did ju' ʃlaik it?
 __did ju' inʃdʒɔi it?
 wə ðə —meni ʃpi:pl ðəə?
 —hau did ju' ʃlaik ðə pəfɔ:məns?
 wəz it ʃgud?
 wə ði ʃæktəz gud?
 wəz it wel ʃpleid?
 —wəz it ə ʃnais pi:s?
 wəz ðə ʃmju:zɪk gud?
 də ju' ʃɔ:fn gou tə ðə θiətə?
 —wət sɔ:t əv pi:s ʃwəz it?
 —wət sɔ:t əv pleɪz də ju' laɪk ʃbest?
 əv ju' —evə bi:n tə ʃkiŋz θiətə?
 əv ju' —evə si:n bə:nəd ʃɔ: æktɪd?
 did ju' —hæv eni trəbl in getɪŋ ʃɪn?
 həd ju' —teɪkn ʒɔ' tikɪts in ədʃvɑ:ns?

Figure 15: *A Friend Has Just Returned from the Theatre* (intonation exercise)

⁹⁹ From: Palmer (1922, p. 13).

ENQUIRING ABOUT APARTMENTS.

ai ˈsi: juː hæv səm ˈrʌmz tə let.
 ˈhæv juː eni ˈrʌmz tə let?
 ˈkəd ai ˈsi: ðəm?
 ai ˈwɒnt ə ˈrʌm. ai ˈwɒnt tu: ˈrʌmz.
 ˈjes, ˈdʒʌst bed ən ˈbrekfəst.
 ai ʃl ˈaʊnli bi steɪɪŋ əbaʊt ə ˈwi:k.
 ˈhæv juː ə ˈʃlɑ:dʒə rum?
 ai ˈwɒnt ə ˈdʌbl ˈbedɪd rum.
 ai ˈwɒnt ə rum wɪð tu: sɪŋgl ˈbedz.
 ˈjes, ɪt s fə ˈmi:.
 ˈnou, ðər ə ˈtu: ɒv əs.
 ˈwɒt s ðə praɪs bə ðə ˈwi:k?
 ðæt s ˈraɪðə mɔ: ðən ai wəz θɪŋkɪŋ əv ˈgɪvɪŋ.
 præps juː hæv ə les ɪkˈspensɪv rum.
 ˈweə z ðə ˈba:θrum?
 dæz ˈðɪs ɪŋklu:d ðə ju:s əv ðə ˈsɪtɪŋ rum?
 dæz ˈðɪs ɪŋklu:d əˈtendəns?
 ˈdɔ juː prəvaɪd ˈmi:lz?
 ˈðɪs ɪ sju:t mi ɔ:lˈtraɪt.
 ai ʃl wɒnt ðə rum təˈdeɪ.
 ai ˈspəʊz ai kən kʌm ɪn ət ˈʃwʌns, ˈkɑ:nt ai?

Figure 16: *Enquiring about Apartments* (intonation exercise)

100 From: Palmer (1922, p. 9).

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2015)

CONSONANTS (PULMONIC)

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	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Symbols to the right in a cell are voiced, to the left are voiceless. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
ʘ Bilabial	ɓ Bilabial	ʼ Examples:
ǀ Dental	ɗ Dental/alveolar	pʼ Bilabial
ǃ (Post)alveolar	ɟ Palatal	tʼ Dental/alveolar
ǂ Palatoalveolar	ɡ Velar	kʼ Velar
ǁ Alveolar lateral	ɠ Uvular	sʼ Alveolar fricative

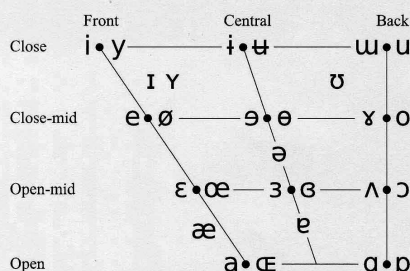
OTHER SYMBOLS

ɱ Voiceless labial-velar fricative	ɕ ʑ Alveolo-palatal fricatives
ɯ Voiced labial-velar approximant	ɺ Voiced alveolar lateral flap
ɰ Voiced labial-palatal approximant	ɺ and ɻ Simultaneous
ʜ Voiceless epiglottal fricative	
ʢ Voiced epiglottal fricative	Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.
ʡ Epiglottal plosive	

DIACRITICS Some diacritics may be placed above a symbol with a descender, e.g. ɲ̥̄

◌ Voiceless	◌̥ ◌̜	◌ Breathy voiced	◌̤ ◌̚	◌ Dental	◌̪ ◌̫
◌ Voiced	◌̬ ◌̭	◌ Creaky voiced	◌̰ ◌̱	◌ Apical	◌̽ ◌̾
◌ Aspirated	◌̦ ◌̧	◌ Linguolabial	◌̍ ◌̎	◌ Laminal	◌̪ ◌̫
◌ More rounded	◌̙	◌ Labialized	◌̙ ◌̚	◌ Nasalized	◌̃
◌ Less rounded	◌̚	◌ Palatalized	◌̟ ◌̠	◌ Nasal release	◌̚
◌ Advanced	◌̟	◌ Velarized	◌̙ ◌̚	◌ Lateral release	◌̚
◌ Retracted	◌̠	◌ Pharyngealized	◌̙ ◌̚	◌ No audible release	◌̚
◌ Centralized	◌̞	◌ Velarized or pharyngealized	◌̙ ◌̚		
◌ Mid-centralized	◌̞̞	◌ Raised	◌̟ (◌̟ = voiced alveolar fricative)		
◌ Syllabic	◌̚	◌ Lowered	◌̟ (◌̟ = voiced bilabial approximant)		
◌ Non-syllabic	◌̚	◌ Advanced Tongue Root	◌̟		
◌ Rhoticity	◌̚ ◌̚	◌ Retracted Tongue Root	◌̟		

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

SUPRASEGMENTALS

ˈ Primary stress	ˈfouənəˈtʃən
ˌ Secondary stress	
ː Long	eː
ˑ Half-long	eˑ
◌ Extra-short	◌̚
◌ Minor (foot) group	
◌ Major (intonation) group	
◌ Syllable break	◌̚.◌̚
◌ Linking (absence of a break)	

TONES AND WORD ACCENTS

LEVEL	CONTOUR
◌ or ˥ Extra high	◌̥ or ˥ Rising
˥ High	˥ Falling
˥ Mid	˥ High rising
˥ Low	˥ Low rising
˥ Extra low	˥ Rising-falling
˥ Downstep	˥ Global rise
˥ Upstep	˥ Global fall

Typefaces: DejaVu Sans (symbols), Doulos SIL (metatext)

Figure 17: IPA Chart ¹⁰¹

101 From: https://www.internationalphoneticassociation.org/sites/default/files/IPA_Deja_2015.pdf; this is the newest version of the IPA Chart, revised in 2015.

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Marijana Prodanović

SOUNDS MATTER

A COURSEBOOK ON ENGLISH PHONETICS AND PHONOLOGY

Sounds Matter - A Coursebook on English Phonetics and Phonology aims at introducing the first-year students of English studies to the basic concepts of Phonetics and Phonology. Combining theoretical notions, written in a student-friendly language, with numerous accompanying illustrations and stimulating, graded exercises, this Coursebook does not only encourage students to acquire new concepts but also to monitor their progress and check knowledge of the newly-acquired information. It comprises 15 topic-based, standalone units, covering all the essential topics related to the field. Since it aims at first-year students (yet could be an ideal self-study reference and practice book), the Coursebook assumes no previous knowledge of the subject and thus offers explanations of new concepts when they are first introduced. Apart from providing students with the essentials of the English sounds system, the Coursebook also includes occasional references to the sound system of Serbian - not only to remind students of some features related to their mother tongue, but also to help them understand the new concepts better.

