# CHAPTER I: INTRODUCTION

**Chapter I Contents**

1. **Phonetics: Terminology**
2. **Types of Pronunciation**
3. **Transcription Symbols**

## PHONETICS: TERMINOLOGY

### What is phonetics?

Speech is a complicated process. To begin with, we produce sounds, using our organs of speech. Then the sounds travel through the air in the form of vibration. Finally, the sounds are received by the listener’s ears.

A speech sound is a physical event with three aspects: a- **physiological** (the production of speech sounds by organs of articulation), b- **acoustic** (the transmission of speech sounds), and c- **auditory** (the perception of speech sounds). The study of human speech sounds requires a whole scientific subject: **the science of phonetics**.

### Phonetics is the study of human speech sounds. It is a branch of linguistics studying the production, the physical nature, the perception and other aspects of human speech sounds.

There are different areas of phonetics such as **articulatory phonetics**, **acoustic phonetics**, **auditory phonetics**, **generative phonetics** and **experimental phonetics**, three main areas of which we often focus on are articulatory phonetics, acoustic phonetics, and auditory phonetics.

### Articulatory phonetics

**Articulatory phonetics is the study of the way in which speech sounds are produced (articulated) by the organs of speech**. **The organs of speech** are the parts of the body that are used to modify the stream of air in order to produce different sounds. The production of different speech sounds through the use of the organs of speech is known as **articulation**.

In describing articulation, it is important to know which organs of speech or **articulators** are involved in sound production. **An articulator is a part of the mouth, nose, or throat which is used in producing speech**. It is usual for the learners to distinguish between those articulators that can move under the control of the speaker (**active articulators**) and those that can not be moved (**passive articulators**). According to David Crystal [5, p.130]”

* the passive articulators are:

a - the **upper teeth**, b- the **teeth ridge** (the **alveolar ridge**), and c- the **hard palate**.

* The active articulators are:

1. **pharynx**, b- **soft palate** or **velum**, c- **lips**, d- **jaws**, e- **the tongue**, and f- **the vocal cords**.

In addition, sounds produced within the larynx or vocal tract are influenced by the shape of the **pharyngeal**, **oral** (mouth) and **nasal cavities** in the vocal tract through which the air stream passes. These cavities give sounds the **resonance.** Several kinds of resonance can be produced because the vocal tract is able to adopt many different shapes.

**The vocal tract is the air passages which are above the vocal cords and which are involved in the production of speech sounds**. The vocal tract can be divided into the **nasal cavity** (which is the air passage within and behind the nose), and the **oral cavity** (which is the air passage within the mouth and the throat). The shape of the vocal tract can be changed by changing the position of the tongue or the lips. The change in the shapes of the cavities in the vocal tract causes differences in speech sounds.

Diagram

Description automatically generated

**Figure 1. Organs of speech**

### Acoustic phonetics

**Acoustic phonetics studies the physical properties of speech sounds as transmitted in the form of the sound waves through the air**. The sounds we produce can be described in terms of how fast the variations of the air pressure occur. This determines the **fundamental frequency** of the sounds, which determines the **pitch**. We can also describe the extent of the variation; the larger the size of the variations in air pressure, the greater the intensity, which determines the loudness of the sound. The particular quality of the sound is determined by the shape of the vibrations, or waves; this, in turn, is determined by the shape of the vocal tract when the air is flowing through it.

### Auditory phonetics

**Auditory phonetics deals with how speech sounds are perceived by the listener** [22, p.215]. It is the study of speech sounds from the point of view of the listener, concerned with the way the ears and brains process and perceive the speech sounds reaching the ears.

* 1. **Phonemics** [22, p.215]

The term **phonemics** has been used by American linguists, particularly in structural linguistics. Lately, the term **phonology** has been preferred. The term **phonemics** has been used to refer to:

**a**-the study or description of the distinctive sound units (phonemes) of a language and their relationship to one another.

1. procedures for finding the phonemes of a language.
2. the phonemic system of a language.

### Phonetics and phonology

As seen above, phonetics is the study of pronunciation, that is, the study of human speech sounds. The study of pronunciation consists of two fields, namely **phonetics** and **phonology**. The phonetics of a language concerns the concrete characteristics (articulatory, acoustic and auditory) of the sounds used in a language while phonology concerns how sounds function in a systematic way in a particular language.

Phonetics, as used in this course of study, is the study of all speech sounds and the ways in which they are produced. The main aim of phonetics is to describe and to classify human speech sounds. Phonology is the study and identification of the **distinctive units of sound in a language**. Phonology can mean the phonemic system (the system of distinctive units of sound) in a language.

## TYPES OF PRONUNCIATION

A language usually has different types of pronunciation (different **accents**). Some of its phonemes are pronounced differently by people from different geographical places, from different social classes, of different ages and of different educational backgrounds. The term **accent** is often confused with the term **dialect**. We use the term **dialect** to refer to a variety of a language which is different from others not just in pronunciation but also in such matters as vocabulary, grammar and word-order. Differences in accents are differences in pronunciation only. The term **accent** is often used to refer to a **particular type of pronunciation**.

In traditional phonetic description, it has been usual to describe the characteristics of one particular type of speech. Where possible, phoneticians have looked for a **standard** or **model** accent. In the case of the English language, there exist different native standard types of pronunciation such as British English, American English, Australian English, New Zealand English. Two major standard Englishes are British English and American English. This course of study is based on the standard pronunciation that is used as a **model** most often recommended for foreign learners studying British English. It is most familiar as the type of accent used in courts, in universities, in government offices, and used by most announcers and newsreaders on serious national and international BBC broadcasting channels. It has for a long time been identified by the rather quaint name: **Received Pronunciation** (usually abbreviated to its initials, **RP**). RP was the pronunciation model of the educated people in the capital city of England. This pronunciation model has also been referred to as **BBC English**, **QueenꞋs English** or **KingꞋs English**.

Received Pronunciation is the accent that is widely accepted as the standard accent for both native and foreign speakers of British English. Although only about 5 % of British people speak with an RP accent, it is considered the correct form of speech. Pronunciations given in most dictionaries are RP, or an adapted form of it.

RP is a social accent not linked to any particular region of Britian, though it derived originally from the form of Middle English spoken around London. At that time London was the economic centre of England and the place where people were trained for professions such as the law. From the 15th century it became a centre for publishing. RP was the accent of upper-class people and of the most highly educated people. The connection between RP and education was important in establishing the accent.

People became increasingly conscious of accent and by the late 19th century it was considered necessary to adopt RP and lose any trace of a regional accent in order to have a successful career, especially in the army or government. RP was spread among children of the upper and upper middle classes through the “**public school system**”. Others took elocution lessons in order to learn to speak properly. Later, RP was taught in state schools. The public school accent and the Oxford accent, the accent adopted by some members of Oxford

University, which many former public school pupils attended, are now considered by many to be rather artificial.

The status of RP was strengthened in the 1920s after the BBC began radio broadcasts, and the accent became known as the BBC accent. Standard English, the form of English grammar considered correct, is, when spoken with an RP accent, sometimes called BBC English, Oxford English, or the QueenꞋs / KingꞋs English [37].

This course of study is based mostly on RP. The reason is simply that RP is the accent that has always been chosen by British teachers to teach foreign learners and is the accent that has been most fully described and has been used as the basis for textbooks and pronouncing dictionaries. Whereas this concentration on a single variety of a language is a convenient way of keeping oneꞋs description clear and simple, we should never forget that there is an enourmous amount of variation in how a language is pronounced. Thus, other types of pronunciation standards will also be taken into consideration, especially American pronunciation standard. Where necessary, important differences in English phonetics and phonology between British English and American English will be explained carefully since British English and American English are two major types of English in the world.

## TRANSCRIPTION SYMBOLS

### Phonemic symbols in RP

**Table I.1: Phonemic Symbols in RP** [45]



### Phonemic Symbols with examples

**Table I.2: Vowel Symbols in RP with examples** [24]

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Short vowels** | /ɪ/ p**i**t | /e/ p**e**t | /æ/ p**a**t | /ʌ/ p**u**tt | /ɒ/ p**o**t | /ʊ/ p**u**t | /ǝ/  **a**nother |  |
| **Long** | /iː/  b**ea**n | /ɑː/  b**ar**n | /ɔː/  b**or**n | /uː/  b**oo**n | /ɜː/  b**ur** |  | |
| **Diphthongs** | /eɪ/  b**ay** | /ai/  b**uy** | /ɔɪ/  b**oy** | /ǝʊ/  n**o** | /aʊ/  n**ow** | /ɪǝ/  p**eer** | /eǝ/  p**air** | /ʊǝ/  p**oor** |

**Table I.3: Consonant Symbols in RP with examples** [24]

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| /p/  **p**in | /b/  **b**in | /t/  **t**in | /d/  **d**in | /k/  **k**in | /g/  **g**um | /ʧ/  **ch**ain | /ʤ/  **J**ane |
| /f/  **f**ine | /v/  **v**ine | /θ/  **th**ink | /ð/  **th**is | /s/  **s**eal | /z/  **z**eal | /ʃ/  **sh**eep | /ʒ/ mea**s**ure |
| /h/  **h**ow | /m/  su**m** | /n/  su**n** | /ŋ/  su**ng** | **/l/**  **l**ight | /r/  **r**ight | /w/  **w**et | /j/  **y**et |

### Intonation diacritics

**Table I.4: Intonation Diacritics**

|  |  |  |  |
| --- | --- | --- | --- |
| **Intonation Diacritics** | | | |
| ⭨ | **(Fall** | ⭧ | ⭧**Rise** |
| ⭨ | **(High Fall** | ⭧ | ⭧ **High Rise** |
| ⭨ | **(Low Fall** | ⭧ | ⭧**Low Rise** |
|  |  **Wide Fall** |  | **Wide Rise** |
| ᵛ | ᵛ**Fall-Rise** | ᶺ | ᶺ**Rise-Fall** |
| – | – Level |  |  |
| ǁ | **Long pause** | ǀ | **Short pause** |
| ֽ | **Secondary Stress** | **Ꞌ** | **Main (tonic) stress** |

# CHAPTER I EXERCISES

### Questions for discussion

* 1. What is phonetics?
  2. What are the three aspects of the speech sound as a physical event?
  3. What is articulatory phonetics?
  4. What are the passive and active articulators?
  5. What is the use of the cavities in sound production?
  6. What does acoustic phonetics study?
  7. What are three types of sound?
  8. What is the fundamental frequency of a sound?
  9. What is / are the main differences between phonetics and phonology?
  10. What is the main type of pronunciation described in the present textbook?

### True / False: Decide whether the following statements are true or false:

* 1. Phonetics is the study of human speech sounds.
  2. Three aspects of a speech sound as a physical event are: a- structure, b- arranging and c- auditory.
  3. Articulatory phonetics studies the ways in which speech sounds are produced.
  4. In describing articulation, we should know which articulators are involved in sound production.
  5. The tongue is a passive articulator.
  6. Sounds produced are infuenced by the shapes of the cavities.
  7. The sounds we produce can be described in terms of the variations of the air pressure.
  8. Acoustic phonetics deals with how the speech sounds are produced by the listener.
  9. Acoustic phonetics studies the physical properties of speech sounds as transmitted in the form of a sound waves through the air.
  10. In the spectrogram for each vowel, there are a number of very dark bands which differ in the placement according to their pitch.
  11. Formants are natural resonances.
  12. The pitch of a sound is determined by the fundamental frequency of a sound.
  13. Articulatory phonetics is the study of the physical properties of sounds.
  14. Auditory phonetics deals with how the sounds are made by the organs of speech.
  15. The term **phonology** is used to refer to the establishment and description of the distinctive sound units of a language.

**16**-A periodic sound is a sound that regularly repeats.

1. This course of phonetics describes only RP.
2. RP is the standard New Zealand accent. It is the only accent studied. Other accents are not important and, therefore, should not be taken into consideration.
3. The main aim of phonetics is to study and to identify the distinctive sound units in a language.
4. Some apply the term "**Phonetics**" to the more abstract, the more functional aspect of the sound; others prefer to reserve the term "**phonology**" to refer to physical, including physiological, aspects of speech.

### MULTIPLE CHOICE: Choose either A, B, C or D

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **1** | . deals with how speech sounds are produced, transmitted and perceived. | | | |
|  | A- Grammar | B- Phonotatics | C- Phonetics | D- Textlinguistics |
| **2** | . phonetics deals with how speech sounds are perceived by the listener. | | | |
|  | A- Articulatory | B- Acoustic | C- Experimental | D- Auditory |
| **3** | . phonetics deals with the transmission of speech sounds through the air? | | | |
|  | A-Articulatory | B-Acoustic | C- Experimental | D- Auditory |
| **4** | Which of the following is not considered as (an) articulator(s)? | | | |
|  | A- the tongue | B- the lips | C- the velum | D- The ears |
| **5** | ............is the study or description of the distinctive sound units of a language and their relationship to one another. | | | |
|  | A- Phonetics | B- Phonology | C- Semantics | D- Pragmatics |
| **6** | The production of different speech sounds through the use of the organs of speech is known as................ | | | |
|  | A-assimilation | B- dissimilation | C-articulation | D-syllabification |
| **7** | Which of the following is not an aspect of the speech sounds as a physical event? | | | |
|  | A- Physiological | B- Acoustic | C- Articulatory | D- Comprehensive |
| **8** | Besides having the physical properties, the speech sounds also have............function when they are used as distinctive units of sounds in a language. | | | |
|  | A- thematic | B- stylistic | C- affective | D- distinctive |
| **9** | The term..............is applied for the study of the more abstract, the more psychological aspects of speech. | | | |
|  | A- phonetics | B- phonology | C- grammar | D- semantics |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **10** | Since is easily understood in all English speaking countries, it is adapted  as the teaching norm in the school and higher educational institutions. | | | |
|  | A- RP | B-Broad Australian | C-Narrow American | D-Narrow Australian |

1. **Give the Vietnamese equivalents for the following terms**

Phonetics, articulatory phonetics, acoustic phonetics, formant, auditory phonetics, articulation, phonemics, phonology.

1. **Watch the Video I.1: The English Language: An English Accent** [39]

# CHAPTER II - THE PRODUCTION OF SPEECH

**Chapter II Contents**

1. **The Speech Chain**
2. **The Vocal Tracts: The Organs of Speech**
3. **Speech Mechanism**

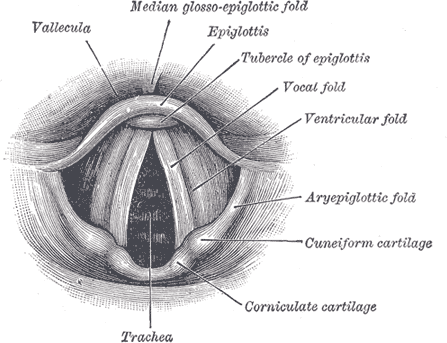
## THE SPEECH CHAIN

Any manifestation of language by means of speech is a result of highly complicated series of events as shown in the process of communication. For example, a man looks out of the window and see the rain coming down, he would say, “*ItꞋs raining*”. Thus, such simple sentences as *ItꞋs raining* involves a number of activities on the part of the speaker. In the first place, the linguistic formulation of the sentence will take place in the brain. The first stage may, therefore, be said to be **psychological**. The nervous system transmits this message to the so-called “**organs of speech**” and they, in turn, produce a particular pattern of sound. Thus, the second important stage may be said to be **articulatory** or **physiological**. The movement of our organs of speech will create disturbances in the air. These sound waves constitute the third stage in the speech chain: the **physical** or **acoustic**. Since communication generally requires a listener as well as a speaker, these stages will be reversed at the listening end: the reception of the sound waves by the ears and the transmission of the information along the nervous system to the brain where the linguistic interpretation of the message takes place. [20, pp.17-18]

## THE VOCAL TRACT: THE ORGANS OF SPEECH

All the sounds we make when we speak are the result of muscles contracting. The muscles in the chest that we use for breathing produce the flow of air that is needed for almost all speech sounds; the muscles in the **larynx** produce many different modifications in the flow of air from the chest to the mouth. The larynx is a mass of cartilage at the top of the **trachea**. It is commonly called the **voicebox**.

The larynx contains folds of muscle called the **vocal cords** (or **vocal folds**). These vocal cords are connected to the larynx by the arytenoid cartilage at the front, but the other ends are left free. The opening between the vocal cords is known as the **glottis**. These cords can be relaxed, letting air flow freely through the glottis, or tensed, so that the air vibrates as it passes through the glottis. Sounds that are produced with relaxed vocal cords are known as **voiceless** sounds, and sounds that are produced with tensed vocal cords are known as **voiced** sounds. If the folds are only partially closed, a whispered sound is produced.



**Figure II.1: The Vocal Cords (vocal folds)** [38]

After passing through the larynx, the air goes through what we call the **vocal tract**, which ends at the mouth and nostrils. **The vocal tract is the air passages which are above the vocal cords and which are involved in the production of speech sounds.** Here the air from the lungs escapes into the atmosphere. We have a large and complex set of muscles that can produce changes in the shape of the vocal tract, and in order to learn how the sounds of speech are produced it is necessary to become familiar with the different parts of the vocal tract. These different parts are called articulators. Figure II.2 shows the articulators above the larynx.



**Figure II.2: The articulators above the larynx** [42]

According to Roach [23, pp.8-10] the articulators above the larynx are:

* 1. The pharynx

The **pharynx** is a tube which begins just above the larynx. It is about 7 cm long in women and about 8 cm in men, and at its top end it is divided into two, one part being the back of the mouth and the other being the beginning of the way through the nasal cavity.

* 1. The velum or soft palate

The **velum** or **soft palate** is in the position that allows air to pass through the nose and through the mouth. When the velum is raised, the air can escape through the mouth, producing the oral sound. When the velum is lowered, the air can escape through the nose, producing the nasal sound.

* 1. The hard palate

The **hard palate** is between the alveolar ridge and the soft palate.

* 1. The alveolar ridge

The **alveolar ridge** is between the top front teeth and the hard palate. Sounds made with the tongue touching the alveolar ridge are called the alveolars.

* 1. The tongue

The **tongue** is a very important articulator and it can be moved into many different places and different shapes. It is usual to divide the tongue into different parts, though there are no clear dividing lines within the tongue. The tongue has the following parts: a- tip, b- blade, c-front, d-centre and e- back.

* 1. The teeth (upper and lower)

Sounds made with the tongue touching the front teeth are called **dental**. **g**- The lips

The **lips** are important in speech. They can be pressed together, brought into contact with the teeth, or rounded to produce the lip-shape for vowels like /u:/. Sounds in which the lips are in contact with each other are called **bilabial**, while those with lip-to-teeth contact are called **labio-dental**.

## SPEECH MECHANISMS

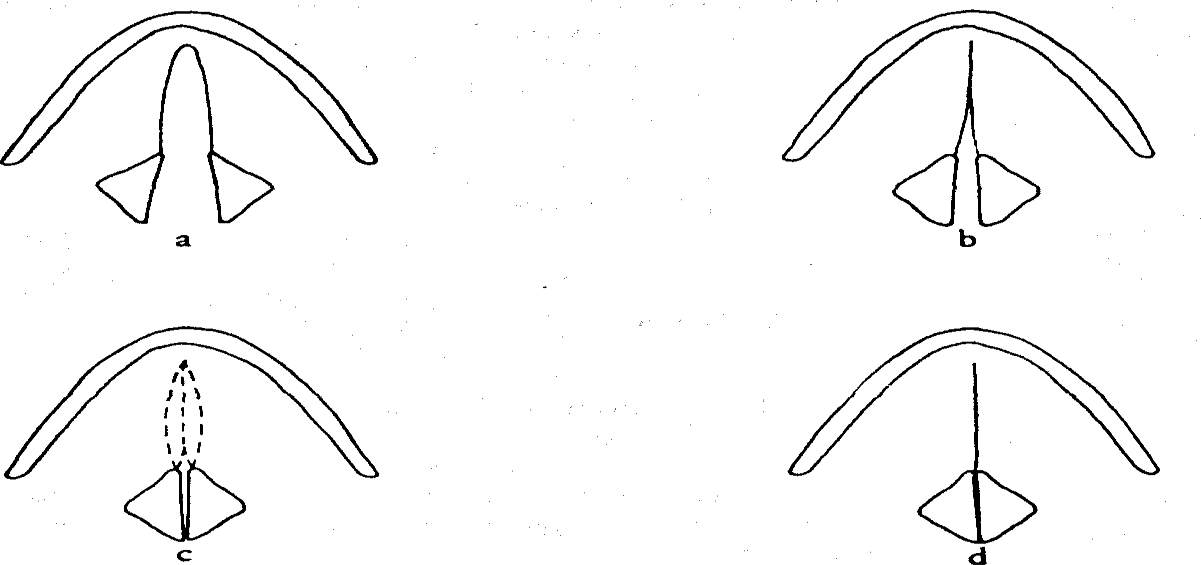
The immediate source of speech sounds in the human speech mechanism has developed and perfected in the process of the historical development of man. The most usual source of energy for our vocal activities is provided by an air stream expelled from the lungs. Our utterances are, therefore, largely shaped by the physical limitations imposed by the capacity of our lungs and the muscles which control the action. We are obliged to pause in articulation in order to refill our lungs with the air.

The air stream provided by the lungs undergoes important modifications before it acquires the quality of a speech sound. First of all, in the windpipe, it passes through the larynx containing the so-called vocal cords. The larynx is situated in the upper part of the

wind-pipe. Its forward position is prominent in the neck below the chin and is commonly called the **AdamꞋs apple**. Housed from back to front are the **vocal cords** (or **vocal folds**): two thick flaps of muscle rather like a pair of lips.

The action of the vocal cords consists in their role as a **vibrator** set in motion by the lung air - the production of **voice** (or phonotation). We are able by means of vibrations in the pressure from the lungs to modify the size of the puff of air which escapes at each vibration of the vocal cords; in other words, we can alter the amplitude of the vibration, with the corresponding change of loudness of the sound heard by a listener. The normal human being soon learns to manipulate his speech mechanism so that most delicate changes of pitch and loudness are achieved. Control of his mechanism is, however, very largely exercised by the air.

We use the term **glottis** to refer to the opening between the vocal cords. If the vocal cords are apart we say that the glottis is open; if they are pressed together we say that the glottis is closed. According to Peter Roach [23, pp.27-28], there would be four easily recognizable states of the vocal cords.



**Figure II.3: Different States of the Vocal Cords** [23, p. 28]

* 1. Wide apart

The vocal cords are wide apart for normal breathing and usually during voiceless consonants like p, f, s

* 1. Narrow glottis

If air is passed through the glottis when it is narrowed the result is a fricative sound for which the symbol is h. The sound is not very different from a whispered vowel. It is called a voiceless glottal fricative.

* 1. Position for vocal cord vibration

When the edges of the vocal cords are touching each other, or nearly touching, air passing through the glottis will usually cause vibration. Air is pressed up from the lungs and this air pushes the vocal cords apart so that little air escapes. As the air flows quickly past the

edges of the vocal cords, the cords are brought together again. This opening and closing happens very rapidly and is repeated regularly, averaging roughly between two and three hundred times per second in a womanꞋs voice and about half that rate in adult menꞋs.

* 1. Vocal cords tightly closed

The vocal cords can be firmly pressed together so that air can not pass between them. When this happens in speech we call it a glottal stop or glottal plossive, for which we use the symbol?.

If the vocal cords are brought close together, but not tightly closed, air passing between them causes them to vibrate, producing sounds that are said to be voiced. By touching the fingers to the larynx, you can sense the vibration of the vocal cords within the larynx. The vocal cord vibration causes **voicing** or **phonation**. There are many different sorts of voicing that we can produce. We can make changes in the vocal cords themselves - they can be made longer or shorter, more tense or more relaxed or be more or less strongly pressed together. Sounds that are produced with relaxed vocal cords are known as **voiceless** sounds, and sounds that are produced with tensed vocal cords are known as **voiced** sounds. The pressure of the air below the vocal cords can also be varied. Three main differences are found:

1. Variations in intensity - we produce voicing with high intensity for shouting, for example, and with low intensity for speaking quietly.
2. Variations in frequency - if the vocal cords vibrate rapidly, the voicing is at high frequency; if there are fewer vibrations per second the frequency is lower
3. Variations in quality - we can produce different-sounding voice qualities, such as those we might call harsh, breathy, murmured or creaky.

The air-stream, having passed through the larynx, is now subjected to further modifications according to the shape assumed by the upper cavities of the pharynx and mouth, and according to whether the nasal cavity is brought into use or not. These cavities function as the principal resonators of the note produced in the larynx. The pharyngeal cavity extends from the top of the larynx, past the epiglottis and to the root of the tongue to the rear of the soft palate.

If the air passes through the nose, the sounds produced can be called **nasal** sounds. If the air passes through the mouth, the sounds produced can be called **oral** sounds.

It is convenient for our purposes to divide the roof of the mouth into three parts: moving backwards from the upper teeth, first, the **alveolar** or **teeth-ridge** which can be clearly felt behind the teeth; secondly, the bony ridge which forms the **hard palate** and finally, the **soft palate** (which is capable of being raised or lowered), and at extremity of which is the **uvula**. All these parts can be easily observed by means of a mirror. The main divisions will be referred to as: **dental**, **alveolar**, **hard palate**, and **soft palate**.

The tongue has no physical divisions like the palate. It is, however, convenient for the purposes of phonetics to imagine the surface of the tongue to be divided into the parts (the **tip**, the **blade**, the **front**, the **middle** and the **back**) corresponding to the roof of the mouth. The **front** is opposite the hard palate. The **back** is opposite the soft palate.

The lips constitute the final part of the mouth cavity. The shape which they assume will affect very considerably the shape of the total cavity. They may form a complete obstruction to the air-stream, which may be momentarily prevented from escaping at all or may be directed through the nose by lowering of the soft palate. They may be **rounded**, **neutral** or **unrounded** (spread). [20. pp.18-19]

## CHAPTER II EXERCISES

### Questions for Discussion:

* + 1. How many states are there in the speech chain? What are they?
    2. Where does the most usual source of energy for our vocal activities come from?
    3. What role do the cavities play in the production of sounds?
    4. How important are the vocal cords? What is the shape of the vocal cords like when we produce voiced sounds?
    5. What kind of sound is produced when the soft palate is raised? lowered?
    6. What are the important parts of the roof of the mouth?
    7. What are the important parts of the tongue?
    8. How are the lips important in sound production?

### True / False: Decide whether the following are true or false:

* + 1. It is said that there are four states in the speech chain: a-psychological, b-articulatory, c-acoustic, and d-interpretive.
    2. The vocal tract is the air passages which are above the vocal cords and which are involved in the production of speech sounds
    3. The larynx, which is situated in the upper part of the windpipe, contains the so called vocal cords.
    4. The action of the vocal cords consists in their role as a vibrator set in motion by lung air.
    5. When the edges of the vocal cords are touching or nearly touching, the air passing through the glottis will usually cause vibration, which produces voiced sounds.
    6. When the vocal cords are wide apart, the sounds produced are voiced sounds.
    7. The most important parts of the tongue for producing vowel sounds are front, central and back.
    8. Nasal, oral and pharyngeal cavities function as the principal resonators.
    9. The lip shape is important in producing rounded, neutral and unrounded vowels.
    10. The main division of the roof of the mouth are dental, alveolar, hard palate, and soft palate.
  1. **Multiple Choice: Choose the best answer:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | Which of the following is not a state of the speech chain: | | | | |
|  | A-psychological | | B-articulatory | C-acoustic | D-interpretive |
| **2** | The provides the most usual source of energy. | | | | |
|  | A-lungs | B-ears | | C-eyes | D-lips |
| **3** | The larynx is situated in the upper part of the…………… | | | | |
|  | A-mouth | B-windpipe | | C-eye | D-ear |
| **4** | When the vocal cords are touching or nearly touching, the sounds they produced might be: | | | | |
|  | A-/ p, t and k/ | B-/s, k and t/ | | C-/p, s and k/ | D-/a:, ɪ and i:/ |
| **5** | The oral, nasal and laryngeal cavities function as……. of the note produced in the larynx. | | | | |
|  | A-vibrators | B-resonators | | C-joiner | D-filler |
| **6** | Which of the following is / are not the articulators above the larynx? | | | | |
|  | A-The lungs | B-The stomach | | C-The tongue | D-The eyes |
| **7** | The is between the teethridge and the hard palate. | | | | |
|  | A-soft palate | B-tongue | | C-nose | D-lungs |
| **8** | We use the word **glottis** to refer to the opening between………… | | | | |
|  | A-the eyes | B-the ears | | C-the vocal cords | D-the mouth |
| **9** | The………can be rounded, neutral or unrounded. | | | | |
|  | A-lips | B-tongue | | C-lungs | D-teeth |
| **10** | Which of the following states of the vocal cords is important in the production of vibration? | | | | |
|  | A-wide apart | B-touching or nearly touching | | C-narrow glottis | D-half apart |

# CHAPTER III - THE CLASSIFICATION OF THE ENGLISH SPEECH SOUNDS

**Chapter III Contents**

1. **Vowels and Consonants**
2. **English Vowels**
3. **Consonants**
4. **Syllabic Consonants**

## VOWELS AND CONSONANTS

Speech sounds are divided into vowels and consonants. Vowels can be divided into **pure vowels** (**monophthong**) and **diphthongs** (and possibly **trithongs**). Vowels and consonants differ in **distribution** and **production**. In terms of distribution, the vowel is in the center of the syllable and the consonant either precedes or follows the vowel. The following table shows major differences between vowels and consonants in terms of production.

**Table III.1: Major Differences between Vowels and Consonants**

|  |  |
| --- | --- |
| **Vowels** | **Consonants** |
| are produced with no obstruction in the vocal tract | are produced with a narrow or complete closure in the vocal tract. |
| are more sonorous | are less sonorous |
| are voiced | are either voiced or voiceless |
| are syllabic | are generally not syllabic |

According to Crystal [4, p.152], the description and classification of speech sounds is the main aim of phonetic science. The phonetic sounds may be identified with reference to their production (or articulation) in the vocal tract, their acoustic transmission, or their auditory reception. The most widely used descriptions are articulatory because the vocal tract provides a convenient and well-understood reference point. An articulatory description generally makes reference to seven main factors: a-**air stream**, b-**vocal folds**, c-**soft palate**, d- **place of articulation**, e-**manner of articulation**, f- **tongue** and g-**lips**. The following part will present the description and classification of the English sounds in accordance with Daniel JonesꞋ 1922 classification [13, pp.11-21].

## ENGLISH VOWELS

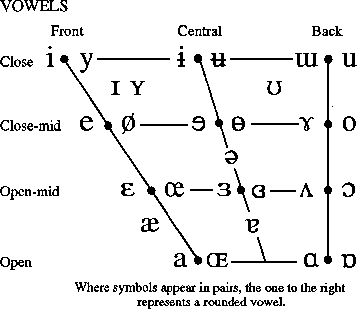
* 1. **Cardinal vowels** [21, pp.56-57]

The IPA describes vowels using a set of reference vowels called **cardinal vowels**. **Cardinal vowels** are a set of reference vowels used by phoneticians in describing the sounds of languages. **A cardinal vowel is a basic vowel sound produced when the tongue is in an extreme position, either front or back, high or low**. The current system was systematised by Daniel Jones in the early 20th century, though the idea goes back to earlier phoneticians, notably Ellis and Bell.

**Cardinal vowels are a set of reference vowels that have predetermined phonetic values**. Other vowels are described with reference to the cardinal vowels. There are **primary cardinal vowels** (the vowels that are most familiar to the speakers of most European languages), and **secondary cardinal vowels** (that sounds less familiar).

It has become traditional to locate cardinal vowels on a four-sided figure diagramme (quadrilateral). **The Cardinal vowel diagram is a set of standard reference points based on the combination of articulatory and auditory judgements**. The front, central, and back of the tongue are distinguished, as are the four levels of tongue height.

Once the cardinal vowel values are learned, it is possible to place the vowels of a speaker or of any language on to the chart in a precise way.



**Figure III.1: The Cardinal Vowel Diagramme** [32]

### Video III.1: The Cardinal Vowels [47]

**Table III.2: Description of Cardinal Vowels** [32]

|  |  |  |
| --- | --- | --- |
| **Cardinal** | **IPA** | **Description** |
| **1** | [i] | close front unrounded vowel |
| **2** | [e] | close-mid front unrounded vowel |
| **3** | [ɛ] | open-mid front unrounded vowel |
| **4** | [a] | open front unrounded vowel |
| **5** | [ɑ] | open back unrounded vowel |
| **6** | [ɔ] | open-mid back rounded vowel |
| **7** | [o] | close-mid back rounded vowel |
| **8** | [u] | close back rounded vowel |
| **9** | [y] | close front rounded vowel |
| **10** | [ø] | close-mid front rounded vowel |
| **11** | [œ] | open-mid front rounded vowel |
| **12** | [ɶ] | open front rounded vowel |
| **13** | [ɒ] | open back rounded vowel |
| **14** | [ʌ] | open-mid back unrounded vowel |
| **15** | [ɤ] | close-mid back unrounded vowel |
| **16** | [ɯ] | close back unrounded vowel |
| **17** | [ɨ] | Close central unrounded vowel |
| **18** | [ʉ] | Close central rounded vowel |

### English pure vowels (monophthongs)

**A vowel is defined as a voiced sound in which the air has a free passage through the mouth, and does not produce any audible friction** [13, p.11]. All vowels are voiced sounds. In the English language vowels can be classified into **pure vowels** (**monophthongs**) and **diphthongs**.

### A pure vowel (monophthong) is an unchanging sound in the pronunciation of which the organs of speech do not perceptibly change the position throughout the duration of the vowel in a syllable.

In the production of the English sounds the tongue may move forward or backward or it may be raised or lowered. Pure vowel sounds may be classified according to the following principles:

##### The raised part of the tongue

According to which part of the tongue is raised (i.e. according to whether the **back**, the **front** or the **center** (or middle) of tongue is raised towards the roof of the mouth), vowels can be **front**, **central** or **back**.

* + - 1. *Front vowels*

There are four **front vowels in the English language in the production of which the front of the tongue is raised in the direction of the hard palate**. The front vowels are: /i:/ (as in *see*, *teeth*), /ɪ/ (as in *sit*, *lip*), /e/ (as in *head*, *met***)** and /æ/ (as in *man*, *sand*).

* + - 1. *Central vowels*

There are vowels intermediate between front and back. We call them **central** vowel sounds. In the articulation of these sounds, the **center (or middle) of the tongue is raised toward the palate**. The central vowels are /ɜ:/ (as in *bird*, *shirt*), /ə/ (as in *again*, *along*) and

/ʌ/ (as in *sun*, *run*).

* + - 1. *Back vowels*

There are five **back vowels in the production of which the back of the tongue is raised in the direction of the soft palate**. The back vowels are: /u:/ (as in *shoe*, *fool*), /ʊ/ (as in *full****,*** *pull*), /a:/ (as in *heart*, *hard*), /ɒ/ (as in *hot*, *shock)* and /ɔ:/ (as in *short*, *folk*).

##### The height of the raised part of the tongue

According to the height to which the tongue is raised, vowels can be classified as **close**

(or **high**), **mid-open** / **mid-close**, **open** (or **low**).

* + - 1. *Close (High) vowels*

There are four **close (or high) vowels in the production of which one part of the tongue comes close to the palate without touching it and the air passage is narrow, but not so much as to form a consonant**. The close vowels are /i:/, /ɪ/, /ʊ/ and /u:/.

* + - 1. *Mid-open / mid-close vowels*

There are 4 **mid-open vowels in the production of which the tongue is half-way between its high and low position**. They are /e/, /ə/, /ɜ:/ and /ɔ:/.

* + - 1. *Open (or low) vowels*

There are 4 **open (or low) vowels in the production of which one part of the tongue is very low and the air passage is very wide**. They are /æ/, /a:/, /ɒ/, /ɔ:/ and /ʌ/.

##### The lip shape

According to the lip shapes, vowels can be **rounded**, **neutral** or **unrounded** (**spread**).

* + - 1. *Rounded vowels*

There are **rounded vowels in the production of which the lips are drawn together so that the opening between them is more or less round**. They are /ʊ/, /u:/, /ɒ/, and /ɔ:/

* + - 1. *Neutral vowels*

There are **neutral vowels in the production of which the lips are not noticeably rounded or spread**. They are /ə/, /ɜ:/ and /ʌ/.

* + - 1. *Unrounded (spread) vowels*

There are **unrounded or spread vowels in the production of which the lips may be spread out so as to leave a long narrow opening between them**. They are /i:/, /ɪ/, /e/ and /æ/.

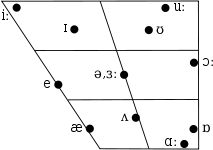
##### The Vowel length

According to the length vowels may be **long** or **short**. The colon (:) is used with the phonemic symbols for the vowels which are long. The English long vowels are /i:/, /u:/, /ɜː/,

/ɔː/ and /ɑː/.

**Table III.3: The English monophthongs (Pure Vowels) (RP) [37]** [25]

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Front** | | **Central (Mid)** | | **Back** | |
| **long** | **short** | **long** | **short** | **long** | **short** |
| **Close** | iː | ɪ |  |  | uː | ʊ |
| **Mid** |  | e | ɜː | ə | ɔː |  |
| **Open** |  | æ |  | ʌ | ɑː | ɒ |



**Figure III.2: The English Monophthongs (RP)** [25]

### Diphthongs

According to Peter Roach [23], a **diphthong is a combination of two vowels pronounced within one syllable.** The first element of a dipthong is called the nucleus, the second element is called the glide. In the English language, the nucleus is a strong, clear and distinct vowel sound. The glide is weak in the articulation of a diphthong. The organs of

speech start from the position necessary for the first vowels and glide in the direction of the second vowels. The first element is in all the diphthongs is is stressed and is stronger than the second. In some other languages, the second element is louder, stronger and more distinct than the first. Diphthongs can be classified into a- **retracting** (ending in /ʊ/, as in *now*, *town*, *go*, *show*), b-**fronting** (ending in /i/, as in *eye*, *why*, *say*, *day*, *boy*, *destroy*) and c-**closing** (ending in /ə/, as in *hear*, *near*). Diphthongs can also be classified into a-**closing** (ending in either /i/ /or /u/, as in *life*, *like*, *say*, *waiter*, *phone*, *know*) or b-**centring** (ending in /ə/, as in *here*, *near*, *hair*, *sure*).

The following diagramme shows the classification of the diphthongs in English according to the ending elements

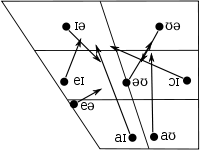
**Diphthong**

**Centring closing**

**ending in /ә/ ending in /i/ ending in /ʊ/**

iə eə ʊə ei ai ͻi əʊ aʊ **Figure III.3: The English Diphthongs (RP)** [23, p.20] **Table III.4: The English Diphthongs (RP)** [25]

|  |  |  |
| --- | --- | --- |
| **Diphthong** | **Example** | |
| **Closing** | | |
| /eɪ/ | /beɪ/ | bay |
| /aɪ/ | /baɪ/ | buy |
| /ɔɪ/ | /bɔɪ/ | boy |
| /əʊ/ | /bəʊ/ | beau |
| /aʊ/ | /baʊ/ | bough |
| **Centring** | | |
| /ɪə/ | /bɪə/ | beer |
| /eə/ | /beə/ | bear |
| /ʊə/ | /bʊə/ | boor |



**Figure III.4: English Diphthongs (RP)** [25]

### Follow-up Activity III.1:

**Describe the English pure vowels according to the criteria given:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Front / central / back** | **Close/mid/open** | **Long / Short** | **Rounded / Unrounded** |
| iː | front | Close / high | long | unrounded |

## CONSONANTS

### Consonants

**A consonant is a sound in the production of which an obstruction is formed in the mouth by the active organs of speech**. A consonant is a speech sound where the airstream from the lungs is either completely blocked (stop), partially blocked (lateral) or where the opening is so narrow that the air escapes with audible friction (fricative) [22, p.59].

### Consonant classification

**A consonant is a sound produced with an obstruction to the air stream**. The organs of speech are tense at the place of obstruction. In the articulation of voiceless consonants the air stream is strong whereas in voiced consonants it is weaker.

The particular quality of a consonant depends on the work of the vocal cords, the position of the soft palate and the kind of noise that results when the tongue or the lips obstruct the air-passage.

There are two types of articulatory obstruction: complete and incomplete.

A complete obstruction is formed when two organs of speech come into contact with each other and the air-passage through the mouth is blocked.

An incomlete obstruction is formed when an articulating organ is held so close to a point of articulation as to narrow, or constrict, the air-passage without blocking it.

According to David Crystal [4, p.155], consonants are normally described with reference to six criteria:

**a**-the source of the air stream - whether from the lungs (**pulmonic**) or from some other source (**non-pulmonic**),

**b**-the direction of the air stream-whether moving outwards (**egressive**) or inwards (**ingressive**),

**c**-the state of vibration of the vocal cords-whether vibrating (**voiced**) or not (**voiceless**),

**d**-the position of the soft palate - whether raised (**oral**) or lowered (**nasal**);

* 1. the place of articulation in the vocal tract, and

**f**-the manner of articulation.

In the following part, the traditional classification of consonants will be presented based on the three criteria, viz.

**a**-according to the organs of articulation;

**b**-according to the manner of articulation, and

**c**-according to the state of vibration of the vocal cords.

##### If we classify the consonants according to the organs of articulation we can distinguished seven main classes of consonants

* + - 1. *Labials or lip sounds, which may be subdivided into*
         1. **Bi-labial**, namely **sounds articulated by the two lips**. The bi-labials are /p/ (as in

*pen, put*), /b/ (as in best, bill), /w/ (as in *well*) and /m/ (as in *much*).

### Labio-dental, namely sounds articulated by the lower lip against the upper teeth.

The labio-dentals are /f/ (as in *fine*, *five*) and /v/ (as in *very*, *van*).

* + - 1. *Dentals (or interdentals), namely sounds articulated by the tip of the tongue against the upper teeth. The dentals are /**/ (as in thin) and /ð/ (as in this).*
      2. *Alveolars, namely sounds articulated by the tip or blade of the tongue against the teethridge.* The alveolars are /t/ (as in *ten*, *top*), /d/ (as in *did*, *do*), /n/ (as in *nose*, *not*), /l/ (as in *letter*, *little*), /s/ (as in *six*, *seen*), and /z/ (as in *zero*, *zoom*).
      3. *Palato-alveolars (or post-alveolars),* namely **sounds which have alveolar articulation together with a simultaneous raising of the main body of the tongue towards the roof of the mouth**. The palato-alveolars are /ʧ/ (as in *chair*, *choice*), /ʤ/ (as in *bridge*, *just*), /∫/ (as in *shall*, *she*) and /r/ (as in *very*).
      4. *Palatals, namely sounds articulated by the tongue against the hard palate. The* palatal is /j/ (as in *yes*, *you*).
      5. *Velars,* namely **sounds articulated by the back of the tongue against the soft palate**. Velars are /k/ (as in *cut*, *kiss*), /g/ (as in *good*, *give*) and /ŋ/ (as in *song*, *sing*).
      6. *Glottals*, namely **sounds articulated in the glottis** (the opening between the vocal cords is known as glottis). The glottal is /h/ (as in *he*, *head*).

##### If we classify the consonants according to the manner in which the organs articulate them, we distinguish seven main classes, too

* + - 1. *Plosives (stop sounds / explosive sounds)*

It is so called because the **air stream is completely stopped for a moment, after which it is allowed to rush out of the mouth with an explosive sound**. They are /p/, /b/, /t/,

/d/, /k/ and /g/.

All plosives can occur at the beginning of a word (in initial position), between other sounds (in medial position) and at the end of the word (in final position)

* + - 1. *Affricatives (Afficates)*

**An affricative (affricate) is a combination of a plosive consonant with an immediately following fricative** /∫/ or /ʒ/. Affricatives are /ʧ/ (as in *chair*, *choice*) and /ʤ/ (as in *bridge*, *just*). Affricatives can occur initially, medially and finally.

* + - 1. *Nasals*

**A nasal is the sound in the production of which all the air from the lungs escapes down the nose and not through the mouth at all**. Nasals are /m/, /n/ and /ŋ/. /m/ and /n/ can occur initially, medially and finally. /ŋ/ can occur only medially and finally. *–ng* can be pronounced differently in different contexts.

-ng

A B

Finger [fiŋgə] singer [siŋə ]

Anger [æŋgə] hanger [hæŋə]

Within a word containing the letters *-ng*, /ŋ/ occurs without a following [g] if it occurs at the end of a morpheme. If it occurs in the middle of a morpheme it has a following [g].

* + - 1. *Laterals*

**A lateral is the sound formed by the tip of the tongue firmly pressed against the teethridge or the teeth so that the air can escape at one or both sides of the tongue**, such as /l/. This sound occurs initially, medially and finally. Initial /l/ (as in like) is called clear /l/. Final /l/ (as in *little*) is called **dark** [ɫ].

* + - 1. *Rolled*

**A rolled is the sound in the production of which the tip of the tongue vibrates in the stream of air**, such as /r/. /r/ only occurs before a vowel. In the words such as *car, ever, hard, verse*, there is no /r/ in the pronunciation. However, most Americans and Scots pronounce /r/ in final position. Accents which have /r/ in final position and before a consonant are called **rhotic** accents, while accents in which /r/ only occurs before vowels are called **non-rhotic**.

* + - 1. *Fricatives*

**A fricative is the sound formed by a narrowing of the air passage at some point so that the air in escaping makes a kind of hissing**, such as /f/, /s/ or buzzing /z/ sound. The fricatives in the English language are /f/, /v/, /θ/, /ð/, /s/, /z/, /∫/, /ʒ/, and /h/. /f/, /v/, /θ/, /ð/, /s/,

/z/, /∫/ can occur in initial, medial and final positions. /ʒ/ can occur only medially. /h/ occurs initially and medially.

* + - 1. *Semi-vowel*

### A semi-vowel is a gliding sound in which the speech organs start at or near a close vowel and immediately move away to some other vowels. The semi-vowels are /w/ and /j/.

##### State of vocal cord vibration

If we classify the English consonants according to the state of vibration of the vocal cords (that is according to whether the vocal cords are vibrating or not vibrating), consonants can be **voiced** (when the vocal cords are vibrating) or **voiceless** (when the vocal cords are not vibrating).

* + - 1. *Voiced consonants:* b, m, w, v, d, n, l, z, r, ð, ʤ, Ʒ, g, ŋ, j
      2. *Voiceless consonants:* p, f, , t, s, ʧ, ∫, k, h

**Table III.5: The English Consonants (RP)**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| ***Place of articulation*** | **Labial** | | | | **Dental** | | **Alveolar** | | **Palato- alveolar** | | **Palatal** | | **Velar** | | **Glottal** | |
|  | **Bilabial** | | **Labio- dental** | |  | |  | |  | |  | |  | |  | |
| ***Manner of articulation*** | **voiceless** | **voiced** | **voiceless** | **voiced** | **voiceless** | **voiced** | **voiceless** | **voiced** | **voiceless** | **voiced** | **voiceless** | **voiced** | **voiceless** | **voiced** | **voiceless** | **voiced** |
| **Plosive** | p | **b** |  |  |  |  | t | **d** |  |  |  |  | k | **g** |  |  |
| **Affricative** |  |  |  |  |  |  |  |  | ʧ | **ʤ** |  |  |  |  |  |  |
| **Nasal** |  | **m** |  |  |  |  |  | **n** |  |  |  |  |  |  |  |  |
| **Lateral** |  |  |  |  |  |  |  | **l** |  |  |  |  |  |  |  |  |
| **Rolled** |  |  |  |  |  |  |  |  |  | **r** |  |  |  |  |  |  |
| **Fricative** |  |  | f | **v** |  | **ð** | s | **z** | ∫ | **Ʒ** |  |  |  |  | **h** |  |
| **Semi-vowel** |  | **w** |  |  |  |  |  |  |  |  |  | **j** |  |  |  |  |

**Audio III.1: The English Phonemes** (TEphonemic\_GreyBlue21.exe) [46]

### SYLLABIC CONSONANTS [23, pp.78-82]

* 1. **Syllabic consonants**

In the syllable, the central position (usually occupied by the V(owel) element) is normally referred to as the nucleus. The sound which forms the centre or the nucleus of a syllable is called the **syllabic sound**. In the distinctive feature theory of phonology proposed by Chomsky and Halle, **syllabic** is used to replace the earlier term “**vocalic**”, referring to all segments constituting a syllabic nucleus. All vowels are syllabic ([+syllabic] or [+syll]). Most of consonants are non-syllabic or asyllabic ([−syll]). Some consonants can either be normal consonants or syllabic consonants [22, p.283]. **A syllabic consonant is a consonant which forms the nucleus or the centre of a syllable**. **It is the combination of vowel and a consonant in one sound: the syllabic consonant**. In the English language, the syllabic consonants are **l̩, m̩** , **n̩ , ŋ**̠ and **r̩ .**

* 1. **Syllabic** [**l̩** ] *occurs*

a-with alveolar consonant preceding

e.g. cattle [kætl̩] bottle [bɒtl̩ ]

wrestle [restl̩ ] muddle [mʌdl̩ ] b-with non-alveolar consonant preceding:

e.g. couple [kʌpl̩ ] trouble [trʌbl̩ ]

struggle [strʌgl̩ ] knuckle [nʌkl̩ ]

Such words usually lose their final letter **e** when a suffix beginning with a vowel is attached, but the **l** usually remains syllabic:

e.g. bottle [bɒtl̩ ] bottling [bɒtl̩ iŋ]

muddle [mʌdl̩ ] muddling [mʌdl̩ iŋ]

We also find syllabic l̩ in words spelt with, at the end, one or more consonant letters followed by *al* or *el*,

e.g. Panel Papal

Petal Parcel

Kernel Babel

Pedal Ducal

### Syllabic [n̩ ]

Of the syllabic nasals, the most frequently found and the most important is **n̩** . Syllabic **n̩** is most common after alveolar plosives and fricatives. We do not find **n̩** after /l/ or /ʧ/, /ʤ/ so that, for example, *sullen* must be pronounced as [sʌlən], *Christian* as [krisʧən] and *pigeon* as [piʤən].

Syllabic **n̩** after non-alveolar consonants is not so widespread. In words where the syllable following a velar consonant is spelt *an*or *on* (for example, *toboggan*, *wagon*) it is rarely heard, the more usual pronunciation being [təbɒgən], [wᴂgən]. After bilabial consonants, such as in words like *happen*, *happening*, *ribbon*, we can consider it equally acceptable to pronounce them with syllabic **[n̩ ]** or with [**әn]**.

After /f /or /v/, syllabic [n̩ ] is more common than [ən]. Thus *seven*, *heaven*, *often* are more usually [sevn̩ ], [hevn̩ ], [ɒfn̩ ] ̩ than [sevən], [hevən], [ɒfən].

### Syllabic [m̩ ], [ŋ̠]

Both /m/ and /ŋ/ can occur as the syllabic, but only as a result of processes such as assimilation and elision. We find that *happen* can be pronounced as [hᴂpm̩ ]; *thicken* [ikŋ̠**]**

* 1. **Syllabic [**r̩ ]

In many accents of the type called **rhotic** such as most American accent, syllabic r̩ is very common. The word *particular***,** for example, would probably be pronounced [pr̩ tikjəlr̩ ] by most Americans, while RP speakers would pronounce this word [pətikjələ].

Syllabic [r̩ ] is less common in RP and in most cases where it occurs there are perfectly acceptable alternative pronunciations without the syllabic consonant. Here are some examples:

**a**-where non-syllabic [r] is also acceptable

*e.g. history* [histr̩i] or [histri]

**b***-*where [ər] is also acceptable*,*

e.g. 1*.* buttering [bʌtr̩ iŋ], [bʌtəriŋ]

2*.* flattery [flᴂtr̠i], [flᴂtəri]

### Combination of syllabic consonants

It is not unusual to find two syllabic consonants together**.** Examples are *national* [næ∫n̩ l̩ ] and *literal* [litr̩ l̩]

## CHAPTER III EXERCISES

### Questions for Discussion

* 1. What are the differences between vowels and consonants?
  2. What is the Cardinal Vowel Diagramme used for?
  3. What is a vowel? pure vowel? a diphthong?
  4. How do we classify English pure vowels?
  5. How do we classify English diphthongs?
  6. What is a consonant? How do we classify English consonants?
  7. What is a syllabic consonants?
  8. Which of the English consonants can be syllabic consonants?
  9. What is a fortis consonant? a lenis consonant?

### True / False: Decide if the following statements are true or false

* 1. Speech sounds are divided into pure vowels and diphthongs.
  2. All vowels are voiced.

**3**-A pure vowel is an unchanging sound in the pronunciation of which the organs of speech do not perceptibly change the position throughout the duration of the vowel.

1. The front vowel is the one in the production of which the front of the tongue is raised in the direction of the hard palate.
2. According to the height to which a part of the tongue is raised, vowels can be classified into close and open vowels.

**6**-A close vowel is the one in the production of which the tongue is as low as possible.

**7**-A rounded vowel is the one in the production of which the tongue is as low as possible.

1. Vowels can be long or short.
2. /i:/ is a long vowel.
3. /e/ is a long vowel.
4. A diphthong is a pure vowel.
5. Diphthongs can be divided into centring and closing diphthongs according to the second element of the diphthong.
6. The word **learn** contains a diphthong.

**14**-A consonant is a sound in the pronunciation of which no obstruction is formed in the mouth by the active organs of speech.

1. Consonants may be classified according to a-the organs of speech, and b-the manner of articulation.
2. If we classify the consonants according to the state of vibration of the vocal cords, they can be voiced or voiceless.
3. Labials are bilabials and labio-dentals.
4. Palatals are sounds articulated in the glottis.

**19**-A plosive is a stop sound.

**20**-A nasal is a sound formed by the tip of the tongue firmly pressed against the teeth ridge or the teeth so that the air can escape at one or both sides of the tongue.

### Multiple Choice: Choose the best answer.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **1** | Speech sounds are divided into vowels and……… | | | |
|  | A-phonemes | B-syllables | C-words | D-consonants |
| **2** | Which of the following is incorrect?  A-All vowels are voiced.  B-Vowels are less sonorous than consonants.  C-All vowels are syllabic.  D-Consonants are either voiced or voiceless. | | | |
| **3** | The cardinal vowel diagramme is a… based on a combination of articulatory and  auditory judgements. | | | |
|  | A-a system of guessing | B-a system of stress patterns | C-a system of letters | D-a set of standard reference points |
| **4** | A is an unchanging sound in the pronunciation of which the organs of speech  do not perceptibly change the position throughout the duration of the vowel. | | | |
|  | A-diphthong | B-monophthong | C-consonant | D-trithong |
| **5** | In the articulation of the sound, the central of the tongue is raised toward the  palate. | | | |
|  | A-front | B-back | C-central | D-open |
| **6** | A/an……..vowel is the one in the production of which one part of the tongue comes close to the palate without touching it and the air passage is narrow, but not so much as to form a consonant. | | | |
|  | A-open | B-mid-open | C-mid-close | D-close |
| **7** | Which of the following words contains a close vowel? | | | |
|  | A-sand | B-hard | C-sit | D-hot |
| **8** | Which of the following word does not contain an open vowel? | | | |
|  | A-seen | B-hat | C-hot | D-not |
| **9** | According to the… , vowels can be classified as rounded, neutral or unrounded.  A-height of the raised part of the tongue  B-raised part of the tongue  C-length of the vowel  D-shape of the lips | | | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **10** | ……….vowels are the ones in the production of which the lips are drawn together so that the opening between them is more or less round. | | | |
|  | A-Rounded | B-Unrounded | C-Long | D-Short |
| **11** | ………vowels are the ones in the production of which the lips may be spread out so as to leave a long narrow opening between them | | | |
|  | A-long | B-spread | C-rounded | D-short |
| **12** | A / An… is a combination of two vowels pronounced within one syllable. | | | |
|  | A-diphthong | B-consonant | C-front vowel | D-open vowel |
| **13** | Which of the following words contains a closing diphthong? | | | |
|  | A-hear | B-sure | C-day | D-very |
| **14** | Which of the following criteria can not be used as a classifying criterion for consonant classification? | | | |
|  | A-The vibration of the vocal cords | B-The manner of articulation | C-The place of articulation | D-The shape of the lips |
| **15** | /a:/ as in **heart** is a / an vowel. | | | |
|  | A-open front short | B-open central long | C-close front long | D-open back long |
| **16** | /i:/ as in **seen** is a……………….. | | | |
|  | A-diphthong | B-consonant | C-pure vowel | D-syllable |
| **17** | /ai/as in **like** is a………….. | | | |
|  | A-diphthong | B-consonant | C-pure vowel | D-syllable |
| **18** | Which of the following is true?  A-vowels are produced with complete closure in the vocal tract. B-Consonants are produced with no obstruction in the vocal tract. C-Consonants are more sonorous than vowels  D-All vowels are syllabic | | | |
| **19** | Which of the following is not used as a criterion in the vowel classification?  A-The height to which the tongue is raised.  B-The part of the tongue which is raised  C-The windpipe  D-The vowel length | | | |
| **20** | …………are sounds articulated by the lower lip against the upper teeth. | | | |
|  | A-Labio-dentals | B-Alveolars | C-Velars | D-Glottals |

1. **Gap-filling: Fill in the blanks with appropriate words**
   1. We can describe vowels by referring to the part of the tongue which is at the highest point in the mouth. If the front of the tongue is at the highest point near the hard palate, we have a…………….(i) vowel.
   2. If the back of the tongue is at the highest point near the soft palate, we have a

……….(ii)… vowel.

* 1. Vowels which are produced between the positions for a front and back vowel are called………..(iii)… vowels.
  2. One element in the description of vowels is the part of the tongue which is at the highest point in the mouth. A second element is the…………(iv)…….to which that part is raised.
  3. If the tongue is placed as low as possible in the mouth, the vowel which results is an…….(v)……vowel.
  4. If the tongue is raised as high as possible in the mouth, without touching the roof of the mouth, the vowel which results is a…………(vi)… vowel.
  5. the vowel /i:/ in /fi:d/ and /u:/ in /fu:/ are both……….(vii)… and the vowel /a:/ in

/fa:/ is an……………(viii)… vowel.

* 1. The position of the lips also has an effect on vowel quality. If the lips are drawn together so that the opening between them is round, we have a……….(ix)… vowel. And if

the lips are not drawn together the vowel is……(x) vowel.

* 1. According to the length vowels may be………..(xi)………or……(xii)

**10**-A combination of vowels pronounced within one syllable is called a (xiii).

1. If the organs of speech start in the position for one vowel and then immediately glide to the position of another, the result is a… (xiv).
2. Diphthongs are represented by two symbols in phonemic transcription, the first symbol shows the position of the organs of speech at the……(xv)….. of the glide, and the second shows their approximate position at the………(xvi) ….of the glide.
3. Labio-dental consonants are articulated by…..(xvii)…..lip against the……(xviii).
4. Alveolar consonants are articulated by the tip of the tongue against the (xix).
5. Consonants that have alveolar articulation together with a simultaneous raising of the main body of the tongue towards the roof of the mouth are called….(xx)…consonants.
6. An afficative is a combination of a…….(xxi)….consonant with an immediately following…….(xxii)… sound.
7. Semi-vowels are……..(xxiii)……sounds in the production of which the organs of speech start at or near a …..(xxiv)…..and immediately move away to some other………(xxv)…..sound.
8. ……(xxvi) are the sounds produced when the air stream is completely stopped for a moment, after which it is allowed to rush out of the mouth with an explosive sound.
9. …….(xxvii)….are sounds articulated in the glottis.
10. ……(xxviii)….are the sounds formed by the tip of the tongue firmly pressed against the teethridge or the teeth so that the air can escape at one or both sides of the tongue.

### Cirlce the word that

* 1. **contains a front close long vowel**:

seat sit hot met

### contains a central mid-open long vowel

Hot heat learner sitting

### contains a back close short vowel

Hot seat hard put

### contains a front mid-open short vowel

Met sat but hot

### contains a centring diphthong

Say poor noisy near

### begins with a bilabial plosive voiced consonant

Begin sit learn turn

### begins with an alveolar afficative voiceless consonant

Church judge she sea

### begins with a dental fricative voiced consonant

This thin the teeth

### ends with an alveolar nasal voiced consonant

Listen voice hot clock

### ends with a labial dental fricative voiced consonant

Five like sister long

**VI-In the spaces provided bellow, 1- state the place of articulation, 2- state the manner of articulation, 3- indicate whether the sound is voiced or voiceless and 4- give an example of an English word beginning with the sound:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **1-Place of Articulation** | **2-Manner of Articulation** | **3-Voiced or voiceless** | **4-Examples** |
| **k** |  |  |  |  |
| **l** |  |  |  |  |
| **m** |  |  |  |  |
| **n** |  |  |  |  |
| **f** |  |  |  |  |
| **v** |  |  |  |  |
| **s** |  |  |  |  |
| **z** |  |  |  |  |
| **ʧ** |  |  |  |  |
| **ʤ** |  |  |  |  |
| **ʒ** |  |  |  |  |
| **ʃ** |  |  |  |  |

**VII-How many distinctive sounds are there in each of the following words. Circle the correct answer:**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **laugh** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **2** | **begged** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **3** | **graphic** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **4** | **fish** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **5** | **fishes** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **6** | **batting** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **7** | **quick** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **8** | **beautiful** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **9** | **these** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **10** | **physics** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **11** | **knowledge** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **12** | **axis** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |

**VIII-In the following sets of words, the sound of the vowel is the same in every case but one. Circle the word that has a different vowel sound:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **pen** | **said** | **death** | **mess** | **mean** |
| **2** | **meat** | **steak** | **weak** | **theme** | **green** |
| **3** | **sane** | **paid** | **eight** | **lace** | **mash** |
| **4** | **ton** | **toast** | **both** | **note** | **toes** |
| **5** | **hoot** | **good** | **moon** | **grew** | **surt** |
| **6** | **dread** | **died** | **mine** | **eye** | **guy** |

**IX- Practice: Listen to the English phonemes using Track 3 (Audio III.2):** [45]

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***1****-/i:/* | ***2****- /*ɪ*/* | ***3****- /*ʊ*/* | ***4****- /u*ː*/* | ***5****- /e/* |
| ***Ea****t.* | ***I****t* | *P****u****t* | *B****oo****t* | ***E****dge* |
| *Ch****ee****se* | *S****y****stem* | *C****ou****ld* | *M****o****ve* | *S****ai****d* |
| *T****ea****m* | *B****e****gin* | *G****oo****d* | *Kangar****oo*** | *Fr****ie****nd* |
| ***6****- /ə/* | ***7****- /*ɜː*/* | ***8****- /*ɔː*/* | ***9****- /æ/* | ***10****- /*ʌ*/* |
| ***A****sleep* | ***Ear****th* | *B****a****ll* | ***A****t* | *C****u****t* |
| ***C****olour* | *J****our****nal* | *Fl****oo****r* | *B****a****d* | *S****o****me* |
| *Th****e*** | *H****ear****d* | *C****au****ght* | *Gl****a****d* | *Bl****oo****d* |
| ***11****- /*ɑː*/* | ***12****- /*ɒ*/* | **13**- /ɪə/ | ***14****- /ei*ː*/* | ***15****- /*ʊ*ə/* |
| ***Ar****t* | *Pot* | *H****ere*** | *M****a****ke* | *P****ure*** |
| *H****ea****rt* | *W****a****tch* | ***Ear*** | *T****ai****l* | *T****our*** |
| *March* | *Cl****o****ck* | *B****eer*** | ***Ai****m* | *C****ure*** |
| ***16****- /*ɔɪ*/* | ***17****- /ə*ʊ */* | ***18****- /eə /* | ***19****- /a*ɪ */* | ***20****- /a*ʊ*/* |
| *B****oy*** | *N****o****te* | *Th****ere*** | *Sk****y*** | *C****ow*** |
| ***Oi****l* | *S****oa****p* | ***Air*** | *B****i****te* | ***Aw****l* |
| *L****awy****er* | ***O****pen* | *C****are*** | *P****ie*** | *M****ouse*** |
| *21- /p/* | ***22****- /b/* | ***23****-/ t /* | ***24****-/d/* | ***25****- /*ʧ*/* |
| ***P****ut* | ***B****ack* | ***T****ea* | ***D****ay* | ***Ch****urch* |
| ***H****appy* | *Ru****bb****er* | ***B****utter* | ***L****adder* | ***M****arch* |
| ***P****assport* | ***B****right* | ***W****alked* | ***C****alled* | ***N****ature* |
| ***26****-/*ʤ*/* | ***27****- /k/* | ***28****- /g/* | ***29****- /f/* | ***30****- /v/* |
| ***J****udge* | ***K****ey* | ***Gh****ost* | ***F****at* | ***V****iew* |
| ***E****dge* | ***C****oal* | ***B****igger* | *Co****ff****ee* | ***L****eave* |
| ***A****ge* | ***Ch****eque* | ***B****ag* | ***Ph****ysics* | *O****f*** |
| ***31****- /θ/* | ***32****- /ð/* | ***33****- /s/* | ***34****- /z/* | ***35****- /∫/* |
| ***Th****ing* | ***Th****en* | ***C****ity* | ***Z****ero* | ***S****ure* |
| *Ma****th****s* | *Fa****th****er* | *Hi****s****tory* | *Ea****s****y* | *Mo****t****ion* |
| *Hea****th*** | *Ei****th****er* | *Lo****ss*** | *Plea****s****e* | *Fi****s****h* |
| ***36****- /*ʒ*/* | ***37****- /m/* | ***38****- /n /* | ***39****- /ŋ/* | ***40****- /h/* |
| *Plea****s****ure* | ***M****ad* | *K****n****ow* | *Su****ng*** | ***H****ot* |
| *A****s****ia* | *Ha****mm****er* | *Fu****nn****y* | *Fi****ng****er* | *W****h****ole* |
| *Le****s****ure* | *So****m****e* | *Su****n*** | *Si****n****k* | ***H****igh* |
| ***41****- /l/* | ***42****- /r/* | ***43****- /w/* | ***44****- /j/* |  |
| ***L****ed* | ***R****ed* | ***W****et* | ***Y****et* |
| *Ba****ll****oon* | *Ma****rr****y* | *No* ***o****ne* | ***Eu****rope* |
| *Cand****l****e* | *W****r****ong* | *Q****u****een* | *Exc****u****se* |

**(Audio III.2)** [45]

# CHAPTER IV- PHONOLOGY: THE SOUND PATTERNS OF LANGUAGE

**Chapter IV Contents**

1. **Phonology: Terminology**
2. **The Phoneme**
3. **Phoneme, Phone and Allophone**

## PHONOLOGY: TERMINOLOGY

**Phonetics**, as discussed in the previous chapter, provides the means for describing speech sounds. **Phonology** studies the ways in which speech sounds form systems and patterns in human language. The phonology of a language is then the system and patterns in human language. Phonology is thus used in two ways, either as the study of sound patterns in a language or the sound patterns of a language.

Part of oneꞋs knowledge of a language is the knowledge of the sound system – the phonology of that language. The phonology of the language includes the inventory of **phonemes**. Phonemes are the segments used to differentiate between the meanings of morphemes and words. These are distinguished by distinctive features. **A phonetic unit or phonetic segment is called a phone**. When the **phones** of a phoneme occur in complementary distribution, they are **allophones** – **predictable phonetic variants** – of a phoneme [7, p.108].

In the following parts, we will look at the notion of the phoneme and related concepts.

## THE PHONEME

According to Fudge (in [1, pp.3151-3158]), there have been many attempts and approaches in the study of the phoneme. The French linguist, Dufriche-Degenettes, is said to have been the first to use the term **phoneme** (phonēme) in 1873, simply to refer to a speech sound. Earliest theories of the phoneme have been formulated by Baudouin de Courtenay, J. Winteler, Henry Sweet, Scerba, F.D. Sausure, Daniel Jones, Nikolai Trubetzkoy and Roman

Jakobson. The study of the phoneme was later carried out by the American structuralist phonologists such as Edward Sapir, Leonard Bloomfield, Morrish Swadesh, W. Freeman Twaddel and Kenneth Pike. The approaches to the phoneme have seen it as a psychological entity (Boudouin de Courteny, Edward Sapir), as a family of physical sounds (with its principal and other subsidiary variants) (Scerba & Daniel Jones) and as a functional unit to be identified by the oppositions obtaining between it and other phonemes of the language in question (N.S. Trubetzkoy and R. Jakobson).

### The Phoneme Theories

According to Fudge (in [18, pp.79-81]) views of the phoneme fall into four main classes:

##### The “mentalist” or “psychological” view

The **mentalist** or **psychological** view regards the phoneme as an ideal sound at which the speaker aims (originated by the Polish linguist Jan Baudouin de Courtenay (1845-1920)

##### The “physical” view

The **physical view** regards the phoneme as a family of sounds satisfying certain conditions, noteably:

1. The various members of the “family” must show phonetic similarity to one another, in other words be “related in character”.
2. No member of the “family” may occur in the same phonetic context as any other, this condition is often referred to as the requirement of complementary distribution (propounded by Daniel Jones in 1950). (**Distribution** is the set of contexts in which a linguistic unit characteristically occurs. Two sounds are in complementary distribution if they never occur in the same context. A good example is provided by the allophones of the /l/ phoneme in English: there is a **voiceless** allophone [l̥ ] (when /l/ occurs after /p/, /t/ or /k/ at the beginning of a syllable), **clear** [l] ( which occurs before vowels) and **dark** [ɫ] (which occurs elsewhere (i.e. before consonants or a pause).

e.g. The phoneme /l/ has the following phonetic properties:

+Consonantal

+Voiced

+Alveolar

+Lateral

When the phoneme /l/ is realized in speech, its pronunciation may slightly change. It may have the following variants as its realizations:

[l]: **clear** variant when used initially, e.g. ***l****ike.*

[l̥]: **devoiced** variant after voiceless /p/, e.g. ***p****lay*.

[ɫ]: **dark** variant when used finally or medially, e.g. ***m****idlle*.

Although these variants are slightly different, they still share such similar phonetic properties as <+consonantal>, <+voiced>, <+alveolar>, <+lateral> as the original phoneme. They occur in different phonetic contexts (in complementary distribution). They are variants (allophones) of the phoneme /l/.

e.g. The phoneme /t/ has the following features:

+consonantal

-voiced

+plosive

+alveolar

When used in speech, /t/ has the following variants:

[th] (aspirated) (before a short vowel in stressed position), e.g. ***t****ill* [thil]

[t] (unaspirated (after a voiceless fricative), e.g. ***s****till* [stil].

These two variants still have the same phonetic properties (<+consonantal><- voiced><+plosive><+alveolar>). However, they occur in different phonetic contexts. They are variants (allophones of the same phoneme /t/).

Thus, the phoneme has been viewed as a family of sounds (allophones) in which the members of the family exhibit a certain family resemblance (**phonetic similarity**) and which no member of the family ever occur in a phonetic context where another member of the family could occur (**complementary distribution**).

In transcription, if the unit being transcribed are phonemes rather than allophones, it is customary to enclose the symbols in slant lines, e.g. /l/. If, on the other hand, the transcription specifies allophones, square brackets are used, e.g. [ɫ].

##### The “functional” view

The **functional view** regards the phoneme as the minimal distinctive unit of sound in a language by which meanings may be differentiated (originated by N.S. Trubetzkoy and R. Jakobson).

e.g. beat – bought sea – she three – free

According to this view, the phoneme is defined as **the minimal distinctive unit of sound in a language**. Its main function is to distinguish between the meanings of two morphemes or two words.

##### The “abstract” view

The **abstract view** regards phonemes as essentially independent of the phonetic properties associated with them.

### Identify the phonemes: The minimal pair test [14, p.22]

**When the two words are identical in all respects, except for one segment, they are referred to as minimal pairs**.

e.g. Beat – bought Bit – boot

Bat – bite

But – bot Thin – tin

The pairs of words above are minimal pairs. The **minimal pair test** (i.e. the method of determining that a single sound difference distinguishes the meanings of two words) is a key principle of phonemic analysis. Sounds are classified as separate phonemes if they are responsible for a difference in meaning in a minimal pair.

Another way of saying this is to state that sounds are separate phonemes if they contrast in identical environments, i.e. if either sound can occur in a given context and the choice of one or the other does alter the meaning of a word (in **contrastive distribution**). The words above show minimal pairs in which /i:/ and /ɔ:/, /ɪ/ and /u:/, /æ/ and /ai/, /ʊ/ and /ɔ/, and // and /t/ contrast in identical environments and are, therefore, distinct phonemes.

Sometimes it is not possible to find minimal pairs contrasting each simple phoneme. In such circumstances, the phonologist has to settle for something less rigorous: **contrast in analogous environments.**

Using this principle, sounds are isolated as belonging to separate phonemes if they occur in phonetically very similar, though not identical environments, provided that the differences between them can not be reasonably attributed to the influence of neighbouring sounds.

Using the **Minimal Pair Test**, we can identify the system of phonemes in a language.

The following shows the RP phonemes:

**Figure IV.1: The English Phonemes (RP)** [45]

## PHONEME, PHONE, AND ALLOPHONE

Let us look at the use of three terms: **phoneme, phone**, and **allophone**. A phoneme is an abstract unit. It is **a minimal distinctive unit of sound in a language.** It is also defined as **the smallest unit of language existing as such a speech-sound which is capable of distinguishing one word from another or one grammatical form of a word from another form of the same word**.

For each language we examine, we are able to identify a number of phonemes which function in that language as distinctive – they work to distinguish meanings of different words in the language. In the theory of the phoneme, the phoneme is abstract, and what you hear is the realization of the phoneme – its physical forms: the **phones**.

**Phone** is a term used in phonetics to refer to the **smallest perceptible discrete segment of sound in a stream of speech** (**phonic continuum** or **phonic substance**). **A phonetic unit or phonetic segment is called a phone.** From the viewpoint of segmental phonology, phones are the physical realizations of phonemes; phonic varieties of a phoneme are referred to as allophones. Phonemes can have several different physical forms (variants or realizations), or **allophones**.

**allo-** is a prefix used generally in linguistics to refer to any noticeable variation in the form of a linguistic unit which does not affect that unitꞋs functional identity in the language. The formal variation noted is not linguistically distinctive, i.e. no change of meaning is involved [24].

**An allophone is a predictable phonetic variant of a phoneme** [9, p.308]. It can be also defined as a **contextually determined variant of a phoneme** [21, p.173]. An allophone is any of the variants in which an (idealized) phoneme is actually realized. The allophones of a phoneme form a set of sounds that a- do not change the meaning of a word, b- are all very similar to one another, and c- occur in phonetic contexts different from one another and d- have non-distinctive differences [17, p.305]

Among the variants of one and the same phoneme, there is always one that preserves all the articulatory – acoustic features of the phoneme which are listed in the phonetic definition given in the classification. It is usually the sound which would be pronounced by a native speaker of the language if he were asked to say the sound in isolation. This sound is called the **principal variant** of the phoneme. All the other variants of the same phoneme are called **subsidiary variants** [27, p.76].

Thus, the phoneme /l/ has the principal variant which has the following features:

+consonantal

+voiced

+alveolar

+lateral

The phoneme /t/ has the principal variant which has the following phonetic features:

+consonantal

-voiced

+plosive

+alveolar

Thus, in addition to the principal variant, the phoneme /l/ has at least other 3 allophones [l], [ɫ] and [l̥ ], /r/ has at least four. All vowels may have a shortened variant (before a voiceless sound, e.g. /i:/ in *beat*) and non-shortened variant (before a voiced sound, e.g. /i:/ in *bead*).

The phonemes of a language are abstractions, and the particular phonetic shape they take depends on many factors, especially their position in relation to other sounds in an utterance. The English phoneme /t/ for example, is usually articulated in alveolar position (as in *eight*), but it may occur in dental position, as in *eighth*, where it has been influenced by the place of articulation of the *th* sound following. We would thus talk of the alveolar and dental allophones of /t/ in this example.

The allophones of the same phoneme have phonetic differences which do not give rise to a corresponding phonemic differences. These phonetic differences between the variants of the same phoneme are non-distinctive.

The types of non-distinctive variation in the realisation of a phoneme are as follows (Fudge (in [18, pp.77-78]):

1. variation tolerated from one repetition of an utterance to another; **b**-variation of a sound according to the position in which it occurs; **c**-variation of a sound under the influence of a neighbouring sound; **d**-variation of pronunciation from speaker to speaker;

**e**-free variation.

We noted that in some words two phonemes may occur interchangeably without changing the meaning of a word, as in the initial sound of *economics* which people pronounce with an /i/ or an /e/. We said that these two phonemes were in free variation in that particular word.

We have seen that a single phoneme may be phonetically realised or pronounced as two or more phones. The different phones that “represent” or are derived from one phoneme are called the **allophones** of that phoneme. When two or more sounds never occur in the same phonetic context or environment, they are said to be in complementary distribution. The choice of an allophone is not random or haphazard in most cases; it is rule-governed.

## CHAPTER IV EXERCISES

### Questions for Discussion

* + 1. What are the different views of a phoneme?
    2. What is a phoneme according to the functional view?
    3. What is a phone? An allophone?
    4. What is a distinctive feature? Does an allophone have both distinctive and non- distinctive

# CHAPTER V-THE SYLLABLE

**Chapter V Contents**

1. **What is a Syllable?**
2. **Syllable Formation**
3. **Closed and Open Syllables**
4. **Syllable Division**
5. **Strong and Weak Syllables**

## WHAT IS A SYLLABLE?

Native speakers tend to recognize a unit intermediate between the segment and the word, that is, the syllable: **the smallest possible unit of speech**. The functions of the syllable appear to be threefold: a-to carry the phonetic manifestations of the suprasegmentals, b-to be the chief domain of patterns of arrangement of phonemes, or phonotatics, and c- to act as a unit of organization in the process of speech production. Being the smallest pronounceable unit*s,* the syllables form language units of greater magnitude, that is morphemes, words and phrases. Each of these units is characterized by a certain syllabic structure.

In looking for an adequate definition of a syllable, we need to do two things. We must account for the words in which there is agreement on the number of syllables, and we must also explain why there is disagreement on some other words. It is necessary to mention that the syllable is a fairly complicated phenomenon and like the phoneme it can be studied on four levels: acoustic, articulatory, auditory and functional, which means that the syllable can be approached from different points of view. The severe complexity of the phenomenon gave rise to many theories. Let us consider some of the most current theories.

In phonetics some have attempted to identify syllables on the basis of the amount of articulatory effort needed to produce them [4, p.164]. The psychologist R.H. Stetson was one who argued that each syllable corresponds to an increase in air pressure, air from the lungs being released as a series of chest pulses – the **pulse** or **motor** theory of syllable production. This theory is based on the assumption that expiration in speech is a pulsating process and each syllable should correspond to a single expiration so that the number of the syllables in an utterance is determined by the number of expirations made in the production of the utterance.

Another theory most often referred to is the theory of syllable put forward by O. Jespersen [4, p.164]. It is generally called the **prominence theory** and is based on the concept of sonority. This defines the syllable in auditory terms, arguing that some sounds (vowels) are intrinsically more sonorous than other, and that each peak of sonority corresponds to the centre of a syllable. According to O. Jespersen each sound is characterized by a certain **degree of sonority** which is understood as acoustic property of a sound that determines its perceptibility. According to this sound property a ranking of speech sounds could be

established. This starts with the open vowels as the most sonorous, continues through the close vowels, the sonorants, the voiced fricatives, the voiced plosives, the voiceless fricatives and ends with the voiceless plosives as the least sonorous. In any sequence the most sonorous sounds tend to form the center of the syllable and the least sonorous — the marginal segments. Thus in the word **plant**, for example, the sequence passes from the minimally sonorous [p], through [l] with a greater degree of sonority to the maximum sonorous [a:]. It continues with decreasing sonority through [n] to a second minimum with [t]:



p l a: n t

**Figure V.1: Sonority diagram of the word** *plant*

It is true that this principle seems to be very general but there are, on the other hand, syllables in many languages which contradict it.

Further experimental work aimed at the description of the syllable as a phonetic phenomenon resulted in a lot of other theories, such as F. de SaussureꞋs theory, the theory of the Rumanian linguist A. Rosetti, and the theory of the Czech linguist B. Hala [26].

Phonological views of the syllable focus on the way sounds combine in a language to produce typical sequences [4, p.164]. Two classes of sound are established: sounds that can occur on their own, or are at the centre of a sequence of sounds (vowels (V); and those that can not occur on their own, or at the edge of a sequence (consonants (C). Typical sequences include CV, CVC, CCVC…The syllable, in this view, takes its place as an important abstract unit in explaining the way vowels and consonants are organized within a sound system.

It is perfectly obvious that the syllable is by no means a simple concept. No phonetician has succeeded so far in giving an exhaustive and adequate explanation of what the syllable is. The difficulties seem to arise from the various possibilities of approach to the unit. We could say there exist two points of view:

1. Some linguists consider the syllable to be a purely articulatory unit which lacks any functional value. They define the syllable in terms of properties of sounds, such as sonority or prominence.
2. However, the majority of linguists treat the syllable as the smallest pronounceable unit which can reveal some linguistic functions. The syllable is considered as a unit of organization and planning of the sounds of an utterance.

The definition of the syllable from the functional point of view existing in modern linguistics tends to single out the following features of the syllable:

1. a syllable is a chain of phonemes of varying length;
2. a syllable is constructed on the basis of contrast of its constituents (which is usually of vowel-consonant type);
3. the nucleus of a syllable is a vowel, the presence of consonants is optional; there are no languages in which vowels are not used as syllable nuclei, however, there are languages in which this function is performed by consonants;
4. the distribution of phonemes in the syllabic structure follows the rules which are specific enough for a particular language.

Perhaps the most likely theory is that the syllable arises from the alternating opening and closing of the vocal tract during speech, resulting in an alteration of vowel-like and consonant-like articulations. The consonantal articulations, especially plosives, are often signaled phonetically as modifications to the vowel-like articulations, and this results in the typical structure of the syllable – consonants grouped around a vowel. All languages have syllables of the form V, in addition, many languages have patterns of greater complexity, with CVC being the most frequent.

The central position of the syllable, occupied by the **V**(owel) element, is normally referred to as the “**peak**” (sometimes the “**nucleus**”). Most of consonants are marginal. The sound which forms the peak or the center of a syllable is called the **syllabic sound**. All vowels and some of the consonants are syllabic. Most of the consonants are non-syllabic (asylabic).

**A syllable is the smallest possible unit of speech** [17, p.248].

**The syllable may be defined as one or more speech-sounds forming a single uninterrupted unit of utterance which may be a whole word, e.g. man /mæn/, /ai/ or part of it,** e.g. **morning /mɔ:. niŋ/** [27, p.86].

## SYLLABLE FORMATION

* 1. **The representation of syllable structure** [14, pp.153-157]

The syllable has received a very considerable amount of attention from phonologists, especially in recent years, and a number of alternative models of the syllable have been offered.

Many phonologists designed a branching, hierarchical syllable structure. For a traditional structuralist statement of this position see Pike (1967) and Pulgram (1970). More recently, writers like Kiparsky (1979), Halle and Vergnaud (1980), Steriade (1982) and Harris (1983) have presented an improved version of the hierarchical branching theory in the framework of a **Multi-Tiered Phonological Theory**. In this view, syllable structure can be represented as follows:

σ

O R

N M

b æ t s (bats)

*(Note: σ= syllable, O = onset, R= rhyme, N=nucleus and M=margin)*

**Figure V.2: Multi-Tiered Syllable Structure** [14, p.154]

Another model – that of Hyman (1985) has a different way of thinking. Hyman suggests that the core of phonological representations consists of rhythmic **WEIGHT UNITS** rather than onsets and rhymes or C and V slots proposed by other writers. Segments have weight units associated with them underlying. But only associations between weight units and vowels tend to survive to the surface. Normally consonants lose their weight units and re-associated with the weight unit of an adjacent vowel by the syllabification rules. Only those segments whose association with a weight unit is preserved to the end of a derivation are syllabic.

Most current work in theoretical phonology assumes a model that incorporates a **CV- tier** (Consonant – Vowel tier) in terms of which the canonical forms of morphemes are stated. Precursors of this approach are Hockett (1947) and Abercrombie (1967).

σ

CV-tier C V C

Segmental-tier -cont +syll +nas

-voice -back +ant

+labial -high +cor

-low

p e n

**Figure V.3: CV-tier Syllable Structure** [14, p.157]

A V element of the CV-tier represents a syllable NUCLEUS, i.e. peak of sonority while a C element represents a syllable ONSET or MARGIN, i.e. an element which is not the peak.

One of the functions of the syllable in all languages is defining syllabicity for segments. Any segment dominated by a C-element of the CV-tier is nonsyllabic while any segment dominated by a V-element is syllabic. An interesting consequence of this model is that it obviates the need for the feature [syllabic]: the V element of the CV-tier is the constituent of the syllable that contains the SONORITY PEAK.

According to Peter Ladefoged [17, p.248], a syllable can be divided into its **onset** and **rhyme**. The rhyming part of a syllable consists of the vowel and any consonants that come after it. Any consonants before the rhyme form the onset of the syllable. The rhyme of a syllable can be further divided into the nucleus, which is the vocalic part, and the **coda**, which consists of any consonants.

S (σ)

Onset (O) Rhyme (R)

Nucleus (N) Coda (C) spr ɪ ŋ

**Figure V.4: Syllable Structure**

A complete description of a syllable requires four sub-syllabic units. The **nucleus** (N) is the syllableꞋs only obligatory member. It is a vocalic segment that forms the core of a syllable. The **coda** consists of those segments that follow the nucleus in the same syllable. The **rhyme** (R) is made up of the nucleus and coda. The **onset** (O) is made up of those segments that precede the rhyme in the same syllable. [17, p.243]

In the English language there are minimum syllables which are formed by a single vowel sound in isolation, e.g. *are* /a:/, *or* /ɔ:/. There are syllables which have an **onset** and **nucleus**, e.g. *bar* /ba:/, *key* /ki:/. There are syllables which have no **onset** but have a **coda**, e.g. *am* /æm/, *ease* /i:z/. Other syllables have both **onset** and **coda**, e.g. *run* /r˄n/, *fill* /fil/.

Consonants which can occur as the onset are: a-all single consonant phonemes except

/ŋ/, b-plosive plus approximant other than /j/, c-voiceless fricative plus approximant other than /j/, d-consonant plus /j/ (before /uː/ or /ʊr/), e-/s/ plus voiceless plosive, f-/s/ plus nasal other than /ŋ/, g-/s/ plus voiceless fricative, h-/s/ plus voiceless plosive plus approximant, i-/s/ plus voiceless fricative plus approximant.

The following can occur as the nucleus : a-all vowels and b-syllabic consonants Consonants which can occur as the coda are: a-the single consonant phonemes except

/h/, /w/, /j/ and, in non-rhotic varieties, /r/, b-lateral approximant + plosive or affricate, c-in

rhotic varieties, /r/ + plosive or affricate, d-lateral approximant + fricative, e-in rhotic varieties, /r/ + fricative, f-lateral approximant + nasal, g-in rhotic varieties, /r/ + nasal or lateral, h-nasal + homorganic plosive or affricate, i-nasal + fricative, j-Voiceless fricative + voiceless plosive, k-two voiceless fricatives, l-two voiceless plosives, m-plosive + voiceless fricative, n-lateral approximant + two consonants, o-in rhotic varieties, /r/ + two consonants, p-nasal + homorganic plosive + plosive or fricative, q-three obstruents [33].

### Syllable formation

The sequences of sounds that can make up a syllable differ from language to language and are strictly limited within each language. In the case of the English language there is a

wide variety of syllable types, the two main types of which are **a-Co-3 + V + Co-4** and **b-C + syllabic C**. Thus, in English, the syllable can be formed by:

**a**-by any vowel (V),

e.g. or, are, I

**b**-by one vowel preceded by one consonant (CV),

e.g. core, car

**c**-by one vowel followed by one consonant (VC),

e.g. ought, art

**d**-by one vowel both preceded and followed by (one) consonant(s),

e.g. hit, man

**e**-by a word-final syllabic lateral /l/ or nasal /m, n/ immediately preceded by a consonant,

e.g. [pl̩ ] (as in *people*), [dn̩ ] (as in *garden*)

Not every language allows so wide a variety of syllable types as English does. In fact, the preferred syllable type among the worldꞋs languages is CV, the CVC and V. Different languages have different preferred structures of the syllable.

The rules that characterize permissible syllable structures in a language are called phonotactic constraints, and they determine what constitutes a possible syllable.

According to Peter Roach [23, p.61], the structure of the syllable is as follows:

**Pre-initial Initial Post-initial Vowel Pre-final Final Post-final1 Post-final2 Post-final3**

Onset Coda

e.g. spring, texts

1. **CLOSED AND OPEN SYLLABLES** [27, p.88]

### Open syllable

A syllable which ends in a vowel is called an open syllable,

e.g. he, wri-ter

### Closed syllable

A syllable which ends in a consonant is called a closed syllable,

e.g. it, man

## SYLLABLE DIVISION

### Syllabification Rules

The division of English words into syllables is governed by the following principal rules:

### RULE 1: The English a-long vowels, b- diphthongs, and c- unstressed vowels always occur in a phonetically open syllable when they are separated from the following syllabic (that form a syllable) sound by only one consonant,

e.g. 1. **Ꞌme**.ter, **Ꞌar**.my

1. **Ꞌfa**.ces, **Ꞌvoi**.ces
2. **ꞋGer**.ma.ny, **Ꞌor**.di.na.ri.ly

### RULE 2: A short stressed vowel when separated from a following syllabic sound by only one consonant, always occurs in a closed syllable, although it is difficult to tell where the point of syllable division actually is: after the consonant or within it,

e.g. **Ꞌstud**y, **Ꞌbod**y.

### Syllabic ambiguity

Correct syllable division at the junction of words, however, is very important in English, as wrong syllable division in this case may lead to the confusion of one word with another. Sometimes, it is difficult to say whether a consonant is the coda of one syllable or the onset of another. Thus, syllable division can lead to the case of syllabic ambiguity. One example is the sequence of sounds /ʃ i: s ɔ: ð ǝ m i: t/ which can be read as *She saw them eat* or *She saw the meat* depending on correct syllable division of the sound sequence /ð ǝ m i: t/. It is difficult for us to divide a word such as *happy* into syllables. Some people say it is [hæ.pi]; other regard it as [hæp.i]. Another solution is to consider the [p] as belonging to both syllables, and to call it **ambisyllabic**. Other examples of syllabic ambiguity can be found with syllable division in the words which contain either a diphthong or a triphthong. Another examples are the syllable division in words such as *higher* and *hire***.** *Higher* and *hire* are, in most English dialects, the same sound. But I think the tendency would be to count *higher* as two syllables and to count *hire* as one syllable, based on how they are spelled.

1. **STRONG AND WEAK SYLLABLES** [23, pp.75-82]

What do we mean by strong and weak syllables? In the present context, we are using these terms to refer to phonetic characteristics of the syllable. The most important thing to note at present is that any strong syllable will have as its centre one of the vowel phonemes (or possibly a trithong), but not /ǝ/. Weak syllables, on the other hand, as they are being defined here, can only have four types of centre:

### The vowel /ǝ/ (“schwa”)

The sound /ǝ/ can be

##### Spelt with a,

e.g. *a*ttend, char*a*cter, barr*a*ck

##### Spelt with ar,

e.g. p*ar*ticul*ar*, mol*ar*, mon*ar*chy

##### Adjectival endings spelt with ate,

.e.g. intim*ate*, accur*ate*, desol*ate*

##### Spelt with o,

e.g. t*o*morrow, p*o*tato, carr*o*t

##### Spelt with or,

e.g. forget, ambassad*or*, opp*or*tunity

##### Spelt with e,

e.g. settlem*e*nt, viol*e*t, postm*e*n

##### Spelt with er,

e.g. p*er*haps, strong*er*, sup*er*man

##### Spelt with u,

e.g. Aut*u*mn, s*u*pport

##### Spelt with ough,

e.g. thor*ough*, bor*ough*

##### Spelt with ous,

e.g. graci*ous*, call*ous*

### Close front vowels (in the general region of i: and ɪ): [i],

e.g. *easy* [i:zi], *busy* [bizi]

### Close back vowels (in the general region of u: and ʊ): [u],

e.g. *you* [ju], *to* [tu], *do* [du]

* 1. **Syllabic consonants**: [m̩ , n̩ , l̩ , r̩ , ŋ̠]

e.g. *bottle* [ bɒtl̩], *garden* [ga: dn̩ ], *happen* [ hæpn̩ / m̩ ], *history* [hisr̩ i]

## CHAPTER V EXERCISES

### Questions for Discussion:

* 1. How is the syllable defined?
  2. What is the internal structure of an English syllable?
  3. What can an English syllable be formed by?
  4. What syllable is called phonetically open syllable? Closed syllable?
  5. What are the rules of dividing the English word into syllable?
  6. What is the difference between weak and strong syllables?

### T / F: Decide whether the following statements are true or false:

* 1. The syllable may be defined as one or more speech sounds, forming a word or part of a word, containing one vowel sound, with or without a consonant or consonants, and uttered at a single effort.
  2. The full internal structure of a phoneme consists of onset and coda.
  3. In the word *spring*, /i:/ is the nucleus.
  4. *Beautiful* is a word of two syllables.
  5. The syllable structure of *learn* is CVC.
  6. *Voiceless* is a word with the point of syllable division right after the sound /s/.

**7**-A weak syllable is the one which might end in a syllabic consonant.

**8**-*Or* is a syllable made up of one phoneme.

**9**-A syllable which ends in a vowel is called a closed syllable.

**10**-Correct syllable division is very important in communication.

### Multiple Choice: Choose the best answer:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | The may be defined as one or more speech sounds forming a word or part of a  word, containing one vowel sound, with or without a consonant (or consonants), and uttered at a single effort. | | | | |
|  | A-syllable | | B-phoneme | C-intonation | D-morpheme |
| **2** | Which syllable is formed by a vowel? | | | | |
|  | A-sky | | B-seem | C-or | D-hit |
| **3** | Which syllable is formed by a vowel+a consonant? | | | | |
|  | A-she | | B-eat | C-sit | d-or |
| **4** | Which syllable is formed by a consonant+a vowel? | | | | |
|  | A-she | | B-eat | C-it | d-eye |
| **5** | Which syllable is formed by a consonant+a vowel + a consonant? | | | | |
|  | A-he | | B-eat | C-sit | d-eye |
| **6** | Which word contains a syllabic consonant? | | | | |
|  | A-meat | | B-seat | C-run | D-little |
| **7** | In English, a syllable is generally not formed by………. | | | | |
|  | A- a vowel | B-Consonant+vowel | | C-Vowel+consonant | D-two stops |
| **8** | Which word contains a syllabic consonant? | | | | |
|  | A-meat | | B-seat | C-run | D-little |
| **9** | How many syllables are there in the word *garden*? | | | | |
|  | A-1 | | B-2 | C-3 | D-4 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **10** | Which of the following syllable division is correct? | | | |
|  | A-Ger.ma.ny | B-Germ.any | C-German.y | D-Ger.many |
| **11** | Which of the following syllable is an open syllable? | | | |
|  | A-she | B-it | C-at | D-eat |
| **12** | Which of the following syllable has the structure of Vowel? | | | |
|  | A-talk | B-learn | C-or | D-at |
| **13** | Which of the following syllable has the structure of Consonant+Vowel? | | | |
|  | A-learn | B-sea | C-sit | D-at |
| **14** | Which of the following rules govern the syllable division of the word *study*?  A-The English long vowels always occur in a phonetically open syllable when they are separated from a following syllabic sound by only one consonant.  B-The English diphthongs always occur in a phonetically open syllable when they are separated from a following syllabic sound by only one consonant.  C-The English unstressed vowels always occur in a phonetically open syllable when they are separated from a following syllabic sound by only one consonant.  D-A short stressed vowel when separated from a following syllabic sound by only one consonant always occurs in a closed syllable, although it is difficult to tell where the point of syllable division is. | | | |
| **15** | Which of the following syllable has the full structure of onset-nucleus-coda? | | | |
|  | A-sit | B-are | C-or | D-I |
| **16** | Which consonant cluster is the coda in the word *streets*? | | | |
|  | A-sr | B-tr | C-str | D-ts |
| **17** | How many syllables are there in the word *ordinarily*? | | | |
|  | A-2 | B-3 | C-4 | D-5 |
| **18** | Which of the following words contains a syllable of the type C+syllabic C? | | | |
|  | A-little | B-read | C-can | D-eye |
| **19** | Which of the following syllables is an open syllable? | | | |
|  | A-meat | B-reach | C-do | D-sit |
| **20** | Which of the following syllables is a closed syllable? | | | |
|  | A-me | B-heart | C-oh | D-sit |

1. **How many syllables are there in these words:**

Wonderful, beautiful, English, infertile, season

# CHAPTER VI - THE ENGLISH WORD-STRESS

**Chapter VI Contents**

1. **What is Word-Stress?**
2. **The Levels of Stress**
3. **Placements of Stress in Simple Words**
4. **Placement of Stress in Complex Words**
5. **Daniel JonesꞋ Rules of Stress Placement in Simple and Complex Words**
6. **Stress Placement in Compound Words**
7. **Variable Stress**
8. **Word Class Pairs**
9. **Differences between British and American English in Word Stress Location**
10. **WHAT IS WORD-STRESS?** [23, pp.85-100]

In linguistics, **stress** is the relative emphasis that may be given to certain syllables in a word, or to certain words in a phrase or sentence. The word **accent** is also used with this sense. According to Jones, **stress** is the force of breath with which a sound or a syllable is pronounced [13, p.110]. **Stress** is considered to be the pronunciation of a syllable or a word with more force than the surrounding syllables or words [22, p.275]. From the perceptual point of view, all stressed syllables have one characteristic in common. That is **prominence**. Stressed syllables are recognized as more prominent than unstressed syllables [23, p. 85]. The stress placed on syllables within words is called **word-stress** or **lexical stress**. The stress placed on words within sentences is called **sentence stress** or **prosodic stress**.

### Word-stress is the prominence given to certain syllable(s) in a word by the use of greater breath force.

The prominence can be produced by one or all of the following four factors: a-**loudness**, b-**length**, c-**pitch** and d-**quality**. Generally, these four factors work together in combination, though syllables may sometimes be made prominent by means of only one or two of them.

e.g. **con**duct (N) /**Ꞌ**kɒndʌkt /; con**duct** (V) /kǝn**Ꞌ**dʌkt /

**rec**ord (N) /**Ꞌ**rekɔ:d/; re**cord** (V) /ri**Ꞌ**kɔ:d /

## LEVELS OF STRESS

Three levels of stress may be identified: a-tonic strong (or primary) indicated by the sign (**Ꞌ**) put before the stressed syllable, b-non-tonic strong (or secondary) indicated by (ֽ), and c-unstressed. One example is *represen****ta****tion* /ֽreprizen**Ꞌ**teiʃn/.

## PLACEMENT OF STRESS WITHIN SIMPLE WORDS

**Word-stress** is the stress placed on a given syllable in a word. The position of word stress in a word may depend on certain rules applicable in the language or dialect in question.

English is not one of those languages where word-stress can be decided simply in relation to the syllables of the words, as can be done in French (where the last syllable is usually stressed), Polish (where the syllable before the last – the penultimate syllable – is stressed) or Czech (where the first syllable is stressed). Many writers have said that stress is difficult to predict and the best approach is to stress placement as a property of the individual word.

Languages in which the position of the stress can usually be predicted by a simple rule are said to have fixed stress. Examples are French, Polish or Czech. Languages in which the position of stress in a word is less predictable are said to have variable stress. This applied to English and Russian. Stress in these languages is truly lexical: it must be memorized as part of the pronunciation of an individual word.

According to Peter Roach [23, p.88], in order to decide on stress placement, it is necessary to make use of some or all of the following information:

1. Whether the word is morphological simple, or whether it is complex as a result of containing one or more affixes or of being compound words;
2. The grammatical category to which the word belongs;
3. The number of syllables in the word;
4. The phonological structure of those syllables.

We will now look at stress patterns in different types of words in the following parts.

### Placement of Stress within Two-syllable words

##### Verbs

The basic rule is that if the second syllable of the verb contains a long vowel or a diphthong, or if it ends with more than one consonant, that second syllable is stressed.

e.g. a**Ꞌpply**, a**Ꞌ**r**rive**, a**Ꞌ**t**tract**, a**Ꞌ**s**sist**

If the final syllable contains a short vowel and one (or no) final consonant, the first syllable is stressed.

e.g. **Ꞌen**ter, **Ꞌen**vy, **Ꞌop**en, **Ꞌeq**ual

A final syllable is also unstressed if it contains /oʊ/ (e.g.**Ꞌ*fol****low*, **Ꞌ*bor****row*). Most two- syllable verbs that seem to be exceptions to the above might be interpreted as being morphologically complex (e.g. *perꞋ****mit***), or we could simply list all such verbs as exceptions.

##### Adjectives

Two-syllable simple adjectives are stressed according to the same rule.

e.g. **Ꞌlov**ely di**Ꞌvine**

**Ꞌev**en co**Ꞌrrect**

**Ꞌholl**ow a**Ꞌlive**

As with most stress rule, there are exceptions, for example*,* **Ꞌ*hon****est,* **Ꞌ*per****fect*, both of which end with two consonants but are stressed on the first syllable.

##### Nouns

Nouns require a different rule: if the second syllable contains a short vowel the stress will usually come on the first syllable. Otherwise, it will be on the second syllable.

e.g. **Ꞌmon**ey e**Ꞌstate**

**Ꞌprod**uct ba**Ꞌlloon**

**Ꞌlar**ynx de**Ꞌsign**

Other two-syllable words such as adverbs and prepositions seem to behave like verbs and adjectives.

### Placement of stress within three-syllable words

In verbs, if the last syllable contains a short vowel and ends with not more than one consonant, that syllable will be unstressed, and stress will be placed on the preceding (penultimate) syllable.

e.g. en**Ꞌcoun**ter, de**Ꞌter**mine

If the final syllable contains a long vowel or diphthong, or ends with more than one consonant, that final syllable will be stressed.

e.g. enter**Ꞌtain**, resur**Ꞌrect**

Nouns require a different rule. Here, if the final syllable contains a short vowel or oʊ, it is unstressed; if the syllable preceding this final syllable contains a long vowel or diphthong, or if it ends with more than one consonant, that middle syllable will be stressed.

e.g. mi**Ꞌmos**a, dis**Ꞌas**ter, po**Ꞌta**to, sy**Ꞌnop**sis

If the final syllable contains a short vowel and the middle syllable contains a short vowel and ends with not more than one consonant, both final and middle syllables are unstressed and the first syllable is stressed, e.g. **Ꞌ*quan****tity,* **Ꞌ*cin****ema,* **Ꞌ*em****peror, Ꞌ****cus****tody.*

Most of the above rules show stress tending to go on syllables containing a long vowel or diphthong and / or ending with more than one consonant. However, three-syllable simple nouns are different. If the final syllable is of this type, the stress will usually be placed on the first syllable. The last syllable is usually quite prominent so that in some cases it could be said to have secondary stress.

e.g. Ꞌ**in**tellect

Adjectives seem to need the same rule, to produce stress patterns such as: **Ꞌ*op****portune,* **Ꞌ*de****relict,* **Ꞌ*in****solent,* **Ꞌ*an****thropoid*.

The above rules do not cover all English words.

## PLACEMENT OF STRESS WITHIN COMPLEX WORDS

Complex words are words made from a basic stem word with the addition of an affix,

e.g. teacher, irregular, goodness.

Affixes will have one of three possible effects on word stress:

1. The affix itself receives the primary stress:

e.g. semi- + **Ꞌcircle**  Ꞌ**sem**icircle; -ality + Ꞌ**per**son  perso**nꞋa**lity.

1. The word is stressed just as if the affix was not there:

e.g. un- +Ꞌ**plea**sant  unꞋ**plea**sant; Ꞌ**mar**ket + -ing  Ꞌ**mar**keting

1. The stress remains on the stem, not the affix, but is shifted to a different syllable e.g.

Ꞌ**mag**net + -ic  magꞋ**ne**tic

### Suffixes

##### Suffixes carrying primary stress themselves

**Table VI.1: Suffixes carrying primary stress** [23, p.97]

|  |  |
| --- | --- |
| **Suffixes** | **Examples** |
| **-ain** | enterꞋ**tain**, ascerꞋt**ain** |
| **-ee** | refugꞋ**ee**, evacuꞋ**ee** |
| **-eer,** | mountainꞋ**eer**, volunꞋt**eer** |
| **-ese, -ette** | PortuguꞋ**ese**, journaꞋl**ese**, cigaꞋ**rette**, laundeꞋ**rette** |
| **-esque,-ique** | pictuꞋ**resque**, uꞋ**nique** |

##### Suffixes that do not affect stress placement

**TableVI.2: Suffixes that do not affect stress placement** [23, p.97]

|  |  |
| --- | --- |
| **Suffixes** | **Examples** |
| **-able** | Ꞌ**com**fort – Ꞌ**com**fortable, reꞋ**co**ver – reꞋ**co**verable |
| **-age** | Ꞌ**an**chor – Ꞌ**an**chorage |
| **-al** | reꞋ**fuse** – reꞋ**fus**al |
| **-en** | **wide** –Ꞌ**wid**en |
| **-ful** | Ꞌ**won**der – Ꞌ**won**derful |
| **-ing** | aꞋ**maz**e – aꞋ**maz**ing |
| **-ish** | Ꞌ**dev**il – Ꞌ**dev**ilish |
| **-like** | bird – Ꞌ**bird**like |
| **-less** | Ꞌ**pow**er – Ꞌ**pow**erless |
| **-ly** | Ꞌ**hur**ried – Ꞌ**hu**rriedly |
| **-ment** | Ꞌ**pun**ish – Ꞌ**pun**ishment |

|  |  |
| --- | --- |
| **-ness** | Ꞌ**yell**ow – Ꞌ**yell**owness |
| **-ous** | Ꞌ**poi**son – Ꞌ**poi**sonous |
| **-fy** | Ꞌ**glo**ry – Ꞌ**glo**rify |
| **-wise** | Ꞌ**oth**er – Ꞌ**oth**erwise |
| **-y** | fun – Ꞌ**fun**ny |

##### Suffixes that influence stress in the stem

**Table VI.3: Suffixes that influence stress in the stem** [23, pp.97-98]

|  |  |
| --- | --- |
| **Suffixes** | **Examples** |
| **-eous** | adꞋ**van**tage –advanꞋ**tag**eous |
| **-graphy** | Ꞌ**pho**to –phoꞋ**tog**raphy |
| **-ial** | Ꞌ**pro**verb-proꞋ**ver**bial |
| **-ic** | Ꞌ**clim**ate – cliꞋ**ma**tic |
| **-ious** | Ꞌ**in**jure – inꞋ**jur**ious |
| **-ty** | Ꞌ**trans**quial – transꞋ**quial**ity |
| **-ive** | Ꞌ**re**flex – reꞋ**flex**ive |

### DANIEL JONESꞋ RULES OF STRESS PLACEMENT WITHIN SIMPLE AND COMPLEX WORDS [13, pp.111-120]

**Rule 1: Two syllable words of which the first syllable is a prefix not having a distinct meaning of its own are generally stressed on the second syllable.**

e.g. aꞋ**way**, abꞋ**surd**, adꞋ**dress**, aꞋl**low**, aꞋp**peal**, aꞋr**rive**, aꞋscent, beꞋ**come**, coꞋl**lapse**, comꞋ**pose**, coꞋr**rect**, deꞋ**fence**….

There are a great many exceptions such as ***ab****scess,* ***ab****sence,* ***ac****cent*…

**Rule 2: Most two-syllable words without prefixes are stressed on the first syllable, and in particular those with the following ending:** -ace, -ad,-age, -ain, -al, -am, -an, -ance, - and, -ant, -ar, -ard, -ast, -ate, -ed, -edge,-ege, -el, -en, -ence, -ent, -er, -et, -ey, -ice, -id, -idge, -

il, -ile, -in, -ine, -ing, -ip, -ise, -ish, -ist, -it, -ite, -ix, -le, -ode, -ol, -on, -or, -ot,-our, -ous, -ow,

-re preceded by a consonant.

e.g. Ꞌ**fur**nace, Ꞌ**bal**lad, Ꞌ**lug**gage, Ꞌ**moun**tain, Ꞌ**met**al

### Rule 3: Three syllable words beginning with a monosyllabic prefix are generally stressed on the second syllable.

e.g. aꞋc**com**plish, aꞋd**jac**ent, aꞋp**par**el, aꞋp**pend**age, aꞋp**pren**tice, aꞋs**sem**ble, conꞋ**sid**er, diꞋ**min**ish, disꞋ**fig**ure, disꞋ**hear**ten, disꞋ**tur**bance.

**Rule 4: In three syllable words not beginning with a prefix the stress generally is on the first syllable, and in particular when the word has one of the following endings**: -ace, - age, -ain, -al, -an, -ance, -ant, -ar, -ege, -el, -en, -ence, -ent, -er, -et, -ice, -id, -il, -ish, it, -le.

e.g. Ꞌ**pop**ulace, Ꞌ**av**erage, Ꞌ**cham**berlain, Ꞌ**can**nibal, Ꞌ**pel**ican, Ꞌ**vig**ilance, Ꞌ**dom**inant, Ꞌ**vin**egar, Ꞌ**priv**ilege, Ꞌ**sen**tinel

### Rule 5: Three syllable words ending in –able, -acle, ible, -icle, -ile, -ine, -ise, -ite, - uble, -ule, -ute, -ycle, -yte are stressed on the first syllable whether they begin with a prefix or not.

e.g. Ꞌ**pa**rable, Ꞌ**ob**stacle, Ꞌ**pos**sible, Ꞌ**art**icle, Ꞌ**mer**cantile, Ꞌ**pro**jectile, Ꞌ**dis**cipline, Ꞌ**col**umbine, Ꞌ**sub**marine…

### Rule 6: Words of three or more syllables ending in –cy, -gy, -my, -ny (excluding words of four or more syllables ending in –mony) –phy, -py, -try, -sy, -ty, and –ous are stressed on the last syllable but two.

e.g. arisꞋ**toc**racy, Ꞌ**let**hargy, geneꞋ**ol**ogy, asꞋ**tro**nomy, Ꞌ**cal**umny, maꞋ**hog**any, Ꞌ**at**rophy, phoꞋ**to**graphy

### Rule 7: Words of three or more syllables ending in –ate, -form, -rr, ize (-ise), -ogue,

**-ude are stressed on the last syllable but two.**

e.g. Ꞌ**dev**astate, cerꞋ**tif**icate, Ꞌ**un**iform, perꞋ**son**ify, physiꞋ**ol**ogist, moꞋ**nop**olise, Ꞌ**cat**alogue, soꞋ**lic**itude

### Rule 8: Words of four or more syllables ending in –ance, -ant, -ence, -ent are stressed on the last syllable but one when the termination is preceded by two or more consecutive consonant letters, but on the last syllable but two in other cases.

e.g. exꞋ**tra**vagance, equiꞋ**dis**tant, iꞋ**tin**erant, convaꞋ**les**cence, cirꞋ**cum**ference, corresꞋ**pon**dent.

### Rule 9: Words of four or more syllables ending in –sm (the m counting as a syllable) are generally stressed on the last syllable but three.

e.g. enꞋ**thu**siasm, CaꞋ**tho**licism.

### Rule 10: Words of four or more syllables ending in-able, but which are not formed from other words, are stressed on the last syllables but three.

e.g. indeꞋ**fat**igable, aꞋ**bom**inable, Ꞌ**am**icable

### Rule 11: Words of four or more syllables ending in –ible are stressed (i) on the last syllable but two or more consecutive consonant letters, but (ii) on the last syllable but three in other cases.

e.g. perꞋ**cep**tible, resꞋ**pon**sible, Ꞌ**el**igible, Ꞌ**cor**rigible

### Rule 12: Words of four or more syllables ending in –ry are generally stressed on the last syllable but three.

e.g. Ꞌ**cer**emony, Ꞌ**tes**timony

### Rule 13: Words of four or more syllables ending in –ry are generally stressed on the last syllable but three

e.g. Ꞌ**ad**versary, Ꞌ**prom**ontory, deꞋ**rog**atory

### Rule 14: Words ending in –able which are formed from other words, take the stress of the words from which they are formed.

e.g. conꞋ**sid**erable, Ꞌ**mea**surable, aꞋ**ttain**able

### Rule 15: Most words ending in ade, -ee, -eme,-ene, -esce, -esque, -ette, -ier (not including substantives formed from verbs in –y, e.g. copier from copy), -oo, -oon, and two syllable words ending in –use, -ute are stressed on the last syllable.

e.g. casꞋ**cade**, promeꞋ**nade**, lesꞋ**see**, refeꞋ**ree**

### Rule 16: Words formed by the addition of –dom, -er, -ess, -ful, -hood, -ish, -less, - ly, -ment, -monger, -most, -ness, -or, -ship, -some, -ture, -ward(s), -ways,-what,-wise, to other words take the stress of the words from which they are formed. So also with the verbal terminations –ed, -es, -ing and the plural termination –es.

e.g. Ꞌ**Chris**tendom, Ꞌ**for**eigner, manuꞋ**fac**turer, freꞋ**quen**ter, Ꞌ**shep**herdess, Ꞌ**won**derful, Ꞌ**brot**herhood, Ꞌ**yell**owish, reꞋ**morse**less

### Rule 17: Words ending in –iac, -ial, ian, -iance, -iant, -iary, -ic, -ical, -ience, -iency,

**-ient, -ion, -ior, -ior, -ious, -um, -acal, -eous, -ocal, -ual are stressed on the syllable immediately preceding the termination.**

e.g. amꞋ**mon**iac, juꞋ**dic**ial, meꞋ**mor**ial, liꞋb**ra**rian, mathemaꞋ**ti**cian, aꞋl**leg**iance, luꞋ**xur**iant, subꞋ**sid**iary, terꞋ**rif**ic, ecoꞋ**no**mic.

## PLACEMENT OF STRESS WITHIN COMPOUND WORDS

### N+N Compounds

Noun+Noun compounds normally have the stress on the first element,

e.g. Ꞌ**type**writer, Ꞌ**car**-ferry, Ꞌ**sun**rise, Ꞌ**suit**case, Ꞌ**tea**-cup

### Adj.+ -ed morpheme compounds

Compounds with an adjectival first element and the -ed morpheme at the end receive stress on the second element

e.g. bad-Ꞌ**tempered**, half-Ꞌ**timbered**, heavy-Ꞌ**handed**

### Number+Noun compounds

Compounds in which the first element is a number also tend to have final stress, e.g.three-Ꞌ**wheeler**, second-Ꞌ**class**, five-Ꞌ**finger**

### Compounds functioning as adverbs

Compounds functioning as adverbs are usually final-stressed,

e.g. head-Ꞌ**first**, North-Ꞌ**East**, downꞋ**stream**

### Compounds functioning as verbs

Compounds functioning as verbs and have an adverbial first element take final stress,

e.g. down-Ꞌ**grade**, back-Ꞌ**pedal**, ill-Ꞌ**treat**.

## VARIABLE STRESS

e.g. 1. Ꞌ**Con**troversy - conꞋ**tro**versy

1. Ꞌ**Ice**-scream - ice-Ꞌ**cream**
2. Ꞌ**Kil**ometer - kiꞋ**lom**eter

## WORD-CLASS PAIRS

There are several dozen pairs of two-syllable words with identical spelling which differ from each other in stress placement, apparently according to word class. All appear to consist of prefix + stem. The stress will be placed on the first syllable of the word if it is a noun or an adjective and on the second syllable if it is a verb.

**Table VI.4: Stress patterns of two-syllable words** [23, p.101]

|  |  |  |  |
| --- | --- | --- | --- |
| **Stress on the first syllable** | | **Stress on the second syllable** | |
| Ꞌ**ab**stract | (Adj) | abꞋ**stract** | (N) |
| Ꞌ**con**duct | (N) | conꞋ**duct** | (V) |
| Ꞌ**con**tract | (N) | conꞋ**tract** | (V) |
| Ꞌ**con**trast | (N) | conꞋ**trast** | (V) |
| Ꞌ**des**ert | (N) | deꞋ**sert** | (V) |
| Ꞌ**es**cort | (N) | esꞋ**cort** | (V) |
| Ꞌ**ex**port | (N) | exꞋ**port** | (V) |
| Ꞌ**im**port | (N) | imꞋ**port** | (V) |
| Ꞌ**in**sult | (N) | inꞋ**sult** | (V) |
| Ꞌ**ob**ject | (N) | obꞋ**ject** | (V) |
| Ꞌ**per**fect | (A) | perꞋ**fect** | (V) |
| Ꞌ**per**mit | (N) | perꞋ**mit** | (V) |
| Ꞌ**pre**sent | (N, Adj.) | preꞋ**sent** | (V) |

## DIFFERENCES BETWEEN BRITISH ENGLISH AND AMERICAN ENGLISH IN WORD-STRESS LOCATION [30]

### French stress

For many loanwords from French where **AmE** has final-syllable stress, **BrE** stresses an earlier syllable. Such words include:

**BrE** first-syllable stress:

**e.g.** adult,, ballet, baton, beret, bidet, blasé, brevet, brochure, buffet, café, canard, chagrin, chalet, chauffeur,, chiffon, cliché, coupé, croissant, debris, debut, décor, detail, détente, flambé, frappé, garage, gateau, gourmet, lamé, montage, parquet, pastel, pastille, pâté, précis, sachet, salon, soupçon, vaccine; matinée, négligée, nonchalant, nondescript; also some French names, including Bernard, Calais, Degas, Dijon, Dumas, Francoise, Manet, Maurice, Monet, Pauline, Renault, René, Renoir, Rimbaud, Delacroix.

**BrE** second-syllable stress:

**e.g.** attaché, consommé, décolleté, déclassé, De Beauvoir, Debussy, démodé, denouement, distingué, Dubonnet, escargot, exposé, fiancé(e), retroussé

A few French words have other stress differences:

**AmE** first-syllable, **BrE** last-syllable:

**e.g.** address (postal), moustache; cigarette, limousine, magazine,

**AmE** first-syllable, **BrE** second-syllable:

**e.g.** liaison, macramé, Renaissance (AmE also final-syllable stress)

**AmE** second-syllable, **BrE** last-syllable:

**e.g.** *New Orleans*

### -ate and -atory

Most 2-syllable verbs ending *-ate* have first-syllable stress in **AmE** and second-syllable stress in BrE. This includes *castrate, dictate, donate, locate, mandate, migrate, placate, prostrate, pulsate, rotate, serrate,, spectate, striated, translate, vacate, vibrate*; in the case of *cremate, narrate, placate*, the first vowel is in addition reduced to /ə/ in **BrE**. Examples where **AmE** and **BrE** match include *create, debate, equate, elate, negate, orate*, relate with second-syllable stress (though in American usage, orate occasionally attracts first-syllable stress); and mandate and probate with first-syllable stress. Derived nouns in -ator may retain the distinction, but those in -ation do not. Also, *migratory* and *vibratory* retain the distinction.

Most longer *-ate* verbs are pronounced the same in **AmE** and **BrE**, but a few have first- syllable stress in **BrE** and second-syllable stress in **AmE**: *elongate*, *infiltrate*, *remonstrate*, *tergiversate*. However, some derived adjectives ending *-atory* have a difference, as stress shifting to *-at-* can occur in **BrE** with the final vowel sound being omitted, in this case, the “o”. Among these cases are *regulatory* /ˌrɛɡ.jʊ**Ꞌ**leɪ.tər.i/, *celebratory* /ˌsɛl.ɨ **Ꞌ**breɪ.tər.i/, *participatory* /pɑːˌtɪ.sɨ**Ꞌ**peɪ.tər.i/, where **AmE** stresses the same syllable as the corresponding *- ate* verb; and *compensatory* /kəm**Ꞌ** pɛnsətɔːri/, where **AmE** stresses the second syllable.

A further *-atory* difference is *laboratory*: **AmE** /**Ꞌ**læb.rə.tɔːr.i/ and **BrE** /lə **Ꞌ**bɒr.ə.tri/.

### Miscellaneous stress

There are a number of cases where same-spelled noun, verb and/or adjective have uniform stress in one dialect but distinct stress in the other (e.g. *alternate*, *prospect*):

The following table lists words where the only difference between **AmE** and **BrE** is in stress (possibly with a consequent reduction of the unstressed vowel). Words with other points of difference are listed in another table.

**Table VI.5: Words with relevant syllable stressed in each dialect**

|  |  |  |
| --- | --- | --- |
| **BrE AmE** | | **words with relevant syllable stressed in each dialect** |
| 1st | 2nd | caffeine, cannot, casein, Kathleen, Suez, communal, escalope,, harass, omega, paprika,, patina, subaltern, stalactite, stalagmite, Thanksgiving,, transference, aristocrat,, kilometer  / kilometer |
| 2nd | 1st | defense (sport), guffaw, ice cream,, guru, mama, papa, pretense, princess,, weekend, Canton, angina, Augustine, Bushido, Ghanaian, Lofoten, marshmallow, patronal, spread- eagle, controversy, formidable, hospitable,, miscellany, predicative, saxophonist, submariner, ancillary, capillary, catenary, corollary, fritillary, medullary, advertisement |
| 1st 3rd  3rd 1st  3rd 2nd | | premature, opportune |
| margarine, Pyrenees, cockatoo |
| arytenoid, oregano, obscurantist |

### Affixes

##### -ary -ery -ory -bury, -berry, -mony

Where the syllable preceding *-ary*,*-ery* or *-ory* is stressed, AmE pronounce all these endings /əriː/, while BrE pronounce these endings without the vowel sound, similar to that of atory, where the “o” isnꞋt pronounced. Where the preceding syllable is unstressed, however, **AmE** has a full vowel rather than schwa: /ɛri/ for *-ary* and *-ery* and /ɔri/ for *-ory*. **BrE** retains the reduced vowel /əriː/, or even elides it completely to /riː/. (The elision is avoided in carefully enunciated speech, especially with endings *-rary*,*-rery*,*-rory*.) So *military* is **AmE**

/**Ꞌ**mɪlɪtɛriː/ and **BrE** /**Ꞌ**mɪlɪtəriː/ or /**Ꞌ**mɪlɪtriː/. Likewise, *inventory* is **AmE** /**Ꞌ**ɪnvəntɔriː/ and **BrE**

/**Ꞌ**ɪnvəntəriː/ or /**Ꞌ**ɪnvəntriː/.

Note that stress differences occur with ending *-atory* (explained above) and a few others like *capillary* (included above). A few words have the full vowel in **AmE** in the ending even though the preceding syllable is stressed: *library*, *primary*, *rosemary*. Pronouncing *library* as

/**Ꞌ**laɪbɛriː/ rather than /**Ꞌ**laɪbrɛriː/ is highly stigmatized in **AmE**, whereas in **BrE**, /**Ꞌ**laɪbriː/ is common in rapid or casual speech.

Formerly the **BrE**-**AmE** distinction for adjectives carried over to corresponding adverbs ending *-arily*, *-erily* or *-orily*. However, nowadays most **BrE** speakers adopt the **AmE** practice of shifting the stress to the antepenultimate syllable: *militarily* is thus /ˌmɪlɪ**Ꞌ**tɛrɪliː/ rather than /**Ꞌ**mɪlɪtrɪliː/.

The place name component *-bury* (e.g. *Canterbury*) has a similar difference after a stressed syllable: **AmE** /bɛri/ and BrE /brɪː/ or /bərɪː/. The ending *-mony* after a stressed syllable is **AmE** /moʊni/ but **BrE** /mənɪː/. The word *-berry* in compounds has a slightly different distinction: in **BrE**, it is reduced (/bəriː/ or /briː/) after a stressed syllable, and may be full /bɛriː/ after an unstressed syllable; in AmE it is usually full in all cases. Thus, *strawberry* is BrE /**Ꞌ**strɔːbəriː/ but **AmE** /**Ꞌ**strɔbɛriː/, while *whortleberry* is **BrE** /**Ꞌ**wɔːtlbɛriː/ and similarly **AmE** /**Ꞌ**wɔrtlbɛriː/.

##### -ile

Words ending in unstressed *-ile* derived from Latin adjectives ending *-ilis* are mostly pronounced with a full vowel (/aɪl/) in **BrE** but a reduced vowel /ɪl/ or syllabic [l̩] in **AmE** (e.g. *fertile* rhymes with *fur tile* in BrE but with *furtle* in **AmE**). This difference applies:

**a**-generally to *agile*, *docile*, *facile*, *fertile*, *fissile*, *fragile*, *futile*, *infertile*, *missile*, *nubile*, *octile*, *puerile*, *rutile*, *servile*, *stabile*, *sterile*, *tactile*, *tensile*, *virile*, *volatile*;

**b**-usually to *ductile*, *hostile*, *(im)mobile* (adjective), *projectile*, *textile*, *utile*, *versatile*;

**c**-not usually to *decile*, *domicile*, *infantile*, *juvenile*, *labile*, *mercantile*, *pensile*, *reptile*, *senile*;

**d**-not to *crocodile*, *exile*, *gentile*, *percentile*, *reconcile*; nor to compounds of monosyllables (e.g. *turnstile* from *stile*).

Related endings -ility, -ilize, -iliary are pronounced the same in **AmE** as **BrE**. The name *Savile* is pronounced with (/ɪl/) in both BrE and AmE. *Mobile* (sculpture), *camomile* and febrile are sometimes pronounced with /il/ in AmE and /aɪl/ in BrE. *Imbecile* has /aɪl/ or /iːl/ in **BrE** and often /ɪl/ in **AmE**.

##### -ine

The suffix *-ine*, when unstressed, is pronounced sometimes /aɪn/ (e.g. *feline*), sometimes

/iːn/ (e.g. *morphine*) and sometimes /ɪn/ (e.g. *medicine*). Some words have variable pronunciation within **BrE**, or within **AmE**, or between **BrE** and **AmE**. Generally, **AmE** is more likely to favour /iːn/ or /ɪn/, and **BrE** to favour /aɪn/ (e.g. *adamantine*, *carbine*, *crystalline*, *labyrinthine*, *philistine*, *serpentine*, *turbine)*. However, sometimes **AmE** has /aɪn/ where **BrE** has /iːn/ (e.g. *iodine*, *strychnine*)*.*

## CHAPTER VI EXERCISES

### Questions for discussion:

* + - * 1. How is **word-stress** defined?
        2. Why is it difficult to trace any strict system of stress in English?
        3. What is the trong tendency in the English language concerning word-stress?
        4. What effects do affixes have on the placement of stress in a word?
        5. On what element does the stress fall on the compound noun?
        6. On what syllable do the two-syllable words have the main stress when a-a noun, b-a verb?

### II-T / F: Decide whether the following statements are true or false:

1. Word-stress can be defined as the tendency to pronounce the stressed syllables at more or less regular intervals of time.
2. The prominence in the word stress can be produced by the following factors: a- loudness, b-length, c-pitch and d-quality.
3. There is a strong tendency in the English language to stress the initial syllable in a word.
4. English is a language which has fixed stress in the sense that the stress always falls on the last syllable in a word.
5. If the second syllable of a two-syllable verb contains a long vowel or diphthong, or if it ends in more than one consonant, that second syllable is stressed.
6. Three-syllable simple nouns usually have the stress placed on the first syllable.
7. In three-syllable verbs, if the last syllable contains a short vowel and ends in not more than one consonant, stress will be placed on the preceding syllable.
8. Suffixes such as *–able,-age, -al, -erg* change the place of stress in a word.
9. The difference between a compound and a phrase is that a compound usually has the single -stress pattern.
10. The stress falls on the initial syllable in the word *family*.

### Multiple-Choice: Choose the best answer:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **1** | … is defined as the prominence given to certain syllables in a word by the  use of greater breath force. | | | |
|  | A-Rhythm | B-Word-stress | C-Timbre | D-Assimilation |
| **2** | Which of the following factors can not be used to produce word-stress? | | | |
|  | A-Loudness | B-Length | C-Pitch | D-Meaning |
| **3** | Which of the following is not true?  A-In English, the stress always falls on the last syllable of any word.  B-French is the language where the last syllable usually stressed. | | | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | C-Polish is the language where the penultimate syllable is usually stressed.  D-Czech is the language where the first syllable is stressed. | | | |
| **4** | On which syllable does the stress fall on the words **family**, **cinema** | | | |
|  | A-first syllable | B-second syllable | C-third syllable | D-last but one |
| **5** | Which of the following words has the stress not falling on the first syllable  from the beginning? | | | |
|  | A-family | B-cinema | C-intellect | D-advantage |
| **6** | Which of the following words has the stress falling on the suffix added to the word? | | | |
|  | A-readable | B-photography | C-mountaineer | D-speaking |
| **7** | Which of the following words has the place of stress unchanged when a  suffix is added to the word? | | | |
|  | A-entertainment | B-evacuee | C-proverbial | D-expensive |
| **8** | Which of the following words has the shifted stress when the suffice is added? | | | |
|  | A-advantage-advantageous | B-read-readable | C-govern- government | D-Wide-widen |
| **9** | Which of the following words has the stress falling on the last syllable? | | | |
|  | A-mountaineer | B-teaching | C-photography | D-perfection |
| **10** | Which of the following words has the case of varied stress? | | | |
|  | A-widely | B-looking | C-ice-cream | D-climate |

1. **Pratice: Listen to the pronunciation of the following words, paying attention to the word-stress patterns (Audio VI.1 and Audio VI.2)** [23, pp.211-215].

**1**.

### Excerse 1: Stress marking

When you hear the word, repeat it, then place a stress mark Ꞌ before the stressed syllable Enemy substract

Collect elephant

Capital observer Carnation profit Paradise entertain

### Exercise 2 Pronouncing from transcription

The following are British place-names. When you hear the number, pronounce them with the stress as marked. You will then hear the correct pronunciation, which you should repeat:

1. Shrewsbury **6**. Birmingham
2. Polperro **7**. Northampton
3. Aberdeen **8**. Dundee
4. Wolverhampton **9**. Canterbury
5. Aberystwyth **10**. Basingstoke

### Exercise 3 placing stress on verbs, adjectives and nouns

When you hear the number, pronounce the word with the appropriate stress. You will hear the correct pronunciation, which you should repeat.

### Two-syllable words:

*Verbs*

1. deceive **6**. object
2. sharpen **7**. conquer
3. collect **8**. record
4. pronounce **9**. Polish
5. copy **10**. depend

*Adjectives*

1. easy **6**. yellow
2. complete **7**. early
3. major **8**. sublime
4. alone **9**. heavy
5. below **10**. alive Nouns
6. bishop **6**. office
7. aspect **7**. array
8. affair **8**. patrol
9. carpet **9**. dentist
10. defeat **10**. Autumn

**Three-syllable words:**

*Verbs*

1. entertain **6**. elicit
2. resurrect **7**. commandeer
3. abandon **8**. imagine
4. deliver **9**. determine
5. interrupt **10**. separate

*Adjectives*

1. important **6**. insolent
2. enormous **7.** fantastic
3. derelict **8.** negative
4. decimal **9**. accurate
5. abnormal **10**. unlikely

*Nouns*

1. furniture **6**. cathedral
2. disaster **7**. holocaust
3. disciple **8**. transistor
4. ambulance **9**. accident
5. quantity **10**. tomato

**2**.

### Exercise 1 Stress-carrying suffix

*When you hear the number, pronounce the word with stress on the suffix. You will the hear the correct pronunciation which you should repeat:*

1. –ain: entertain **4**. –ese: Portuguese
2. –ee: refugee **5**. –ette: cigarette
3. –eer: mountaineer **6**. –esque: pictureasque

*When you hear the stem word, say the word with the given suffixe, putting the stress on that suffix. In these examples, a secondary stress comes on the penultimate syllable of the stem:*

|  |  |  |
| --- | --- | --- |
| Employ | +-ee | absent + -ee |
| Engine | +-eer | profit + -eer |
| Sudan | +-ese | Pekin + -ese |
| Usher | +-ette | statue +-ette |

### Exercise 2 Neutral suffixes

*When you hear the stem word, add the suffix without changing the stress*

|  |  |  |  |
| --- | --- | --- | --- |
| Comfort | +-able | power | +-less |
| Anchor | +-age | hurried | +-ly |
| Refuse | +-al | punish | +-ment |
| Wide | +-en | yellow | +-ness |
| Wonder | +-ful | poison | +-ous |
| Amze | +-ing | glory | +-fy |
| Devil | +-ish | other | +-wise |
| Bird | +-like | fun | +-y |

### Exercise 3 Stress-moving suffixes

*When you hear the stem word, say it with the suffix added and put 1 stress on the last syllable of the stem*

Advantage + -eous injure + -ious

|  |  |  |
| --- | --- | --- |
| Advantage | + -eous | tranquil + -ity |
| Photo  Proverb | + -graphy  + -ial | reflex + -ive |
| Climate | + -ic | embryo + –logy |

### Exercise 4: Compound words

*When you hear the number, say the item*

* 1. First element adjectival, stress on the second element
     1. loudspeaker **4**. second-class
     2. bad-tempered **5**. three-wheeler
     3. headquarters
  2. First element nominal, stress on first element
     1. typewriter **4**. suitcase
     2. carferry **5**. tea-cup
     3. sunrise
  3. mixture of type (a) and (b)
     1. long-suffering **4**. red-blooded
     2. gunman **5**. gear-box
     3. shoelace **6**. overweight

### Exercise 5: Word-class pairs

*You will hear the number of the item and its word-class. Stress the second syllable if it is a verb; stress the first syllable if it is a noun or adjective:*

1. abstract (adjective) **10**. object (noun)
2. conduct (verb) **11**. perfect (adjective)
3. contract (noun) **12**. permit (verb)
4. contrast (verb) **13**. present (adjective)
5. desert (noun) **14**. produce (verb)
6. escort (Noun) **15**. protest (Noun)
7. export (verb) **16**. rebel (verb)
8. import (noun) **17**. record (noun)
9. insult (verb) **18**. Subject (noun)

# CHAPTER VII – ASPECTS OF CONNECTED SPEECH

**Chapter VII Contents**

1. **Assimilation and Accommodation**
2. **Elision**
3. **Linking – Intrusion**
4. **Weak Forms**
5. **ASSIMILATION AND ACCOMMODATION** [27, pp.70-75]

### What is assimilation

**Two adjacent consonants within a word or at word boundaries often influence each other in such a way that the articulation of one sound becomes similar to or even identical with the articulation of the other one. This phenomenon is called assimilation.**

The consonant whose articulation is modified under the influence of a neighbouring consonant is called the **assimilated sound**. The consonant which influences the articulation of a neighbouring consonant is called the **assimilating sound.**

While by assimilation we mean a modification in the articulation of a consonant under the influence of a neighbouring consonant, **the modification in the articulation of a vowel under the influence of an adjacent consonant, or, vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel is called adaptation, or accommodation.**

### Types of assimilation

##### Historical Assimilation

If the present-day pronunciation of a word is the result of an assimilation which took place at an earlier stage in the history of the language we have the so-called **historical assimilation**.

Thus, a regular series of assimilations took place in the English language in words where the consonants /s/, /z/, and /t/ were followed by /j/ provided these consonant combinations occurred in unstressed syllables. Reciprocal assimilation which took place in the combinations of /sj/, / zj / and /tj/ changed them into /∫/, /dƷ/ and /ʧ/ respectively:

|  |  |  |
| --- | --- | --- |
| e.g. 1. Occasion /okazjõn/ |  | / ǝꞋkeiƷǝn/ |
| 2. Session /sesjõn/ |  | /Ꞌseʃǝn/ |
| 3. Question /kwestjõn/ |  | /Ꞌkweʧǝn/ |
| 4. Nature /natiur/ |  | /Ꞌneiʧǝ/ |

The existence of two pronunciations of the word *issue* /isju:/, /iʃju:/, and /iʃu:/ shows that assimilations of this type are still going on in the English language.

##### Contextual Assimilation

When putting words together to form a compound word, a phrase or a sentence, a different type of assimilation takes place. It is called **contextual assimilation**. In contextual assimilation a word comes to have a pronunciation different from that which it has when said by itself,

|  |  |  |
| --- | --- | --- |
| e.g. 1. horse shoe | /hɔ:s ∫u:/ |  [hɔ:∫∫u:] |
| 2. does she | /d˄z ʃi:/ |  [d˄ʃʃi:] |
| 3. used to | /ju:zd tu/ |  [ju:sttə] |

##### Degrees of Assimilation

Assimilation can be of three degrees: **complete, partial** and **intermediate**:

### Assimilation can be said to be complete when the articulation of the assimilated consonant coincides with that of the assimilating one,

e.g. horse shoe /hɔ:s ∫u:/  [hɔ:∫∫u:].

**Assimilation is said to be partial when the assimilated consonant retains its main phonetic features and becomes only partly similar in some feature of articulation to the assimilating one**. For example, when the consonants /t/, /d/, /n/, /l/, /s/ or /z/ are followed by the dental consonant /θ/ or /ð/, the main features of the alveolar consonants are retained, but the point of articulation is changed, and they are replaced by the dentalised variants of the alveolar phonemes under the influenced of the dental consonants /θ/ or /ð/. Thus, we have dentalised alveolar consonants: [ t̪ ], [ d̪ ], [ n̪ ], [ l̪ ], [s̪ ] or [ z̪ ].

In *twice* [twais], *please* [pli:z], *try* [trai], the principal (fully voiced) variants of the phonemes [w], [l], [r] are replaced by their devoiced variants [w̥ ], [l̥ ], [r̥ ], while their main phonemic features are retained

**The degree of assimilation is said to be intermediate between complete and partial when the assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant**. Examples of intermediate assimilation are *gooseberry*

/Ꞌgʊzbəri /, where /s/ in *goose* is replaced by /z/ under the influence of /b/ in *berry*; *congress*

/kͻŋres/ where /n/ is replaced by /ŋ/ under the influence of /g/. In *ThatꞋs all right* [ðæts ͻ:l rait], [s] has replaced [z] under the influence of [j].

##### The Direction of Assimilation

Assimilation is of three types as far as the direction is concerned: **progressive, regressive** and **double** (or **reciprocal**).

**Assimilation is called progressive when the sound that comes first affects the sound that comes after it**. Examples are the noun plural forms /s/, /z/ and /iz/.

**Assimilation is regressive when the sound that comes first is affected by the sound that comes after it**, examples of which are the different forms Il-, Im-, Il- of the same morpheme meaning not. Other examples are when the consonants /t/, /d/, /n/, /l/, /s/ or /z/ are followed by [ð] or [θ] and replaced by dentalised alveolar consonants: [ t̪ ], [ d̪ ], [ n̪ ], [ l̪ ], [s̪

] or [ z̪ ].

**In reciprocal, or double, assimilation two adjacent consonants influence each other**. For example, when [t] as in *donꞋt* is immediately followed by [j] as in *you*, the consonant [t] devoces [j] and under the influence of this the devoiced [j] acquires tongue-front coarticulation and thus changes into [ʧ]. Examples are *donꞋt you*  [doʊnʧʊ], *canꞋt you*  [ka:nʧʊ]. When [j] is preceded by [d] the former disappears giving [d] tongue-front coarticulation. As a result, [dj] is replaced by [ʤ]. Examples are *Did you*  [diʤʊ], *Could you*  [kʊʤʊ]

##### Assimilation of place, of manner, and of voicing

We can identify assimilation of place, of manner and of voicing in consonants. Assimilation of place is most clearly observable in some cases where a final consonant with alveolar place of articulation is followed by an initial consonant with a place of articulation that is not alveolar. For example, the final consonant in *that* is alveolar [t]. In rapid, casual speech the [t] will become [p] before a bilabial consonant, as in *that person* [ðæp pɜ:sn̩ ]; *light blue* [laip blu:]; *meat pie* [mi:p pai]. Before a dental consonant, [t] will change to a dental plosive, for which the symbol is [ t̪ ], as in *that thing* [t̪ θiŋ]; *get those* [get̪ ðəʊz].

Assimilation of manner is much less noticeable, and is only found in the most rapid and casual speech; generally speaking, the tendency is again for regressive assimilation and the change in manner is most likely to be towards an easier consonant – one which makes less obstruction to the airflow. It is possible to find cases where a final plosive becomes a fricative or nasal,

e.g. *that side* [ðæs said]; *good night* [gʊn nait].

Assimilation of voice is also found, but again only in a limited way. An example is *I like that black dog* [I laik ðæt blæk dɒg]. It is typical of many foreign learners of English to allow regressive assimilation of voicing to change the final k of *like* to [g], the final t of *that* to [d] and the final k of *black* to [g].

### Accommodation

In accommodation the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighbouring sound. In modern English there are three main types of accommodation.

* + 1. An unrounded variant of a consonant phoneme is replaced by its rounded variant under the influence of a following rounded vowel phoneme, as at the beginning of the following words:

### Unrounded variants of Rounded variants of

**consonant phonemes consonant phonemes**

[ti:] tea [tu:] too

[les] less [lu:s] loose

[nʌn] none [nu:n] noon

* + 1. A fully back variant of a back vowel phoneme is replaced by its slightly advanced (fronted) variant under the influence of the preceding mediolingual phoneme [j], Cf.

### Fully back variant of [u:] Fronted variant of [u:]

[Ꞌbu:ti] booty [Ꞌbju:ti] beauty

[mu:n] moon [Ꞌmju:zik] music

* + 1. A vowel phoneme is represented by its slightly more open variant before the dark [ɫ] under the influence of the latterꞋs back secondary focus. Thus, the vowel sound in *bell*, *tell* is slightly more open than the vowel in *bed*, *ten*.

1. **ELISION** [23, P.127]

### What is elision?

The nature of elision may be stated quite simply: **under certain circumstances sounds disappear**; one might express this in more technical language by saying that **in certain circumstances a phoneme may be realized as zero, or have zero realization or be deleted**. As with assimilation, elision is typical of rapid, casual speech; the process of change in phoneme realizations produced by changing the speed and casualness of speech is sometimes called gradation. Producing elisions is something which foreign learners do not need to learn to do, but it is important for them to be aware that when native speakers of English talk to each other, quite a number of phonemes that the foreigner might expect to hear are not actually pronounced. We will look at some examples, though only a small number of the many possibilities can be given here.

### Types of elision

##### Loss of weak vowel after p, t, k

In words like *potato*, *tomato*, *canary*, *perhaps*, *today*, the vowel in the first syllable may disappear; the aspiration of the initial plosive takes up the whole of the middle portion of the syllable, resulting in these pronunciations (where h indicates aspirations):

e.g. [p h teitəʊ], [t hma:təʊ], [khnæri], [phhæps], [thdei]

##### Weak vowel +n, l or r becomes syllabic consonant

e.g. tonight [tn̩ ait]; police [pl̩i:s]; correct [kr̩ ekt]

##### Avoidance of complex consonant clusters

e.g. looks backs [lʊk bæk]; acts [æks]

##### Loss of final v in “of” before consonants

e.g. lots of them [lɒts ə ðəm]; waist of money:[weist ə mʌni]

##### Contractions

* 1. I would  IꞋd; He is HeꞋs

1. **LINKING – INTRUSION** [15, pp.111-112]

### Linking /r/

##### 3.1.1 Linking /r/

Some accents of English are described as **rhotic**, which means that when the leter *r* appears in the written word after a vowel (as in *car* or *carve*), the /r/ phoneme is used in the pronunciation of the word (as in [ka:r] and [ka:rv]. Examples are most of dialects of American English, Irish English and certain British regional accents.

Other accents are non-rhotic, and do not pronounce the /r/, so we get [ka:] and [ka:]. RP (Received Pronunciation) is non-rhotic. When, however, there is a written r at the end of a word and it occurs between two vowel sounds, speakers with non-rhotic accents often use the phoneme /r/ to link the preceding vowel to a following one.

* + 1. Her English is excellent. (/r/ is pronounced).
       1. Her German is absolutely awful, though! (/r/ is not pronounced).
       2. My brother lives in London (/r/ is not pronounced).
       3. My brother always phones at the wrong time (/r/ is pronounced)

##### 3.1.2. Intrusive /r/

Where two vowel sounds meet and there is no written letter /r/, speakers with non-rhotic accent still often introduce the /r/ phoneme in order to ease the transition. This happens when the first word ends in /∂/, /a:/ or /ɔ:/. Speakers with rhotic accents tend not to do this.

* 1. 1. Princess Diana was a victim of media exploitation. ([∂re])

1. The media are to blame. ([∂ra:])
2. ItꞋs a question of law and order. ([ɔ:r∂n]).
3. I saw it happen. ([ɔ:ri ])

Some speakers also let an /r/ intrude within words like *drawing* (pronouncing it as

/drɔ:riŋ/)

### Linking /j/

When a word ends in /i:/, or a diphthong which finishes with /i/, speakers often introduce a /j/ to ease the transition to a following vowel sound:

* + 1. I agree, wholeheartedly. ([aijǝ])

2. I think; therefore, I am (Descartes) [aijæm]

This happens because in order to form /i:/ and /ɪ/, the mouth is in more or less the same position as it is for the start of the semi-vowel /j/.

### Linking /w/

When a word ends in /u:/, or a diphthong which finishes with /ʊ/, speakers often introduce a / w / to ease the transition to a following vowel sound:

e.g. 1. Go on! Go in! ([gəʊwɔn], [gəʊwin])

2. Are you inside, or are you outside? ([ju:win], [ju: waʊt ])

This happens because in order to form /u:/ and /ʊ/, the mouth is in more or less the same position as it is for a start of the semi-vowel /w/.

1. **WEAK FORMS** [23, PP.102-109]

### Weak forms

In English speech, there are certain words which have two forms of pronunciation: a- strong (or full form) and b-weak (or reduced form).

e.g. can [kæn] (strong form) [kən] [kn] (weak form)

Almost all the words which have both a strong and weak form belong to a category that may be called function words – words that do not have a dictionary meaning in the way that we normally expect nouns, verbs, adjectives and adverbs to have. These function words are words such as auxiliary verbs, prepositions, conjunctions, etc., all of which are in certain circumstances pronounced in their strong forms but which are more frequently pronounced in their weak forms. It is important to remember that there are certain contexts where only the strong form is acceptable, and others where the weak form is the normal pronunciation. There are some fairly simple rules; we can say that the strong form is used in the following cases:

1. For many weak-form words, when they occur at the end of a sentence. For example, the word “of” has the weak form əv in the following sentence:

e.g. IꞋm fond of ([əv]) chips

But when it comes at the end of the sentence, as in the following example, it has the strong form ɒv:

e.g. Chips are what IꞋm fond of [ɒv]

1. When a weak-form word is being contrasted with another word: e.g.The letterꞋs from [frɒm] him, not to [tu:] him.
2. When a weak-form word is given stress for the purpose of emphasis: e.g.You must [mʌst] give me more money.
3. When a weak-form word is being “cited” or “quoted”: e.g.You should put “and” [ænd] at the end of a sentence.

### Common weak form words

In the following part, the most common weak-form words will be introduced:

#### THE

Weak form: [ðə] (before consonants)

e.g. Shut the [ðə] door. [ði] (before vowels) e.g.Wait for the [ði] end.

#### A, AN

Weak forms: [ə] (before consonant)

e.g. Read a [ə]book. [ən] (before vowels)

e.g. Eat an [ən] apple.

#### AND

Weak form: [ən] (sometimes n̩ after t, d, s,z,ʃ)

e.g. 1. Come and [ən] see.

2. Fish and [n̩ ] chips

#### BUT

Weak form [bət]

e.g. ItꞋs good but [bət] expesive.

* + 1. ***THAT*** (This word only has a weak form when used in a relative clause; when used with a demonstrative sense it is always pronounced in its strong form.).

Weak form [ðət]

e.g. The price is the thing that [ðət] annoys me.

#### THAN

Weak form [ðən]

e.g. Better than [ðən] ever.

* + 1. ***HIS*** (When it occurs before a noun)

Weak form: [iz] ([hiz] at the beginning of a sentence) e.g.Take his [iz] name.

* + 1. ***HER*** [ə] (When used with possessive sense, preceding a noun; as an object pronoun, this can also occur at the end of a sentence.)

Weak forms :[ə] (before consonants)

e.g. Take her [ə] home.

[ər] (before vowels)

e.g. Take her [ər] out.

#### YOUR

Weak forms: [jə] (before consonants)

e.g. Take your [jə ]time. [jər] (before vowels)

e.g. On your [jər] own.

#### SHE, HE, WE, YOU

This group of pronouns has weak forms pronounced with weaker vowels than the i: and u: of their strong forms. The symbols i and u will be used to represent them.

Weak forms:

SHE [ʃi]

e.g. 1. Why did she [ʃi] read it?

2. Who is she [ʃi]?

HE [i] (the weak form is usually pronounced without h except at the beginning of a sentence)

* 1. 1. Which did he [i]choose?

2. He was late, wasnꞋt he [i]

#### HIM

Weak form:[im]

* + 1. Leave him [im] alone.

2. IꞋve seen him [im]

#### HER

Weak form: [ə] (hə when sentence-initial)

e.g. 1. Ask her [ə] to come.

2. IꞋve met her [ə]

#### THEM

Weak form: [ðəm]

e.g. 1. Leave them [ðəm] here.

2. Eat them [ðəm]

#### US

Weak form: [əs]

e.g. 1. Write us [əs] a letter.

2. They invited all of us [əs].

#### AT

Weak form:[ ət]

e.g. IꞋll see you at [ət] lunch. In final position: [æt]

e.g. WhatꞋs he shooting at [æt]?

#### FOR

Weak form:

[fə] (before consonants)

e.g. Tea for [fə] two. [fər ] (before vowels)

e.g. Thanks for [fər ] asking.

#### FROM

Weak form: [frəm]

e.g. Ꞌm home from [frəm] work. In final position: [frɒm]

e.g. Here Ꞌs where it came [frɒm]

#### 7.4.218. OF

Weak form: [əv]

e.g. Most of all

In final position [ɒv]

e.g. Someone IꞋve heard of [ɒv]

#### TO

Weak form:

[tə] (before consonants)

e.g. Try to [tə ] stop. [ tu ] (before vowels)

e.g. Time to [tu] eat.

In final position:[tu] (it is not usual to use the strong form [tu:], and the pre-consonantal weak form [ tə ] is never used)

e.g. I want to [tu]

#### AS

Weak form [əz]

e.g. As much as possible [əz]

In final position [æz]

e.g. ThatꞋs what it was sold as [æz]

#### SO

This word is used in two different ways. In one sense (typically, when it occurs before a countable noun, meaning “an unknown individual”) it has strong form

I think some [sʌm] animal broke it.

It is also used before uncountable noun, (meaning “an unspecified amount amount of”) and before other nouns in the plural (meaning ”Ꞌan unspecified number of”), in such uses it has the weak form [səm],

e.g. Have some [səm] more tea. In final position: [sʌm]

e.g. IꞋve got some [sʌm]

#### THERE

When this word has a demonstrative function, it always occurs in its strong form [ðeə] ([ðeər] before vowels)

e.g. 1. There [ðeər] it is.

2. Put it there [ðeə].

Weak form [ðə] (before consonants)

e.g. There [ðə] should be a rule. [ðər] (before vowels)

e.g. There [ðər] is.

In final position the pronunciation may be [ðə] or [ðeə].

#### CAN, COULD

Weak forms: [kən], [kəd]

e.g. 1. They can [kən] wait.

2. He could [kəd] do it. In final position [kæn], [kʊd]

#### HAVE, HAS, HAD

Weak forms: [əv], [əz], [əd] (with initial h in initial position)

* 1. 1. Which have [əv] you seen?

1. Which has [əz] been best?
2. Most had [əd] gone home.

In final position: [hæv], [ hæz], [ hæd]

* + 1. Yes, I have [hæv]
       1. I think she has [hæz]
       2. I thought we had [hæd]

#### SHALL, SHOULD

Weak forms: [ʃəl] or [ʃl̩ ]; [ʃəd]

* 1. 1. We shall [ʃl̩] need to hurry

2. I should [ʃəd] forget it. In final position: [ʃæl], [ʃʊd]

* + 1. I think we shall [ʃæl].

2. So you should [ʃʊd]

#### MUST

This word is sometimes used with the sense of forming a conclusion or deduction.

Weak forms: [məs] (before consonants)

e.g. You must [məs] try harder. [məst] (before vowels)

e.g. He must [məst] eat more. In final position: [mʌst]

e.g. She certainly must [mʌst]

#### DO, DOES

Weak forms:

DO [də] (before consonants)

e.g. Why do [də] they like it? [du] (before vowels)

e.g. Why do [du] all the cars stop? DOES [dəz]

e.g. When does [dəz] it arrive? In final position: [dʌz]

e.g. I think John does [dʌz].

#### AM, ARE, WAS, WERE

Weak forms: [əm]

e.g. Why am [əm] I here? [ə] (before consonants)

e.g. Here are [ə] the plates.

[ər] (before vowels)

e.g. The coats are [ər] in there. [wəz]

e.g. He was [wəz] here a minute ago. [wə ] (before consonants)

e.g. The papers were [wə] late. [wər] (before vowels)

e.g. The questions were [wər] easy.

In final position: [æm], [a:], [wɒz], [wɜ:]

* 1. 1. SheꞋs not as old as I am [æm]

1. I know the Smiths are [a:]
2. The last record was [wɒz]
3. They werenꞋt as cold as we were [wɜ:]

## CHAPTER VII EXERCISES

### Questions for discussion:

* 1. What is assimilation? What are the types of assimilation? Give two examples of each type of assimilation.
  2. What is accommodation? Give examples of different types of accommodation.
  3. What is elision? Give examples of different types of elision.
  4. What are the types of words which have both strong forms and weak forms? Give examples to illustrate
  5. What is the differences between linking **r** and intrusive **r**. Give examples of different types of sound linking and intrusion.
  6. What are other types of linking? Give one example of each type of linking.

### II-T / F: Decide whether the following are true or false:

1. When two adjacent consonants within a word or at word boundaries influence each other in such a way that the articulation of one sound becomes similar to or even identical with the articulation of the other sound, this phenomenon is called **assimilation**.
2. When the word *horseshoe* is pronounced as [hɔ:ʃʃu:], contextual assimilation takes place.
3. Assimilation is said to be **partial** when the articulation of the assimilated consonant fully coincides with that of the assimilating sound.
4. Assimilation is called **progressive** when the sound that comes first affects the sound that comes after it.
5. When the sound /t/ is pronounced as a rounded variants in the word *too*,

**accommodation** takes place.

1. **Elision** takes place when a sound is pronounced in its weak form.
2. When a sound has zero realization, elision takes place.
3. Elision is typical of rapid, casual speech.
4. The words which can be pronounced both in their strong forms and their weak forms are grammatical words.
5. When the phrase *for egg* is pronounced as [fɔ:regz], intrusive r takes place.

**III- Matching: match the words in Column A with the definitions in Column B:**

|  |  |
| --- | --- |
| **A** | **B** |
| **1**-Assimilation…. | **a**-is the result of an assimilation which took place at an earlier stage in the history of the language. |
| **2**-Historical assimilation….. | **b**- takes place when used to is pronounced as / ju:stə/. |
| **3**-Contextual assimilation….. | **c**-takes place when the articulation of the assimilated consonant fully coincides with that of the assimilating one. |
| **4**-Complete assimilation……. | **d**-have their strong forms when they are in final positions in the sentences. |
| **5**-Progressive assimilation…… | **e**-takes place when the sound that comes first affects the sound that comes after it. |
| **6**-In double assimilation | **f**-can be pronounced in their strong forms and their weak forms. |
| **7**-In accommodation…. | **g**-pronounced as /fɔ:mjələrei/ is a case of instrusive r. |
| **8**-Grammatical words…. | **h**-is the modification in the articulation of a consonant under the influence of a neighbouring consonant. |
| **9**- Formula A…… | **i**- a consonant influences a vowel or a vowel influences a consonant. |
| **10**-Prepositions……. | **j**- two adjacent consonants influence each other. |

# CHAPTER VIII – INTONATION

**Chapter VIII Contents**

1. **Sentence Stress**
2. **Rhythm**
3. **Intonation**

## SENTENCE-STRESS

### 1.1. What is sentence-stress?

**Sentence-stress is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence** [27, p. 118].

In English this greater prominence is achieved by uttering the stressed words with greater force of exhalation and muscular tension than the unstressed words, as well as by a change in the pitch and by an increase in the length of stressed syllables of words in the sentence.

The greater prominence can be produced by one or all of the following four factors: a-

**loudness**, b-**length**, c-**pitch** and d-**quality**.

### 1.2. Levels of sentence-stress

In connected speech, words are not treated as separate units. When a word becomes a member of an intonation unit, the word-stress may be either preserved or lost, weakened or strengthened, but it does not remain unchanged as compared with the stress the word has when used in isolation. The degree of prominence that a word has in a sentence is different. We can assume that there are three distinct levels of stress in the sentence: a- **primary** (**main**) stress, b- **secondary** stress, and c-**non-stress** (or unstressed).

### E.g. He will Ꞌcome in a ⭨day.

. .

. .

**Figure VIII.1: Stress Pattern of He will come in a day**

He, will, in, a : unstressed Come : secondary stress

Day : primary / main stress

Actually, any word in the sentence can receive the primary or secondary stress. However, as a rule, words with a certain lexical meaning have an important semantic function in the sentence and are, therefore, usually stressed. These words are called **lexical words** or **notional words**. To such words belong nouns, adjectives, numerals, notional verbs, adverbs, demonstratives, interrogatives, emphasizing pronouns and the absolute form of the possessive pronouns.

Words which serve to express certain grammatical relations or categories in the sentence are either stressed or unstressed. These are called grammatical words or function words. They include auxiliaries, modals, prepositions, conjunctions, articles, particles, pronouns. Personal, possessive, reflexive and relative pronouns are usually not stressed.

The normal tendency in the English speech is for the primary stress to occur on the last stressed syllable of the intonation unit, which corresponds to the principle of **end-focus** in communication. The primary stress is called the **tonic stress** or the **nucleus**. The syllable which receives the tonic stress is called the **tonic syllable**. The main stress in the intonation unit is accompanied not only by an increase in the force of utterance, by lengthening the sounds, but also by such a change in the pitch of the voice as a **Fall**, a **Rise**, or a **Fall-Rise**.

### 1.3. Types of main sentence-stress [40]

Four major types of main sentence-stress are identified:

* unmarked tonic stress
* emphatic stress
* contrastive stress
* new information stress

##### 1.3.1. Unmarked tonic stress

An intonation unit almost always has one peak of stress, which is called **“tonic stress**”, or “**nucleus**”. Because stress applies to syllables, the syllable that receives the tonic stress is called **“tonic syllable**”. Tonic stress is almost always found in a content word in utterance final position. Consider the following, in which the tonic syllable is pronounced with a **Fall**:

* + 1. I'm ⭨**goi**ng.

1. m going to ⭨**Lon**don.
2. m going to London for a ⭨**ho**liday.

### Audio VIII.1: Listen. Pay attention to stressed syllables in the sentence [45, p.8].

1. IꞋll **Ꞌtype** the **Ꞌlet**ters and **Ꞌsend** them to him.
2. **ꞋJane** will call you **Ꞌlat**ter.
3. If IꞋd **Ꞌknown** she was a vege **Ꞌtar**ian, IꞋd have **Ꞌcooked** something **Ꞌspec**ial for her.
4. The **Ꞌpar**cel should ar **Ꞌrive** by **ꞋFri**day.

**5**-I en **Ꞌjoyed** the **Ꞌmeal** but it was a bit ex **Ꞌpen**sive.

**6**-YouꞋd **Ꞌbet**ter **Ꞌtake** an umbrella. It **Ꞌlooks** like itꞋs going to **Ꞌrain**. **Audio VIII.2: Listen to the main sentence-stress [28, p.20]**

We Ꞌve just got en⭨**gaged**. How ⭨**mar**velous.

SheꞋs had a baby ⭨**boy.** But thatꞋs ⭨**wond**erful. Now they want us to re⭨**reg**ister What a pa⭨**lev**er.

The sausages got ⭨**burnt**. What a ⭨**pit**y.

##### 1.3.2. Emphatic stress

One reason to move the tonic stress from its utterance final position is to assign an emphasis to a content word, which is usually a modal auxiliary, an intensifier, an adverb, etc. Compare the following examples. The first two examples are adapted from Roach [23, p.144).

e.g. 1a. It was **Ꞌ**very ⭨**bo**ring. (unmarked) 1b. It was ⭨very boring. (emphatic)

2a. You **Ꞌ**mustn't **Ꞌ**talk so ⭨**loud**ly. (unmarked) 2b. You ⭨**mustn**’t talk so loudly. (emphatic)

Some intensifying adverbs and modifiers (or their derivatives) that are emphatic by nature are :

indeed, utterly, absolute, terrific, tremendous, awfully, terribly, great, grand, really, definitely, truly, literally, extremely, surely, completely, barely, entirely, very (adverb), very (adjective), quite, too, enough, pretty, far, especially, alone, only, own, -self.

##### 1.3.3. Contrastive stress

In contrastive contexts, the stress pattern is quite different from the emphatic and non- emphatic stresses in that any lexical item in an utterance can receive the tonic stress provided that the contrastively stressed item can be contrastable in that universe of speech. No distinction exists between content and function words regarding this. The contrasted item receives the tonic stress provided that it is contrastive with some lexical element in the stimulus utterance. Syllables that are normally stressed in the utterance almost always get the same treatment they do in non-emphatic contexts. Consider the following examples:

* 1. A: Do you **Ꞌ**like **Ꞌ**this one or ⭨**that** one? B: I **Ꞌ**like ⭨**this** one.

Many other larger contrastive contexts (dialogues) can be found or worked out, or even selected from literary works for a study of contrastive stress. Consider the following:

* + 1. **(She** played the piano yesterday. (It was her who...)
       1. She ⭨**played** the piano yesterday. (She only played (not harmed).
       2. She played the⭨**pia**no yestesday. (It was the piano that...)
       3. She played the piano ⭨**yes**terday. (It was yesterday...)

Thus, we can interfere with normal accentuation to highlight any word we please by means of contrastive stress. We can place the main sentence stress on any word which is of importance in communication: the communicative center of the sense group. Consider the sentence *He reads the newspaper every evening*. The main sentence stress can be on *read* if we answer the question *What does he do every evening?* (*He Ꞌ****reads*** *the newspaper every evening*). The main sentence stress can be on *newspaper* if it answers the question *What does he read every evening*? (*He reads the Ꞌ****newspaper*** *every evening.*)

**Audio VIII.3:** Listen and pay attention to contrastive stresses [23, p.222]

1. DonꞋt do ⭨**that**.
2. DonꞋt ⭨**do** that.
3. ⭨**DonꞋt** do that.
4. Write your ⭨**name**.
5. Write ⭨**your** name.
6. ⭨**Write** your name.
7. HereꞋs my ⭨**pen**.

##### 1.3.4. New information stress

1. HereꞋs ⭨**my** pen.
2. ⭨**Here**Ꞌs my pen.
3. Why donꞋt you ⭨**try**.
4. Why donꞋt ⭨**you** try.
5. Why ⭨**donꞋt** you try.
6. ⭨**Why** donꞋt you try.

In a response given to a wh-question, the information supplied, naturally enough, is stressed. That is, it is pronounced with more breath force, since it is more prominent against a background given information in the question. The concept of new information is much clearer to students of English in responses to wh-questions than in declarative statements. Therefore, it is best to start with teaching the stressing of the new information supplied to questions with a question word:

e.g. A: **Ꞌ**What's your ⭨**name**? B: My name's ⭨**George**.

### 1.4. Grammatical words (Function words):

Grammatical words or function words do not normally receive the sentence stress.

However, they are stressed in certain cases [27, pp. 124-126]:

1. auxiliary and modal verbs, as well as the link-verb *to be* are stressed in the following positions:
   1. At the beginning of a sentence, that is to say, in general and alternative questions,

e.g. 1. Ꞌ**Have** you seen him?

2. Ꞌ**Do** you like strong or weak tea?

* 1. When they stand for a notional verb, as, for instance, in short answers to general questions,

e. g. A: Have you seen him? B: Ꞌ**Yes**, I Ꞌ**have**.

* 1. In contracted negative forms,

e.g. I Ꞌ**shanꞋt** be in time.

* 1. The auxiliary verb *to be* is stressed when final and preceded by the subject which is unstressed,

e.g. I donꞋt know where he was. Here we Ꞌ**are**.

* 1. The auxiliary verb *to do* is stressed in emphatic sentences of the following type:

e.g. 1. Ꞌ**Do** come

2. I Ꞌ**do** like her.

1. Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group,

e.g. The dog ran Ꞌ**after** him.

1. Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word.

e.g. When he had gone some distance she turned and went back to the house. Ꞌ**If** he drives, he may be here at any moment.

1. When a personal pronoun is connected by the conjunction **and** with a noun they are both stressed,
2. g. Your Ꞌ**mother** and Ꞌ**I** will be busy this morning.

Some words belonging to notional parts of speech are not stressed in certain cases. The most important of them are as follows:

1. When a word is repeated in a sense-group immediately following, the repetition is generally unstressed, because it conveys no new information,

e.g. A: How many books have you got? B: Two books.

1. Word-substitutes like *one*, in *good one***,** *black one*, and others are usually unstressed,

e.g. I donꞋt like this green fountain-pen. Show me a black one.

1. When the word *most* does not express comparison, but a high degree of a quality and is equivalent to *very, extremely*, it is not stressed,

e.g. He listened with the most profound attention. This is a most beautiful picture.

1. The pronoun *each* in *each other* is always unstressed, while the word other may be stressed or unstressed,
2. g. They like each other.
3. The adverb *so* in *do so***,** *think so*, etc. is not stressed,

e.g. I think so.

1. The adverbs *on* and *forth* in the expressions and *so on*, and *so forth* are usually not stressed.

e.g. There are some branches of summer sports: swimming, fishing, hunting and so on.

1. The conjunction as in the constructions of the type *as well as, as bad as, as much as* is not stressed,

e.g. I was to blame there, Chris, as much as Ivory.

1. The word *street* in the names of streets is never stressed,

e.g. Oxford Street, Regent Street.

1. **RHYTHM** [23, pp.120-123]

The notion of rhythm involves **some noticeable event happening at regular intervals of time**; one can detect the rhythm of a heart-beat, of a flashing light or of a piece of music. It has often been claimed that English speech is rhythmical, and that the rhythm is detectable in the regular occurrence of stressed syllables; of course, it is not suggested that the timing is as regular as a clock. The regularity of occurrence is only relative. The theory that English has stress-timed rhythm implies that **stressed syllables will tend to occur at relatively regular intervals whether they are separated by unstressed syllables or not**; this would not be the case in “mechanical speech”. An example is given below. In this sentence, the stressed syllables are given numbers: syllables 1 and 2 are not separated by any unstressed syllables, 2 and 3 are separated by one unstressed syllable, 3 and 4 by two and 4 and 5 by three.

1 2 3 4 5

e.g. **ꞋWalk Ꞌdown** the **Ꞌpath** to the **Ꞌend** of the ca **Ꞌnal**.

### The tendency to pronounce stressed syllables in a sentence at more or less equal intervals of time is called rhythm.

The stress-timed rhythm theory states that the times from each stressed syllable to the next will tend to be the same, irrespective of the number of intervening unstressed syllables. The theory also claims that while some languages (e.g. Russian and Arabic) have stressed- timed rhythm similar to that of English, others (such as French, Telugu…) have a different rhythmical structure called syllable-timed rhythm. In these languages, all syllables, whether stressed or unstressed, tend to occur at regular time-intervals and the time between stressed syllables will be shorter or longer in proportion to the number of unstressed syllables. Some writers have developed theories of English rhythm in which a unit of rhythm, the **foot**, is used; **the foot begins with a stressed syllable and includes all following unstressed syllables up to the following stressed syllable**.

The example sentence given above would be divided into feet as follows:

1 2 3 4 5

e.g. **ꞋWalk Ꞌdown** the **Ꞌpath** to the **Ꞌend** of the ca **Ꞌnal**. **Video VIII.1. Listen to the rhythm** [48]

**ꞋTwink**le, **Ꞌtwink**le **Ꞌlit**tle **Ꞌstar ꞋHow** I **Ꞌwon**der **Ꞌwhat** you **Ꞌare ꞋUp** a**Ꞌbove** the **Ꞌworld** so **Ꞌhigh ꞋLike** a **Ꞌdia**mond **Ꞌin** the **Ꞌsky**.

An additional factor is that in speaking English we vary in how rhythmically we speak: sometimes we speak very rhythmically (this is typical of some style of public speaking) while at other times we speak arythymically (that is, without rhythm)-for example, when we are hesitant or nervous. Stress-timed rhythm is thus perhaps characteristic of one style of speaking, not of English speech as a whole; one always speaks with some degree of

rhythmicality, but the degree will vary between a minimum value (arhythmical) and a maximum (completely stress-timed rhythm).

## INTONATION

### What is intonation?

There is confusion about the term intonation caused by the fact that the word is used with two different meanings. In its more restricted sense, intonation refers to the variations in the pitch of a speakerꞋs voice used to convey or alter meaning [13, p.135], but in its broader and more popular sense it is used to cover much the same field as “prosody”, where variations in such things as sentence stress, rhythm, tempo, loudness, voice quality are taken into consideration.

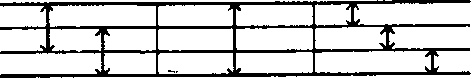
Wells [28, p.1] states that **intonation is the melody of speech**. In studying intonation we study how the pitch of the voice rises and falls, and how speakers use this pitch variation to convey linguistic and pragmatic meaning. It also involves the study of the rhythm of speech, and the study of how the interplay of accented, stressed and unstressed syllables functions as framework onto which the information patterns are attached.

### In another textbook, intonation is defined as the unity of speech melody, sentence stress, speech tempo and voice quality (tambre) which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitudes towards reality and the contents of the utterance [27, p.100].

**Speech melody**, or the pitch component of intonation, is the **variations in the pitch of the voice** which take place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. **The relative height of speech sounds as perceived by a listener is called pitch**. The pitch of speech sounds is produced by the vibrations of the vocal cords. Pitch produced depends on how fast the vocal cords vibrate; the faster they vibrate, the higher the pitch.

The variation in the pitch of the voice will produce tone. **Pitch variation or pitch movement is called tone**. A high pitch results from the relatively rapid vibration of the vocal cords. A low pitch from a relatively slow vibration. An acceleration in the rate of vibration is heard as a rising pitch, a slowing down as a falling pitch. In a level pitch the vocal cords vibrates a constant rate. Thus, variation in the pitch of the voice will produce different intonation patterns: **Rising**, **Falling**….

Variations in pitch range occur within the normal range of the human voice, i.e. within its upper and lower limits. For pedagogical expediency three pitch ranges are generally distin- guished: normal, wide, narrow [26, pp.142-143]:



Normal Wide Narrow (of low, medium and high levels)

**Figure VIII.2: Three human pitch ranges**

The pitch range of a whole intonation unit is in fact the interval between the highest- pitched and the lowest-pitched syllables. Pitch levels may be high, medium and low.

High Medium Low

**Figure VIII.3: Three-pitch levels**

The way pitch is used linguistically differs from language to language. Pitch variation or pitch movement is called tone. Although this word has a very wide range of meanings and uses in ordinary language, its meaning in phonetics and phonology is quite restricted: it refers to an identifiable movement or level of pitch that is used in a linguistically contrastive way. In some languages (known as tone languages) the linguistic function of tone is to change the meaning of a word. In Vietnamese, for example, **gà** means **chicken** while **ga** means **railway station**. In other languages (intonation language) tone forms the central part of intonation, and the difference between, for example, a rising and a falling tone on a particular word may cause a different interpretation of the sentence in which it occurs. In the case of tone languages it is usual to identify tones as being a property of individual syllables, whereas an intonational tone may be spread over many syllables.

### Stress in speech is the greater prominence which is given to one or more words in a sentence as compared with other words of the same sentence

**The voice quality (tambre) is a special colouring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speakersꞋs emotions, such as joy, sadness, irony, anger, indignation**, etc.

**The tempo of speech is the speed with which sentences or their parts are pronounced**. It is determined by the rate at which speech-sounds are uttered and by the number and length of pauses. Closely connected with the tempo of speech is its rhythm: the recurrence of stressed syllables at more or less equal intervals of time. Therefore, the tempo and rhythm of speech may be said to constitute the temporal component of intonation.

The components of intonation are said to form a unity, because they always function all together, and none of them can be separated from any of the others in actual speech; it is only possible to single out each component for the purposes of intonational analysis.

Especially close is the connection between speech melody and sentence stress which are the most important and the most thoroughly investigated components of English intonation. As to the other components they play only a subordinate and auxiliary part in performing this or that particular function of intonation.

### Tone language and intonation language

**Tone can be considered to be the height of the pitch and change of the pitch which is associated with the pronunciation of syllables of words and which affects the meaning of the word**. For example, in Vietnamese when you say **ga**, it means railways station; when

you say **gà,** it means **chicken**. Language that use the pitch of individual syllables to contrast meanings are called tone language.

**Tone (pitch movement) can also be understood as a change in pitch which affects the meaning and function of utterances in discourse**. Languages that use pitch syntactically (for example, to change a sentence from a statement to a question) or in which the changing pitch of a whole sentence is other wise important to the meaning are called intonation languages. Intonation does not happen at random but has definite system patterns.

### The 3 TꞋs: a quick overview of English intonation

According to Wells [28, p.6], as concerns intonation, speakers of English repeatedly face three types of decision as they speak. They are: a-how to break the speech into intonation units, b- what is to be accented and c- what intonation pattern to be used with the intonation unit. These linguistic intonation systems are known as **tonality**, **tonicity** and **tone**.

##### Tonality

**Tonality is the division of speech into intonation units**. The first thing an English speaker has to decide is the division of speech into units of speech. There will be an intonation pattern associated with the unit of speech. This unit of speech is known as **tone unit** or **intonation unit**. This intonation unit has been referred to as **tone group** (Palmer 1922; Schubiser 1958; Halliday 1967 a, 1970; Gussen Hoven 1984), **the tune** (Armstrong and

Ward 1926; Schubiger 1935; Jassen 1952; Kingdon 1958), **the tune unit** (Crystal 1969; Couper-Kuhlen 1986), **the intonation group** (Guttenden 1986), **intonation unit** (Hirst and Di Cristo 1984; Thirst 1987) and **intonation phrase** (IP) (Wells, 2006) [12].

An **intonation unit** may be a part of a sentence or the whole sentence. It may be a word or a group of words. An intonation unit has the following features:

1. It has one tonic syllable which carries a nuclear tone. The tonic syllable is the syllable on which the main sentence stress falls. The tonic syllable is a word or part of a word which is the most important in terms of the information focus. It may be the last stressed syllable in the unit (end-focus) or any syllable (contrastive stress). The tonic syllable is the syllable which carries the nuclear tone (**Fall**, **Rise**…). It is where a marked change in pitch begins.
2. It is pronounced at a certain rate and without any pauses in it;
3. It has some kind of voice quality.

An intonation unit corresponds to a sense-group. **A sense group is a word or a group of words forming the shortest possible unit in a sentence from the point of view of meaning, grammatical structure and the style of speech**. A sense group can be a word, a phrase, a clause or a whole sentence.

e.g. 1. ⭧You?

1. Is that ⭧you?
2. When you ⭧came, she was away.
3. I speak Vietna⭨mese.

##### Tonicity

**Tonicity is the placement of the tonic syllable or nucleus in the intonation unit**. Speakers use intonation to highlight some word(s) as important for the meaning they wish to convey. These are the words on which the speaker focuses the hearerꞋs attention: the most important words in terms of communication. They form the nucleus of intonation. In terms of pitch, the nucleus is marked out by being the place where the pitch change or pitch movement for the nuclear tone begins. The nucleus contains the **tonic syllable**: the syllable which receives the main stress and carries the nuclear tone. It is usually at the end of an intonation unit corresponding to given-new information pattern.

##### Tone (Intonation pattern)

Having decided the tonicity - that is, having selected a suitable location for the nucleus- the speakers have to decide what tone (**intonation pattern**) (**Fall, Rise**…) is used with the nucleus depending on the purpose of communication. He has to make choice of nuclear tone.

### Methods of intonation notation

Contemporary transcription of intonation varies greatly, as they reflect different theoretical views of the nature of the subject. Some approaches attempt to provide a faithful phonetic record of melodic movement; other are more phonological in character, including only those aspects of melody which seem to be crucial for expressing contrasts in meaning. Some phonetic studies rely on auditory judgements alone; others use a combination of auditory and acoustic analysis.

##### Phonetic method [27]

The **Phonetic Approach** in intonation transcription employed the methods used in musical notation. Nowadays, this method of intonation notation is referred to as system of **tonograms** or **dot-dash** system. In this system, two parallel lines (staves in music) represent the approximate upper and lower limits of the pitch range of the human voice in speech. Speech melody together with sentence-stress is indicated on the staves with the help of dashes, curve lines and dots placed on different levels. Stressed syllables are marked by dashes (-); Unstressed syllables by dots (.). A **Fall tone** is represented by a downward curve, **Rise tone** by upward curve, **Fall-Rise** tone by downward-upward curve, **Rise-Fall** tone by upward-downward curve. A single vertical bar denotes a short pause in the middle of a sentence at the end of a non-final sense group. Two vertical bars denote a long pause.

e.g. He will Ꞌcome in a ⭨day.

. **.**

**. .**

**Figure VIII.4: An example of the phonetic method**

##### Phonological method [26, pp.144-146]

Within the **phonological studies**, there is a difference of opinion over the extent to which contrasts are capable of being analysed using the procedures of phonemic analysis, and over the extent to which grammatical and semantic considerations should be allowed to influence the nature of a transcription. As a consequence, several competing descriptive frameworks are in present-day use. This method of intonation notation has been referred to as tonetic system of transcription.

* + - 1. The method introduced by Ch. Fries involves drawing a line around the sentence to show relative pitch heights:

e.g. HeꞋs gone to the ⌈o̅ f⌉fice.

* + - 1. According to the another method the syllables are written at different heights across the page. The method is particularly favoured by D.Bolinger, for example:

e.g. I absoluteIy deny it.

BolingerꞋs book of reading has the cover title:

a

ton t

i

e.g. In o

n

This method is quite inconvenient as its application wants a special model of print.

* + - 1. According to the third, "levels" method, a number of discrete levels of pitch are recognized, and the utterance is marked accordingly. This method was favoured by some American linguists such as K. Pike and others who recognized four levels of pitch, low, normal, high and extra-high, numbering them from 1—4. Since most linguists who have adopted this method have favoured low-to-high numbering, we shall use this in our example:

2

e.g. HeꞋs gone to the 3o1ffice.

This notation corresponds to the pattern of the example illustrating the first method.

* + - 1. The fourth method is favoured by most of the British phoneticians such as D.Jones, R.Kingdon, J.D.OꞋConnor and G.F.Amold, M.Halliday, D.Crystal and others. This method has a number of advantages. Firstly, not only variations of pitch but also stressed syllables are marked. Secondly, distinct modifications of pitch in the nuclear syllable are indicated by special symbols, i.e. by a downward and an upward arrow or a slantwise stress mark. More than that. Pitch movements in the pre-nuclear part can be indicated, too. Thirdly, it is very convenient for marking intonation in texts.

e.g. 1. That ꞋisnꞋt as Ꞌsimple as it ˋsounds

1. That →isnꞋt as Ꞌsimple as it ˋsounds
2. That ↘isnꞋt as Ꞌsimple as it ˋsounds.
3. That ↗isnꞋt as Ꞌsimple as it ˋsounds.
   * + 1. *Symbols used in this course are*

**Table VIII.1: Diacritics used in Intonation**

|  |  |  |  |
| --- | --- | --- | --- |
| **Intonation Diacritics** | | | |
| ⭨ | **(Fall** | ⭧ | ⭧**Rise** |
| ⭨ | **(High Fall** | ⭧ | ⭧ **High Rise** |
| ⭨ | **(Low Fall** | ⭧ | ⭧**Low Rise** |
|  |  **Wide Fall** |  | **Wide Rise** |
| ᵛ | ᵛ**Fall-Rise** | ᶺ | ᶺ**Rise-Fall** |
| – | – Level |  |  |
| ǁ | **Long pause** | ǀ | **Short pause** |
| ֽ | **Secondary Stress** | **Ꞌ** | **Main (tonic) stress** |

### The structure of the intonation unit

The intonation unit is the basic unit of intonation in a language. An intonation unit is usually divided into several parts. The most important part contains the syllable on which a change of pitch begins: the **tonic syllable**. A tonic syllable is a syllable which carries a tone (an intonation pattern). A tone unit may be a word (e.g. *you*), a phrase (e.g. *By this time*), a clause (e.g. *Will you be silent* in If I do, will you be silent?), or simple sentence (e.g. *Is it you*?).

In communication, the speaker has to make choice of the place in an utterance where the movement in pitch begins (choice of tonic syllable). The choice depends on what the speaker wishes to emphasize.

The ways in which linguists have divided the tone unit into different parts and the terms they have used for these parts are not always the same. Table VIII.2 below shows the main parts of a tone unit together with different divisions and terms which have been used.

**Table VIII.2: The Structure of English Intonation Unit** [22, pp.294-295]

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Unstressed syllables** | **Onset First stressed**  **syllables** | **Tonic syllable where major pitch movement begins** | **Continuation and completion of pitch movement** |
| Crystal (1969) | prehead | head | nucleus | tail |
| Halliday 1967, 1970 | pretonic | | tonic | |
| Brazil et al, 1980 | Proclitic segment | Tonic segment | | Enclitic segment |
| Roach 1983 | prehead | head | tonic syllable | tail |
| e.g. | ItꞋs a | Very Interesting | **STO** | ry |

|  |  |  |  |
| --- | --- | --- | --- |
| **Pre-head** | **Head** | **Tonic Syllable** | **Tail** |
| ItꞋs a | **ver**y **in**teresting | **STO** | ry |
| **. .** | .  **...** |  | **.** |

**Figure VIII.5: The intonation structure of the sentence *ItꞋs a very interesting story***

It is convenient for intonation analysis and teaching purposes to distinguish certain elements in the pitch-and-stress pattern of an intonation unit as above. Thus, the structure of the intonation unit includes:

### (Pre-head) (Head) Tonic Syllable / Nucleus (Tail)

The most important of these elements is the tonic syllable which carries the nuclear tone,

i.e. a marked change of pitch which occurs on the final stressed syllable (the accentual nucleus).

1. The Pre-head

**The pre-head is composed of all the unstressed syllables preceding the first stressed syllable in the intonation unit**. In British English, it is said on a very low note. There might be no pre-head in the intonation unit.

1. The Head

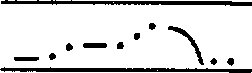
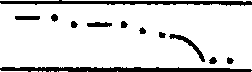
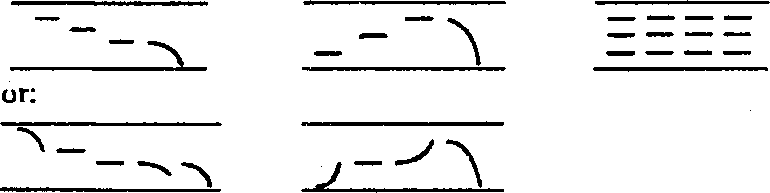
**A head is all that part of an intonation unit that extends from the first stressed syllable up to (but not including) the tonic syllable**. In the example above, *very interesting* forms the head of the intonation unit.

The head consists of a series of stressed and unstressed syllables that may be pitched variously starting with the first stressed syllables (the head of the scale). The head can take a variety of pitch patterns. Variation within the head does not usually affect the grammatical meaning of the utterance, though it often conveys meanings associated with attitude or phonetic styles. There are three common types of head:

**i**-a **descending** type in which the pitch gradually descends (often in "steps") to the nucleus. The stressed syllables in the head form a descending scale. They go down in steps (steps down). Armstrong and Ward state that unstressed syllables may either descend gradually to the next stress, remain level, be on a slightly higher or a slightly lower level. From their experience they find that it is more usual for the pitch of these unstressed syllables to descend gradually to the next stress (Palmer (1922) notes that unstressed syllables may tend to remain on the same level as the syllable immediately preceding),

**ii**-an **ascending type** in which the syllables form an ascending sequence, and

**iii**-a **level type** when all the syllables stay more or less on the same level:



*Descending type Ascending type*

*Level type*

**Decending Type**

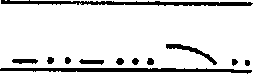
e.g. ↘Why are you Ꞌmaking such a ˎmess of it?

**Ascending Type**

. e.g.Why are you Ꞌmaking such a ˋmess of it?

**Level type**

e.g.→Why are you Ꞌmaking such a ˎmess of it?

**Figure VIII.6: Three Common Types of Head** [26, p.141]

1. The tonic syllable / the nucleus

**The syllable which carries a nuclear tone is called the tonic syllable. The tonic syllable is the syllable where the major pitch movement begins (Fall, Rise….).** The tonic syllable form the nucleus of an intonation pattern. It not only carries a nuclear tone but also a type of stress that will be called tonic stress (some writers use the terms **nucleus** and **nuclear stress** for **tonic syllable** and **tonic stress**). In the example above *STOR* is the tonic syllable.

1. The tail

The tonic syllable may be followed by one or more unstressed syllables called the tail. **Any syllables between the tonic syllable and the end of the intonation unit is called the tail**. We can speak of two variants of the terminal tone: the nuclear (with no tail) and the nuclear- postnuclear variant (with a tail).

The tone of a nucleus determines the pitch of the rest of the intonation pattern following it which is called the tail. Thus after a falling tone, the rest of the intonation pattern is at a low

pitch. After a rising tone the rest of the intonation pattern moves in an upward pitch direction. The nucleus and the tail form what is called terminal / ending tone.

* 1. **Basic intonation patterns**: [28, pp.15-68]

##### ⭨Fall

* + - 1. *Form*

### The Fall consists of a fall of the pitch of the voice from a fairly high note to a very low note on the last important stressed word of the sentence.

**Audio VIII.4: Fall** [28, pp.19-20]

### Listen

⭨Wow! ⭨Gosh! ⭨Geat! ⭨Cheers! ⭨Boo!

⭨Super! ⭨Crazy! ⭨Never! ⭨Spledid! ⭨Heavens!

⭨Rubbish! ⭨Nonsense! ⭨Awesome! ⭨Marvellous! ⭨Wonderful!

### Listen

IꞋll be there by ⭨five ⭨Great.

ItꞋs nearly ⭨eight. ⭨Goodness! IꞋm going to be ⭨late.

* + - * 1. **Listen** Ri⭨diculous. How ri⭨diculous.

But thatꞋs ri⭨diculous

How absolutely ri⭨diculous.

I think thatꞋs really quite ri⭨diculous. In⭨credible

How in⭨credible. ThatꞋs in⭨credible. How utterly in⭨credible

They are going to find it utterly in⭨credible. YouꞋre ⭨right.

You Ꞌre ⭨right, you know. You Ꞌre absolutely ⭨right.

I think youꞋre absolutely ⭨right.

You Ꞌre going to be proved quite ⭨right.

### Listen

WeꞋve just got en⭨gaged. How ⭨marvelous.

SheꞋs had a baby ⭨boy But thatꞋs ⭨wonderful. Now they want us to re⭨register What a pa⭨laver.

The sausages got ⭨burnt. What a ⭨pity.

* + - 1. *Meanings*

The **Fall** can be said to give an impression of **finality** and **definiteness**. It is regarded as more or less “neutral”. If someone is asked a question and replies ⭨**Yes** or ⭨**No**, it will be understood that the question is now answered and that there is nothing more to be said. This tone is **categoric** (**definite**) in character.

According to Wells [28, p.91] the **Fall** is used with the following meanings:

**Table VIII.3: Fall meanings** [28, p.91]

|  |  |  |
| --- | --- | --- |
| **Intonation** | **Meaning** | **Sentence Types** |
| Fall | a-Definitive | Statement Exclamation W/H question Answer Command Interjection |
| b-Insistent | Yes-No question (includes tag question and elliptical question) |
| c-Reinforcing | Adverbial |

1. *The Definitive Fall*

In general, we can say that by using a Fall we indicate that what we say is potentially complete and that we express it with confidence, definitely and unreservedly. The Fall thus also tend to signal **finality**. We call this tone meaning the **Definive Fall.**

### The Definitive Fall is used in statements, exclamations, W / H questions, answers, commands and interjections.

* 1. Categoric or simple statements of fact.
  2. My name is⭨John.
  3. Exclamation

Exclamations (=expressions of surprise, anger or excitement) virtually always have a fall. We call this tone meaning the **exclamatory fall**. It can be seen as a sub-type of the **definive fall**.

* + 1. How **(**late you are!

2. What a good i⭨dea!

* 1. Special questions (W / H questions)
  2. Who is ⭨absent today?
  3. Yes-No and Elliptical Answers

The answer to a yes-no question is usually not a complete statement. Rather, it is just *yes* or *no* (or an equivalent). Quite often, we support the *yes* or *no* by an elliptical verb phrase. Or we may just use the elliptical verb phrase on its own:

* + 1. A: Do you know Peter?

B: ⭨Yes / ⭨Sure / Of ⭨course / ⭨Yes, I ⭨do. / I ⭨do / Of ⭨course I do / Of

⭨course I know Peter.

2. A: Have you ever been to Minsk?

B:⭨No / ⭨Never / Of ⭨course not / ⭨No, I ⭨havenꞋt / I ⭨havenꞋt, actually / I donꞋt think I ⭨have / Of ⭨course I havenꞋt / No I ⭨havenꞋt been to Mink..

* 1. Commands

The default tone for commands is the **Definitive Fall**

e.g. 1. Sit ⭨down!

2. Stop that ⭨noise!

* 1. Offers to do something or suggestions that something should be done.

e.g. LetꞋs go**(**home.

1. *Insistent Fall*
   1. Yes-No question

It is possible for a **yes – no question** to be said with a **Fall.** This makes the question more insistent. It is more businesslike and more serious. We call this tone meaning **Insistent Fall.**

e.g. A: IꞋll ask you once ⭨more: Did you take the ⭨money? B: ⭨No, I ⭨didnꞋt.

A: Can you ⭨prove that?

The **Insistent yes-no Fall** is often used in guessing games:

e.g. A: Guess where I ⭨come from. B: From France?

A: No

B: From ⭨Italy, then? A: ⭨No

B: D Ꞌyou come from ⭨Spain

The **Insistent Yes-No Fall** is also regularly used when a speaker repeats a question because the other person didnꞋt hear it properly

e.g. A: Have you come far? B: Sorry?

A: I said, have you come ⭨far?

* 1. Tag question

Tag questions (question tags) are short yes-no question tagged onto the end of a statement or command. Most tag questions can be said either with a **Fall** or with a **Rise.** If a tag question is genuinely asking for information, the tone will be a **yes-no Rise**. This allows the speaker to check whether the other person agrees with what he or she has just said. It is open to the other person to agree or disagree.

The other possibility is an **Insistent Fall.** With a falling tag the speaker insists, assumes or expects that the other person will agree. Rather than genuinely asking for information, the speaker appeals for agreement:

* 1. 1. The view is magnificient, ⭨isnꞋt it? (=IꞋm sure you agree.)

1. We Ꞌve been here before, ⭨havenꞋt we? (= We both know we have.)
2. Seven fives are thirty five, ⭨arenꞋt they? (=You know they are.)
3. Well itꞋs not very good, ⭨is it? (=YouꞋll agree itꞋs not very good.)

In some cases the falling tone tag has the force of an exclamation. Exclamations always have a **Fall.**

Notice the difference of tone meaning in the following examples:

* + 1. ItꞋs ⭨snowing, ⭨isnꞋt it? (=You can see it is)

2. ItꞋs ⭨snowing, ⭧isnꞋt it? (=I canꞋt see, I Ꞌm not sure.)

The effect of a tag with an **Insistent Fall** can even be to force the other person to agree. When attached to a command, a tag virtually always has an **Insistent Fall**:

e.g. What a surprise, ⭨wasnꞋt it?

After a command, a tag with a fall sounds very insistent.

e.g. Answer the ⭨phone, ⭨will you? (=Will you answer the ⭨phone. Obey me immediately)

* 1. Independent elliptical questions

Independent elliptical questions can also be said with an **Insistent Fall**. The tone meaning is one of slight surprise or scepticm, but accepting that the other has expressed an opinion. This tone can sound hostile:

e.g. A: I really like it here.

B:⭨Do you? (I was afraid you wouldnꞋt) A: Well, itꞋs over now.

B: But ⭨is it? (Perhaps it isnꞋt over, after all.) A: ThereꞋs nothing wrong with greed.

B: ⭨IsnꞋt there? (I donꞋt agree with you.)

Much less common is a reverse-polarity negative elliptical yes-no question as a reaction to a positive statement by other speaker. This is a kind of **Exclamatory Fall.**

e.g. A: Her daughterꞋs awfully clever. B:⭨Yes, isnꞋt ⭨she.

1. *Reinforcing Fall*

Some adverbials are said with a Falling tone. Their meaning is not to limit the sense of the main clause, but rather to reinforce it. We call this tone meaning **Reinforcing Fall**,

e.g. A: Do you think I ought to say something? B: Of ⭨course, you must protest.

Thus, the **Fall** can be used as the **Definive Fall**, the **Insistent Fall** and the **Reinforcing Fall**.

* + - 1. *High Fall and Low Fall [28, pp.216 -219]*

**Fall** can be **High Fall** or **Low Fall. a**-The Low Fall

### The Low Fall involves the falling pitch movement from a mid pitch to a low pitch.

e.g. ⭨Wonderful.

A **Low Fall** is categoric in character and expresses finality. It indicates a number of attitudes ranging from neutral to grim, cool, detached, phlegmatic attitudes.

**b**-The High Fall

### A High Fall involves a falling pitch movement from a relatively high pitch to a low pitch.

* 1. ⭨**Wonderful.**

If there is a tail after a simple fall nuclear tone, the pitch of the tail is all low and level. The falling movement takes place at the nuclear syllable, so that the entire tail is low-pitched. All falling nuclear tones finish low; the final tendency is the tail after a falling nuclear tone is always low level.

The difference of tone meaning between **High Fall** and **Low Fall** is the degree of emotional involvement. The **High Fall** implies greater interest on the part of speaker, greater excitement, greater passion, more involvement. The **Low Fall** implies relative lack of interest, less excitement, a dispassionate attitude, less involvement. The higher the starting point of a simple fall, the greater the degree of emotional involvement.

* + 1. Come and have ⭨dinner with us. (warm, an invitation, not an order)
       1. Come and have ⭨dinner with us (serious, expects to be obeyed)
       2. IꞋll be staying for a ⭨month. (excited, enthusiastic)
       3. IꞋll be staying for a ⭨month (factual, objective)

##### ⭧The Rise

* + - 1. *Form*

### In a Rising nuclear tone the pitch of the voice starts relatively low and moves upwards. The starting point may be anywhere from low to mid, and the endpoint anywhere from mid to high.

**Audio VIII.5: Rise** [28, pp.22-23] 1-**Listen**:

⭧What? ⭧Who? ⭧Where? ⭧When? ⭧Eh?

⭧Jim? ⭧Madge? ⭧Bill? ⭧Bob? ⭧Sue?

⭧Never? ⭧Always? ⭧Thousand? ⭧This one? ⭧Carrots? 2-**Listen**

You have to take the tube. ⭧What?

⭧Sorry

⭧What did you say?

IꞋll ask James to help. ⭧James?

She was reading the time ⭧The Times? WeꞋll need an assistant. ⭧Linda?

3-**Listen**

A: WhoꞋs that over there? B: ItꞋs Jim I ⭧think

A: WhatꞋs he like?

B: Oh heꞋs one of our best students. A: WhatꞋs he studying?

B: Modern language. A: Which language?

B: ⭧English, ⭧French and ⭨Spanish**.**

A: That sounds ⭧interesting.

If the nucleus is on the last or only syllable in the intonation unit, then the rise takes place on that syllable,

* 1. ⭧Who?

Again, in identifying the nuclear tone we must disregard any prenuclear pitch pattern, e.g.You want to talk to ⭧who?

There is often a stepdown in pitch as we reach the beginning of the nuclear rise.

If there is a tail (= syllable after the nucleus), the rising pitch movement does not happen wholly on the nuclear syllable and all the following syllables – over the whole of the nucleus plus tail,

* + 1. ⭧Chicken?
       1. ⭧ All of us?
       2. ⭧What did you say her name was?

This means that the last syllable is actually the highest pitch, even though it is unaccented.

* + - 1. *Meanings*

This tone is non-categoric and conveys the impression that **something more is to follow.**

* 1. A: Do you know what the longest balloon flight was? B: ⭧No.

When B replies ⭧No with the **Rise,** he is inviting A to tell B what the longest balloon

flight is whereas the response with ⭨No could be taken to mean that he does not know and is not expecting to be told.

According to Wells [28, p.91], the Rise is used with three main tone meanings: a-**Yes-No**, b-**Encouraging** and c-**Non-supportive**

We can add the fourth tone meaning to **Rise**: **d-More to follow**

**Table VIII.4: Rise meanings** [28, p.91]

|  |  |  |
| --- | --- | --- |
| **Intonation** | **Meaning** | **Sentence type** |
| Rise | a-Yes-No | Yes-No question |
|  | (Polarity) | Tag question |
|  |  | Independent Elliptical Question |
|  |  | Declarative Question |
|  |  | Statement |
|  |  | Pardon Question |
|  |  | Interjection |
|  | b-Encouraging | Statement |
|  |  | W-H Question |
|  |  | Command |
|  | c-Non-supportive | Contradicting statement |
|  | d-More to Follow | Series of W / H questions |
|  |  | In complete sentence |
|  |  | Listing |
|  |  | Opening Lists |

1. Yes-No Rise
   1. Yes-No question

**Yes-No questions** (=general questions, polar questions) ask whether something is the case or not. Such questions are capable of meaningfully being answered **Yes** or **No**. The default tone for a **Yes** or **No** question is a **Rise**. We call it the **Yes-No Rise.**

* + 1. Are you ⭧ready?
       1. Is that the⭧ time?
       2. Will you be at the ⭧meeting?
       3. Have you been here ⭧long?
       4. Has he a⭧greed to it?

Some utterances with the grammatical forms of Yes - No interrogatives are not questions so much as requests. They, too, usually have a **Yes – No Rise**.

e.g. Would you pass me the ⭧water?

* 1. Tag question

**Tag-questions** (Question tags) are short Yes-No questions tagged on to the end of a statement or command. If a tag question is genuinely asking for information, the tone will be a Yes-No Rise. This allows the speaker to check whether the other to agree or disagree.

e.g. 1. The answer is twenty, ⭧isnꞋt it? (Am I right?)

1. We could start with the kitchen, ⭧could we? (=thatꞋs just my suggestion)
2. They havenꞋt forgotten, ⭧have they? (=Can that be the reason they Ꞌre not here?)
3. A:What does chaise mean? B: Chair, ⭧doesnꞋt it?
4. A: Where are they going tomorrow? B: Leicester, ⭧arenꞋt they?
   1. Independent elliptical questions

One way of reacting to statement made by another speaker is to use a short Yes-No question, consisting of an elliptical (=shortened) verb phrase. This resembles a tag question: but unlike a tag question it involves a change of speaker. The default tone for an independent elliptical question is a Yes-No Rise.

**Independent Elliptical Questions** can be used

- as Really? Questions:

e.g. A: IꞋm thinking of taking a break? B: ⭧Are you?

This is a kind of minimal response to keep the conversation going. It may indicate anything from boredom to surprise, depending on the pitch range used. It means much the same as:

* 1. A: HeꞋs just seen Peter.

B: ⭧Really?

Independent elliptical questions of this type have the same polarity (positive or negative) as the clause just uttered by the other speaker.

* + 1. A: It wasnꞋt very good. B: ⭧WasnꞋt it?
       1. A: They didnꞋt have any bread. B: ⭧DidnꞋt they?
       2. A: She wonꞋt be at all pleased. B: ⭧WonꞋt she.

A: No, she wonꞋt.

- for checking

If while you are speaking you want to check whether you have said the right thing, or whether your hearer has understood what you said, you can use an interjection such as ⭧OK? Or ⭧Right?. These interjections are a kind of Yes-No question, and are accordingly usually said with a Yes- No Rise.

* + 1. IꞋll get in touch with Martin, ⭧right?
       1. You can hear it tomorrow, all ⭧right?
       2. IꞋll pay you back, O⭧K?
       3. IꞋll do it tomorrow, ⭧yeah?
       4. You think youꞋre clever, ⭧huh?
       5. Why did you do it, ⭧eh?

- as pardon questions

To ask another to repeat something because you did not hear it properly, you can say

⭧**What**? or ⭧**Sorry**? or ⭧**Pardon**? with a **Rise**. We call this tone meaning a **pardon- question rise.**

* + 1. A: Could you turn the music down? B: ⭧What?
       1. A:Would you pass the salt? B: ⭧Pardon
       2. A: I want to tell you something. B: You ⭧what? (I canꞋt hear you.)
       3. A:We could ask Millington. B: ⭧Eh? ⭧What did you say?

With a pardon question you can querry previous utterance, as in the examples just given, or just one element in it. In either case, the tone is **pardon-question Rise**.

* + 1. A: I choose Thora. B: ⭧Who
       1. A:This is Mel.

B:⭧Nell.

* + - 1. A: Are you going to ⭧win?

B: Are we going to ⭧win? Of course we are.

A typical conversational interchange might go as follows. Speaker A makes a statement, perhaps with an implicational Fall-Rise. Speaker B didnꞋt quite catch it, and utters an interjection with a pardon-question rise. Speaker A repeats what he said, this time with a **Definitive Fall**:

e.g. A: The cruise document has come. B: ⭧Huh?

A: (I said) the ⭨cruise documents have come.

The following conversational exchange is similar. But here speaker A asks a yes-no question. B asks a pardon question. When A repeats his yes-no question, again he switches to an insistent falling tone:

* 1. A: Has Mrs. ⭧Parington been in? B: ⭧Sorry?

A: Has Mrs. ⭨Partington been in?

- as a suggestion

To check whether you have understood the other speaker correctly, you can suggest an interpretation, to see if it is correct. This too requires a RISE: it is a kind of Yes-No question, and takes a Yes-No rise.

* + 1. A: WeꞋll need some vegetables.

B: ⭧Carrots? (=D Ꞌyou mean carrots?)

* + - 1. A : ItꞋll cost quite a lot. B : A ⭧thousand.
      2. A: I was talking to my friend the other day B: ⭧Mary? (by friend, do you mean Mary?)

- as echo questions

An echo question uses some or all of the same words as used by the previous speaker, but with a pardon-question rise. This may be a simple request for repetition or clarification, or it may also express **surprise** and **amazement** at what the other speaker has said.

* + 1. A: YouꞋll have to do it again.

B: IꞋll have to do it a⭧gain? / Do it a⭧gain?

* + - 1. A: TheyꞋve finished the job. B: Finished the ⭧job?
      2. A: Have you got my pen?

B: My ⭧pen?

* + - 1. A: WhereꞋs the bathroom? B: The ⭧bathroom?

There may be broad focus, querying the whole of the previous speakerꞋs utterance, or narrow down focus on some particular element. In the later case the nucleus may be placed on a different item than the one on which the previous speaker placed it, often with ellipsis of some of the words:

* + 1. A: YouꞋll have to do it again. B: ⭧ IꞋll have to?
       1. A: TheyꞋve finished the job. B: ⭧Finished it?
       2. A: SheꞋs seeing him tomorrow. B: ⭧Seeing him?

It is also possible to query two or more words individually, placing a pardon-question rise nucleus on each.

e.g. 1. A: I was talking to James Smith. B: ⭧James ⭧Smith

2. A: YouꞋll need a digital camera. B: A ⭧digital ⭧camera?

A special type of echo question is a second-order question, which echoes the other speakerꞋs question to query it, perhaps with a narrowed focus:

e.g. 1. A: Have you got your ⭧pen? B: Have ⭧I got my pen?

2. A: Wherer did it happen? B: ⭧Where? or ⭨When?

- as please-repeat question

A different kind of pardon question is a **please-repeat WH question**, which involves changing the focused element into a question word. The tone is always a rise. In the simplest form of please-repeat question there is no fronting of the question word:

e.g. A: She took a tonga.

B: She took a ⭧what? / She did ⭧what? She ⭧What?

Alternatively, the WH word may be fronted. If so, it still bears the nucleus and has a rising tone

e.g. A: She took a tonga.

B: ⭧What did she take?/ ⭧What did you say she took?

Any element of the first speakerꞋs utterance may be queried in this way. The nucleus always goes on the question word.

e.g. A: Martin Ꞌs lost his cat.

B: ⭧Who lost his cat?/ MartinꞋs done ⭧what? / MartinꞋs done ⭧what to his car?

MartinꞋs lost ⭧what?

Broad-focus pardon questions request a repetition of everything the other speaker has just said. Like repetition wh-questions, they have a pardon-question rise on the question word.

e.g. A: She took a tonga.

B: ⭧What was that again? / ⭧What did you say? / ⭧What? / ⭧Sorry?

On the other hand, if the speaker asks not for a repetition but for a clarification, we have an ordinary **wh-**question, which will most likely be said with a definite Fall.

* 1. A: She took a tonga. B: WhatꞋs a ⭨tonga?
  2. Declarative questions

Declarative questions are grammatically like statements. They can only be identified as questions only by their intonation, or by the pragmatics of the situation when they are used. They are usually said with a **Rise**: a Yes-No Rise.

* + 1. YouꞋll be coming to ⭧dinner? (=Are you coming to dinner?)
       1. He took his ⭧passport? (Did he take his passport?)
       2. You think IꞋm ⭧crazy? (=Do you think IꞋm carzy?)
       3. A: I had an amazing experience.

B: You ⭧did? (I hear what you say.)

1. Encouraging meaning
   1. Statement: **Independent Rise**

As well as for declarative questions and in uptake, rises are used for short responses encouraging further conversation. They signal no more than that social interaction is running smoothly.

e.g. A: Have a cup of tea.

B: ThatꞋs very ⭧kind of you.

**ii**-W / H question

A W / H question can also be said with a **Rise**. It has the effect of making it more gentle, sympathetic or deferential, as opposed to the business like fall. We call this tone meaning the encouraging rise.

e.g. 1. When did you ar⭧rive?

1. WhatꞋs the ⭧time?
2. How long will you be staying in ⭧London, sir?

Contrast the two tone meanings: **Definitive Fall** and **Encouraging Rise**:

* 1. 1. WhatꞋs your name? (unmarked, business-like)

2. WhatꞋs your ⭧name (encouraging, kindly)

A short W/H question that the speaker immediately answers himself usually has an interested Rise:

* + 1. IꞋm coming back. ⭧Why? Because I love you.
       1. We can conquer poverty. ⭧How? By educating the workforce.
       2. A: You canꞋt go. Why⭧ not? B: Because I say so.

**iii**-Command

The default tone for commands is the **Definitive Fall**. However, in short commands (as with statements) a **Rise** is often used to encourage the other speaker to continue.

* 1. A: IꞋve got something to tell you. B: Go ⭧on.

Commands said with the interested Rise (sound soothing and kindly). We use this tone when speaking to children. To adults, it can sound patronizing.

* + 1. Come to ⭧Daddy.
       1. DonꞋt ⭧worry.
       2. Now take your ⭧time.

The differences in these meanings can be seen when we compare them on the same sentence:

e.g. 1. Now, move a⭨long, please. (firm, authoritative)

1. Now move aᵛlong, please. (urgent, warning)
2. Now move a⭧long, please (routine, friendly)

**iv**- Greetings

For most greetings, both falls and rises are perfectly possible and acceptable. A

**Definitive Fall** is more formal, an **Encouraging Rise** is more personal.

e.g. 1. Hel⭨lo!

1. Hel ⭧lo!
2. Good ⭨morning!
3. Good ⭧ morning!

Variant 1(e.g.1 and e.g.3), with a **Fall**, means just “**I am greeting you”**, whereas variant 2 (e.g.2 and e.g.4), with a **Rise**, expresses an added interest in the person addressed, “**as I greet you, I am acknowledging you”**.

A vocative after **hello** or **hi** usually has its own rising tone. In this case **hello** may be stress-shifted so that the accent falls on the first syllable:

* 1. 1. ⭨Hi, ⭧Kevin

1. Hel⭨lo, ⭧Margaret or ⭨Hello, ⭧Margaret.
2. Hel⭨lo, ⭧Tim or ⭨Hello, ⭧Tim

Said with a **Fall**, **thank you** has the straightforward meaning “**I am thanking you”**, with a Rise, it suggests “**as I thank you, I am acknowledging you”**. This is, however, a

routine kind of acknowledgement. To express genuine gratitude, it is necessary to use a fall, variant 1:

* + 1. ⭨Thank you (straightforward)

2. ⭧Thank you (routine acknowledgement)

For saying **farewell**, **goodbye** and its equivalents often have a **Rise**. Since **goodbye** signals the completion of a conversational exchange, you might expect it normally to be said with a definitive fall; but in practice a rise is much more frequent. Why? Because it is an encouraging rise, expressing goodwill and an acknowledgement of the other person. The same applies when a television presenter signs off.

* + 1. IꞋm off ⭧now. Good⭧bye.
       1. Good⭧night. See you tomor⭧row.
       2. So ⭧long then.
       3. ThatꞋs it from ⭧ me.

But to get rid of an unwelcome guest you would say: *Good*⭨*bye*.

Strangely, the informal *see you* tends to have a **Fall-Rise** rather than a **Rise**:ᵛ*See you*.

1. Unsupportive

To contradict what other person says, it is possible to use a **Definitive Fall**, a tentative

**Fall-Rise**; but a more usual tone is a **Rise**:

e.g. 1. A : You havenꞋt brought the milk. B : Oh, yes, I ⭧have

2. A : It was brialliant. B : It ⭧wasnꞋt.

Contradictions can be said with a definitive fall: the difference is that a (high) fall implies warmth and solidarity with other person-i.e. supportive-while the rise implies defensiveness and unfriendliness - that is unsupportive.

1. More- to -follow meaning

This use can be seen in the following cases:

* 1. Special questions forming a series, as if in a questionnaire

e.g. 1.WhatꞋs your ⭧ name?

2.Where do you ⭧live?

* 1. In incomplete part of the sentence (when the speaker is going to say something else…) e.g.When I ⭧came,……
  2. In listing the items

e.g. IꞋd like a ⭧ book, a ⭧ pen and a**(**pencil.

* 1. Open Lists

In listing items, we can use either **Rise** or **Fall** when we come to the last item. Look at the following examples:

e.g. 1.You can have ⭧coffee or ⭨tea.

2.You can have ⭧coffee or ⭧tea.

The **Fall** on **tea** in (e.g.1) signals that there are no more options: you must choose either coffee or tea. The **Rise** on **tea** in (e.g.2) signals that there may be other possibilities, too, as yet unmentioned, e.g. or you could have an orange juice.

Other examples:

e.g. 1. ⭧Chicken or ⭨beef?

2. ⭧Chicken or ⭧beef?

In e.g.1. the addressee (the passenger on an airline, perhaps) is being invited to choose between the two possibilities, chicken and beef. In e.g.2. she is being invited to choose one of those two, or if she prefers – some other option.

* + - 1. *High Rise, Low rise and Wide Rise [28, pp.222-224]*

1. The High Rise

### The High Rise involves a rising pitch movement from a mid pitch to a high pitch.

**The movement seems to point independently upwards a high level point.**

e.g. ⭧Wonderful?

1. Low Rise

### The Low Rise involves a rising pitch movement from a low pitch to a mid pitch.

e.g. ⭧Wonderful?

1. Wide Rise

### The Wide Rise combine the special characteristics of the Low Rise and the High Rise since it has a rising pitch movement that starts from a low pitch and moves to a high pitch.

e.g. Wonderful?

The **High Rise** is the tone associated with checking, pardon questions and echo questions. It is also the tone of uptake statements.

* 1. A : MartinꞋs lost his cat.

B : ⭧WhoꞋs lost his cat? / MartinꞋs lost his ⭧what? / MartinꞋs done ⭧what to his cat.

The **Wide Rise** is associated with the non-solidarity of indignant or truculent disagreement.

* + 1. A: It was an utter disaster. B: It wasnꞋt.
       1. A: sheꞋs not going to finish it. B: She is.
       2. A: HeꞋs a buffoon.

B: No, heꞋs not.

In Yes-No questions and greetings it signals surprise:

e.g. 1. Is that what you think? (You must be crazy)

2. Hello! (I didnꞋt expect to see you here).

The **Low Rise** is associated with the remaining independent uses of the rise nuclear tone, in particular the supportive rise showing interest or routinely encouraging further conversation.

e.g. 1. A: IꞋve got something to tell you. B: Go ⭧on

2. A: Have you heard about Jell? B: ⭧No?

Compare the **High Rise** with query, the **Wide Rise** of indignant disagreement, and the

**Low Rise** of interest or routine.

* + 1. A: YouꞋve forgotten your gloves. B: I ⭧have.(query)
       1. A:You havenꞋt paid for the coffee. B: I have (disagreement)
       2. A: Have you got the details? B: ⭧I have (Interest)

The **Low Rise** is found particularly with responses consisting of a limiting adverb or adverbial.

e.g. 1. A: Could I borrow your pen? B: If you ⭧must.

2. A: Do you ever eat in the canteen? B: ⭧Sometimes.

In greeting, compare the **Low Rise** of routine, the **High Rise** of query, and the **Wide Rise** of surprise (imagine that it is just before midnight).

* + 1. Good ⭧morning.
       1. Good ⭧Morning (But itꞋs nighttime)
       2. Good Morning? (What a pleasant surprise to see you)

In the case of Yes / No questions the differences between these possibilities are more subtle. A **High Rise** signals informality, a **Low Rise** signals polite interest (at least in British English); a **Wide Rise** asks a note of surprise.

e.g. 1. Would you like some ⭧tea? (casual, airy)

1. Would you like some ⭧tea? (polite)
2. Would you like some tea? (surprise)

Both the **Low Rise** and **High Rise** can be used as leading dependent tones. This is also the main use of the mid level.

##### Fall-Rise

* + - 1. *Form*

### In a Fall-Rise nuclear tone, the pitch of the voice starts relatively high and then moves first downwards and then upwards again. The starting point may be anywhere from mid to high, the mid point is low, and the endpoint is usually mid.

**Audio VIII.6. Fall-Rise** [28, pp.24-25] 1-Listen

ᵛNearly ᵛPartly I ᵛthink so He ᵛsays so I ᵛhope so ᵛTrue ᵛSoon ᵛNo Toᵛday Aᵛgain

ᵛVirtually ᵛHappily Reᵛgrettably Reᵛportedly Alᵛlegedly 2-Listen

Are you sure then? I ᵛthink so Have they finished the housework ᵛMost of it You promised it for Thursday. ᵛFriday You said it was black. ᵛWhite

He sings tenor. ᵛBass

1. Listen

ᵛFortunately I was wrong. ᵛThen I saw a dog.

Toᵛday We re going to do grammar. Mrs. ᵛAshton will be taking the children. As for ᵛyou, IꞋll deal with you later.

1. Listen

A: IꞋm not really ᵛsure, but I think I may have to cancel our meeting.

B: Oh, IꞋm sorry about ᵛthat. WhatꞋs the trouble? Has something come up?

A: Well, ᵛactually itꞋs my mother. She needs to go into hospital and she wants ᵛme to take her there.

If the nucleus is on the last or only syllable in the intonation unit, then the entire Fall- Rise movement takes place on that syllable.

e.g. ᵛMine.

As usual, in identifying the nuclear tone we must disregard any prenuclear pitch pattern.

* 1. I think itꞋs ᵛmine.

If there is a tail (=syllables after the nucleus), the **Fall-Rise** pitch movement is spread out over the nucleus and tail. The falling part takes place on the nuclear syllable, or between that syllable and the next. The rising part takes place towards the end of the tail and extends up to the last syllable of the intonation unit.

* + 1. A: Are you ready yet? B: ᵛAlmost.
       1. A: This one is mine. B: ᵛMine, you mean.
       2. A: Was she hurt?

B: ᵛFortunately(she wasnꞋt)

* + - 1. ᵛAlmost
      2. ᵛMine, you mean?
      3. ᵛFortunately
      4. *Meanings*

The **Fall-Rise** is used a lot in English and has some rather special functions. It can be used for “**limited agreement”** and “**response with reservations”.**

e.g. A: IꞋve heard that it Ꞌs a good school. B: ᵛYes

BꞋs reply would be taken to mean that he would not completely agree with what A said, and A would probably expect B to go on to explain why he was reluctant to agree.

The most typical meaning of Fall-Rise tone is that the speaker implies something without necessarily putting it into words. We call this tone meaning the **implicational Fall-Rise.**

By making a statement with the Fall-Rise, the speaker typically states one thing but implies something further. Something is left unsaid-perhaps some kind of **reservation** or **implication**:

e.g. A: WhoꞋs that?

B: Well I know her ᵛface.

The **Fall-Rise** implies something further: a contrast between what is expressed and what has not, or not yet, been expressed. In this case it might be:

* 1. Well I know her ᵛface, but I canꞋt remember her name.

The speaker has the choice of making the contrast explicit, as in the second version, or leaving it implicit, as in the first. Whether explicit or implicit, the implication is still hinted at by the Fall-Rise intonation.

The **Fall-Rise** is used in the following cases:

**a**-to be tentative

The Fall-Rise can be used to signal that the speaker is **tentative** about what he or she says. This is a special case of the implicational Fall-Rise: the speaker makes a statement but at the same time implies something like but IꞋm not sure or but I donꞋt want to commit myself to this.

* + 1. A: Is this way to Hotborn?

B: I ᵛthink so (but IꞋm not sure)

2. A:What shall we have to drink? B: We could try a ᵛRiesling.

**b**-to correct wrong statements politely

If we think someone has made a mistake, and we want to correct them, it is polite to do so in a tentative way. This explains the use of the Fall-Rise for **polite corrections.**

* + 1. A: SheꞋs coming on Wednesday. B: on ᵛThursday
       1. A:How many students? Twenty? B: ᵛThirty
       2. A: IꞋll come with you. B: No, you ᵛwonꞋt

In contrast, to use a **Fall** for a correction would be abrupt and perhaps rude:

* 1. A: SheꞋs coming on Wednesday.

B: No, on ⭨Thursday

**c**-to make a partial statement

The **Fall-Rise** is often used when we make a partial statement; that is, to say that something applies partly, to some extent, but not completely:

* + 1. A: So you both live in London? B: ᵛI do (but Mary lives in York)

2. A: What was the food like? B: Well the ᵛfish was good.

Manny corrections are like this; partly we agree with the other speaker, partly we

disagree. Partial corrections, too, take a **Fall-Rise**:

e.g. 1. A: I hear you passed all your exams.

B: ᵛMost of them. / Well not ᵛall of them

2. A: Green and blue are primary colours. B: Well ᵛblue is (but ᵛgreen isnꞋt)

Partial statements can involve subtle implications.

e.g. 1. A: What a lovely voice!

B: Yes, she has a lovely ᵛvoice (but she canꞋt act)

2. A: I donꞋt think much of her acting ability

B: Well, she has a lovely ᵛvoice(even if she canꞋt act)

In e.g.1, the second speaker concedes that the performer in question sings well, but implies by the use of the Fall-Rise that he has reservations about other aspects of her abilities. So she agrees by the words he uses, but disagrees by his choice of tone. In e.g.2, on the other hand, he asks the first speaker to concede that the performer in question does at least have vocal ability. In each case we have a kind of partial correction: in e.g.1: a partial agreement, in e.g.2: a partial disagreement.

1. To be used in negative statement

The Fall-Rise is often used in negative statement:

1. g. 1. She wasnꞋt very ᵛpleased.
   1. IꞋm not suggesting these changes will be ᵛeasy.
   2. I donꞋt want to sound ᵛrude (but is that your dog?)
   3. A:She refused to pay.

B: Oh I donꞋt think thatꞋs ᵛtrue.

* 1. A: Why are you complaning? B: ItꞋs not ᵛme (others are, too)
  2. A: Are you free over the weekend?

B: Not on ᵛSaturday (though I am on Sunday)

The implication is that the corresponding positive statement is not true. There is a contrast, implicit or explicit, between a negative (something that we present as not true) and a positive (something we present as true). The negative part is said with a **Fall-Rise** tone. The positive part may either be left implicit (unexpressed), or alse be made explicit by being put into words. If it is made explicit, it may come either before or after the negative part, and may have either a definitive fall or an implicational (polite correction) **Fall-Rise**

e.g. A: He says theyꞋre moving to London.

B: Not ᵛLondon / He didnꞋt say ᵛLondon / He didnꞋt say ᵛLondon, he said Manchester

/ He said Manchester, not ᵛLondon./ She didnꞋt say she ᵛwould do it (she said she wouldnꞋt) / She said that she wouldnꞋt do it, not that she ᵛwould.

Let us return to one of our earlier examples of the implicational Fall-Rise. There are two ways in which the implication might be made explicit.

* 1. A: Can we fix an appointment?

B: (1)Well I could see you on ᵛWednesday but on Thursay IꞋm ⭨busy./ (2)Well I could see you on ᵛWednesday but not on ᵛThursday.

In (1) the implication is spelt our positively, with a definitive fall on **busy**, but in (2) it is expressed negatively, with a negative Fall-Rise on Thursday. Consider the likely tone choices in the following answers. The positive answer would probably have a fall, the negative one a **Fall-Rise**.

* + 1. A: How did it go?

B: (positive) Oh it was very suc⭨cessful. (negative) Well I wouldnꞋt say it was sucᵛcessful.

2. A: Have you been to the Gigolo Club?

B: (positive) yes IꞋve had some ⭨great times there. (negative) Not since it reᵛopened.

**e**-to indicate the scope of negation

The **Fall-Rise** tone has a special function in a negative sentence. Namely, it indicates that the scope of negation includes the word bearing the nucleus, but not the main verb (unless the main verb itself bears the nucleus). A falling tone, on the other hand, does not restrict the scope of the negation in this way. In the following examples: in e.g.1. the **Fall** means the scope is not limited; in e.g.2, the **Fall-Rise** means it is limited. The one labeled e.g.3, which has a **Rise**, is ambiguous.

* + 1. I won Ꞌt eat ⭨anything. (=IꞋll eat nothing)
       1. I wonꞋt eat ᵛanything (=IꞋll eat only certain things)
       2. Will he eat ⭧anything?

The Fall-Rise expresses **politeness, apology, concern, uncertainty**, and **disagreement**.

##### Rise-Fall

* + - 1. *Form*

### This tone consists of a rise from very low note to a fairly high note and then a fall from the high note to a very low one.

**Audio VIII.7. Rise-Fall** [23, p.220] ᶺYes ᶺNo ᶺWell ᶺFour

* + - 1. *Meanings*

The Rise-Fall might be used to express attitudes both pleasant and unpleasant, ranging from irony to sarcasm, from being pleasantly impressed to admiration. It is used to convey rather strong feelings of approval, disapproval or surprise.

* 1. A: You wouldnꞋt do an awful thing like that, would you? B: ᶺNo

##### ‒The Level

* + - 1. *Form*

### In this tone, the voice remains a level pitch, neither falling or rising. It can be high, mid or low.

**Audio VIII.8. Level** [23, p.220]

-Yes - No - Well - Four

* + - 1. *Meanings*

This tone is used in a rather restricted context in English: it almost always conveys (on a single-syllable utterances) a feeling of saying something routine or boring. A teacher calling the names of pupils from a register will often do so using a level tone on each name, and the pupils would be likely to respond with a level **yes** when their names are called.

The level is non-final and non-categoric in character. It may also be used to express hesitation and uncertainty and are often used in reciting poems.

**AudioVIII.9: Four basic tones with tails** [23]

|  |  |  |
| --- | --- | --- |
| ⭨**Bill** bought it | ⭨**Four** of them came | ⭨**Why** do you do it? |
| ⭧**Bill** bought it | ⭧**Four** of them came | ⭧**Why** do you do it? |
| ᵛ**Bill** bought it | ᵛ**Four** of them came | ᵛ**Why** do you do it? |
| ᶺ**Bill** bought it | ᶺ**Four** of them came | ᶺ**Why** do you do it? |

### Intonation Functions: Peter Roach (1998)Ꞌs Intonation Functions [23, pp.163-181]

##### Emotional and attitudinal function

Intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of “meaning” to spoken language. This is often called the attitudinal functions of intonation.

Many writers have expressed the view that intonation is used to convey our feelings and attitudes; for example, the same sentence can be said in different ways, which might be labeled “angry”, “happy”, “grateful”, “bored”, and so on. To express emotions and attitudes, we will have to use variations in the width of pitch range, key, loudness, speed and especially our voice quality in speaking. These factors are all of great importance in conveying attitudes and emotions.

##### The accentual function of intonation

The term **accentual** is derived from “**accent**”, a word used by some writers to refer to what in this course is called “stress”. When writers say that intonation has accentual function they imply that the placement of stress is something that is determined by intonation. One particular aspect of stress could be regarded as part of intonation: this is the placement of the tonic stress within the tone-unit. It would be reasonable to suggest that while word stress was

independent of intonation, the placement of tonic stress was a function (the accentual function) of intonation. Some older pronunciation handbooks refer to this area as **sentence stress**, which is not an appropriate name: the sentence is a unit of grammar, while the location of tonic stress is a matter which concerns the tone-unit, a unit of phonology.

The location of the tonic syllable is of considerable linguistic importance. The most common position for this is on the last lexical word (e.g. noun, adjective, verb, adverb) of the tonic unit. For contrastive purposes, however, any word may become the tonic syllable. In the following pairs of examples, (a) represent normal placement and b-contrastive:

* + 1. a-It was very **(**boring.
       1. b-It was ⭨very boring.
       2. a-You musnꞋt talk so ⭨loudly.

2. b-You ⭨musnꞋt talk so loudly.

However, it would be wrong to say that the only cases of departure from putting tonic stress on the last lexical word were cases of contrast or emphasis. There are quite a few situations where it is normal for the tonic syllable to come earlier in the tone-unit. A well- known example is the sentence *I have plans to leave*; this is ambiguous:

e.g. 1. I have plans to ⭨leave (I am planning to leave.)

2. I have ⭨plans to leave (i.e. I have some plans / diagrams / drawings that I have to leave.).

The best rule to give is that the tonic syllable will tend to occur on the last lexical word in the tone – unit, but it may be placed earlier in the tone – unit if there is a word there with greater importance to what is being said.

Placement of tonic stress is, therefore, important and is closely linked to intonation. A question that remains, however, is whether one can and should treat this matter as separate from the other functions described below.

##### The grammatical function of intonation

* + - 1. *Intonation can be used to show the communicative types of sentences in communication.*

The communicative types of sentences are differentiated in speech according to the aim of the utterance from the point of view of communication.

There are four communicative types of sentences:

1. Statements,
   1. I like ⭨music.
2. Questions,
   * 1. Do you like ⭧music?

2. What ⭨kind of music do you like?

1. Imperative sentences or commands,

e.g. Try it a⭨gain.

Imperative sentences comprise the following main subtypes: **commands, requests** and

### warnings.

1. Commands

Serious, weighty commands take the Low Fall, preceded by the Descending Stepping Scale, e.g.

e.g. Open your books at page ⭨five.

1. Requests

To sooth or reassure the person to whom a request is addressed it is pronounced with the **Low Rise**, preceded by the Descending Stepping Scale or the High pre-head,

e.g. A: We had a lovely trip.

B: Do tell me about it, ⭧please.

When pronounced with the **Fall-Rise**, requests sound urgent, concerned,

* 1. A: Can I give you a ᵛhand? B: Please.

1. Warnings

Structurally, warnings are usually imperatives, but they may also be declarative or exclamatory sentences. In both cases, they take the Sliding or the Descending Scale with the Fall-Rise,

* + 1. A: May I hold the baby for a minute? B: Well, be ᵛcarefull with it.

2. A: I shanꞋt bother to take jacket. B: YouꞋll catch ᵛcold.

1. Exclamation,
2. g. How ⭨beautiful she is!.

Exclamations are often said with the Low Fall preceded by the Descending stepping Scale or the High Pre-head,

e.g. 1. How ⭨late he is!

2. What a ⭨pity!

Thus, statements are normally said with **Falling** Intonation; Yes / No questions with **Rising** Intonation; W / H questions with **Falling** Intonation; Imperatives with **Falling** Intonation; and Exclamations with **Falling** Intonation.

* + - 1. *Intonation is used to determine the grammatical structures of the utterances:*

Consider the following:

* 1. 1. Those who sold ᵛquickly made a ⭨profit.

2. Those who ᵛsold quickly made a ⭨profit.

The difference caused by the placement of the tone-unit boundary is seen to be equivalent to giving two different paraphrases of the sentences, as in:

* + 1. A profit was made by those who sold quickly.

2. A profit was quickly made by those who sold.

Tone-unit boundary placement can, then, indicate grammatical structure to the listener.

Consider another set of examples:

e.g. 1. The Conservatives who ᵛlike the proposal are ⭨pleased.

2. The Conᵛservatives who like the proposal are ⭨pleased.

The intonation makes clear the difference between (e.g.1) “restrictive” and (e.g.2) “non- restrictive” relative clauses; (e.g.1) implies that only some Conservatives like the proposal, while (e.g.2) implies that all the Conservatives like it.

Intonation is used to break sentences into sense groups. **A sense group is a word or a group of words forming the shortest possible unit in a sentence from the point of view of meaning, grammatical structure and the style of speech.**

A sense group may be a sentence, a part of a simple sentence, a part of a complex sentence, a main clause, a subordinate clause, a part of a clause.

e.g. 1. **He burst into** ⭨**tear**.

1. **By this** ⭧**time**, AndrewꞋs temper was rising rapidly.
2. **If I** ⭧**do**, will you be silent.
3. **In** ⭧**June,** ⭧**July and** ⭧**August**, our children donꞋt go to school.

##### The discourse function of intonation

If we consider how intonation may be studied in relation to discourse, we can identify two main areas:

1. Attention focusing
2. Conversational behaviour regulating Let us consider these two main areas:
   * + 1. *Attention focussing*
3. Sentence-Stress Placing

Intonation is often used to focus the listenerꞋs attention on aspects of the message that are most important. This is the placing of the tonic stress (main sentence stress) on the appropriate syllable of one particular word in a tone-unit. The main sentence stress is placed on the word that is the most important. There are two main tendencies of main sentence stress placement: a-end-focus and b-contrastive stress

The main sentence stress is placed on the last stressed syllable in an intonation unit. The word which contains the main sentence stress contains the most important information in terms of information content: the new information,

e.g*. IꞋve got to take the dog to the vet.*

In contrastive stress tendency, the main sentence stress can be placed on any word that is the most important in communication,

e.g. A: What is he doing?

B: He is ⭨reading a newspaper.

1. Information presenting

The tone chosen can indicate whether the tone unit in which it occurs is being used to present new information or to refer to information which is felt to be already possessed by speaker and hearer.

e.g. Since the ᵛlast time we met when we had that huge ᵛdinner IꞋve been on ⭨diet.

The first two tone-units present information which is relevant to what the speaker is saying, but which is not something new and unknown to the listener. The final tone-unit, however, does present new information. Writers on discourse intonation have proposed that the falling tone indicates new information while the rising tone indicate “**shared**” or “**given**” information.

1. Intonation subordination

Another use of intonation concerned with the focusing of attention is intonational subordination; we can signal that a particular tone-unit is of comparatively low importance and as a result give correspondingly greater importance to adjacent tone-units. For example:

e.g. 1. As I expect you ‘ve ⭨heard they Ꞌre only admiring e⭨mergency cases;

2. The Japanᵛese for some reasons or ⭧other drive on the ⭨left like ⭨us.

In a typical conversational pronunciation of these sentences, the first tone unit of a) and the second and fourth tone-units of b) might be treated as intonationally subordinate; the prosodic characteristics marking this are usually (i) a drop to a lower part of the pitch range (“low key”), (ii) increased speed, (iii) narrower range of pitch and (iv) lower loudness, relative to non-subordinate tone-unit. The use of these components has the result that the subordinate tone-units are less easy to hear. Native speakers can usually still understand of what is said, if necessary by guessing at inaudible or unrecognizable words on the basis of their knowledge of what the speaker is talking about; foreign learners of English, on the other hand, having in general less “common ground” or shared knowledge with the speaker, often find that these subordinate tone-units cause serious difficulties in understanding.

* + - 1. *Conversational behaviour regulating*

Intonation is also important in the conversational interaction of two or more speakers. Most of the research on this has been on conversational interaction of a rather restricted kind such as between doctor and patient, teacher and pupil or between various speakers in court cases. In such material it is comparatively easy to identify what each speaker is actually doing

in speaking – for example, questioning, challenging, advising, encouraging, disapproving, etc. In a more general way, it can be seen that speakers use various prosodic components to indicate to other that they have finished speaking, that another is expected to speak, that a particular type of response is required, and so on. A familiar example is where the difference between falling and rising intonation on question-tag is supposed to indicate to the listener what sort of response is expected. It seemed that the key (the part of the pitch range used) is important is signalling information about conversational interaction. We can observe many examples in non-linguistic behaviour of the use of signals to regulate turn-taking. Intonation is used for similar purposes in speech, as well as for establishing or confirming the status of the participants in a conversation.

Brown and associates are concerned with how speakers manage large stretches of intonation, in terms of turn-taking and topic-signalling and how speakers use pitch level to interact. For instance, there seems to be a direct correlation in English between the beginning of a new topic and a shift to a higher pitch. Correspondingly, there is a tendency for the speaker to drop low in his or her pitch range at the end of a topic or sub-topic. Turn-taking is another important aspect of pitch level in this view of intonation. The speaker can signal a desire to continue a speaking turn by using non-low pitch, even at a point where there is pause, or at the end of a syntactic unit, such as a clause. Equally, a down-step in pitch is often a good turn- yielding cue. The intonational cues interact with other factors such as syntax, lexis, non-verbal communication and the content itself, and are typical of how the different levels of encoding have to be seen as operating in harmony in a discourse-oriented view of language.

### Intonation differences between British English and American English

##### British analyses of English intonation [36]

British descriptions of English intonation can be traced back to the 16th century. Early in the 20th century the dominant approach in the description of English and French intonation was based on a small number of basic "tunes" associated with intonation units: in a typical description, **Tune 1** is Falling, with final **Fall**, while **Tune 2** has a final **Rise**. Phoneticians such as H.E. Palmer broke up the intonation of such units into smaller components, the most important of which was the *nucleus*, which corresponds to the main accented syllable of the intonation unit, usually in the last lexical word of the intonation unit. Each nucleus carries one of a small number of nuclear tones, usually including fall, rise, fall-rise, rise-fall, and possibly others. The nucleus may be preceded by a *head* containing stressed syllables preceding the nucleus, and a *tail* consisting of syllables following the nucleus within the tone unit. Unstressed syllables preceding the head (if present) or nucleus (if there is no head) constitute a *pre-head*. This approach was further developed by Halliday and by O'Connor and Arnold, though with considerable variation in terminology. This "**Standard British**" treatment of intonation in its present-day form is explained in detail by Wells and in a simplified version by Roach. Halliday saw the functions of intonation as depending on choices in three main variables: **Tonality** (division of speech into intonation units), **Tonicity** (the placement of the

tonic syllable or nucleus) and **Tone** (choice of nuclear tone); these terms (sometimes referred to as "the three T's") have been used more recently.

Research by Crystal emphasized the importance of making generalizations about intonation based on authentic, unscripted speech, and the roles played by prosodic features such as tempo, pitch range, loudness and rhythmicality in communicative functions usually attributed to intonation.

The transcription of intonation in such approaches is normally incorporated into the line of text. A typical example would be:

We ˌlooked at the ↗sky | and ˈsaw the ↘clouds

An influential development in British studies of intonation has been Discourse Intonation, an offshoot of Discourse Analysis first put forward by David Brazil. This approach lays great emphasis on the communicative and informational use of intonation, pointing out its use for distinguishing between presenting new information and referring to old, shared information, as well as signalling the relative status of participants in a conversation (e.g teacher-pupil, or doctor-patient) and helping to regulate conversational turn- taking. The description of intonation in this approach owes much to Halliday. Intonation is analysed purely in terms of pitch movements and "key" and makes little reference to the other prosodic features usually thought to play a part in conversational interaction.

##### American approaches to English intonation [36]

The dominant framework used for American English from the 1940s to the 1990s was based on the idea of pitch phonemes, or tonemes. In the work of Trager and Smith there are four contrastive levels of pitch: low (1), middle (2), high (3), and very high (4). (Unfortunately, the important work of Kenneth Pike on the same subject had the four pitch levels labelled in the opposite way, with (1) being high and (4) being low). In its final form, the Trager and Smith system was highly complex, each pitch phoneme having four pitch allophones (or allotones); there was also a Terminal Contour to end an intonation clause, as well as four stress phonemes. Some generalizations using this formalism are given below. It should be noted that the American linguist Dwight Bolinger carried on a long campaign to argue that pitch *contours* were more important in the study of intonation than individual pitch levels.

Normal conversation is usually at middle or high pitch; low pitch occurs at the end of utterances other than yes–no questions, while high pitch occurs at the end of yes–no questions. Very high pitch is for strong emotion or emphasis. Pitch can indicate attitude: for example, *Great* uttered in isolation can indicate weak emotion (with pitch starting medium and dropping to low), enthusiasm (with pitch starting very high and ending low), or sarcasm (with pitch starting and remaining low).

##### Intonation differences between British English and American English [26, pp.280-282]

GA intonation on the whole is similar to that of RP. But there are, of course, some differences that *s*hould be mentioned here.

1. In sentences where the most common pre-nuclear contour in RP is a gradually descending sequence, the counterpart GA contour is a medium Level Head:

e.g. 1. I donꞋt want to go to the theatre.



2. Its emphatic variant in Mid-wavy-level Head:



1. The usual Medium or Low Fall in RP has its rising-falling counterpart in GA:

e.g. Come and see me tomorrow.



1. The rising terminal tone in RP in GA has a mid-rising contour:

e.g. Do you like it?



1. The Fall-Rise nuclear tone is different in RP and GA:
2. g. Really?



These comparisons show that the main differences in intonation concern the direction of the voice pitch and the realization of the terminal tones. In GA the voice doesnꞋt fall to the bottom mostly. This explains the fact that the English speech for Americans sounds "affected" and "pretentious" or "sophisticated". And for the English, Americans sound "dull", "monotonous", "indifferent".

It should also be mentioned that the distribution of terminal tones in sentence types is also different in both variants of English.

1. GA "Yes, No" questions commonly have a falling terminal tone; the counterpart RP tone would be a rising on

e.g. Shall we stay here?



1. Requests in RP are usually pronounced with a Rise, whereas in GA they may take a Fall-Rise:

e.g. Open the door.



1. Leave-takings are often pronounced with a high-pitched Fall-Rise in GA:

e.g. Good night.



In conclusion, we would like to say that American phoneticians use a pitch contour system to mark intonation in the text:

e.g. 1. ItꞋs a ↘very Ꞌcold ˎday. ItꞋs a very cold|day.

2..→Will you ˌcome? Will you |come?

It is certain that we have not covered here all the cases of different intonation structures used in RP and GA.

# CHAPTER VIII EXERCISES

### Questions for Discussion

* 1. What is sentence stress? What kinds of words are normally stressed in communication? What kinds of words are not normally stressed in communication?
  2. What is rhythm? What are the differences between syllable-timed rhythm and stress- timed rhythm?
  3. How do you understand the term **intonation**? What is a tone language? An intonation language?
  4. What are the forms and meanings of the five basic tones (**Fall, Rise, Fall-Rise, Rise- Fall**, and **Level**) in English?
  5. What are the functions of the English intonation?

### T / F: Decide whether the following are true or false

* 1. Sentence-stress is a prominence with which one or more words in a sentence are pronounced.
  2. Lexical words are normally stressed in communication.
  3. Words which serve to express certain grammatical relations or categories in the sentence are either stressed or unstressed.
  4. The normal tendency in English speech is for the primary stress to occur on the last syllable of the tone group.
  5. English speech has the tendency of syllable-timed rhythm.
  6. When speaking, people generally raise or lower the pitch of the voice, forming pitch patterns. This phenomenon is called **intonation**.
  7. Intonation is a combination of a-speech melody, b-sentence stress, c-tempo, and d-timbre.
  8. The sentence *It is a very interesting book* has the structure of **Prehead-Head-Tonic Syllable-Tail.**
  9. Speech melody is the loudness of the voice.
  10. The **Fall** is usually used to denote finality. We call this tone meaning **Definitive Fall.**
  11. If a yes-no question is said with a **Fall**, we call this **Insistent Fall**.
  12. The **High Fall** implies greater interest, greater excitement, greater passion on the part of the speaker.
  13. The **Fall** can be used to show something routine.
  14. The **Rise** is used in general questions, requests, greetings, a series of special questions in an interview.
  15. The **Rise** can be used with encouraging meaning.
  16. The **High Rise** is the tone associated with checking, pardon questions and echo questions.
  17. The **Fall-Rise** can be used for limited agreement, politeness, apology, concern, uncertainty…
  18. The **Level** is used when saying something that is strong in emotion.

**19**-A tone unit is the basic unit of intonation in a language. It always has many tonic syllables.

**20**- According to Peter Roach, intonation has the following functions: a-attitudinal, b- accentual, c-grammatical, and d-discourse.

### Multiple Choice: Choose the best answer:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **1** | … is a prominence with which one or more words in a sentence are pronounced. | | | |
|  | A-Assimilation | B-Sentence-stress | C-Wordgroup | D-Phoneme |
| **2** | On which types of words does the stress usually not fall on in natural speech. | | | |
|  | A-Noun | B-Verb | C-Adjective | D-Auxiliaries |
| **3** | The normal tendency in the English language is for the main sentence stress to fall on | | | |
|  | A-first | B-second | C-third | D-last |
| **4** | The above tendency (in 3) corresponds to the principle of in communication. | | | |
|  | A-end-focus | B-contrastive stress | C-fronted theme | D-shifted stress |
| **5** | We can interfere with normal accentuation to highlight any word we please by means | | | |
|  | A-end-focus | B-contrastive stress | C-fronted theme | D-shifted stress |
| **6** | …….is the tendency to pronounced the stressed syllables at relatively regular intervals of | | | |
|  | A-Rhythm | B- Stress | C-Elision | D-Assimilation |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **7** | When speaking, people generally raise or lower the pitch of their voices forming pitch | | | |
|  | A-intonation | B-syllable | C-pitch | D-pronunciation |
| **8** | ……..can be considered to be the height of the pitch and change of the pitch which is | | | |
|  | A-Assimilation | B-Stress | C-Rhythm | D-Tone |
| **9** | Which of the following is not an intonation language? | | | |
|  | A-German | B-Chinese | C-English | D-French |
| **10** | Which of the following is not a component of intonation in English? | | | |
|  | A-Speech melody | B-Sentence stress | C-Tempo | D-Word meaning |
| **11** | Speech melody, a component of intonation, is the variation in………….. | | | |
|  | A-tempo of speech | B-sentence stress | C-voice pitch | D-timbre |
| **12** | … is where major pitch movement begins. | | | |
|  | A-The tonic syllable | B-The first stressed | C-The second | D-The fourth |
| **13** | … consists of a fall of the pitch of the voice from a fairly high note to a very low note. | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **14** | Yes / No questions are usually spoken with…………. | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **15** | ……..consists of a rise from a very low note to a fairly high note. | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **16** | W / H questions are usually spoken with………… | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **17** | …….consists of a fall from a fairly high note to a very low note and after that from the low | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **18** | ………can be used to express politeness, apology, concern, uncertainty, disagreement. | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **19** | ………consists of a rise from a very low note to a fairly high note and then a fall from the | | | |
|  | A-The Fall | B-The Rise | C-The Fall-Rise | D-The Rise-Fall |
| **20** | Which of the following is not a function of intonation? | | | |
|  | A-Emotional | B-Grammatical | C-Textual | D-None of the |

1. **Practice**

Read and practice J.C. Wells (2006): pp.45-69 [28]

**A- Review Questions**

# COURSE REVEW

* 1. What is Phonetics? Phonology?
  2. How can we classify the vowels? Diphthongs? Consonants?
  3. How is the phoneme defined according to the functional view? What is an allophone?
  4. What are the supra-segmental phonemes in the English language?
  5. What is syllable? How can syllables be formed in English?
  6. What factors contribute to the production of word-stress?
  7. What kinds of word in the sentence are normally stressed?
  8. What is assimilation? What are the types of assimilation?
  9. What is elision? What are the types of elision?
  10. What is rhythm? Is English a language of syllable-timed rhythm or stress-timed rhythm?
  11. What is intonation? What are its functions?
  12. What are the uses and meanings of basic intonation patterns in English (**Fall, Rise, Fall-Rise, Rise-Fall** and **Level**)?

# ENGLISH VIETNAMESE TERMINOLOGY

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | Accommodation | Đồng hoá (Nguyên âm / phụ âm) | **72** | Open syllable | Âm tiết mở |
| **2** | Acoustic phonetics | Ngữ âm học âm học | **73** | Oral sound | Âm khoang miệng |
| **3** | Auditory phonetics | Ngữ âm học nhận biết | **74** | Palatal (sound) | Âm ngạc cứng |
| **4** | Affricative/ Affricate (sound) | Âm tắc xát | **75** | Palato-alveolar (sound) | Âm ngạc lợi |
| **5** | Allophone | Biến thể hình vị / hình vị nhánh | **76** | Partial assimilation | Đồng hóa bộ phận |
| **6** | Allophonic transcription | Phiên âm theo biến thể hình vị | **77** | Penultimate stress | Trọng âm áp chót |
| **7** | Alphabet | Bảng chữ cái | **78** | Pharynx | Họng |
| **8** | Alveolar (sound) | Âm lợi | **79** | Periodic sound | Âm tuần hoàn |
| **9** | Alveolar ridge | Lợi | **80** | Phone | Âm tố lời nói |
| **10** | Aperiodic sound | Âm không tuần hoàn | **81** | Phoneme | Âm tiết |
| **11** | Apical sound | Âm đầu lưỡi | **82** | Phonemic transcription | Phiên âm theo âm vị |
| **12** | Approximant (sound) | Âm tiệm cận | **83** | Phonemics | Âm vị học |
| **13** | Articulor | Cơ quan cấu âm | **84** | Phonetic alphabet | Bảng chữ cái ngữ âm |
| **14** | Articulatory phonetics | Ngữ âm học cấu âm | **85** | Phonetic context | Ngữ cảnh ngữ âm |
| **15** | Aspirated sound | Âm bật hơi | **86** | Phonetic / Allophonic transcription | Phiên âm ngữ âm/ Phiên âm theo biến thể âm vị |
| **16** | Assimilation | Hiện tượng đồng hoá | **87** | Phonetics | Ngữ âm học |
| **17** | Assimilation rule | Quy tắc đồng hoá | **88** | Phonology | Âm vị học |
| **18** | Bi-labial (sound) | Âm môi-môi (âm hai môi) | **89** | Physical event | Sự kiện vật lí |
| **19** | Breathing sound | Âm thở | **90** | Physiological | Thuộc sinh lí học |
| **20** | Cardinal vowel system | Hệ thống nguyên âm chính | **91** | Pitch | Cao độ (âm) |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **21** | Closed syllable | Âm tiết đóng | **92** | Progressive  Assimilation | Đồng hóa xuôi |
| **22** | Coda | Phụ âm cuối | **93** | Prominence | Sự nhấn âm |
| **23** | Complementary distribution | Thế phân bố bổ xung | **94** | Punultimate | áp chót |
| **24** | Complete assimilation | Đồng hoá hoàn toàn | **95** | Pure vowel | Nguyên âm đơn |
| **25** | Consonant | Phụ âm | **96** | Regressive assimilation | Đồng hoá ngược |
| **26** | Contextual assimilation | Đồng hoá theo ngữ cảnh | **97** | Reciprocal / Double Assimilation | Đồng hóa lẫn nhau |
| **27** | Continuant | Phụ âm xát | **98** | Reinforcing | Tăng cường, củng cố |
| **28** | Contrastive stress | Trọng âm tương phản | **99** | Retroflex consonat | Phụ âm quặt lưỡi |
| **29** | Coronal | Âm lưỡi trước | **100** | Rise | Ngữ điệu lên giọng |
| **30** | Closed syllable | Âm tiết đóng | **101** | Rise-Fall | Ngữ điệu lên giọng-Xuống giọng |
| **31** | C-V tiered syllable structure | Cấu trúc âm tiết Phụ âm-Nguyên âm | **102** | Rhyme | Phần vần |
| **32** | Dental (sound) | Âm răng | **103** | Rhythm | Nhịp |
| **33** | Diphthong | Nguyên âm đôi | **104** | Rolled sound | Âm rung |
| **34** | Disimilation | Dị hóa | **105** | Rule of phonology / phonological rule | Quy tắc âm vị học |
| **35** | Distinctive feature | Đặc trưng khu biệt / nét khu biệt | **106** | Segmental phoneme | Âm vị đoạn tính |
| **36** | Dorsal sound | Âm giữa lưỡi | **107** | Semi-vowel | Bán nguyên âm |
| **37** | Double Assimilation | Đồng hoá lẫn nhau | **108** | Sentence stress | Trọng âm câu |
| **38** | Encouraging | Khuyến khích | **109** | Sibilant | Âm gió |
| **39** | End-weight | Tầm quan trọng tập trung về cuối | **110** | Speech | Lời nói |
| **40** | End-focus | Tiêu cự/tầm quan trọng tập trung về cuối | **111** | Speech chain | Chuỗi lời nói |

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| **41** | Fall | Ngữ điệu xuống giọng | **112** | Speech melody | Sự lên xuông giọng |
| **42** | Fall-Rise | Ngữ điệu xuống giọng-lên giọng | **113** | Sonorant | Âm vang |
| **43** | Fortis | Bật hơi mạnh | **114** | Sonority | Độ vang |
| **44** | Frequency | Tần số | **115** | Sonority Peak | Đỉnh độ vang |
| **45** | Fundamental Frequency | Tần số cơ bản | **116** | Stress group | Nhóm trọng âm |
| **46** | Fricative (sound) | Âm xát | **117** | Stress-timed rhythm | Nhịp thời gian theo trọng âm |
| **47** | Flapped sound | Âm rung | **118** | Supra- segmental phoneme | Âm vị siêu đoạn tính |
| **48** | Formant | Fóc măng | **119** | Stop | Âm tắc |
| **49** | Glottal (sound) | Âm thanh hầu | **120** | Syllable | Âm tiết |
| **50** | Glottis | Thanh quản | **121** | Syllabic | Âm tiết tính |
| **51** | Implicational | Hàm ý | **122** | Syllabification | Sự phân chia âm tiết |
| **52** | Indexical function | Chức năng thể hiện đặc trưng xã hội | **123** | Syllable Division | Sự phân chia âm tiết |
| **53** | Insistent | Khăng khăng, khẩn khoản | **124** | Syllable-timed rhythm | Nhịp thời gian theo âm tiết |
| **54** | (Inter)dental (sound) | Âm khe răng | **125** | Timbre / Tambre | Săc thái giọng |
| **55** | Intermediate assimilation | Đồng hoá nửa chừng | **126** | Tonality | Ngữ điệu |
| **56** | Internal structure | Cấu trúc nội tại | **127** | Tone | Thanh điệu / mô hình ngữ điệu |
| **57** | Intonation | Ngữ điệu | **128** | Tonicity | Định vị trí trọng âm chính |
| **58** | Intrusion | Sự chen âm | **129** | Tonic-strong stress | Trọng âm chính |
| **59** | Labial (sound) | Âm môi | **130** | Transcription | Phiên âm |
| **60** | Labio-dental (sound) | Âm môi răng | **131** | Transient sound | Âm không tuần hoàn ngắn |
| **61** | Larynx | Thanh quản | **132** | Trilled consonant | Phụ âm rung |
| **62** | Level | Ngữ điệu đều đều | **133** | Variant | Biến thể |

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| **63** | Lenis | Bật hơi yếu | **134** | Variation | Sự biến đổi |
| **64** | Linking | Sự nối âm | **135** | Velar | Âm vòm mềm |
| **65** | Monophthong | Nguyên âm đơn | **136** | Velum | Vòm mềm |
| **66** | Multi-tiered Syllable Structure | Cấu trúc âm tiết đa tầng | **137** | View / position | Quan điểm |
| **67** | Nasal (sound) | Âm mũi | **138** | Voiced sound | Âm hữu thanh |
| **68** | Non-tonic strong stress | Trọng âm phụ | **139** | Vocal / vocalic | Thuộc về nguyên âm |
| **60** | Non-supportive | Không khuyến khích | **140** | Vowel | Nguyên âm |
| **70** | Obstruent (sound | Âm tắc xát | **141** | Word-stress | Trọng âm từ |
| **71** | Onset | Phụ âm đầu | **142** | Whisper sound | Âm thì thào |

### III-Websites

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