Transcribe the following passage in normal orthography inserting punctuation where necessary.
The text is about 'the British'

duː ðə ˈbrɪtɪʃ saʊnd ˈtʃɑː(r)mɪŋ | iːt dʒʌŋk fuːd | ən teɪk ʌmˈbreləz ˈevriˌweə(r) ðeɪ gəʊ ‖

ˈæktʃuəli | ðiːz ɑː(r) dʒʌst səm ˈhɑː(r)mləs ˈsteriətaɪps ‖ fə ʳ ɪgˈzɑːmp(ə)l | ðə ʳ ɪz nəʊ sʌtʃ θɪŋ əz ˈbrɪtɪʃ ˈæksənt ‖ ɪn fækt nɒt ˈevriˌwʌn spiːks ɪn ə rɪˈfaɪnd weɪ | laɪk ðə ˈpiːp(ə)l ɒn ˈteliˌvɪʒ(ə)n ‖

ænd wɒt əˈbaʊt fuːd ‖

ˈɪŋglənd ɪz ɪnˈdiːd ə fænˈtæstɪk pleɪs tə iːt | wɪð ə ˌwɜː(r)ldˈwaɪd vəˈraɪəti əv ˈdɪʃɪz ‖

Supra-segmental Phonology

- the syllable
- stress
- stress patterns

the syllable

- a phonological unit made up of one or more phonemes

V→ *are*　[ɑː(r)]

CV →　*tea*　[tiː]

VC　→　*arm*　[ɑː(r)m]

CVC →　*did*　[dɪd]

- closed syllables end in a consonant (60%)
- open syllables end in a vowel (40%)

stress

- prominence given to a syllable

- the result of four acoustic components:
- **pitch**   (*altezza*)
- **loudness**   (*volume*)
- **duration**   (*lunghezza*)
- **quality**   (*qualità*)

- in phonetic transcription stress is indicated by a vertical line (**stress mark**) preceding the stressed syllable

stress patterns – 2 syllables

TYPE ● · (strong + weak)

e.g. *money* [ˈmʌni]

river [ˈrɪvə(r)]

breakfast [ˈbrekfəst]

TYPE ● ○ (strong + strong)

e.g. *background* [ˈbækgraʊnd]

phoneme [ˈfəʊniːm],

pillow [ˈpɪləʊ]

stress patterns – 2 syllables

TYPE · ● (weak + strong)

  e.g. *result*   [rɪˈzʌlt]

        report   [rɪˈpɔː(r)t]

        believe   [bɪˈliːv]

TYPE ○ ● (strong + strong)

  e.g. *although*   [ɔːlˈðəʊ]

        myself   [maɪˈself]

        tycoon   [taɪˈkuːn]

stress shift

- *predicative*

  *this girl is fif*teen   [ðɪs gɜː(r)l ɪz fɪfˈtiːn]

- *attributive*

  *I lost fif*teen pounds

  [aɪ lɒst ˈfɪftiːn paʊndz]

digest	[ə ˈdaɪdʒest]	*to digest*	[tə daɪˈdʒest]
export	[ˈekspɔː(r)t]	*to export*	[tu ɪksˈpɔː(r)t]
desert	[ˈdezə(r)t]	*to desert*	[tə dɪˈzɜː(r)t]

stress patterns – 3 syllables

TYPE ● · · (strong + weak + weak)

e.g. *family* [ˈfæməli], *manager* [ˈmænədʒə(r)]

TYPE ● · ○ (strong+weak+strong) e.g. *telephone* [ˈtelɪfəʊn], *summertime* [ˈsʌmə(r)taɪm]

- the suffix *-ate* is always strong in verbs but weak in adjectives and nouns

e.g. *operate* v. [ˈɒpəreɪt]   *hesitate* v. [ˈhezɪteɪt] *fortunate* adj. [ˈfɔː(r)tʃənət]   *chocolate* n. [ˈtʃɒklət]

stress pattern – 3 syllables

TYPE ● ○ • (strong + strong + weak)

e.g. *newspaper* [ˈnjuːzˌpeɪpə(r)]   *grandmother* [ˈgrændˌmʌðə(r)]

TYPE • ● • (weak + strong + weak)

e.g. *remember* [rɪˈmembə(r)] *agreement* [əˈgriːmənt]

TYPE ○ ● • (strong + strong + weak)

e.g. *sensation* [senˈseɪʃn̩] *unhealthy* [ʌnˈhelθi]

TYPE ○ • ● (strong + weak + strong)

e.g. afternoon [ˌɑːftə(r)ˈnuːn] *understand* [ˌʌndə(r)ˈstænd]

stress and suffixes

- Germanic rule: stress on the first syllable

  answer [ˈɑːnsə(r)] *vs reply* [rɪˈplaɪ]

- suffixes carrying stress

-ageous	*outrageous*	[aʊtˈreɪdʒəs]
-agious	*contagious*	[kənˈteɪdʒəs]
-ation	*celebration*	[ˌseləˈbreɪʃn̩]
-ee	*addressee*	[ˌædresˈiː]
-ician	*politician*	[ˌpɒləˈtɪʃn̩]

stress and suffixes

- suffixes that are not stressed (stress is left on the root word):

-able	reliable	[rɪˈlaɪəbl̩]
-ful	wonderful	[ˈwʌndəfl̩]
-less	meaningless	[ˈmiːnɪŋləs]
-ness	happiness	[ˈhæpɪnəs]
-ment	development	[dɪˈveləpmənt]

- suffixes that assign stress to the penultimate syllable:

-ic	economic	[ˌiːkəˈnɒmɪk]
-ics	linguistics	[lɪŋˈgwɪstɪks]

Underline the word which does not have the same stress pattern in the lists below

● ·	trouble	Britain	cigar	jingle	poker
· ●	alone	perhaps	respect	Turkey	deny
● ○	colleague	outline	someone	control	Monday
○ ●	upstairs	divert	goodbye	thirteen	freedom
● · ·	president	dictation	Arabic	diplomat	visitor
● · ○	imitate	photograph	glorify	wonderful	obedient
● ○ ·	newsreader	important	grandfather	homecoming	headhunter
· ● ·	vacation	sincerely	suspicion	professor	library
○ ● ·	vibration	lefthanded	dangerous	unlikely	organic

- connected speech
- similitude
- linking
- assimilation
- elision
- vowel reduction and weak forms

Connected speech

- continuous stream of sound

- characterised by articulatory accommodations and sound variability

- three main factors:

    - the influence of the phonetic environment

    - the rhythmic pattern

    - the speed of the utterance

similitude

- accommodation in the articulation of a sound segment to an adjacent segment, so that they become similar

- *eighth* [eɪt̪θ]

  [t̪] is dental because of its proximity to dental [θ]

- *can't* BrE [kɑ̃ːnt] AmE [kæ̃nt]

  the vowels are nasalized because of the presence of nasal [n]

linking

- r-linking

  for‿example [fɔːˈʳ ɪgˈzɑːmpl]

  the [ɹ] sound functions as a bridge between the two words

- *how about* [haʊ ʷ əˈbaʊt]

- *Friday evening* [ˈfraɪdeɪ ʲ ˈiːvnɪŋ]

assimilation (historical)

- the replacement of a sound with another owing to the influence of an adjacent one

- *historical*
raspberry [ˈrɑːspˌberi → ˈrɑːzberi]
sugar [ˈsjʊgə →ˈʃʊgə]
handkerchief [ˈhændˌkɜː(r)tʃɪf → ˈhæŋkə(r)tʃɪf]

assimilation (contextual)

- *this shop* [ðɪs ʃɒp → ðɪʃ ʃɒp]

- *bad boys* [bæd bɔɪz → bæb bɔɪz]

- *shut your eyes* [ʃʌt jɔː ʳ aɪz → ʃʌtʃə ʳ aɪz]

elision

- the dropping of a sound which once existed (**historical elision**) or which exists in slow speech (**contextual elision**)

- *know* [nəʊ]

- *first class* [fɜː(r)st klɑːs → fɜː(r)s klɑːs]
- *didn't think* [dɪdn̩t θɪŋk → dɪdn̩ θɪŋk]
- *I am going to buy some (I'm gonna buy some)* [aɪm gəʊɪŋ tə baɪ sʌm → aɪmŋənə baɪ sʌm]

vowel reduction and weak forms

- remarkable differences between the pronunciation of words in isolation and in connected speech

- the reduction of strong, longer vowels and diphthongs, when in a weak, unstressed position, to the neutral schwa sound [ə] or to the short vowels [ɪ, i] and [ʊ, u]

examples

- *irony, ironic* [ˈaɪ rə ni, aɪ ˈrɒ nɪk]
- *legal, legality* [ˈˈliː gəl, lɪ ˈgæ lə ti]

- auxiliaries (*are*, *have*), modals (*can*, *must*), articles (*a*, *the*), conjunctions (*and*, *but*), personal pronouns (*you*, *he*) and prepositions (*to*, *from*)

  she must try harder [ʃi məs ˈtʃraɪ ˈhɑːdə]

  he comes from Boston [hi kʌmz frəm ˈbɒstən]

  wait and see [weɪt ænd siː → weɪt n siː]

Pay attention to the weak forms in the following passage:

ˈɪdiəmz ə nɒt ə ˈseprət pɑː(r)t əv
ðə ˈlæŋgwɪdʒ wɪtʃ wʌn kən tʃuːz
ˈaɪðə(r) tə juːz ɔː(r) tu ʷ əˈmɪt ‖ ɪnˈsted
ðeɪ fɔː(r)m ən ɪˈsenʃl̩ pɑː(r)t əv ðə
ˈdʒenərəl vəʊˈkæbjʊləri əv ˈɪŋglɪʃ ‖
ˈpreznt̩ deɪ ˈɪŋglɪʃ ɪz ˈtʃeɪndʒɪŋ ən
bɪˈkʌmɪŋ mɔː ʳ ɪdiəˈmætɪk ‖

- American English
- rhythm
- intonation
- functions of intonation

American English vowels

- BrE and AmE are becoming more similar in the 21ˢᵗ century

- BrE /ɒ/ → AmE /ɑː/

  e.g. *not*   [nɒt] BrE   [nɑːt] AmE

     clock   [klɒk] BrE   [klɑːk] AmE

- 'bath'-words BrE /ɑː/ → /æ/

  e.g. *bath* [bɑːθ] BrE   [bæθ] AmE

     class   [klɑːs] BrE   [klæs] AmE

American English vowels

- BrE /ɪə, eə, ʊə/ → AmE [ir, er, ʊr]
  e.g. *severe*   [sɪˈvɪə(r)] BrE   [sɪˈvir] AmE

- BrE /ʌ/ + /r/ → AmE /ɜ/
  e.g *courage* [ˈkʌrɪdʒ] (BrE), [ˈkɜːrɪdʒ] (AmE)

American consonants

r/ → retroflex [ɻ]

- /l/ always dark [ɫ]
- rhoticity: orthographic <r> is always pronounced

- yod dropping: the omission of the sound [j] after dental and alveolar consonants and followed by the phoneme /uː/
  e.g. tune [tjuːn] BrE   [tuːn] AmE
       news [njuːz] BrE   [nuːz] AmE

- t-tapping: intervocalic /t/ is tapped and voiced
  latter [ˈlæt̬ər] rhymes with *ladder* [ˈlædər]

American consonants

- elision of post-nasal [t]
  twenty [ˈtwenti] → [ˈtweni]

- assimilation of some plosives and fricatives followed by 'yod' [j]
  e.g. *education* [ˌedjuˈkeɪʃn̩, edʒu-] BrE [ɛdʒʊˈkeɪʃn̩] AmE
  issue [ˈɪsjuː, ˈɪʃuː] BrE [ˈɪʃu] AmE

lexical differences in AmE

- *-ile*

e.g. missile [ˈmɪsaɪl] (BrE), [ˈmɪsl̩] (AmE)

	BrE	AmE
either	[ˈaɪðə(r)]	[ˈiːðər]
ate	[et, eɪt]	[eɪt]
Muslim	[ˈmʊslɪm]	[ˈmʌzlɪm]
schedule	[ˈʃedjuːl]	[ˈskedʒʊl]
advertisement	[ədˈvɜː(r)tɪsmənt]	[ˌædvərˈtaɪzmənt]
leisure	[ˈleʒə(r)]	[ˈliːʒər]
dynasty	[ˈdɪnəsti]	[ˈdaɪnəsti]
directory	[daɪˈrektəri, dɪ-]	[daɪˈrektəri]

more lexical differences

- stress placement

e.g. address [ˈædrɛs] *cigarette* [ˈsɪgərɛt] AmE
  [əˈdrɛs] [ˌsɪgəˈrɛt] BrE

- pronunciation of the endings *-ary -ery -ory*

e.g. *library* [ˈlaɪbrəri] *laboratory* [ləˈbɒrətri] BrE
  [ˈlaɪbreri] [ˈlæbərətɔːri] AmE

rhythm

- Rhythm is the alternation of strong and weak 'beats' in connected speech

- English is a stress-timed language

It's ˈgood to ˈknow that I can ˈcount on ˈyou

ˈThis is the ˈworst ˈthing that could ˈpossibly ˈhappen to ˈme

tonicity: the assignment of rhythmic prominence

'accented' syllables stand out as more prominent in connected speech

intonation

- intonation is the variation of pitch in connected speech.

- tonality (chunking): the segmentation of long stretches of connected speech into shorter units called intonation phrases

- an utterance having its own intonation pattern or tone and containing a nucleus, usually a simple sentence (clause)

- ˈwhat do you ↘ˈ<u>mean</u>

The meaning of tones

- falling: finality, definiteness

Our ˈEnglish ˈfriends are ˈcoming ˈround to ↘ˈdinner

- rising: non-finality, incompleteness

would you ˈlike a ˈglass of ↗ˈwine

I ˈphoned her ˈseveral ↗ˈtimes | but she was ˈnever ↘ˈthere

- fall-rise: uncertainty

are you ˈsure you won't ∨ˈ mind

- rise-fall: surprise

ˈthat was a ˈmarvellous ∧<u>idea</u>

grammatical function of intonation

I ↘ˈfed her │ ↗ˈcat ˈfood

(I gave her food for cats)

I ˈfed her ↗ˈcat │ ↘ˈfood

(I gave her cat some food)

- *the ˌpaintings which were ˇˌstolen ╱ were of ˌgreat hiˈstorical ↘ˌvalue*

(only some paintings were stolen)

- *the ˇˌpaintings ╱ which were ˇˌstolen ╱ were of ˌgreat hiˈstorical ↘ˌvalue*

(all the paintings were stolen)

discourse function of intonation

- the nucleus on the last lexical item of an intonation phrase

- foregrounding: the nucleus is placed elsewhere in the sentence

  are you ˈflying to ↘ˈRome

  ˈno I'm ˈflying to Mi ↘ˈlan

  are you ↘ˈflying to ˈRome

  ˈno there's a ↘ˈstrike toˈmorrow

This is the end of the phonetics and phonology module