A Test in Phonetics

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500 Questions and Answers on English Pronunciation and How to Teach it in West Africa

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Introduction

If Phonetics is a comparatively recent subject for European students of foreign languages and is eyed by them with some suspicion as an invention that is meant to make their studies difficult, it is even more so with English Phonetics for African students. Have not Africans been learning English for over a century, and with good results in many cases, without giving a thought to its phonetics? Why introduce this new subject and add to the number of books they have to read and the number of examinations they have to pass before they can get their degree?

Yet if the study of a foreign language is to be up to date its phonetics cannot be neglected; on the contrary, it is as important as the study of its spelling, if not more so. With the invention of radio and telephone, of gramophone and tape-recorders, the importance of the spoken word has increased immensely and it is far more essential now than it was a hundred years ago that those who learn a foreign language should learn to speak it properly. Thus a new subject has been added to the schedule of language students and teachers: the study and practice of the sounds of the language, and for the teachers also the study of how to teach these sounds.

The difficulties, now that English Phonetics and examinations in Pronunciation are being introduced in several parts of West Africa, are of two kinds. There is first of all the general difficulty which African students share with language students all over the world, that Phonetics requires a concentration on speech and on the movements of speech organs which is quite new to them and in a way unnatural. For in speech, the attention of both speaker and hearer is – and should normally be – directed entirely to *what* is said, not to *how* it is said; we consider the message, not the movements of the organs that produce the message. It is only by making a special effort that we can direct our attention to the latter. We have to be made conscious of things which we normally do unconsciously.

The first effect of such an attempt is always more or less bewildering: does speech really involve all that? And do we really have to know all that? The answer to these questions in West Africa is usually given by the students themselves after the first year's course, especially if in the long vacation they have been teaching English in a school, as many of them do. Then they realize how essential it is for a teacher of a foreign language, to be able to tell his pupils *what to do* to get the correct sounds. They see that without their own basic theoretical knowledge they could not bring about in their pupils the results they are getting now. That does not mean, of course, that they have to demand this theoretical knowledge of their schoolboys. For a learner of a foreign language it is sufficient to be told what to do; once he has thus mastered the right sounds he may forget how he produces them. But the teacher must not forget the "how". For the teacher of a foreign language the knowledge of its phonetics is indispensable.

The second difficulty, the one specific to West African students of English, is caused by the fact that they have already acquired a considerable fluency in the language before its peculiarities of pronunciation have ever been pointed out to them. Several generations of Africans have learned English without receiving any expert training in its pronunciation, substituting freely sounds familiar to them for any sound they found difficult to imitate. Thus a typical brand of pronunciation has come into being usually referred to as "African English". L. F. Brosnahan has described this pronunciation, which is typical of the English along the whole South coast of West Africa (Sierra Leone, Ghana etc.), in his article "English in Southern Nigeria." [1]) The special difficulty for African students is that they have first to get rid of this "African English"; they have first to unlearn a considerable number of speech habits before they can learn the right ones.

I will not enter here into the question of why there should not be a recognized African pronunciation when there is also a recognized American, Australian and New Zealand English. The reasons why African English as it is now has to be made considerably more like any one of these to be comparable with them in intelligibility and efficiency, have been expounded elsewhere.[2]) In this place it should suffice to point out that unlike America, Australia and New Zealand, West Africa is a part of the world where English is not

[1]) *English Studies*, XXXIX (1958), pp. 97–110.

[2]) P. Strevens, *Spoken Language*, London 1956.

the mother tongue but where it is learned at a later age as a second, a foreign, language. And nobody will deny that if one claims to teach a foreign language one will have to teach it as it is spoken by native speakers. We may hesitate whether we shall choose to teach American, Australian or B.B.C. English, but we shall have to teach it as it is spoken and generally received as "educated pronunciation" by people whose mother tongue it is. When French is taught in our universities and schools, we shall expect the teachers to teach us the pronunciation of educated French people and not that of the Africans in Dahomey and Senegal – although West African students would probably find the latter much more familiar and easier to learn. If a West African teacher of English does not distinguish between 'cat' and 'cart' and pronounces both of them as [kat], he is just as wrong as a Dutch teacher of English who does not distinguish between 'pat' and 'pet' and pronounces both as [pɛt]. Both deserve a bad mark.

On the other hand we must not be too bookish. The norm is what educated English speakers actually say, not what they think they ought to say.[1]) The greatest moment of one who learns a foreign language is when he is taken for a native speaker. He fears hypercorrectness as much as he fears other mistakes, because both will show him up as the foreigner.

Meanwhile, much has been done already to improve the situation. Several books have appeared written specially for the teacher of English in West Africa, also on the subject of pronunciation. What he lacks, as yet, as far as Phonetics and Pronunciation are concerned, is a good theoretical training. He wants explanations of what he reads on this subject, which is new to him; he wants to know what is essential and why it is so, and how he can make use of it in his teaching. He wants to check up how much he understands of it himself and, if he thinks of giving his classes a course in English pronunciation, he would like some suggestions, some kind of plan in rough outline, to tell him where to start and how to go about it.

It is with this in mind that the writer presents this small book. Though the grouping of subjects and perhaps some of the terminology may seem to be unorthodox in parts, they have proved their usefulness and helpfulness during years of teaching English as a foreign language, both to ordinary students and to future teachers. It is the latter category the present book is meant for. It deals with

[1]) Cf. i.a. P. Christophersen: "The Glottal Stop in English," *English Studies*, XXXIII (1952), pp. 156–163.

the most important subjects and tries to cover as much of the field as is possible and compatible with its first aim: to be a practical help in their training. Of course it has been necessary to make a choice, and the selection of subjects naturally reflects the writer's own opinion of what is important – other teachers with different preferences may be surprised to find some things put in and others left out. To ensure a certain basic unity of teaching, however, the questions do not go too much beyond Professor P. Christophersen's "An English Phonetics Course" (1956), at present in use at University College, Ibadan. In the chapters on Stress and Intonation the approach is different and more attention has been paid to common mistakes in West Africa. Stress has been dealt with rather more elaborately than the other subjects because it is an unusual phenomenon to many speakers of West African languages and students appear to find it difficult to grasp. For the same reason a number of rather generalizing rules have been given. The detailed discussion of the beginning and ending of vowels has been added because in several West African languages vowels with an aspirated ending are quite common and do not belong exclusively to an emotional style as in English. In the chapter on Spelling a number of rules have been added. The phonetic alphabet used is that of the *Association Phonétique Internationale*. The transcriptions represent the usual pronunciation of educated speakers as it is heard daily by the writer. In cases of doubt, recourse has been had to Daniel Jones' Pronouncing Dictionary (Tenth edition, 1953).

Some of the questions may seem to be far-fetched, such as, e.g., No. 302, but many of them have literally been asked by students. As they have thus proved to present real difficulties to some and may still do so to others, they have been included: this book has been born out of the practice of teaching and wants to serve that same practice. It is by no means meant as an exhaustive scientific treatment of the problems of English Phonetics. Of course it owes everything to such scientific treatments, and the writer owes a general acknowledgement to former masters and colleagues as well: the questions are not all of her own invention. But after many years of using those scientific works and those practical questions, of adding to them and accumulating and framing concise and helpful answers and improving on examples, they have become so much part of one's own teaching that it would be hard to say what is original and what is not.

The questions have been arranged according to subjects so as to

simplify reference. A number of "random" questions such as might be asked in a real examination have been added. The form of a "test" has been chosen because there is no better method to make one realize clearly what one is talking about and what is still hazy in one's mind than having to answer questions about it and having to explain things to others. That is also why the answers have not been printed on the same page; this has been done with that category of users in mind who are preparing for an examination. They should try to find the answer themselves before looking it up; if they do not know it, let them try to discover it in their "Christophersen" first. Only in this way will the book give them the necessary training in answering examination questions, for which there is often too little time during the courses.

This does not apply to the second category of readers for whom this book is intended: those who are already engaged in teaching English without having had any phonetics themselves. They may find it useful to read the questions and then look up the answers at once; in this way they will be introduced into the subject step by step, systematically and in as simple (at times: simplified) a way as possible. This "Test" does not mean to replace books like Christophersen's, it presupposes them; but a detailed description may gain in clearness when it is distilled into a concise answer to a specific question.

Methods of Teaching

Once the future teacher of English has acquired a sufficient theoretical knowledge of its pronunciation as well as the necessary practical proficiency, there still remains the question how to set about teaching it. The main problem is *where to start.*

Some of the older phoneticians hold that one should always begin at the smallest units, the *individual speech sounds*, practised separately. Once the student can distinguish and produce the right sounds, they say, he can use them to build up *words*, and with them he builds up his *sentences*. When we have arrived at that stage we can start teaching *intonation.*

Many of the younger phoneticians are all in favour of the opposite order of treatment. They argue that what first strikes the hearer in an utterance is its *intonation*, that much of the intelligibility of spoken language depends on that and that the right intonation will even to a great extent make up for an otherwise faulty pronunci-

ation. They recommend, therefore, to begin by teaching whole sentences, to overlook in the first stages the faulty sounds, and to concentrate on *intonation*.

Both extreme methods present serious difficulties, and many years of experience of teaching English as a foreign language, in different countries, have led me to the conclusion that in this matter, too, the truth lies in the middle, and that the best method is that which starts with *single words*.

Starting with disconnected *sounds* means abstracting too much from real speech. Difficult as it is for a beginner to concentrate on the peculiarities of pronunciation at all, it becomes even more difficult if he is required to concentrate on individual, disconnected sounds which have no meaning. The whole thing comes to hang in mid-air for him, it is made into mere theory which he has to "learn" and he sees no connection with either the English language or his own and other people's every-day speech. Even the most perfect description of, e.g., the vowels [æ], [a] and [ɑ:] and their mutual relations as regards tongue-position will not bring the sound of these vowels home to a student as clearly as a comparison of the *words* 'cat' and 'cart' will, illustrated by the African pronunciation with the intermediate vowel [a], which makes [kæt] and [kɑ:t] sound alike: [kat].

As regards the opposite method: beginning with *intonation* – this would be all right if the students could be taught the tunes without the words, for instance by making them "hum" the intonation of a sentence written on the board without pronouncing its words. But this is not feasible for the simple reason that the teacher could never make out which words or syllables of the sentence the student stressed in his humming. Thus the only possibility for a teacher beginning with intonation is to allow the students to read or talk with faulty vowels and consonants. And as the teaching of intonation requires a certain drill, the frequent repetition of sentences to establish the right habits of tone at the same time serves to establish more firmly the wrong habits of sound-production. The image of "what the sentence should sound like" is firmly imprinted on the mind and memory, on the ear and the speech organs together with the wrong sounds and movements. When after a number of such intonation lessons the teacher decides it is time to do something about the sounds, he will find it hard to break down the wrong habits which he has himself helped to establish so firmly during the intonation drills.

As it is thus impossible to begin with intonation without at the same time strengthening the wrong sound-picture of words, whereas, on the other hand, it is possible to begin with sound pictures without strengthening a wrong intonation, the latter is obviously the most economic method. A comparison of over-all results obtained with the different methods after a one-year's course will always bear this out.

We begin, then, with individual *words* and – to avoid questions of stress at first – we choose *monosyllabic* words for the first lessons.

As the vowel is the most striking sound in a monosyllabic word, we begin by contrasting words with different vowels. The best way to bring out the differences is to choose words which differ in their vowel only and compare them two by two. We prefer words ending in a voiced consonant because that allows us to make the vowel longer and gives the students time to observe its proper sound. A very convenient "setting" for the vowels is *b...d*, because English has words in that setting with most of its vowels. Thus we compare *bead* and *bid, bid* and *bed* and so on: *bad, bard* (minstrel), *bird, bud, bod* (facetious in the sense of 'body': 'person'), *board* and *booed*. For [u] we shall have to turn to a different setting, e.g. *'good.'*

Last of all we discuss vowel 12, [ə], beginning with words where it is no more than a transitional sound from one consonant to the next and can be left out (*mission, student*: [miʃ(ə)n]; [stju:d(ə)nt]). This will help to bring the peculiar quality of this vowel home to the students. Then we take words where it stands at the beginning, often spelled *a* and therefore frequently mispronounced with the sound [a]: *appoint, appear, accuse, admit* etc.

With the treatment of this vowel we have passed from monosyllables to *polysyllabic words* and, consequently, to *gradation* phenomena in connection with *word stress*.

From the "weak vowels" in unstressed positions in the word we naturally pass on to the "weak words" in unstressed positions in the *sentence*, just as the discussion of variable and contrasting word stress (*ˈconvert – conˈvert; not his grandˈmother but his grandˈfather*) automatically leads us to contrasting *sentence stress* (*Did ˈyou do that? – Did you do ˈthat?*) – until we find ourselves in the midst of the subject of *intonation*. The consonants will not offer much difficulty, the faulty pronunciations of [ŋ] and of clusters can be corrected in passing. The teaching of intonation, however, presents many more problems.

The Teaching of Intonation

As Stress and Intonation are among the standard subjects of any phonetics test, students will do well to learn at least one of the various classifications and sets of rules that exist – they will find a serviceable one in Christophersen's book. But they should remember that such classifications do not cover the facts as they are. The study of these phenomena in English – as in other languages – is only in its initial stages and very little is known about the interplay of stress and intonation, of loudness and pitch, and the degrees of their mutual dependence or independence. The phenomena are so complicated, they seem to be bound to vague patterns obeyed by the whole speech community, and yet again they are so free and to such an extent something of the individual, that a classification is extremely difficult. One phonetician collected over fifteen different intonations of a short sentence which recurred regularly in the BBC programmes! It might be preferable to discard all positive rules as premature from the teaching programme as long as they are based on such scanty material, so hastily and arbitrarily classified with so much internal and mutual contradiction as is the case with many of the present ones. One might prefer to restrict oneself to pointing out mistakes and to negative rules such as: do not pronounce relative pronouns on a high tone.[1])

On the other hand there is no objection to a simple set of rules as long as they are understood in the sense of: this is not the only way to intone such a sentence, but if you intone it like this you are all right. It is in this way that the rules and examples given below should be read.

Many books on English phonetics give rules about a certain number of "tunes", enumerating lists of cases in which each of these tunes should be used. Though the students learn them carefully by heart and try to use the tunes as they are taught, they will still introduce the typical African peculiarities of intonation. The "tunes" leave ample scope for that, the only thing that is fixed about them being the tone of the last stressed syllable of the sentence. The teacher in West Africa will find it necessary, therefore, to enforce a number of negative rules, of don'ts, so as to eliminate

[1]) For penetrating criticism of existing theories see i.a. C. A. Bodelsen: "The Two English Intonation Tunes," *English Studies*, XXV (1943), pp. 129–138; D. L. Bolinger: "Intonation and Analysis," *Word* 5 (1949), pp. 248–254; M. Schubiger, "The Intonation of Interrogative Sentences," *English Studies*, XXX (1949), pp. 262–265.

those regularly recurring Africanisms. They are not innumerable, and once the students overcome them their intonation sounds very much better. The mistakes naturally have their origin in tone-phenomena in the students' own languages which are carried over into English. To a West African in whose mother tongue each word has its own fixed tone(s), words without fixed tones are just unimaginable. As English words have no definite tones, a West African cannot help pronouncing them – especially monosyllables (pronouns, prepositions) – with the tones of the corresponding words in his mother tongue. This is the main cause of the peculiar intonation of "African English". In Yoruba, for instance, the only relative word, *ti*, is always pronounced on a high tone – consequently a Yoruba is inclined to pronounce not only all the relative pronouns with a high tone but also the relative and conjunctional adverbs such as *when* and *where*. Similarly, as West African polysyllabic words are *compounds* each syllable of which bears its own part of the meaning and its own tone and can occur as an independent word[1]), English polysyllabic words tend to be treated as being of the same structure and each printed syllable is pronounced with the vowel it would have as an independent word: *student*, [stju:dent], *mission*, [miʃɔn]. The African teacher will readily recognize such phenomena and can base his teaching on a comparison of the two languages – the only sound basis of any foreign-language teaching. The non-African teacher too, will find some knowledge of a West African language indispensable. Many examples adduced from one such language will be recognized by students from other areas as occurring, *mutatis mutandis*, in their own languages as well. The examples in this book are from Yoruba. As the students' mother tongues are tone languages most of them will have a good ear for pitch differences and the teacher can make use of that. The most important thing is to get them to substitute *lower tones* for a number of very regularly recurring high tones in their English. Once a student has learned to pronounce relative pronouns, conjunctions, prepositions and auxiliaries (when in combination with the main verb) without any rise of tone, as well as the words *there* when it does not indicate place and *one* when it does not indicate number, his intonation will have improved considerably. If then some of the frequent sentence constructions in which always the same mistakes are heard, are "drilled", the intonation may still have a certain

[1]) See the writer's forthcoming paper in Lingua VIII, 1, 1959: "Problems of Phonemic Interpretation II , Long Vowels in a Tone Language."

West African flavour, but on the whole it will have become sufficiently English to pass any phonetics test.

Among the frequent constructions which require considerable practice are direct quotations preceded or followed by "said so-and-so" or "so-and-so said (answered, thought, asked, etc.)". The tune of this part of the sentence – which will be called a "tag" – depends on the tune of the quotation. The simplest way to teach it is:

1. If the tag precedes the quotation its tone is mid level.
2. If the tag follows a quotation with a rising tone, the tag has a high tone.
3. If the tag follows a quotation with a falling tone, the tag has a low tone.

Examples:

1. Level: *Impatiently he put in: – "But I don't want to."* (rising or falling)
2. Rising: *"But I don't want to" – he said.* / *"What's the time?" – he asked.* (high)
3. Falling: *"But I don't want to" – he said.* / *"What's the time?" – he asked.* (low)

Adjuncts to such tags often have the same tone as the tag. For instance: *"Do you agree?", he asked, wondering why his friend did not say a word.* If *"Do you agree?"* is on a rising tone, all the rest remains on the high tone of *-gree.* If the quotation is on a falling tone, however, all the rest is on a low tone. Thus both tag and adjunct automatically continue the tone of the last syllable of the quotation, *whether there is a pause after the quotation or not.*

Of course these are not the only possibilities. The rising tone of a question may be postponed, as it were, to the tag, so that we hear, e.g. *"Do you agree?"* in the above example on a falling tone, *he asked* on a rising tone, and the adjunct on the fairly high tone on which *asked* ends. Or the adjunct may be of a construction that makes a level tone impossible, e.g. *"You astound me!" he said with such obvious relief that we both laughed.* In this sentence *he said with* is on a low tone, *such* is stressed and on a higher tone, *relief* may be said on a rising tone, and there is a fall on *laughed.* But on the whole the three rules given will prove to be useful in the effort to get rid of the fresh rise and fall with which Africans tend to pronounce such tags and adjuncts. They are inclined to do the same with nouns

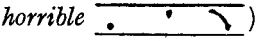
indicating the person addressed in sentences like: *"Hello John!"; "Good morning, Mr. Vincent"; "How are you my friend."* They should try to pronounce the words *John, Mr. Vincent, my friend,* on a low tone, if the first part has a falling tone.

There are several ways to give the students the necessary practical training. The most obvious one is to make them read aloud in turn, from a book or newspaper which the whole class have before them. The teacher points out the mistakes or asks the other pupils to tell him when they hear a mistake. As their pronunciation is improving they must be made to take part in short improvised conversations, two or three at a time, the teacher continually interrupting when he hears a mistake. It is most annoying to any speaker to be interrupted and it serves to put them on their guard and to make them watch their own pronunciation. For the standard of pronunciation in talking will always be considerably below that reached in reading, because in speech the student misses the help of the printed form of the word to remind him of the sounds. Moreover, his attention is so much absorbed by what he is going to say that he has not got much left for how he is saying it. Tape-recorders are an excellent help in this respect, as they enable the student to sit back after the recording and concentrate on his own pronunciation without at the same time having to produce it.

Tone Marking

For an accurate and complete representation of the intonation of a sentence the tones of all the syllables should be indicated in dots or lines under each line of text, as is done, i.a. by Daniel Jones in his *Outline of English Phonetics*. This leaves the text itself free for the indication of stress and pauses. Any system of tone-indication *in the text* of the transcription, by means of diacritical marks, would require a highly complicated set of signs to be complete. Emphatic high and low, rising and falling tones, for instance, would have to be distinguished from unemphatic ones – there would be such an accumulation of diacritical marks as to make the transcription difficult to read. Any system using a limited set of diacritical marks for the indication, in the text, of stress *and* intonation *and* pauses, must needs be selective and schematic; it cannot render all the cases. Such a system may be serviceable for

teaching purposes, however, and the teacher will see that he does not go beyond what can be indicated.

A few examples of such a tonal indication (in its main features the one at present in use at University College, Ibadan), are given below. The weakness of this transcription is that it does not indicate the tones of the unstressed syllables (e.g. the high tone of *was* in *It was horrible* ), nor of the stressed ones which have a high or a low tone after a pause (e.g. the adjunct *wondering why his friend did not say a word* in the example on p. 10 above).

ˈ is the neutral stress-tone mark: the tone of the syllable marked thus depends on what precedes. Each group of such a syllable plus the unstressed syllables following it, is on a slightly lower tone than the group preceding it; this continues as far as the next pause.[1]) After a pause the tone of the first stressed syllable is fairly high again. Within the group, the unstressed syllables are often on the same or on a slightly lower tone than the stressed syllable. Thus an entirely unemotional English statement would show a steady fall of tone. Example: *He ˈtook the ˈtrain to ˋLiverpool.*

ˈˈ indicates an exception to this steady fall: the syllable marked thus is pronounced on a higher tone than the preceding stressed syllable. Example: *Heˈloved me as ˈˈmuch as my ˋgrandmother did.*

ˌ indicates secondary stress; this symbol is not used in the texts. A syllable with secondary stress is often pronounced on a higher tone than the syllable with main stress in a word. Example: *eˌxamiˈnation.*

ˋ indicates a sharply falling tone. The fall may be emphasized by a higher start. The syllables after a syllable marked thus are supposed to follow in its wake: they are on a low tone, up to the next pause or change in tone indicated. Example: *There was ˈalways something ˋnice in the ˈcupboard* (the last stressed word is also on a low tone).

ˊ indicates a sharply rising tone. The rise may be emphasized by a lower start. The syllables after a syllable marked thus are supposed to follow in its wake: they are on a high tone, up to the next pause or change in tone indicated. Example: *Did you ˋcatch your ˊtrain when you ˈleft so ˈlate?* (*left* and *late* are also on a high tone).

All tone marks are put *before* the stressed syllables.

Some transcriptions try to bring out that the group of a stressed

[1]) See, however, the cases described above, p. 10.

syllable plus the unstressed syllables following it forms a rhythmic unit, one beat in the rhythm of the whole sentence. They separate these groups by vertical lines. When a vertical line is put before each stressed syllable, it cannot be used to indicate pause as well; for this purpose a double line is used in that kind of transcription. A specimen of this is given below, p. 17. As the lines tend to clutter up the page and are not normally used in transcriptions of the *Association Phonétique Internationale*, they have been left out in the other specimens given.

The Use of Phonetic Transcription

A question that is often asked by teachers is: Do we have to use phonetic transcription to teach the right pronunciation? The answer to this question may be: Strictly speaking – no. You can get along with, for instance, giving key words for the various vowels and number them: *bead*, no. 1; *bid*, no. 2; *bed*, no. 3, etc., and then in correcting your students' pronunciation refer to the numbers. But the few hours spent on teaching phonetic transcription will always yield a tenfold reward.

There is first of all the advantage that the teacher by the mere jotting down of a few symbols on the board can make clear any pronunciation or bring out a difference before the students' eyes which they do not hear. For instance *watched* and *washed*: the phonetic transcription shows up the difference: [wɔtʃt], [wɔʃt]. With difficult words like *peculiarly*, or *station*, always mispronounced with full vowels in the unstressed syllables, [pkju:ljəli], [steiʃn] will show what the mistakes are.

Secondly, the knowledge of phonetic transcription enables the students later to look up any pronunciation they may want to know in the pronouncing dictionary (Daniel Jones, *An English Pronouncing Dictionary*, London 1957, latest edition)

Thirdly, it should be made clear from the beginning that phonetic transcription is not something peculiar to English only. Students should realize that here they have a means in hand to note down any pronunciation of any word in any language they may want to remember. All those languages for which a spelling was invented centuries ago, have through very slight but continuous changes in their pronunciation, as it was being passed on from one generation to the next, come to be pronounced completely differently from

what this old spelling indicates. It will be the same with African languages after a couple of centuries, for languages keep changing. At the moment the rather young spelling of African languages is still fairly adequate, but the spelling of most European languages no longer gives a clue as to what the words nowadays sound like. Cf. a word like English *thoroughly*, pronounced [ˈθʌrəli], or *particular*, pronounced [pəˈtikjələ]. Or French *vieux*, pronounced [vjø]. For this reason it is useful to have an international spelling in which each symbol indicates one and only one sound. It can be used to render the sounds of any language unambiguously. Different languages will have to use a number of different symbols for the sounds they do not share and some new symbol may have to be made for a sound hitherto unknown in a newly discovered language, but a great many sounds will be the same or practically the same and can be indicated by the same symbols. Languages as different as Yoruba and English, for instance, still have the following 23 sounds in common: [a, e, ɛ, i:, ɔ, o, u, b, d, f, g, h, j, k, l, m, n, ŋ, r, s, ʃ, t, w]. In the knowledge of phonetic transcription, therefore, the students have a clue to every language. If later on they should decide to learn French, this is their key to its pronunciation.

In the fourth place, phonetic transcription is essential for yet another purpose, and it is in this respect that it is of special importance for African language-students. The time may come when some of them will get interested in their own languages and dialects, spoken perhaps by a very small group of people and as yet never written down, but whose structure may prove enlightening in the study of language – what it is and how it works. The time may come when Africans will no longer leave it to foreigners to describe the wealth of "oral literature" in these languages, their interesting grammatical constructions, their highly developed power of expressing minute shades of meaning which often escape the foreign investigator. When that time comes, African-language students will want a trained ear to realize what they hear, and they will want a means to write it all down. A training in the phonetics of *some* language – for instance English – will prove to be an invaluable help in this task.

List of Phonetic Symbols

Monophthongs

1. [i:] as in *bead*
2. [i] as in *bid*
3. [e] as in *bed*
4. [æ] as in *bad*
5. [ɑ:] as in *bard*
6. [ɔ] as in *body*: [bɔdi]
7. [ɔ:] as in *board*
8. [u] as in *good*
9. [u:] as in *food, booed*
10. [ʌ] as in *bud*
11. [ə:] as in *bird*
12. [ə] as in *cumbered*: [kʌmbəd]

Diphthongs

13. [ei] as in *bay*
14. [ou] as in *bow and arrow* [bou]
15. [ai] as in *by*
16. [au] as in *bough*
17. [ɔi] as in *boy*
18. [iə] as in *beer*
19. [ɛə] as in *bear*
20. [uə] as in *boor*

Consonants

[p] as in *Paul*
[t] as in *tall*
[k] as in *call*
[b] as in *ball*
[d] as in *doll*
[g] as in *girl*
[f] as in *fan*
[v] as in *van*
[θ] as in *thigh*
[ð] as in *thy*
[s] as in *seal*
[z] as in *zeal*
[ʃ] as in *pressure*: [preʃə]
[ʒ] as in *pleasure*: [pleʒə]
[m] as in *sum*
[n] as in *sun*
[ŋ] as in *sung* (no *g*-sound at the end)
[l] as in *little*
[r] as in *right; three*
[w] as in *wise*
[j] as in *you*
[h] as in *how*
[ʔ] as in *shut the door*: [ʃʌʔ ðə dɔ:] (Cf. no. 145)

Specimens of Phonetic Transcription (1)

When we were all together at meal-times I would often turn my eyes towards my uncle, and generally, after a moment or two, I would succeed in catching his eye. There was always a smile behind the gravity of his gaze, for my uncle was goodness itself and he loved me; I really believe he loved me as much as my grandmother did. I would respond to his gently smiling glance, and sometimes, as I always ate very slowly, it would make me forget to eat.

"You're not eating anything," my grandmother would say.

"Yes, I am eating," I would reply.

"That's right," my grandmother would say, "you must eat it all up!"

But of course it was impossible to eat up all the meat and rice that had been prepared to celebrate my happy arrival; my little friends used to lend an eager hand with it, too. They had all been invited, and used to go for the food with the frank appetites of young wolves; but there was too much, there was always too much: we could never get to the end of such a meal.

From: Camara Laye, *The Dark Child*, p. 50, 51.

Transcription:

wen wi wər ˈɔ:l təˈgeðər ət ˈmi:l taimz | ai wəd ˈɔfn ˈtə:n mai ˈaiz tɔ:dz mai ˈʌŋkl | ən ˈdʒenərəli | ɑ:ftər ə ˈmoumənt ɔ: tu: | ai wəd səkˈsi:d in ˈkætʃiŋ hiz ˈai | ðə wəz ˈɔ:lwiz ə ˈsmail bihaind ðə ˈgræviti əv iz ˈgeiz | fə mai ˈʌŋkl wəz ˌˈgudnis itˈself | ən hi ˈlʌvd mi | ai ˈriəli biˈli:v hi ˈlʌvd mi əz ˌˈmʌtʃ əz mai ˈgrænmʌðə did | ai wəd risˈpɔnd tu iz ˈdʒentli ˈsmailiŋ ˈglɑ:ns | ən ˈsʌmtaimz | əz ai ˈɔ:lwiz ˈet veri ˈslouli | it wəd ˈmeik mi fəˈget tu i:t | juə ˈnɔt ˈi:tiŋ eniθiŋ | mai ˈgrænmʌðə wəd ˈsei | ˈjes ai ˈæm i:tiŋ ai wəd riˈplai | ˈðæts ˈrait mai ˈgrænmʌðə wəd ˈsei | ju məst ˈi:t it ˌˈɔ:l ˈʌp | bət əv ˈkɔ:s it wəz imˈpɔsəbl tu ˈi:t ˈʌp ˌˈɔ:l ðə ˈmi:t ənˈrais | ðət həd bin priˈpɛəd tə ˈseləbreit mai ˈhæpi əˈraivl | mai ˈlitl ˈfrendz ju:st tə ˈlend ən ˌˈi:gə ˈhænd wið it ˈtu: | ðei həd ˈɔ:l bin inˈvaitid | ən ju:st tə ˈgou fə ðə ˈfu:d wið ðə ˌˈfræŋk ˈæpitaits əv ˈjʌŋ ˈwulvz | bət ðə

wəz ||tu: ˈmʌtʃ | ðə wəz ˈɔ:lwiz ˈtu: ˈmʌtʃ | wi kəd ˈnevə ˈget tə ði ˈend əv sʌtʃ ə mi:l |

Transcription with vertical lines:

|| wen wi wər | ˈɔ:l tə|ˈgeðər ət | ˈmi:l taimz || ai wəd | ˈɔfn | ˈtə:n mai | ˈaiz tɔ:dʒ mai | ˈʌŋkl || ən | ˈdʒenərəli || ɑ:ftər ə | ˈmoumənt ɔ: tu: || ai wəd sək|ˈsi:d in | ˈkætʃiŋ hiz | ˈai || ðə wəz | ˈɔ:lwiz ə | ˈsmail bihaind ðə | ˈgræviti əv hiz | ˈgeiz || fə mai | ˈʌŋkl wəz | ||gudnis it|ˈself || ən hi | ˈlʌvd mi || ai | ˈriəli bi|ˈli:v hi | ˈlʌvd mi əz | ||mʌtʃ əz mai | ˈgrænmʌðə did ||

Specimens of Phonetic Transcription (2)

And then William surprised her.

All the rules of manners and procedure that Miss Dove persuaded ("bullied," her critics said) the other children to accept, William took to his bosom. When he greeted Miss Dove at the door he did so in the accents of dedication. At her "attention please" he sat up straight and showed the proud poker-face of a soldier presenting arms. He began to wash. Like a badge of honour he wore a clean handkerchief protruding from his breast pocket.

Miss Dove gave him Saturday jobs raking leaves or mowing grass. He performed these jobs well and later, on her recommendation, he procured a paper route. He was the best paper boy in town. He was never late and he always laid the paper, folded, on the doorstep instead of twisting it and tossing it on the roof. ("What is worth doing is worth doing well," Miss Dove had said and William had taken her literally.)

From: Frances Gray Patton, *Good Morning, Miss Dove*, p. 101

Transcription:

ən ˈðen ˈwiljəm səˈpraizd ə | ˈɔ:l ðə ˈru:lz əv ˈmænəz ən prəˈsi:dʒə ðət mis ˌˈdʌv pəˈsweidid | ˈbulid hə ˈkritiks sed | ði ˈʌðə ˈtʃildrən tu əkˈsept | ˈwiljəm ˈtuk tu iz ˈbuzm | wen hi ˈgri:tid mis ˈdʌv ət ðə ˈdɔ: | hi ˈdid sou in ði ˈæksənts əv dediˈkeiʃn | æt hə: | əˈtenʃn ˈpli: z | hiˈsæt ʌp ˈstreit ən ʃoud ðə ˌˈpraud ˈpoukə feis əv ə ˌˈsouldʒə prizentiŋ ˈɑ:mz | hi biˈgæn tə ˈwɔʃ | laik ə ˈbædʒ əv ˈɔnə hi ˈwɔ:r ə ˌˈkli:n ˈhæŋkətʃif prəˌˈtru:diŋ frəm iz ˈ brest ˈpɔkit | mis ˈdʌv geiv im ˈsætədi ˈdʒɔbz | ˈreikiŋ ˈli:vz ɔ: ˈmouiŋ ˈgrɑ:s | hi pəˈfɔ:md ði:z ˈdʒɔbz ˈwel ən ˈleitə | ɔn ˈhə: rekəmənˈdeiʃn | hi prəˈkjuəd ə ˈpeipə ru:t | hi wəz ðə ˈbest ˈpeipə bɔi in ˈtaun | hi wəz ˈnevə ˈleit ən hi ˌˈɔ:lwiz leid ðə ˈpeipə | ˈfouldid | ɔn ðə ˈdɔ:step insted əv ˌˈtwistiŋ it ən ˈtɔsiŋ it ɔn ðə ˈru:f | wɔt iz ˈwə:θ ˈdu:iŋ iz ˈwə:θ du:iŋ ˈwel mis dʌv əd ˈsed | ən ˈwiljəm həd ˈteikn hə ˈlitrəli |

Specimens of Phonetic Transcription (3)

'I take it,' he said, 'that you too are flying in this cargo-boat?' I said that he was correct if he meant the Bristol freighter going south. 'Precisely,' he answered; and then with a chuckle: 'I wonder if it has occurred to you that we are taking to the air in a cargo-boat on Friday the thirteenth?'

It had not. But, as he drew my attention to it, I told him that thirteen was my lucky number.

'I'm most interested,' he said. 'How could thirteen possibly be anybody's lucky number?'

I explained that I was a thirteenth child, born on the thirteenth of the twelfth month. If there had been a thirteenth month I would have been born in that. I elaborated on happy coincidences of thirteen in my life.

'You astound me!' he said with such obvious relief that we both laughed.

From: Laurens van der Post, *Venture into the Interior*, p. 69.

Transcription:

ai ˈteik it hi sed | ðət ˈju: ˈtu: ə ˈflaiiŋ in ðis ˈkɑ:goubout | ai ˈsed ðət hi wəz kəˈrekt if hi ment ðə ˌˈbristl ˈfreitə gouiŋ ˈsauθ | priˈsaisli hi ˈɑ:nsəd | ən ˈðen wið ə ˈtʃʌkl | ai ˈwʌndər if it həz əˈkə:d tə ju ðət wi ə ˈteikiŋ tə ði ˈɛə | in ə ˈkɑ:goubout | ɔn ˈfraidi ðə ˈθə:ˈti:nθ | it hæd ˈnɔt | ˈbʌt | əz hi ˈdru: mai əˈtenʃn tu it | ai ˈtould him ðət ˌˈθə:ˈti:n wəz mai ˈlʌki ˈnʌmbə | aim ˈmoust ˈintristid hi sed | ˈhau kud ˈθə:ˈti:n ˌˈpɔsibli bi ˈenibɔdiz ˈlʌki ˈnʌmbə | ai iksˈpleind ðət ai wəz ə ˈθə:ti:nθ ˈtʃaild | ˈbɔ:n ɔn ðə ˈθə:ˈti:nθ əv ðə ˌˈtwelfθ ˈmʌnθ |if ðər əd bin əˈθə:ti:nθ mʌnθ | ai wəd əv bin ˈbɔ:n in ˈðæt | ai iˈlæbəreitid ɔn ˈhæpi kouˈinsidənsiz əv ˈθə:ˈti:n in mai laif | ju əsˈtaund mi hi sed | wið ˌˈsʌtʃ ˈɔbviəs riˈli:f ðət wi ˈbouθ ˈlɑ:ft |

QUESTIONS

I. General Phonetics

1. How many sounds are there in the word *raw*?
2. What is the main difference between the first sound and the last?
3. What is a vowel?
4. What is voice?
5. What is the glottis?
6. What are the vocal cords?
7. What is the difference between the larynx and the pharynx?
8. What is typical in the pronunciation of a vowel?
9. What is typical in the pronunciation of a consonant?
10. Which sounds are more sonorous, consonants or vowels?
11. What is the sonority of a sound?
12. What does the natural sonority of a sound depend on?
13. What is meant by relative sonority?
14. Which of the following three vowels has the greatest natural sonority: [i:], [ɑ:], [u:]? Why?
15. What is the difference in pronunciation between *lead* and *lid*?
16. Define the vowels of these two words.
17. Explain each of the terms you use.
18. How do you know that the distance between tongue and palate is greater in [i] than in [i:]?
19. How do phoneticians arrive at the vowel trapezium which you find in most books on phonetics?
20. Is the front the foremost part of the tongue?
21. Is there anything between the tip and the front of the tongue?
22. Where are dental sounds produced? Where labial sounds?
23. What is the difference between the uvula and the epiglottis?
24. What is their function in speech?
25. What is the main difference between a velar and an alveolar sound?

II. Monophthongs

26. Compare the length of the vowels in *bead* and *beat.*
27. What does the difference depend on?
28. The vowel in *bead* is sometimes called a "long" vowel, that in *bid* a "short" vowel; is that quite correct?
29. Do you know better terms to compare the vowels in these two words?
30. Explain the terms "free" and "checked."
31. Give an example of a long free vowel, a short free vowel, a long checked vowel, and a short checked vowel.
32. Which two mistakes do West African students often make in their pronunciation of *lead* and *lid*?
33. How will you try to correct this?
34. Why do we transcribe the first vowel in *air* [ɛə] with [ɛ], why not [e] or [æ]?
35. Why do we transcribe the first vowel in *high, how,* [hai, hau], with [a], why not [ɑ]?
36. Which of the three vowels [æ, a, ɑ] occurs in many African languages?
37. Does this have any influence on the way Africans pronounce English words like *cat, cart*?
38. How would you try to correct this pronunciation?
39. If there is much difficulty in pronouncing [æ], which African vowel could you start from?
40. What is the difference between the vowels of *bad* and *bed*?
41. Transcribe *gorgeous.*
42. Define the last vowel.
43. Explain the terms used.
44. Does the vowel [ə] occur in your mother tongue? If not, what mistake are your people likely to make in the pronunciation of words like *appear, ago, father*?
45. How would you correct it?
46. The words *letter, hire, lawyer, flour,* have been taken over in Yoruba as *lẹta, haya, lọya, flawa.* Can you account for the last sound in each of them?
47. What is the difference between [ə] and [ə:]?
48. Which three vowels are often substituted for [ə:] in West Africa?
49. Use each of the vowels [ə] and [ə:] in a word.

II. Monophthongs (*Cont.*)

50. Is there any difference between the first and the last vowel in *appear*? What is it?
51. Is there a regular spelling for the sound [ə]?
52. Are there also back vowels? Mention them. Where does [ʌ] belong?
53. Many African languages do not have the vowel [ʌ]. What mistake are your pupils likely to make in the pronunciation of *dock* and *duck*, and what should they do to correct it?
54. Many African languages have only the [ɔ], not the [ɔ:]. What mistake are your pupils likely to make in the pronunciation of *pot* and *port*? What would you do to correct this?
55. Is there also a difference in tongue-position between [ɔ] and [ɔ:]?
56. Is there no vowel [o] in English?
57. What is its tongue position?
58. What is the difference in the vowels of *rude* and *root*?
59. What is the difference in the vowels of *rude* and *good*?
60. Transcribe: *cat, car, pat, pass, path, chaff, half, chalk.*

III. Diphthongs

61. Which of the two *u*-sounds do you hear in *no*: [u:] or [u]?
62. What can you say about the combination of two vowels in *no*?
63. What is a diphthong?
64. The word *heat* has two vowels: *e* and *a*; what sort of diphthong is it?
65. What is a digraph?
66. Mention some vocalic digraphs.
67. Mention some consonantal digraphs.
68. How is *no* often pronounced by Africans? Why?
69. Is *no* pronounced as a monophthong by any British people?
70. Does the usual phonetic transcription [ou] render the actual pronunciation of educated English people?
71. What should you tell your students to pronounce as the first part of this diphthong?
72. With which word will your pupils often confuse the word *paper* in their pronunciation?

III. Diphthongs (*Cont.*)

73. Transcribe: *I say; he says; I said;*
I lay; he lays; he paid.
74. What sort of diphthongs are [ou] and [ei]? Explain the term.
75. Does the tongue actually reach the position of [i] and [u]?
76. How can the teacher make use of this "closing" quality of these sounds in his teaching?
77. Compare the diphthongs in *high* and *hay*. Explain the terms.
78. What sort of diphthong do we have in *hear*? Explain the term.
79. Do you know any more centring diphthongs?
80. Can you find a reason why [iə] should sometimes be pronounced [jə:] (*hear* [hjə:], *year* [jə:])? Which other diphthong often changes for the same reason?

IV. "Triphthongs" and Semi-vowels

81. Transcribe *fire, power.*
82. What are these groups of vowels sometimes called?
83. Is this right? What would be the objection?
84. Are there triphthongs in English?
85. Which words are sometimes taken as examples of real triphthongs?
86. Is the usual transcription [faiə]; [pauə] quite correct?
87. Can the words *fire* and *power* be pronounced as monosyllables? Transcribe.
88. What happens to the "triphthongs" in that case?
89. How are these words often pronounced in West Africa?
90. Transcribe: *hiding, hiring, loading, lowering, housing, louring, alluding, alluring.*
91. How is it that we could use *why* and *yea* as examples for "triphthongs"? Are not the first sounds of these words consonants?
92. How many consonants are there in *yes, web*?
93. How many consonants are there in *bay, now*?
94. Explain the difference in function of the sounds indicated by *y* and *w* in these words.
95. What is the main mistake in the West African pronunciation of *pure* as [piuə] and of *poor* as [pwa]?

IV. "Triphthongs" and Semi-Vowels (*Cont.*)

96. Transcribe *hideous* in two ways. Account for the two different transcriptions.
97. Describe the first sounds in *huge* and *why*.
98. Are "vowellikes" the same as "semi-vowels"?
99. Why are both groups of consonants compared with vowels?
100. Transcribe: *new, stew, during, million, precious, gloomier, soldier, various, opinion, millennium.*

V. Nasalized and Nasal

101. In several West African languages, nasalized vowels are indicated by an *n* after the vowel: Yoruba *rin* = [rĩ], *ran* = [rã]. What mistake are African students likely to make in the pronunciation of English words like *intention, pension,* etc.?
102. How would you try to correct this mistake?
103. What is a nasalized sound?
104. What is a nasal?
105. What is the opposite of a nasal or a nasalized sound?
106. Are there nasalized sounds in British English?
107. What kind of English is characterized by its many nasalized sounds?
108. Do you know what this pronunciation is sometimes called?
109. How many nasals are there in English; mention them.
110. How do African students often pronounce *he didn't*? How would you correct it?
111. Are there any other auxiliaries with *-n't* in which you must watch out for the same mistake? Which?
112. What happens to the air which is "stopped" by the *d*, when you pronounce the following *n* in *didn't, couldn't* etc.?
113. How do you open the nose passage?
114. What mistake do many Africans make in the pronunciation of *singing* [siŋiŋ]? How would you try to correct it?
115. Is there an explanation for the faulty pronunciations [jʌŋg, strɔŋg, lɔŋg] for *young, strong, long*?

VI. "Vowellikes" and the Syllable

116. Compare the nasals in the italicized words in: "By *dint* of hard work he *didn't* fail."
117. What do you mean by "vocalic" or "syllabic"?
118. Which sounds are usually the syllable bearers and why?
119. Give a list of the consonants according to their degrees of natural sonority, starting with the most sonorous ones.
120. Transcribe the words *bulb* and *bubble*. How many syllables has each of them?
121. The two words consist of the same sounds, explain the difference in the number of syllables. When do we hear a new syllable in a word?
122. Can you explain now why in *fire* and *power*, if pronounced with three vowels, we hear two syllables and not a real "triphthong" in one syllable?
123. What can you say about the difference in function of the *l*'s in *bulb* and *bubble*? How can this be indicated?
124. Do you know any other consonants that can bear a syllable besides *n* and *l*? Give an example of each case.
125. What do we call this group of consonants?
126. Do they have any other features in common with vowels? If so, which?
127. Is there a difference between the *n*'s in *send* and *sent*? Why?
128. Have the vowellikes breathed corresponding sounds in English?
129. If breathed fricatives are more sonorous than breathed plosives, because of the freer mouth passage, how is it that in *bits, ducks* we do not hear a new syllable with the *s*?
130. Transcribe with as few symbols as possible: *government, condition, gentleman, sociable, social, temporary.*

VII. Glottal Sounds and Phonemes

131. Transcribe the word *dogs*.
132. Why do you render the last sound with [z]?
133. What is a voiced sound?
134. Is a voiced consonant strong or weak?
135. Is a voiceless consonant strong or weak?
136. Is "voiceless" the same as "breathed"?

VII. Glottal Sounds and Phonemes *(Cont.)*

137. Is the last sound of *dogs* really voiced?
138. If this *s* is not voiced finally, why do we still render it with [z] in this position instead of with [s]?
139. How do Africans often pronounce this inflexional *s*? What would you do to correct it?
140. What happens when we whisper?
141. Which sounds of normal speech remain the same when we whisper?
142. Are there any English speechsounds produced in the glottis? If so, define them.
143. Explain the terms of these definitions.
144. Is the glottal plosive a phoneme in English?
145. Does that mean that it never occurs in English? If it does, give an example.
146. Why do we still say that the glottal plosive is not a phoneme in English?
147. What is the chief property of a phoneme?
148. Is [h] a phoneme in English? Prove it.
149. Which is correct: *a hotel* or *an hotel*? *A house* or *an house*?
150. Transcribe: *annihilation*; *vehicle*. What happens to medial *h* in these words and why.

VIII. The Beginning and Ending of Vowels

151. What is the difference in the pronunciation of the first and the second phoneme of the word *high*?
152. What do we call this way of beginning a vowel?
153. When there is no aspiration, in what way do English vowels begin in unemotional, unemphatic speech?
154. How do Africans often pronounce the initial vowels in English? (E.g. in "*E*xcuse me. *A*sk him.")
155. What do you mean by that term?
156. In highly emotional, emphatic speech we may overdo the clear beginning; what is the resulting sound heard?
157. What can you say about the ways vowels may *end*: Can you think of a reason why *Oh*! should be written with an *h*?
158. What would be the difference between that and the ending of a long, wailing *O-o-o*! ?

VIII. The Beginning and Ending of Vowels (*Cont.*)

159. If *no* is pronounced with a certain determination, in what way does the vowel end? Describe it organically.
160. Can you account for the spelling *Nope* for a very determined *no*! ? Describe what happens.
161. What may happen to [*h*] when it comes to stand between two voiced sounds, e.g. in *vehicle*; *told her*? Explain.
162. Is there a difference between the [*h*] of *high* and that of *who*? If so, what is it?
163. How many different sorts of *h*-sounds are there? Can you account for this?
164. Are there "voiceless vowels"?
165. Mention some words in which initial *h* is not pronounced.

IX. L

166. Do you know another consonant besides [h] of which there are as many varieties as there are vowels?
167. Can you account for this?
168. Mention two points of difference between the first and the last [*l*] in *little*.
169. How is "clear *l*" pronounced, how "dark *l*"?
170. Which of the two *l*'s occurs in many African languages and what is the result for the pronunciation of English *held, field,* in West Africa?
171. In which positions in the word do you hear clear *l*; in which positions dark *l*?
172. What happens to the *l* of *fill* in the present participle *filling*?
173. Is there a difference between the *l*'s in *build* and *built*?
174. What does the difference depend on?
175. Is there a difference between the *l*'s in *lay* and *play*?
176. What causes it?
177. Is breathed *l* a phoneme in English?
178. Do you know how to pronounce *ll* in Welsh names like *Llewellyn, Llandudno*?
179. What sound will English people substitute for the first sound of these words, and why.
180. Define *l* and explain the terms.
181. What is meant by "unilateral *l*"?

IX. L *(Cont.)*

182. Some people call *l* a "fricative"; is this quite correct?
183. Do you know any alveolar fricatives?
184. Which of them has the greatest friction?
185. Transcribe: *half, halfpenny, call, callous, altar, colonel, Ralph, salmon, almond, could, children.*

X. R

186. Is *her* pronounced the same in: *her book*; *her aunt*?
187. Do you know a name for the *r* in *her aunt*?
188. Is this the same as "intrusive *r*"?
189. Give an example of intrusive *r*.
190. Can you explain why people use *r* as a link in such cases; why not *p* or *m* or another consonant?
191. Can you give a rule as to when the letter *r* is pronounced?
192. Define and describe the pronunciation of English initial *r*.
193. Do we always hear the same *r* in *row* and in *throw*? If not, what is the difference?
194. Describe "flapped *r*." How would you teach people with a uvular *r* to pronounce flapped *r*?
195. In which other position in the word do some people use flapped *r*?
196. What do we mean by "rolled *r*"?
197. In which two places can we form "rolled" or "trilled" *r*?
198. How is *r* pronounced in Scotland? And in America?
199. Which of all these types of *r* do we hear in many African languages?
200. What is the difference between the *r* in *rye* and that in *try*?
201. Compare the *r*'s in *print* and *temperature*.
202. Is *r* ever silent before a vowel? (Cf. *February*; *library*).
203. Why would [temprri] be a better transcription for the word *temporary* than [tempri]?
204. Transcribe: *rhythm*; *iron*.
205. Transcribe: *Father!; Is father in the garden?; There's father, in the garden.* Explain the different transcriptions of *father*.

XI. Alveolar, Palato-Alveolar and Palatal Sounds

206. There are three English sounds defined as alveolar fricatives; which? Which of them is the most "fricative"?
207. Describe the differences between them.
208. Has each of them got a voiced and a breathed variety?
209. Which other alveolar sounds do you know?
210. Describe the differences between them.
211. [d] and [t] are sometimes called "dentals" in other languages. What does that show about their pronunciation as compared with English *d* and *t*?
212. Are there any dental consonants in English?
213. Compare *sinning*; *singing*.
214. Compare *mass* and *mash*; define the last sound in each word.
215. Explain the terms used in 214.
216. What can you tell about the surface of the tongue in [s] and [ʃ]?
217. Is there another feature that gives to [s] its "sharper" sound as compared with [ʃ], besides the shape of the surface of the tongue?
218. Compare the last consonants in *wash* and *watch*. Some people call the latter a "palato-alveolar affricate". Can you account for the term?
219. Transcribe *leisure* and *ledger*. In what relation do the medial consonants stand to the final consonants in 218?
220. Define the first sound in *young*.
221. Compare the first sound in English *ye* and Yoruba *yi*.
222. Is there a palatal plosive in English? And in Yoruba?
223. [dʒ] does not occur in Yoruba. How will Yoruba students be inclined to pronounce words like *John*; *charge*? How will you try to correct it?
224. Why should the words *bed*, *address* have been taken over in Yoruba as *bẹdi*; *adirẹsi*?
225. If your mother tongue has few or no consonant clusters, what mistakes are your people likely to make in the pronunciation of: *What's it? Let's go. It's time. Excuse me. He watched. Engaged.*
226. Transcribe: *he used to go – he used the book.*
227. When is *used* pronounced [ju:zd], when [ju:st]?
228. Transcribe: *It's no use.* When is *use* pronounced [ju:z]; when [ju:s].

XI. Alveolar, Palato-Alveolar and Palatal Sounds (*Cont.*)

229. Do you know of any other cases in which the verb ends in [z] and the corresponding noun in [s]?
230. What pronunciation is often heard in West Africa for: *asked, pressed, missed*?

XII. Plosives

231. Compare the first sounds in *part, tart, cart.* Explain the terms you use.
232. Compare the first and the last *t* in *tart.*
233. In which position are the breathed plosives aspirated?
234. Which of the plosives *p, t, k,* have a voiced counterpart?
235. Do they each have a corresponding nasal?
236. What is the difference between the second *d* in *did I* and that in *I didn't*?
237. What do you call the last phenomenon? Explain what happens.
238. Do you only hear nasal plosion in the group *dn*? Examples.
239. How will Africans often pronounce *didn't* and why?
240. Compare the first and the last *t* in *title.* What do you call this kind of plosion? Explain what happens.
241. Is the first plosive in *shut the door* an alveolar plosive? How is it normally pronounced? What sort of plosion is this?
242. What other pronunciation is frequently heard in English for the *t* in *shut the door*? What sort of plosion is this?
243. In which combinations of sounds will you often hear the glottal plosive? Give some examples.
244. How many parts can one distinguish in the formation of a plosive?
245. Which of these three parts can one hear in the first sound of *pop*, which in the last?
246. What is the difference in pronunciation between *a red ear* and *a red deer*?
247. Can you represent this difference schematically?
248. What is the difference between *an old inn* and *an old tin* as regards the pronunciation?
249. Would it be right to transcribe *red deer* with one long [d̄]?
250. Which parts do you hear of the first plosives, which of the second plosives in *red deer*; *old tin*?

XIII. Th

251. Define *th*.
252. Compare the initial sounds in *the thumb*.
253. How can you feel whether you say a breathed or a voiced consonant?
254. Is initial *th* usually breathed or voiced? Give three examples.
255. Are there any exceptions to the rule of 254?
256. What is the usual pronunciation of final *th*? Give three examples.
257. Do you know any exceptions to the rule of 256?
258. Which two ways do you know to pronounce *th* (both breathed and voiced)?
259. Which of the two would you teach beginners and why?
260. What happens in the pronunciation [nou hænk ju] for *No thank you*?
261. What do you call this phenomenon? Can you give another example?
262. Is sound reduction a common phenomenon in English?
263. What influence has [ð] on the *t* of *at the corner* and on the *n* of *in the street*?
264. How will most Africans pronounce *with* in: *with a book with funny stories*? Is there anything wrong there?
265. Mention three words in which *th* is [t].

XIV. Assimilation

266. Compare the *n* of the word *in* in these two utterances: *in a garden*; *in the garden*. What causes the difference?
267. What is this phenomenon called? Give a definition of *assimilation*.
268. Is assimilation always assimilation of *place of articulation*?
269. Give an example of assimilation of *voice*.
270. Describe in detail what happens in the pronunciation of the *l* of *play* and the *r* of *try*.
271. Do initial *p, t, k* have that influence in all languages? In your own language for instance?
272. Is the *n* of *in the garden* a case of *progressive* or *regressive* assimilation? Explain.
273. Give an example of progressive assimilation.

XIV. Assimilation (*Cont.*)

274. Compare the final sound of *hands* in: *his hands are clean* and: *he washed his hands.* Is the last sound in *hands* completely voiced in both cases?
275. Would it not be more correct, then, to render this sound in the second *hands* as [s]?
276. Do you know other instances of assimilation of *force* only?
277. West African students are inclined to make this inflectional *s*-after-voiced-sound very strong and breathed. What would you tell them to do to get the right pronunciation?
278. How would you teach your students to say a proper [z] in *hands* in: *his hands are clean*?
279. What sort of assimilation do Africans make in the word *intention* if they pronounce it as [intẽʃn̩]? Describe what happens.
280. What sort of assimilation is there in the *t*'s of *Putney, chutney* [pʌtni], [tʃʌtni]? Describe what happens.
281. What sort of assimilation is there in the *k* of *question* [kwestʃən]? Describe what happens.
282. Compare the *k*-sounds in *king* and *court.*
283. Do you know a name sometimes used for the kind of assimilation in *king*?
284. Describe the assimilation of original [s] and [j] in *pressure.*
285. Comment upon the pronunciation [ai kŋ gou] for *I can go.*
286. Transcribe *act two.* What happens to the first *t*?
287. Why do we still transcribe it?
288. What happens to the *k*-sound in *act two*?
289. Why do we still transcribe it? (Compare *act two* and *at two*).
290. What happens to the *t* of *Christmas*? What do you call this phenomenon?

XV. Inflectional Endings

291. Transcribe: *kicked, wicked, hooked, crooked* (not straight); *an aged woman; the woman has aged much.*
292. Can you account for the cases ending in [-id]?
293. Do you know any other adjectives in [-id] spelled *-ed*?
294. Transcribe: *he booked seats, changed his clothes and then waited.*

XV. Inflectional Endings (*Cont.*)

295. Explain the three different pronunciations of the ending *-ed* in these verbs.
296. Transcribe: *she loves cats, dogs and fishes.*
297. Explain the three different plural endings.
298. Is it only the plural suffix *-s* that changes according to the sound preceding it?
299. Give three different pronunciations of the genitive-ending.
300. What is the difference in meaning between *his friends' books* and *his friend's books*?
301. Is there a difference in pronunciation between the examples of No. 300?
302. Why is *case* pronounced [keis], should not the [s] be a [z], as it comes after a vowel, so after a *voiced* sound? (Cf. [ki:z], [bɔiz]).
303. What is the plural of *bath*? Transcribe.
304. Do you know any other words in *-th* which change [θ] into [ð] in the plural?
305. What is the plural of *house*?
306. Do you know any other words whose final breathed consonants become voiced in the plural?
307. What is the plural of *roof*? And of *hoof*?
308. Transcribe *singer, finger, ginger.* Explain the differences between the medial digraphs *ng.*
309. Transcribe: *long, longing, longish, longer.* Comment upon the pronunciation of the *ng.*
310. Which other adjectives in [ŋ] form their comparative and superlative degrees with [gə]?

XVI. Word Stress

311. Transcribe: He will *present* you with a nice *present.*
312. What causes the different pronunciation of the first vowels in the underlined words?
313. What is stress?
314. What is pitch?
315. How do we give prominence to a syllable by loudness?
316. How do we give prominence to a syllable by pitch?
317. Which of the two ways of stressing is used in English?

XVI. Word Stress (*Cont.*)

318. What happens to the unstressed syllables of the words *present* in No. 311?
319. Do you know which other vowel could be pronounced in the first syllable of *pre'sent*?
320. Which of these two vowels, [i] or [ə], occurs most in unstressed syllables?
321. Give some examples of different spellings of [ə].
322. Do West African languages have word-stress in this sense?
323. Which mistake are West Africans likely to make, then, in the pronunciation of English polysyllabic words?
324. How will your students be inclined to pronounce *'present, procession, social*?
325. What is often the simplest way to correct this?
326. Do you know more cases like the one in 311, where a word can have two different stresses? Mention some.
327. What is this phenomenon called?
328. Is there any rule governing the stressing of such words?
329. Transcribe with primary stress marks: *He is a Chinese; a Chinese lantern. This afternoon; afternoon tea. Quite unknown; an unknown traveller. She is eighteen; eighteen people.*
330. Why do you change the stress in some of these words, and what is the phenomenon called?
331. Put primary stress marks in: *She is his grandmother. His grandmother is dead, his grandfather lives in A. The headmaster wants you. – They have no headmaster but a headmistress.*
332. Why do you stress some of these words differently? What is it called?
333. Mention some words with *even stress* on two syllables.
334. *Administration.* Are all the unstressed syllables in this word equally weak?
335. What do you call the two degrees of stress?
336. Transcribe and put primary and secondary stress marks in: *unforgettable; incorrect; inaccurate; dissatisfy; impious; infamous.* Can you account for the last two pronunciations?
337. Transcribe: *adorable; unspeakable; preferable; comparable; admirable; irrevocable.* Is there a rule concerning the pronunciation of words ending in *-able?*
338. Put primary and secondary stress marks in: *trustee; evacuee; refugee; payee.* What is the rule?

XVI. Word Stress (*Cont.*)

339. Do you know some other endings that are usually stressed?
340. Transcribe with primary and secondary stress marks: *energy – energetic; hero – heroic; politics – political; history – historical; geography – geographical; telephone – telephonic.* What is the rule for the primary stress?
341. Do you know any exceptions to this rule?
342. Transcribe with primary and secondary stress marks: *initial; musician; civilisation; suspicion; extension; intrusion; atrocious; partial; partiality; impossible; impossibility; opportunity; solicitous; thermometer; diameter.*
343. What are the rules according to which these words are stressed?
344. Put primary stress marks in: *outbreak; outcast; outpatient; oversight; overshoe; outbid; outgrow; overlook; overrule; overactive; over-educate; overdress.*
345. What is the rule of stressing the prefixes *out-* and *over-?*
346. Put primary stress marks in: *illustrate – illustrator – illustration; accommodate – accommodation; operate – operator – operation.* What is the rule for the stress? What mistake does one hear in West Africa in these words?
347. Put stress marks in: *Oxford Road; London Bridge; Trafalgar Square; Oxford Street; Fenchurch Street.* What is the rule for the stress?
348. Which vowel is often reduced to [i]? Give some examples.
349. Transcribe: *glamour, speaker, liar, author.* Comment on the pronunciation of the endings.
350. Transcribe: *everybody, nobody, anybody, somebody.* Explain the transcription of the ending *-body* in these words.
351. Transcribe: *his usual casual remarks; to resume.* Account for the difference in pronunciation of *-su-* in these words.
352. Transcribe: *verdure, endure.* Account for the difference in the pronunciation of the syllable *-du-*.
353. Transcribe: *disaster, disease, dismay; disgrace, disappear, disarm.* Account for the difference in the pronunciation of *dis-*.
354. Transcribe: *pre-war; to prepare; preparation.* Account for the different pronunciations of the prefix *pre-*.
355. Do you know another prefix that follows the same rule?
356. Transcribe: *luxury, luxurious.* Account for the pronunciation of *-x-*.

XVI. Word Stress (*Cont.*)

357. Transcribe: *exercise, explain, exactly, exhausted.* Account for the pronunciation of *ex-*.
358. Transcribe: *illuminate, create, palate, private. The advocate advocates other measures.* Comment on the pronunciation of *-ate.* What is the West African pronunciation?
359. Do you know any exceptions to the rule of No. 358?
360. Transcribe the underlined words: "She *complimented* him on his book; he returned the *compliment.*" Account for the difference in the pronunciation of the ending *-ment.*
361. What is the difference between a *ˈdancing ˈmaster* and a *ˈdancing master;* between a *ˈwalking ˈstick* and a *ˈwalking stick?*
362. Put stress marks in: *archbishop; vice-president; non-conformist; ex-king; expatriate.* Comment on the difference of stress on *-ex-* in the last two words.
363. Put stress marks in: *disinclined, irreparable, impossibility, insufficient, impossible, illicit, innumerable, discourage.* Comment on the different ways you stress the prefixes.
364. Transcribe *taxation, vexation.* Is this not contrary to the rule of No. 357?
365. What is the difference in the function of *old* in: *the old ˈcarpenter's ˈbench; the old ˈcarpenter's bench?* (In the first case there is a fall of tone on *bench,* in the second on *car-*.)

XVII. Sentence Stress and Intonation

366. What does sentence stress depend on?
367. *His uncle sent him to school.* Which words are normally stressed?
368. What is the normal intonation of this sentence?
369. What is *intonation* and what is its function?
370. What has intonation to do with word-stress?
371. What has intonation to do with sentence-stress?
372. In Yoruba, the only relative word, *ti,* is always pronounced on a high tone. Does this have any influence on the intonation of Yoruba speakers of English? Is this correct?
373. What would you tell your African students to do to correct the mistake mentioned in No. 372?

XVII. Sentence Stress and Intonation (*Cont.*)

374. Mention some other word classes which are always pronounced on a fairly low tone, apart from relative words such as *relative pronouns, conjunctions, relative adverbs.*
375. Transcribe: *"I've bought a book" – "Have you?"* Comment on the different pronunciation of *have.*
376. Are there any other classes of words that have a different form when unstressed?
377. What is this phenomenon called?
378. Transcribe: *Who is the woman that goes there? That's my aunt.* Comment on the pronunciation of *who* and *that.*
379. *There is no post-office there, is there?* Comment on the pronunciation of *there.*
380. *She continued writing to him for a month.* Transcribe in two ways and comment on the difference in the transcription of *to him.*
381. In which two ways can you intone the last stressed syllable in *What's the time?*
382. Sometimes this difference is referred to as a difference between "Tune I" and "Tune II." Which is which?
383. Which of these "tunes" do you often hear in statements?
384. Give an example of a statement with "Tune II."
385. Which of the "tunes" is often heard in questions beginning with an auxiliary?
386. Give an instance of such a question with "Tune I."
387. What happens to the unstressed syllables after the last stressed syllable of a sentence if this is on a falling tone?
388. What happens to the unstressed syllables after the last stressed syllable of a sentence when this is on a level or rising tone?
389. *"What's the time?", he asked.* What is the tone of *he asked* (*he said, he thought, he wondered,* etc.) if the question ends on a rising tone?
390. What is the tone of *he asked* etc. if the question ends on a falling tone, in the sentence of No. 389?
391. *"What's the time?", he asked, wondering how long they had been there.* What is the tone of the participle construction qualifying *he asked* 1) if *he asked* is on a low tone; 2) if it is on a high or rising tone?
392. What is the tone of *said, asked,* etc. when it precedes the

quotation, for instance: *He thought for a moment and then asked: "What's the time?"?*

393. What is the tone of *he said, asked,* etc. when it occurs in parentheses in the middle of a sentence with a falling tone, for instance: *"And when" – he asked – "do you intend to go there?"*

394. What is the tone of the adjunct qualifying *he asked* etc. when this precedes the quotation? For example: *Then he asked, wondering what the answer might be: "Why did you do it?"*

395. What is the tone of the adjunct qualifying *he asked* etc. when this occurs in the middle of the quotation? For example: *"And why" – he asked, wondering what the answer might be – "did you do that?"?*

396. Can you give a general rule for the tune of the adjunct qualifying the construction of *subject plus verb of thinking, asking or declaring* used before, in the middle of, or after a direct quotation?

397. *His uncle sent him to school.* If you read this sentence with *his* on a high tone and all the rest on a low tone, what is implied?
   b) What if you read it with the first syllable of *uncle* on the high tone?
   c) What if you read it with *sent* on the high tone?
   d) What if you read it with *him* on the high tone?
   e) What if you read it with *to* on the high tone?
   f) What if you read it with *school* on the high tone, followed by a sharp fall?
   g) What if you read it with *school* on a high tone, without the fall (or on a rising tone)?

398. Does a falling tone on a syllable always start from the level you have arrived at in the sentence, e.g. *What's the time?* with a fall on *time?*

399. Does a rising tone always start from the level you have arrived at in the sentence, e.g. *What's the time* with rise on *time?*

400. A question which has the grammatical form of a question can be read with either a falling or a rising tone on the last stressed syllable (Cf. No. 381). What about a question which has the grammatical form of a statement, e.g. *She wrote to him regularly?* Can this also be read in these two ways?

XVII. Sentence Stress and Intonation (*Cont.*)

401. If neither the grammatical construction nor the tone indicates that an utterance is a question, what is usually the additional means of expression that still makes it clear?
402. Give some examples of the importance of intonation and facial expression to convey different meanings in the sentence *"Peter!"* said in reply to the information: *"Peter is coming."*
403. *Only one book is good, that red one.* When do we stress *one?*
404. "The girl was reading in the park. He looked at *her* and hesitated for a *moment*; then he *took* a bold decision. He walked up to the *girl* and *said*: "Hello *Joan!*." " What mistakes do Africans make in the tone of the italicized words?
405. Can you account for the low tones on *moment?*
406. Can you account for the absence of a high tone on *her* and on *took?*
407. Can you account for the absence of a high tone on *girl?* (for *said* see No. 392).
408. A.: "They went to the roof-garden." B.: "And what did they do there?" A.: "They caused confusion in the *roof-garden, Sir.*" B.: "Thank you, *Mr. Vincent.*" What mistakes will one hear in West Africa in the tone of the italicized words?
409. Account for the low tone of *roof-garden.* (in No. 408)
410. Account for the low tone on *Joan* (in No. 404), *Sir, Mr. Vincent* (in No. 408).

XVIII. Spelling (Vowels)

411. Comment on the pronunciation of *a* in the following words: *lady, Kate, matron, table, cat, tragic, reality, car, calf, call, bald, wash, war.*
412. Is there a rule according to which *a* should be [ɔ] in wash and [æ] in wax?
413. Account for the difference in the pronunciation of *tarry* in: *Why do you tarry on the tarry road?*
414. Do you know any other cases where the substitution of the letter *r* for another final consonant influences the preceding vowel?
415. What happens when in words ending in consonant plus mute *e* this consonant is replaced by *r?*

XVIII. Spelling (Vowels) (*Cont.*)

416. Comment on the difference of pronunciation of the vowel *a* in *calling, callous.*
417. Does final *ll* influence the pronunciation of *a* only?
418. Has medial *ll* the same influence as final *ll?*
419. Comment on the pronunciation of *i* as [ai] in: *island, Carlisle, viscount, high, sight, sign.*
420. Comment on the pronunciation of *i* as [i:] in: *magazine, machine, ravine, unique, fatigue, technique, police,*
421. Comment on the pronunciation of *o* as [ʌ] in: *come, some, done, son, won, month, monk, dove, cover, love.*
422. Comment on the difference of pronunciation of *u* in: *cube, duke, music, usage, rude, rule, true, flute, lukewarm, allude, lucrative, Susan, enthusiasm.*
423. Transcribe: *lord, word, fork, work, storm, worm, gorse, worse, forth, worth, worn, torn, sworn.* Comment on the different pronunciations of the vowel.
424. What vowel is denoted by *au?* Give some examples.
425. Are there any other pronunciations of *au?*
426. Mention some different pronunciations of the digraph *ea.*
427. Mention some different pronunciations of the digraph *eo.*
428. What is the pronunciation of *e* in: *ocean, vengeance, George, pigeon?*
429. Compare *Food, boot, stoop, cook, look, book, shook, good.* When is *oo* [u:], when [u]?
430. Give some pronunciations of the double digraph *ough.*

XIX. Spelling (Consonants)

431. Transcribe: *chamber, timber, plumber, climbing, bombing.* What is the rule for the pronunciation of the *b?*
432. Transcribe: *scene, cease, science, cyclist, cable, cook, clean.* What is the rule for the pronunciation of the *c?*
433. Transcribe: *gate, geese, goat, glove, anger, angel, gem, ginger.* Comment on the different pronunciations of *g.*
434. Transcribe: *kneel, know, gnat, foreign, sign, diaphragm, phlegm, impregnable.* Comment on the pronunciation of the *g.*
435. Mention some words where final *gh* represents [f].
436. What is the other usual pronunciation of final *gh?*

XIX. Spelling (Consonants) (*Cont.*)

437. Transcribe: *guard, guide, tongue, harangue, vague, language, distinguish.* Comment on the pronunciation of *-gu-*.
438. Transcribe: *rhyme, rhythm; the honour, the hostel, the university.* Comment on the pronunciation of *h* and on the different forms of the article.
439. Transcribe: *conquest, conquer, liquid, liquor, frequent, exchequer.* What is the rule for the pronunciation of *-qu-?*
440. How is [ŋ] spelled?
441. Transcribe: *pneumonia, psalm, psychology.* Comment on the omission of *p*.
442. [ˈentəriŋ | inˈtəːriŋ]. How do you show the difference of stress in the spelling?
443. Transcribe: *father, weather, healthy, pithy, author.* Account for the different pronunciations of *th*.
444. Transcribe *scissors*. Do you know any other words where medial *ss* stands for [z]?
445. Transcribe *negotiation*. Comment on the different transcriptions of *-ti-*.
446. Transcribe: *question, Christian, action, intention.* Comment on the different transcriptions of *-tion (-tian)*.
447. Transcribe: *hostel, postal, bustle, whistle.* Comment on the different pronunciations of the *t*.
448. Are there many words with initial *z* in English? Mention one or two.
449. How is the sound [z] mostly written?
450. Do you know a case where [z] is spelled *x?*

XX. Some "Real" Examinations

A

451. Transcribe: *The castle had been a burden to Mr. Jones for a long time, and he felt almost relieved when it burned down.*
452. Is there another transcription possible of the words *had, been, to, for?*
453. When do we use the forms given in 452, when the ones of your transcription?
454. What do you call this phenomenon?

XX. Some "Real" Examinations (*Cont.*)

455. Compare the *n* in [bə:dn] with that in [bə:nd].
456. What do you mean by "syllabic"?
457. Compare the *d* in [bə:dn] with that in [bə:nd].
458. How many syllables do you hear in [bə:dn], how many in [bə:nd]? Why?
459. What is a syllable?
460. Do you see another syllabic consonant in this sentence?
461. Do you know any more consonants that can bear a syllable? What are they called?
462. Compare the pronunciation of the letter *w* in *when* and *down*.
463. Can every vowel sometimes function as a consonant in English? Do you know one more vowel which can have a consonantal function? What are these sounds called?
464. What sort of diphthong is [au]?
465. Do you know another of the same kind? Explain the term.

B

466. Transcribe: *After all, why should a child of three go out in this weather?*
467. Define the vowels indicated by *a* in *after* and *all*. Explain the terms you use.
468. Compare the *r*'s in *after* and *weather;* why do you transcribe the one in *after* only?
469. What is this kind of *r* called?
470. *The idea -r- of it.* Why do people often insert an *r* there? What is this called?
471. What can you say about the *r* in *three?*
472. Why do you pronounce the *a* in *all* different from the *a* in *after?*
473. What about *alley?* that, too has *ll?*
474. Are there any other vowels influenced by final *ll?* Mention them.
475. Compare the *th* in *three* and in *weather*. What is the rule of pronunciation?
476. Are there words in which initial *th* is voiced?
477. Define [ð] and [θ]. Explain your terms.
478. Do we always put the tip of the tongue *between* the teeth?

XX. Some "Real" Examinations (*Cont.*)

479. What are these two different ways of pronouncing *th* called?
480. Which of the two would you teach beginners and why?

C

481. Transcribe: *The coast was clear and the pirates sailed out.*
482. What sort of sound is the first sound in *coast.*
483. Explain the terms you use. Do you see any other plosives in this sentence?
484. What is the relation between the last two?
485. Have you ever heard of a *glottal* plosive? Is it a phoneme in English? Explain your answer.
486. Is there another sound formed in the glottis in English?
487. Is that a phoneme? Why?
488. What is the glottis?
489. Compare the *k*-sounds in *coast* and *clear.*
490. Compare the *l*-sounds in *clear* and *sailed.*
491. Is that the only difference between them?
492. You transcribe *pirates* as: [paiərits]; why not [paiəreits]?
493. *Sailed* is transcribed as [seild] why not [seilt]?
494. If there was a word *sailt,* would it be only the final sound that was different from *sailed?*
495. Give an example of the different length of a vowel according to the following final consonant.
496. Is there anything that strikes you in the pronunciation of the *n* in 481: [ən]? If so, what is it?
497. What is this phenomenon called?
498. What other sorts of assimilation do you know?
499. Does one never hear the *d* in *and?*
500. What can you say about the diphthong of *clear?* Explain the terms you use.

ANSWERS

I. General Phonetics

1. Two: [r] and [ɔ:].
2. The first sound is a consonant, the second a vowel.
3. A vowel is voice, modified by the shape of the open mouth.
4. Voice is the sound we hear when the outgoing breath is set in vibration by a rapid succession of openings and closings of the glottis.
5. The glottis is the opening between the vocal cords.
6. The vocal cords are two membranes resembling small lips projecting from the sides of the larynx and containing muscles that enable them to be drawn apart or together.
7. The larynx is a hollow cartilage structure at the top of the windpipe, its projecting front is the Adam's apple. The pharynx is the cavity in the throat immediately behind the mouth.
8. When a vowel is produced the air passes freely through the mouth-passage.
9. When a consonant is produced the mouth passage is either completely closed for a moment or the outgoing breath is driven through such a narrow passage that there is audible friction.
10. Vowels.
11. The sonority of a sound is its audibility.
12. The natural sonority of a sound depends on the size of the passage through which the sound passes out: the wider the passage, the greater the natural sonority.
13. The relative audibility of sounds in speech: a sound can be made more audible, its sonority can be increased, by pronouncing it with greater energy (i.e. with a stronger air stream).
14. [ɑ:] has the greatest natural sonority because in its pronunciation the mouth is wide open.
15. In [i:] the tongue is close to the palate; in [i] the distance between tongue and palate is greater.

I. General Phonetics (*Cont.*)

16. [i:] close, front, unrounded; [i] half-close, front, unrounded.
17. *Close:* see no. 15. *Half-close:* see no. 15. *Front:* the part of the tongue opposite the front palate is raised. *Unrounded* refers to the position of the lips, which are not drawn together at the corners but rather in a spread position.
18. Through X-ray photographs taken while the speaker was making these sounds. The rays penetrate flesh but no metal, and a silver chain is placed along the speaker's tongue and another one passed through the nose over the soft palate into the cavity at the back of the mouth; the position of the latter chain is invariable and the lower chain clearly shows up the various outlines and shapes of the tongue in relation to it during the pronunciation of the various vowels.
19. The angular points of this trapezium represent the position of the highest points of the tongue in relation to the palate of a speaker looking to the left. Thus for a vowel put in at the left top corner of this trapezium, the tongue is very close to the front palate; for a vowel put in at the left bottom corner, the tongue is far away from the palate, but its highest point is opposite the front palate. For a vowel put in at the right top corner the tongue is very close to the soft- or back palate; for a vowel put in at the right bottom corner the tongue is far away from the palate, while its highest point is still opposite the back palate. The tongue positions for the other vowels placed in the trapezium can be imagined in relation to these four extremes.
20. The *tip* or *point* is the foremost part of the tongue.
21. Yes: the blade of the tongue.
22. Dental sounds are produced at the teeth; labial ones at the lips. Examples: [θ] and [p] respectively.
23. The uvula is the pendulous extremity of the soft palate, it can be seen in a mirror when one opens one's mouth wide. The epiglottis is a cartilage at the root of the tongue in the pharynx, depressed during swallowing to cover the glottis to prevent food from falling into the windpipe.
24. The epiglottis has no function in speech. The uvula can be made to vibrate to produce an *r*-like sound; it also serves together with the soft palate to close off the nose passage, in

that case it is raised and pressed against the back wall of the throat below the entrance to the nose.

25. A velar sound is produced at the velum, i.e. the back- or soft palate. Example: *k* in *cool.* An alveolar sound is produced at the teeth ridge. This is not a part of the teeth but the hard ridge of the gums behind the upper teeth, inside the mouth. Example: *t.*

II. Monophthongs

26. The vowel in *bead* is longer than that in *beat.*
27. The difference depends on whether the final consonant is voiced or not.
28. No. Compared with the [i] in *bid* the [i:] in *bead* is indeed longer; but when the [i:] is followed by a breathed consonant it is shortened and often is not longer than the [i] in *bid.*
29. Better terms would be "free" and "checked" vowels.
30. A free vowel is a vowel that can occur stressed at the end of a word, for instance [i:] in *key;* [ɑ:] in *car;* [ɔ:] in *core;* [u:] in *coo;* [ə:] in *occur.* The phonetic symbols of these vowels are followed by a colon.
    A checked vowel cannot occur stressed at the end of a word. It is always followed, "checked", by a consonant: [æ] in *bad,* [ʌ] in *cut;* or, if it does stand at the end, it is not stressed: [ə] in [fa:ðə], [i] in [hæpi].
31. Long free vowel: *bead* – short free vowel: *beat*
    Long checked vowel: *bid* – short checked vowel: *bit.*
32. They pronounce both words with an [i]-like vowel intermediate between [i:] and [i] (viz. the Yoruba vowel *i*); the vowels are made short.
33. Try to make their [i:] closer by starting from the consonant [j]; then tell them to draw it out so much that it really sounds too long to them. To get the right [i], make them pronounce their own [i:] holding it for a while, tell them to open their mouths farther and farther while doing so, until they cannot help producing the English vowel: it is impossible to say an [i:] with the jaws wide apart.
34. Because the first vowel in *air* is intermediate between the [e], which is about midway between close and open, and

II. Monophthongs *(Cont.)*

[æ], which is almost open. [ɛ] may be called "half-open."

35. Because the first vowel of the diphthongs [ai], [au] is pronounced more in the front part of the mouth than [ɑ], which is a back vowel. Both vowels are "open."
36. [a].
37. Yes, Africans tend to substitute this vowel, which is intermediate between [æ] and [ɑ:], for the two English vowels (Cf. No. 32). Thus *cat* and *cart* come to sound alike in their pronunciation: [kat].
38. Let them say their own [a], holding it for a while, and to produce [æ] tell them to move the tongue forward a little in doing so. As [a] is pronounced with a fairly wide mouth opening a mirror can be used to control the movement. For [ɑ:], their own [a] with some slight lip-rounding will often produce the right effect. See that the vowel is made long enough.
39. Let them say [e] and tell them to open their mouths wider while doing so.
40. See Nos. 34 and 39.
41. [gɔ:dʒəs].
42. Half open, central, unrounded. Very lax.
43. *Half open:* the tongue is rather far away from the palate but by no means at its lowest possible position. (In fact the vowel can be pronounced with the tongue considerably closer to the palate than most vowel-schemes indicate). *Central:* the tongue is not raised at the back or in the front. *Unrounded:* the lips are in neutral position. Very *lax:* there is no muscular tension in the tongue or lips, both are held loosely. This laxness is the most characteristic quality of [ə].
44. Yes/no (the answer depends of course on your mother tongue. If you say "yes" you should give an example.) If the [ə] does not occur in the mother tongue the students will tend to pronounce an [a] for [ə] in the words mentioned.
45. Tell the student to make no particular movement with either his tongue or lips: the sound is completely lax. Start from the position of the closed mouth, not firmly closed but *lax*, while the student is quietly breathing through his nose. Then tell him to just part his lips – and separate the tongue from the palate as slightly as possible, keeping it all lax: there is no

energy at all in the movements and they should be almost imperceptible. If, with his mouth in this relaxed position, he produces voice, the result will be the vowel [ə]. The mistake in the African pronunciation of [ə] is that the speakers try too hard to get it right: they do too much while they should 'do' *as little as possible.*

46. When final, [ə] tends to be slightly more open than initially, and the nearest equivalent sound in Yoruba: [a], has consequently been substituted for it in this position in the word.
47. [ə:] is slightly closer, much more stressed, and longer than [ə].
48. Africans replace it by [a, ɔ] or [ɛ], *bird* sounding either [bad], [bɔd] or [bɛd].
49. *Ago* [əgou]; *girl* [gə:l].
50. Yes. See no. 46.
51. No. It can be represented by all the vowel symbols of the ordinary spelling: *liar* [laiə], *printer* [printə], *author* [ɔ:θə], *armour* [ɑ:mə], *sulphur* [sʌlfə], *possible* [pɔsəbl].
52. The backvowels are: [u:, u, ɔ:, ɔ, ɑ:]. [ʌ] is more central than back.
53. They will pronounce the two with the same vowel [ɔ]. They should round the lips a little for *dock.* For *duck* they can start from [ə] (see No. 45), opening their mouth wider while holding the [ə], until they have reached the [ʌ]-sound.
54. They will pronounce the two with the same vowel, short [ɔ]. They should round their lips well for [ɔ:], and of course make it much longer; some exaggeration in the length will do no harm in the beginning.
55. Yes, [ɔ:] has a closer tongue position than [ɔ]. While [ɔ] is nearly open, [ɔ:] is near half open.
56. Yes, but it occurs only in the diphthong [ou], or where it replaces this diphthong in unstressed syllables: *ago* [əgou]; *November* [novembə].
57. The tongue position for [o], when it occurs alone in unstressed syllables, is just below half-close, back. When it occurs in the diphthong, it is very much more open and central, the sound would be better indicated by [ə], as some phoneticians do: *no* [nəu].
58. The vowel in *rude* is longer than that in *root.* Both are close back rounded vowels: [u:].

II. Monophthongs (*Cont.*)

59. The vowel in *good* [gud] is more open than that in *rude* [ru:d], it is nearly half-open, in fact it often sounds like the [o] in yoruba *go*. It is more lax than [u:].
60. [kæt | kɑ: | pæt | pɑ:s | pɑ:θ | tʃɑ:f | hɑ:f | tʃɔ:k]

III. Diphthongs

61. [u].
62. The two vowels in *no* form a diphthong; usually transcribed [ou].
63. A diphthong is a combination of two vowel sounds in one syllable.
64. The word *heat* has two vowel symbols but only one vowel: [i:]: a monophthong.
65. A combination of two letters representing one sound (or a diphthong) is called a *digraph*.
66. Some vocalic digraphs are: *ea* in *hear, bear, beat; ou* in *wound* (noun or verb), *round; au* in *cause, aunt*, etc.
67. Some consonantal digraphs are: *sh* in *she; th* in *thin, the; ng* in *long*.
68. Africans often pronounce *no* with a single vowel: [o], as they have no diphthongs in many of their own languages.
69. The Scots and the Irish pronounce *no* with a monophthong.
70. No, the first part is more open and more fronted than [o], which is a fairly close vowel (half-close). See No. 57.
71. The first part of the diphthong is more an [ə]; once the students have mastered this vowel they should be told to pronounce it also in the first part of the diphthong [ou].
72. *Paper* often sounds the same as *pepper* in their pronunciation, again because this diphthong [ei] is foreign to them.
73. [ai sei | hi sez | ai sed];
[ai lei | hi leiz | hi peid].
74. [ou] and [ei] are closing diphthongs. The term *closing* expresses the movement of the tongue (and lips) in their pronunciation: the second of each pair of vowels is closer than the first.
75. The tongue goes in the direction of the position for the second vowel, that position is not necessarily reached.
76. The teacher can emphasize this "closing" quality of the diphthongs by moving his lower jaw from a fairly open

position to a markedly close one and tell the students to do so in practising these sounds.

77. *High* [hai] has a wide closing diphthong; [hei] has a narrow closing one: for the first part of the [ai] the mouth passage is wide: the tongue is far away from the palate, [a] being an "open" vowel. The first part of [ei] is a closer vowel than [a]; the mouth passage is "narrower" at the beginning of this diphthong than it is at the beginning of [ai].
78. In *hear* [hiə], we have a centring diphthong: the tongue moves from [i], a position with the highest point in the front of the mouth, to the central position for [ə].
79. Other centring diphthongs are [uə], [ɛə], ([ɔə]).
80. In [iə] and [uə] the main stress is on the vowel which has the least natural sonority of each pair (the mouth opening being closer than for the [ə]). This is uneconomical; hence in [iə] we often hear a shift of the stress to the second part [ə]; which causes the first part to be so short that it is heard as its corresponding consonant [j]. In [uə] the solution is not the same – this would yield [wə:] (cf. African [pwa] for [puə], No. 95); but the diphthong is often changed into a more open monophthong: [ɔ:]. See also Nos. 91, 94 and 95.

IV. Triphthongs and Semivowels

81. [faiə]; [pauə].
82. Triphthongs.
83. No. A real triphthong would be a combination of three vowel sounds in one syllable. In [faiə] and [pauə] we hear two syllables. (See no. 122).
84. English has no real triphthongs; a real triphthong has the most open vowel in the middle (See Chapter VI).
85. The words *why* and *yea* are sometimes taken as examples of what a real triphthong might sound like: in that case they are transcribed with vowel symbols instead of the consonants: [uai], [iei].
86. No, the tongue does not reach the position of the [i] and [u] (See no. 75), it changes its direction halfway towards the position of [ə].

IV. Triphthongs and Semivowels (*Cont.*)

87. Yes; in that case they contain diphthongs: [faə, paə].
88. The tongue "gives the middle vowel a miss" and goes straight from the first to the last vowel-position.
89. [aiə] becomes [aja]: [faja].
[auə] becomes [a]: *an hour* [ən a].
90. [ˈhaidiŋ | ˈhaiəriŋ | ˈlo‸diŋ | ˈlouəriŋ | ˈhauziŋ | ˈlauəriŋ | əˈl(j)u:diŋ | əˈl(j)uəriŋ].
91. The first sounds of *why* and *yea* are consonants which are formed in the same way as the vowels [u:] and [i:] respectively.
92. Two consonants in each word.
93. One consonant in each word.
94. *Before* another vowel in the same syllable, [u:] and [i:] are often rather close; they are very short, and have no stress. This causes them to be so much less sonorous than the following vowel that they are heard as consonants in this position, transcribed [w], [j]. *After* a vowel in the same syllable, [u:] and [i:] are longer and often more open; they are heard as vowels, transcribed [u], [i]
95. In *pure* the *i*-sound is made too long and open, in *poor* the *u*-sound is too short and close. It should be [pjuə] (with devoiced *j*, cf. No. 270) and [puə] respectively.
96. [hidiəs, hidjəs]. In unstressed syllables before [ə], [i] may sometimes be slightly shorter and is then heard as the consonant [j]. This is never the case in comparative degrees of adjectives in *y: happier:* [hæpiə]; *lovelier:* [lʌvliə].
97. Some people say [hju:dʒ], [wai], with a voiced [j] and [w]; others pronounce a breathed [j] = [ç] in *huge:* [çu:dʒ] and a breathed [w] = [ʍ] in *why:* [ʍai].
98. No, the "vowellikes" are [m, n, ŋ, l, r].
99. The *semi-vowels* are *vowels* which in some positions in the word have the function of consonants (See No. 95); the *vowellikes* are *consonants* which in some positions in the word have the function of vowels (See Chapter VI).
100. [nju: | stju: | ˈdjuəriŋ | ˈmiljən | ˈpreʃəs | ˈglu:miə | ˈsouldʒə (ˈsouldjə) | ˈvɛəriəs | əˈpinjən | miˈlenjəm (miˈleniəm)].

V. Nasalized and Nasal

101. West African students are inclined to pronounce the stressed vowels in *intention, pension,* etc., as nasalized vowels and then omit the *n*'s: [intẽʃn], [pẽʃn].
102. Tell them to make sure the tip of their tongue touches the teeth ridge for the *n*'s; ask them to say *ten* and *pen* first, and then to pronounce the syllables *-ten-* and *-pen-* in the longer words in the same way.
103. A nasalized sound is produced when the outgoing air passes through mouth and nose at the same time.
104. A nasal is produced when the outgoing air passes through the nose only.
105. An oral sound: the air passes out through the mouth only.
106. There are not supposed to be any in Received Pronunciation, but many people have nasalized vowels as an individual characteristic. There is much nasalization in Cockney (London dialect).
107. American English.
108. A "nasal twang."
109. Three: *m, n,* ŋ.
110. [didənt]. Tell them to keep the tip of the tongue firmly in contact with the teeth-ridge without releasing it for a moment, right from the second *d* through the *n* until the *t* is sounded.
111. *Shouldn't, wouldn't, couldn't;* and, to a less extent, *isn't, wasn't, doesn't.*
112. The breath, pent up by the stop for *d,* rushes out through the nose as soon as the nose passage is opened. The slight explosion at the back of the nose at this sudden release of the air, is called *nasal plosion.*
113. The nose passage is opened by lowering the soft palate and the uvula, i.e. by moving them away from the back of the throat.
114. They pronounce [siŋin]. One could try to correct this by pronouncing the [ŋ] with one's mouth as wide open as possible, so as to show the students that the tip of the tongue is *down.* They usually find *king* easy enough because it also begins with a velar consonant, and from *king* one goes on to isolate the *-ing,* then *sing,* then *sing-ing* with a pause between the two syllables, until a satisfactory pronunciation of *singing* has been arrived at.

V. Nasalized and Nasal (*Cont.*)

115. Yes: from the comparatives [jʌŋgə], [strɔŋgə], [lɔŋgə], the [-ə] is left out to get the simple positive degree, just as they do with other adjectives like slower – slow [slouə – slou]; quicker – quick [kwikə – kwik].

VI. "Vowellikes" and the Syllable

116. In *dint* the *n* is consonantal, in *didn't* it is vocalic or syllabic.
117. A consonant is said to be vocalic or syllabic when it bears a syllable, i.e. when it is the most sonorous sound in a syllable.
118. The vowels are usually syllable-bearers (hence a consonant which has this function is called vocalic); because they are the most sonorous speech sounds, more sonorous than the consonants. (See Nos. 10–14 and 121).
119. 1. *Trilled r;* 2. *l;* 3. *Nasals;* 4. *Fricatives* (a) voiced; b) breathed) 5. *Plosives* (a) voiced; b) breathed).
120. [bʌlb]; [bʌbl].
[bʌlb] has one syllable; [bʌbl] two.
121. In [bʌlb], the most sonorous sound [ʌ] is followed by the less sonorous *l* and this is followed by the still less sonorous *b*. Thus there is in [bʌlb] only one peak of sonority, after which there is a steady fall in sonority. In [bʌbl], however, the most sonorous sound [ʌ] is followed by the not very sonorous *b*, after which there is another rise in sonority for the *l*, which is more sonorous than the *b*. Thus there are in [bʌbl] two peaks of sonority, which means that we hear two syllables:
Whenever, after a fall in sonority, we hear a fresh rise, we have a new syllable.
122. Because in [faiə], [pauə], the least sonorous of the vowels is in the middle, after which there is a new rise in sonority for the [ə]; thus we hear a fresh syllable and the group of three vowels no longer answers the definition of a proper triphthong (See Nos. 12, 83–85).
123. (Cf. No. 116–121). In *bulb* the *l* is consonantal, in *bubble* it is syllabic (or vocalic). Indication: [bʌb̩]
124. The following consonants can occur as syllabic consonants: *l, m, n,* ŋ, *r*. Examples: *l* in *bubble* [bʌbl], *m* in *chasm* [kæzm],

n in *written* [ritn], ŋ in the colloquial pronunciation of *you can go:* [ju kŋ gou], *r* in *literature:* [litrtʃə].

125. Vowellikes.
126. The vowellikes have in common with vowels that a) they are voiced; b) they can be held (continued) for some time; c) they are very sonorous, more so than any other consonants; d) they can bear a syllable; e) they are lengthened when followed by a voiced final consonant. (See No. 99.)
127. Yes, see No. 126: the *n* in *send* is longer, as it is followed by a voiced final consonant.
128. The vowellikes have no breathed corresponding phonemes in English. They can be devoiced by a preceding breathed plosive though: *play, pray,* have voiceless or partly voiceless *l, r.*
129. It is true that the *s* has greater *natural* sonority than the breathed plosives *t* and *k* which precede it in these words. Yet we do not hear this *s* as a new syllable because it is given very little prominence: it is pronounced with very little force, hence its *relative* sonority is still less than that of the preceding plosives. (See No. 13).
130. [gʌvmmnt | kndiʃn | dʒentlmn | souʃəbl | souʃl | temprri].

VII. Glottal Sounds and Phonemes

131. [dɔgz].
132. Because plural *s* represents the voiced alveolar fricative after a voiced sound.
133. A voiced sound is a sound in the production of which voice is used.
134. A voiced consonant is weak, because it is pronounced with a narrow glottis (otherwise there would be no voice), so it is not possible to produce a strong airstream.
135. A voiceless consonant can be either strong or weak: the glottis is wide open and allows us to produce a weak or a strong airstream.
136. As "voiceless" can be either strong or weak, we use the term "breathed" for voiceless *strong* consonants. English *p, t, k, f, s,* for instance, are all breathed consonants.

VII. Glottal Sounds and Phonemes *(Cont.)*

137. In a sentence where the word *dogs* is followed by a word beginning with a vowel or a voiced consonant, the final *s* of dogs is really voiced throughout. But if a pause follows, or a breathed consonant, the last sound of *dogs* is not properly voiced: it is a *weak voiceless* sound. What happens is that the vocal cords move wider apart towards their position of rest (ordinary breathing) before the word itself is finished completely: the tongue is still in the position for [z].
138. Although this [z] is no longer voiced, we still do not indicate it by the symbol [s], because that implies a strong sound whereas this kind of "[s]" is very weak; hence still the symbol [z].
139. Africans tend to pronounce this inflexional *s* as a strong [s] in all cases. The way to correct this is *not* to tell them to pronounce a *z*, as is often done: they then pronounce a much too emphatic *z* which, when final, sounds just as wrong as their former *s*. Just let them make their [s] as weak as possible, almost inaudible, and it will sound all right. Of course in: *dogs are nice* we hear a real [z].
140. When we whisper, we substitute whispered sounds for the otherwise voiced sounds. A whispered sound is produced with the glottis partly closed, the part which is left open causes no vibration of the outgoing air.
141. The breathed sounds do not change in a whisper, they are still produced with wide open glottis.
142. Yes: [h] (the glottal fricative) and the glottal plosive (indicated by ʔ).
143. *Glottal fricative:* the opening of the glottis is rather wide, the vocal cords are held stiff so that they do not vibrate when the outgoing breath (a strong airstream) brushes past them; the result is a certain friction.
Glottal plosive: the glottis is firmly closed; the outgoing breath is accumulated below it until there is a certain pressure; the glottis opens suddenly and the pent up air escapes with a slight explosion.
144. No [1]).
145. It does occur in English. Many speakers pronounce their

[1]) There is so much controversy about what a phoneme really is, that no definition is given here. A few examples may suffice to illustrate the concept.

breathed plosives, when these are final or followed by another consonant, with a simultaneous closure of the glottis. In Cockney the glottal plosive is substituted for the breathed plosives in the positions mentioned. Examples: *Shut the door* [ʃʌʔ ðə dɔ:]; *Quite right* [kwaiʔ rait].

146. The glottal plosive is not a phoneme in English because it does not distinguish the word in which it occurs from the words which have another plosive instead of [ʔ]: *shut* with *t* or with ʔ is still the same word; *quite* with *t* or with ʔ is the same word (see the examples in No. 145).
147. A phoneme is capable of distinguishing one word of a language from all the other words of the same language.
148. Yes; a word with *h* is distinguished from all the words with any other consonant in its place; e.g. [hai]-[tai]-[lai] etc.
149. It is always *a house;* but both *a hotel* and *an hotel* are heard: in a weakstressed syllable *h* tends to be dropped (or "voiced") between two voiced sounds; in that case the article comes to stand before a vowel and is *an*.
150. [ənaiəˈleiʃn]; [vi:ikl]. Medial *h* between two voiced sounds is voiced when it stands at the beginning of an unstressed syllable. Before a strong stressed syllable it remains: *mahogany* [məˈhɔgəni]; *rehearsal* [riˈhə:sl] (Cf. No. 149).

VIII. The Beginning and Ending of Vowels

151. The difference between the first and the second sound in *high* is only in the position of the vocal cords, as the mouth is already in the position for the vowel during the pronunciation of the *h*. The vocal cords are still fairly wide apart during the *h*, then they draw together and the vibration for the vowel begins.
152. *Aspiration.*
153. In unemotional, unemphatic speech English initial vowels have the so-called *gradual beginning:* the procedure is exactly the same as for the aspirated beginning, only the vocal cords move so quickly from rest-position through the narrower *h*-position to the voice-position, that our ear does not catch

the *h* as an initial sound; we just hear that the vocal cords start to vibrate *gradually*. In the aspirated beginning the vocal cords remain in the position for *h* long enough for our ear to hear it as a separate sound.

154. Africans often pronounce initial vowels with the so-called *clear beginning*, as English people do when they speak abruptly and with some determination: "*A*ll nonsense!"; e.g. African ʔ'[eskjus mi] for *Excuse me.*

155. In the clear beginning of vowels, the vocal cords are already in voice-position when the vowel begins, i.e. when exhalation begins. They vibrate immediately when the outgoing breath passes through the glottis, which is lightly closed at the start. The vowel thus begins abruptly.

156. The fourth way of beginning a vowel is that with the *glottal plosive.* Just as the aspirated beginning is a kind of exaggerated gradual beginning, the glottal plosive is a kind of exaggerated clear beginning: instead of lightly closed, the glottis is firmly closed at the beginning and the closure is only released when there is some pressure of the pent-up breath behind it. At the sudden release this air rushes out with a slight explosion. We hear this in highly emotional exclamations e.g. *O*h! *A*lways must I be the sucker! [ʔou]; [ʔɔ:lwiz].

157. Vowels may end in the same four ways as they can begin. *Oh!* might be pronounced in highly emotional style with a strong *h*-sound after it, a "voiceless *o*". Cf. Yoruba *biʔ* which ends in a voiceless *ʔ*. (*Aspirated ending*).

158. When the *Ooo!* is drawn out longer, it will probably have the *gradual ending*, in which the vocal cords move back towards breathing position while exhalation goes on and the mouth is still in *o*-position. The voice (vibration) gradually dies out as the vocal cords move wider and wider apart; they do not stay in the *h*-position long enough for the *h* to be heard.

159. In determined speech a word like "*No.*" may end with the *clear ending:* the vowel is ended by closing the glottis instead of moving the vocal cords away from each other; thus the vowel ends abruptly.

160. In very emphatic, highly determined speech the vowel of a word like "No!" may end with a weak *glottal plosive:* the procedure is the same as for the clear ending, but the glottis

is closed firmly while expiration is continued for a while. Thus the air is compressed below the glottis and when its closure is released this air escapes, sometimes with an audible puff.

Some writers have tried to indicate this pronunciation in the spelling, and for lack of a symbol for the glottal plosive in ordinary spelling they took the *p*, writing *Nope; Yep*. From this spelling has probably resulted the slightly facetious spelling-pronunciation: [noup]; [jep].

161. See Nos. 149 and 150. As the vocal cords have to be close together for the first voiced sound, then move apart quickly for the *h*, and then have to draw together again for the following voiced sound, they take the easier way and just remain together or move apart so little that only the slightest hint of an intermediate *h* is heard: a "partly devoiced vowel."
162. Yes. During the pronunciation of the *h* of *high* the mouth is already in the position for the following vowel [a]. During the pronunciation of the *h* of *who* the mouth is already in the position for the following vowel [u:]. This gives to the two *h*-sounds a different resonance.
163. There are as many different *h*-sounds as there are vowels: every *h* has the resonance of the vowel that follows it.
164. For this reason (no. 163) [h] is sometimes called the "voiceless vowel."
165. *Heir, hour, honour, honest* and their derivatives.

IX. L

166. The consonant *l* has as many varieties as there are vowels.
167. In saying [l] the tip of the tongue is held against the teeth-ridge, the rest of the tongue being free to take up the position of the following vowel. Thus [l] has a different resonance according to the vowel that follows it.
168. The first [l] is consonantal and clear; the second [l] is syllabic and dark.
169. Clear *l* is pronounced with the back of the tongue down; dark *l* with the back of the tongue raised. (See No. 167).
170. In many African languages only the clear variety of *l* occurs.

Hence many Africans find it difficult to pronounce a dark *l* in words like *held, field.*

171. Clear *l* is heard at the beginning of a word and before a vowel; dark *l* at the end of a word and before a consonant.
172. The originally dark *l* of *fill* becomes clear when a vowel follows.
173. The *l* in *build* is longer.
174. The fact that in *build* the *l* is followed by a voiced final consonant (Cf. Nos. 27, 127).
175. The *l* in *play* is partly devoiced ("devocalized"); the *l* in *lay* is fully voiced.
176. The initial consonant *p* is very strong when it stands at the beginning of a stressed syllable. It has a strong breathed explosion, which takes place while the tongue is already in position for the *l:* while the outgoing breath passes along the sides of the tongue the vocal cords are still wide apart; as a result the first part of the *l* is voiceless.
177. Breathed *l* is no separate phoneme in English as it does not serve to distinguish a word from all other words: *slow* with breathed or voiced *l* means the same.
178. The first of each two *ll*'s is breathed.
179. The English often substitute a [θ] for this sound, because they do not have it in their own language and therefore fail to hear and reproduce it correctly. The phoneme that sounds most like it is substituted: *Llandudno* being pronounced [θlændʌdnou].
180. *L* is a voiced alveolar lateral. *Voiced* because in its production voice is used. *Lateral* because the air passes out along the sides of the tongue. *Alveolar* because the tip of the tongue is raised to touch the teeth-ridge.
181. Some people pronounce an *l* with only one side of the tongue down, the other side touching the palate so that no air can escape along that side, all the outgoing breath passing along one side instead of along both sides ("bi-lateral" *l*).
182. It is better not to group *l* with the fricatives because it has very little friction when it is voiced.
183. [s; z] and [r]. [r] is sometimes called *post-alveolar,* because the tongue is raised towards the back part of the teeth-ridge.

IX. L (*Cont.*)

184. [s], as it is a *strong* sound, produced with a strong airstream. (See Nos. 134, 135).
185. [hɑ:f | heipni | kɔ:l | kæləs | ɔ:ltə | kə:nl | reif | sæmən | ɑ:mənd | kud | tʃildrən].

X. R

186. No. The *r* is sounded only in *her aunt.*
187. Linking *r.*
188. No. Intrusive *r* is not shown in the spelling.
189. *Ikeja-r-Arms Hotel; Law-r-and order; Edna-r-is in the kitchen.*
190. Because of the great number of cases of "linking *r*," in which we have the same phenomenon: that words ending in [ə] are pronounced "with an *r* after the [ə]" when followed by a vowel. This habit is extended from the cases where there really is an *r* in the spelling to those where there is no *r.*
191. The letter *r* is pronounced before a vowel in the same word or in the same word group.
192. [r] is a *voiced post-alveolar fricative.* The tip of the tongue is raised towards the back of the teeth ridge. The outgoing breath is driven through the narrow opening with some friction.
193. In *row* we hear fricative *r,* in *throw* often the so-called *one-tap r* or *flapped r.*
194. In the flapped *r* the tip of the tongue touches the teeth ridge for a short moment. The sound can be compared to a very short *d. Throw* can be taught as [θədou] to get the "feel" of the sound.
195. Between vowels, when the following vowel is unstressed, as in *very.*
196. In a "*rolled r*" the tip of the tongue is made to vibrate against the back of the teeth ridge.
197. Rolled *r* can also be produced by a vibration of the uvula against the back of the tongue, as in some West African languages.
198. The *r* in Scotland is a rolled *r* (no. 196).
In American *r* the tip of the tongue is curled up and back, in a mirror one can see the bottom of the tongue turned upwards. Thus the preceding vowel is produced, which has a peculiar

resonance because of this tongue position. The *r* after vowels is not a separate sound but "colours" the whole vowel. It is called "*inverted r.*" Before vowels it is heard as a separate sound.

199. The voiced alveolar fricative; but trilled *r* also occurs.
200. The *r* in *rye* is fully voiced; the *r* in *try* is partly devoiced because of the strong explosion of the preceding breathed plosive (Cf. no. 176).
201. In *print* the *r* is consonantal; in *temperature*, if pronounced [ˈtemp̩rtʃə], it is syllabic.
202. Many educated speakers pronounce the word *February* without its first *r:* [ˈfebjuəri]. In *library* the whole second syllable is often lost: [laibri].
203. Because in the pronunciation [tempri] two syllables would be lost, this would not be very likely even in fast speech.
204. [riðm]; [aiən].
205. [fɑ:ðə]; [iz ˈfɑ:ðər in ðə ˈgɑ:dn]; [ˈðɛə z ˈfɑ:ðə || in ðə ˈgɑ:dn]. Final *r* is heard when the next word in the same word-group begins with a vowel. When there is a pause, however, between the word ending in *r* and the following word that begins with a vowel, the *r* is not sounded.

XI. Alveolar, Palato-Alveolar and Palatal Sounds

206. The three sounds that are sometimes classed together as alveolar fricatives are *l, r* and *s* (*z*). *S* has the strongest friction.
207. In *l* the tip of the tongue is raised and touches the teeth-ridge, the breath flowing out along the sides. In *r* the tip of the tongue is raised towards the back of the teeth-ridge but does not touch; the outgoing breath causes the sound of friction at the point of the tongue, as the sides of the tongue are raised so as to touch the sides of the palate and close off the mouth opening at the sides. In *s* not the tip but the blade of the tongue is raised towards the teeth-ridge. The outgoing breath causes the sound of friction at this point, the sides of the tongue being raised, as for *r*.
208. Only *s* has a voiced counterpart: *z;* the other two are voiced only. (See, however, No. 128).

XI. Alveolar, Palato-Alveolar and Palatal Sounds (*Cont.*)

209. The alveolar nasal *n* and the alveolar plosives *t* and *d*.
210. In *n* the mouth passage is closed off by the tongue, the tip touching the teeth-ridge. The nose passage is open and the breath escapes through the nose. In *t* the position of the tongue is the same as for *n*, but the nose passage is closed and the outgoing breath after a while escapes when the closure at the teeth-ridge is released. In *d* the procedure is the same as for *t*, but the sound is voiced; *n* is also voiced.
211. In the languages with dental *t* and *d*, the tongue is farther forward, the blade touching the teeth-ridge, the tip touching the teeth.
212. The dental fricatives [θ] and [ð].
213. *Sinning* has an alveolar nasal in the middle; *singing* a velar nasal.
214. *Mass* has an alveolar fricative [s] as its last sound; *mash* a palato-alveolar fricative [ʃ].
215. In [s] the blade of the tongue is raised towards the teeth-ridge (See 207); in [ʃ] both the blade and the tip of the tongue are raised and the tongue is a little further back, the tip being raised towards the teeth-ridge, the blade towards the hard palate.
216. In [s] the whole surface of the tongue is raised (except the tip) and closes off the mouth passage. Only in the middle of the tongue there is a lengthwise *groove* through which the air passes out.
    In [ʃ] the surface of the tongue has a dip in the middle, it is *spoon-shaped*. The air passes out over the whole breadth of the tongue, which is farther away from the palate than for [s]. This gives to [ʃ] its fuller and less sharp sound as compared with [s].
217. The fact that for [s] the opening ends nearer the teeth; they put another obstacle in the way of the outgoing air and this makes the friction sharper.
218. Transcription: [wɔʃ, wɔtʃ]. If the groups [tʃ], [dʒ], are considered as single sounds, they may be looked upon as affricates.
    An "affricate" consonant consists of a plosive plus its homorganic fricative (i.e. the fricative pronounced in the same place as the plosive). In pronouncing the plosive, the articulating organs are separated slowly, and during the time

they are still very close together, just after the release of the stop, the outgoing breath passes through this narrow opening and there is audible friction. If we consider that the [t] in [tʃ] is influenced by the following [ʃ] and has become a palato-alveolar plosive, we may look upon it and its following homorganic fricative as one sound, the "affricate palato-alveolar" consonant.

219. [leʒə]; [ledʒə]. The medial consonants [ʒ] and [dʒ] are the voiced counterparts of [ʃ] and [tʃ] respectively.

220. [j] is called the voiced palatal fricative. But in English it has very little or no friction, and is mostly pronounced in the same way as [i:] only shorter (See Nos. 92–95).

221. While English [j] is not really a fricative (See 220), Yoruba [j] as in *yi* is a proper palatal fricative: it has more friction as the tongue is closer to the palate.

222. There is no palatal plosive in English; Yoruba has a palatal plosive, spelled *ẹ́*. It is pronounced by the front of the tongue touching the front palate; when the stop is released we hear an explosion just as with other plosives.

223. Yoruba students are inclined to substitute this palatal plosive for the English group [dʒ], and to form the corresponding breathed group in the same way, only breathed. Thus words like [dʒɔn], [tʃɑ:dʒ] come to be pronounced [djɔn], [tjɑ:dj] with *palatal d* and *t*. The essential difference to the ear is that the buzzing second sound in the consonant groups, the [ʒ] and [ʃ], are missing. To correct it students should be told to pronounce [ʒ] and [ʃ], which cause no difficulty, as separate sounds and hold them extra long to begin with.

224. Because in Yoruba consonant clusters do not occur, and all the syllables end in vowels.

225.

What's it	[wɔt s it]	becomes	[wɔ z it];
Let's go	[let s gou]	,,	[le z gou];
It's time	[its taim]	,,	[iz taim];
Excuse me	[iksˈkju:z mi]	,,	[ˈeskjus mi];
He watched	[hi wɔtʃt]	,,	[hi wɔʃt];
Engaged	[ingeidʒd]	,,	[ingeiʒd, ingeidjd]

226. [hi ju:st tə gou]; [hi ju:zd ðə buk]. (No. 223).

227. [ju:zd] when it is the past tense of the verb *to use*. [ju:st] when it means "was in the habit of."

XI. Alveolar, Palato-Alveolar and Palatal Sounds (*Cont.*)

228. [it s nou ju:s]. [ju:z] when *use* is a *verb;* [ju:s] when it is a noun.
229. To advise – advice; to house – a house; to refuse – refuse. [tu ədvaiz – ədvais; tə hauz – ə haus; tə riˈfju:z – ˈrefju:s].
230. [ɑ:skt] becomes [ɑ:zd]; [prest] becomes [prezd]; [mist] becomes [mizd].

XII. Plosives

231. *p* is a breathed bilabial plosive; *t* is a breathed alveolar plosive and *k* is a breathed velar plosive. These sounds are called *breathed* because they are voiceless, produced with a strong airstream. They are called *labial, alveolar* and *velar* respectively because in their production the mouth passage is closed for a while at the lips, the teeth-ridge and the velum respectively. They are called *plosives* because they are formed with a certain explosion: the outgoing breath is stopped and pent up behind the closure; when this is released the air rushes out suddenly and we hear the explosion.
232. The first *t* in *tart* has a stronger plosion or aspiration than the last.
233. The plosion is especially strong at the beginning of stressed syllables.
234. All three of them: *b, d, g.*
235. Yes: *m, n,* ŋ.
236. The second *d* in *did I* has a normal plosion: the air escapes through the mouth when the closure of the *d* is released. The second *d* in *I didn't* has no such plosion, the air escapes through the nose.
237. *Nasal plosion.* The air is blocked up on all sides during the closure: the mouth-opening is blocked by the tongue, the tip touching the teeth-ridge; the nose-passage is blocked by the uvula and soft palate, which are raised. Instead of lowering the tip of the tongue for the air to escape through the mouth passage, the uvula and soft palate are lowered for the air to escape through the nose passage. There is a slight explosion at the back of the nose when this happens, and one should be able to feel it.
238. No, we hear nasal plosion whenever a plosive is followed by a homorganic nasal (i.e. a nasal pronounced with the mouth-

closure in the same place as for the plosive.) Thus we hear it in the combinations *pm, tn, kŋ, bm, dn, gŋ*, Some examples are: *pm* in the colloquial pronunciation of *open* as [oupm]; *tn* in *written* when pronounced [ritn]; *kŋ* in *bacon* when pronounced [beikŋ].

239. Africans find this group of plosive plus homorganic nasal difficult to pronounce because of the absence of consonant clusters in many of their own languages. They are apt to pronounce *didn't* as [didənt] (Cf. No. 110–113) with oral plosion of both *d*'s.

240. The first *t* in *title* [taitl] has a stronger aspiration. The second *t* has some aspiration, but the main difference is that the explosion takes place while the tip of the tongue is still touching the teeth-ridge, only the sides being lowered; the breath flows out along the sides of the tongue, this is called *lateral plosion.* It occurs when *t* is followed by *l.*

241. No; because the following [ð] is a dental sound, the preceding *t* is pronounced with the tip of the tongue already at the teeth. It is a dental *t* and the kind of plosion we hear when the stop is released is *dental plosion:* the air escapes through the opening just below the upper teeth and through the interstices of the teeth. (See Nos. 211, 212).

242. The plosive is often formed in the glottis, it is called the *glottal plosive* (see No. 143) and the kind of plosion that is heard is called *glottal plosion.*

243. The glottal plosive is frequently substituted for *t* when it is followed by *l, m, n, r, j, w, th* in the next syllable: *Shut the door* [ʃʌʔ ðə dɔ:]. *Quite right* [kwaiʔ rait]. *Tighten* [taiʔn]. *Not one* [noʔ wʌn].

244. *a*) The period in which the mouth passage is being closed: the *onglide;*
b) the period during which the mouth passage is closed: the *stop;*
c) the period during which the stop is released and the air rushes out: the *offglide.*

245. In the first *p* of *pop* one only hears the offglide; in the last *p* one hears the onglide (because the vowel [ɔ] gets a different resonance when the lips are moving towards the closed position), the stop proper (because there is a pause in the

continuous sound production), and one hears a slight offglide, less strong than the offglide of initial *p* (Cf. no. 233).

246. In *red ear* the stop of the intermediate plosive *d* is held for a shorter time than in *red deer*. This is the only difference, as the first *d* in *red deer* has no offglide (and hence the second *d* no onglide).

247. If an ordinary plosive is represented as >—<, in which > shows the closing of the passage (the *on-glide*), — the *stop*, and < the gradual opening of the passage (the *off-glide*), the pronunciation of the two *d*'s in *red deer* can be represented as follows >——<.

248. In *old inn* we hear one normal *d* with its onglide, stop and offglide. In *old tin* we hear the onglide of the *d*, then a lengthened stop, and a breathed offglide instead of the voiced one which we would hear in the case of a *d*.

249. No: English has no long consonants and besides: what to do with the equally long stop in *old tin*, should it be rendered by a long *d* or by a long *t*? Neither would be correct and therefore we still indicate both the *d* and the *t* in *old tin*, transcribing [ould tin] although we do not hear the offglide of the *d* nor the onglide of the *t*. For this reason it is more consistent to transcribe two *d*'s in *old deer:* [ould diə].

250. Of the first plosives we hear the onglide and the stop; of the second plosives we hear the stop and the offglide.

XIII. Th

251. *Th* represents a dental fricative.

252. Both sounds are dental fricatives, the first voiced, the second breathed.

253. By putting your hand against your throat: you can feel the vocal cords vibrate if the sound is voiced.

254. Initial *th* is usually breathed. For instance: *thief; throw; thumb.*

255. Yes, the definite article, pronouns and adverbs begin with voiced *th: the, this, that, these, those, thou, thy, them, then, there, thither* etc.

256. Final *th* is usually breathed as well: *bath, cloth, loath.*

XIII. Th (*Cont.*)

257. Yes, the words *booth, smooth, with* and *bequeath* have voiced *th*, as well as all the words spelled with *-the: clothe, loathe* etc. (See no. 264).
258. It can be pronounced with the tip of the tongue touching the edges of the teeth just inside the mouth (*post-dental th*); it can also be pronounced with the tip of the tongue protruding a little between the teeth (*inter-dental th*).
259. Interdental *th* is easier to learn for beginners for two reasons:
    a) You can see how it is articulated and imitate it by putting the tip of the tongue between the teeth and then breathe out.
    b) The mistake beginners make is to raise the blade or tip of the tongue towards the teeth-ridge instead of bringing it farther forward. Thus they substitute an *s/z* or a *t/d* for *th*. When the tip of the tongue is brought outside the teeth, the rest of the tongue is necessarily stretched and it is no longer possible to raise it.
260. The opening is left much wider than should be done for a proper [θ]. This occurs in careless or very fast speech. No friction is heard.
261. This is a case of sound reduction. Other example: *t* between *s* and *r, stress* [sres], *straight* [sreit]: the closures for the *t*'s remain incomplete.
262. It is not a common phenomenon for consonants, but it is very common for vowels in English (Cf. Nos. 375–377).
263. The *t* in *at the corner* is pronounced with the tip of the tongue at the teeth, because it has to be there for the following [ð]. The *n* of *in the street* is also pronounced with the tip of the tongue at the teeth for the same reason.
    These are cases of assimilation of place (See Nos. 266–268).
264. [wiθ ə buk wiθ fʌni stɔ:riz] The first *with* is wrong. *With* is nowadays often pronounced with a breathed final consonant when a word with a breathed consonant follows. Africans are inclined to pronounce [wiθ] in all cases; they should remember that before a voiced consonant or a vowel the pronunciation is [wið] in Received Pronunciation. Only in *forthwith* is *th* usually breathed.
265. ***Thames*** [temz]; ***Thomas*** [tɔməs]; ***Theresa*** [tiˈri:zə].

XIV. Assimilation

266. In the second case the *n* is pronounced with the tip of the tongue touching the teeth. This is caused by the following [ð], which is a dental sound.
267. Assimilation. This is the influence of a speechsound 1) on a neighbouring sound 2), by which 2) becomes more like 1).
268. There are three kinds of assimilation: assimilation of *place*, of *voice* and of *force of breath*.
269. *Play:* the *l* is devoiced because of the preceding breathed plosive *p*.
Try: the *r* is devoiced because of the preceding breathed plosive *t*.
270. For the explosion of the *p* and the *t*, which requires a strong airstream, the vocal cords are wide apart. Then the mouth organs take up the position for *l*, *r* respectively, but the vocal cords are still wide apart and the strong stream of breath continues for a while, passing out through the narrowed passage of the mouth. Thus we hear a completely or partially devoiced *l* and *r*.
271. In many West African languages initial *p*, *t*, *k*, are pronounced with a weaker airstream than in English and do not devoice the following voiced sounds. In English they have a strongly breathed off-glide: *pen* [phen].
272. This is a case of *regressive* assimilation: the sound [ð] exercises its influence on the *preceding* sound.
273. An example of *progressive* assimilation is the assimilation of voice in in *play, try* (see No. 269): the *p* and *t* exercise their influence on the *following* sound. Another example is the pronunciation of inflectional *s* as [z] or [s] according to the sound preceding it: [dɔgz], [buks].
274. In *his hands are clean* the plural *s* is completely voiced, a real [z] therefore. This is the case when plural [z] is followed by a vowel in the next word. In *he washed his hands*, however, the last sound is not voiced throughout. Already during the pronunciation of the preceding *d* voice gives out, the vocal cords move apart to the position of rest (breathing), and all we hear is a "voiceless [z]" (See Nos. 134–139).
275. No: [s] is voiceless and strong; this "voiceless *z*" is voiceless and weak: [z] is still the better transcription (See No. 138). Although the *s* in this case does not show assimilation of voice

to the preceding voiced sound, it still shows assimilation of force of breath: both sounds are weak.

276. Other instances of this kind of assimilation are the final "voiced" inflectional consonants at the end of an utterance or before a breathed consonant in the next word: *s* in *he binds; d* in *he paused*, etc.

277. The thing is not to tell them to pronounce a *z;* they will then make a very emphatic and prolonged [z], while the characteristic of this plural ending is precisely its shortness and weakness. The teacher does not need to mention the *z* at all, but should just tell the pupil to make his *s* as short and as weak as possible (See No. 139).

278. Often it is a help to write the utterance phonetically as if the [z] belongs to the following word, for instance: *hands are* [hæn zɑ:].

279. In West Africa this vowel is often *nasalized:* the nose passage, which has to be open for the *n*, is opened already during the pronunciation of the vowel (*Nasalisation*. cf. Nos. 101, 102).

280. In the *t* of *Putney* and *Chutney* we hear *nasal plosion* because of the following *n:* the air escapes through the nose passage and when this is opened we hear a slight explosion. (See No. 237). Sometimes these *t*'s are pronounced with *glottal plosion.*

281. The [k] in *question* [kwestʃən] is pronounced with lip rounding because of the following [w]. This is called *labialisation.*

282. The *k* in *king* is pronounced more in the front of the mouth than the *k* in *court*, which is a proper velar plosive. This is assimilation of place under the influence of the following palatal vowel [i].

283. *Palatalisation.*

284. Original [s] and [j] in *pressure* show three kinds of assimilation:

a) Progressive assimilation of voice: voiced [j] is taken up in breathed [ʃ] under the influence of the preceding [s].

b) Pro- and regressive assimilation of place: alveolar [s] and palatal [j] are united in the "intermediate" palato-alveolar [ʃ].

c) Connected with *a*) is the progressive assimilation of force:

voiced, and therefore weak, [j] is incorporated in breathed, and therefore strong, [ʃ].

285. This is regressive assimilation of place: the alveolar *n* of [kn] is velarized under the influence of the following velar plosive [g].
286. [ækt tu:]. The first [t] has no off-glide, it is influenced by the following [t] (See Nos. 246, 247).
287. We still transcribe it because we still hear it: we hear a stop which is double the length of that of a single plosive. (Cf. *red deer*, No. 246)
288. The [k] in *act two* has no off-glide; before the stop is released the closure for the first [t] is already formed. We do not hear much of the stop itself either, as there is already an extra long closure because of the double stop for the two *t*'s.
289. We still hear that there is a *k*, in the resonance of the last part of the vowel [æ]. An [æ] with the tongue gradually moving towards the back palate sounds different from an [æ] with the tongue gradually rising towards the teeth-ridge. This is what constitutes the main difference between *act two* and *at two*, if both *a*'s are pronounced [æ].
290. The *t* is lost altogether between the *s* and the *m*. Hence we do not transcribe it: [krismәs]. This is called *elision*.

XV. Inflectional Endings

291. [kikt, wikid, hukt, krukid; әn eidʒid wumәn; ðә wumәn hәz eidʒd mʌtʃ].
292. They are looked upon as adjectives which are not connected with or derived from a stem by means of the ending *-ed*. Hence the twofold pronunciation of *aged:* in [eidʒid] it is an adjective in its own right, meaning: *old;* in [eidʒd] it is looked upon as derived from the noun *age*.
293. 1) All the adjectives which are past participles of verbs ending in *d* or *t: blinded, exhausted*, etc. 2) Other instances of the kind described in No. 292: *crabbed, cursed, dogged, naked, rugged, sacred, wretched* etc. [kræbid, kә:sid, dɔgid, neikid, rʌgid, seikrid, retʃid].
294. [hi: ˈbukt ˈsi:ts | ˈtʃeindʒd hiz ˈklouðz | әn ˈðeи ˈweitid].
295. The ending *-ed* in verbs is pronounced [-id] only when it is

added to a verb ending in *d* or *t*. The [i] is dropped and the remaining consonant shows assimilation of voice in all other cases. Thus it is [t] after breathed consonants, [d] after voiced ones and vowels. (But see No. 276).

296. [ʃi: ˈlʌvz ˈkæts | ˈdɔgz ən ˈfiʃiz].

297. The plural ending is only *-es* [-iz] after hissing sounds [s, z, ʃ, ʒ]. In all other cases there is no *-e-* and the *s* shows assimilation of voice to the last sound of the singular word: [s] after breathed consonants; [z] after voiced ones or vowels. (But see Nos. 274–276).

298. No, all the inflectional *s*-endings do, also genitive *s* and the ending of the third person singular indicative present tense of the verb.

299. *John's* [dʒɔnz]; *Pat's* [pæts]; *James'* [dʒeimziz].

300. The first is plural, the second singular (*friends – friend*).

301. No. That is why the genitive of plurals in *-s* is not often used in speech; in writing, where one can see the difference, it is still used.

302. The [s] in *case* is inherent in the word. Final *s* only assimilates in inflectional endings *added to* a word.

303. *Baths* [bɑ:ðz].

304. *Path, mouth, youth, truth, sheath, wreath, oath.*

305. *Houses* [hauziz] (Singular: [haus]).

306. A number of nouns ending in *f* change this *f* into *v* in the plural and add *-(e)s* = [z]: *calf – calves; half, halves; loaf, knife, life, wife, leaf, thief, sheaf, elf, self, shelf, wolf.*

307. *Roofs* [ru:fs]; *hoofs, hooves* [hu:fs, hu:vz].

308. [siŋə]; [fiŋgə]; [dʒindʒə]. The last word is of Latin origin and has [dʒ] before *e*, like *angel, gem*, etc. In *finger, ng* occurs in the middle and has the normal pronunciation in that position: [ŋg]. In *singer, ng* also occurs in the middle of the word, but this has been brought about by the ending *-er*, and the word is a derived form from the word *sing*, where *ng* is final and has its normal pronunciation in that position: [ŋ], which it keeps in the derived forms.

309. [lɔŋ]; [lɔŋiŋ]; [lɔŋiʃ]; [lɔŋgə]. *Longer* [lɔŋgə] is an exception to the rule given in No. 308.

310. *Strong – stronger* [strɔŋ] – [strɔŋgə]; *young – younger* [jʌŋ] – [jʌŋgə].

XVI. Word Stress

311. [hi: wil prəˈzent ju wiθ ə ˈnais ˈprezənt].
312. The difference in stress.
313. *Stress* distinguishes a syllable from the surrounding syllables by means of loudness or pitch or both.
314. *Pitch* is the height of the voice.
315. By pronouncing it with a greater force of breath, with a stronger airstream.
316. By pronouncing it either on a higher or on a lower pitch, or with a sharp rise or with a sharp fall in pitch.
317. Usually the two ways of stressing, by loudness and by pitch, go together in English but pitch is the more important of the two.
318. Their vowel is reduced to [ə].
319. [i].
320. [ə].
321. *a* in *ago* [əˈgou]; *e* in *present* [prəˈzent]; *o* in *forgive* [fəˈgiv]; *u* in *support* [səˈpɔ:t]; *ough* in *thorough* [ˈθʌrə]; etc.
322. Some have word stress but this does not necessarily reduce the vowels in unstressed syllables.
323. They tend to give all the printed vowels their unreduced pronunciation.
324. [ˈprezent]; [proˈseʃɔn]; [ˈsouʃal].
325. Often, for instance in the examples of No. 324, the simplest way to correct it is to tell them to leave the unstressed vowel out altogether: [preznt]; [prəˈseʃn]; [souʃl].
326. *Survey:* [səˈvei]; [ˈsə:vei]. *Accent:* [əkˈsent], [æksnt]. *Escort:* [esˈkɔ:t], [ˈeskɔ:t]. *Conflict:* [kənˈflikt], [ˈkɔnflikt]. *Attribute:* [əˈtribju:t], [ˈætribju:t]; and many more.
327. *Variable stress.*
328. Such words have a strong stress on the *first* syllable as *nouns* or *adjectives,* on the *second* as *verbs.*
329. [hi: iz ə tʃaiˈni:z | ə ˈtʃaini:z ˈlæntən]. [ˈðis ɑ:ftəˈnu:n | ˈɑ:ftənu:n ˈti:]. [ˈkwait ʌnˈnoun | ən ˈʌnnoun ˈtrævlə]. [ʃi: iz ˈeiˈti:n | ˈeiti:nˈpi:pl].
330. This is called *rhythmical stress.* It is the dropping of a stress in a word that has even stress on two syllables, according to its position with regard to the stressed syllables of the words surrounding it. The stress on a final syllable, for instance, may be dropped when the word is followed by another with strong stress on its first syllable.

XVI. Word Stress (*Cont.*)

331. *ˈShe is his ˈgrandmother. – His grandˈmother is 'dead, his grandˈfather lives in 'A.*
The ˈhead'master wants you. – They have ˈno headˈmaster but a headˈmistress.

332. For the sake of contrast we may stress a part of a word which is not normally stressed. This is called *contrasting stress.*

333. *ˈFront ˈdoor; ˈapple ˈpie; ˈdown-ˈstairs; ˈfourˈteen.*

334. *Adˌminiˈstration.* No; though the main stress falls on the fourth syllable,we still hear that the word is derived from the verb *adˈminister* because there is some stress on the second syllable. This may be reinforced by a high or low tone, so that the word sounds as if it has two even stresses.

335. *Primary* and *secondary stress.*

336. [ˈʌnfəˈgetəbl | ˈinkəˈrekt | inˈækjurit | disˈsætisfai | ˈimpiəs | ˈinfəməs]. The last two adjectives are no longer looked upon as derivatives from the adjectives *pious* and *famous:* their present meaning, too, helps to strengthen their independence of these words (See also No. 363).

337. [əˈdɔ:rəbl | ʌnˈspi:kəbl | ˈprefərəbl | ˈkɔmpərəbl | ˈædmərəbl | iˈrevəkəbl]. Adjectives in *-able,* if associated with an English verb, are stressed in the same way as the verb. The last four adjectives just mentioned are exceptions.

338. *Trusˈtee; eˌvacuˈee; ˌrefuˈgee; payˈee.* The ending *-ee* has strong stress in nouns denoting persons.

339. The endings *-eer, -oon* of nouns: *auctioneer, volunteer, balloon, lagoon, dragoon.* Also the endings *-ette* and *-esque: gazette, cigarette, picturesque.*

340. [ˈenədʒi | ˌenəˈdʒetik | ˈhiərou | hiˈrouik | ˈpɔlitiks | pəˈlitikl | ˈhistəri | hisˈtɔrikl | dʒiˈɔgrəfi | ˌdʒiəˈgræfikl | ˈtelifoun | ˌteliˈfɔnik]. The primary stress falls on the syllable preceding the endings *-ic, -ical.*

341. The stress is on the first syllable in the following words in *-ic(s):* "The *Arabic heretic,* who was not a *Catholic,* studied *arithmetic* (stress on second syllable), *politics* and *rhetoric,* and finally took *arsenic* as a *lunatic.*" But: *arithmetical* [æriθˈmetikl]; *rhetorical* [riˈtɔrikl].

342. [inˈiʃl | mjuˈziʃn | ˌsivilaiˈzeiʃn | səsˈpiʃn | iksˈtenʃn | inˈtru:ʒn | əˈtrouʃəs | ˈpɑ:ʃl | ˌpɑ:ʃiˈæliti | imˌpɔsəbl | imˌpɔsəˈbiliti səˈlisitəs | θə:ˈmɔmitə | daiˈæmitə].

XVI. Word Stress (*Cont.*)

343. The stress falls on the syllable preceding the endings *-ity, -itous,* [ʃəl, ʃən, ʃəs, ʒən] written in different ways, and before *-graphy, -logy, -meter.*

344. ˈ*Outbreak;* ˈ*outcast;* ˈ*outpatient;* ˈ*oversight;* ˈ*overshoe;* *out*ˈ*bid;* *out*ˈ*grow;* *over*ˈ*look;* *over*ˈ*rule;* ˈ*over*ˈ*active;* ˈ*over-*ˈ*educate;* ˈ*over*ˈ*dress.*

345. *Nouns* and *adjectives* with *out-* and *over-* are stressed on the first syllable. *Verbs* with *out-* and *over-* are stressed on the element after these prefixes. The words in which *'over'* means *'too much'* are stressed on both elements.

346. ˈ*Illustrate,* ˈ*illustrator,* *illus*ˈ*tration,* *ac*ˈ*commodate,* *accommo*ˈ*dation,* ˈ*operate,* ˈ*operator,* *ope*ˈ*ration.* The verbs in *-ate* are stressed on the third syllable from the end. The corresponding nouns in- *ator* keep the stress on this syllable.
The corresponding nouns in *-ation* have the main stress on the ending (ˈ*ation*). West African students must be careful not to stress the endings *-ate* in verbs (except in *debate, create,* which have only two syllables) and-*ator.*

347. ˈ*Oxford* ˈ*Road;* ˈ*London* ˈ*Bridge;* *Tra*ˈ*falgar* ˈ*Square;* ˈ*Oxford Street;* ˈ*Fenchurch Street.* The groups with *'street'* have single stress on the first word.

348. The vowel which is spelled *e* is often reduced to [i] instead of [ə]. *evade:* [iveid]; *examine:* [igzæmin]; *perfect:* [pə:fikt]; *hopeless:* [houplis]; *illness:* [ilnis].

349. [glæmə]; [spi:kə]; [laiə]; [ɔ:θə]. The endings *-ar, -er, -or, -our* are all pronounced [ə].

350. [ˈevribɔdi | ˈnoubədi | ˈenibɔdi | ˈsʌmbədi]. A syllable which is two syllables removed from the syllable with main stress tends to have its full vowelsound, although it has no stress. Cf. also: *opposition* [ɔpeˈziʃn]; *oppose:* [əˈpouz], etc.

351. [zj] becomes [ʒ] in unstressed syllables: [hiz ju:ʒuəl kæʒuəl rimɑ:ks], [tə riˈzju:m].

352. [dj] becomes [dʒ] in unstressed syllables: [ˈvə:dʒə | inˈdjuə].

353. [diˈzɑ:stə | diˈzi:z | disˈmei | disˈgreis | disəˈpiə | disˈɑ:m]. When *dis-* has its original meaning of "the reverse of" it is pronounced [dis]. When that meaning is no longer recognizable the pronunciation has sometimes become [diz]. *Dismay* is also [dizˈmei]; *disarm* also [dizɑ:m].

354. *Pre-* is pronounced [ˈpri:] when it has its original meaning of

"before": *pre-war*. It is pronounced [pri] when it has lost this meaning and has become part of the word as a whole, in those words where it is followed by a stressed syllable: *pre'pare; pre'sume*, etc.

When in such words it is followed by an unstressed syllable it is pronounced [pre]: *prepa'ration, 'preference, presen'tation.*

355. The prefix *re-* is pronounced ['ri:] when it means "again": to *re-read, re-examine*, etc. In other cases it is pronounced with either [i] or [e] according to whether it is followed by a stressed or an unstressed syllable: *remember* ([ri]); *recollect* ([re]). The same happens to *de-: decentralize* ['di:], (original meaning *un-*) *deny* [di-] *desecration* [de-].

356. ['lʌkʃəri | lʌg'ʒuəriəs]: *-xu-* is pronounced [kʃə] when it is an unstressed syllable, [gʒu] when it has the stress.

357. ['eksəsaiz | iksplein | igzæktli | igzɔ:stid]. *x-* is pronounced *gz-* when it stands before a stressed syllable which begins with a vowel.

358. [i'lu:mineit | kri'eit | 'pælit | 'praivit | ði 'ædvəkit 'ædvəkeits ʌðə 'meʒəz]. In verbs this ending *-ate* is pronounced [eit]; in nouns and adjectives [it]. Only in *two-syllabic verbs* this ending has the stress. (See No. 346).

359. The adjectives: *innate, ornate, sedate*, and the noun *debate*, which are all stressed on the last syllable.

360. ['kɔmplimentid | 'kɔmplimənt]. In nouns the suffix *-ment* is pronounced [mənt]; in verbs [ment].

361. The double stress makes the two nouns more independent: a *'dancing 'master* is a master (perhaps the maths-master) who is dancing; a *'dancing master* is a special kind of master, viz. one who teaches dancing. Thus a *'walking 'stick* is a stick which can or is walking; a *'walking stick* is a special kind of stick, viz. one used for walking.

362. *'Arch'bishop; 'vice-'president; 'non-con'formist; 'ex-'king; ex'patriate. Ex-* when separated from the main word by a hyphen and meaning "former" is stressed.

363. *'Disin'clined; 'irre'parable; 'impossi'bility* (also: *im'possi'bility); 'insuf'ficient; im'possible; il'licit; in'numerable; dis-'courage. Dis-, in-, il-, im-, ir-* are stressed before an unstressed syllable, unstressed before a stressed syllable.

XVI. Word Stress (*Cont.*)

364. [tækseiʃn]; [vekseiʃn]. The derivation from *tax, vex,* where *x* is breathed, is still felt.
365. In *the old* ˈ*carpenter's* ˈ*bench, old* belongs to *carpenter;* it is the bench belonging to the old carpenter. In *the old* ˈ*carpenter's bench, old* qualifies *bench:* it is an old bench of a special kind, viz. a carpenter's bench.

XVII. Sentence Stress and Intonation

366. Sentence stress depends on what words the speaker thinks important. They are stressed.
367. *Uncle, sent* and *school.*
368. A steadily falling pitch, with a sharp fall on *school.*
369. *Intonation* is the variation of pitch in the sentence. It reflects the attitude of the speaker to what he says.
370. Normal sentence intonation is built on word-stress: it is usually the *stressed* syllable of a word that sets the tune for the next set of unstressed syllables, whether in the same word or in following words. In the basic pattern, generally taught for statements, which is often deviated from but of which the sentence in No. 367 might be an example, the first stressed syllable of the sentence is on a fairly high tone, and each following stressed syllable on a somewhat lower tone, the unstressed syllables following in their wake. After a pause, we start again on a fairly high tone.
371. Sentence intonation helps to indicate sentence-stress. Not every syllable that has word-stress has also stress in the sentence. Whole words, stressed syllable and all, may be fairly unstressed in the sentence. These words are often marked by a particular change of pitch, but quite often, too, their tone is determined by that of the stressed syllable of the last stressed word before them.

    Then there are the contrastive pitches, by which the stressed syllable of a word is lifted out and put on a higher (sometimes : lower) tone than the stressed syllables of the surrounding words. This is often accompanied by a greater force of breath but in English this is by no means necessary, the tone being able to do all the work.

XVII. Sentence Stress and Intonation (*Cont.*)

372. The result is that Yoruba speakers of English are inclined to pronounce also every relative word in English on a high tone: *who, which, when, where,* etc. These words are normally unstressed in the English sentence whereas the high tone with which Africans pronounce them serves to give them extra (contrasting) stress (Cf. No. 371).
373. Most West African languages being tone-languages, and stress having little reality for Africans apart from tone, the best way to correct the mistake is to make the student pronounce these words on a fairly *low tone.*
374. A level or fairly low tone is usually the best for the *articles, personal pronouns, auxiliaries, prepositions, one* when it serves to replace a noun: *a good one,* and *there* when it does not indicate place.
375. [aiv ˈbɔ:t ə ˈbuk | ˈhæv ju]. When *have, has, had* are used together with the main verb in unemotional statements, they are unstressed and have their so-called "weak" form. When they stand by themselves, and in negative sentences with unstressed *not,* they have their strong form with the full vowel.
376. Many of those mentioned in No. 374: *a* [ə]; *you* [ju]; *her* [(h)ə]; *shall* [ʃl]; *would* [wəd]; *could* [kəd]; *for* [fə]; *and* [ən]; *as* [əz]; etc.
377. *Gradation.* The weak forms show *vowel-reduction.*
378. [ˈhu: iz ðə ˈwumən ðət ˈgouz ðɛə | ˈðæts mai ˈɑ:nt]. *Who, which* and *what* are pronounced on a high tone when they are interrogative pronouns, on a low tone when they are relative pronouns. *That* may be pronounced on a high tone as a demonstrative pronoun, it has a low tone as a relative pronoun or a conjunction. The interrogative and demonstrative pronouns have their full form, the relative pronouns and conjunction have their reduced form ([hu], [ðət]).
379. [ðər iz ˈnou ˈpoustɔfis ðɛə | ˈiz ðɛə]. *There* has its reduced form if it does not indicate place, except at the end.
380. [ʃi knˈtinju:d ˈraitiŋ tu im | ʃi knˈtinju:d ˈraitiŋ tə ˈhim]. Unstressed *him, her* often lose their *h* in colloquial speech; if they do, the preposition *to* follows the rule which also applies to *to* in infinitives: it is pronounced [tu] before vowels, [tə] before consonants.

XVII. Sentence Stress and Intonation (*Cont.*)

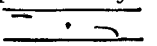
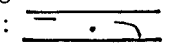
381. *Time* here can have a falling or a rising tone.
382. When the last stressed syllable of a sentence has a falling tone some phoneticians say the sentence has "Tune I," when it has a rising tone they say the sentence has "Tune II."
383. "Tune I," although practically any statement can also be – and often is – pronounced with a rising tone on the last stressed syllable.
384. *I 'won't be a 'minute.*
385. Questions beginning with an auxiliary often have a rising tone on their last stressed syllable, but the falling tone is also often heard.
386. *|Are you 'sure?* (said with some doubt).
387. Such unstressed syllables follow in the wake of the stressed one, as regards tone. Thus, when the last stressed syllable of a sentence has falling tone, the following unstressed ones are said on the lowest level of the voice, e.g. *We |hadn't got good 'drinking water: -king water* are all said on a low tone.
388. If the last stressed syllable is on a rising tone, the following unstressed syllables follow in their wake and go on rising or are on a high tone, e.g. *Have you got good 'drinking water? -king water* is on a high or rising tone.
389. If a quotation ends on a rising tone, the tags *so-and-so said, asked,* etc. are said on a rising tone too.
390. If a quotation ends in a falling tone, the tags *so-and-so said, asked,* etc. are said on a low pitch.
391. If *he asked* etc. is on a low pitch, the participle construction qualifying it is also on a low pitch, although it may start on a slightly raised tone. If *he asked* etc. is on a rising tone, this participle construction is on a high level tone. *It never ends with a sharp fall in this position.*
392. In that case *he asked* etc. is on mid level tone, *never on a sharply falling tone.*
393. In that case *he asked* etc. is on a level tone, somewhat lower than the pitch of the preceding part of the main sentence. *It never has a sharply falling tone.*
394. The adjunct has the same tone as *he asked* etc.: mid level. *It never has a sharp fall.*
395. The adjunct has the same tone as *he asked* etc.: mid level. *It never has a sharp fall.*

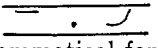
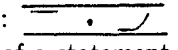
XVII. Sentence Stress and Intonation (*Cont.*)

396. The adjunct ends in the same tone as this construction.

397. This intonation implies contrast in all cases:
   a) *his* uncle, and not the uncle of anyone else;
   b) his *uncle*, and not his father, aunt, or anyone else;
   c) his uncle *did* send him to school – no doubt about that;
   d) *he* was sent to school by his uncle, not his brother or sister;
   e) his uncle did not send him *away from* school to work at home or anywhere else – on the contrary, he sent him *to* school;
   f) he was sent to *school*, not to any other institution.
   g) With *school* on a high or rising tone without a fall, the sentence becomes a question: "Is that true?", implying some incredulity.

   In all these cases *stress* is indicated by the high tone (in *f* followed by a sharp fall on the same syllable).

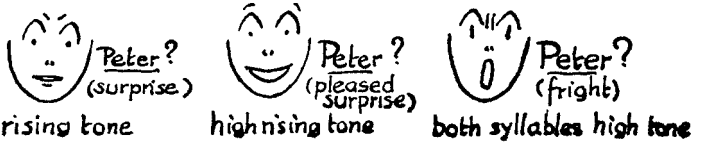
398. No, a falling tone may be emphasized by a higher start:
   What's the time, either:  or: 

399. No, a rising tone may be emphasized by a lower start:
   What's the time, either:  or: 

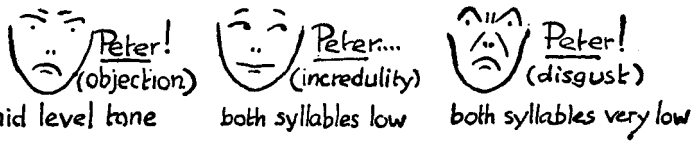
400. A question which has the grammatical form of a statement will probably be pronounced with a rising tone more often than on a falling tone (Cf. No. 397 *g*); yet the latter is by no means impossible, the facial expression supplying the interrogative character of the sentence. If the sentence of No. 400 is said on a rising tone it is clearly a question; if said on a falling tone with raised eyebrows it is also a question; it may imply surprise on the part of the speaker at what he has just been told: "Well, well; so she wrote to him regularly! Did I really hear you say so?" The answer is usually a confirmation.

401. The facial expression. See the example of No. 400 above.

402.



XVII. Sentence Stress and Intonation (*Cont.*)



403. *One* is stressed when it means the number *one*, not as a propword. Exception: ˈ*That's the* ˈ*one* (with stressed *one*.)
404. In West Africa the words *her, moment, girl, said, Joan,* would all be said on a high tone with a sharp fall, which would stress them. *Took* would be said on a high tone too. But these words must on no account interrupt the steady fall of the pitch of the sentence: they must not start on a tone higher than that of the preceding syllable.
405. *For a moment* is unstressed. It is equivalent to *a little*, which would not be stressed either. Hence it is on the low tone of the unstressed syllables after the fall on *hesitated*. If stressed, it would mean: *not for an hour, not for a long time.*
406. *Her* on a high tone would imply contrast (Cf. No. 397*d*). The verb in verbal phrases like: *take a decision, take leave, take care of, pay attention to, give notice* etc., is normally weakstressed, the main stress falling on the noun.
407. *The girl* has been mentioned already at the beginning of the sentence. The second time the word occurs we do not stress it again.
408. In West Africa these words would all be pronounced on a high tone with a sharp fall; they should be on a low tone.
409. *Roof-garden* is on a low tone because it has been mentioned before (Cf. No. 407).
410. The words indicating a person addressed at the end of an utterance may be on a low or on a rising tone but never on a high tone with a sharp fall.

XVIII. Spelling (Vowels)

411. *Lady, Kate, matron, table: a* stands for [ei], just as *e* stands for [i:], *i* (*y*) for [ai], *o* for [ou], and *u* for [(j)u:] ("free vowels," Cf. No. 30):
a) at the end of a word (*be, no, my*);

b) before a vowel in the next syllable (*chaos, lion, poetry*);
c) before one consonant plus vowel in words of non-Latin origin (*lady*);
d) before one consonant plus mute *e* (*Kate, theme, rite, nose, fuse*);
e) before one consonant plus *r*-plus-vowel (*matron, secret, migrate*);
f) before one consonant plus final *-le, -re* (*table, fibre, noble, bugle*).

Cat, tragic, reality: a stands for [æ], just as *e* stands for [e], *i* for [i], *o* for [ɔ], ("checked vowels," c.f. No. 30):

a) before a final consonant (*cat, bed, pit, pot*). (N.B. *u* stands for [ʌ] in this position, except sometimes after *p, b: nut, hut, hush; put, pull, bush:* the last three have [u]).
b) before a consonant plus *-ic* or *-ical* (*tragic, phonetic, critic, logical*)
c) before a consonant plus *-ity* (*reality, simplicity, majority*).

Car, Calf: The influence of final *r* and final *lf* respectively, by which *a* becomes [ɑ:].

Call, bald: In the groups *-ald, -alt, -alk,* and *final -all, a* stands for [ɔ:] (*bald, salt, walk, ball*).

Wash, war: Preceding *w* turns *a* into [ɔ]. In *war* this [ɔ] is lengthened: [wɔ:] under the influence of final *r*. (But see No. 412).

412. *Wash – wax: Wash* has [ɔ] because of the preceding *w*, but when a velar consonant follows this influence is neutralized and *a* still stands for [æ]: *what, want, swan, squalid* all have [ɔ], but *wax, wag, quack* have [æ].
413. In the verb *tarry* [tæri] *r* is medial originally and medial *r* has no influence on the preceding vowel. In *tarry* [tɑ:ri], the adjective, we have to do with a derivation from *tar*, in which the letter *r* is final and affects the vowel. Cf. *starry* [stɑ:ri]; *carry* [kæri].
414. It happens with all the vowels: *cat – car; hen – her; sit – sir; fog – for; put – purr; cut – cur.*
415. They become words ending in centring diphthongs: *Kate – care; theme – there; white – wire; pose – pore* (instead of [ɔə] we mostly hear [ɔ:]); *cute – cure.*
416. *Callous* is not felt as a derived form, *ll* is medial and has no

influence on the preceding vowel. In *calling* we have a derivation from *call*, where *ll* is final and turns the *a* into [ɔ:], see No. 411.

417. Besides *a*, the vowel *o* is influenced by final *ll: rot – roll, pot – poll:* [rɔt | roul | pɔt | poul].

418. Medial *ll* does not affect the pronunciation of the vowels (Cf. No. 416): *valley, volley.*

419. *i* is [ai] before a silent consonant symbol.

420. *i* is [i:] is many words of French origin.

421. When followed by an *m, n* or *v,* the original letter which indicated present [ʌ] (Old. Eng. [u]), viz. *u,* was changed into *o* in many words, because in the manuscripts these letters looked too much alike: O.E. *cuman,* now *come;* O.E. *munuc,* now *monk;* O.E. *lufu,* now *love,* etc.

422. *u* stands for [ju:] in the cases mentioned in No. 411, except when the preceding consonant is *r* or *consonant plus l.* After single *l,* [θ], and *s,* both pronunciations are correct. Hence [ju:] in: *cube, duke, music, usage;* [u:] in: *rude, rule, true, flute;* [ju:] or [u:] in: *lukewarm, allude, lucrative, super, enthusiasm.*

423. [lɔ:d | wə:d | fɔ:k | wə:k | stɔ:m | wə:m | gɔ:s | wə:s | fɔ:θ | wə:θ | wɔ:n | tɔ:n | swɔ:n]: *wor-* plus consonant is pronounced with the vowel [ə:], except in past participles: *worn, sworn.*

424. Usually [ɔ:]: *sauce, autumn, pause, laundress.*

425. In the word *aunt* and before [f] we hear [ɑ:]: *laugh, draught.*

426. *ea* is mostly [i:]: *leaf, cheap, reap, speak* etc.
When an *r* follows, and in many foreign words, it is [iə]: *hear; idea, theatre.*
Before final dental sounds it is often [e]: *bread, head, breath.*
It is also [e] before a consonant plus weak-stressed [ə], [ən]: *pleasant, heaven, weather, pleasure.*
It is [ei] in *great, break, steak.*

427. *eo* stands for [i:] in *people;* for [iə] in *theory;* for [e] in *leopard, Geoffrey, Leonard.*

428. In these cases the *e* indicates the pronunciation [ʃ] and [dʒ] of the preceding consonants: [ouʃən | venʒəns | dʒɔ:dʒ | pidʒən].

429. *oo* is always [u] before *k,* [u:] in many other cases.

430. "I shall go out, *though* [ou] the *rough* [ʌf] *cough* [ɔf] and *hiccough* [ʌp] *thoroughly* [ə] *plough* [au] me *through* [u:]."

XIX. Spelling (Consonants)

431. [tʃeimbə | timbə | plʌmə | klaimiŋ | bɔmiŋ]. In words with final *mb* and their derivatives, *b* is silent.

432. [si:n | si:s | saiəns | saiklist | keibl | kuk | kli:n]. *Sc* and *c* before *e, i, y,* stand for [*s*]; *c* stands for *k* before other sounds.

433. [geit | gi:s | gout | glʌv | æŋgə | eindʒəl | dʒem | dʒindʒə]. *G* before *e, i, y,* in many words of French (Latin) origin stands for [dʒ] instead of [g].

434. [ni:l | nou | næt | fɔrin | sain | ˈdaiəfræm | flem | imˈpregnəbl]. *K* before *n,* and *g* before *m* and *n, in the same syllable* are silent.

435. *Laugh, draught, enough, rough, cough.*

436. Final *gh* is usually silent: *sigh, through, though, nigh* etc.

437. [gɑ:d | gaid | tʌŋ | həræŋ | veig | læŋgwidʒ | distiŋgwiʃ]. Initial *gu-* stands for [g]; medial *gu* stands for [gw]; final *-gue* stands for [g] after vowels, for [ŋ] in combination with preceding *n.*
[N.B. *ague* [ˈeigju:]; *argue* [ˈɑ:gju:]).

438. [raim | riðm | ði ɔnə | ðə hɔstəl | ðə junivə:siti]. *H* is silent after *r* in the same syllable. The article *the* is [ði] before vowels, [ðə] before consonants. Hence it is [ði] before *honour* which also has silent *h,* [ðə] before *hostel* where *h* is pronounced, and before *university* which begins with [j].

439. [ˈkɔŋkwest | kɔŋkə | likwid | likə | fri:kwənt | iksˈtʃekə]. *qu* stands for [k] before final [ə], otherwise it mostly represents [kw].

440. [ŋ] is usually spelled *ng,* but before *c* pronounced as [k], before *k* and *x,* [ŋ] is spelled *n* only: *king, hang, incur, sink, anxious.*

441. *p* is silent in initial groups *pn, ps, pt:* [njuˈmouniə | sɑ:m | saiˈkɔlədʒi].

442. When the final syllable is stressed, the *r* is doubled before an ending: [ˈentəriŋ] *entering,* [inˈtə:riŋ] *interring.*

443. [fɑ:ðə | weðə | helθi | piθi | ɔ:θə]. Medial *th* between two vowels is [ð], except in words of Latin or Greek origin where it stands for [θ]: *author, cathedral, sympathy, catholic* etc. It is [θ] in *pithy* and *healthy* because they are derived from words with final [θ]: *health, pith.*

444. Medial *ss* stands for [z] i.a. in *scissors, hussy, dessert, dissolve, hussar, possess.*

445. [niˈgouʃiˈeiʃn]: *-ti* preceded by a vowel is [ʃ] before weak-

stressed syllables, [ʃi] before syllables with primary and secondary stress.

446. [kwestʃən | kristʃən | ækʃən | inˈtenʃən]. *-ti* preceded by a consonant is [tʃ] after *s*, [ʃ] after plosives and nasals.
447. [hɔstl | poustl | bʌsl | wisl]. In the ending *-stle* the *t* is silent, in *-stel* (*-stal*, *-stol*) it is pronounced.
448. No: *zeal, zest, zero.*
449. [z] is mostly written *s* or *se: wise, nose, palsy.*
450. *Xerxes, Xantippe* [ˈzə:ksi:z | zænˈtipi].

XX. Some "Real" Examinations

A

451. [ðə ˈkɑ:sl həd bin ə ˈbə:dn tə mistə ˈdʒounz fər ə ˈlɔŋ taim | ən hi ˈfelt ɔ:lmoust riˈli:vd wen it ˈbə:nd ˈdaun].
452. Yes: [hæd | bi:n | tu | fɔ:].
453. We use the "full" forms when they are stressed, the "reduced" ones when they are unstressed only.
454. Gradation.
455. The *n* in [bə:dn] is syllabic (vocalic); the *n* in [bə:nd] is consonantal.
456. That it bears the syllable: it is the most sonorous sound in the whole syllable.
457. The *d* in [bə:nd] has oral plosion: the air escapes through the mouth; the *d* in [bə:dn] has nasal plosion: the air escapes through the nose, and we hear a slight explosion when this passage is opened, at the back of the nose.
458. [bə:dn] has two syllables, [bə:nd] one. In [bə:dn] there are two peaks of sonority, the *n* being more sonorous than the preceding *d*. In [bə:nd] there is one peak of sonority, the vowel, after which there is a steady fall in sonority, the *n* being less sonorous than the vowel, and the *d* less sonorous than the *n*.
459. Syllables are groups of sounds, each containing a peak of sonority, into which our ear naturally divides a word. Whenever there is a new rise in sonority we hear a new syllable.
460. Yes: the *l* in [kɑ:sl].

XX. Some "Real" Examinations (*Cont.*)

461. The consonants that can bear a syllable are *l, r, m, n, ŋ*. They are sometimes called *vowellikes*.
462. In [wen] the *w* stands for a consonant, in [daun] for a vowel.
463. No, only the [u:] and the [i:], when they are very short. The sounds *j* and *w* are called the *semivowels*.
464. [au] is a wide closing diphthong.
465. Another wide closing diphthong is [ai] or [ɔi]. They are called *closing* diphthongs because the mouth starts at a fairly open position but moves to a closer position during the pronunciation of the diphthong, [a] being a more open vowel than [u] or [i]. It is called a *wide* diphthong because the first part is much wider open than the last; in a diphthong like [ei] the difference between the first and the last sound is not so great, the [e] being fairly narrow. The sound is called a diphthong because it consists of two vowel sounds in one syllable.

B

466. [ɑ:ftər ˈɔ:l | ˈwai ʃəd ə ˈtʃaild əv ˈθri: gou ˈaut in ˈðis ˈweðə].
467. [ɑ:] in *after* is an open back unrounded vowel. The [ɔ:] in *all* is a half-open back rounded vowel. *Open* refers to the position of the tongue and lower jaw, which is rather wide from the palate. *Half open* is a little closer to the palate. *Back* means that the highest part of the tongue is at the back. *Rounded* and *unrounded* refer to the position of the lips.
468. Final *r* is only heard before a vowel in the next word if there is no pause between the two words.
469. Linking *r:* it links the two words.
470. They use an *r* to link these two words too, because they so often use *r* for that purpose (See No. 469). But here there is no *r* in the words themselves, so it is an *intrusive r*.
471. In *three* we often hear the one-tap or flapped *r*. It is like a very short *d* pronounced with the tip of the tongue.
472. Under the influence of final *ll* the *a* becomes [ɔ:].
473. Medial *ll* has no influence on the preceding *a*.
474. Only *o: rod – roll:* [rɔd – roul].
475. In *three* we hear breathed *th:* [θ], in *weather* voiced [ð]. Initial *th* is breathed; medial *th* in words of Germanic origin is usually voiced.

XX. Some "Real" Examinations (*Cont.*)

476. Yes, short usually unstressed words such as: *the, this, that, these, those, then, there.*
477. [θ] and [ð] are dental fricatives. *Dental* because the tongue is touching the teeth, *fricatives* because the passage is not completely closed but the air is allowed to escape through the interstices of the teeth and between the tip of the tongue and the teeth, which causes the sound of friction.
478. No, *th* can also be pronounced by putting the tip of the tongue just behind the teeth, touching them at the back. This, in fact, is the more usual pronunciation.
479. Inter-dental and post-dental [ð] or [θ].
480. An exaggerated interdental *th.* They can see it better and they cannot raise the blade of the tongue to substitute *d* or *t*, *z* or *s*, when the tongue is stretched out so as to show the tip.

C

481. [ðə ˈkoust wəzˈkliər ən ðə ˈpaiərits seildˈaut].
482. [k] is a breathed velar plosive.
483. *Breathed* because it is formed without voice, i.e. without vibration of the vocal cords. *Velar* because the tongue is raised and touches the velum. *Plosive* because it is formed with a slight explosion. Other plosives in this sentence are *p, t, d.*
484. They are both alveolar plosives, the *t* breathed, the *d* voiced.
485. Yes, it is the sound heard in coughing, and used to replace many other breathed plosives in English with some speakers. It is not a phoneme, because it cannot be used to distinguish a word from all other words: quite [kwait] and [kwaiˀ] are the same word. (See No. 147).
486. *H* is formed in the glottis, it is the glottal fricative.
487. Yes: it serves to distinguish a word from any other: *hat* and *pat*, or *hot* and *cot*, have different meanings.
488. The glottis is the opening between the vocal cords.
489. The [k] in *coast* has oral plosion, the air escapes through the open mouth; the *k* in *clear* has lateral plosion, the air escapes along the sides of the tongue, the tip of which is already touching the teeth ridge for the *l.*
490. The *l* in *clear* is clear; the *l* in *sailed* is dark or dull.

XX. Some "Real" Examinations (*Cont.*)

491. No: The *l* in *clear* is partly devoiced because of the strong off-glide of the preceding [k]; the *l* in *sailed* is fully voiced. Moreover, the *l* in *clear* is shorter than the *l* in *sailed*, as the latter is followed by a voiced final consonant, which makes the preceding vowels and vowellikes longer.
492. The ending *-ate* is [eit] in verbs only.
493. The ending *-ed* of the past tense conforms to the preceding sound as regards voice: after a voiced sound, as the *l* is, it is pronounced as *d*, after a breathed sound as *t*.
494. No: also the *l* and the vowel would be different, as they would both be shorter before a breathed final consonant (See No. 491).
495. *Bead – beat; bag – back.*
496. The *n* in this case is a dental *n* instead of a normal alveolar *n*, because of the following dental sound [ð].
497. This is a case of assimilation of place (regressive).
498. Assimilation of voice, as in the *l* of *clear;* assimilation of force, as in the *d* of sailed, if this word was the last of the sentence: the *d* would not be fully voiced, but a *weak* voiceless alveolar plosive, the preceding *l* being *weak* (Cf. No. 134).
499. One may hear the *d* of *and* before a vowel in the next word.
500. This is a centring diphthong: the highest part of the tongue is in the front for the first sound, then it moves towards the centre of the mouth for [ə]. It is an unstable diphthong, because the [i], which is the stressed part of it, is by nature the less sonorous of the two, [ə] being pronounced with a wider mouth opening. Hence the tendency to shift the stress to the second element and pronounce the diphthong as [jə:]. (Cf. No. 80).