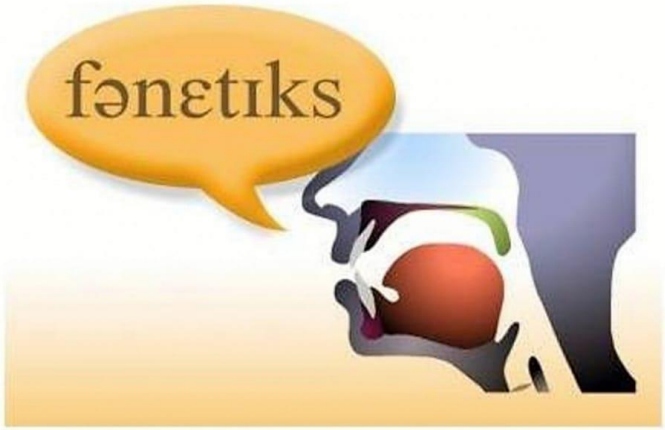

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PHONETICS

SECOND YEAR

ENGLISH DEPARTMENT

GENERAL EDUCATION

DR. REWAA AHMED ANWER

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CONTENTS

Introduction and Revision

The study of sounds

The study of phonetics and its twin sister phonology represents the field of studying human speech. Language is symbols and sounds used for communication. When we communicate we do so in speech by using spoken words, in writing by written words or in gestures by using body language. Communication is the gist of life and the core of relationships. Though divergent and multifarious, these methods of communication are not equally used. Out of them speech is prioritized. Speech is the most common means of communication. Since early ages when writing has no place, communication is conducted by speech. The first thing a baby learns and satisfies his needs with is sounds. So, speech has been ranked higher over other communication means. In linguistics, the scientific study of language, the study of speech is also given priority. The study of sound is of more primary importance in Linguistics than the study of writing, of gestures, or of any other language medium.

Why is pronunciation necessary?

Language is a means of communication. It has three components:

a) Structures (the patterns that can be seen in these are usually called grammar of the language.

b) Words that convey meaning (vocabulary or lexis).

c) Sound, stress, and intonation patterns, which combine to make "Pronunciation".

If you communicate only through the written word, you will need only If the first two of these components. If, on the other hand, you want to be able to understand spoken language, and to be understood, you'll need all three components.

Communication is a two-way process:

a) Understanding other people when they speak.

b) Conveying what you want to say so that other people can understand you.

If you have no idea, for instance, that there is an important difference in English between "s" and "sh" (phonetically written [s] and [ʃ] and furthermore you can't distinguish between the two, you won't know how to react if someone asks you to "bring the seat" - or was it the sheet?

This situation doesn't seem very serious, but it could be. There are hundreds of stories told of misunderstandings caused by mispronunciation. Sometimes there is laughter, sometimes people walk out in anger, and on at least one occasion there was nearly an International Incident. Suppose there were two or three "mistakes" in your pronunciation. The consequences could be

• offence to the listener,

• misunderstanding by the listener,

• a listener too exhausted by the effort of trying to interpret what it is you’re trying to say that he gives up and goes and talks to someone else.

The pronunciation of English varies a great deal from one country to another and from one place to another in the same country. Thus, we have African and American English same as we have Scottish and British English. But most books on pronunciation concentrate on the sort of English used by educated native speakers in southeast England often referred to as **Received Pronunciation** (or R P for short).. Very much the same pronunciation is used by the majority of Londoners who have had a university education, by many people outside the south of England,

and by BBC announcers. It is the accent referred to as ‘prestige accent’ in the British society and is associated with the speech of the graduate of the English public schools. It is thus largely defined in terms of the social class of its speakers. But, on the whole, it is not a local dialect. It is not confined to any small area of the English-speaking world and it is chosen in many places as the model to be followed.

Pronunciation also varies from one person to another. Every individual who speaks a language does so in a way unique and different from any one else. Even the same speaker is unlikely to produce two examples of the same utterancethat are absolutely identicalphonetically, the particular and idiosyncratic manner of speech of any individual is called his or her **idiolect,** and no two idiolect will be exactly the same in every respect. However, when the idiolects or a given group of speakers are so alike that their own feeling is that they all talk the same way in a particular language, we can usually refer to their speech as a **dialect.** Like idiolects, dialects differ, and their differences can be systematically described in terms of the presence or absence of particular rules. When a number of different dialects have so much in common that their

speakers all consider themselves to have shared medium of speech, we can define that set of dialects as a **language.**

Language study is structured around three main levels. *Phonetics and phonology* represent the level of sounds. *Morphology and syntax* represent the level of words and sentences. *Morphology* is defined as the study of morphemes. Morphemes are those smallest possible meaningful units. Thus, a word like ‘un-control- able’ is considered a three-morphemic word. It has three components, each gives a single meaning. Morphology is simply referred to as the grammar of the word. It shows how words are built up or structured. It shows also word boundaries. On the other hand, its twin brother is syntax that deals with the structure of sentences. It studies how words are put together linearly to give full sense but in a way guaranteed as accepted in terms of a particular language. Thus, it mainly deals with accepted rules of writing.

The third basic level of language analysis and study is the level of meaning. The study of meaning has been

dealt with in two disciplines apparently separate but basically related. The first discipline is *semantics* which is a science that deals with the study of meaning. *Pragmatics* deals also with the study of meaning in context. Thus, whereas semantics answers the question 'what does x mean?' Pragmatics states what we, as humans, in a particular context and under some special circumstances mean by that x.

Our course for this semester deals just with the first level of language study. It deals with the study of speech sounds undertaken in two disciplines: phonetics and phonology. Trask (1996) defines *phonetics* as 'the scientific study of speech'. While he defines ***phonology*** as "The branch of linguistics dealing with the relations among speech sounds in particular languages and in languages generally, and contrasting with phonetics". The main interest of phonology is the sound system of languages. It studies how phonemes are put together to form syllables, or rather how syllables are structured up and what combinations of phonemes are accepted or rejected in a particular language. Phonology also studies how sounds are affected by neighboring sounds when utterances are

produced. For when you pronounce words in isolation is very much unlike when they are produced in a stretch due to the principle of economy. When combining utterances some sounds in words are elided, assimilated or linked.

The first phonological feature is *elision* which means the disappearance of particular sounds. One clear example is when the two alveolar plosives, the /t/ and the /d/, meet at word boundaries, the /t/ is dropped. For example when we pronounce the words ‘last’ /la:st/ and the word ‘Monday’ /m^ndi/ together, things go this way /la:sm^ndi/ to ease pronunciation. Also in connected speech some sounds are changed to look like following or preceding sounds. This phonological feature is called *assimilation*. Assimilation results from the disability of the tongue to move quickly from one position to another for a new sound formation. Thus, it remains constant and one sound is assimilated into another sound. One evident example is when we pronounce two words quickly one ends with the alveolar plosive /t/ and the other begins with the bilabial plosive /b/ or /p/. So if we say ‘that’ /ðat/ followed by the word ‘boy’ /boi/ or ‘person’ /pə:sn/, things go this way: /ðabboi/ and /ðappə:sn/. Thus, the sound /t/ is assimilated (i.e made to

look like) the following sound /b/ or /p/ in the two previous examples. The sound /s/ when followed by a word beginning with /ʃ/, it is assimilated and changed into /ʃ/. For example if we pronounce the word ‘horse’ /ho:s/ and the word ‘shoe’ /ʃu:/ as a compound noun, we’ll get /ho:ʃʃu:/ as a result.

In a flow of speech, some sounds are sometimes linked by additional sounds. This explains the difficulty of following the speech of native speakers in your first introduction to it. This issue bring us nearer to a third phonological phenomenon we encounter in connected speech, which is *linking*. Linking could be defined as the addition of an extra sound between the boundary of two words just to make pronunciation easier or to facilitate the transition from one word to the other. The most notable examples are seen in the linking by /r/, /w/ or /j/. Most British accents are non-rhotic, i.e they do not pronounce the /r/ sound when final in a syllable. It is only produced as a linking sound when it is followed by a word beginning with a vowel. For example: if you produce the two words ‘for’ /fo:/ and ‘example’ /igza:mbl/, things will go this way:

/fə (r) igza:mbl/. If you also pronounce the two words ‘go’ /gəu/ and ‘away’ /əwei/, the result is /gəu (w) əwei/.

Phonetics deals with sound in terms of its emission, transmission and perception. Emission represents the production of sound. Thus, the first branch of studying phonetics explains how different speech sounds are articulated, or rather how the organs of speech go in one way or another to produce different sounds. This is called the stage of production. The term given to this branch of study is ***‘Articulatory Phonetics’.*** Transmission means the carrying over of sounds from speaker to hearer. How sound waves are carried from speaker to hearers is the concern of another branch of studying phonetics termed ***‘Acoustic Phonetics’***. Finally, how the ear receives and perceives various sounds is the concern of another branch of studying phonetics termed ‘***Auditory Phonetics’***.

You as language students either in the faculty of Arts or the faculty of Education are just concerned with the first branch of studying phonetics: articulatory phonetics. The other two branches are the specialty of other faculties and disciplines. You studied in the first year that when we write

we write in letters but when we speak we speak in sounds. While English has 26 letters, it has 44 sounds. This discrepancy between the number of letters and that of sounds and the great mismatch particularly in the English language between spelling and pronunciation (i.e between the written word and its spoken form) makes the study of phonetics and phonology for language students is of the utmost importance.

Phonetics and phonology should be given priority in your interests as language students for many other reasons. Besides this inconsistency between speech and writing, in English some same letters are pronounced differently. Look at the following words. All of them have the letter ‘a’ but their pronunciation astonishingly varies.

Pale	/peil/
Ball	/bo:l/
Woman	/wumən/
Village	/vilidʒ/
Bad	/bad/
Father	/fa:ðə/
Many	/meni/

Another example is the pronunciation of the two letters ‘th’. Sometimes they are pronounced /ð/ as in the words: *‘they, that, these, those*’. Some other times they are pronounced /θ/ as in the words: ‘*theatre, three, theory* etc’. Sometimes also they are together pronounced as /t/ in a word like ‘*Thomas*’. There are other two problematic letters ‘’ch’. In a word like ‘church’, they are pronounced /tʃ/, but in the words ‘choir and chorus’, they are pronounced /k/. The pronunciation of the plural‘s’ is also problematic. Sometimes it is pronounced /s/ as in the word ‘cats’. Sometimes’ it is pronounced /z/ as in the word ‘dogs’ and some other times it is pronounced /iz/ as in the word ‘houses’.

Another important fact about the English language that necessitates the study of Phonetics and Phonology is that English has a set of silent letters in many words that makes their pronunciation unpredictable. Take for example the letter ‘b’ in the words: ‘lamb, comb, debt’ which are pronounced as /lam/, /com/ and /det/. The letter ‘p’ is not pronounced also in a word like Psychology. The word ‘island’ is pronounced /ailənd/ whereas the words ‘knot and know’ though they begin with letter ‘k’ are pronounced /not/

and /nəu/. In short, examples of silent letters abound in English. This makes it urgent for you to work hard to study phonetics and phonology.

To systematize and regularize pronunciation a ***phonetic alphabet*** has been devised to represent fundamental sounds. Each sound is represented by one symbol which is called ‘phoneme’. Phonemes are defined as those sounds capable of changing meaning. Thus, if /i/ replaces /e/ in a sound pattern e.g. /bet/ and /bit/, meaning changes. In dictionaries each word is represented by phonemic transcription that shows the actual sounds produced when native speakers pronounce a particular word. Phonemic transcription has to be enclosed within slanted lines.

You have studied in the first year that English sounds are divided into two main groups: CONSONANTS AND VOWELS. Consonants are those sounds that when pronounced the air flow is blocked momentarily by some sort of obstruction. Vowels are those sounds that when produced the air flows unobstructed. Vowels are all in all twenty. We have in English ***twelve pure vowels*** and ***eight***

diphthongs. The first group is so called because when they are produced the organs of speech remain constant, i.e they keep in one position. This is very much unlike when we produce diphthongs. The latter case necessitates a movement or a glide of the organs of speech from one positon to another. Thus, you start producing the sound as one vowel and end it with another.

Generally, all vowels are voiced sounds, i.e when we produce them the vocal cords vibrate. They are also described as oral and continuant. This means that the air during production flows through the oral cavity and moreover, it goes unobstructed.

Vowels are described in terms of the part of the tongue used to produce them and how high it is in the mouth, and according to the shape of the lips and the length of the vowel. According to the first criterion we have:

<u>Four front vowels:</u>

/i:/ as in ‘cheese-complete’ ‘siege- police’ and ‘seize

/i/ as in ‘bit- busy- village- sieve’

/e/ as in ‘head – bed- many’

/a/ as in ‘sat-back’

Five back vowels:

/a:/ as in ‘hard- father- half- heart’

/o:/ as in‘ core – war – talk- dawn – daughter- board- floor’

/o/ as in ‘not – swan – what – sausage- cough- was’

/u:/ as in ‘tooth- youth- soup- lose- loose- through’

/u/ a in ‘should- wood- woman’

Three central vowels:

/ʌ/ as in ‘mother- enough- flood’

/ə:/ as in ‘bird- purse- church-skirt- journey’

/ə/ initial as in ‘arrive- advise’ ; medial as in ‘negative’ and final as in ‘teacher – particular’

Diphthongs are so called as they are composed of two sounds pronounced the one after the other in the same syllable. The word is derived from the Greek di- for ‘two’ and the ‘phthong’ which means in Greek ‘sound’. We have eight diphthongs. They are sub-divided into three groups:

The front closing diphthongs

They are so called because they end in a front vowel. :

/ei/ as in ‘gate – bait- eight- break’

/ai/ as in ‘light- lie-by’

/oi/ as in ‘boy- noise’

The back closing diphthongs

They are so called because they end in a back vowel.

/əu/ as in ‘low – know – though- sew’

/au/ as in ‘how- proud – cow- owl’

The central diphthongs:

They are so called because they end in a central vowel

/iə/ as in ‘here – dear – cheer – pierce – fierce –tear (n)’

/eə/ as in ‘chair- dare - wear – tear (v)

/uə/ as in ‘poor – sure’

Consonants are described as you studied in the first year in terms of three main criteria. The first criteria is known as **voicing** that means a consonant is described according to the level of vibration of the vocal cords. If the vocal cords are close and the passing of the air pull them apart, then they vibrate. Vibration makes you hear a low buzzing sound or feel it if your finger is placed tight on your neck during the process of production. If this happens, then we call that this sound in particular is *voiced*. On the other

hand, if the vocal cords are wide enough during the production of a particular sound to let the air pass freely unimpeded, then we call that sound *voiceless*. So voicing means the level of vibration of the vocal cords. Voicing is a criterion of the utmost importance particularly in English as it helps you differentiate between sets of words like for example ‘big- pig’ .

The second descriptive criterion for consonants is the **place of articulation**. As mentioned above, consonants are produced by some sort of obstruction. The obstruction of every consonant is made by particular articulators. So consonants are described according the place of these articulators (or organs) causing the obstruction. If the air is impeded momentarily by the lips as is the case with the pronunciation of /p/ or /b/, then we call these sounds *bilabial* (an adjective describing a speech sound produced by the two lips close together). If the obstruction is made by the upper and lower teeth, as is the case with the pronunciation of /ð/ and /θ/ then we call these sounds *dental* (an adjective describing speech sounds produced by inserting the tongue in between upper and lower teeth). If the tip of the tongue touches the alveolar ridge during

production, we call these sounds *alveolar*. If the back of the tongue touches the soft palate and impede the passing of the air, we call these sounds *velar* (e.g /k/ and /g/) and so on.

The third criterion of description is **the manner of articulation.** This refers to the nature of obstruction. Two obvious examples are plosion and friction. If a consonant is produced by total closure of the air passage and then this closure is suddenly lifted allowing air to pass quickly, a sort of plosive sound occurs with this release. The consonants produced that way are called *'plosives'*. You have for example: /p/ /b/ /t/ /d/ /g/ /k/.

Another sort of obstruction is called friction. Friction means that hissing sound created as a result of forcing the air to pass or be released slowly through a narrow gap as happens when we produce some sounds like /f/ /θ/ or /ʃ/. In terms of manner of articulation it is said that these consonants are *'fricatives'*.

LETTER-SOUND CORRESPONENCES

I. Grapheme-Phoneme Correspondence

Unlike some other languages, the English spelling system does not demonstrate a direct one-to-one correspondence between grapheme and phoneme. Instead, it represents a more abstract morphophonemic system, which is related to pronunciation in a somewhat complex way. Nonetheless, especially in initial position, many of the English consonant letters represent a relatively stable sound-letter correspondence. The following (enlisted by Celce-Murcia, Marianne (1996)) shows the consonant letters of the English alphabet and their common pronunciations and positional variants.

b /b/ *boy, bog, break, bleary, lab, curb*

Word initially and finally, *b* is pronounced /b/.

Positional variants: Medially, /b/ is often represented by *bb* after lax vowels, as in *abbot, rabbit, lobby, sabbath.* After tense vowels, *be* is common: *babe, robe*.

c	/k/	*cat, cart, cry, cling*
		In initial position before central and back vowels and before consonants, /k/ is represented by *c*.
		Positional variants: Although it may appear as *c* (e.g., *relic, picnic, chic*), final and medial /k/ are generally represented by *ck (back, rock, docker, stacking, thickset).* Medially, /k/ may also be spelled *cc*: *succumb, succulent, baccalaureate, accurate*
	/s/	*celery, cyst, citation, celsius*
		In initial position before *i, y,* or *e, c* can be pronounced as /s/.
		Positional variant: In medial and final position, /s/ is often realized as *ce: pace, twice, peaceful, traceable.*
	/ʃ/	*musician, capricious, vicious*
		In medial position before an *iV* sequence, *c* is pronounced as /ʃ/.

D /d/ *dog, dish, do, dream, pad, hard*

Word initially and finally, *d* is pronounced /d/.

Positional variants: In medial position, /d/ is often represented by *dd* after lax vowels, as in *saddle, addict, paddy.* It also sometimes appears as *dd* in final position, as in *odd, add.* After tense vowels, -de is common: *code, shade.*

/dʒ/ *modular, graduate, individual*

Word medially before an unstressed *u* vowel spelling, *d* is pronounced as /dʒ/.

F /f/ *fat, fun, fill, flat, freedom*

Initial *f* is pronounced /f/.

Positional variants: /f/ is sometimes spelled *ph: phonics, phobia, physics, aphasia.* Medial and final /f/ are often spelled *gh,* as in *laughter, tough,* final *f* can also appear as *fe* after tense vowels, as in *life, chafe.* Medial and final *f* are often doubled after a lax vowel, as in *off,*

		puff, stiff, muffin, raffle.
g	/g/	*go, gun, glee, target, log, bag, dig* Before the vowels *a, o,* and *u* and before consonants, syllable - initial *g* is pronounced /g/. In syllable-final position, /g/ also occurs as g and is often doubled to *gg* medially after lax vowels: *giggle, bugged.*
	/dʒ/	*gentle, giant, gesture, gem, gypsy* Words initially, the letter *g* before *i, y,* and *e* is often pronounced /dʒ/. *Positional variant:* Medial and final /dʒ/ are also spelled *–dg(e)* or *–g(e)*, as in *lodge, badger, page, raging, wager.*
	/ʒ/	*beige, rouge, loge, luge* In words of French origin, /ʒ/ is often spelled with *ge* finally. In at least one word, *genre,* it is spelled with g initially.
h	/h/	*how, heel, huge, hug, horror* Initial *h* is pronounced /h/.

Exceptions: In some words of Romance origin, an initial *h* generally serves merely to signal a long preceding vowel, as in *oh, rah, ah.* The role of *h* in digraphs it discussed later.

J /dʒ/ *joy, just, jeep, ajar, pajamas*

Word and syllable initially, *j* represents /dʒ/.

Exceptions: In some words borrowed from Spanish, *j* represents /h/: *junta, frijoles.*

K /k/ *kin, kiss, look, work, broker, okay*

The letter *k* can represent /k/ in initial, medial, or final position.

Positional variants: Medial and final /k/ are often spelled *ck* after lax vowels, as in *kick, chicken.* Also, *ke* represents /k/ after tense vowels: *cake, woke.*

L /l/ *list, lame, lose, pal, pool*

Initial and final *l* are pronounced /l/.

Positional variants: In medial and final position, *l* is often doubled after lax vowels, as in *dollar, mill, bell.* Double *ll* also occurs initially in some words borrowed from Spanish (e.g., *llama*). After tense vowels, *le* is common: *role, tile.*

m /m/ *may, mile, mouse, room, dim*

Initial and final *m* represent /m/.

Positional variants: In medial position, *m* is frequently doubled after lax vowels as in *common, hammer, commute, drummer.* Also, *me* can represent /m/ after tense vowels: *time, name.*

n /n/ *new, name, nice, man, own*

Initial and final *n* represent /n/.

Positional variants: In medial position, *n* is frequently doubled after lax vowels, as in *manner, uncanny, inning, connect.* Also, *ne* can represent /n/

after tense vowels: *tone, liner.*

P /p/ *pie, pack, pull, leap, hop*

Initial and final *p* represent /p/.

Positional variants: In medial position, *p* is frequently doubled after lax vowels, as in *supper, apply, opportunity, yuppie.* After tense vowels, *pe* is common for /p/: *hope, ripe.*

R /r/ *ring, roast, run, four, car*

In initial and final position, the letter *r* represent /r/.

Positional variants: In medial position, *r* is frequently doubled after lax vowels, as in *sherry, marry, barrel, ferry.* Also, re is common especially after tense vowels: *wire, core, lure.*

S /s/ *see, so, say, bus, task*

In initial and final position, the letter *s* usually represents /s/.

Positional variants: In medial and final position, /s/ is often represented by *ss,*

as in *tassle, assort, bass.*

s /z/ *peas, plays, logs, please, raise*

The letter *s* often represents the sound /z/ finally after a voiced sound or in a final sequence before final silent *e*. It can also be pronounced as /z/ intervocalically: *pleasant, reason.*

/ʒ/ *measure, leisure, vision, aphasia*

Word-medial *s* after a vowel letter and before an unstressed *u* vowel or an *iV* sequence is pronounced as /ʒ/.

/ʃ/ *pressure, mission, insure, tension*

Medially, *s* after a consonant letter (which may be another s) and before an unstressed *u* vowel letter or an *iV* sequence represents the sound /ʃ/.

Exception: The letter *s* is also pronounced /ʃ/ before a stressed *u* vowel spelling in the words *sugar* and (as) *sure.*

t /t/ *tea, tune, taste, cat, sit*

In initial and final position, the letter *t* represents /t/.

Positional variants: Intervocalic *t* is often realized as a flap /ɾ/, as in *letter, batter,* it sometimes drops out following medial *n,* as in *twenty, quantity.* Medial /t/ is often represented by *tt* before lax vowels, as in *cattle, attend, mutter,* this is also sometimes the case with final /t/, as in *mitt.* Also, *te* occurs after tense vowels: *quote, mate.*

/ʃ/ *ration, nation, expedition*

In medial position, especially before *i*V sequences such as *-ion,* the letter *t* is pronounced as /ʃ/.

/tʃ/ *question, natural, pasture*

In medial position. *t* after *s* and before an *i*V sequence is pronounced as /tʃ/. It is also pronounced as /tʃ/ before an unstressed *u* vowel spelling.

V /v/ *vote, vice, veto, avid, beaver*

In initial and medial position, the letter *v* is realized as /v/.

Positional variant: In final position, /v/ is virtually always spelled *ve* whether the preceding vowel is tense or lax: *live, have, move.* The exceptions to this are proper names and colloquialisms: *Bev, rev.*

w /w/ *we, way, wore, between, toward*

In initial and medial position, the consonant *w* is pronounced /w/.

Positional variant: In syllable-final position, *w* is always part of a vowel sound, as in *saw, low.*

x /ks/ *extra, laxity, box, fix, taxes*

The most common pronunciation for *x* is as the consonant cluster /ks/.

Positional variant: In intervocalic position before a stressed syllable, *x* represents /gz/, as in *exact, example, exaggerate.*

X /z/ *xylophone, xerox, xenophobia, Xavier*

The letter *x* in initial position is pronounced /z/.

Y /y/ *yes, you, yam, beyond, unyielding*

The consonant *y* in syllable-initial position is pronounced /y/.

Positional variant: After a vowel letter, *y* or *y(e)* is always part of a vowel sound, as in *boy, eye,* after a consonant letter, *y* always represents a vowel sound, as in *try, style, gym.*

Z /z/ *zone, zip, kazoo, bazooka*

In syllable-initial position, *z* represents /z/.

Positional variant: In medial and final position, /z/ is often represented as *zz: buzz, fuzzy, dazzle, fizzle.* The sound /z/ is probably more frequently represented by *s(e)* than by *z* (*please, raise, days, wins*), although *ze* sometimes occurs after tense vowels

(*gaze, size*).

II. DIGRAPH-PHONEME CORRESPONDENCE

Like the consonant letters of English, the consonant digraphs, or two-letter sequences, demonstrate a relatively consistent letter-sound correspondence. The following is a list of the English consonant digraphs and their common pronunciations and positional variants.

Letter	**Phon-eme(s)**	**Examples and discussion**
sh	/ʃ/	*Show, shirt, push, washer* The consonant digraph *sh* represents /ʃ/ initially, medially, and finally.
ph	/f/	*Telephone, phase, phantom, Ralph* The consonant digraph *ph* represents /f/ initially, medially, and finally.
wh	/w/ /hw/	*which, where, what, when, whether, awhile* The digraph *wh* occurs in syllable-initial

		position only. Note that the selection of /w/ or /hw/ depends on the dialect and/or individual speaker.
Gh	/g/	*ghost, ghetto, ghoul, spaghetti.* In syllable-initial position, *gh* is realized as /g/.
	/f/	*tough, laugh, enough* Syllable finally, *gh* is realized as /f/. *Note:* The final digraph *gh* can also be silent, in such cases, it signals a preceding tense vowel: *through, though, caught.*
Ch	/tʃ/	*child, chew, chalk, recharge* The consonant digraph *ch* often represents /tʃ/ in syllable-initial position. *Positional variant:* The spelling *tch* also occurs medially and finally, as in *pitcher, catch.*
	/k/	*chlorine, charisma, chemistry, stomach, mechanic (al)* Another possible pronunciation for the

digraph *ch* is as /k/, which can occur in initial, medial, or final position.

/ʃ/ *Chic, machine, Chicago, Michigan*

In words and place names of French origin, *ch* is pronounced /ʃ/.

Positional variant: In final position, this pronunciation is often spelled *che: cache, creche.*

th /θ/ *think, thing, bath, mathematics*

The digraph *th* represents /θ/ initially in lexical verbs such as *to think, to threaten, to thank,* initially and finally it occurs in common nouns, adjectives, adverbs, and prepositions: *bath, path, throat, threat, thunder, thin, thrice, through.* It also occurs in paper nouns: *Theodore, Thelma, Garth, Thorpe.*

/ð/ *This, then, those, bathe, bother*

The digraph *th* followed by a vowel letter represents /ð/ in function words such as *the, this, although, that, then,*

thus. It occurs medially in nouns such as *mother, brother, lather, bother, heathen,* and finally in some plural nouns such as *baths, paths.* It also occurs in verbs before a final *e: bathe, teethe, loathe.*

/t/ *Thomas, Tames, Thompson, thyme*

In rarer cases (mainly proper nouns), *th* is pronounced /t/.

Ng /ŋ/ *singer, ringing, bring, long, hang*

Medially and finally, *ng* is pronounced /ŋ/.

/ŋg/ *longer, finger*

In some cases when it occurs medially, *ng* is pronounced /ŋg/.

Note: In some regions (e. g., some New York dialects), medial and final *ng* may also be pronounced /ŋg/: *singer, long, song*

/ndʒ/ *range, stranger, ranging, grungy*

Before final silent *e, ng* is pronounced

		/ndʒ/ rather than /ŋ/. This is also the case before some morphological endings beginning in *-e, -i,* or *-y.*
qu	/kw/	*quick, queen, quest, jonquil, aqua.* The letter g combines with *u* to represent the consonant cluster /kw/ in syllable-initial and medial positions. *Positional variant:* In final position, *-qu(e)* may represent /k/: *clique, plaque, pique.*

SYLLABLE STRUCTURE

Throughout your study in the first year, you have been dealing with separate sounds. Phonemes in themselves carry no meaning though they are capable of changing meaning. When we communicate we begin to string sounds together. Thus, we start to form syllables and words and together with this we start the process of communication.

1- Definitions of the syllable by different linguists:

A syllable is a basic sound unit as it is simply defined. Roach (1998:67) states that the syllable is a very important unit in both Phonetics and Phonology. Skandera and Burleigh (2005:65) holds the belief that a syllable is the smallest rhythmic unit of utterances. So, they believe that the syllable can be defined in different ways. Crystal (1985:164) is of the opinion that syllables are elements of speech and defines them as units of rhythm, which is noticeable in English pronunciation and consisting of a vowel, a syllable consonant or a vowel plus consonant combination. Though not quite properly defined, a syllable

is countable. Most people can tell how many syllables a word has by tapping their fingers as they count. Disagreement among them is also another problem. Peter Roach (1996) voiced this problem as follows:

> “Most English speakers feel that the word 'going' /gəuiŋ/ consists of two syllables; presumably we can decide that the /u/ in the middle is the dividing point between the two syllables, since the articulation is slightly closer to obstructing airflow than the vowels next to it. This still leaves unanswered the question of whether the /u/ belongs to the first or to the second syllable; of course, we know that the /u/ is part of the /əu/ diphthong phoneme, but this is a fact of phonology, nor of the phonetic structure of the syllable. Another difficult case is the word 'extra' /ekstrə/. One problem is that by some definitions the /s/ in the middle, between /k/ and /t/, would be counted as a syllable which most English speakers would reject. They feel that the word has two syllables. However, opinions usually differ as to where the two syllables are to be divided the

possibilities are (using the symbol + to signify a syllabic boundary):

e+kstrə ek+strə eks+trə ekst+rə ekstr+ə

Usually the second or third possibilities are chosen; it is not possible to say which of these the correct choice is.

What is the syllable actually?

In order to be able to understand the syllable you have to look at it from the point of view of both phonetics and phonology. Phonetically speaking, a syllable is described in relation to how much it obstructs the airflow when produced. Roach says that:

“ Phonetically (that is, in relation to the way we produce them and the way they sound), syllables are usually described as consisting of a center which has little or no obstruction to airflow and which sounds comparatively loud. Before and after this center (that is, at the beginning and end of the syllable), there will be greater obstruction to airflow and/or less loud sound.”

The phonetic structure of the syllable:

i) a syllable could be called a ‘minimum syllable’ if it is a single vowel in isolation. Take for example single-sound words like 'are' /a:/, 'or' /ɔ:/, 'err' /ɜ:/. Some hushing sounds humans produce like /ʃ/, to ask for silence are considered syllables.

ii) Some syllables consist only of an ‘onset’ (that is any consonant or consonants) occurring before its centre, for example the word 'car' /ka:/

iii) Some Syllables are onset - free but end in a ‘coda’ (final consonant or consonants following its centre), for example the word 'arm' /æ:m/

iv) we have also full syllables with onset and coda preceding and following the centre, for example:

'calm' /ka:m/

The phonological structure of the syllable:

To put it in simple terms, phonology, in relation to syllable structure, tells me what is possible and normal to find in the arrangement of sounds in onsets and codas in English words (whether mono- or multi- syllabic). We have these three sounds in English /a/,/k/ and /t/. No one

disagrees. Phonology tells me that if I arrange them as /akt/ or /tak/, I'll end up with an acceptable meaningful syllable in English. Phonology also can answer the question: are combinations like (/kta/ , /tka/) of these three sounds acceptable or not in English?

Syllables can be described from the phonological point of view. As referred to in the introduction, phonology partly deals with the distribution of vowels and consonants in syllables. When we look at the syllable phonologically as Peter Roach (1998:67) puts it "we are looking at the possible combinations of English phonemes….. We find that the word can begin with a vowel. This vowel could be any vowel other than /u/ as it is rare. This syllable is called a zero-onset syllable. It may also begin with one, two or three consonants. Three consonants is the maximum number of consonants one fin"

This initial consonant may be any consonant other than /ŋ/; /ʒ/ is also rarely found initially in a syllable. If two consonants are found before the centre, they are called *consonant cluster.* Words with Two-consonant syllables could be classified into two groups. Peter Roach summarizes this saying:

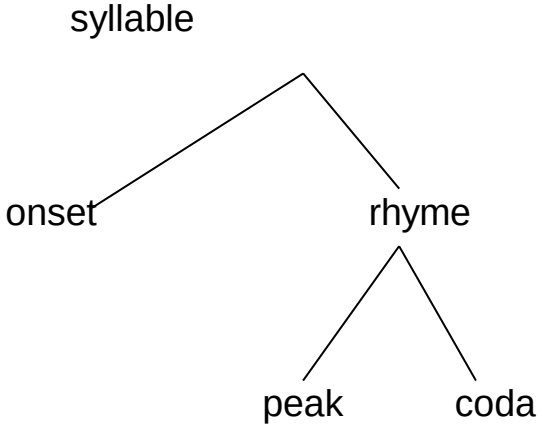
“Initial two-consonant clusters are of two sorts in English. One sort is composed of /s/ followed by one of a small set of consonants; examples of such clusters are found in words such as 'sting' /stɪŋ/, 'sway' /sweɪ/, 'smoke' /sməuk/. The /s/ in these closure is called the pre-initial consonant and the other consonant (t, w, m in the above examples) the initial consonant.

In discussing the three-consonant cluster onsets, Roach (1996)says:

“When we look at three-consonant clusters we can recognise a dear relationship between them and the two sons of two-consonant cluster described above; examples of three-consonant initial clusters are: 'split' /splɪt/, 'stream' /stri:m/, 'square' /skweə/ . The /s/ is the pre-initial consonant, the /p, t and k/ that follow /s/ in the three example words are the initial consonant and the /l, r and w/ are post-initial.”

Syllables codas can be looked at the same way. Phonology tells me that they can end with one, two, three; but sometimes and in very rare occasions the number amounts to four consonants. No word ends with more than four consonants.

Recent work in phonology makes use of a rather more refined analysis of the syllable in which the vowel and the coda (if there is one) are known as the rhyme. If you think of rhyming English verse you will see that this works by marching just that part of the last syllable of a line. The rhyme is divided into the peak (normally the vowel) and the coda (but note that this is *optional* – the rhyme may have no coda, as in a word like ‘me’). As we have seen, the syllable may also have another an onset, but this is not obligatory. The structure is thus the following:



Analysing syllable structure, as we have been doing in this chapter, can be useful to foreign learners of English. Obviously there are many more limitations on possible combinations of vowels and consonants, but an

understanding of the basic structures described above will help learners to become aware of precisely what type of consonants cluster presents pronunciation problems – most learners find *some* English clusters difficult, but few find *all* of them difficult.

Types of syllables

And

Syllabic consonants

Carlitos Bernabé Baixone (2015) discusses types of syllables and indicates that we have in English strong and weak syllables.

Strong and weak syllables

One of the most noticeable features in English is that many syllables are weak. Then phoneticians have found that it is useful to make separate syllables that have more prominent nucleus, that is, which is normally pronounced loud, and less prominent nucleus, because of this, they divided the syllables into strong (have more prominent nucleus) and weak (have less prominent nucleus).

Some authors like Smith (1982:10) uses the terms “heavy” and “long” when referring to a strong syllable and the terms “light” and “short” when referring to a weak syllable. On the other hand, Crystal (2003:493) affirms that syllables can be metrically “heavy” or “light”, in this case accepting Smith’s idea on the concept of “heavy” and “long”. Furthermore, Crystal (2003:493) maintains that a light syllable is one whose rhyme comprises a short vowel nucleus alone or followed by a coda of no more than one short consonant, thus it has the structure CV or CVC, in

which “C” represents ‘consonant’ and “V” is the sort representation of “vowel”.

The stress is a major factor in determining whether a syllable is strong or weak, so, these two types of syllables can be described in part in terms of stress since they are closely associated with this aspect. We could describe them partly in terms of stress by saying, for example, that strong syllables are stressed and weak syllable are unstressed, but until we describe what “stress” means such a description would not be very useful. The most important thing to note at present is that any strong syllable will have as its peak one of the vowel phonemes (or possibly a triphthong) but not ə (“Schwa”). Weak syllables, on the other hand, as they are being defined here, can only have four types of peak.

i) The vowel ə “schwa”;

ii) A close front unrounded vowel in the general area of i: and I;

iii) A close back rounded vowel in the general area of u: and ʊ;

iv) A syllabic consonant.

When we compare weak syllables containing vowels with strong syllables, we find the vowel in a weak syllable tends to be shorter, of lower intensity and different in quality. For example, in the word ‘father’ /fˈa:ðə/ the second syllable, which is weak, is shorter than the first, is less loud and has a vowel that cannot occur in strong syllables. In a word like “bottle” / bɒtl / the weak second syllable contains no vowel at all, but consists entirely of the consonant l. we call this a syllabic consonant (Roach, 1998:75).

2.4.1. The vowel ə (“schwa”)

The most frequent occurring vowel in English is /ə/, which is always associated with weak syllables. In quality it is mid (that is, half-way between close and open) and central (that is, half--way between front and back. It is generally described as lax, that is, not articulated with much energy. Of course, the quality of this vowel is not always the same, but the variation is not important.

Not all weak syllables contain ə, though many do. Learners of English need to learn where ə is appropriated and where it is not. To do this we often have to use information that traditional phonemic theory would not accept as relevant.

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Syllabic consonants:

Syllabic consonants are the consonants that make up syllables without vowels. Zoë Toft (2002) states that “In most languages, every syllable has a vowel at its centre. However, some languages allow segments which are not traditionally classed as vocalic to form the nucleus of a syllable, for example the /n/ in /b^tn/ 'button' or the /l/ in /m^dl/ 'muddle', and it is these segments which are known as syllabic consonants. Other consonants that are capable of standing as syllables are / r, ŋ, m/.

In some dictionaries you’ll find what is called a raised schwa to indicate a choice of pronunciations: the schwa may be omitted. But without a schwa, without a vowel, how can we have a syllable? As mentioned above in Weak and Stong Syllables, a weak, unstressed syllable often has schwa /ə/ in it. But if the schwa is omitted, this results in what is termed a SYLLABIC CONSONANT - a syllable where the vowel and the consonant have mixed together and become one. In some other dictionaries syllabic consonants are marked with a small vertical line beneath

them to show that they are SYLLABIC. We'll study just the two most common widespread examples of syllabic consonants: syllabic l and syllabic n symbolized as / n̩ / and syllabic l symbolized as /l̩/

Syllabic /n/

Syllabic /n/ can occur in final and medial weak syllables in words like

threaten /θretn/,

threatening/ θretniŋ/.

Syllabic /n/ is most common after alveolar plosives and fricatives: in words like 'eaten' /i:tn/.

Syllabic /n/ is not found after /l/, /tʃ/ and /dʒ/:

If you look at the following examples: Sullen /sʌlən/, Christian /kristʃən/, pigeon /pidʒən/, you will find them pronounced with a schwa /ə/.

Syllabic /n/ after non – alveolar consonants is not so widespread. In words where the syllable following a velar consonant is spelt '-an' or '-on' syllabic /n/ is not also common as in: toboggan / təbogən/, wagon /wəgən/. But after velar consonants in words like 'thiken', 'waken', syllabic and non- syllabic /n/ can occur. So, thicken can be

pronounced either as /θikən/ or /θikn/, while the word ‘waken’ could be transcribed as /weikn/ or /weikən/.

After bilabial consonants both syllabic and non – syllabic consonants /n/ can occur:

After /f/ or /v/, syllabic /n/ is commonly used:

Seven /sevn̩/, heaven /hevn̩/, often / ofn̩/. If /n/ is preceded by /l/ and a plosive as in wilton, the pronunciation /wiltn/ is possible, but / wiltən/ is also found regularly. If /s/ precedes /t/ as in boston, syllabic /n/ is less frequent.

Syllabic /l/

The IPA phonetic symbol [l̩] (lowercase "L" with a small vertical line below) represents syllabic /l/, a syllable with no vowel (syllabic consonant), as in "people" [ˈpiːpl̩], "level" [ˈlevl̩] or "difficult" [ˈdɪfɪkl̩t]. In a broad notation [l̩] is /əl/: /ˈpiːpəl, ˈlevəl, ˈdɪfɪkəlt/. Some dictionaries write a small schwa as in /ˈpiːpəl, ˈlevəl, ˈdɪfɪkəlt/. Others write no vowel, and the reader has to deduct that /l/ is in a syllable with no vowels: /ˈpiːpl, ˈlevl/.

Thus, as seen above, it occurs after another consonant, and the way it is produced depends to some extent on the nature of that consonant. If the preceding

consonant is alveolar, as in “bottle” /bɒtl/, “muddle” /mʌdl/ “tunel” /tʌnl/, the articulatory movement from the preceding consonant to the syllabic /l/ is quite simple. The sides of the tongue, which are raised for the preceding consonant, are lowered to allow air to escape over them (this is called lateral release). The tip and blade of the tongue do not move until the articulatory contact for the /l/ is released. (Roach, 1998:79)

We also find syllabic l in words spelt with “al” or “el” at the end , for example:

‘panel’ /pænl/

‘pedal’ /pedl/

In some less common or more technical words, it is not obligatory to pronounce syllabic l and the sequence əl may be used instead, though it is less likely: “missal” /misəl/; ‘acquittal’ /əkwɪtl/ or /əkwɪtəl/.

Syllabification

This topic is adapted from http://www.readskill.com/Resources/ProductGuides/320G_Syllabication.pdf

Syllabication, or the breaking down of words into each uninterrupted unit of spoken language, is often taught in such a fragmented manner in materials that students are unable to pull all components together into a viable word analysis strategy. Research indicates that readers generally use sounds to determine syllable division. If this is the case, students must already know what the strategies are intended to teach. Students who need to use syllabication to decode words must be taught syllabication rules holistically. When they apply the rules in steps, they begin to recognize patterns and break down words. Even those students who read words with ease in context generally improve spelling accuracy if they become more cognizant of word structure and syllabication patterns. STUDENTS SHOULD HAVE PREREQUISITE PHONICS SKILLS

Students should possess certain prerequisite skills before being taught the syllabication rules. Review short

and long vowels, prefixes/root words/suffixes, and the following concepts:

• Each syllable must contain a sounded vowel. It can be a single vowel sound (i•de•a) or used with one or more consonant sounds (be•gin). • There are two kinds of syllables: open and closed. A closed syllable ends with a consonant and the vowel is usually short (or a schwa). An open syllable ends with a vowel that is generally long. • Since the first rule deals with dividing between root words and affixes, students must be familiar with prefixes, suffixes, and root words. • Digraphs (ch, sh, th, ck, …), cannot be divided (buck•le, noth•ing, cash•ier, bush•el, fur•ther). • In some cases, blends are not divided (se•cret, ze•bra). Decide if syllable is open or closed.

TEACH SYLLABICATION RULES & APPLY IN ORDER

1. PREFIX/ROOT/SUFFIX –

Check the word for prefixes and suffixes. The first step is to divide between affixes and the root word because this rule overrides the others. 2. VC/CV – Check for multiple consonants between vowels. Divide between consonants. 3. V/CV or VC/V – If the word has one

consonant between vowels, decide whether the vowel before the consonant is short or long. If vowel is long, divide after the vowel leaving an open syllable. Otherwise, divide after the consonant leaving a closed syllable.

DIVISION PATTERNS IN LONGER WORDS

• Some words stand on their own after affixes are removed re•place•ment per•son•al•i•ty won•der•ful slip•per•y • Others do not (many contain Latin root words) con•spic•u•ous in•tro•duc•tion ad•vo•cate pro•nun•ci•a•tion • Some words have multiple suffixes, and some affixes have multiple syllables na•tion•al•i•ty breath•less•ly per•son•al•i•ty su•per•cede • “tion” forms its own syllable and may take part of the root word with it gen•er•a•tion ex•pla•na•tion in•ter•cep•tion co•op•er•a•tion • The vowel “i” at the end of an open syllable followed by “tion” has a short i sound (ish) tra•di•tion•al com•po•si•tion un•con•di•tion•al com•pe•ti•tion • Vowels in unaccented syllables often make the schwa sound (sounds like short u or ur); schwas make spelling more difficult since they are made by all five vowels sup•ple•ment talk•a•tive ap•pli•ance glam•or•ous •

Word stress

Word stress

Definition

Word stress is simply defined as a degree of force given to a particular syllable during the production of words. To communicate clearly when you are speaking in English, it’s important to stress the correct syllables in each word. This is called word stress, which means pronouncing one syllable of a multisyllabic word with greater emphasis (stress) than the other syllables in the word. In English, we do not say each syllable with the same force or strength. In one word, we accentuate ONE syllable. We say one syllable very loudly (big, strong, important) and all the other syllables are produced very quietly.

Let's take 3 words: photograph, photographer and photographic. Do they sound the same when spoken? No. Because we accentuate (stress) ONE syllable in each word. And it is not always the same syllable. So the "shape" of each word is different. The syllables that are not stressed are weak or small or quiet. Fluent speakers of English listen for the STRESSED syllables, not the weak syllables. If you use word stress in your speech, you will

instantly and automatically improve your pronunciation and your comprehension.

The difference between stressed and unstressed syllable is shown in transcription by placing a small vertical line ‘high up’ just before the syllable it relates to. Some words are transcribed below adapted from Peter Roach with the stress marked:

ˈfa:ðə	pə ˈteitəu	əˈbaut
ˈəupen	əˈpa:tmənt	riˈsi:v
ˈkæmrə	riˈleiʃn	pəˈhæps

The characteristics of stressed syllables

When we discuss the characteristics of stressed syllables, we have to remember that a spoken word has two main agents: the producer (or the speaker) and the receptor (the hearer to whom the word has been directed). So, the stressed syllables will be characterized from two different points: production and perception, i.e on the producer’s part on one hand and on the listener’s part on the other.

So, what a stressed syllable is for the speaker. Whenever you see a syllable in the dictionary marked with a vertical line up, all you need to do is to exert more muscular effort in its production. Peter Roach(1998) states:

> Measuring muscular effort is difficult, but it seems possible, according to experimental studies, that when we produce stressed syllable, the muscles that we use to expel air from the lung are more active, producing higher subglottal pressure. It seems probable that similar things happen with muscles in other parts of our speech apparatus.

Many experiments have been carried out on the perception of stress, and it is clear that many different sound characteristics are important in making a syllable recognizable stressed. From the point of view of perception, all stressed syllables have one characteristic in common,they are all all prominent. What makes a syllable prominent? At least different factors are important.

(i) Most people seem to feel that stressed syllables are louder than unstressed; in other words, loudness

is a component of prominence. In a sequence of identical syllables (e.g. ba:ba:ba:ba:), if one syllable is made louder that the others, it will be heard as stressed. However, it is important to realise that it is very difficult for a speakers to make a syllable louder without changing other characteristics of the syllable such as those explained below (ii-iv); if one literally change *only* the loudness, the perceptual effect is not very strong.

(ii) The length of syllables has an important part to play in prominence. If one of the syllables in out “nonsense word” ba:ba:ba:ba: is made longer that the others, there is quire a strong tendency for that syllable to be heard as stressed.

(ii) Every syllable is said on some pitch; pitch in speech is closely related to the frequency of vibration of the vocal fold and to the musical notion of low- and high-pitched notes. It is essentially a *perceptual* characteristic of speech. If one syllable of our “nonsense word” is said with a pitch that is noticeably different from that of the others, this will have a strong tendency to produce the effect of

prominence. For example, if all syllables are said with low pitch except for one said with high pitch, then the high-pitched syllable will be heard as stressed and the others as unstressed. To place some *movement* of pitch (e.g. rising of falling) on a syllable is even more effective.

(iv) A syllable will tend to be prominent if it contains a vowel that is different in quality form neighbouring vowels. If we change one of the vowels in our “nonsense word” (e.g. /ba:bi:ba:ba:/ the “odd” syllable /bi:/ will tend to be heard as stressed. This effect is not very powerful nor very important, but there is one particular way in which it is relevant in English: the previous chapter explained how the most frequently encountered vowels in weak syllables are /ɪ, u and ə/ (syllabic consonants are also quite common). We can look on stressed syllables, so that their prominence is increased by contrast with these background qualities.

Prominence, then, is produced by four main factors: (i) loudness, (ii) length, (iii) pitch and (iv) quality. Generally these four factors work together in combination, though

syllables may sometimes be made prominent by means of only one or two of them. Experimental work has shown that these factors are not equally important; the strongest effect is produced by pitch, and length is also a powerful factor. Loudness and quality have much less effect.

Levels of Stress

Different commentators have outlined up to five levels of stress in a single word. Daniel Jones in 'An outline of English phonetics', cites the word opportunity which has five levels of stress as indicated below. Number one indicates the highest degree of force, while number five represents the least degree.

Jones justifies this division as stress is affected by 'subtle degrees of vowel and consonant length and by intonation' (1960 : 247)
(https://www.scribd.com/document/324506544/Level-of-Stress)

But most phoneticians are of the opinion that there are three levels of stress. Thus, in relation to stress, we have three types of syllables. The first type are those syllables carrying primary or main stress themselves.

The second are those syllables which are completely unstressed.

The third level represent those syllables produced not so strong as syllables with main stress and at the same time not so weak as those completely unstressed syllables.

To illustrate matters Peter Roach provides this discussion:

Let us begin by looking at the word ‘around’ /əˈraund/, where the stress always falls clearly on the last syllable and the first syllable is weak. From the point of view of stress, the most important fact about the way we pronounce this word is that on the second syllable the pitch of the voice does not remain level, but usually falls from a higher to a lower pitch. We might diagram the pitch movement as shown below, where the two parallel lines represent the speaker’s high and low pitch.

The prominence that results from this pitch movement, or tone, gives the strongest type of stress; this is called primary stress.

In some words, we can observe a type of stress that is weaker than primary stress but stronger than that of the first syllable of ‘around’, for example in the first syllable of the words ‘photographic’ /fəutəgræfık/, ‘anthropology’ /ænθrəpɔlɔdʒi/. The stress in these words is called secondary stress. It is sometimes represented in transcription with a low mark, so that the example could be transcribed as /ˌfəutəˌgræfık/, /ˌænθrəˌpolɔdʒi/ This convention will only be used where necessary in this course.

We have now identified two levels of stress: primary and secondary, as well as a third level which can be called ‘unstressed’ and regarded as being the absent of any recognizable amount of prominence. There are the three levels that we will use in describing English stress. However, it is worth noting that unstressed syllable containing /ə, ı, u/ or a syllabic consonant will sound less prominent than an unstressed syllable containing some

other vowel. For example, the first syllable of ‘poetic’ /pəu’etik/ is more prominent than the first syllable of ‘pathetic’ /pə’θetik/. This could be used as a basis for a further division of stress levels, giving us a third and fourth level, but it seems unnecessarily complex to do so.

STRESS IN SIMPLE WORDS

Foreign learners are faced with a puzzling question concerning the selection of the correct syllable to mark with stress. As is well known, the English language has its own syllable stress patterns. Unlike French where stress always falls on the last syllable and unlike Polish where the stress usually falls on the penultimate syllable, English is not one of those languages whose pattern of word stress is quite predictable. Students are advised, consequently, to learn word stress concomitant with their introduction to a new word. So, whenever you as a language learner check your dictionary for the meaning a new word, learn as well its syllabification and stress pattern as they are quite unpredictable. English stress placement is characterized by a high degree of complexity. However, some generalizations have been provided to help students guess at possible stress placement on syllables. Nevertheless, students have to bear in mind that all these rules are inapplicable in some cases. And as the saying goes: for every rule there are exceptions.

Precautions before deciding on stress placement:

Before you venture into any attempt to place stress on words you have to ask some questions:

i) Morphologically speaking, is the word under discussion simple or complex? the word is morphologically simple when it is not a compound in one hand and when it has no affixes (with no suffixes or prefixes)

ii) to which word class the word belongs (noun, verb, adjective, etc.).

iii) the number of syllables each word contains.

iv) how are the syllables in each word is phonologically structured.

Two-Syllable Words

In the case of simple two-syllable words, either the first or the second syllable will be stressed - not both. There is a general tendency for verbs to be stressed nearer the end of a word and for nouns to be stressed nearer the beginning. We will look first at verbs. If the final syllable is weak, then the first syllable is stressed. Thus:

'enter' 'entə 'open' 'əupən

'envy' 'envi 'equal' 'i:kwəl

A final syllable is also unstressed if it contains əu (e.g. 'follow' 'fɔləu, 'borrow' 'bɔrəu).

If the final syllable is strong, then that syllable is stressed even if the first syllable is also strong. Thus:

apply' ə'plai ' attract' ə'trækt rotate' rəu'teit

arrive' ə'raiv assist' ə'sist maintain' mein'tein

Two-syllable simple adjectives are stressed according to the same rule, giving:

'lovely' 'lʌvli 'divine' di'vain

'even' 'i:vn 'correct' kə'rekt

'hollow' 'hɔləu 'alive' ə'laiv

As with most stress rules, there are exceptions; for example: 'honest' 'hɔnst, 'perfect' 'pə:fikt, both of which end with strong syllables but are stressed on the first syllable.

Nouns require a different rule: stress will fall on the first syllable unless the first syllable is weak and the second syllable is strong. Thus:

'money' 'mʌni 'divan' div'æn

'product' 'prɔdʌkt 'balloon' bə'lu:n

'larynx' 'læriŋkꜱ 'design' di'sain

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

Three-syllable words

Here we find a more complicated picture. One problem is the difficulty of identifying three-syllable words which are indisputably simple. In simple verbs, if the final syllable is strong, then it will receive primary stress. Thus:

'entertain' entə'tein 'resurrect' rezə'rekt

If the last syllable is weak, then it will be unstressed, and stress will be placed on the preceding (penultimate) syllable if that syllable is strong. Thus:

'encounter' iŋ'kautə 'determine 'di'tə:min

If both the second and third syllables are weak, then the stress falls on the initial syllable:

'parody' 'pærədi 'monitor' 'mɔnitə

Nouns require a slightly different rule. The general tendency is for stress to fall on the first syllable unless it is weak. Thus:

'quantity' 'kwɔntəti 'emperor' 'empərə

'custody' 'kʌstədi 'enmity' 'enmiti

However, in words with a weak first syllable the stress comes on the next syllable:

'mimosa' mi'məuzə 'disaster' di'sɑ:stə

'potato' pə'teitəu 'synopsis' si'psis

When a three-syllable noun has a strong final syllable, that syllable will not usually receive the main stress:

'intellect' 'intəlekt 'marigold' 'mærigəuld

'alkali' 'ælkəlai 'stalactite' 'stæləktait

Adjectives seem to need the same rule, to produce stress patterns such as:

'opportune' 'ɔpətu:n 'insolent' 'ɪnsələnt

'derelict' 'derəlikt 'anthropoid' 'ænθrəpɔid

The above rules certainly do not cover all English words. They apply only to major categories of lexical words (nouns, verbs and adjectives in this chapter), not to function words such as articles and prepositions. There is not enough space in this course to deal with simple words of more than three syllables, nor with special cases of loan words (words brought into the language from other languages comparatively recently).

One problem that we must also leave is the fact that there are many cases of English words with alternative possible stress patterns (e.g. 'controversy' as either 'kɔntrəvə:si or kən'trɔvəsi). Other words - which we will look at in studying connected speech - change their stress pattern according to the context they occur in. Above all, there is not space to discuss the many exceptions to the above rules. Despite

the exceptions, it seems better to attempt to produce *some* stress rules (even if they are rather crude and inaccurate) than to claim that there is no rule or regularity in English word stress.

Noun –verb/ adjective pairs

English is characterized, among by having what is called homophones and homographs. The former means that some words are written the same but pronounced differently, partly for belonging to different word classes. Being so, there is a marked difference in stress placement. Stress, mostly for two-syllable nouns and adjectives, is placed on the first syllable. Matters differ with their versions of two-syllable verbs, the stress is marked on the second syllable. The following is some notable examples adapted from: https://www.engvid.com/english-resource/35-words-stress-changes-meaning/

abstract ˈæbstrækt (A) æbˈstrækt (V)

Conduct: (N) / / - (V) / / ˈkɔndʌkt (N) kənˈdʌkt (V)

(N) His conduct was appreciable.

(V) The whole function was conducted by the students.

Contract: (N) / / - (V) / / ˈkɔntrækt (N) kənˈtrækt (V)

(N) The contract was signed by both the parties.

(V) Metal contracts under low temperature.

contrast ˈkɔntrɑ:st (N) kənˈtrɑ:st (V)

CON-trast There's quite a CON-trast between their political views. (a big difference)

con-TRAST I will compare and con-TRAST these two poems. (show the differences between them)

console

CON-sole I spend too much time at my computer CON-sole. (screen and controls)

con-SOLE She was so unhappy, I was unable to con-SOLE her. (make her feel better)

desert ˈdezət (N) diˈzə:t (V)

Egypt has vast deserts rich with many natural resources. (N)

He deserted his family. (V)

escort ˈeskɔ:t (N) isˈkɔ:t (V)

export ˈ**ekspɔ:t (N)** **ikˈspɔ:t (V)**

import ˈimpɔ:t (N) imˈpɔ:t (V)

IM-port Coffee is an IM-port from Brazil. (coffee is brought here from Brazil)

im-PORT We would like to im-PORT more coffee over the next few years.

insult ˈinsʌlt (N) inˈsʌlt (V)

IN-sult What she said felt like an IN-sult. (she said something bad)

in-SULT Please don't in-SULT me(don't say bad things to me)

object ˈɔbdʒikt (N) əbˈdʒekt (V)

OB-ject What is that OB-ject over there? (thing)

ob-JECT Would anyone ob-JECT if I opened a window? (complain)

perfect ˈpə:fikt (A) pəˈfekt (V

PER-fect Your homework is PER-fect. (it has no mistakes in it)

per-FECT We need to per-FECT our design before we can put this new product on the market. (we need to improve it)

permit ˈpə:mit (N) pəˈmɪt (V)

PER-mit Do you have a PER-mit to drive this lorry?. (document giving permission)

per-MIT Will you per-MIT me to park my car in front of your house? (allow me)

present ˈpreznt (N, A) priˈzent (V)

PRES-ent She gave me a nice PRES-ent on my birthday.(gift)

pre-SENT Allow me to pres-ENT my friend, David. (introduce)

produce ˈprɔdju:s (N) prəˈdju:s (V)

PRO-duce They sell all kinds of PRO-duce at the market. (fruit and vegetables)

pro-DUCE How did the magician manage to pro-DUCE a rabbit from his top hat? (bring out)

protest ˈprəutest (N) prəˈtest (V)

PRO-test There was a political PRO-test going on in the street. (demonstration)

pro-TEST I had to pro-TEST about the dirty state of the kitchen. (complain)

Project /ṕrodʒekt/ N /prəd̈ʒekt/ V

PRO-ject This PRO-ject should be completed next month. (piece of work)

pro-JECT We could pro-JECT the film onto that blank wall. (show, display)

rebel: (N) / / - (V) / /ˈrebl / (N) / riˈbel / (V)

(N) The rebel was punished.

(V) The soldiers rebelled against the orders.

reject RE-ject The item in this box is a RE-ject. (not good enough to sell)

re-JECT We have decided to re-JECT the building proposal as it would have cost too much money. (turn down, say no to)

object: (N) /ȯbdʒekt / - (V) /əbd̈ʒekt /

(N) He could not identify the object.

(V) They objected to his proposal.

record /ˈrekɔ:d/ (N) / riˈkɔ:d/ (V)

record RE-cord She always keeps a RE-cord of what she spends every month. (note)

re-CORD It's important to re-CORD how much you spend every month. (make a note of)

Subject: (N) / / - (V) / / ˈsʌbdʒikt (N) səbˈdʒekt (V)

(N) Math's was his favourite subject.

(V) Thousands of people contract Malaria every year.

Suspect /śʌspekt/ /səspȩ́kt/

SUS-pect The police interviewed the SUS-pect for five hours, but then let him go. (someone they thought might have committed a crime)

sus-PECT I sus-PECT that tree will have to be cut down, before it falls and causes some damage. (have a feeling, think, imagine)

addict /ˊadikt/ N. /əˊdikt/

ADD-ict Rob is a crack cocaine ADD-ict. (Rob is a person who uses crack cocaine and cannot stop doing it)

add-ICT If you keep playing that game, you will get add-ICT-ed to it! (you will become an addict)

convert /ˊkonvət/ N. /kən ́və:t/ V.

CON-vert He is a CON-vert to Buddhism. (he has changed his religion)

con-VERT I'm sorry, you will never con-VERT me. (you will never persuade me to change my beliefs/opinions)

increase IN-crease There has been an IN-crease in accidents recently. (there have been more accidents)

in-CREASE We need to in-CREASE our sales figures.

COMPLEX WORD STRESS

In the previous chapter, the nature of stress was explained and some broad general rules were given for deciding which syllable in a word should receive primary stress. The words that were described were called "simple" words; "simple" in this context means "not composed of more than one grammatical unit", so that, for example, the word 'care' is simple while 'careful' and 'careless' (being composed of two grammatical units each) are complex; 'care-fully' and 'carelessness' are also complex, and are composed of three grammatical units each.

The majority of English words of more than one syllable (polysyllabic words) have come from other languages whose way of constructing words is easily recognisable; for example, we can see how combining 'mit' with the prefixes 'per-', 'sub-', 'com-' produced 'permit', 'submit', 'commit' - words which have come into English from Latin. Similarly, Greek has given us 'catalogue', 'analogue', 'dialogue', 'monologue', in which the prefixes 'cata-', 'ana-', 'dia-', 'mono-' are recognizable. Complex words are of two major types:

ii) words made from a basic word form (which we will call the stem), with the addition of an affix; and

iii) compound words, which are made of two (or occasionally more) independent English words (e.g. 'ice cream', 'armchair').

We will look first at the words made with affixes. Affixes are of two sorts in English: prefixes, which come before the stem (e.g. prefix 'un-' + stem 'pleasant' —> 'unpleasant') and suffixes, which come after the stem (e.g. stem 'good' + suffix '-ness' —> 'goodness').

Affixes have one of three possible effects on word stress:

a) The affix itself receives the primary stress (e.g. 'semi-' + 'circle' 'sə:kl̩—> 'semicircle' 'semi'sə:kl̩ ; '-ality' + 'person' 'pə:sən̩ —> 'personality' 'pə:sən̩ 'ælәti).

b) The word is stressed as if the affix were not there (e.g. 'pleasant' 'plezn̩ t, 'unpleasant' ʌn'plezn̩ t; 'market' 'mɑ:kit, 'marketing' 'mɑ:kitiŋ).

c) The stress remains on the stem, not the affix, but is shifted to a different syllable (e.g. 'magnet' 'mægnət, 'magnetic' mæg'ntik).

Suffixes

There are so many suffixes that it will only be possible here to examine a small proportion of them: we will concentrate

on those which are common and productive - that is, are applied to a considerable number of stems and could be applied to more to make new English words. In the case of the others, foreign learners would probably be better advised to learn the 'stem + affix' combination as an individual item.

One of the problems that we encounter is that we find words which are obviously complex but which, when we try to divide them into stem + affix, turn out to have a stem that is difficult to imagine as an English word. For example, the word 'audacity' seems to be a complex word - but what is its stem? Another problem is that it is difficult in some cases to know whether a word has one, or more than one, suffix: for example, should we analyse 'personality' from the point of view of stress assignment, as pəsn̩ + ælәti or as pə:sn̩ + æl+ әti. In the study of English word formation at a deeper level than we can go into here, it is necessary for such reasons to distinguish between a stem (which is what remains when affixes are removed), and a root, which is the smallest piece of lexical material that a stem can be reduced to. So, in 'personality', we could say that the *suffix* '-ity' is attached to the *stem* 'personal' which contains the *root* 'person' and the suffix 'al'. We will not spend more time

here on looking at these problems, but go on to look at some generalizations about suffixes and stress, using only the term 'stem' for the sake of simplicity. The suffixes are referred to in their spelling form.

Suffixes carrying primary stress themselves

In the examples given, which seem to be the most common, the primary stress is on the first syllable of the suffix. If the stem consists of more than one syllable there will be a secondary stress on one of the syllables of the stem. This cannot fall on the last syllable of the stem and is, if necessary, moved to an earlier syllable. For example, in 'Japan' dʒə'pæn the primary stress is on the last syllable, but when we add the stress-carrying suffix'-ese' the primary stress is on the suffix and the secondary stress is placed not on the second syllable but on the first: 'Japanese' ˌdʒæpə'ni:z

'-ee': 'refugee' ˌrefjuˈdʒi:z; 'evacuee' iˌvækjuˈi:

'-eer': 'mountaineer' ˌmauntiˈniə ; 'volunteer' ˌvɔlənˈtiə

'-ese': 'Portuguese' ˌpɔ:tʃəˈgi:z; 'journalese' ˌdʒə:nl̩ˈi:z

'-ette': 'cigarette' ˌsigrˈet; 'launderette' ˌlɔ:ndr̩ˈet

'esque': 'picturesque' ˌpɪktʃrˈesk

Suffixes that do not affect stress placement

'-able': 'comfort' 'kʌmfət; 'comfortable' ˈkʌmftəbl̩

'-age': 'anchor' 'æŋkə; 'anchorage' 'æŋkəridʒ

'-al': 'refuse' (verb) riˈfju:z; 'refusal' riˈfju:zl̩

'-en': 'wide' 'waid 'widen' 'waidn̩

'-ful': 'wonder' 'wʌndə; 'wonderful' 'wʌndəfl̩

'-ing': 'amaze' əˈmeiz; 'amazing' əˈmeiziŋ

'-ish': 'devil' ˈdevl̩ 'devilish' ˈdevl̩iʃ

(This is true for adjectives; verbs with stems of more than one syllable always have the stress on the syllable immediately preceeding 'ish', e.g. 'replenish' ri'pleniʃ, 'demolish' di'mɔliʃ

'-like': 'bird' 'bə:d; 'birdlike' 'bə:dlaik

'-less': 'power' 'pauə; 'powerless' 'pauələs

'-ly': 'hurried' 'hʌrid; 'hurriedly' 'hʌridli

'-ment' (noun): 'punish' 'pʌniʃ; 'punishment' 'pʌniʃiənt

'-ness': 'yellow' 'jeləu; 'yellowness' 'jələunəs

'-ous': 'poison' 'pɔizn̩ ; 'poisonous' 'pɔiznəs

'-fy: 'glory' 'glɔ:ri; 'glorify' 'glɔ:rifai

'-wise': 'other' 'ʌðə; 'otherwise' 'ʌðəwaiz

'-y' (adjective or noun): 'fun' 'fʌn; 'funny' 'fʌni

('-ish' in the case of adjectives does not affect stress placement: 'devil' 'devl; 'devilish' 'devliʃ; however, verbs with

stems of more than one syllable always have the stress on the syllable immediately preceding 'ish' - for example, 'replenish' riˈpleniʃ, 'demolish' deˈmɔliʃ)

Suffixes that influence stress in the stem

In these examples primary stress is on the last syllable of the stem.

'-eous': 'advantage' ədˈvɑ:ntidʒ; 'advantageous' ˌædvənˈteidʒəs

'-graphy': 'photo' 'fəutəu; 'photography' fəˈtɔgrəfi

'-ial': 'proverb' 'prɔvə:b; 'proverbial' prəˈvə:biəl

'-ic': 'climate' 'klaimit ; 'climatic' klaiˈmætik

'-ion': 'perfect' 'pə:fikt; 'perfection' pəˈfekʃn̩

'-ious': 'injure' 'indʒə; 'injurious' inˈdʒɔ:riəs

'- ty': 'tranquil' 'træŋkwil; 'tranquillity' træŋˈkwɪləti

'-ive': 'reflex' 'ri:fleks; 'reflexive' riˈfleksiv

Finally, when the suffixes '-ance', '-ant' and '-ary' are attached to single-syllable stems, the stress is almost always placed on the stem (e.g. 'guidance', 'sealant', 'dietary'). When the stem has more than one syllable, the stress is on one of the syllables in the stem. To explain this we need to use a rule based on syllable structure, as was done for simple words in the previous chapter. If the final

syllable of the stem is strong, that syllable receives the stress. For example: 'importance' imˈpɔ:tn̩ s, 'centenary' senˈti:nr̩ i. Otherwise the syllable *before* the last one receives the stress: 'inheritance' inˈheritəns, 'military' 'militri.

Prefixes

We will look only briefly at prefixes. Their effect on stress does not have the comparative regularity, independence and predictability of suffixes, and there is no prefix of one or two syllables that always carries primary stress. Consequently, the best treatment seems to be to say that stress in words with prefixes is governed by the same rules as those for polysyllabic words without prefixes.

Compound Word Stress

The words discussed so far in this chapter have all consisted of a stem plus an affix. We now pass on to another type of word. This is called compound, and its main characteristic is that it can be analyzed into two words, both of which can exist independently as English words. Some compounds are made of more than two words, but we will not consider these. As with many of the distinctions

being made in connection with stress, there are areas of uncertainty. For example, it could be argued that 'photograph' may be divided into two independent words, 'photo' and 'graph'; yet we usually do not regard it as a compound, but as a simple word. If, however, someone drew a graph displaying numerical information about photos, this would perhaps be called a 'photo-graph' and the word would then be regarded as a compound. Compounds are written in different ways: sometimes they are written as one word (e.g. 'armchair', 'sunflower'); sometimes with the words separated by a hyphen (e.g. 'open-minded', 'cost-effective'); and sometimes with two words separated by a space (e.g. 'desk lamp', 'battery charger'). In this last case there would be no indication to the foreign learner that the pair of words was to be treated as a compound. There is no clear dividing line between two-word compounds and pairs of words that simply happen to occur together quite frequently.

As far as stress is concerned, the question is quite simple. When is primary stress placed on the first constituent word of the compound and when on the second? Both patterns are found. A few rules can be given, although these are not completely reliable. Perhaps the most familiar type of

compound is the one which combines two nouns and which normally has the stress on the first element, as in:

'typewriter' 'taipraitə

'car ferry' ˈkɑ:feri

'sunrise' ˈsʌnraiz

'suitcase' ˈsu:tkeis

'teacup' ˈti:tkʌp

It is probably safest to assume that stress will normally fall in this way on other compounds; however, a number of compounds receive stress instead on the second element. The first and the *-ed* morpheme at the end have this pattern (given in spelling only):

bad-'tempered

half-'timbered

heavy-'handed

Compounds in which the first element is a number in some form also tend to have final stress:

three-'wheeler

second-'class

five-'finger

Compounds functioning as adverbs are usually final-stressed:

Head-'first

North-'East

down'stream

Finally, compounds which function as verbs and have an adverbial first element take final stress:

down'grade

back-'pedal

ill-'treat

SUMMARY

- A compound noun = 'N1 + N2 takes stress on the first noun (N1)

E.g. 'Lady-bird, 'Taxi-driver, 'School-bag, 'Silk-worm, 'Pencil-case, 'Suit-case.

- A compound noun = 'Adj. + N takes stress on the adjective (Adj.)

E.g. 'Black-board, 'Green-house, 'Round-table, 'Black-smith, 'White-house.

- A compound adjective = Adj. + 'V(pp) takes stress on the verb (V (pp)).

E.G. Well-'done, Well-'known, Old-'fashioned, Narrow-'minded.

- A compound verb = Preposition + 'V takes stress on the verb (V).

E.g. Under-'stand, Over-'do, Over-'flow, Under-'estimate.

- 7. A phrasal verb (V + 'Prep/or 'Adv) takes stress on the Prep/or Adv.

E.g. Sit 'down, Fly a'way, Stand 'up, Climb 'up, Run a'way, Go 'into.

- A word that ends (finishes) with one of these five (5) endings takes stress on the second syllable from end.

The endings are (-ic(s), -sion(s), -tion(s), -ive, -ant)

E;g. 'Graph/ic – 'Ma/gic – Me/'chan/ic – 'Pan/ic – 'Pub/lic.

'Vi/sion – Di/'vi/sion – Con/'clu/sion – Tel/e/'vi/sion or 'Tel/e/vi/sion

In/tro/'duc/tion – Si/tu/'a/tion – In/'ten/tion.

Ex/'pens/ive – Ef/'fect/ive – Com/'puls/ive (But : In/'quis/i/tive)

Im/'por/tant – Re/'sis/tant – As/'sis/tant.

- A word that ends (finishes) with one of these thirteen (13) endings takes stress on the third syllable from end. (Words of 3 syllables or more.)

The endings are (-cy, -ty, -phy, - -gy, -al, -er, --ful, - less, - ous, -fy, -ible, -able, -ist, -ness, -ize, etc…)

E.g. U/ni/'ver/si/ty, Sim/i/'lar/i/ty, Re/'al/i/ty

Phi/'los/o/phy, Pho/'tog/ra/phy

Ge/'ol/o/gy, Tech/'nol/o/gy, Bi/'ol/o/gy

'Phys/i/cal, 'Man/u/al, Me/'chan/i/cal

Pho/'tog/ra/pher, Ki/'lo/me/ter, 'Car/pen/ter (But: Com/'put/er)(2nd)

'Beau/ti/ful, 'Plen/ti/ful (But: Re/'spect/ful, De/'light/ful) (2nd)

'Col/our/less, 'Dan/ger/ous, 'Mar/vel/lous (But: Cou/'ra/geous, De/'li/cious) (2nd)

'Beau/ti/fy, 'Sim/pli/fy, 'Rec/ti/fy, 'Fal/si/fy

'Hor/ri/ble, 'Cre/di/ble, In/'cre/di/ble

Re/'spect/a/ble, 'Ca/pa/ble, De/'pend/a/ble

'Jour/nal/ist, 'Sci/en/tist, 'Phys/is/ist, Bi/'o/log/ist

'Help/less/ness, 'Care/less/ness, 'Clev/er/ness

'Civ/i/lize, 'So/siol/ize, 'Ang/li/cize. But: 'Gen/e/ra/lize (2 and 3 contain /ə/)

To make a long story short, Here are four general rules to keep in mind about word stress as you practice pronunciation:

<u>Stress the first syllable of:</u>

Most two-syllable nouns (examples: CLImate, KNOWledge)

Most two-syllable adjectives (examples: FLIPpant, SPAcious)

<u>Stress the last syllable of:</u>

Most two-syllable verbs (examples: reQUIRE, deCIDE)

Stress the second-to-last syllable of:

Words that end in -ic (examples: ecSTATic, geoGRAPHic)

Words ending in -sion and -tion (examples: exTENsion, retriBUtion)

Stress the third-from-last syllable of:

Words that end in -cy, -ty, -phy and -gy (examples: deMOCracy, unCERtainty, geOGraphy, radiOLogy)

Words that end in -al (examples: exCEPtional, CRItical)

(https://www.toeflgoanywhere.org/learn-these-4-word-stress-rules-improve-your-pronunciation)

LISTEN AND REPEAT

These exercises are adapted from “A University Course in English for Egypt: Phonetics I. Cairo: CDELT. (1981)”

WORD ACCENT (1)

You have to remember that a syllable is a sound unit, and that all words are made up of one or more syllables. In this lesson we shall be trained on marking stress on at multi-syllabic words, that is words of more than one syllable. We shall see that in such words one of the syllables is always accented. In addition we shall discuss word root, prefixes and suffixes.

Exercise 1:

Listen to your teacher and repeat and decide on the number of syllables in each word

1. *police*
2. *intend*
3. *revise*
4. *crying*
5. *predict*
6. *cabbage*
7. *master*
8. *yellow*
9. *machine*
10. *table*

Exercise 2:

Listen to your teacher and repeat and decide on the number of syllables in each word

1. *anyhow*
2. *intending*
3. *realise*
4. *distinction*
5. *manager*
6. *optional*
7. *bananas*
8. *expected*
9. *qualify*
10. *popular*

Exercise 3:

Listen to your teacher and repeat and decide on the number of syllables in each word

1. *synonymous*
2. *bureaucracy*
3. *adventurous*
4. *pedagogic*
5. *predictable*
6. *domination*
7. *confidential*
8. *humiliate*
9. *operation*
10. *infinitive*

Exercise 4:

Listen and repeat. How many syllables are there in each of these words?

1. *consideration*
2. *objectivity*
3. *counterproductive*
4. *interdependence*
5. *university*
6. *physiology*
7. *rehabilitate*
8. *en'thusiasm*
9. *interrogative*
10. *vocabulary*

Exercise 5:

Listen and repeat. What part of speech are these words? ● •

1. *'pencil*
2. *'orange*
3. *'lesson*
4. *'carpet*
5. *'heavy*
6. *'open*
7. *'perfect*
8. *'pretty*
9. *'picture*
10. *'water*
11. *Infinitive*
12. *'crimson*

Exercise 6:

Listen and repeat. What part of speech are these words? • ●

1. *for'get*
2. *re'view*
3. *ob'tain*
4. *de'cide*
5. *an'noy*
6. *ac'cuse*
7. *con'tain*
8. *de'fend*
9. *com'pose*
10. *ad'vise*
11. *in'form*
12. *be'lieve*

Exercise 7:

Listen and repeat. ● • •

1. *ˈyesterday*
2. *ˈcabinet*
3. *ˈsyllable*
4. *ˈresident*
5. *ˈnucleus*
6. *ˈavenue*
7. *ˈintimate*
8. *ˈorator*
9. *ˈparagraph*
10. *tapestry*
11. *ˈparallel*
12. *ˈelement*

Exercise 8:

Listen and repeat. • ● •

1. *imˈagine*
2. *reˈmember*
3. *phoˈnetics*
4. *umˈbrella*
5. *reˈluctnat*
6. *reˈligion*
7. *asˈsassin*
8. *adˈventure*
9. *esˈsential*
10. *faˈnatic*

Exercise 9:

Listen and repeat. ● ● ●

1. *enterˈtain*
2. *kangaˈ roo*
3. *compreˈhend*
4. *underˈstand*
5. *guaranˈtee*

Exercise 10:

How many syllables are there in each of these words?

1. *independent*
2. *exploitation*
3. *revision*
4. *introduction*
5. *practice*
6. *threes*
7. *another*
8. *student*
9. *industry*
10. *composition*
11. *family*
12. *fifteenth*

Exercise 11:

Mark, using the correct symbol (ˈ), the accented syllable in each of these words:

1. *happy*
2. *summer*
6. *mother*
7. *adapt*

3. *police*
4. *suffix*
5. *reply*
8. *grammar*
9. *honest*
10. *accept*

Exercise 12:

Mark, using the correct symbol, the accented syllable in each of these words:

1. *mediate*
2. *hospital*
3. *continue*
4. *president*
5. *capital*
6. *position*
7. *educate*
8. *elephant*
9. *hesitate*

Listen and repeat (2)

Introduction

We saw how to divide words into syllables and we looked at accent in word roots of two or three syllables. In this lesson we shall continue looking at accent. We shall see how certain suffixes determine the position of the accented syllable in polysyllabic words.

Exercise 1:

Listen and repeat.

1. *poliˈtician*
2. *phoneˈtician*
3. *hiˈstorian*
4. *libˈrarian*
5. *diˈvision*
6. *diˈscussion*
7. *deˈscription*
8. *ˈbrevity*
9. *reˈality*
10. *uniˈversity*

Nouns ending in *'----- ian', '---- ion'*, *'----- tion'* and *'-----ity'* are accented on the syllable preceding the suffix.

Exercise 2:

Listen and repeat.

1. *ˈqualify*
2. *ˈrectify*
3. *IˈdentifyI*
4. *ˈclassify*
5. *soˈlidify*
6. *ˈfinish*
7. *ˈpolish*
8. *esˈtablish*
9. *reˈlinquish*
10. *diˈminish*

Verbs ending in *'----- ify', '---- ish'* are accented on the syllable preceding the suffix.

Notice: Not all these words have separate word as root.

Exercise 3:

Listen and repeat.

1. *hiˈstoric*
2. *geoˈgraphis*
3. *sympaˈthetic*
4. *hiˈatorical*
5. *geoˈgraphical*
6. *consciˈentious*
7. *suˈspicious*
8. *myˈsterious*
9. *couˈrageous*
10. *ˈjoyous*

Adjectives ending in *'---- ic', '---- ical'*, *'---- eous'*, *'ious'* and *'---- cious'* are accented on the syllable preceding the suffix.

Notice: The above suffixes change nouns to adjectives.

Exercise 4:

Listen and repeat.

1. *ˈactive*
2. *exˈplosive*
3. *atˈtractive*
4. *proˈtective*
5. *exˈpensive*
6. *ˈsensible*
7. *ˈdefensible*
8. *ˈterrible*
9. *ˈnegligible*
10. *inˈtelligible*

Adjectives ending in *'----- ive', '---- tive'*, *'---- ible'* and *'---- igible'* are accented on the syllable preceding the suffix.

Exercise 5:

Listen and repeat.

1. *ˈdominate*
2. *ˈcirculates*
6. *transˈlate*
7. *deˈbate*

3. *ˈlegislate*
4. *ˈindicate*
5. *neˈgotiate*
8. *disˈtate*
9. *reˈlate*
10. *loˈcate*

Verbs of two syllables ending in *‘----- ate’* are accented on the final syllable, that is, on the suffix itself. But if there is an antepenultimate syllable that is in three syllable words we accent the antepenultimate syllable.

Exercise 6:

Listen and repeat.

1. *civiliˈzation*
2. *consoˈlation*
3. *consoˈlation*
4. *imaginˈation*
5. *pronuncˈiation*
6. *transˈlation*
7. *inforˈmation*
8. *imiˈtation*
9. *compoˈsition*
10. *converˈsation*

Nouns ending in *'-----ˈation'* are '----ˈition' are accented on the first syllable of the suffix, that is, on the penultimate syllable of the word.

Exercise 7:

Mark using the correct symbol (ˈ) the accented syllable in each of these words:

1. *musician*
2. *necessity*
3. *attention*
4. *reality*
5. *location*
6. *exploitation*
7. *permission*
8. *electricity*
9. *physician*
10. *recognition*

Exercise 8:

Mark using the correct symbol (ˈ) the accented syllable in each of these words:

1. *operate*
2. *terrify*
3. *relish*
6. *publish*
7. *flourish*
8. *dedicate*

4. *placate*
5. *personify*
9. *donate*
10. *horrify*

Exercise 9:

Mark using the correct symbol (ˈ) the accented syllable in each of these words:

1. *melodic*
2. *methodical*
3. *selective*
4. *numerous*
5. *medical*
6. *dangerous*
7. *basic*
8. *horrible*
9. *effective*
10. *poetic*

Exercises

You may use your dictionary for these exercises:

1. Change the following nouns to adjectives. Mark the accent on the new word.

1. *ˈsystem*
2. *fame*
3. *outˈrageous*

4. ˈ*problem*

5. ˈ*number*

2. Change the following verbs into nouns. Mark the accent on the new word.

1. ˈ*collect*

2. ˈ*recognize*

3. *re*ˈ*ject*

4. *de*ˈ*duce*

5. *solve*

3. Change the following nouns into verbs. Mark the accent on the new word.

1. *class*

2. ˈ*liquid*

3. *nomi*ˈ*nation*

4. *edu*ˈ*cation*

5. *allo*ˈ*cation*

Listen and repeat (3)

Introduction:

We have been looking at word accent and we have seen that certain suffixes affect the accent on a word however, most affixes do not affect word accent. The accent remains on the same syllable as on the word-root. In this lesson we shall look at common suffixes and prefixes that do not affect word accent.

Exercise 1:

Listen and repeat. How many syllables are there in each of these words?

1. *want*
2. *ˈwanted*
3. *ˈwanting*
4. *unˈwanted*
5. *ˈperfect*
6. *ˈperfectly*
7. *imˈperfectly*
8. *ˈselfish*
9. *ˈselfishness*
10. *ˈunselfishness*

Exercise 2:

Listen and repeat. Put a box round the root of these words:

1. *ˈblacken*
6. *ˈteacher*

2. ˈfarming
3. ˈroses
4. ˈsoften
5. conˈducted
7. faˈmiliarise
8. ˈcolourless
9. comˈmencement
10. ˈhonestly

Exercise 3:

Listen and repeat. Put a box round the root of these words:

1. ilˈlegal
2. misadˈventure
3. disˈhonest
4. overˈlooking
5. imˈpossible
6. unreˈlated
7. extraˈordinary
8. interˈnational
9. underˈestimate
10. inseˈcure

Exercise 4:

Listen and repeat.

1.	ˈinterest	ˈinteresting	ˈinterested
2.	reˈport	reˈporting	reˈported
3.	supˈport	supˈporting	supˈported

4.	*end*	*ˈending*	*ˈended*
5.	*mend*	*ˈmending*	*ˈmended*
6.	*rent*	*ˈrenting*	*ˈrented*
7.	*reˈpeat*	*reˈpeating*	*reˈpeated*
8.	*look*	*ˈlooking*	*looked*
9.	*ˈmanage*	*ˈmanaging*	*ˈmanaged*
10.	*play*	*ˈplaying*	*played*

Exercise 5:

Listen and repeat. Put a box round the root of these words:

1.	*white*	*ˈwhiten*	*6.*	*clear*	*ˈclarify*
2.	*soft*	*ˈsoften*	*7.*	*ˈliquid*	*ˈliquefy*
3.	*loose*	*ˈloosen*	*8.*	*ˈmodern*	*ˈmodernize*
.	*tight*	*ˈtighten*	*9.*	*ˈcentral*	*ˈcentralized*
5.	*ˈsimple*	*ˈsimplify*	*10.*	*ˈlegal*	*ˈlegalize*

Exercise 6:

Listen and repeat.

1.	*ˈharden*	*ˈhardener*
2.	*ˈfertilize*	*ˈfertilizer*
3.	*ˈsterilize*	*ˈsterilizer*
4.	*ˈsoften*	*ˈsoftener*
5.	*ˈpurity*	*ˈpurifier*
6.	*comˈmence*	*comˈmencement*
7.	*reˈsent*	*reˈsentment*
8.	*reˈquire*	*reˈquirement*
9.	*ˈsettle*	*ˈsettlement*
10.	*ˈmanage*	*ˈmanagement*

Exercise 7:

Listen and repeat.

1.	*ˈgreedy*	*ˈgreedily*
2.	*ˈhappy*	*ˈhappily*
3.	*sad*	*ˈsadly*

4.	*great*	*ˈgreatly*
5.	*stern*	*ˈsternly*
6.	*calm*	*ˈcalmly*
7.	*ˈtimid*	*ˈtimidly*
8.	*swift*	*ˈswiftly*
9.	*brisk*	*ˈbriskly*
10.	*cold*	*ˈcoldly*

Exercise 8:

Listen and repeat.

1.	*ˈburden*	*ˈburdensome*
2.	*whole*	*ˈwholesome*
3.	*ˈtrouble*	*ˈtroublesome*
4.	*child*	*ˈchildlike*
5.	*ˈbusiness*	*ˈbusinesslike*
6.	*life*	*ˈlifelike*
7.	*lady*	*ˈladylike*
8.	*fool*	*ˈfoolish*

9. self ˈselfish

10. ˈEngland ˈEnglish

Exercise 9:

Listen and repeat.

1. ˈpossible im ˈpossible

2. ˈformal in ˈformal

3. state re ˈstate

4. name re ˈname

5. ˈtidy un ˈtidy

6. ˈcivil un ˈcivil

7. pro ˈnounce mispro ˈnounce

8. hear mis ˈhear

9. a ˈgree dis ˈagree

10. ˈorder dis ˈorder

Notice that these negative prefixes often carry some accent, to make sure that we hear them: but the strong accent is on the root.

Exercise 10:

Listen and repeat.

1.	*ˈnulear*	*antiˈnuclear*
2.	*ˈclockwise*	*antiˈcolckwise*
3.	*ˈmural*	*extraˈmural*
4.	*ˈsensory*	*extraˈsensory*
5.	*state*	*underˈstate*
6.	*rate*	*underˈrate*
7.	*mix*	*interˈmix*
8.	*ˈnational*	*interˈnational*
9.	*use*	*overˈuse*
10.	*work*	*overˈwork*

PRACTICE

Exercise 11:

Add the correct suffix to change the following nouns or adjectives to verbs. Mark the accent on the new word.

1. *ˈterror*
2. *ˈstandard*
3. *aˈpology*
4. *black*
5. *hard*

Exercise 12:

Add the correct suffix to change the following adjectives to adverbs. Mark the accent on the new word.

1. *ˈeasy*
2. *free*
3. *ˈready*
4. *imˈpossible*
5. *ˈwonderful*

Exercise 13:

Add the correct suffix to change the following verbs into nouns. Mark the accent on the new word.

1. *act*
2. *beg*
3. *manuˈfacture*
4. *imˈprove*
5. *ˈmeasure*

Exercise 14:

Add the correct suffix to change the following nouns to adjectives. Mark the accent on the new word.

1. *child*
2. *gold*
3. *wool*
4. *war*
5. *ˈhunger*

Exercise 15:

Add the correct suffix to make the following words negative. Mark the accent on the new word.

1. *ˈequal*
2. *reˈsponsible*
3. *ˈfriendly*
4. *oˈbedient*
5. *ˈpatient*

Sentence Stress

What is Sentence Stress?

Words in a sentence are not all given the same salience in oral English. Always when speaking we decide that certain words are more important to meaning than others. Some words are picked out and are stressed in contrast to others. The one that is the most stressed is said to receive the sentence stress. In such cases we emphasize the important words. That is, we give them PROMINENCE. This usually implies differences in meaning. In this lesson we shall study prominence and see how a shift in prominence can change the meaning of the sentence.

Sentence Stress Rule

Content words usually receive sentence stress. By content words we mean those words that carry the meaning of the sentence. These are nouns, verbs, adjectives, and adverbs.)

Other word classes are called function words (words that help structure a sentence in English but that do not

really have some meaning if you put them out of context: a, an, the, is, etc.) these words are never stressed except in particular circumstances. Some words are chosen by the speaker and markedly pronounced accented in contrast to other words in the sentence. The word that is heard as the most prominent is said to receive the sentence stress. This usually implies differences in meaning. In the following sentences, the sentence stress is indicated in bold case as shown in the examples below:

Retrieved from: https://www.wordstress.info/word-stress/sentence-stress/

Sentence Stress Illustrated:

Sentences	Meaning
1. ***I*** *don't think she would write it*.	I don't think that, but someone else does.
2. *I* ***DON'T*** *think she will listen to him*.	It is not true that I think that.
3. *I don't* ***THINK*** *she will listen to him*.	I don't think that, I know that. Or: I don't th I could be wrong.
4. *I don't think* ***SHE*** *will listen*	I think that someone other than her will liste

to him.	
5. *I don't think she* ***WILL****listen to him*.	I think that she is will not be willing or to listening to him.
6. *I don't think she will* ***LISTEN*** *to him*.	Instead of listening, she might talk to h
7. *I don't think she will listen to* ***HIM***.	I think that she will listen to someone e him.

MORE EXAMPLES

Here is a sentence with the accented syllables marked.

We used to ˈvisit Alexˈandria ˈevery ˈsummer.

Listen to the sentence spoken in two ways:

1. (a) we used to visit alexandria EVery summer.
   (b) we used to visit alexANdria every summer.

How do (a) and (b) differ from each other? In (a) we are emphasizing the fact that the action took place regularly year after year; whereas in (b) we are underlining the fact that we visited Alexandria, not Port Said or Luxor.

Notice that in (a) to make the word ‘every’ the most prominent we emphasized the accented syllable more than the other accented syllables. To make any polysyllabic word prominent you emphasize the accented syllable.

To show prominence we capitalize the prominent syllable.

Listen to your teacher saying the following sentences.

2. (a) she lives in abbassIa.
   (b) she LIVES in abbassia.

How do (a) and (b) differ from each other?

Listen to your teacher saying the following sentences.

3. (a) your bag is HERE.
   (b) your bag IS here.

How do (a) and (b) differ from each other?

Notice that all monosyllabic words can be made prominent even if they are not usually accented. Remember also that accent is fixed − its position in a word cannot be changed. But prominence is determined by the speaker − he decides which words he wants to give emphasis to.

Exercise 1:

Listen and repeat. Then discuss the meaning of each of the sentences.

1. (a) I WANT to go to the ˈcinema.
   (b) I want to go to the CInema.

2. (a) do you like your ˈcoffee SWEET?
   (b) do you LIKE your ˈcoffee sweet?

3. (a) this is MY dog.
   (b) this is my DOG.

4. (a) you must be JOking.
   (b) you MUST be ˈjoking.

5. (a) do you ALways work twelve hours a day?
   (b) do you always work TWELVE hours a day?

EXERCISE II

Choose the meaning that best suits the sentence if the underlined words receive sentence stress

1- *I* know you made a mistake

a) Other people may not know this, but I do.

b) I am quite sure you made this mistake.

c) It was you, not your friend.

2- I *know* you made a mistake

a) Other people may not know this, but I do.

b) I am quite sure you made this mistake.

c) It was you, not your friend.

3- I know *you* made a mistake

a) Other people may not know this, but I do.

b) I am quite sure you made this mistake.

c) It was you, not your friend.

Practice Exercise: retrieved from https://www.mtsac.edu/sssc/documents/Word_and_Sentence_Stres_full_page.

Say the sentence each time with the stress in different words for different meanings:

36. I love you very much.

a. “I” not another person

b. “love” not some other verb

c. “you” not another person

d. “a lot” not a little bit

37. English pronunciation is difficult.

a. “English” not Spanish

b. “Pronunciation” not grammar

c. for sure

d. “difficult” not easy

Mark the stress in the following dialogue:

Ben: Honey, I’m home!

Maria: Hi! How are you? How was your day at work?

Ben: It was great! I got a promotion! I’ll have more responsibilities in the office, but the best news is that I’ll have more money at the end of each month.

Maria: That’s great! Congratulations! I’m really happy.

Ben: Unfortunately, I have to go to a conference this weekend so I won’t be able to go to dinner with your parents this Friday. Sorry to let you down.

Maria: You’re sorry? You’re sorry?!?! I’m afraid “sorry” isn’t good enough. I’ve already told them you’re going, Ben!

Ben: I know, I know. And I am sorry about it. But as long as you have the chance to see them

it’s okay, right?

Maria: Fine. But we’re going to dinner with them next Friday. No excuses.

Answers

Ben: **Honey**, I’m **home**!

Maria: Hi! **How** are you? **How** was your **day** at **work**?

Ben: It was **great**! I **got** a **promotion**! I’ll have **more responsibilities** in the office, but the **best news** is that I’ll have **more money** at the **end** of **each month.**

Maria: That’s **great! Congratulations**! I’m **really happy**.

Ben: **Unfortunately**, I have to go to a **conferenc**e this **weekend** so I **won’**t be able to **go** to **dinner** with your **parents** this Friday. Sorry to **let** you down.

Maria: You’re **sorry**? You’re sorry?!?! I’m **afraid “sorry**” isn’t **good** enough. I’ve already **told** them you’re **going**, Ben!

Ben: I **know**, I **know**. And I am sorry about it. But as long as you **have** the **chance** to see them it’s okay, right?

Maria: Fine. But we’re **going** to **dinne**r with them **next Friday**. No e**xcuses**.

QUESTIONS & ANSWERS ON STRESS

What's stress?

The term 'stress' is used interchangeably with the term 'accent'.
It refers to the prominence given to a syllable or a word. This prominence is caused by additional breath force. In other words, stress is the prominence given to certain syllables by variation in the pitch of the voice and by the use of greater breath force.

Stress is sometimes defined as the degree of force with which a syllable is uttered, or the degree of force used in producing or pronouncing a syllable.

Each polysyllabic word in the English language has stress on one of its syllables (and sometimes on two). We can recognize the stressed syllable easily because it is stronger and more noticeable than other syllables. Each word has a fixed stress pattern. We cannot move the stress without making a mistake (or, occasionally, a different word). If we stress the wrong syllable it spoils the shape of the word for

an English hearer, and he/she may have difficulty in recognizing that word.

Is stress a segmental or suprasegmental feature? Why?

Stress is a suprasegmental feature of utterances. It applies not to individual vowels or consonants but to whole syllables. A stressed syllable is pronounced with a greater amount of energy than an unstressed syllable.

What's a stressed syllable?

A stressed syllable is one which is made stronger than others in the word by means of duration [how long the syllable lasts], volume [how loud it is] and key [how high it is compared with neighboring syllables]. It is often, but not always, louder than an unstressed syllable. It is usually, but not always, on a higher pitch. The most reliable thing for a listener to detect is that a stressed syllable frequently has a longer vowel.

How is a stressed syllable produced? A stressed syllable is produced by pushing more air out of the lungs.

Thus, it has an increase in respiratory activity. It may also have an increase in laryngeal activity.

What's the difference between stressed and unstressed syllables?

Syllables which are uttered with a greater degree of stress than the neighboring syllables in an utterance are said to be stressed or pronounced with strong stress. Syllables uttered with a relatively small degree of stress are said to be unstressed or pronounced with weak stress.

What are the levels or degrees of stress?

Using the International Phonetic Alphabet, three distinct stress levels are used in the English language:

1. Primary stress
2. Secondary stress
3. Unstress

Primary stress represents the maximal prominence of a syllable. Secondary stress indicates the second degree of prominence, and unstress shows the smallest degree of prominence of the syllable.

Polysyllabic words always contain a syllable with primary or main stress. A syllable with primary stress may be called a strong syllable, and a syllable with no stress may be referred to as a weak syllable.

Thus, in long words, it might seem as if there is more than one degree of stress. For example, ˌmultipliˈcation, iˌmagiˈnation, aˌristoˈcratic, ˌpsycholinˈguistics.

What's the notation used to mark stress?

Primary stress is marked by a stroke (ˈ) at the upper left-hand side of the syllable; secondary stress is marked by a stroke (ˌ) at the lower left-hand side of the syllable and unstress is not marked at all. For example, the word 'incapable' /ˌinˈkeipəbl/ contains all three types of syllable stress. The first syllable /in-/ has secondary stress; the second syllable /-kei-/ has primary stress; and the third and fourth syllables /-pə-/ and /-bl/ are unstressed.

What are the functions of stress?

1. Stress can be used to give special emphasis to a word or to contrast one word with another. A word such as 'and'

can be given a contrastive stress. For example, if someone says:
“ˈJohn or ˈMary should ˈgo.” I might, without any prior context actually spoken, say: “ˈI think ˈJohn ˈand ˈMary should ˈgo.”

2. The placement of stress indicates the syntactic function or relationship of the word. We have three examples for this:

[a] There are many noun-verb oppositions, such as “an ˈinsult, to inˈsult; an ˈincrease, to inˈcrease; a ˈconvict, to conˈvict; a ˈconduct, to conˈduct; an ˈoverflow, to overˈflow”. In these pairs of words the noun has the stress on the first syllable, but the verb has it on the last.

[b] There are noun-verb oppositions in cases where two-word phrases form compounds, such as “a ˈpushover, to pushˈover a ˈwalkout, to ˈwalk ˈout; a ˈput-on, to ˈput on”. In these cases, there is a stress only on the first element of the compound for the nouns, but on both elements for the verbs.

[c] Stress has a syntactic function in distinguishing between a compound noun, such as “a ˈhot dog (a form of food)”, and an adjective followed by a noun, as in the phrase “a ˈhot ˈdog (an overheated animal)”. Compound nouns have a single stress on the first element, but the adjectival phrases have stress on both elements.

What’s word or lexical stress?

Lexical stress is the relative degree of force used in pronouncing the different syllables of a word of more than one syllable. Words which consist of one syllable (i.e. monosyllabic words) cannot be said to have word stress.

What’s the role played by schwa in determining stress?

The distinction between strong and weak syllables depends on the vowel schwa. Weak syllables often contain the vowel /ə/ instead of any clearer vowel. This vowel occurs only in unstressed syllables, never in stressed ones. For example, in the word “contain” /kənˈtein/, the first syllable is unstressed because it has /ə/.

The distinction between a syllable with secondary stress and an unstressed syllable also hinges on the occurrence of schwa. This vowel signals a minimal or zero stress. A syllable containing another vowel, but not given primary stress, will then count as having secondary stress.

The vowel /ə/ is not the only vowel which occurs in unstressed syllables. All other vowels can occur there too, and /i/ is commonly found there. It is the most common after /ə/, e.g., invent /inˈvent/, plenty /ˈplenti/ and decide /diˈsaid/.

We can sometimes predict by rules whether a vowel will be reduced to /ə/ or not. For example, we can formalize a rule stating that /ɔi/ never reduces. But other cases seem to be simply a matter of frequency of usage. There is no reason why there should be a reduced vowel at the end of ‘bacon’ and ‘gentleman’ but not at the end of ‘maron’ and superman’.

Are there any rules for word stress? What are these rules?

There is no simple way of knowing which syllable in an English word must be stressed. Some linguists believe that English word stress cannot be learnt by means of rules. In most cases, there is no rule as to the placement of stress, and when rules can be formulated at all, they are generally subject to various exceptions. It is therefore necessary for the learner of English to learn the stress of English words individually. Every time you learn a new word, you must be sure to learn how it is stressed; any good English dictionary will help you.

The following examples show the unexpected nature of English word stress:

1. Words of one syllable cannot have word stress.
2. Words of two syllables may have strong stress on the first syllable, as in ‘better’ /ˈbetə/ and ‘finish’ /ˈfiniʃ/; on the second syllable, as in ‘believe’ /biˈli:v/ and ‘rely’ /riˈlai/; or on both syllables, as in ‘unknown’ /ˈʌnˈknəun/ and sixteen /ˈsiksˈti:n/
3. Words of three syllables may have strong stress on the first, as in ‘finishing’ /ˈfiniʃiŋ/; on the second, as in ‘believer’ /biˈli:və/; or on the third, as in ‘understand’ /ˌʌndəˈstand/.

4. Words of four or more syllables have their strong stress on the penultimate (i.e. the last syllable but one), as in ‘conversation’ /ˌkənvəˈseiʃn/ or on the antepenultimate (i.e. the last syllable but two), as in ‘impossible’ /imˈpɔsibl/.

However, there are some generalizations to help us know which syllable is stressed and which one is unstressed. Generally, all words of more than one syllable have one of their syllables stressed. Words of one syllable are generally not given stress marks unless they are given sentence stress. Syllables with diphthongs are often stronger than those with pure vowels. Syllables with long pure vowels are often stronger than those with short pure vowels.

Weak syllables can only have four types of center:

a. The vowel /ə/

b. A close front unrounded vowel in the general area of /i:/ and /i/.

c. A close back rounded vowel in the general area of /u:/ and /u/.

d. a syllabic consonant /l/, / m/ or /n/, as in ‘seven’ /sevn/

Thus, when we compare vowels in weak syllables with those in strong syllables, we find that the vowel in a weak syllable tends to be shorter, of lower intensity and different in quality. For example, in the word ‘father’ /ˈfɑ:ðə / the second syllable is shorter than the first, is less loud and has a vowel that cannot occur in strong syllables; thus, this syllable is weak. In a word like ‘bottle’ /bɔtl/, the weak second syllable contains no vowel at all, but consists entirely of a syllabic consonant.

What’s the stressable portion?

The stressable portion (SP) is what is left of the word when certain suffixes and prefixes have been removed from it. So, it means the simple root of the word. These suffixes and prefixes include:

a. All inflectional suffixes: e.g. (noun) plural -s, -es; possessive -ˈs,-s’,-es’; (verb) 3rd person singular -s, -es; past -ed; past participle -ed, -en; present participle -ing.

b. A number of derivational suffixes: many of them are highly productive. e.g., (nouns) -ness; adjectives -y (-i- when not word final)-ly (-li), -less.

c. A number of derivational prefixes; notably the negative prefixes un-, in- (im-), etc.

What are the basic rules of stressing the stressable portion?

1. If the stressable portion is monosyllabic, there is no choice of stress placement. The single syllable receives stress, e.g. ‘eat-ing’, ‘ship-ment.’

2. If the stressable portion is disyllabic, stress is normally penultimate, as in ‘ozone’ /ˈəuzəun/, ‘Arab’ /ˈarab/, ‘uncivil’ /ˈsivil/.

3. If the stressable portion is trisyllabic or longer, its stress is either penultimate or antepenultimate depending on the distinction between strong and weak final syllables. In written representations, strong final syllables are easy to distinguish from weak final syllables. Final syllables ending with a single vowel letter or y, with ew, ey or with a single vowel letter plus one consonant, are almost always weak. The remainder are strong, i.e. those ending with two consonants, with two vowel letters, with two vowel letters plus a consonant, with vowel plus consonant plus unpronounced “e”.

Thus, there are two factors governing the stressing of trisyllabic stressable portions:

a. If the final syllable is strong, stress falls two syllables back from that syllable; i.e. three syllables from the end of the stressable portion of the word, as in ‘ˈantelope’, ‘ˈcummerbund’.

b. If the final syllable is weak, then:

i. If the penultimate syllable is strong, then it is stressed as in ‘veˈranda’, ‘panoˈrama’, ‘spaˈghetti’.

ii. If the penultimate syllable is weak, then the syllable before it is stressed, as in ‘aˈsparagus’, ‘AˈmericaI’.

What’s the relation between the grammatical structure of a word and its stress?

Many variations in stress can be associated with the grammatical structure of the words. Here is a table exemplifying the kind of alternation that can occur:

ˈ— — —	—ˈ— — —	——ˈ— —
photograph	photography	
	photographic	
diplomat	diplomacy	diplomatic
monotone	monotony	monotonic

All the words in the first column have the main stress on the first syllable. When the noun-forming suffix “-y” occurs, the stress in these words shifts to the second syllable. But as we can see in the third column, the adjectival suffix “-ic” moves the stress to the syllable immediately preceding it, which is in these words the third syllable.

The examples presented in the following table show the unstressing of some of the primary stressed English vowels. The first column on the left includes examples of primary stressed vowels. The second column includes conditions under which the stressed vowel becomes unstressed. The third column presents the stressed vowel and its unstressed counterpart. The change in stress in these examples is mainly a result of change in the grammatical classes of words.

primary stress	unstress	vowel change
/ˈsʌbsidaiz/	/səbˈsidiəri/	/ʌ/ → /ə/
/kənˈsʌlt/	/kɔnsəlˈteiʃən/	/ʌ/ → /ə/
/inˈstil/	/instəˈleiʃən/	/i/ → /ə/
/ˈekspɔ:t/	/əksˈpɔ:t/	/e/ → /ə/
/ˈkɔnvikt/	/kənˈvikt/	/ɔ/ → /ə/

/ˈhabit/ /həˈbitʃjuəl/ /a/ → /ə/

The words ‘economy’ /iˈkɔnəmi/ and ‘economical’ /ikəˈnɔmikəl/ show that the second syllable of the noun ‘economy’ has primary stress and the third syllable is unstressed. In the adjectival form, economical, primary stress is on the third syllable and the second syllable is unstressed. In the word /iˈkɔnəmi/, the vowel in the syllable with primary stress (second syllable) is /ɔ/, while the vowel in the syllable with no stress (third syllable) is /ə/. Once the grammatical class changes, the stress pattern reverses and the vowel /ɔ/ becomes /ə/ and the vowel /ə/ becomes /ɔ/.

What are the strong stress patterns for nouns, verbs and adjectives?

Noun Stress Pattern:

1. Nouns of two syllables are stressed on the first syllable, e. g. ˈwater, ˈpeople, ˈfather, ˈmother, ˈbrother, ˈsister, ˈapple.

2. Nouns of three syllables have the stress on the first syllable, unless the stress is affected by a special suffix, e. g. ˈhospital.

3. Some two-syllable nouns have both syllables stressed; the second with main stress, the first with high secondary stress. When one of these syllables occurs next to another stressed syllable, it frequently loses its stress. Thus we say in isolation ˈunˈknown, ˈprinˈcess, ˈfifˈteen, but in context: ˈPrincess ˈMargret, the young ˈPprincess.

Verb Stress Pattern:

1. If the final syllable of a verb contains a lax vowel followed by a single consonant, it is unstressed, e.g. ‘promise’ /ˈprɔmis/, ‘edit’ /ˈedit/, ‘imagine’ /iˈmadʒin/.

2. If the final syllable contains a tense vowel or diphthong followed by a single consonant, it is stressed.

3. If the final syllable contains a double consonant cluster, it is stressed, e.g. ‘elect’ /iˈlekt/, ‘convince’ /kənˈvins/, ‘adapt’ /ədapt/. The above rules should be erroneous if applied to other lexical classes such as nouns or adjectives.

4. Verbs of two syllables with the root as first syllable have the stress on the first syllable, not on the suffix, e.g.
brighten, harden, frighten, hasten, soften,
relish, punish, nourish, polish, perish, publish, finish,
cover, hinder, gather, bother,

5. Verbs of two syllables with the root as second syllable have the stress on the second syllable, not on the prefix, e.g.
protect, project, protest, propose, profess, progress, promote.
prepare, prefer
excel, extend, expose, excuse
enjoy, enlist, enlarge
transmit, transport
dismiss, dismay, discharge, distrust.

6. Verbs of two syllables ending in “-ate” are stressed on the final syllable (the suffix), but if there are more than two syllables, i.e. in three-syllable words, we stress the first syllable, e.g.
transˈlate, reˈlate, dicˈtate

ˈdominate, ˈlegitimate, ˈirritate,

7. Verbs with three syllables or more ending with -ize (-ise) are stressed on the antepenultimate syllable, e.g.
ˈrealize, ˈcivilize, maˈterialize

8. Verbs ending in “-ify” and “-ish” are stressed on the syllable preceding the suffix, e.g.
esˈtablish, ˈfinish, ˈclassify, ˈsatisfy, soˈlidify, ˈmodify,

Adjective Stress Pattern:

1. Many adjectives of two syllables have stress on the first syllable, e.g. ˈpretty, ˈugly, ˈhappy, ˈlazy.

2. Adjectives ending in “-ic, -ical, -(e) ous, -ious and -cious” are stressed on the syllable preceding the suffix, e.g.
hisˈtoric(al), geoˈgraphic, sympaˈthetic,
ˈjealous, ˈjoyous, couˈrageous, consciˈentious,
susˈpicious, mysˈterious.

3. Adjectives ending in “-ive, -tive, -ible and -igible” are stressed on the syllable preceding the suffix, e.g.
ˈactive, exˈplosive, exˈpensive, atˈtractive, proˈtective,

ˈsensible, deˈfensible, ˈterrible, ˈnegligible, inˈtelligible.

How do affixes affect stress?

I. Stress-Attracting Affixes:

This type of affix affects stress by attracting the main stress on to itself, hence they are sometimes called “auto-stressed”. These affixes may be added both to free forms and to bound forms. [Free forms are those which can occur as words in their own right but bound forms are those which cannot]. A number of endings which are not strictly suffixes share the property of being auto-stressed, e.g.
ˈsemicircle, persoˈnality, JapaˈnesePortuˈguese,
enterˈtain, refuˈgee, cigaˈrette, picaˈresque.

II. Stress-Repellent Affixes:

By this type of affixes we mean those which do not receive stress. They repel or reject it.

1. In words with prefixes such as *be-, in-, ex, re-, con-, for-*, and *a-*, the stress is on the second or third syllable, e.g. befriend, begin, below, infer, invite, exhaust, repeat; conclude, confer, forget, forlorn, asleep, across, askew.

2. Some negative prefixes such as *un-, im-, in-, mis-, dis-*, often carry some stress, to make sure that we hear them: but the strong stress is on the root, e.g.
untidy, uncivil, mispronounce, mishear, disagree, disorder.

3. Suffixes such as *-ly, -al, -ive, -ent, -ant, -ic* are not stressed, e.g. quietly, original, administrative, equivalent, automatic.

III. Stress-Changing Affixes:
These are affixes that affect stress by moving it from one syllable to another.
1. The noun suffixes *-ian, -ion, -tion, -ition, -io, -ity, and -ium* cause stress to fall on the penultimate syllable or the syllable immediately before these suffixes, e.g.
politician, confession, division, description, conversation, civilization, imagination, composition, radio, stability, utility, commodity, opportunity, premium.

2. The noun suffixes *-ary, -ator, -acy, -ory, -mony* cause stress to be antepenultimate, e.g.
voˈcabulary, inˈvestigator, ˈintimacy, ˈcategory, ˈalimony.

3. The adjective suffixes *-ive, -ient, -ial, -an, -iar, -iary, -ious,*
-ic, -ical, -ible, -iable, -ior cause stress to be penultimate, e.g.
impressive, recipient, beneficial, substantial, median, deviant, familiar, pecuniary, infectious, geographic, electric(al), economic(al), historic(al), impossible, negotiable, superior.

4. The verb suffixes *-iate, -ish, -ify* cause stress to be penultimate, e.g. deviate, diminish, identify

IV. Stress-Neutral Affixes:
These are affixes that do not affect stress by repelling or attracting.
1. Inflectional suffixes such as *-s, -es* (in plural nouns and 3rd person singular present simple verbs), *-ed* (in simple past tense and some adjectives), *-en* (in irregular past participles), *-ing* (in gerunds and adjectives) do not affect stress, e.g.
washes, matches, suggested, interested, hidden, building.
2. Some derivational suffixes such as *-ness, -ment, -ize, -er,*

-ly, -some, -like, -ich do not change or affect stress placement, e.g. kindness, punishment.

3. Prefixes such as *im-, in-, un-, mis-, re-, dis-* do not affect word stress.

What are the stress patterns of compound words?

A compound word means a word made up of two elements written as one word with or without a hyphen. Some compound words have primary stress on the first element and weak stress on the second, others have primary stress on both. The former type are called single-stressed compound words; the latter type double-stressed compound words.

1. Compound words which are nouns have strong stress on the first element, as in ˈschoolmaster, ˈpickpocket, ˈteapot, ˈchairman, ˈwindscreen, ˈnewspaper, ˈpostman, a ˈwalkout, a ˈput-on, ˈblackbird, ˈblacksmith, ˈhotdog, ˈgrandfather, ˈdining-room.

2. When a word is formed by adding a prefix having a distinct meaning of its own to a word in common use, it is

pronounced with double primary stress, e.g. ˈunderˈestimate, ˈweekˈend, ˈoverˈtax.

3. Double primary stress is also used in compound adjectives of which the first element is an adjective, e.g. ˈgood-ˈlooking, ˈsecond-ˈhand, ˈbad-ˈtempered.

4. Double primary stress is used in compound words when both elements are felt to be important, e.g. ˈeye-ˈwitness, ˈdisˈloyal, ˈupˈstairs, ˈdownˈtown, ˈarmˈchair, ˈfountain ˈpen.

5. A few individual compounds have strong stress on the second element only. These include:

a. Compounds with -ever: whenever /wenˈevə/

b. Compounds with -self: himself, themselves /ðəmˈselvz/

c. The words hereafter /hiəˈrɑ:ftə/, thereafter /ðeəˈrɑ:ftə/ throughout /θruˈaut/, wherein /weərˈin/ and already /ɔ:lˈredi/

What are the rules for secondary stress?

In long words, syllables before the one with main stress may be made more prominent than their neighbors. The principle underlying this appears to be a rhythmic one.

Some alternation of stressed and unstressed syllables is the most natural situation for English. The normal rules for English secondary stress seem to be similar to the rules for placing main stress:

1. If there is only one syllable before the one with main stress, no secondary stress is assigned, e.g. laˈpel, veˈranda, AˈmericaA.
2. If there are two syllables before the one with main stress, secondary stress is assigned to the first of these (i.e. two syllables back from main stress) e.g. ˌaluˈminum, ˌpanoˈrama.

3. If there are three or more syllables before the one with main stress, then:
a. If there is a strong syllable two syllables back from main stress, it takes secondary stress.
b. If there is a weak syllable two syllables back from main stress, the third syllable back from main stress takes secondary stress, e.g. ˌencycloˈpedia, ˌpharmacoˈpoeia.

What is sentence stress?

Sentence stress is the relative degree of force given to the different words in a sentence. It involves the picking out of one word or phrase within a sentence; this word or phrase is usually given special emphasis of some kind in pronunciation.

In connected speech, words are not treated as separate units, they form themselves into intonation groups. In each intonation group generally only one syllable, belonging to the word which the speaker is giving much prominence, will have main stress, the other words will have their normal main stress weakened to secondary stress or will be completely unstressed. When sentence stress falls on a word of more than one syllable, it always falls on the syllable which normally receives word stress, as in "I'll meet you to'morrow."

What is nuclear stress?

The place where we can be most sure that prominence will show is on the syllable which bears word-stress within the word which bears sentence stress. The term nuclear

syllable is used to denote this syllable and the stress on the nuclear syllable is often referred to as nuclear stress.

What are the differences between word stress and sentence stress?

(1) Word stress picks out one syllable within a word. The syllable singled out in a given word is nearly always the same, irrespective of the context: the word “arrived”, for example, is always arRIVED, never ARrived. Thus, in English the place of word stress is constant, while the place of sentence stress is changeable according to the context.

(2) Word stress also differs from sentence stress in that the stressed syllable of a word is not always given special prominence in pronunciation; if the word is not an important one in the sentence it is quite likely that none of its syllables will be emphasized. On the other hand, a word that is given sentence stress should be prominent.

(3) Word stress is not related to the importance of the syllable, but sentence stress is related to the importance of the word. Words of one syllable may take sentence stress if

they play an important part in the utterance. Words of more than one syllable may be unstressed if their function in the sentence is unimportant.

Are there any rules for sentence stress? What are these rules?

Which word the speaker picks out will depend on the situation in which he finds himself, and about which he wants to inform the listener. Thus, the string of word: “John hasn’t arrived” can be uttered in three ways:

(1) John hasn’t ar**rived**.

(2) John **hasn’t** arrived.

(3) **John** hasn’t arrived.

The first of these might be spoken in context where it is known that John has set out to get here, but is not here yet. The second might be uttered as a correction to someone else’s assertion that John has arrived. The third might be said if John was expected to be among the people who have arrived, but is not in fact among them.

Usually, the nouns, principal verbs, adjectives, adverbs, demonstrative adjectives and interrogatives are the most

important words; such words are therefore generally strongly stressed. Indeed, no satisfactory and comprehensive rules can be given to which words are felt to be important. However, we may have the following generalizations:

1. When one word qualifies another, both words have strong stress, e.g. It's ˈvery imˈportant, a ˈusual ˈbook, ˈlast ˈevening, ˈnext ˈMonday. An exception to this generalization is the word "street" which never receives strong stress in street names, e.g. ˈOxford Street.

2. The pronoun "one" never bears strong stress, e.g. a lovely one, ˈanyone. Similarly, the pronoun "it" is not stressed in normal speech, e.g. ˈGive it to ˈme? ˈWhat shall I ˈdo with it?

3. A word that has just been mentioned previously does not usually receive strong stress, e.g. How many ˈeach? ˈTwo each.

4. When one desires to emphasize a word for contrast, the surrounding words which would normally be strongly

stressed may lose some stress, e.g. In “I don’t object” /ˈai dəunt əbdʒekt/, “I” is stressed (implying, for example, but “you” object). In “We saw Sami walking” /wi: sɔ: ˈsami wɔ:kiŋ/, “Sami” is stressed to mean “but we didn’t see Ali” for example.

Allophonic Variations

It is important to remember that phonemes are abstract mental concepts that are never pronounced. The speech sounds actually produced can be regarded as the realization of phonemes uttered with individual differences, and are referred to as *phones* [from Greek phone, 'voice']. Thus, we can put it this way, a phoneme is something that exists in your mind. As a mental category, it is capable of variation. Any variant that doesn't lead to a change in meaning is considered a member of that same phoneme and is called its allophone**.**

Allophones , thus, could be defined as varieties of the same phoneme. When one phoneme is used or pronounced in different contexts, the result is a new variant of the same phoneme. By context of a phoneme, we mean what precedes and follows it of sounds. Preceding and following sounds have an undeniable effect on a phone production. Sometimes allophones are random, but in most cases they are pointed out in particular contexts. Listing each phoneme's allophones is known as phonemics. We'll study together two notable examples of allophonic

variations: the aspiration of voiceless plosives and clear and dark /l/.

1- Aspiration of voiceless plosives

Certain phonemes may be produced with an accompanying short puff of air in particular contexts. This applies to the three voiceless plosives you studied: /p/ , /t/ , and /k/. For example, the production of the voiceless alveolar plosive /t/ in the words ‘tall’ and ‘stall’ varies markedly. In the word ‘tall’ we see that the /t/ is aspirated, i.e. it is pronounced with a more puff of air /to:l/ → [t^hɒ:l]. unlike the case with the word ‘stall’, however, we saw that there is typically no aspiration, i.e. /stɒ:l/ → [st $^{=}$ o:l]. We can say, therefore, that the phoneme /t/ has at least two allophones: [t $^{=}$] and [t^h], the former symbolizes the unaspirated /t/ and the latter symbolizes the aspirated /t/.

Aspiration also is a feature of the two other voiceless plosives: the alveolar /p/ and the velar /k/. In fact, they are produced in the same way as /t/ when occurring under the same conditions. If they occur initially in a syllable, they are

aspirated. If they are preceded by other consonants like /s/ they are unaspirated.

For example, /p/ is unaspirated when it follows /s/ (e.g. ‘sport’ /sp o:t/ → [sp ˭ o:t]) but aspirated in a word such as ‘port’, /po:n/ → [pʰo:]. The phoneme /p/, therefore, has at least two allophones: [p ˭] and [pʰ].

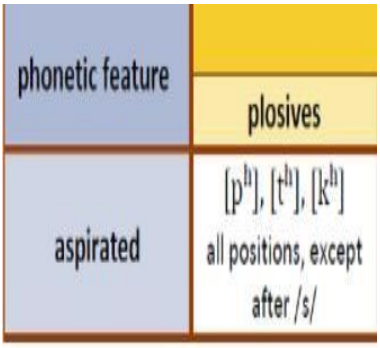
In the same way, /k/ is also pronounced unaspirated after a /s/ consonant (e.g. school /sko:l/ → [sk ˭ o:l]) but produced with a more puff of air in a word like ‘kill’ (/kɪl/ → [kʰil]). The phoneme /k/ must also, therefore, have at least two allophones: [k ˭] and [kʰ].

We see, then, that each of the voiceless plosives /p/, /t/ and /k/ has at least two allophones: an aspirated allophone [pʰ], [tʰ] and [kʰ], and an unaspirated allophone [p ˭], [t˭], and [k˭]. The unaspirated allophones only occur after /s/.

Only plosive sounds can be aspirated and so there are no examples of nasals, fricatives, affricates or approximants being aspirated. Note also that only voiceless plosives are aspirated, i.e. the voiced plosives /b/, /d/ and /g/ are not

aspirated. The following table, adapted from https://www.sltinfo.com/allo101-aspiration/, highlights aspirated plosives.

Aspirated allophones

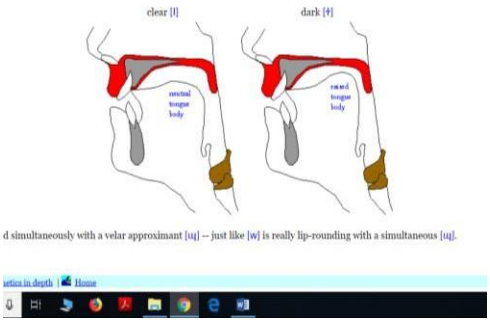


Thus, to show aspiration as an allophonic variations, you have to use some diacritics (the square brackets and the up marks [^{h}] and [$^{=}$] as shown above to indicate unaspirated and aspirated sounds.

Clear and dark /l/

Another example of allophonic variation can be observed in the pronunciation of the phoneme /l/ in different contexts. There are two varieties of the phoneme /l. when the /l/ sound occurs initially or before vowels or the phoneme /j/ in particular, it is pronounced as clear /l/. thus, in this context, /l/ is one of the liquids and described as being a voiced alveolar lateral. It is produced by making the tongue in touch with the alveolar ridge as it happens in the pronunciation of /t/. the rest of the tongue is a neutral position.The air goes in a continuous flow around the sides of the tongue.

The other variety, the dark /l/ is so called because when we pronounce it we velarize the sound. This means that unlike the usual pronunciation of clear /l/, we raise the back of the tongue to make it in touch with the velum or the soft palate. So, in its production it looks like the articulation of a high back vowel. There is an extra lifting of the tongue position. The following diagram shows the articulators during the production of the two varieties:



Adapted from:

https://home.cc.umanitoba.ca/~krussll/phonetics/narrower/dark-l.html

Dark /l/ is symbolized as [Ĩ] while clear /l/ is symbolized as [l]

PHONOLOGICAL TERMS

1. A **consonant** is a speech sound made by partly or completely stopping the flow of air as it goes through the mouth. For example: /p/ and /n/. How do we describe consonants?

We describe consonants according to voicing, place of articulation and manner of articulation.

a. Voicing means the vibration of the vocal cords.

b. Place of articulation means the place in the mouth where the air is stopped or obstructed.

c. Manner of articulation means the way in which the consonant sound is made; i.e. whether the air is completely or partially stopped.

2. A **vowel** is a sound made by letting the air come freely out of the mouth and by moving the tongue slightly. For example: /i:/ and /ɔ/. How do we describe vowels?

We describe vowels according to the tongue height, tongue part, lip shape and length.

a. Tongue Height means whether the tongue is high, mid or low in the mouth. If the vowel is high we call it "close"; if it is mid, we call it "between half-close and half-open" and if it is low, we call it "open."

b. Tongue Part means the part of the tongue used in the production of the vowel. So, a vowel may be front, central or back.

c. Lip Shape means the shape of the lips when we make a vowel. So, a vowel may be spread, neutral or rounded.

d. Length means whether a vowel takes a long time or a short time in production. So, a vowel may be long or short. We mark a long vowel with a colon / :/.

3. A **voiced** sound is one made with the vocal cords brought together tightly so that no air can pass through them and there is vibration. For example: /b/, /d/ and /g/. All vowels are voiced.

4. A **voiceless** consonant is one made with the vocal cords separated so that the air can pass out freely between them and there is no vibration. For example: /p/, /t/ and /k/.

5. A **plosive** consonant is one made by stopping the air in the mouth and then releasing it quickly. There are six plosives in English: /p/, /b/, /t/, /d/, /k/ and /g/.

6. A **bilabial** consonant is one made by pressing together the two lips. For example: /p/, /b/ and /m/.

7. An **alveolar** consonant is one made by raising the tip (or blade) of the tongue to touch the alveolar ridge. For example: /t/, /d/ and /s/.

8. A **velar** consonant is one made by raising the back of the tongue to touch the soft palate or velum. For example: /k/, /g/ and /ŋ/.

9. A **fricative** consonant is one made by releasing the air gradually through a narrow opening in the mouth causing friction. There are nine fricatives in English: /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/ and /h/.

10. A **labio-dental** consonant is one made by the upper teeth touching the lower lip. For example: /f/, and /v/.

11. A **dental** consonant is one made by putting the tip of the tongue between the upper and lower teeth. For example: /θ/, and /ð/.

12. An **alveolo-palatal** consonant is one made by the tongue

touching the area between the alveolar ridge and the hard palate. For example: /ʃ/ and /ʒ/.

13. A **glottal** consonant is one made by the glottis or the opening between the vocal cords. For example: /h/.

14. An **affricate** consonant is one made by stopping the air in the mouth and then releasing it slowly with friction. An affricate is formed by a plosive + a fricative. For example: /tʃ/ and /dʒ/.

15. An **oral** sound is one made by releasing the air through the mouth. All vowels are oral and 21 consonants are oral.

16. A **nasal** consonant is one made by lowering the soft palate so that air is released continuously through the nose. For example: /m/, /n/ and /ŋ/.

17. A **lateral** consonant is one made by releasing the air around the sides of the tongue. For example: /l/.

18. A **post-alveolar** consonant is one made by raising the tip of the tongue towards the back of the alveolar ridge. For example: /r/.

19. A **retroflex** consonant is one made by curling the tongue backwards with the tip raised. For example: /r/.

20. A **semi-vowel** is a sound produced like vowels but used in the place of consonants in a word. For example: /j/ and /w/.

21. A **close** vowel is one made with the tongue at the highest point in the mouth. For example: /i:/ and /u:/.

22. A **mid** vowel is one made with the tongue between the half-close and half-open positions. For example, /e/ and /ɔ:/.

23. An **open** vowel is one made with the tongue at the lowest position in the mouth. For example, /æ/ and /ɔ/.

24. A **front** vowel is one made by the front part of the tongue. For example: /i:/ and /e/.

25. A **central** vowel is one made by the central part of the tongue. For example, /ʌ/ and /ə/.

26. A **back** vowel is one made by the back part of the tongue.

For example: /u:/ and /ʊ/.

27. A **rounded** vowel is one made by the lips rounded. For example, /ɔ/ and /ɔ:/.

28. A **non-rounded** vowel is one made by the lips not rounded, i.e. spread or neutrally open. For example, /ɪ/ and /e/.

29. A **spread** vowel is one made by the lips spread. For example, /ɪ/ and /i:/.

30. A **short** vowel is one which takes a short time in production. For example: /ɪ/ and /ʊ/.

31. A **long** vowel is one which takes a long time in production. For example: /i:/ and /u:/.

32. A **pure** vowel is one made as one part, whether it is long or short. For example: /ɪ/ and /u:/. There are 12 pure vowels in English.

33. A **diphthong** is a sound formed by two pure vowels pronounced one after the other in the same syllable. The first

vowel is pronounced louder and longer than the second. For example: /eɪ/ and /aɪ/. There are 8 diphthongs in English.

34. A **front-closing** diphthong is one that ends with /ɪ/ which is a front vowel. For example, /eɪ/, /aɪ/ and /ɔɪ/.

35. A **back-closing** diphthong is one that ends with /ʊ/ which is a back vowel. For example, /aʊ/ and /əʊ/.

36. A **central** diphthong is one that ends with /ə/ which is a central vowel. For example, /ɪə/, /eə/ and /ʊə/.

37. A **syllable** is a sound unit that contains a vowel or syllabic consonant. We count the number of syllables in a word by counting the number of vowels in it. For instance, in the word ‘act’ there is one syllable, in the word ‘happy’ there are two syllables and in the word ‘imagination’ there are five syllables.

38. **Stress** means extra force given to the pronunciation of one of the syllables in a word. We mark a stressed syllable by a small vertical line high before the stressed syllable. For instance, in the word ‘happy’ / hæpɪ/, the first syllable is stressed.

39. **Adam's apple** is an informal term used to refer to the pointed part of the larynx that can be seen at the front of the throat. Moving the larynx up and down (as in swallowing) causes visible movement of this point, which is in fact the highest point of the thyroid cartilage.

40. **Articulator**: We can only produce speech sound by moving parts of our body, and this is done by the contraction of muscles. Most of the movements relevant to speech take place in the mouth and throat area (though we should not forget the activity in the chest for breath control), and the parts of the mouth and throat area that we move when speaking are called articulators. The principal articulators are the tongue, the lips, the lower jaw and the teeth, the velum or soft palate, the uvula and the larynx.

41. **BBC pronunciation**. The British Broadcasting Corporation is looked up to by many people in Britain and abroad as a custodian of good English; this attitude is in respect of certain broadcasters who represent the formal style of the Corporation, such as newsreaders and announcers. The old standard "Received Pronunciation (RP)" is based on a very old-fashioned view of the language; the present-day BBC accent is easily accessible and easy to record and examine.

42. **Function word**: The notion of the function word belongs to grammar, not to phonetics, but it is a vital one in the description of English pronunciation. This class of words is distinguished from “lexical words” such as verbs, nouns, adjectives and adverbs. Function words include such types as conjunctions (e.g. ‘and’, ‘but’), articles (‘a/an’, ‘the’) and prepositions (e.g. ‘to’, ‘from’, ‘for’, ‘on’. Many function words have the characteristic that they are pronounced sometimes in a **strong form** (as when the word is pronounced in isolation) and at other times in a **weak form** (when pronounced in context, without stress); for example, the word ‘and’ is pronounced /ænd/ in isolation (strong form) but as /ən/ or /n/ (weak form) in a context such as ‘come and see’, ‘fish and chips.’

43. The **glottis** is the opening between the vocal folds. One can imagine that the glottis disappears when the vocal folds are pressed together, but in fact it is usual to refer to the “closed glottis” in this case. Apart from the fully closed state, the vocal folds may be put in the position appropriate for voicing, with narrowed glottis; the glottis may be narrowed but less so than for voicing – this is appropriate for whisper and for the production of the glottal fricative h, while it tends to be more open for voiceless

consonants. For normal breathing the glottis is quite wide, usually being wider for breathing in than for breathing out. When producing aspirated voiceless plosive consonants, it is usual to find a momentary very wide opening of the glottis just before the release of the plosive.

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