AGRÉGATION PHONOLOGIE

A PHONOLOGY HANDBOOK

OF BRITISH AND AMERICAN

ENGLISH

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New conventions accepted by the jury as of 2023

Une légère « réforme » a été acceptée par le jury de l'agrégation d'anglais et l'ALOES (Association des anglicistes pour l'étude de la Langue Orale de l'Enseignement Supérieur), suite à l'évolution des notations dans certains ouvrages (ex. Cruttenden 2014). Il y aura dorénavant une tolérance pour d'autres symboles que ceux des deux dictionnaires de référence afin de rendre compte de certaines évolutions dans les pratiques de transcriptions reflétant des changements récents (*Contemporary RP* ou *General British*). Sont retenues les transcriptions qui font consensus chez plusieurs auteurs, ainsi que celles qui relèvent des pratiques des phonologues américains. La cohérence des transcriptions restera de rigueur. Les deux dictionnaires restent les références et les préparateurs comme les candidats pourront continuer à les utiliser comme références exclusives. Les transcriptions ci-dessous seront toutefois tolérées.

Changements en SBE

Voyelle de TRAP (ex : *trap, bat, cat, tap, rag, hand, lapse...*) : SBE /ˈtrap/, en plus de /ˈtræp/. Pas de changement en GA.

Voyelle de PRICE (ex : *price, my, ripe, side, child, try, eye...*) : SBE /ˈprʌɪs/, en plus de /ˈpraɪs/. Pas de changement en GA.

Changements en SBE et GA

Voyelle de DRESS (ex : *dress, step, ebb, tent, bread, friend...*) : SBE et GA /ˈdrɛs/ en plus de /ˈdres/ ; voyelle de SQUARE (ex : *square, hair, air, share, fair, bear, where, scarce...*) : SBE /ˈskwɛː/, en plus de /ˈskweə/, GA /ˈskwɛr/ ou /ˈskwɛər/, en plus de /ˈskwer/ ou /ˈskweər/.

Changements en GA

Voyelle de LOT (ex : *lot, job, stop, odd, box, swan, wash...*) : GA /ˈlɑt/ (sans diacritique de longueur) en plus de /ˈlɑːt/. Pas de changement en SBE.

Voyelle de NURSE (ex : *nurse, first, hurt, birth, church, verb, word...*) : GA /ˈnɜːrs/, /ˈnɝs/. et /ˈnɜrs/ (ces deux derniers sans diacritique de longueur), en plus de /ˈnɝːs/. Pas de changement en SBE.

Voyelle de NORTH/FORCE (ex : *north, orb, form, norm, quart, cord...*) : GA /ˈnɔrθ/ (sans diacritique de longueur), en plus de /ˈnɔːrθ/. Pas de changement en SBE.

Voyelle de START (ex : *start, far, sharp, carve, heart, safari...*) : GA /ˈstɑrt/ (sans diacritique de longueur), en plus de /ˈstɑːrt/. Pas de changement en SBE.

Mot de type *better* en GA : /ˈbetər/ en plus de /ˈbeṭər/ pour une notation véritablement phonologique du /t/. Donc le flap t, c'est-à-dire /ṭ/ n'est plus exigé dans une transcription phonémique du GA.

Food for thought: Does accent matter?

It is estimated that only a minority of native speakers in Britain actually speak RP, "Received Pronunciation". It could be between 10 and 20%. Some people even consider that it is an accent that is spoken by no more than 5% of the British population.

Considering this, should we still learn and teach RP? For the agrégation, students do not have a choice, as only two varieties are accepted by the jury: RP or SBE (Southern British English) and GA (General American).

To partly answer that question, I'd like to quote an article from *The Guardian*, published on 24 October 2020, in which an investigation carried out in 2020 has found widespread evidence of students at some of the country's leading universities being ridiculed over their accents and backgrounds, in some cases prompting them to leave education. In a series of Guardian interviews, students past and present reported bullying and harassment over their accents and working-class backgrounds. Some said their academic ability was questioned because of the way they spoke. The Social Mobility Commission, which monitors progress in improving social mobility in the UK, described the situation as unacceptable and said accents had become a "tangible barrier" for some students.

This shows that RP / SBE (also known as "The Queen's English" or "Oxford English") still matters and is still considered to be a model accent.

https://www.theguardian.com/education/2020/oct/24/uk-top-universities-urged-act-classism-accent-prejudice?CMP=Share_iOSApp_Other

Also, for teaching purposes, a model accent is necessary for learners to aim at, and to act as a basis for description in textbooks and classroom materials, even if we have to admit that the choice of pronunciation models is difficult, and the adoption of RP is in many ways problematical.

That's no such problem for GA. In 1982, the British phonetician John Wells wrote that two-thirds of the American population spoke with a General American accent. It's difficult to say how many people speak GA in the USA (or English-speaking Canada), but it's definitely much higher than the proportion of RP speakers in the UK.

Here are two links to recent articles published in *The Guardian*, on 3 Nov. 2022, which show the importance of RP in modern Britain.
https://www.theguardian.com/inequality/2022/nov/03/bias-against-working-class-and-regional-accents-has-not-gone-away-report-finds?CMP=Share_iOSApp_Other
Bias against working-class and regional accents has not gone away, report finds
Researchers found not much has changed since 1969, with many saying their accents had been mocked or criticised at work

https://www.theguardian.com/commentisfree/2022/nov/03/can-you-lose-accent-england-southern?CMP=Share_iOSApp_Other
In England, the southern accent is seen as neutral and aspirational, but we rarely pause to ask exactly why.

Course Aims

This class will provide practice for the different aspects of the phonetics and phonology of English relevant to the phonology section of the examination. The test is based on the same text used in the linguistics exam but covers different aspects of spoken English. Candidates are not expected to write an essay-type composition, but to provide a phonemic transcription of a short passage, then respond at some length to a number of questions on aspects of the text involving rules governing the phonetic realization of speech sounds (vowels and consonants) in context, explain stress patterns related to word formation and derivation, or the difference between strong and weak forms in context, or various types of mechanisms in connected speech (like assimilation), and finally give a convincing and informed solution to a problem of intonation, usually with no explanation.

These questions should be answered succinctly, referring to the examples taken from the text (and contrasted with other relevant examples) to illustrate a general rule that can be formulated in respect to the feature of speech under examination. Apart from these aspects, which we will address in weekly classwork, we will also explore differences between the two reference accents, RP or Southern British English (SBE) and General American (GA), which constitute the only varieties of English allowed for the transcription, but which should be familiar to all candidates.

Practical exercises in transcription and specific points typically addressed in years past will accompany all stages of the course as much as possible. From the outset, candidates must indicate not only which dialect they intend to use, RP or GA. The system of transcription used in *The Longman Pronouncing Dictionary* (Wells) and that in *The Cambridge English Pronouncing Dictionary* (Jones) are virtually identical – all American transcriptions being given in these two dictionaries, which both use the International Phonetic Alphabet (IPA) to approximate a standard American dialect. The use of Oxford Dictionaries as well as American dictionaries with non-IPA pronunciation aids (Merriam & Webster's, etc.) should be avoided, if only because they are not in the list of dictionaries chosen by the jury.

Here are two websites that propose free software for transcription on your computer:
http://www.photransedit.com/online/text2phonetics.aspx
http://pointecole.free.fr/phonetik.html

Pronouncing dictionaries
Jones, D. (2011), *English Pronouncing Dictionary*, 18th edition, (revised P. Roach & J. Setter, J. Esling), Cambridge, C.U.P. (also available online: http://dictionary.cambridge.org))
Wells, J.C. (2008), *Longman Pronunciation Dictionary*, 3rd edition, London, Longman.

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You should also read the subjects/corrections of the linguistic commentary, available on the SAES's website:
http://saesfrance.org/concours/agregations/agregation-externe/agregation-externe/

CHAPTER 1

**IPA symbols used for the phonetic transcription of English
Southern British English [SBE] and General American [GA]**

IPA = International Phonetic Alphabet

These symbols are those required for the exam, as used in the two reference dictionaries: *Longman Pronunciation Dictionary* (LPD) and *Cambridge English Pronouncing Dictionary* (CEPD). No other symbols or conventions are accepted by the jury.

1. Vowels and diphthongs

For differences between SBE and GA see §3 on the next page (p. 8).

<u>monophthongs</u>[1]

<u>lax vowels (short)</u>	<u>tense vowels (long)</u>
/ɪ/ pick, bitter	/i:/ pea, see
/ʊ/ put, push, sugar, foot	/u:/ spook, true
/ɒ/ pot, what	/ɔ:/ nor, sore, poor, saw
/e/ pet, head	/ɜ:/ bird, turn
/æ/ pack, saddle	/ɑ:/ bar, part, father
/ʌ/ but, putt, supper, flood	
/ə/ <u>a</u>bout, a, the	

<u>diphthongs</u>

/eɪ/ bake, say	/əʊ/ go, load, row
/aɪ/ nice, wry	/aʊ/ now, round
/ɔɪ/ choice, toy	/ɪə/ fear, here
/eə/ fare, hair	/ʊə/ tour, moor

<u>neutralized vowels</u>
Two vowels are said to be "neutralized" or "non-phonemic". They are [i] and [u].
When you find the symbol i in a transcription, for example /ˈhæpi/ for <happy> or /hi/ for <he>, that means that some speakers use ɪ, some use i:, others use something intermediate or indeterminate, and some fluctuate between the two possibilities (see LPD, p. 539 or CEPD p. xvii).
In the same way, the symbol u represents the neutralization of the opposition between ʊ and u: (LPD, 539 or CEPD xvii).

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[1] The length sign is actually ː i.e. a triangular colon but using an ordinary colon is acceptable for the exam: <saw> can be transcribed /sɔː/ or /sɔ:/

2. Consonants

The symbols p, b, f, v, t, d, k, g, m, n, w, l, r assume the value most associated with their written form (see pages on consonant graphemes, pp. 13-15, in Chapter 3).

Here are the other consonantal phonemes used in the two dictionaries:

/θ/ thing, author	/ð/ though, than, rather
/ʃ/ shall, flash	/ʒ/ pleasure, version
/tʃ/ choose, patch	/dʒ/ budge, justice
/h/ hair, hype	/j/ yellow, university
/ŋ/ sing, finger, tongue	

Note the three combinations: /kw/ quit, equal; /ks/ box, exit; /gz/ exist, eggs

Recap: THE ENGLISH CONSONANTS (RP & GA)

/p/ pipe	/f/ fine - phone – laugh	/ʃ/ ship – wish	/ŋ/ king /kɪŋ/ - pink /pɪŋk/
/b/ bad - tub	/v/ van – save	/ʒ/ treasure	/l/ lip - kill
/t/ time	/θ/ thing – moth	/tʃ/ church	/r/ red - tree
/d/ date	/ð/ this – mother	/dʒ/ judge	/w/ witch - away
/k/ kick	/s/ sit - kiss	/m/ man – same	/j/ yes
/g/ gate	/z/ zap - buzz	/n/ name - win	/h/ hat

3. Notable differences in pronunciation between SBE and GA English

3.1. Consonants

The consonant system in GA is essentially the same as that of SBE and can be represented with the same phonemic symbols. There are, however, a number of distributional and phonetic differences.

3.1.1. GA is a rhotic variety, meaning that post-vocalic /r/ is always pronounced in GA. In addition, /r/ in a final unstressed syllable can function as a syllabic consonant in GA, e.g. <biker> can be transcribed /ˈbaɪkr/ or /ˈbaɪkər/ in GA. In /ˈbaɪkr/ the /r/ is said to be syllabic, meaning it stands for a whole syllable. The GA transcription found in CEPD is /ˈbaɪkɚ/.
In SBE the transcription is /ˈbaɪkə/, i.e. no /r/ sound at the end of the word, precisely because SBE is "non-rhotic".

3.1.2. A salient feature of GA is "t-tapping" or "t-flapping": when <t> follows a stressed vowel and precedes an unstressed vowel, in the middle of a word. The symbol for the "flap t" is [t̬], that is t with a small v underneath. It's also called the "tap t" or "flapped/tapped t". It sounds like a short /d/.
For instance, the word <butter> is pronounced /ˈbʌt̬ər/ in GA vs. /ˈbʌtə/ in SBE.
Flap t is also found across word boundaries as in <went off> or when <t> is directly preceded by /r/ (*party* → /ˈpɑːrt̬i/) or /n/ (*winter* → /ˈwɪnt̬ər/). However, the cluster /nt/ is sometimes reduced to /n/ as in *winter* → /ˈwɪnr/ or /ˈwɪnər/.

Taken together, these cases of t-flapping can be expressed as:

$$<t> \rightarrow \underset{.}{t} / \text{ 'V (r, n)\_\_ V}$$

= the letter t is realized as ṭ in the following context: after a stressed vowel (possibly followed by r or n) and before an unstressed vowel.
Though technically an allophone of /t/, using ṭ leads to the neutralization of the /t/ - /d/ opposition in words like *heating* or *heeding*.

3.1.3. The sound /j/ is dropped in GA after /t, d, n, θ/: *tune*, *dune*, *nude*, *enthusiasm*, but not in SBE. The letter /j/ is called yod and so this phenomenon is called "yod-dropping".
So <tune> is always pronounced /tju:n/ in SBE, and preferably /tu:n/ in GA (/tju:n/ is given as a variant in both dictionaries).
Note that yod-dropping occurs in both SBE and GA after /dʒ, r, s, z, l/ as in *June*, *rude*, *sue*, *Zurich*, *pollution*. In SBE, /j/ can be pronounced after /l/, /s/ and /z/, i.e. /sju:/ for *sue*, but never in GA. The pronunciation without /j/ is now more common than with /j/.
In SBE /tj/ and /dj/ are frequently palatalized: /tj/ → /tʃ/ and /dj/ → /dʒ/. The pronunciation /tʃu:n/ for <tune> is the first one given in CEPD (before /tju:n/) and the second one in LPD. The same goes for the pronunciation of <dune>: /dʒu:n/ given before /dju:n/ in CEPD, but after in LPD.

3.1.4. The distribution of "dark l" (vs. "clear l") is more widespread in GA than in SBE. In SBE, "clear l" (an l sound similar to French /l/) occurs before a vowel and "dark l" occurs elsewhere. Thus, *kill* and *shelf* have a dark l, while *live* has a clear one.
"Dark l" is transcribed [ɫ] and "clear l" [l].
Many speakers of GA use "dark l" in all positions. Thus <level> can be pronounced [ɫevɫ] or [levɫ]. It's always [levɫ] in SBE.
In dictionaries, the word is transcribed /levl/, which corresponds to a phonemic transcription.

You can say "clear l" or "light l."

3.2. Vowels
3.2.1. r-colouring affects simple vowels in both varieties, GA and SBE, but differently.
Stressed <ar> <or> <er> <ir> <ur> are usually realized as /ɑ:/ /ɔ:/ /ɜ:/ /ɜ:/ /ɜ:/ in SBE, because it is non-rhotic.
GA being rhotic, an r-sound has to be added, thus producing /ɑ:r/ /ɔ:r/ /ɝ:/ /ɝ:/ /ɝ:/

Careful, in GA the equivalent of /ɜ:/ is /ɝ:/. It is the symbol used in both dictionaries. In theory it could be /ɜ:r/ but this is **not** used in the two dictionaries, that's why you have to use /ɝ:/.

3.2.2. The diphthong /əʊ/ is never used in GA. Its GA equivalent is /oʊ/.
<coat>   SBE /kəʊt/   GA /koʊt/
Listen to the pronunciation of <coat> in any dictionary and you will hear /ə/ and then /ʊ/ in the British recording, and /o/ and then /ʊ/ in the American one.

3.2.3. The TRAP vowel, i.e. /æ/ is articulated slightly higher in GA, and resembles /ɛ:/ in many regional dialects. But the /æ/ symbol is used for both varieties in the two dictionaries.
"ASK-words" are pronounced with /æ/ in GA (see p. 60, in Chapter 18):
<ask>   SBE /ɑ:sk/   GA /æsk/

3.2.4. In GA, most foreign, mainly Italian, loan words with <a> use /ɑː/ rather than /æ/: *pasta*, *Mafia*, *macho*, *Picasso, latte*. In SBE, /æ/ seems to be more common.

3.2.5. The STRUT vowel, i.e. /ʌ/, is not found before <r> or <rr> in GA, so that *hurry* is /ˈhɝːi/ and *courage* /ˈkɝːɪdʒ/. Compare with SBE /ˈhʌri/ and /ˈkʌrɪdʒ/.
Careful: no /r/ symbol in the two GA transcriptions: /ˈhɝːi/ /ˈkɝːɪdʒ/, although the jury would now accept /ˈhɝːri/ and /ˈkɝːrɪdʒ/.
About the cluster "stressed <u> followed by <r> or <rr>", the Longman Dictionary, p. xxi, notes that there are Americans "who use ʌr, as in RP". However, as /ʌr/ is not used for the individual transcriptions of words in GA, it's much preferable to use /ɝː/ for the exam.

3.2.6. In GA the symbol /ɒ/ is never used. Its GA equivalent is /ɑː/.
<dog>   SBE /dɒg/   GA /dɑːg/
/ɒ/ can almost always be replaced by /ɑː/ in GA. So, if you are asked to compare GA and SBE in an exercise and if the /ɒ/ symbol is used in SBE, you can replace it with /ɑː/.

Before /ŋ/ /f/ /s/ /g/ /θ/, <o> can be pronounced either /ɑː/ or /ɔː/. So, <dog> can also be pronounced /dɔːg/ in GA. See p. 60, §2.5.

3.2.7. Words ending in <-ile> are pronounced /əl/ or even just /l/ rather than /aɪl/ as in SBE: *fertile*, *missile*.
<fertile>   SBE /ˈfɜːtaɪl/   GA /ˈfɝːtl̩/ / /ˈfɝːtəl /

In very few words both pronunciations, /aɪl/ and /əl/, are found in GA, like *domicile*, *erectile*, *juvenile* or *reptile*. But even for these words the pronunciation in /əl/ is given as an option in both dictionaries.

3.2.8. The diphthongs /ɪə/ /eə/ and /ʊə/ are typically SBE. In GA, they are usually replaced by /ɪr/ /er/ and /ʊr/.
<fear>   SBE /fɪə/   GA /fɪr/
<hair>   SBE /heə/   GA /her/
<tour>   SBE /tʊə/   GA /tʊr/

For **other differences between SBE and GA**, see Chapter 18 entitled "General American [GA] vs. Southern British English [SBE]" pp. 58-62.

CHAPTER 2

Transcription conventions

1. Always begin and end phonemic transcriptions with oblique brackets /..../
Phonemic transcription corresponds to the transcriptions used in dictionaries.
Only use square brackets […] for phonetic transcriptions. Occasionally, agrégation students are asked to comment on phonetic transcriptions, as with the difference between "light l" and "dark l" or with the different realizations of p, t, k. More about that later (see Chapter 29 "Phonetic vs. Phonemic transcriptions" p. 90).
Use pointed brackets (aka angle brackets) for orthographic transcription, i.e. spelling.
Ex. *The phonemic transcription of the word <head> is /hed/.*
No punctuation marks are allowed: never use ? ! ; . , in a transcription.
Dots are used in dictionaries to separate syllables as in /'med.sn/ or /'med.ɪ.sən/ for <medicine>.
Students have never been asked to use dots for the exam.

2. Always indicate primary and secondary stresses. This is obligatory on all words of two or more syllables. The symbol ' stands for primary stress, placed before the stressed syllable, and ˌ for secondary stress.
You will be asked to give the stress patterns of words in numeric form, using /1/ for primary stress, /2/ for secondary stress, /0/ for unstressed syllables and /3/ for tertiary stress, if relevant. Tertiary stress is optional.

3. Only use the IPA (International Phonetic Alphabet) symbols found on the preceding page, which are also the symbols used in the latest editions of LPD and CEPD.
Do not use capital letters!
Beware of handwriting habits which can make certain pairs of symbols identical: e.g. /ə/ and /a/ or /z/ and /ʒ/.
Make sure you write /æ/ as one symbol and not /ae/.
The jury proscribes the use of symbols resembling the letters <x>, <c>, <y> or <q>. These correspond to phonemes that exist in some languages, but not in English. A few Scottish words may be pronounced "the Scottish way" like <loch> pronounced /lɒx/ instead of /lɒk/ in SBE or /lɑːx/ instead of /lɑːk/ in GA, but /x/ must not be used to transcribe the letter <x>, which is usually transcribed /ks/ or /gz/.
        <exit> → /'eksɪt/ or /'egzɪt/

4. Remember that certain symbols only occur within specific phonetic or syllabic contexts:
- in non-rhotic dialects, such as Southern British English (RP), the phoneme /r/ only occurs when it is followed by a vowel sound. General American, however, is a rhotic dialect, which means that the letter <r> is pronounced at the end of a word (e.g. *sir*) or before a consonant (e.g. *part*).

- the 'lax' (or 'short' or 'checked') vowels can never occur in final position in a stressed syllable. In practice, the only 'short' vowels you will find at the end of a word in an unstressed syllable are the reduced weak vowels /i/ and /ə/.

- the three reduced weak vowels /ə/, /i/ and /u/ ("neutralized i and u") never occur in stressed syllables.

- distribution of "neutralized i" and "neutralized u":

When the vowel is in an unstressed syllable at the end of a word, or word boundary.
/'sɪti/, /'ɪntu/, etc.
When the vowel is in an unstressed syllable before another vowel.
/'reɪdieɪt/, /'ɪnfluəns/

In LPD, we also find /u/ before consonants when the following vowel is strong, as in /'stɪmjuleɪt/ /ju'tensɪl/. In these cases, CEPD gives variously /ə/, /ʊ/ and /u:/. So, for the exam, <stimulate> can be transcribed /'stɪmjuleɪt/ [LPD], /'stɪmjəleɪt/ [LPD & CEPD], /'stɪmjʊleɪt/ [CEPD]

<utensil> → /ju'tensɪl/ [LPD] or /ju:'tensɪl/ [CEPD]

Do not mention your source, LPD or CEPD, for the exam.

See Chapter 14 "**Neutralized vowels: /i/ and /u/**" pp. 37-39.

5. Weak vowels /ɪ/, /i/, /u/, /ʊ/, /ə/ are usually preferred in unstressed syllables.

There are cases in which an unreduced vowel is used in an unstressed syllable, like in the <-ise>, <-ize>, <-ate> (in verbs) endings. Also, when an unstressed vowel is followed by two consonants it tends not to be weak, as in <'prospect>: <e> is not reduced to /ɪ/ or /ə/.

6. LPD and CEDP conventions

Phonemes shown in *italics* in the two dictionaries are phonemes that tend to be pronounced, but which can be omitted. Phonemes shown with raised symbols are phonemes that tend to be left out but which can pronounced.

Thus, <contemptible> is transcribed /kən'tem*p*təbᵊl/. That means /kən'temptəbl/ is slightly more common than /kən'temtəbᵊl/ or /kən'temtəbəl/ or /kən'temptəbəl/, but any of these transcriptions would be accepted by the jury.

Do not use italics or raised letters in your transcriptions, though.

CHAPTER 3

Graphemes and phonemes: <u>consonants</u>

1. Letters/graphemes and sounds/phonemes
We are going to have a look at letter-to-sound correspondences.
We'll use the word "graphemes" rather than "letters" and "phonemes" rather than "sounds."
As already mentioned, graphemes are represented in angle brackets (< >) and phonemes with forward slashes (/ /); we use square brackets ([   ]) for phonetic transcriptions, i.e. when we want to talk about particular allophonic realisations, like the two realisations of /l/, that is, [l] = "light l" as is <late> and [ɫ] = "darl l" as in <tale>.

Definition: a **grapheme** is the smallest unit of a writing system of any given language; a **phoneme** is a unit of sound that distinguishes one word from another.
If you use a "trilled r," as some Scots might do, the /r/ sound in <red> is different from the sound produced by an SBE speaker, but the word does not change. Therefore, the two realisations of /r/ correspond to the same phoneme, but with two different sounds called "allophones".

2. **Correspondence between consonant graphemes and phonemes**

Grapheme	Phoneme	examples
b bb	b	bill, trouble, tabby, cab
c cc ck	k	cat, occur, back
c	s	space, rice
c	ʃ	special
cc	ks	accept
ch tch	tʃ	check, match
	ʃ	machine, moustache
	k	chaos, loch, Bach
	Ø	yacht
d dd	d	dumb, middle, bad
	d dj dʒ	gradual, residual
f ff	f	find, off, dwarf
	v	of
g gg	g	give, log, bag
	dʒ	huge, urge, George
	ʒ	rouge, beige
gh	g	ghost
	f	cough, laugh
	Ø	eight, bough, borough
h	h	home, behind
	Ø	hour, Shah, vehicle

j	dʒ	John, joke, majority
	j	hallelujah
k	k	kilo, market, mark
l ll	l	left, bullet, grill
	Ø	calf, calm, could, walk
m mm	m	morning, comma
mb	m	lamb, climb, tomb, womb
mn	m	damn, hymn
n nn	n	name, manner
gn	n	sign, foreign
kn	n	knock, knight, knee, know
n ng nk	ŋ	singer, long
	ŋ·g	finger, longer, England[2]
	ŋk	think
	nd	binge
p pp	p	plan, copper
ph	f	photograph, physical
p pn ps pt	n	pneumonia
	s	psychology
	t	pterodactyl, Ptolemaic
qu	kw	question, quack
	k	cheque
r rr rh	r	red, mirror, rhythm
s ss sw	s	sound, asset, sword, promise
	z	measles, rose, compromise
	ʃ	sugar, sure
	ʒ	measure
sc	sk	describe, school
	s	muscle
	ʃ	luscious
sh	ʃ	shore, fashion, flash
t tt	t	top, bitter, hat
th	θ	theme, both, monthly
	ð	the, these, brother, lather
v	v	van, moving, curve
w	w	water
wh	h	who, whole
	w	where, when, why, what
x	ks	box, mixture

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[2] Compare <finger> /'fɪŋgə/ and <singer> /'sɪŋə/. Inside a word, <ng> is pronounced /ŋg/, but not if it is made up of base + suffix, like *singer* = *sing* + *-er*. However, *longer* and *stronger* are pronounced with /ŋg/, i.e. /'lɒŋgə/ and /'strɒŋgə/. <England> is logically pronounced /'ɪŋglənd/, although the variant /'ɪŋlənd/ is accepted by LPD. See Chapter 4 for more information on the cluster <ng>.

	gz	exact, exist
	z	xenophobia, xylophone
y	j	yellow, yoghurt, yoke
z zz	z	zone, dazzle, buzz

Note that the letter b is not pronounced at the end of a word ending in <mb>, as in *lamb, bomb, tomb, comb, thumb, plumb*…, even when you add a suffix.

bomb /bɒm/ [GA /ɑː/]   bombing /ˈbɒmɪŋ/
plumb /plʌm/   plumber /ˈplʌmə/ [GA /ər/]

CHAPTER 4

The cluster of consonants <ng>

1. In final position
In final position, <ng> is transcribed /ŋ/, not /ŋg/.
  sing /sɪŋ/
  rang /ræŋ/
  lungs /lʌŋz/
  running /ˈrʌnɪŋ/

Also note the pronunciations of *length* and *strength*:
  /ˈleŋθ/ OR /ˈleŋkθ/ [the sound /k/ may be added, see p. 73, §5 Epenthesis]
  /ˈstreŋθ/ OR /ˈstreŋkθ/

2. In medial position
In medial position, <ng> is transcribed /ŋ**g**/.
  finger /ˈfɪŋgə/
  hangar /ˈhæŋgə/
  England /ˈɪŋglənd/   English /ˈɪŋglɪʃ/

LPD has two variants for *hangar* and *England/English*: /ˈhæŋə/ and /ˈɪŋlənd/ /ˈɪŋlɪʃ/. However, it's easier to stick to the basic rule: "in medial position, <ng> is transcribed /ŋg/".

Note that <-nk> is transcribed /ŋk/:
ink /ɪŋk/
incorporate /ɪŋˈkɔːpəreɪt/ or /ɪnˈkɔː---/
rank /ræŋk/
sunk /sʌŋk/

3. <ng> + suffix
The basic rule still applies if you add a suffix, i.e., do not add /g/ before the suffix.
sing /sɪŋ/ > singing /sɪŋɪŋ/ > singer /sɪŋə/
hang /hæŋ/ > hanging /ˈhæŋɪŋ/ > hanger /ˈhæŋə/
bang /bæŋ/ > banging /ˈbæŋɪŋ/ > banger /ˈbæŋə/

Sub-rule with *-er* and *-est*
If you add the comparative suffix *-er* or the superlative *-est*, then a /g/ is added to the transcription.

long /lɒŋ/ > longer /ˈlɒŋgə/   longest /ˈlɒŋgəst/
GA /lɑːŋ/ or /ɔː/ > /ˈlɑːŋgᵊr/ or /ɔː/

strong /strɒŋ/ > stronger /ˈstrɒŋgə/
GA /ɑː/ or /ɔː/ instead of /ɒ/, plus /r/ for *stronger*.

young /jʌŋ/ > younger /jʌŋgə/
GA /jʌŋgər/

Compare *longing* /ˈlɒ**ŋ**ɪŋ/ and *longer* /ˈlɒ**ŋg**ə/.

CHAPTER 5

The digraph <th>

This digraph has two possible pronunciations: voiced /ð/ or voiceless /θ/.

In **initial** position, <th> is pronounced /ð/ in **grammatical** words, like *the, this, that, these, those, then, than, though*.

In **initial** position, <th> is pronounced /θ/ in **lexical** words, like *thing, think, thumb…*

In **end** position, <th> is often pronounced /θ/ in nouns: *math, length, mouth, myth, birth, tooth…*

/ð/ is very likely in verbs, especially before *-e* or *-ing*, as in *bathe, loathe, soothing, writhing…* The verb *to mouth* is pronounced with /ð/.

The suffix *-th* added to numbers is always pronounced /θ/.

In some nouns, <th> is pronounced /t/: *Thames* /temz/*, thyme* /taɪm/, *Thomas*, *Thai*.

In very few words, <th> can be pronounced either /t/ or /θ/: *Anthony*, *Esther*, *Neanderthal*.

Occasionally, <th> may be silent as in *asthma*: /'æsmə/ or /'æsθmə/. In GA /'æz--/.

Also note *clothes* /kləʊðz/ or /kləʊz/. In GA, /kloʊðz/ or /kloʊz/. According to CPDE, the pronunciation with /ð/ has become more common.

A few words ending in /θ/ have a plural in /ðz/, like *mouths* /maʊðz/, *paths*, *baths…*

However, the <-ths> ending is more commonly pronounced /θs/ as in *births*, *deaths*, *faiths*, *growths*, *months…*

Truths is pronounced /tru:ðz/ or /tru:θs/. Also note *youths* /ju:ðz/ or /ju:θs/.

<booth> can be pronounced /bu:θ/ or /bu:ð/. The former is more common in GA.

In the same way, <with> can be pronounced with /θ/ or /ð/. According to LPD /wɪθ/ is not RP. CEPD accepts both pronunciations, however.

The adjective <smooth> is pronounced /smu:ð/.

CHAPTER 6

Pronunciation of the grammatical suffixes *-ed* and *-s*

1. *-ed*

/t/ /d/ + <-ed>   ➔   **/tɪd/   /dɪd/**

Examples:
<rate>	/reɪt/
<rated>	/'reɪtɪd/
<skid>	/skɪd/
<skidded>	/'skɪdɪd/

GA /reɪɹɪd/ with a "t-flap"

In this case, /ɪd/ can be reduced to /əd/ in both varieties, although /əd/ is more common in GA than in SBE.

After a voiceless consonant (p, k, tʃ, f, θ, s, ʃ), <-ed> is pronounced /t/ as in *gripped* /grɪpt/, *patched* /pætʃt/, *knifed* /naɪft/.

After **all the other consonants** (i.e. voiced consonants), and after **vowels**, <-ed> is pronounced /d/ as in *feared* /fɪəd/ GA /fɪrd/, *loved* /lʌvd/, *seemed* /si:md/.

<u>Adjectives</u> in *-ed*
Certain adjectives in *-ed* have /ɪd/, /əd/, like *naked* /'neɪkɪd/

Most words ending in -edly are pronounced /--ɪdly/ or /ədli/, like *markedly*.

Adjectives that have /ɪd/ or /əd/: *aged, beloved, blessed, crooked, dogged, jagged, learned, ragged, rugged, sacred, wicked, wretched.*

2. *-s* and *-es*

/s/ /z/ /ʃ/ /ʒ/ /tʃ/ /dʒ/ + <-(e)s>   ➔   **/ɪz/**

<faces>	/'feɪsɪz/	<catches> /'kætʃɪz/
<Mitch's>	/'mɪtʃɪz/	

/ɪz/ can be reduced to /əz/ in both varieties, although /əz/ is more common in GA than in SBE.

After a voiceless consonant (p, t, k, f, θ), *-s* is pronounced /s/, as in *rats, laughs, months…*

Otherwise, **after a vowel sound or all other consonants**, *-s* is pronounced /z/, as in *ladies, names, raids…*

A few words ending in /θ/ have a plural in /ðz/, like *mouths* /maʊðz/, *paths*, *baths…*

Also note the irregular pronunciation of <houses> /'haʊzɪz --əz/ vs. <house> /haʊs/.

CHAPTER 7

Graphemes and phonemes: <u>vowels</u> in a <u>stressed</u> syllable

In this chapter we are going to study the correspondence between **vowel** graphemes and phonemes.

First of all, there is an essential difference between stressed and unstressed vowels.

All stressed vowels correspond to a basic phonic realization:
- lax (or short) realization in a closed syllable: VCC or VC#
- tense (or long) value in the following context: VC<e>#

VC<e># means one vowel followed by one consonant, and the vowel <e> at the end of a word.

definitions:
A **closed syllable** is a syllable ending with a consonant, e.g., *hat*. If it ends with a vowel, it is said to be open, e.g., *rating* [= ra.ting]

Vowels are said to be short, checked or lax[3], like /æ/ /e/ /ə/ /ɪ/ /ɒ/ /ʌ/ or /ʊ/, as opposed to long, free or tense, like /ɑː/ /ɜː/ /iː/ /ɔː/ or /uː/ + all the diphthongs.

Let's consider the vowel <a>:
- lax when it occurs in VCC or VC#   → /æ/   Examples: accent, cap
- tense in VC<e>#   → /eɪ/   Examples: Kate, cape

The vowel <a> can be followed by the letter <r>, in which case it undergoes "r-colouring":
- a + r + e   → /eə/   Example: care
- a + r + C or a + r#   → /ɑː/   Examples: park, car

"r-colouring" = the letter <r> modifies ("changes the colour of") the previous vowel.

So, there are 4 contexts in which a vowel can appear:
- VCC or VC#   accent   cap   /æ/
- VC<e>#   Kate   /eɪ/
- V**r**<e>   care   /eə/
- V**r**C or V**r**#   park   car   /ɑː/

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[3] For the exam, you can use either word. There is however a difference: "lax" refers to the muscles of the tongue which are lax when using lax/short vowels, and of course tense with tense/long vowels.

simplified table of vowels in SBE and GA (highlighted in grey)

vowels	VCC VC# → lax/short	VC<e> → tense/long	Vr<e> →tense/long	VrC Vr# → tense/long
a	æ	eɪ	eə OR ɛː / er	ɑː / ɑːr OR ɑr
e	e OR ɛ	iː	ɪə / ɪr	ɜː / ɜ̇ː OR ɜ̇r
i	ɪ	aɪ	aɪə/ aɪr	ɜː / ɜ̇ː OR ɜ̇r
o	ɒ / ɑ	əʊ / oʊ	ɔː / ɔːr OR ɔr	ɔː / ɔːr OR ɔr
u	ʌ	juː	jʊə / jʊr	ɜː / ɜ̇ː OR ɜ̇r

As you can see, the letter <r> modifies the previous vowels in two ways, depending on whether you have V**re** or V**r**C.

This is called "**r-colouring**": the letter <r> changes the colour of the previous vowel.

However, if there are **two r's** after a vowel, it is pronounced like VCC:

<-**arr**> is like <a>CC. For instance, *marry* or *carry* are pronounced with /æ/, just like a*cc*ident or ca*mp*us.

<-**err**> is like <e>CC. For instance, *merry* is pronounced with /e/, just like ke*tt*le or *Teddy*. However, the verb *to err* is pronounced /ɜː/ or GA /ɜ̇ː/.

<-**irr**> is pronounced like <i>CC, *mirror* /ˈmɪrə/. In GA /ˈmɪrər/.

<-**orr**> is pronounced like <o>CC, i.e. with /ɒ/, as in *tomorrow*   [/ɑː/ in GA]

<-**urr**> is pronounced like <u>CC, i.e. with /ʌ/, as in *hurry, curry, Surrey*, like *puppy, rusty*. But the verb *to purr* is pronounced /pɜː/ or GA /pɜ̇ː/.

Note that:
-   in **GA**, <**ar**V> and <**arr**V> are often pronounced /er/, so that *Mary* (arV), *marry* (arrV) and *merry* sound the same in GA, i.e. /ˈmeri/. The pronunciation is different in SBE: *Mary* /ˈmeəri/; *marry* /ˈmæri/; *merry* /ˈmeri/.

-   The STRUT vowel, i.e. /ʌ/, is usually not found before <r> or <rr> in **GA**, so that *hurry* is /ˈhɜ̇ːi/ and *courage* /ˈkɜ̇ːɪdʒ/. Compare with SBE /ˈhʌri/ and /ˈkʌrɪdʒ/. See p. 10, §3.2.5.

1. **The pronunciation of the vowels: <a>, <e>, <i>, <o>, <u>**

1.1. The pronunciation of <a> in a stressed syllable

VCC VC#	VC<e>	Vr<e>	**ar**C **ar**#
lax	tense	tense	tense
æ	eɪ	eə	ɑː
accident, cap	rate, late	care, mare	party, bar

The rules with an <e> also apply to other vowels. Thus, *lady* is pronounced with the diphthong /eɪ/ and *scary* with /eə/ > /'skeəri/.

VC<e># could be written: VCV#

V*r*<e> could be written: V*r*V

In General American, <r> is pronounced in final position.
- <-are> is pronounced /er/   care /ker/   mare /mer/
- <-arC> and <-ar#> are pronounced /ɑ:r/   *party* /pɑ:rʈi/   *bar* /bɑ:r/

1.2. The pronunciation of <e> in a stressed syllable

VCC VC#	VC<e>	V*r*<e>	**erC** **er#**
lax	tense	tense	tense
e	iː	ɪə	ɜː
accept, bed	P<u>e</u>ter, sc<u>e</u>ne	here, mere	certain, her

In General American, <r> is pronounced in final position.
- <-ere> is pronounced /ɪr/   *here* /hɪr/   *mere* /mɪr/
- <-erC> and <-er#> are pronounced /ɝ:/   *certain* /'sɝ:tn/   *her* /hɝ:/

1.3. The pronunciation of <i> in a stressed syllable

VCC VC#	VC<e>	V*r*<e>	**irC** **ir#**
lax	tense	tense	tense
ɪ	aɪ	aɪə	ɜː
risk, bid	mine, piles	fire	bird, fir

The letter <y> follows the same pronunciation: *rhythm* /ɪ/; *rhyme* /aɪ/; *tyrant* /aɪə/; *myrtle* /ɜː/.

<i> is sometimes realized as /iː/ in "continental words", like *cliché, li'bido, lido, machine, Martini, mo'squito, naïve, police, 'quarantine, regime, technique, vaccine, visa…*

In General American, <r> is pronounced in final position.
- <-ire> is pronounced /aɪɚ/ or /aɪr/   *fire* /faɪɚ/ or /faɪr/[4]
- <-irC> and <-ir#> are pronounced /ɝ:/   *bird* /bɝ:d/   *fir* /fɝ:/

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[4] /faɪər/ would be accepted by the jury. Also, the jury would accept /ɜːr/ for /ɝ:/ now. It wasn't the case 3 or 4 years ago. In both dictionaries, only /ɝ:/ is used, but /ɜːr/ is OK now.

1.4. The pronunciation of <o> in a stressed syllable

VCC VC#	VC<e>	V**r**<e>	**or**C **or**#
lax	tense	tense	tense
ɒ	əʊ	ɔː	ɔː
romp, pot	stone, sole	more	sort, nor

Note that <or> is pronounced /ɔː/ in all contexts. That is, the pronunciation is the same for <core> and <port>. With the vowel <a>, the pronunciation differs between <care> and <part>.

/ɒ/ is not used in GA. Its equivalent is /ɑː/   *romp* /rɑːmp/ *pot* /pɑːt/

In General American, <r> is pronounced in final position:
     <-ore> <-orC> and <-or#> are pronounced /ɔːr/, as in *more* /mɔːr/ *sort* /sɔːrt/ *nor* /nɔːr /

1.5. The pronunciation of <u> in a stressed syllable

VCC VC#	VC<e>	V**r**<e>	**ur**C **ur**#
lax	tense	tense	tense
ʌ	juː	jʊə	ɜː
cusp, rut	tune	pure	curt

Reminder: /j/ in /juː/ is dropped after /dʒ l r s z/, see p. 9, §3.1.3.

Sub-rule: **<u> is pronounced /ʊ/ before /ʃ/ and /l/**, as in *bull*, *bush*, *full*, *pull*, *push*, *cushion*, *pulpit*, *bully*, but not *pulp* nor *flush*!

The words *butcher, cuckoo, pudding, pussy, put, sugar* are pronounced with /ʊ/, so they are exceptions.

In General American, <r> is pronounced in final position and the diphthong /ʊə/ is unusual:
   - <pure> is transcribed /pjʊr/ in GA   [vs. /pjʊə/ in SBE]
   - <curt> is transcribed /kɝːt/ in GA

Also, GA often witnesses yod-dropping after /n/, /t/ and /d/:
   - <numerous>   /'njuː--/ in SBE   but /nuː/ in GA
   - <tuna>   /'tjuːnə/ in SBE   but /'tuːnə/ in GA
   - <dune>   /djuːn/ in SBE   but /duːn/ in GA[5]

---

[5] Pronouncing /j/ in these words is not impossible, but really unusual in GA, cf. New York is /ˌnuːˈjɔːrk/ rather than /njuːˈjɔːrk / in GA.

2. **The pronunciation of "complex vowels" (aka "digraph vowels") in a stressed syllable**

Spelling: complex vowels	Tense vowel	Examples	r colouring examples
\<ai/ay, ei/ey\>	eɪ	*daisy, day, veil, hey*	eə *chair, heir* GA er
\<ee, ea, ie\>	iː	*sweet, cheap, fiend*	ɪə *cheer, weary, fierce* GA ɪr
\<igh\>	aɪ	*light*	---
\<oa\>	əʊ GA oʊ	*road*	ɔː *roar* GA ɔːr
\<eu/ew, ui\>	juː	*deuce, news, nuisance*	jʊə *neuron* GA jʊr or ʊr
\<oo\>	uː	*soon, moon*	ʊə *poor* or ɔː *door, floor* GA ʊr / ɔːr
\<ou, ow\>	aʊ	*sound, cow*	aʊə *sour, flour* GA aʊr
\<oi, oy\>	ɔɪ	*boil, toy*	---
\<au, aw\>	ɔː GA ɑː or ɔː	*caught, law*	---

If a complex vowel does not follow the basic value shown in this table, it is best treated as an exception, e.g. *cauliflower* /ˈkɒlɪflaʊə/, *sausage* /ˈsɒsɪdʒ/, *laurel*, /ˈlɒrəl/, *Lawrence* /ˈlɒrəns/.

These words are regular in GA /ˈkɑːlɪflaʊə/ or /ˈkɔː--/, /ˈsɑːsɪdʒ/ or /ˈsɔː-/, /ˈlɑːrəns/ or /ˈlɔː-/…

In quite a few words \<oo\> is pronounced /ʊ/, as in *foot, hood, hook, soot, wood, wool*, etc. These words can be considered irregular or \<oo\> can be said to have a second value, i.e. /ʊ/.

There is a subrule that states that \<-**ook**\> is pronounced /ʊk/: *brook, cook, crook, hook, look, nook, rook, shook, took*.
Exceptions to the subrule: *spook / spooky* and *kook / kooky* pronounced with /uː/.
A kook is a crazy person (North American English).

Basic words like \<fr<u>ie</u>nd\> /e/ \<s<u>ai</u>d\> /e/ \<m<u>ea</u>nt\> /e/ are irregular. \<h<u>ei</u>fer\> [génisse] is also irregular /e/, but not a basic word!

See Chapter 9 for more information on the pronunciation of complex vowels, especially **\<ea\>, \<ou\>, \<au\>** and **\<ough\>**, pp. 27-28.

CHAPTER 8

The vowels a, e, i, o and u in specific environments: more sub-rules and exceptions

1. The vowel <a>
1.1. <a> + <lm/lf> → /ɑː/   [l not pronounced]

psalm /sɑːm/ calm /kɑːm / palm /pɑːm/ balm /bɑːm/
almond /ˈɑːmənd/
calf /kɑːf/ GA /kæf/ half /hɑːf/ GA /hæf/
alms /ɑːmz/
qualms /kwɑːmz/

In <qualms>, <-alms> is pronounced /ɑːmz/ despite the /w/ phoneme before <-alms>, see §1.5., on p. 25.

The <l> is dropped. In GA, the <l> can be pronounced in *almond*.

Also note <salmon> /ˈsæmən/ and <Salman> /ˈsælmən/.

1.2. <a> + < f, sp, sk, st, nce, nt> → /ɑː/ only in SBE

This rule only applies in SBE. It's sometimes called "the ASK sub-rule" and the words are sometimes referred to as "ASK-words."
The vowel is realized as /æ/ in GA.

> **<af>**   craft /krɑːft/ after, draft, giraffe, staff
> **<asp>** grasp /grɑːsp/ clasp, gasp, rasp
> **<ask>** ask /ɑːsk/ basket, cask, mask, rascal, task
> **<ast>**   past /pɑːst/ cast, castle, fast, fasten [t not pronounced], last, ghastly, mast, master, vast, nasty, shaft
> **<ance>**   dance /dɑːns/, France /frɑːns/
> **<ant>** chant, grant, plant, advantage

This rule also applies before the phonemes /θ/ and /ð/.
> bath /bɑːθ/ path
> father /ˈfɑːðə/ [also /ɑː/ in GA/]

The vowel <a> followed by <ss> can be realized in two ways:
> /æs/ in *crass, lass, mass*
> /ɑːs/ in *brass*, *class, glass, grass, pass*

It's always /æs/ in GA. The noun *ass* is pronounced /æs/ in both varieties.

Also note that *plant, grant, can't* are pronounced with /ɑː/ in SBE but not *cant*, *pant*, *rant*.

Note the following words in which <a> is pronounced /ɑː/ in SBE (not in GA) and for which there is no explanation: *banana, branch, command, commando, example, sample, slander, tomato*.

In all these words, pronouncing <a> with the /æ/ phoneme is considered regional in the UK, therefore non-RP, and therefore not accepted by the jury. It's the standard pronunciation in GA.

1.3 <a> + <ste/nge> → /eɪ/ = sub-rule
/eɪst/ chaste, haste, paste, waste
/eɪndʒ/ angel, change, mange/manger/mangy, range, strange, stranger

Careful: *pasty* [noun, as in *Cornish pasties*] /ˈpæsti/ vs. *pastry* /ˈpeɪstri/

When *pasty* [adj.] means "very pale", it is regular /ˈpeɪsti/.

Also note the pronunciation of *nasty*: /ˈnɑːsti/ in SBE but /ˈnæsti/ in GA.

1.4. <a> + <lC> / <a> + <ll> → ɔː:
all, almost, appalling, ball, call, wall / halt, salt, paltry / false / balk, stalk, talk, walk

The <l> is not pronounced in *balk, stalk, talk* and *walk*. In SBE the <l> can be pronounced in *balk*, but only in this word and only in this variety.

1.5. <a> after the sound /w/ is pronounced /ɒ/ in SBE and /ɑː/ in GA:
want /ˈwɒnt/   GA /ˈwɑːnt/
what /ˈwɒt/   GA /ˈwɑːt/
quality /ˈkwɒlɪti/   GA /ˈkwɑːlɪti/
squabble /ˈskwɒbl/   GA /ˈskwɑːbl/

The word <**what**> is regular: /wɒt/ in SBE. In GA it is regular when pronounced /wɑːt/. However, it is often pronounced /wʌt/ in GA, in which case it is irregular. It is very unusual for the letter <a> to be pronounced /ʌ/.

Also note <was> /wɒz/ in SBE, but /wɑːz/ and /wʌz/ in GA.

Note however that *water* is pronounced /ˈwɔːtə/ [in GA /ˈwɔːṭər/ or /ˈwɑː--/] and not /ˈwɒ--/
Exceptions: *wacky/whacky, wag, waggon, wangle, wax, whammy* are pronounced /ˈwæ--/

The letters <al> after the sound /w/ are pronounced /ɔː/ as in *wall, wallowing…*

The letters <ar> after <w> are pronounced /ɔː/ and /ɔːr/ in GA as in *award*, *swarthy, warp*, *war, wart…*

2. Exceptions with <e>
Stressed <e> pronounced /ɪ/ in a few words: *'England, 'English, 'pretty, 'women*. These are clearly exceptions to the general rule.

Note that <er> + C is pronounced /ɑː/, as in *Derby, Berkeley, Hertford, clerk, sergeant*.
In GA *clerk* is pronounced with a /ɜː/, so is the city in California, *Berkeley*.

3. The vowel <i>
3.1.<i> + <nd/gh/gn> → /aɪ/ = sub-rule

behind, bind, find, grind, to wind   → /aɪnd/
high, light, right, sigh   → /aɪ/
benign, resign, sign   → /aɪn/

Of course, the noun *wind* is pronounced /wɪnd/.

3.2. <-int>
<-int> is pronounced /ɪnt/ *lint, mint, sprint*. These words follow the general rule in <i> +CC
→ /ɪnt/
<pint> /paɪnt/ is irregular, though.

4. The vowel <o>
4.1. <o> + <l + Consonant> → /əʊ/ in SBE; /oʊ/ in GA
As in *bolster, bolt, bold, cold, knoll, poll, roll, scroll, toll.*

A few exceptions: <o> in *doll, golf, involve, revolver, solve* is pronounced /ɒ/ in SBE, /ɑ:/ in GA.

The <-ol> ending has two possible pronunciations: /ɒl/ SBE, /ɑ:l/ GA or /əʊl/ SBE, /oʊl/ GA.
    /ɒl/ /ɑ:l/ alcohol, protocol
    /əʊl/ /oʊl/ control, patrol

Note that the letter <l> is not pronounced before <k> and <m>:
    folk /fəʊk/ SBE; /foʊk/ GA
    yolk /jəʊk/ SBE; /joʊk/ GA
    Holmes /həʊmz/ SBE; /hoʊmz/ GA
    Stockholm /'stɒkhəʊm/ SBE; /'stɑ:khoʊm/ GA

4.2. <o> + <st> → /əʊst/ in SBE; /oʊst/ in GA
ghost, host, most, post

Exceptions: *cost, lost* /ɒ/ in SBE and /ɑ:/ in GA.

4.3. <wor> → /wɜ:/ in SBE and /ɝ:/ in GA
word, work, world, worm, worse, worth

4.4. <o> → /u:/
<o> is pronounced /u:/ in a few words: *lose, move, prove, two, who, whom, whose, tomb, womb* = exceptions. Also note *bosom* /'bʊzm/, another exception.

5. The vowel <u>
Reminder of the following subrule: <u> is pronounced /ʊ/ before /ʃ/ and /l/, as in *bull, bush, full, pull, push, cushion, pulpit, bully*, but not *pulp* nor *flush*!

<u> is also pronounced /ʊ/ in *butcher, cuckoo, pudding, pussy, put, sugar* = exceptions

Note these exceptional pronunciations: *bury* /'beri/, *business* /'bɪznəs/ and *busy* /'bɪzi/.

CHAPTER 9

Subrules and exceptions with vowel digraphs (or "complex vowels")

1. <ea>
Reminder: <ea> is very often pronounced /i:/ = general rule.

<ea> is realized as /e/ in about 50 words: *already, bread, breadth, breakfast, breast, breath, cleanliness*, *cleanse, dead, deaf, dealt, death, dread(ful), dreamt, endeavour, feather, head, health, heather, heaven, heavy, instead, jealous, lead* (=plomb), *leant, leapt, leather, meadow, meant, measure, peasant, pheasant, pleasant, pleasure, read (past tense), Reading (city east of London), ready, realm, spread, stead, steadfast, steady, stealth, sweat, sweater, thread, threat, threaten, treacherous, treachery, tread, treadle, treasure, wealth, wealthy, weapon, weather, zealot, zealous.*
= a second possible realization of the digraph <ea>

<ea> is realized as /eɪ/ in 5 words: *break, great, Reagan, steak, Yeats* = **irregular**

2. <oo>
Reminder: <oo> is very often pronounced /u:/ = general rule.

There is a **subrule** that states that <-ook> is pronounced /ʊk/: *brook, cook, crook, hook, look, nook, rook, shook, took.* Exceptions to the subrule: *spook/spooky, kook, kooky* pronounced with /u:/

Other exceptions:
- *brooch* and *Roosevelt* /əʊ/ in SBE and /oʊ/ in GA.
- *blood* and *flood* /ʌ/

3. <ou> and <ow>
Reminder: <ou> and <ow>[6] are very often pronounced /aʊ/

These digraphs are **pronounced /əʊ/ [in GA /oʊ/]** in quite a few words:
- in a stressed syllable: *below, bestow, blow, boulder, bow* (= arc), *bowl, coulter, crow, disown, flow, grow, know, low, mould, moult, mow, own, poulterer, poultice, poultry, row* (= rangée)*, shoulder, show, slow, smoulder, snow, soul, sow* (= semer)*, stow, throw, tow*
- in an unstressed syllable: *arrow, barrow, billow, borrow, bungalow, burrow, callow, elbow, fallow, farrow, fellow, follow, furrow, Glasgow, hallow, Harrow, Heathrow, hollow, mallow, marrow, meadow, mellow, minnow, morrow, Moscow* (also /aʊ/)*, narrow, pillow, sallow, shadow, shallow, sorrow, sparrow, swallow, tallow, tomorrow, wallow, whitlow, widow, willow, window, winnow, yellow.*

So /əʊ/ [in GA /oʊ/] is another possible realization of <ou> / <ow>. In unstressed syllables, /əʊ/ [GA /oʊ/] is actually the regular pronunciation of <ou>/ <ow>.

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[6] <ou> occurs in the middle of a word and the <ow> spelling at the end of a word.

The following words correspond to **exceptions**:
- /ɒ/ in *Gloucester*, *knowledge* and *acknowledge* [/ɑ:/ in GA]
- /ʌ/ in *country, couple, couplet, courage*[7]*, cousin, double, Douglas, flourish, nourish, southern, touch, trouble, young*.
- /ʊ/ in the modals *could, should, would*
- /u:/ in *ghoul, Missouri, uncouth, Vancouver, wound* (= blessure), *you, youth*

<ou> is pronounced /u:/ in a few French words: *acoustic, boulevard, bouquet, boutique, couchette, cougar, coup, coupon, croupier, group, Louis, Louise, mousse, recoup, rouble, rouge, soup, souvenir, toucan, toupee*. Here the pronunciation with /u:/ can be said to correspond to a subrule.

4. <au> and <aw>
Reminder: <au> and <aw> are very often pronounced /ɔ:/ = general rule.

Exceptions: <au> pronounced /ɒ/ in *Austin, Australia* (also regular), *Austria* (also regular), *because* (also regular but only in GA), *cauliflower, laurel, Lawrence, Maurice, sausage*.

Also note *aunt* /ɑ:nt/ [GA /ɑ:nt/ or /ænt/] and *gauge* /geɪdʒ/= totally irregular.

In <aught> the letters <gh> are not pronounced, but <au> has its regular realization in *caught, taught, Waugh* /wɔ:/ and *Maugham* /mɔ:m/.

Irregular pronunciation in *draught* /drɑ:ft/ and *laugh/laughter* /lɑ:f/. In GA /æ/ for these words.

5. <eu> and <ew>
General rule: <eu> and <ew> → /ju:/ (or /u:/)
Exception: sew /səʊ/ and in GA /soʊ/

6. <oa>
General rule: <oa> → /əʊ/
Exceptions: *broad* /brɔ:d/ and *abroad* /əˈbrɔ:d/

7. <ough>
There are no rules for the pronunciation of <ough>. You just have to make sure you know how to pronounce the following words:

- /ɔ:/ bought, brought, fought, nought, ought, sought, thought, wrought
- /aʊ/ bough, plough, slough (= marécage), drought
- /əʊ/ dough, though, although
- /ʌf/ enough, rough, slough (= mue d'un serpent), tough, Loughborough
- /ɒf/ cough, trough [in GA /ɑ:f/]
- /u:/ brougham, through
- /ʌp/ hiccough [also spelt hiccup]
- /ə/ borough /ˈbʌrə/, thorough /ˈθʌrə/

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[7] The equivalent of SBE /-ʌr-/ in GA is /ɜ:/ and so in GA <courage> is pronounced /ˈkɜ:ɪdʒ/

CHAPTER 10

Words in which <o> is pronounced /ʌ/.

This phoneme is sometimes called "wedge".

Sub-rule: <o> is **often** pronounced /ʌ/ before or after <m>, <n>, <v> or <w>, as in:

above / accompany / accomplice / accomplish / affront / among / become / come / comely / comfort / company / compass / conjure / constable [also /ɒ/] / coven / covenant / cover / covert / covet / covetous / covey / discomfiture / done / dove [= pigeon] / front / frontier / glove / govern / honey / London / love / Monday / monetary / money / mongrel / monk / monkey / month / mother / none / nothing / onion / other / oven / shove / shovel / slovenly / smother / some / somersault / Somerset / son / sponge / stomach / ton / tongue / won / wonder / worry

The past tense of *dive* is *dove* in American English. In this case, the word *dove* is pronounced /doʊv/ in GA [/dəʊv/ in SBE but the past tense is *dived* in that variety]

<Dover> and <over> are diphthongized in both SBE [/əʊ/] and GA [/oʊ/].

Exceptions: words in which <o> is pronounced /ʌ/ but not in the vicinity of <m>, <n>, <v> or <w>:
borough / brother / colour / does / dozen / thorough.

In the words not listed above, <o> is pronounced differently:

- /ɒ/ when followed by one consonant at the end of a word or by two consonants: *don* [<o> followed by one consonant and nothing follows the consonant]; *context* [<o> followed by two consonants]. In GA /ɒ/ is replaced by /ɑ:/

- /əʊ/ when followed by one consonant and a vowel, as in *Roman, cone, moment.* In GA the equivalent of /əʊ/ is replaced by /oʊ/

<monastery> is pronounced /ˈmɒnəstri/ [in GA /ˈmɑ:nəsteri/]. To justify the pronunciation of the vowel <o> in this word, you have to refer to the Luick Rule. See Chapter 15 entitled *The "Luick rule" or tri-syllabic laxing*, p. 40.

Exceptions: in *tomb*, *womb* and *whom*, <o> is pronounced /u:/. Note that the letter <b> in *tomb* and *womb* is not pronounced: /tu:m/; /wu:m/

CHAPTER 11

The laxing / shortening effect of certain endings

Basic rule: before -ic, -it, -id and -ish, the vowel is lax, even in a CVC environment.

Compare:

Vowel	tense	lax (words ending in -ic)
<i>	mime /aɪ/	mimic /ɪ/
<a>	state /eɪ/	static /æ/
<o>	tone /əʊ/ GA /oʊ/	tonic /ɒ/ GA /ɑ/

The rule does not apply to the letter <o> in GA, because /ɑ:/ is not lax.

Also note the lax vowel before -id, -it and -ish: *intr**e**pid*, *r**i**gid, s**o**lid, cr**e**dit, dep**o**sit, inh**e**rit, v**a**nish, f**i**nish, b**a**nish, dim**i**nish*.

There are a few exceptions to the laxing effect of the -ic ending: *phon**e**mic* /i:/, *morph**e**mic* /i:/, *b**a**sic* /eɪ/, *hyg**i**enic* /i:/, *ph**o**bic* /əʊ/ GA /oʊ/, *rh**o**tic* /əʊ/ GA /oʊ/, *strat**e**gic* /i:/…

<phon**e**tic> /e/ is regular, unlike <phon**e**mic> /i:/

We sometimes have a choice: *sc**e**nic* and *Hell**e**nic* are pronounced with /i:/ or /e/. *Phonic* is pronounced /əʊ/ or /ɒ/ [in GA /oʊ/ or /ɑ:/]. The short vowel is more regular.

Sub-rule 1
When -ish is a suffix added to a noun, the rule does not apply, as in *Danish* /eɪ/, formed from *Dane* + -ish or *Polish* /əʊ/ GA /oʊ/, formed from *Pole* + -ish.

The common noun *polish* (= a cream) and the verb *to polish* (= to rub) follow the general rule, i.e. the vowel is lax: /ɒ/ in SBE, but /ɑ:/ in GA.

Sub-rule 2
The laxing rule does not apply to the letter <u>, cf. *cube* /ju:/ and *cubic* /ju:/. The letter is tense in both words.

Other examples: *stupid* /ju:/ and *unit* /ju:/.

However, the <u> in *punish* and *public* is lax /ʌ/.

CHAPTER 12

The pronunciation of the stressed vowel before an e/i/u + V ending

Words that end in <e/i/u> + Vowel (+ Consonant) are stressed on the previous syllable. This is called the "extended -ion Rule" [see p. 50, §2.3.2.]

Hence 'Julius [-ius ending and so stress on the preceding syllable 'Ju-]
       'legion   [-ion ending]
       'ocean   [-ean ending]
       'saviour   [-iour ending]
       intel'lectual   [-ual ending]

In these words, the stressed vowel is tense / long
       'Julius /'dʒu:liəs/ OR /'dʒu:ljəs/
       'legion /'li:dʒən/
       'ocean /'əʊʃn/   GA /'oʊʃn/
       'saviour /'seɪvjə/ GA /'seɪvjər --jɚ/

Other examples: *ope'ration* /--'reɪʃn/, *fa'cetious* /fə'si:ʃəs/, *de'votion* /dɪ'vəʊʃn də--/, *pol'lution* /pə'lu:ʃn/, *'glacial*: /'gleɪʃl/ *'social* and *pa'rochial* <o> is diphthongized, *abs'temious* /i:/, *di'luvial* /u:/

Compare *Gabriel, gradient, Daniel, gradual, Italian*:
       <'Gabriel> and <'gradient> are regular /eɪ/   [long vowel]
       <'Daniel> <'gradual> and <Italian> are irregular /æ/ [short vowel]

Also compare <special> /'speʃl/ and <spatial> /'speɪʃl/. The former is irregular, the latter regular.

Other exceptions: *com'panion* /æ/, *di'scretion*/e/, *'ration* /æ/, *'Spaniard* /æ/, *'spaniel* /æ/…

Of course, in words like *con'traction* /æ/ or *e'ventual* /e/, another rule applies: a vowel followed by 2 consonants is realized as lax / short. And in words like *imperious* or *Victorian,* you just need to refer to "r-colouring".

Important subrule: in a stressed syllable, before an "extended L-ion ending", <i> is pronounced /ɪ/.
       <condition>: -ion ending, the stressed syllable is <di>, the <i> in <di> is pronounced /ɪ/
       <initial> -ial = "extended L-ion ending", the stressed syllable is -ni- and <ni> is pronounced /nɪ/
       <idiot> /'ɪdiət/
       <trivial> /'trɪviəl/
       <linear> /'lɪniə/

CHAPTER 13

The pronunciation of <u>unstressed</u> vowels

1. The vowels <a> <o> and <u>

When **unstressed**, they are usually reduced to /ə/, as in:
<a> *a'bout, 'soda, 'cinema*
<o> *po'lice, po'tential*
<u> *sup'pose, 'circus*

The letter <a> in <cinema> can be pronounced in two ways /'sɪnəmə/ or /'sɪnəmɑː/. The pronunciation in /ə/ is expected (unstressed vowel) and therefore more regular.

With <o> before a stressed syllable, we often have a choice between /ə/ or /əʊ/, as in:
November /nəʊ'vembə/ or /nə'vembə/
phonemic /fəʊ'niːmɪk/ or /fə'niːmɪk/
potential /pəʊ'tenʃəl/ or /pə'tenʃəl/

The same goes for GA, except that the diphthong is /oʊ/.

We can talk about "pre-tonic vowel reduction" for the letter <a> in <u>about</u> and "post-tonic vowel reduction" for <u> in *circus*.

However, at the end of a word <o> and <u> are usually not reduced when they appear in final position, as in *ditto* /'dɪtəʊ/, *piano* /pi'ænəʊ 'pjænəʊ/, *potato* /pə'teɪtəʊ /, *menu* /'menjuː/.

When an unstressed vowel is followed by a consonant at the end of a word, it tends to be reduced to /ə/, as in *parrot* /'pærət/, *tortoise* /'tɔːtəs/, *scoundrel* /'skaʊndrəl/. There are quite a few exceptions, though: *boycott* /'bɔɪkɒt/, *chaos* /'keɪɒs/, *climax* /'klaɪmæks/, *kidnap* /'kɪdnæp/, *platform* /'plætfɔːm/, *radar* /'reɪdɑː/, robot /'rəʊbɒt/.

The letter <u> in the penultimate can be reduced to schwa:

'Portugal	/'pɔːtʃəgl, --tjə--/ [GA /pɔːr--/]	but ʊ is also possible /'pɔːtʃʊgl/
'fabulous	/'fæbjələs/	but ʊ is also possible /'fæbjʊləs/

2. The vowel <e> in an unstressed syllable
It is often reduced to /ə/.
In post-tonic position, it's almost always /ə/, as in <excellent> /'eksələnt/
The suffixes -*less* and -*ness* are pronounced /ləs/ and /nəs/ = regular pronunciation, as in <homelessness> /'həʊmləsnəs/ /'hoʊ--/ in GA.
They can also be pronounced /lɪs/ and /nɪs/, but it's slightly old-fashioned now.

Sometimes, <e> is reduced to /ɪ/ but not to /ə/ in post-tonic position, e.g. the adjective[8] <perfect> /ˈpɜ:fɪkt/ or /ˈpɜ:fekt/. In GA /ˈpɝ:--/

Sub-rule: a vowel is less likely to undergo "schwa reduction" when it is followed by 2 consonantal sounds, as in <perfect>: /kt/ after the vowel <e>. Note also <insect> /ˈɪnsekt/ = no V-reduction is possible here.

What about pretonic <e>?
It is very often reduced to /i/, /ɪ/ or /ə/. Reminder: /i/ = "neutralized i"
The transcription with /ə/ is always possible, because it is found systematically in the LPD:
<economy> /iˈkɒnəmi/ OR /əˈkɒnəmi/   GA /iˈkɑ:nəmi/ OR /əˈkɑ:nəmi/
<efficient> /əˈfɪʃnt/ OR /ɪˈfɪʃnt/ OR /iˈfɪʃnt/
<enlighten> /ɪnˈlaɪtn/ OR /ən---/ OR /en--/
<elixir> /iˈlɪksə/ OR /əˈlɪksə/
<expensive> /ɪkˈspensɪv/ OR /eks--/ OR /əks--/
<prefer> /priˈfɜ:/ OR /prəˈfɜ:/ OR /prɪˈfɜ:/   GA /--ˈfɝ/

Reminder: /i/ is never stressed, not even with a secondary stress.
The word <economic> follows a /2010/ stress pattern, and consequently the first syllable (with a 2ary stress) cannot be transcribed /i/ > /ˌi:kəˈnɒmɪk/ OR /ˌekəˈnɒmɪk/. Of course, /ɑ:/ in GA instead of /ɒ/.

Conclusion: pre-tonic <e> = /i/, /ɪ/ or /ə/. When in doubt, use /ə/.

3. The vowel <i> in an unstressed syllable
Unstressed <i> is usually pronounced /ɪ/ or /ə/ in post-tonic position.
<sensitive> /ˈsensətɪv/ OR /ˈsensɪtɪv/
<sensible> /ˈsensəbl/ OR /ˈsensɪbl/

Note that the endings <-ive> and <-ic> are always pronounced with /ɪ/.

The ending <-ity> is pronounced /əti/ or /ɪti/. The former, i.e., /əti/, is more common.

Unstressed <i> in final position, followed by a consonant → /ɪ/
<habit> /ˈhæbɪt/
<Justin> /ˈdʒʌstɪn/
<pulpit> /ˈpʊlpɪt/
 <office> /ˈɒfɪs/   in GA /ˈɑ:fəs/   [no /ə/ in SBE but /ə/ in GA…]

In the word <family> the <i> is commonly dropped /ˈfæmli/ = reduced to 2 syllables, but <i> can also be pronounced /ə/ or /ɪ/.

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[8] The verb <perfect> is 01 /pɜ:ˈfekt OR pəˈfekt/. GA /pɝˈfekt OR pərˈfekt/

Conclusion: /ɪ/ is more common than /ə/ when <i> is unstressed.

<i> in pre-tonic position

In this case, <i>, like <y>, is realized as /aɪ/, as in *vibration* /vaɪ'--/, *identity* /aɪ'--/, *librarian* /laɪ--/, *hygienic* /haɪ'--/, *glycemic* /glaɪ'--/, *hydraulic* /haɪ'drɔ:lɪk/

Exceptions: *chrysanthemum* /krɪ'sænθəməm/ OR /krə'--/; *fidelity* /fɪ'deləti/…

You can sometimes choose between /aɪ/ and /ɪ/ as in *direct* /daɪ'rekt/ or /dɪ'rekt/, even /də'rekt/. The same goes for *identity* /aɪ'-- / or /ɪ'--/

Of course, the pronunciation with /aɪ/ is more regular, so…

<i> and <y> in final position (unstressed syllable)

They can be pronounced /i/ or /aɪ/

<alibi> /'æləbaɪ/ OR /'ælɪbaɪ/

<rabbi> /'ræbaɪ/

The Latin plural in <i> → /aɪ/: *nuclei*, *genii*, *cacti* [/'kæktaɪ/ but also /--ti/], *papyri* /pə'paɪraɪ/

Final <y> is both /i/ or /aɪ/, but /i/ is more common: *city, lady, enemy, happy, happily…*

Final <-fy> → /faɪ/ as in *identify, satisfy, stultify*…
+ /aɪ/ in words like *ally*, *lullaby* /'lʌləbaɪ//, *occupy*…

So, no hard and fast rules here, just write that there are two possible realizations of final <i> and final <y>.

4. The pronunciation of unstressed vowels in a more specific environment.

4.1. Unstressed a, e, i, o, u followed by <r> in final position

e.g. 'Richard, 'brother, e'lixir, 'mirror, 'femur

They tend to be reduced to a schwa, as in:

'Richard	/'rɪtʃəd/	GA /--ər/ or /-- ɚ/
'brother	/'brʌðə/	GA /--ər/ or /-- ɚ/
e'lixir[9]	/i'lɪksə/	GA /--ər/ or /-- ɚ/
'mirror	/'mɪrə/	GA /--ər/ or /-- ɚ/
'femur	/'fi:mə/	GA /--ər/ or /-- ɚ/

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[9] Not many words end in *-ir*. This ending is pronounced /ɪə/ in *fakir, menhir*. The three words *elixir, nadir* and *tapir* accept two pronunciations: /ɪə/ and /ə/ in SBE.

4.2. <VCe> at the end of word (unstressed syllable)
Or VCe#
e.g. 'attit*ude*, 'persec*ute*, 'neur*one*, 'advert*ise*, 'varic*ose*, 'compromise…
In this context, the vowel does not usually undergo vowel reduction.

> 'attitude /--tju:d/
> 'persecute /--kju:t/
> 'neurone /--rəʊn/ GA /--roʊn/
> 'advertise /--aɪz/
> 'varicose /--kəʊs/ OR /--kəʊz/   GA /--oʊ-/
> 'compromise /--aɪz/

Sometimes you have a choice, as in *respite* /'respaɪt/ or /'respɪt/. The former is more regular.

<promise> is irregular, as it is pronounced /'prɒmɪs/ [GA /'prɑːməs/]. No schwa in SBE. Note that the pronunciation of the vowel <o> is also irregular, given that a diphthong would have been expected here.

The ending -ile# corresponds to a VCe# context. Therefore, <i> is logically diphthongized:
> fragile /'frædʒaɪl/
> missile /'mɪsaɪl/

However, in GA, -ile is reduced to /l/ or /əl/, see p. 10.
> fragile /'frædʒl/ OR   /'frædʒəl/
> missile /'mɪsl/   OR   /'mɪsəl/

The word <imbecile> can be regular in SBE /'ɪmbəsaɪl/ but /'ɪmbəsiːl/ seems to be more common (with a French pronunciation of the ending). In GA /'ɪmbəsl/ or /'ɪmbəsəl/.

Other exceptions to the rule OR new subrules:
- Unstressed -ace# is pronounced /ɪs/ as in *surface* /'sɜːfɪs/ or /'sɜːfəs/ GA /'sɝːfəs/
- -able is realized as /əbl/
- -age → /ɪdʒ/ e.g. *image, village…*
- -ure[10] → /ə/ as in *creature* /'kriːtʃə/, *future*… /'fjuːtʃə/, *pleasure* /'pleʒə/
- -ice → /ɪs/ as in *chalice, jaundice…*
- -ive → /ɪv/ as in *cumulative, sensitive…*

About *-age*: in one-syllable words, <-age> is pronounced /eɪdʒ/ as in *page* /peɪdʒ/, *rage, sage…*
In some French words, *-age* is pronounced /ɑːʒ/ as in *camouflage* /100/, *montage* /10/ or /01/, *mirage* /10/ or /01/… The /ɑːʒ/ ending makes them sound very French. <garage> is pronounced /gə'rɑːʒ/ in both varieties, but also /'gærɑːʒ/ or /'gærɪdʒ/ in SBE. The /'gærɪdʒ/ pronunciation is completely anglicized.

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[10] The word <mature> is /01/ and so the ending is pronounced differently /mə'tʃʊə/ and in GA /mə'tʃʊr/

The word <brochure> has a regular pronunciation with a /ʃə/ ending: /ˈbrəʊʃə/. In GA, it has a /01/ stress pattern (word of French origin) and is pronounced /broʊˈʃʊr/.

Pronunciation of the -*ate* ending
In adjectives and nouns, <-ate> tends to be pronounced /ət/ or /ɪt/ as in *a delegate, a graduate*, although /eɪt/ is also accepted. In verbs, it's always /eɪt/.
The word <candidate> (always a noun) is very commonly pronounced with /--eɪt/. The same can be said about the noun <magistrate>.

5. Final remarks on the pronunciation of unstressed vowels
As said before, when an unstressed vowel is followed by 2 consonantal sounds, the vowel may *not* be reduced to /ə/.
Examples:
<taxation> the first syllable ta- is not stressed but followed by **two** consonantal sounds /ks/
→ not reduced, hence /tækˈseɪʃn/
<tarantula> the first syllable ta- is not stressed and followed by **one** consonantal sound
→ reduced /təˈræntjələ/

You sometimes have a choice as in <accessible> /əkˈsesəbl/ OR /ækˈsesəbl/

Also, vowels **tend** not to undergo reduction when they are "r-coloured" in **pre**-tonic position.
<or'ganic> the syllable <or-> is in pre-tonic position; as <o> is followed by <r> it is not reduced → /ɔːˈgænɪk/ or in GA /ɔːrˈ--/. A schwa would be impossible here.

<Berlin> /bɜːˈlɪn/	GA /bɜˈlɪn/
<participate> /pɑːˈtɪsɪpeɪt/	GA /pɑːr-- /
<formica> /fɔːˈmaɪkə/	GA /fɔːr--/

Note these exceptions: <particular> and <surprise>:
<particular> /pəˈtɪkjələ/. Never pronounced with / pɑː--/. In GA /pər--/
<surprise> /səˈpraɪz/. Never /sɜː--/. In GA /sərˈpraɪz/

And so, the pronunciation of <a> in *p*articular and <u> in *surprise* can be said to be irregular.

For post-tonic position, it's different, see 4.1., p. 34, e.g. *Richard, femur…*

The verb <perfect> has a /01/ stress pattern, and so /pɜːˈfekt/ is expected. But with this word, vowel reduction is possible /pəˈfekt/.
Also, unstressed <per-> at the start of a word tends to be reduced to /pə--/ and /pər--/ in GA, e.g. <persuade> /pəˈsweɪd/, <perhaps> /pəˈhæps/ or <permit> /pəˈmɪt/.

Unstressed digraphs tend to be reduced too: *porpoise* /ˈpɔːpəs/ and *tortoise* /ˈtɔːtəs/

CHAPTER 14

Neutralized vowels: /i/ and /u/

There are three types of vowels: short, long and neutralized.
For the exam, you can write short, lax or checked vs. long, tense and free.

Reminder:

lax vowels (short)	tense vowels (long)
/ɪ/ pick, bitter	/i:/ pea, see
/ʊ/ put, push, sugar, foot	/u:/ spook, true
/ɒ/ pot, what	/ɔ:/ nor, sore, poor, saw
/e/ pet, head	/ɜ:/ bird, turn
/æ/ pack, saddle	/ɑ:/ bar, part, father
/ʌ/ but, putt, supper, flood	
/ə/ about, a, the	

All **diphthongs** are considered long.

/eɪ/ bake, say	/əʊ/ go, load, row
/aɪ/ nice, wry	/aʊ/ now, round
/ɔɪ/ choice, toy	/ɪə/ fear, here
/eə/ fare, hair	/ʊə/ tour, moor

There are **two neutralized vowels**: /i/ and /u/. They are **never** stressed.

1. Neutralized /i/

/i/ is said to be neutralized or non-phonemic[11]. It's not to be confused with /ɪ/ and /i:/.

Why is it said to be "neutralized"? Because some speakers use /ɪ/ for this symbol, some use /i:/ and some others something intermediate (close to the French /i/ sound).

For example, in <economy> /iˈkɒnəmi/ the symbol /i/ can be realized as [i], [ɪ] or [i:].

When is neutralized /i/ used?

1.1. At the end of a word when the last syllable is unstressed

Thus, *happy, any, Penelope, coffee* are transcribed with a final /i/, e.g. /ˈhæpi/, /pəˈneləpi/

Use the same symbol even if a suffix is added:

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[11] It is said to "non-phonemic" because it does not correspond to a specific phoneme. It corresponds to three possible pronunciations.

<happiness[12]> /ˈhæpinəs/
<carried> /ˈkærid/   <carrying> /ˈkæriɪŋ/
<anyone> /ˈeniwʌn/

Careful, in <devotee> the final -ee attracts primary stress, and so /i/ is impossible, because neutralized /i/ can never be stressed → /ˌdevəʊˈtiː/. In GA /--oʊ--/.

1.2. It is used in an unstressed syllable before another vowel

<radiation> /ˌreɪdiˈeɪʃn / = the syllable <di> is unstressed and occurs before the vowel /eɪ/.
<glorious> /ˈglɔːriəs/ = syllable <ri> before vowel /ə/

Also note <Mediterranean> /ˌmedɪtəˈreɪniən/ = 6 syllables.
Endings in -ean and -ian are transcribed /iən/. However, the ending /iən/ can be compressed into one syllable: /jən/.
And so, the jury would probably accept the following transcription: /ˌmedɪtəˈreɪnjən/, with 5 syllables.

LPD uses this symbol ‿ for compression in words like *Mediterranean*.

There are a few words in which you can't use /i/, for example, *onion, opinion, Daniel*: /ˈʌnjən/, /əˈpɪnjən/, /ˈdænjəl/.

1.3. Neutralized /i/ in e few grammatical words
It is used to transcribe *he, she, we, me, be, the* + vowel sound.

<he said> /hi ˈsed/ = unstressed *he*
<the other> /ði ʌˈðə/

For the pronunciation of ***the***, see p. 63.

1.4. At the start of a few words beginning with e-
Economy, elusive, elixir…
See Chapter 13 "The Pronunciation of unstressed vowels."

1.5. /i/ in inseparable prefixes
LPD uses neutralized /i/ to transcribe the inseparable prefixes *be-, de-, e-, pre-, re-, se.*
     <decide> /diˈsaɪd/
     <prepare> /priˈpeə/
     <retort> /riˈtɔːt/

The same dictionary also uses /ə/ for these prefixes.

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[12] Surprisingly, both dictionaries use /ɪli/ or /əli/ for the <-ily> ending, as in *happily, noisily, snottily,* but not for the <-iness> ending. However, the jury would accept /ili/ to transcribe the ending of words like *happily, noisily,* etc.

CEPD has retained /ɪ/ for these prefixes.

2. Neutralized /u/
2.1. before a vowel sound
It is mainly used before another vowel sound, as in

      <grad<u>u</u>ate> /ˈgrædjueɪt/ OR /-- dʒ--/
      <infl<u>u</u>ence> /ˈɪnfluənts/ OR /--əns/

2.2. for *you* and *to* + vowel sound
It is also used to transcribe unstressed *you* /ju/ and *to* (or *into*) + vowel sound.
You want t<u>o</u> eat? /ju -- tu ˈiːt/

For the pronunciation of ***to***, see also p. 66.

2.3. Within a few words
Neutralized /u/ is used in the transcription of a few words, like *Portuguese*, *stimulate*.
/ˈpɔːtʃugiːz/ OR /--tju--/
/ˈstɪmjuleɪt/

My advice is not to bother with 2.3. as /ə/ or /ʊ/ can also be used in these words to transcribe
the letter <u>:

/ˈpɔːtʃʊgiːz/ OR /ˈpɔːtʃəgiːz/ OR /--tjʊ--/ OR /--tjə--/

/ˈstɪmjʊleɪt/ OR /ˈstɪmjəleɪt/

CHAPTER 15

The "Luick rule" or tri-syllabic laxing

This rule is named after an 19th c. Austrian philologist. It is not a hard and fast rule, as there are quite a few exceptions, but it helps us understand why the stressed vowel in *family* or *positive* is short, whereas it is long in *fame* or *pose*. In these 4 words, the stressed vowel is followed by one consonant and a vowel.

Definition: tri-syllabic laxing (or shortening) states that a stressed vowel in a /100/ pattern is checked/ lax/ short. Ex. *'character* /æ/, *'cinema* /ɪ/, *'enemy* /e/, *'federal* /e/, *'moribund* /ɒ/, *'regular* /e/, *'family* /æ/, *'definite* /e/, *'positive* /ɒ/... All these words have a /100/ stress pattern, and the stressed vowel is realized as checked / short, despite the VCV context.

In GA, the equivalent of /ɒ/ is /ɑ/. Therefore, the Luick rule also applies to the words <moribund> and <positive> in GA.

Note, however, that these words in GA are transcribed with /ɑ:/ in both dictionaries (Cambridge and Longman). From now on, a transcription with /ɑ/ is accepted by the jury (see p. 3).

Compare <derivative> and <derive>
<derivative>: the <i> in <ri-> is checked /ɪ/, even though it is followed by one consonant and a vowel.
In a /_10/ position, the vowel is tense/long, as in <derive> /dɪ'raɪv dǝ-/.

Note also <nation> /eɪ/ because of <aCV> but <national> /æ/: same context as <nation> but <a> is in a /100/ position.

This rule applies to hundreds of words ending in <-ity, -ify, -ible, -ate, -ical>: *modify, liquefy, moderate, separate, magistrate, accelerate, indelicate, comparative, incredible, ridiculous, personality, possibility, metaphorical, interlocutor…*

The Luick rule does not apply to the vowel <u>: *cucumber, uniform:* <u> is realized as /ju:/.

There are a few exceptions, like <obese>:
/ǝʊ'bi:s/ and <obesity> /ǝʊ'bi:sǝti -ɪti/.

Other exceptions: *psychical* /aɪ/, *motivate* /ǝʊ/, *hibernate* /aɪ/, *hyphenate* /aɪ/, *isolate* /aɪ/, *bifurcate* /aɪ/, *notify* /ǝʊ/, *glorify* /ɔ:/, *rarefy* /eǝ/ but /e/ in GA, *rarity* /eǝ/ but /e/ in GA, *probity* /ǝʊ/, *procedural* /i:/…
Reminder: /oʊ/ not /ǝʊ/ in GA

The word *amenity* can be pronounced with /i:/ or /e/, that is, /ǝ'mi:nǝti -ɪti/ or /ǝ'menǝti -ɪti/
The latter follows the Luick rule. Reminder: t-flapping in /-ɪti/ and /ǝti/ in GA > /ɪt̬i/ /ǝt̬i/

Transparent words ending in *-ism* tend **not** to follow the Luick rule: *atheism, legalism, localism, nomadism, papism, racism* have a long vowel, but *heroism* is pronounced /e/. The other words in *-ism* tend to follow the rule: *botulism* /ɒ/, *nepotism* /e/, *populism* /ɒ/, *solecism* /ɒ/ but *onanism* /ǝʊ/.
In *hedonism, egotism, egoism,* the stressed vowel can be short, that is /e/, or long /i:/.

CHAPTER 16

Main Stress Rules,
i.e., word stress in polysyllabic words

The main question raised when we mention main stress rules is: Where does primary stress fall in a polysyllable?
For compounds (e.g., *bank account, screwdriver, backup* or *passer-by*), see Chapter 24 "Compounds and Noun phrases."
For learned constructions (e.g., *philosophy*, *parenthesis*…), see the relevant Chapter 28 "Learned Constructions."

0. General rules

1. The role of prefixes
1.1. Separable prefixes (or "real" prefixes)
1.2. Inseparable prefixes (or "false" prefixes)

2. The role of suffixes
2.1. Neutral suffixes
2.2. Mixed suffixes: -ous, -al, -ive, -ize
2.3. Strong (non-neutral) suffixes
2.3.1. With penultimate stress /_10/: -ic/-ion
2.3.2. The (L)-ion stress rule
2.3.3. Disyllabic suffixes
2.3.4. The endings –ate and –ish
2.4. Stressed endings

0. General rules
0.1. General rule 1
Two-syllable words are often stressed on the first syllable. The usual stress pattern of disyllabic words is therefore /10/. This is called the "normal stress rule" (NSR) of two-syllable words.

foreign	'fɒrən --rɪn
mountain	'maʊntɪn --tən
legal	'liːgl --gəl
answer	'ɑːnsə
finance (N or V)	'faɪnæns

The transcriptions are in RP only (for GA see a pronunciation dictionary), based on the *Longman Pronunciation Dictionary* (LPD).

It is estimated that over 90% of disyllabic words follow the /10/ stress pattern.

Most words of French origin[13] have been completely assimilated and therefore follow the /10/ stress pattern, as in *village, image, mountain, legal, period*, etc.
Some have retained a French stress pattern, i.e. /01/ as in *police* /pəˈliːs/, *machine* /məˈʃiːn/, *fatigue* /fəˈtiːg/, *caprice* /kəˈpriːs/. They were borrowed relatively recently.

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[13] It is estimated that 45% of all English words have a French origin. The vast majority have been assimilated.

<personal> /100/ is completely assimilated, unlike <personnel> /201/, borrowed in the 19th c.

Some French words tend to have a /10/ stress pattern in RP but a /01/ one in GA:
café /10/ or /01/ in RP vs. /01/ in GA [never /10/ in GA]
garage /10/ or /01/ in RP vs. /01/ in GA [never /10/ in GA]
cliché /10/ in RP vs. /01/ in GA

However, <detail> and <adult> are /10/ or /01/ in both varieties and the noun <address> is /01/ in RP and /10/ or /01/ in GA.

0.2. General rule 2
Three-syllable words are often stressed on the first syllable.

In other words, /100/ is the default stress pattern of trisyllabic words.
character   'kærəktə -ıkt-
energy   'enədʒi

Some words can be pronounced as 2 or 3 syllables, like:
family 'fæmli /10/ or 'fæməli /100/
general 'dʒenrəl /10/ or 'dʒenərəl /100/

Quite logically, these words follow the general stress patterns of two- or three-syllable words.

0.3. General rule 3
Words of more than three syll. are often stressed on the antepenultimate, i.e. /_100/. This is the "default stress pattern" of polysyllables.
Bartholomew /0100/
Penelope /0100/ pə'neləpi
original /0100/
curiosity /20100/

This rule does not apply if a strong suffix assigns the primary stress to the penultimate, as in:
ˌcharacteri'zation /200010/ [strong suffix in –ion]
ˌcharacte'ristically /200100/ [strong suffix in –ic (al+ly neutral after –ic)]
When analysing the stress pattern of a word, always look for strong endings first.

0.4. General rule 4
The stress pattern of English words is said to be Germanic, i.e., **primary stress tends to shift to the left of the word**.
This shift to the left does not usually go beyond the ante-penultimate, hence /_100/, cf.:
insect /10/
insecticide /0100/   [the shift to the left often stops at /100/]

This shift is sometimes stopped on the penultimate if the second to last syllable is "heavy[14]", hence:
moment /10/ but momentous /010/

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[14] A heavy syllable consists of a cluster of consonants (« un agrégat consonantique »), that is, at least two consonants, which are supposed to attract primary stress. Some phoneticians also consider that a syllable with a tense/long vowel is heavy. I find this second definition less convincing.

In <momentous>, "ment" is said to be a heavy syllable.

<nt>+VC often constitutes a strong cluster of consonants, as in:
governmental /2010/ vs. government /100/
parental /010/ vs. parent /10/

Another example of "thwarted shift" is found in <fraternal>. Here the tense vowel /ɜː/ is said to be a heavy syll., which therefore attracts primary stress[15].

Other instances of a "heavy syllable" that attracts primary stress are provided by a'ge<u>nd</u>a, di'sa<u>st</u>er /-ɑː-/, u'te<u>ns</u>il.

This is not a very productive rule, though. For instance, <cucumber> has a /100/ stress pattern (= NSR), even though it has an <mb> cluster in its second syllable. Only use this rule with a /010/ stress pattern when no prefix or suffix is present in the word.

Also note *'character*, often mispronounced by non-native speakers. It's /100/, despite the consonant cluster <ct>.

Quite logically, the "Germanic stress pattern" does not usually apply to Italian or Spanish words, which were often borrowed later than French words. Most of them have retained their original stress pattern.
Mar'tini /-tiː-/   ba'nana /-ɑː-/   ca'noe /uː/
mos'quito /-skiː-/   pi'ano[16] /æ/   to'bacco /æ/ to'mato /-ɑː-/

The word <ebola> /ɪ'bəʊlə/ is also /010/. It's neither Italian nor Spanish, but it sounds Italian or Spanish, which may explain its stress pattern.

1. The role of prefixes
Prefixes often change the NSR seen above, as, normally, primary stress does not fall on the prefix, which can be Latin or Germanic.

Examples of Latin prefixes: <u>re</u>mind, <u>de</u>cide, <u>ex</u>cept
Germanic: <u>a</u>bout, <u>be</u>hind, <u>for</u>get

These six words have a /01/ stress pattern, precisely because they start with a prefix, which is not stressed.

There are two types of prefixes: separable and inseparable.

1.1. Separable prefixes (or "real" prefixes)
They can be separated from the root (or stem, base) of the word, as in <deforest>, in which the prefix <de-> can be separated from the root <forest>, and it can be assigned a meaning (i.e. "remove").

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[15] Other phoneticians would say that because primary stress falls on <ter>, it is pronounced with a tense vowel (as opposed to <ter> in <crater> or <pater>).
[16] Also pronounced as a two-syllable word /'pjænəʊ/.

Separable prefixes usually have secondary stress[17], while the root carries primary stress, hence /ˌdiːˈfɒrəst/.
Also <unnatural> /ˌʌnˈnætʃrəl/
The main separable prefixes are ab- (ˌabˈnormal), anti- (ˌantiˈclimax), de- (ˌdeˈmine), dis- (ˌdisˈsatisfied), re- (ˌreˈplay, if it's a verb but ˈreplay if it's a noun), un- (ˌunconˈventional).

Some prefixes are actually originally particles or prepositions, as in <update>, <upgrade>, which are /21/ as verbs but /10/ as nouns.

<uphold> is /01/, possibly because the meaning of <up-> is more diluted than in the other two verbs.

<down-> + verb tends to be /21/ as in <download>, <downplay>, although /10/ is also possible. The noun is /10/.

Verbs beginning with <under> have late stress, as in <underfeed> /201/, <underdevelop> /20010/. But the nouns tend to have early stress, as in ˈunderground, ˈunderclothes.
Note onˈline [I bought it onˈline], but ˈonline when it is attributive (= *épithète*) [ˈonline banking = stress shift].

1.2. Inseparable prefixes (or "false" prefixes)
In this case the prefix cannot be separated from the stem, as in <retort>, which doesn't mean "tort again".
Inseparable prefixes are not stressed at all (they have a 0 stress), hence the /01/ stress pattern of <retort>.
They have typically a reduced vowel: ɪ, ə or i, as in <about> /əˈbaʊt/ or /rɪˈtɔːt ; rə-/[18] or <reply> /rɪˈplaɪ ; rə-/.

Other example: <prepare> does not mean "pare before", hence /01/ /prɪˈpeə ; prə-/ [pri- in LPD], which can be compared with <prearrange> which includes a separable prefix, hence /201/ /ˌpriːəˈreɪndʒ/

The main inseparable prefixes[19] are a-, ab-, ad-, be-, con/com-, de-, e-, en-, ex-, for-, in/im-, ob/oc-, per-, pre-, pro-, re-, se-, su-, to-, trans[20]-

Hence <consider> /010/ or <contribute[21]> /010/ = regular stress pattern: unstressed prefix; primary stress on the stem.

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[17] Sometimes the secondary stress is optional when primary stress falls right after the separable prefix: <unnatural> can also transcribed without the secondary stress /ʌnˈnætʃrəl/, but it's simpler to stick to the more general rule that separable prefixes carry secondary stress.
<unarmed> is stressed /01/ and /21/ in CEPD but only /21/ in LPD, which is preferable, because it follows the general rule.
[18] Reminder. When a word begins with be-, de-, e-, pre-, re-, se- LPD uses /i/ where CPDE uses /ɪ/. So LPD has `/ri'tɔːt/ (also /rə-/)` and `/ri'plaɪ ; rə-/`.
[19] As you can see some prefixes are both separable and inseparable, like de-, re- or pre- (cf. decompose vs. defeat; replay vs. restore; prearrange vs. prepare).
[20] <translate> /01/ because <trans> is a false prefix vs. <transgenic> /210/ = real prefix.
[21] <contribute> can also be /100/, but here too it's simpler to stick to the general rule, even though you should know that *ˈcontribute* is correct.

The verb <develop> /010/ has an inseparable prefix, therefore primary stress on the stem -velop, and more precisely on the left-most syllable –vel–.

In <redevelop>, re- is separable, hence secondary stress on re- /2010/.

Note however the exceptional pronunciation of the verbs <recognize> /ˈrekəgnaɪz/ and <reconcile> /ˈrekənsaɪl/.

Subrule 1
Because of the general *#00 rule, an inseparable prefix can carry secondary stress, as in <departmentalize> /20100/ /ˌdiːpɑːˈtmentəlaɪz/ vs. <department> /dɪˈpɑːtmənt də-/

Subrule 2
Two-syllable nouns that start with re- (and more generally with a prefix) tend to follow the /10/ stress pattern, cf.

to replay [separable] /21/	vs. a replay /10/
to rebound [separable] /21/	vs. a rebound /10/
to regress [insep.] /01/	vs. regress /10/
to record [insep.] /01/	vs. a record /10/

There are quite a few exceptions, however, like:
regret (verb and noun) /01/ or receipt /01/

So, about <regret>, you can say that it is a two-syllable noun that includes an inseparable prefix, therefore a /10/ stress pattern would be expected, but it doesn't follow this subrule.

See Annex1, pp. 100-101, for the stress pattern of two-syllable words with a "false" prefix.

Careful! As stated in General rule 1, two-syllable verbs follow the Germanic stress rule, i.e. /10/, cf. 'answer, 'follow, 'manage, 'sojourn. But many of them start with a prefix, in which case they have "late stress": /01/ or /21/.

Digression: verbs in -ate and -ment
Two-syllable verbs in -ate and -ment have a /01/ stress pattern:
berate, create, locate, translate[22] are all[23] /01/;
cement, fragment, lament /01/.
Other words in -ate tend to be /10/: 'senate, 'mandate, but <debate> whether noun or verb is /01/ and the adjective <innate> is /01/.

Noteworthy exception: <comment> is always /10/ /ˈkɒment/. Also note that -ment is not reduced to schwa in this word.

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[22] There are two possible justifications for <translate>: 1. False prefix, therefore /01/; 2. Two-syllable verb ending in -ate, therefore /01/. Only use one explanation.

[23] Exception to the rule: <frustrate> can be /01/ or /10/ in RP, always /10/ in GA. And therefore fru'strating/fru'strated or 'frustrating/'frustrated.
<vibrate> is /10/ in GA but always vi'brate in RP.
<dictate>, <locate>, <rotate> and <translate> are /01/ in RP but /10/ or /01 in GA.
The noun <mandate> is always /10/, but the verb can be /01/ or /10/ in RP and always /10/ in GA.

NB. Polysyllabic verbs in –ate have a /100/ stress pattern: ar'ticulate (see below 2.3.4.), so do polysyllabic verbs in –ment: to 'document, to 'implement.

Exercise
Account for the stress pattern of <advent>: it's a two-syllable word that includes an inseparable prefix, therefore /01/ could be expected, but as it is a Noun it follows a /10/ stress pattern, hence /'ædvent -vənt -vnt/.

The adjective <adverse> has two possible pronunciations /'ædvɜːs/ or /æd'vɜːs əd-/. The regular pronunciation is /01/ because it has an inseparable prefix and it's not a noun.

A few two-syllable adjectives or verbs with a false prefix follow the /10/ stress pattern[24]. They may be regarded as irregular.

2. The role of suffixes
2.1. Neutral suffixes
They do not modify the placement of stress.
There are four types of neutral suffixes.

a. Grammatical suffixes
They include -ed, -en, -ing, -(e)s, -er, -est.

b. agent suffixes
-er, -ess, -or, -ist.
Cf. in'vest > in'vestor
     'radiate > 'radiator
     nar'rate > nar'rator
     'heir > 'heiress
Note however that when –ess is added to a title it can be stressed:
     <princess[25]>, <duchess> and <countess> can be stressed either /10/ or /01/
     <viscountess> /201/ or /100/ [only /100/ in GA]
     <marchioness> /201/ or /100/ [only /100/ in GA].

Also note that <guarantor> is always /201/, but here –or is not a real suffix, in that *guarant- does not exist in English.
Also, <orator> is /100/, the stem is <orate> /ɔː'reɪt ɒ- ə-/. So <orate> is regular but <orator> irregular.

c. any suffix beginning with a consonant
such as -ful, -less, -ness, -ment[26], -ly.
     'home > 'homelessness
     'govern > 'government
     'care > 'carefully

d. suffixes that have a syllabic consonant /m/ or /l/
i.e. -ism, -able, -ible [see 2.3.3. for more info on -able/-ible]

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[24] See the list in ANNEX 1, pp. 99-100.
[25] *Prin'cess* preferred by 60% of RP speakers, according to LPD. For <duchess> and <countess>, /10/ is preferred.
[26] -ment is not a suffix in the words *implement*, *document*.

Exercise
Account for the stress pattern of the word <governments>.
The grammatical -*s* does not affect the stress pattern of the word[27]. The suffix -ment is neutral, and so <governments> follows the stress pattern of the stem <govern>, which, as a two-syllable verb, follows the /10/ stress pattern.
And so <governments> is /100/.

2.2. Mixed suffixes: -ous, -al, -ive, -ize, -ant/ance

-ous
It's very often neutral, especially when added to a **two**-syllable noun.
> 'humour > 'humorous
> 'mountain > 'mountainous
> 'vigour > 'vigorous
> 'danger > 'dangerous
> 'hazard > 'hazardous
> 'tyrant > 'tyrannous

However, -ment- in –mentous is a heavy syllable and attracts primary stress (just like –ment- in –mental, see below).
> 'moment > mo'mentous
> 'filament > fila'mentous
> 'sediment > sedi'mentous

When added to **three**-syllable words, it's non-neutral.
> 'ridicule >   ri'diculous   the /100/ stress pattern is maintained in both words
> 'analogue >   a'nalogous   /100/ in both
> 'miracle >   mi'raculous   /100/ in both

When -ous is not a suffix (i.e., when the stem is not transparent), the stress pattern is /_100/: au'tonomous, 'numerous, u'nanimous.
But CC+ous → /010/, as in e'nor*mous*, tre'men*dous*.

-al
It tends to be a strong suffix, when added to a noun:
'origin > o'riginal   'triumph > tri'umphal
'ancestor > an'cestral   'autumn /'ɔːtəm/ > au'tumnal /ɔː'tʌmnəl/ [also ɑː-- GA]
'chromosome > chromo'somal   'anecdote > ˌanec'dotal
'suicide /'suːɪsaɪd/ > sui'cidal /ˌsuːɪ'saɪdl/   'parent > pa'rental

Generally speaking, words ending in -*al* have a /__10/ stress pattern, but they tend to be /__100/ with V + -nal: 'arsenal, ar'tisanal, 'criminal, longi'tudinal, 'marginal, 'personal, phe'nomenal. Exceptions: a'drenal, tri'bunal.
Communal can be /100/ or /010/.

Note that -al is neutral when added to a verb:
> ar'rive > ar'rival

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[27] Always start with the ending(s) of the word. Even if it is obvious that the grammatical suffix -s is neutral, you should always say so.

It's also neutral after -tion and -ic:
    con'dition > con'ditional
    syn'tactic > syn'tactical

The word <urinal> shows the ambiguous status of the –al suffix: /jʊə'raɪnl/ /010/ or /'jʊərɪnl/ /100/. Always /100/ in GA, though.

Note that **adjectives** ending in -*ival* are stressed on 'iv- /'aɪvl/:
 adjec'tival, /--'taɪvl/, agen'tival, geni'tival, infini'tival, o'gival, substan'tival. But 'carnival /100/, 'festival, which are two nouns. The formal adjective *estival* can be /100/ or /010/.

-ive
It is basically a neutral suffix.
    a'buse > a'busive   de'cide > de'cisive
    in'vent > in'ventive   re'peat > re'petitive

However, the -ative ending entails a /100/ stress pattern.
    re'late > 'relative   ne'gate > 'negative

Note also: 'ablative, 'causative, de'rivative, 'fricative, in'dicative, 'normative, 'tentative.

Exceptions: <creative> /kri'eɪtɪv/, <com'memorative> and <'imitative>, because they are formed from the verbs <create> /01/, <commemorate> /0100/ and <imitate> /100/. <contemplative> has two stress patterns: /0100/ (more common) and /1000/. With /0100/ the -ative ending is said to be stress imposing. With /1000/ the argument is that the suffix -ive added to the base <'contemplate> is neutral.

-ize
Words of three syllables or more ending in -ize have a /100/ stress pattern.
    ac'climatize /ə'klaɪmətaɪz/ /0100/
    le'gitimize /0100/
    'minimize   'recognize (see above, p. 45)

-ize is also basically a **neutral** suffix.

/10/ or /100/		**/100/** or /1000/
'general	→	'generalize
'modern	→	'modernize
'patron	→	'patronize ['pæ-- also 'peɪ-- in GA]
'symbol	→	'symbolize
'diphthong	→	'diphthongize
'monophthong	→	'monophthongize

However, it is non-neutral when added to a two-syllable noun with a /01/ stress pattern.

/01/		**/100/**
ca'nal	→	'canalize
di'vine	→	'divinize
im'mune	→	'immunize
Pas'teur	→	'pasteurize

Note bap'tize (also /10/ in GA), cap'size (also /10/ in GA).

-ant/-ent/-ance/-ence
They are /_10/ in CC-ant [i.e. when 2 consonants precede -ant, -ance, -ent or –ence].

in'ce<u>ss</u>ant re'lu<u>ct</u>ance inde'pe<u>nd</u>ence
re'si<u>st</u>ance re'pe<u>ll</u>ent de'te<u>rr</u>ence

We can make use of the "pre-final consonant cluster rule" here: a group of consonants attract primary stress on the penultimate syllable.

Logically, if there's only one consonant before -ant, -ent, -ance, -ence, the stress pattern is /_100/.

'indi<u>g</u>ent par'tici<u>p</u>ant in'telli<u>g</u>ence

What matters is the number of written consonants, not of consonantal sounds: two written consonants in <ince<u>ss</u>ant> or <repe<u>ll</u>ent> but only one sound[28].

<excellent> is an exception to the rule: two consonants <ll> before –ent and yet the stress pattern is /100/. Note also <circumstance> /100/ despite CCC before -ance, or <complacent> /010/ even though there is only one C before -ent.

When -ance is added to a verb, it is neutral:

<ap'pear> /01/ → ap'pearance /010/
<perse'vere> /201/ → perse'verance /2010/
<re'ly> /01/ → re'liance /010/

Exception: *to protest* /01/ but *protestant* /100/. The verb *protest* can also be /10/. The noun is always /10/.

2.3. Strong (non-neutral) suffixes
2.3.1. With penultimate stress /_10/: -ic/-ion
The two most important strong suffixes are -ic and -ion.

a. "-ic words"
e'lectric   diplo'matic (vs. di'plomacy)
alco'holic (vs. 'alcohol)   em'phatic (vs. 'emphasis)

Exceptions: 'Arabic, a'rithmetic = Noun [when adj. arith'metic /2010/], 'arsenic, 'biopic, 'bishopric, ca'daveric, 'Catholic, 'heretic, 'lunatic, 'politic(s), 'rhetoric, 'Roderic(k), 'turmeric.

The word <Catholic> is often pronounced as a disyllabic /'kæθlɪk/ as opposed to tri-syllabic /'kæθəlɪk/. The same goes for <arsenic> /'ɑːsnɪk/ vs. /'ɑːsənɪk/. The two-syllable pronunciation is regular.

When a suffix is added, these words become regular.

'Arabic but A'rabicize
'Catholic but Ca'tholicism
a'rithmetic but arith'metical
'politic(s) but po'litical
'rhetoric [= noun] but rhe'torical [= adj.]

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[28] A mnemonic (made up by me, so don't quote it in your paper!) to remember this rule is "It's im'po<u>rt</u>ant to be 'tole<u>r</u>ant."

b. "-ion words"
Words ending in -ion are always stressed on the penultimate /_10/.
<exhi'bition> /ˌeksɪ'bɪʃn/[29]
The only exceptions are <dandelion> (from regional French "dent de lion") and <liposuction>, which are /1000/.
The word <television> has a regular stress pattern /2010/ and an irregular one /1020/.

2.3.2. The (L)-ion stress rule
Also known as the "extended -ion rule" or "extended L-ion rule."
It applies to words ending in **<e/i/u>** + V (+C).
So, if the vowel <e> or <i> or <u> is followed by another vowel (and possibly a consonant), the word is stressed like an -ion word, i.e., primary stress on the syllable that precedes the two vowels.

'zodiac <i> + vowel <a> + C	→ primary stress before <ia>
'nauseous <e> + vowels <ou>[30] + C	→ primary stress before <iou>
ha'bitual <u> + vowel <a> + C	→ primary stress before <ua>
cafe'teria <i> + vowel <a> [no C]	→ primary stress before <ia>
am'biguous <u> + 2 vowels + C	→ primary stress before <uou>

Consequently, the -ean/-ian suffix is strong.
Shakespeare /'ʃeɪkspɪə/ Shakespearean /ʃeɪk'spɪərɪən/   alternative spelling: *Shakespearian*
     cente'narian   valedic'torian[31]

The productive -ial and -ious suffixes are strong too.
     diffe'rential   fi'nancial   pa'rochial
     abs'temious   in'genious   in'dustrious

Careful! The rule does not apply to the vowels <a> and <o>.
Hence car'nivorous (see 2.2. above; 'carnivore [normal stress rule /100/] > car'nivorous, with the mixed suffix -ous).

Note these two interesting pairs of words and their stress patterns:
<homogenous> and <homogeneous> are two synonyms, but the first one is /0100/ [normal stress rule of 4-syllable words], and the second one is /20100/ because it ends in -eous [<e> + <ou> + C] and therefore the "extended -ion rule" applies.
<aluminum> is American for <aluminium>, which is British.
The first word is /0100/ and the second /20100/ or /2010/[32] because it ends in -iuC.

There are quite a few exceptions to the extended -ion rule.
     i'dea   Ko'rea   'spiritual
     mu'seum   Euro'pean[33] /ˌjʊərə'piːən/

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[29] The letter <h> is usually not pronounced after <ex->, as in <exhaust> or <exhilarate>.
[30] Phonologically the digraph <ou> counts as one vowel.
[31] All the words mentioned in 2.3.2. have two-syllable endings: <iac>, <eous>, <ual>, <ia>, <ean>, <ian> count as two syllables, even if they can be reduced to one, depending on how they're pronounced (e.g. <ean> can be pronounced /iən/ = 2 syll. or /jən/ = 1 syll.). By contrast, -ion can only correspond to one syllable, pronounced /ən/ or just /n/. So, be careful when you use the words "penultimate" and "antepenultimate". The penultimate in <television> is <vi> but it's <ri> in <centenarian>.
[32] Depending on how -nium is pronounced [niəm] or [njəm], <aluminium> can have 4 or 5 syllables.
[33] The digraph <eu> is typically pronounced /juː/ as in <eulogy>, <feud>, but it undergoes "r-colouring" in <eur> and becomes /jʊə/, as in <Europe/an>.

The word <Caribbean> has two stress patterns Ca'ribbean [regular] and Carib'bean.

Digression: the stressed vowel in "(L)–ion words"
The following paragraph resumes a rule already mentioned in the chapter "Graphemes and phonemes: Vowels."

In (L)-ion words the stressed vowel is tense/long.
       'nation: <a> occurs in a stressed syll. and is tense /eɪ/
       u'topia: <o> occurs in a stressed syll. and is tense /əʊ/
       en'thusiast: <u> occurs in a stressed syll. and is tense /ju:/

However, the letter <i> is lax/short.
       'tri̱vial /ɪ/
       i'ni̱tial /ɪ/

subrule
If a word ends in <u>+Vowel, then the stressed vowel is lax.
'strenuous: primary stress on <stren-> because of the -uous ending. As the ending has a <u>, the stressed vowel <e> is lax: /e/.
'graduate: primary stress on <grad-> because of the -uate ending. As the ending has a <u>, the stressed vowel <a> is lax: /æ/.
in'nocuous: primary stress on <noc-> because of the -uous ending. As the ending has a <u>, the stressed vowel <o> is lax: /ɒ/.

A few exceptions in the pronunciation of the stressed vowel.
<ra̱tion> /'ræʃn/, the vowel <a> is lax even though it is in a stressed syll., before an -ion ending.
<Da̱niel> /'dænjəl/ [irregular] vs. <Gabriel> /'geɪbriəl/ [regular]
<discre̱tion> <e> [irregular] pronounced /e/ vs. <secre̱tion> where it is pronounced /i:/ [reg.].

Also compare <special> /'speʃl/ and <spatial> /'speɪʃl/. The former is irregular, the latter regular.

2.3.3. Disyllabic suffixes
Quite a few disyllabic suffixes impose a /_100/ stress pattern.
       -ity/-ety: 'vanity, ver'bosity, pro'priety, 'subtlety
       -ical/-acal: (for -ical see above): me'thodical, paradi'siacal
       /-saɪ-/
       -ify/-efy: 'stultify, re'vivify, 'liquefy
       -inal: longi'tudinal
       -inous: ver'tiginous vs. 'vertigo
       -ular: ver'nacular, ve'hicular[34]

-able/-ible
It is a mixed suffix. It's usually neutral when added to a transparent stem.
       con'trol > con'trollable [<control> is a transparent stem]
       re'fute > re'futable [also /1000/] > irre'futable [also /01000/]
       re'duce > re'ducible
       'fashion > 'fashionable

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[34] In <vehicle>, the letter <h> is not pronounced (because the syll. is unstressed), it is logically pronounced in <vehicular>.

'reconcile > 'reconcilable, but recon'cilable also possible

exceptions: ad'mire but 'admirable
com'pare but 'comparable, although com'parable is also possible.

When the derivation is not transparent, the stress pattern often ends in /1000/, as in 'calculable (not derived from *calcul-) or 'negligible (*neglig-), or he'reditable /01000/ or irrecon'cilable /200100/ or /020100/ (not derived from *irreconcile). Note also 'reputable /1000/.

Occasionally two stress patterns are found.

de'monstrable / 'demonstrable	for'midable / 'formidable
ho'spitable / 'hospitable	'applicable / ap'plicable

See below (2.3.5.) for the -ary, -ery, -ory endings.

2.3.4. The endings -ate and -ish
a. For two-syllable words ending in -ate, see §1.2., p. 45.
Polysyllabic words in –ate have a /_100/ stress pattern.
ap'preciate /ə'priːʃieɪt/[35]

'delegate	'elongate[36]
'expiate	'graduate
'magistrate	'disparate

Two exceptions: <apostate> /ə'pɒsteɪt -tət/, so /010/ and the adjective <incarnate> /ɪn'kɑːnət or ɪŋ'kɑːnət/ so /010/.
The verbs <incarnate> and <reincarnate> have two possible stress patterns, i.e. regular /100/ and /2100/ or irregular, that is, /010/ or /2010/. <reincarnate> can also be /2001/.

The adjective <consummate> has a regular stress pattern, i.e., /100/, and an irregular one /010/. The verb is always /100/.

In polysyllabic words the -ate ending tends to be reduced to schwa /-ət/ in nouns[37] and adjectives. It's always /-eɪt/ in verbs.
However, <candidate>, which can only be a noun, is more and more pronounced /'kændɪdeɪt/.

b. Verbs ending in -ish have a /_10/ stress pattern.
ex'tinguish
ac'complish
di'minish
de'molish
'punish

N.B. The -ish ending, like -ic, has a laxing (i.e. shortening) effect on the previous vowel, hence /ɪ/ for <dim i nish>, /ɒ/ for <dem o lish> and /ʌ/ for <p u nish>[38].

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[35] <appreciate> is a 4-syllable verb, in which /-ʃi-/ counts as one syllable, although <-ciate> can also be pronounced as one syllable /-ʃjeɪt/.
[36] In GA primary stress falls on '-long /010/, presumably because of the semantic importance of the syllable <-long->.
[37] According to LPD and CEPD the schwa is preferred in the noun <delegate> but not in <magistrate>.
[38] When -ish is a suffix added to a base, it does not have a laxing effect, as in Dane/Danish [eɪ]; Pole/Polish [əʊ].

2.3.5. The -ary, -ery, -ory endings[39]
Stress placement is difficult to account for with these endings.
They sometimes count as two syllables, sometimes as one.

a. <u>Three-syllable words have a /100/ stress pattern:</u>
      'victory /'vɪktəri/ (but also /'vɪktri/, so 2 syll.)
      'primary
      'military (can be 3 or 4 syll. in RP, always 4 syll. in GA /-teri/)
      'contrary[40]
Exceptions: ca'nary /kə'neəri/ (/-neri/ in GA)

Adding –ly to the adjective may produce two different stress patterns:
      primarily /0100/ or /1000/
      militarily[41] /1000/, /10000/ or /20100/

b. <u>More than three syllables: transparent derivation</u>
If the derivation is transparent, the -ry ending is neutral:
      contra'dict > contra'dictory

However, with **-atory** the stress pattern is /1000/ (also /100/ in RP when the schwa is dropped)
      de'rogatory /-təri/ or /-tri/ (/-tɔːri/ in GA)
      pre'pare > pre'paratory
      inter'rogatory (vs. in'terrogate)
      'predatory

Also note that **-mentary** attracts primary stress on –ment, just like –mental or –mentous.
      comple'mentary   docu'mentary
      ele'mentary   parlia'mentary
      rudi'mentary

Note, however: 'moment > 'momentary

c. <u>More than three syllables: non-transparent derivation</u>
One consonant + ary/ory/ery___1000
Two consonants + ary/ory/ery___100

One consonant (underlined):
      'terri<u>t</u>ory 1000 /'terɪtəri/ or 100 if the schwa is dropped /'terɪtri/
      In GA /'terɪtɔːri/, so always /1000/
      'ceme<u>t</u>ery   la'bora<u>t</u>ory   'lava<u>t</u>ory
      'ordi<u>n</u>ary   'semi<u>n</u>ary

Exception: cen'te<u>n</u>ary

Two consonants[42] > /100/

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[39] I'm heavily indebted to Ginésy 2004 (pp. 117-118) for this section.
[40] The adjective *contrary* (Fr. "contrariant") is stressed on the second syll.
[41] The -ly suffix is neutral (suf'ficient > suf'ficiently) but not always in words ending with –ry.
[42] This takes us back to the "heavy syllable principle" seen above.

satis'fa<u>ct</u>ory
co'ro<u>ll</u>ary
ef'fro<u>nt</u>ery
tra'je<u>ct</u>ory

Exceptions: 'desu<u>lt</u>ory, 'dyse<u>nt</u>ery, 'inve<u>nt</u>ory, 'mona<u>st</u>ery, 'nece<u>ss</u>ary, 'promo<u>nt</u>ory, 'sede<u>nt</u>ary, 'volu<u>nt</u>ary

As seen above, adding -ly to the adjective may produce two different stress patterns:
necessarily /20100/ or /1000/, /10000/
voluntarily /20100/ or /10000/, /1000/

Note that the -**iary** ending attracts primary stress on the previous syll. It can be included in the "extended -ion rule" (iVC):
bene'ficiary
ju'diciary
inter'mediary
peni'tentiary

So does -**uary**: 'estuary, 'mortuary, o'bituary

2.4. Stressed endings
2.4.1. double vowels
They tend to attract primary stress.
mountai'neer   bucca'neer
seven'teen vs. 'seventy
gen'teel   guaran'tee   disa'greement
kanga'roo   ta'boo   after'noon   bal'loon
ba'zaar

Notable exceptions: 'coffee, 'spondee, 'cuckoo, 'igloo, 'voodoo, com'mittee, 'jubilee (also /201/), 'pedigree

Note that <employee> is /010/ or /201/.

The thirteen-men rule
This is a well-known rule actually called "the thirteen-men rule."
Numbers ending in –teen have a /21/ stress pattern (or /201/ for <seventeen>), which is extremely unusual in English words, unless there's a separable prefix.
In order to avoid two major stresses following each other, as in <thir͵teen 'men>, the stress on <thirteen> shifts to the syllable with initial secondary stress, so that <thirteen men> becomes /201/.

The more generic phrase to describe this phenomenon is "stress shift" (see CEPD p. 575 or LPD p. 784). See chapter 22 "**Stress shift**", pp. 75-76.

The same applies to the word <Aberdeen> /201/, in which stress shift applies when it is followed by a primary stress.
Aberdeen Football Club is very likely to be /200102/ or /203102/, with downgrading of stress on *-deen*.

2.4.2. words ending in -ese

Portu'guese	Chi'nese
Bur'mese	Japa'nese

These words often undergo stress shift before a word that starts with a primary stress:

a ˌChinese 'vase /0201/ rather than a Chiˌnese 'vase

The phrase "a Chinese hotel" can be both /0201/ and /2001/. The former because there is no stress clash in this case, <hotel> being /01/, but there can still be a stress shift on <Chinese> because it's very common before a noun.

2.4.3. -self
my'self   your'selves   them'selves

2.4.4. French endings
As in the original French words, these endings tend to be stressed on the final syllable.

-ette: ciga'rette, silhou'ette /ˌsɪlu'et/, kitche'nette, vinai'grette
<cigarette> and <silhouette> can also be /100/ and <etiquette> is /100/ or /201/.

Note however that <omelette> (also spelt <omelet> in the US) is always /10/ (also /100/ in GA).

The –ette ending is part of a general rule that states that "a vowel followed by 2 identical consonants + <e> carries primary stress". Hence:
gi'raffe, ga'zelle, bi'zarre, che'nille

-ade: pa'rade, cru'sade, lemo'nade, prome'nade[43], mari'nade, persuade /pə'sweɪd/

-V(s)que, ie. –esque/-ique/-aque: gro'tesque, Roma'nesque, u'nique, o'paque, tech'nique

-eur: connois'seur, restaura'teur, entrepre'neur /ˌɒntrəprən'ɜː -njʊə/
Exception: 'amateur /'æmətə -tɜː -tʃʊə/

-aire: millio'naire (one <n> only in English), question'naire

-**Vsce**, i.e. –esce/-isce: acquiesce /ˌækwi'es/, reminisce /ˌremɪ'nɪs never *riː/, conva'lesce

2.4.5. Others
-**'itis**: bron'chitis, gas'tritis, ar'thritis, pharyn'gitis
-**'osis**: neu'rosis, diag'nosis, prog'nosis, tuˌbercu'losis, hyp'nosis, aˌpothe'osis (or ˌapothe'osis), ˌosteopo'rosis
-**'oma**: glau'coma, carci'noma

Exception: meta'morphosis

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[43] -ade is pronounced /-eɪd/, but in <promenade> it's /-ɑːd/ in RP and both /-eɪd/ and /-ɑːd/ in GA. Both <promenade> and <marinade> can also sometimes be stressed /102/.

CHAPTER 17

The stress pattern of the "verb + particle" construction

1. Grammatical differences between particles and prepositions
A particle can occur before or after its <u>object</u> (= complément d'objet).
They turned <u>the lights</u> off.   OR   *They turned off <u>the lights</u>.*

If the object is a pronoun, the particle always precedes the object.
Turn them off. (*off them)

Reminder: the symbol * means unacceptable.

A preposition precedes the object ("pre-position" means literally positioned before):
He fell off his bike. (*his bike off)
I have to look after my brothers. (*look my brothers after)

If there is no object, the little word can only be a particle.
Stand up!
They made off when the police arrived.

2. The stress patterns of verb + particle vs. verb + preposition (= "prepositional verb")
Particles tend to carry primary stress when used after a verb. The verb will have secondary stress.
Let's ˌhang 'out this weekend. [*Let's hang out* = 021]
ˌTurn them 'on. /201/

Prepositions usually have no stress. So, *of*, *off* and *for* are unstressed in these sentences:
What do you 'make of it?
He 'fell off his 'bike.
Would you 'care for some 'tea?

Prepositions can be stressed for emphasis though:
*I 'saw her 'speaking to the 'president, and 'later **'for** the 'president.*

When a "verb + particle" is followed by an object, the particle is no longer stressed, and the noun carries primary stress.
Could you ˌturn the 'lights off?   [secondary stress on the verb]
Could you ˌturn off the 'lights?
I couldn't ˌmake the 'writing out.
I couldn't ˌmake out the 'writing.
You ˌstir up a lot of 'questions.

According to LPD, p. 611, in this case, the verb is reduced to a secondary stress if you read the sentence as one unit, as in *Could you ˌturn the 'lights off?* Example from LPD *She ˌtook her 'shoes off.*

If the object is a pronoun, the particle regains its primary stress.
Could you ˌturn them 'off?

I couldn't ˌmake it 'out.

When a verb + particle is followed by a preposition, the stress pattern is /210/.
*I'll ˌ**make 'up for** it.* [verb = 2; particle = 1; preposition = 0]
*Can I ˌ**take you 'up on** this?*
*I don't know why she ˌ**puts 'up with** it.*

3. Phrasal verbs
A phrasal verb is a verb combined with a particle or a preposition to give a new meaning, for example *bring something up*, *look after, look for, run into, win over*.

In other words, phrasal verbs can include a particle or a preposition. All "verb + particle" combinations can be treated as phrasal verbs because the particle very often gives a new meaning to the verb.

Generally, a preposition does not give a new meaning to the verb. Thus, in *look at them*, the verb *look* means the same as when it is used on its own. The same can be said about *John fell off his bike.*

Occasionally, the preposition changes the meaning of the verb, as in *look after kids; run into an old friend; I stand by my friends; They stand by every word they said.*

As said before (p. 56), prepositions are usually unstressed, and so, *at* and *for* are /0/ in these sentences:
Stop staring at the sky.
They're waiting for the bus.

When prepositions are part of a phrasal verb, then they follow the same rules as particles, as in:
I ˌstand by my 'friends /02001/
     = the object includes a noun > the noun carries primary stress and the verb secondary stress

I ˌstand 'by them /0210/
     = the object is a pronoun > the preposition carries primary stress

Who's going to ˌlook ˌafter the 'children? [as *after* is a two-syllable preposition, it has to carry a stress]

Who's going to ˌlook 'after them?

Remember, however, that for the **first exercise** (phonemic transcription), it is preferable to treat each word separately. That is why I would recommend transcribing *They look after them* like this /ðeɪ ˈlʊk ˈɑːftə ðəm/
Rather than /ðeɪ ˌlʊk ˈɑːftə ðəm/

     /ˈæftɚ/ or /ˈæftər/ in GA

CHAPTER 18

General American [GA] vs. Southern British English [SBE]

You can say Southern British English or Received Pronunciation [RP]. The subparts 1 (Consonants) and 2 (Vowels) below were already developed in the introduction, pp. 8-10.

1. Differences in the pronunciation of consonants

1.1. Pronunciation of the letter <r> at the end of syllables
GA is a rhotic[44] /ˈrəʊtɪk/ variety, meaning that post-vocalic /r/ is always pronounced in GA.

Compare:	SBE	GA
<courting>	/ˈkɔːtɪŋ/	/ˈkɔːrtɪŋ/
<farm>	/fɑːm/	/fɑːrm/
<particular>	/pəˈtɪkjələ/	/pərˈtɪkjələr/ OR /pɚˈtɪkjəlɚ/

In addition, /r/ in a final unstressed syllable can function as a syllabic consonant in GA, e.g. <worker> can be transcribed /ˈwɜːkr/ or /ˈwɜːkər/ in GA. In /ˈwɜːkr/ the /r/ is said to be syllabic, that is, it stands for a whole syllable. The GA transcription found in CEPD is /ˈwɜːkɚ/.
In SBE the transcription is /ˈwɜːkə/, i.e. no /r/ sound at the end of the word, precisely because SBE is "non-rhotic".

1.2. t-flapping in GA
A salient feature of GA is "t-tapping" or "t-flapping": when <t> follows a stressed vowel and precedes an unstressed vowel, in the middle of a word. The symbol for the "flap t" is [t̬], that is t with a small v underneath. It's also called the "tap t" or "flapped/tapped t". It sounds like a short /d/.
For instance, the word <butter> is pronounced /ˈbʌt̬ər/ in GA vs. /ˈbʌtə/in SBE.
Flap t is also found across word boundaries as in <went off>, <at all> or when <t> is directly preceded by /r/ (*party* → /ˈpɑːrt̬i/) or /n/ (*winter* → /ˈwɪnt̬ər/). However, the cluster /nt/ is sometimes reduced to /n/ as in *winter* → /ˈwɪnr/ or /ˈwɪnər/.

Taken together, these cases of t-flapping can be expressed as:
<t> → t̬ / ˈV (r, n)___ V
= the letter <t> is realized as /t̬/ in the following context: after a stressed vowel (possibly followed by r or n) and before an unstressed vowel.
Though technically an allophone of /t/, using t̬ leads to the neutralization of the /t/ - /d/ opposition in words like *heating* or *heeding*.

In SBE, glottalization is likely in words like <better>, <bottle>, <butter>. The glottal stop is symbolized like this: /ʔ/. It looks like a question mark.
Hence: /ˈbʌʔtə/ /ˈbeʔə/ /ˈbɒʔl/
The glottal stop is common in SBE where t-flapping occurs in GA.

I'll add in passing that glottalization is common in end-position in both varieties. The words *it* and *that* in *I don't like it / I don't like that* can be pronounced with a glottal stop:
/aɪ ˈdəʊnt ˈlaɪk ɪʔ/   GA ---ˈdoʊnt---

---

[44] From the Greek letter for <r>: *rho*.

/aɪ 'dəʊnt 'laɪk 'ðæʔ/   GA ---'doʊnt---

t-dropping in words like *it* and *that* is also common:
/aɪ 'dəʊnt 'laɪk ɪ/   GA ---'doʊnt---
/aɪ 'dəʊnt 'laɪk 'ðæ/   GA ---'doʊnt---

1.3. yod-dropping[45]
The sound /j/ is dropped in GA after /t, d, n, θ/: *tune*, *dune*, *nude*, *knew*, *enthusiasm*, but not in SBE. The phoneme /j/ is called "yod" and so this phenomenon is called "yod-dropping".
So <tune> is always pronounced /tjuːn/ in SBE, and preferably /tuːn/ in GA (/tjuːn/ is given as a variant in both dictionaries). However, <menu> is always pronounced /'menjuː/, even in GA. So, the rule only applies in stressed syllables.

Note that yod-dropping occurs in both SBE and GA after /dʒ, r, s, z, l/ as in *June*, *ruin*, *sue*, *Zurich*, *pollution*. In SBE, /j/ can be pronounced after /l/ and /s/, i.e. /sjuː/ for *sue*, but never in GA. The pronunciation without /j/ is now more common than with /j/.
In SBE /tj/ and /dj/ are frequently palatalized: /tj/ → /tʃ/ and /dj/ → /dʒ/. The pronunciation /tʃuːn/ for <tune> is the first one given in CEPD (before /tjuːn/) and the second one in LPD. The same goes for the pronunciation of <dune>: /dʒuːn/ given before /djuːn/ in CEPD, but after in LPD.
For "palatalization", see Chapter 23, p. 77.

1.4. "Dark l" vs. "clear l" (also called "light l")
The distribution of "dark l" (vs. "clear l") is more widespread in GA than in SBE. In SBE, "clear l" (an l sound similar to French /l/) occurs before a vowel and "dark l" occurs elsewhere. Thus, *kill* and *shelf* have a dark l, while *live* and *killing* have a clear one.
"Dark l" is transcribed [ɫ] and "light l" [l].
Many speakers of GA use "dark l" in all positions. Thus <level> can be pronounced [ɫevɫ] or [levɫ]. It's always [levɫ] in SBE.
In dictionaries, the word is transcribed /levl/, which corresponds to a **phonemic** transcription.

2. Differences in the pronunciation of vowels
2.1. r-colouring in both GA and SBE (for "r-colouring" see p. 19)
R-colouring affects simple vowels in both varieties, GA and SBE, but differently.
Stressed <ar> <or> <er> <ir> <ur> are usually realized as /ɑː/ /ɔː/ /ɜː/ /ɜː/ /ɜː/ in SBE, because it is non-rhotic.
GA being rhotic, an r-sound has to added, thus producing /ɑːr/ /ɔːr/ /ɝː/ /ɝː/ /ɝː/

In GA the equivalent of /ɜː/ is /ɝː/. It is the symbol used in both dictionaries. In theory it could be /ɜːr/ but this is not used in the two dictionaries, that's why /ɝː/ is preferable. In the last few years, the jury has accepted /ɜːr/, though.

2.2. The diphthong /əʊ/ is never used in GA.
Its GA equivalent is /oʊ/.
<coat>   SBE /kəʊt/   GA /koʊt/
<only>   SBE /'əʊnli/   GA /'oʊnli/
Listen to the pronunciation of <coat> in any dictionary and you will hear /ə/ and then /ʊ/ in the British recording, and /o/ and then /ʊ/ in the American one.

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[45] From the Hebrew letter for the sound /j/: *yod*.

2.3. The phoneme /æ/

The TRAP vowel, i.e. /æ/ is articulated slightly higher in GA, and resembles /ɛː/ in many regional dialects. But the /æ/ symbol is used for both varieties in the two dictionaries.

"ASK-words" (*France, dance, grasp*, etc.) are pronounced with /æ/ in GA:
<ask>   SBE /ɑːsk/   GA /æsk/

Paradoxically, in GA, most Italian loan words with <a> use /ɑː/ rather than /æ/: *lasagna*, *pasta*, *Mafia*, *macho*, *Picasso, latte*. In SBE, /æ/ seems to be more common.

Reminder (see Chapter 8, p. 23): **<a> + < f, sp, sk, st, nce, nt>** → /ɑː/ only in SBE
This rule only applies in SBE. It's sometimes called "the ASK sub-rule" and the words are sometimes referred to as "ASK-words." **The vowel is realized as /æ/ in GA.**

> **<af>** craft /krɑːft/ after, draft, giraffe, staff
> **<asp>** grasp /grɑːsp/ clasp, gasp, rasp
> **<ask>** ask /ɑːsk/ basket, cask, mask, rascal, task
> **<ast>** past /pɑːst/ cast, castle, fast, fasten [t not pronounced], last, ghastly, mast,
>   master, vast, nasty, shaft
> **<ance>** dance /dɑːns/, France /frɑːns/
> **<ant>** grant, plant

This rule also applies before the phonemes /θ/ and /ð/.
> bath /bɑːθ/ path
> father /ˈfɑːðə/ [also /ɑː/ in GA/]

The vowel <a> followed by <ss> can be realized in two ways:
> /æs/ in *bass*[46] [= fish, in Fr. du bar], *crass, lass, mass*
> /ɑːs/ in *brass, class, glass, grass, pass*

It's always /æs/ in GA. The noun *ass* is pronounced /æs/. See p. 24.

Also note that *plant, grant, can't* are pronounced with /ɑː/ in SBE but not *cant, pant, rant*.

Note the following words in which <a> is pronounced /ɑː/ in SBE (not in GA) and for which there is no explanation: *advantage, banana, branch, command, commando, example, sample, slander, tomato*.

In all these words, pronouncing <a> with the /æ/ phoneme is considered to be regional in the UK, therefore non-RP, and therefore not accepted by the jury. It's the standard pronunciation in GA.

2.4. The phoneme /ʌ/

The STRUT vowel, i.e. /ʌ/, is not found before <r> or <rr> in GA, so that *hurry* is /ˈhɝːi/ and *courage* /ˈkɝːɪdʒ/. Compare with SBE /ˈhʌri/ and /ˈkʌrɪdʒ/. See p. 10, §3.2.5.

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[46] When "bass" refers to a musical instrument [Fr. contrebasse] it's pronounced /beɪs/

Careful: no /r/ symbol in the two GA transcriptions: /'hɝːi/ /'kɝːɪdʒ/
Also note <Surrey>, <curry>, <borough>:

    /'sʌri/   GA /'sɝːi/
    /'kʌri/   GA /'kɝːi/
    /'bʌrə/   GA /'bɝːoʊ/

2.5. The phoneme /ɒ/

In GA the symbol /ɒ/ is never used. Its GA equivalent is /ɑː/.

<dog>   SBE /dɒg/   GA /dɑːg/

/ɒ/ can almost always be replaced by /ɑː/ in GA. So, if you are asked to compare GA and SBE in an exercise and if the /ɒ/ symbol is used in SBE, you can replace it with /ɑː/.

In GA, before /ŋ/ /f/ /s/ /g/ /θ/, <o> can be pronounced either /ɑː/ or /ɔː/. So, <dog> can also be pronounced /dɔːg/ in GA.

    <long>   /lɑːŋ/ OR /lɔːŋ/ in GA   [/lɒŋ/ in SBE]

This explains why *tong*, *toffee*, *toss*, *tog*, *moth* can be pronounced with either /ɑː/ or /ɔː/ in either LPD or CEPD. The two dictionaries may differ, for instance, *tonga* only has /ɑː/ in LPD but both phonemes in CEPD. By contrast, *moth* is transcribed with /ɑː/ and /ɔː/ in LPD and only /ɑː/ in CEPD.
This also explains why *lock*, *mob, pot…* are transcribed with /ɑː/ in both dictionaries, and not with /ɔː/.

2.6. The -ile ending

Words ending in <-ile> tend to be pronounced /əl/ or even just /l/ rather than /aɪl/ as in SBE: *fertile*, *missile*. See p. 10.

    <fertile>   SBE /'fɜːtaɪl/   GA /'fɝːtl̩ / /'fɝːtəl /

2.7. The diphthongs /ɪə/ /eə/ and /ʊə/

The diphthongs /ɪə/ /eə/ and /ʊə/ are typically SBE. In GA, they are usually replaced by /ɪr/ /er/ and /ʊr/.

    <fear>   SBE /fɪə/   GA /fɪr/
    <hair>   SBE /heə/   GA /her/
    <tour>   SBE /tʊə/   GA /tʊr/

/ɪə/ is not common at all in GA, even in words like <idea>, <ideal>, <real>. Compare:

    <idea>   SBE /aɪ'dɪə/   GA /aɪ'di:ə/
    <ideal>   SBE /aɪ'dɪəl/   GA /aɪ'di:əl/
    <real>   SBE /'rɪəl/ OR /'ri:l/ OR /'ri:əl/   GA /'ri:əl/ OR /'ri:l/

3. Differences between SBE and GA in isolated words
3.1. Individual words

Quite a few words are pronounced differently in the two varieties. Here are a few of them.

Charade, either, leisure, lieutenant, schedule, progress, process, thorough, borough, herb, leverage, tomato, vase, apparatus, status, clerk, adult, address, what, was (full form), advertisement.

SBE   /ʃəˈrɑːd/ /ˈaɪðə/ /ˈleʒə/ /lefˈtenənt/ /ˈʃedjuːl/ /ˈprəʊgres/ /ˈprəʊses/ /ˈθʌrə/ /ˈbʌrə/ /hɜːb/ /ˈliːvərɪdʒ/ /təˈmɑːtəʊ/ /vɑːz/ /ˌæpəˈreɪtəs/ /ˈsteɪtəs/ /klɑːk/ /ˈædʌlt/ /əˈdres/ /wɒt/ /wɒz/ /ədˈvɜːtɪsmənt/

GA   /ʃəˈreɪd/ /ˈiːðər/ /ˈliːʒər/ /luːˈtenənt/ /ˈskedʒuːl/ /ˈprɑːgres/ /ˈprɑːses/ /ˈθɝːoʊ//ˈbɝːoʊ/ /ɝːb/ /ˈlevərɪdʒ/ /təˈmeɪţoʊ/ /veɪs/ /ˌæpəˈræţəs/ /ˈstæţəs/ /klɝːk/ /əˈdʌlt/ /ˈædres/ /wʌt/ /wʌz/ /ˌædvəˈtaɪzmənt/

Note that <either> can also be pronounced /ˈiːðə/ in SBE and /ˈaɪðər/ in GA, as seen in both dictionaries, but these pronunciations are rather unusual.

> <weekend> is /01/ or /10/ in SBE, always /10/ in GA.
> <buoy> [Fr. bouée] is always /bɔɪ/ in SBE. It's either /ˈbuːi/ or /bɔɪ/ in GA.

The letter <i> in <office> is not pronounced the same way: /ˈɒfɪs/ in SBE but /ˈɑːfəs/ in GA.

3.2. Stress oppositions between SBE and GA
Two-syllable words borrowed from French are generally stressed on the first syllable in SBE /10/, but they can retain final-syllable stress in GA /01/.

> Buffet, café, chalet, ballet, garage, beret, debris, chateau, cliché

SBE
/ˈbʊfeɪ/ (/ˈbʌfeɪ/)/ˈkæfeɪ/ /ˈʃæleɪ/ /ˈbæleɪ/ /ˈgærɑːʒ/ (/ˈgærɪdʒ/) /ˈbereɪ/ /ˈdebriː/ /ˈʃætəʊ/ /ˈkliːʃeɪ/

GA
/bəˈfeɪ/ /kæˈfeɪ/ /ʃæˈleɪ/ /bæˈleɪ/ /gəˈrɑːʒ/ /bəˈreɪ/ /dəˈbriː/ /ʃæˈtoʊ/ /kliːˈʃeɪ/

These words were borrowed relatively recently and retain their "French flavour" in GA. Most words of French origin were assimilated centuries ago and have been totally anglicized, e.g., *image* /ˈɪmɪdʒ/, *village* /ˈvɪlɪdʒ /, *portrait*…

Note the exception to this opposition is reversed in *impasse*: /æmˈpɑːs/ SBE and /ˈɪmpæs/ GA, although both /10/ and /01/ are heard in both varieties. Also, *margarine* is /201/ or /100/ in SBE, but only /100/ in GA. *Magazine* is /201/ or /100/ in both varieties.

4. Intrusive -r in SBE (see p. 109)
"Intrusive -r" is relatively common in SBE. It corresponds to an -r sound added between 2 vowels, as in:
<the idea of reaching a deal> pronounced <the idea-r of reaching a deal>
<the aura of success> pronounced <the aura-r of success>

Both <idea> and <aura> end with a vocalic sound and are followed by another vowel. An /r/ sound can be added here in SBE. It's said to be *intrusive* because there is no letter <r> between the two words. This phenomenon does not seem to exist in GA.

CHAPTER 19

Strong and weak forms: determiners, auxiliaries, modals…

Or: **full and reduced forms**.

Grammatical words are usually unstressed. Lexical words are always stressed.
Grammatical words include auxiliaries, conjunctions, determiners, modals, prepositions, most pronouns.
Some grammatical words have a reduced form. For example, <and> is often reduced to /ənd/ /ən/ /nd/ or even just /n/. The full form /ænd/ is unusual in ordinary speech.

1. Determiners

	strong form	weak form
the	'ði:	ði ðə
a/an	'eɪ 'æn	ən
some	'sʌm	səm sm

Again, the strong form is unusual for these words.

Remember these rules:
ði + Vowel sound (*the other day*)
ðə + Consonantal sound (*the next day; the university* /ðə ˌju:nɪ'vɜ:səti/)
These are theoretical rules that you're supposed to know for the exam. They are often ignored by native speakers!

Some is reduced when it is used as a determiner, as in *I need some money.* /*They gave me some coins*[47]   /sm 'kɔɪnz/

When *some* is a quantifier (i.e. not a determiner), the strong form is usual [CEPD]:
'Some were 'tired and 'some were 'hungry /'sʌm/ = strong form + stress likely

In **final position**, the strong form of *some* is used: *'Each of us will 'have to 'buy some*: /sʌm/
I've 'found some /aɪv 'faʊnd sʌm/ [= transcription given in LPD, no stress on /sʌm/, although the jury would probably accept a stress here]

2. Auxiliaries and modals
Modals or modal verbs are sometimes called modal auxiliaries.

auxiliaries	strong form	weak form
be	bi:	bi
have	hæv	həv əv v
has	hæz	həz əz z

---

[47] More precisely, the weak form is used when *some* can be paraphrased by "a certain number of" or "a certain amount of" as in *I need some money* (a certain amount of money); *They gave me some coins* (a certain number of coins). Otherwise, the strong form is used: *For some reason…*; *Some philosopher once said…*; *There must be some mistake*; *He's in some kind of trouble. Some* can also be used to express a positive or negative opinion, as in *Some expert you are! That was some party!* In this case, the strong form is used + stress on *some*.

had	hæd	həd əd d
do	duː	dʊ də d
does	dʌz	dəz dz
am	æm	əm m
are	ɑː	ə
was	wɒz	wəz
were	wɜː	wə

Differences with GA:
<are> /ɑːr/ strong form and /ər/ for the weak form.
<were> /wɝː/ strong form and /wər/ for the weak form.
Surprisingly, <was> is often pronounced /wʌz/ in GA, although /wɑːz/ is also heard.

When ***have* is a lexical verb** (= to own or to get, or when it expresses obligation), it is *not* reduced, plus it carries primary stress.
Do you have many friends? /ˈhæv/
She has many friends. /ˈhæz/
I'd like to have breakfast now. /ˈhæv/
You really have to go now. /ˈhæv/

More on *is* and *are*
If you are asked to transcribe *it is* or *they are*, written as two words, it is preferable to transcribe them as two words /ɪt ɪz/, although /ɪts/ would be accepted.
The same goes for *he is* or *she is* /hi ɪz/, but /hiz/ or /iz/ (= *he's*) would be accepted too.

In <the car is in the garage>, again it's preferable to transcribe <is> with /ɪz/, although /z/ would be OK too.

<you are> /ju ɑː/ or /ju ə/
<you're> /jɔː/ or /jʊə/   in GA /jʊr/ or /jɔːr/
So, *you're* is pronounced like *your*.

<we're> /wɪə/ GA /wɪr/
<they're> /ðeə/ GA /ðer/, even /ðr/

Also note <they've> /ðeɪv/

Use the **strong form at the end of a clause**:
I know my neighbours are. /ɑː/ in GA: /ɑːr/   [stress on <are> would be possible]
Yes, they are. /ˈɑː/ in GA: /ˈɑːr/   [stress obligatory on <are>]

More on *do*
The strong form is normally used in final position (*Yes, we do.*) or for emphasis/contrast (*Honestly why **do** you like him? / Unlike you, I **do** like them.*)

modals	strong form	weak form
can	kæn	kən kn
could	kʊd	kəd
must	mʌst	məst məs
will	wɪl	wəl wl l

would	wʊd	wəd əd
shall	ʃæl	ʃəl ʃl
should	ʃʊd	ʃəd

According CPDE, when *must* expresses supposition ("epistemic use"), it is usual for the strong form to be used.
If he's late, he must be ill /hi mʌst bi ˈɪl / = strong form, but no stress on /mʌst/.

When *must* expresses obligation, the weak form is more common (or commoner).
You must do it now /ju məs ˈduː ɪt ˈnaʊ/

Of course, obligation can be stressed, in which case the full form is used + primary stress.
You must do it now /ju ˈmʌst ˈduː ɪt ˈnaʊ/

LPD does not distinguish between epistemic and deontic (= obligation) *must*, so this rule is not a strict one, just a general tendency.

3. Personal pronouns and personal determiners

	strong form	weak form
me	miː	mi
his	hɪz	ɪz
him	hɪm	ɪm
her	hɜː	hə ə ɜː
you	juː	ju jə
your	jɔː jʊə	jə
she	ʃiː	ʃi
he	hiː	hi
we	wiː	wi
us	ʌs	əs s
them	ðem	ðəm ðm əm

Differences with GA:
<her> /hɝː/ strong form and /hər/, /ər/, /ɝː/ for the weak form
<your> /jʊr/, /jɔːr/ strong form and /jər/ for the weak form.

For the words starting with <h> (*he, him, his, her*), use the strong form at the start of a sentence or clause (LPD). More generally, it's preferable to pronounce the <h> at the **start of a sentence** or clause.
Her train was late. /hə ˈtreɪn wəz ˈleɪt/ OR /hɜː ˈtreɪn ---/ NOT /ə ˈtreɪn/

However, the weak form is often used in final position, as in *They joined us* /əs/ [CEPD, p. 525], *Why didn't you tell him?* /ˈtel ɪm/.

4. Prepositions
Reminder: prepositions do not usually carry primary stress, except if they are two-syllable words (*about, after, over, unˈtil…*).

6 prepositions have a weak form. The **strong form** is mainly used at the **end of a clause[48]**.

	strong form	weak form
as[49]	æz	əz
at	æt	ət
for	fɔː	fə
from	frɒm	frəm
of	ɒv	əv
to	tuː	tə tu

Differences with GA: <for> /fɔːr/ strong form and /fər/ or /fɚ/ for the weak form.

Students are expected to know the following rule about <to>: /tu/ before a vowel sound, /tə/ before a consonantal sound. Native speakers, however, sometimes ignore this rule (LPD).
In GA /tə/ is usual before both vowels and consonants.
In *got to, ought to, used to, want to*, it is common for one /t/ to be elided.

The strong form of *to* is used contrastively: *The letter was <u>to</u> him, not <u>from</u> him* /'tuː/, /'frɒm/.

Note that the preposition *per* is always reduced in *percent* /pə'sent/ or *per annum* /pər'ænəm/.

5. Conjunctions

	strong form	weak form
and	ænd	ənd ən nd n
but	bʌt	bət
than	ðæn	ðən
that	ðæt	ðət

Than can also be used prepositionally (*These are bigger than the others*.). This word is almost always used in its weak form.
That can be a subordinator (*I think that it's true*) or a relative pronoun (*The car that they sold was old*). In both cases, normally, the weak form is used.

6. Demonstrative *that*
There is no weak form for demonstrative *that*.
That person… ðæt 'pɜːsən   [preferably no stress on *that*, but a stress would be accepted]
That was wrong 'ðæt wəz 'rɒŋ   [stress on *that* when it is used as a pronoun]

In GA, *person* /'pɜːsən/ and *wrong* /rɑːŋ/

That is used adverbially in *It's not that bad*. The strong form is used + stress. In the sequence ˌthat 'bad, adverbial *that* would have a secondary stress.

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[48] For rhythmic reasons, the strong form can also be used before a personal pronoun *She did it for me* /fɔː/; *I'm looking at you* /æt/. The weak forms can also be used, of course, /fə/, /ət/.
[49] The word *as* can also be a conjunction, but the same rules apply to the conjunction. The word *to* is usually not treated as a preposition in *I want to go*, but, again, the same phonological rule applies.

7. *There*

This word is used in its strong form and is stressed when it is used as an adverb of place or as an interjection.

Look over there. /'ðeə/   In GA /'ðer/

There, there, don't cry. /'ðeə/

When used existentially, *there* is reduced to /ðə/, as in *there is, there are, there will be…* In *there is* and *there are*, a linking -r is used in SBE /ðərɪz/, /ðərɑː/ OR /ðərə/.

It's always /ðər/ in GA.

8. *Wh-* **words**

Wh- words only have a strong form, except for *who*, which has a strong form, i.e. /huː/ and a weak one /hu/.

Wh- words tend to carry stress, except when they are relative pronouns, as in:

The person who said that is a fool.   [no stress on *who*]

The reason why I refused is obvious.   [no stress on *why*]

He lied, which is not surprising.   [no stress on *which*]

I've no idea what you're talking about.   [no stress on *what*]

In the first example, the relative pronoun can be transcribed /huː/ or /hu/, or even /u/.

Wh- words tend to be stressed when they are interrogative:

'Who said that?

'Why is it too late?

'What do you want?

For interrogative determiners, primary stress is also required (R. Huart, pp. 147-8), as in *What time is it? Which color do you prefer?*

9. **Stranding[50] (or dangling)**

Stranding: in general, **use strong forms** in sentence-final or clause-final position or in contrastive/emphatic use. This does not apply to personal pronouns (see § 3, p. 65).

Where is it from? [final position of *from* → strong form, with or without a stress]

The kind of man she was looking for always eluded her. [*for* occurs at the end of a clause → strong form, with or without a stress]

As tired as I was, I couldn't fall asleep quickly that night. [*was* occurs at the end of a clause → strong form, with or without a stress]

According to LPD, p.611, the preposition *at* in *What are you looking at?* is unstressed. However, the jury would accept stress on a dangling word.

In its 2020 report, the jury explained the pronunciation of *was* in *It was difficult to tell how old she was*, in the following manner: "forms of *be* have strong forms/ full vowels in final position/in isolation." The word *was* in final position can be stressed or not.

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[50] Stranding (or dangling) is when a word is not immediately followed by the words that you would expect to find. For example, a stranded preposition is not immediately followed by its object, as in *What are you looking at? / This is the book I was looking for*.

CHAPTER 20

Connected speech processes

Definition: "processes resulting in words being pronounced differently from their dictionary form when they occur in close contact with other words", *Cambridge English Pronouncing Dictionary* (*CEPD*)
Connected speech processes concern mainly **elision** ("letter-dropping") and **assimilation**. The phoneme /t/ is particularly affected by connected speech.

1. Elision
1.1. /t/ elision or ("t-dropping")
In connected speech, the consonant /t/, which occurs in the middle of a consonant cluster, is likely to be elided.

Ex: *almost provokingly determined* /stpr/ → [spr], i.e. dropping of final <t> in <almost>.

Ex. *against my shoulder.* There could be an elision of the middle /t/ in the consonant cluster: /nstm/ → [nsm]

Ex. *last summer*: /lɑːst sʌmə/ → [lɑː(s) sʌmə]

Ex. *It must be true*: /stb/ → [sb]

Ex. *best known*: /stn/ → [sn]

Also, *pas(t) tense*; *las(t) time.*

1.2. /ð/ elision or ("th-dropping")
<th> can be dropped in the following sequences: *in the, in that, in this*. Thus, *in this way* can be pronounced *in.nis.way*. Or *on that day* can be pronounced like *on.nat.day*.

Furthermore, in the word <them>, <th> can be dropped in connected speech: *walked past them* → *walked past 'em; tell them* → *tell 'em*, etc.

1.3. /z/ elision
- *for God's sake*
In the consonant cluster /dzs/, there could be an elision of the middle /z/: /dzs/ → [ds]

As a result, /d/ would be followed by a voiceless consonant, [s], so that it might also undergo regressive assimilation of voice: /d/ → [t]. And so, /dzs/ → [ts].

2. Assimilation

2.1. Regressive assimilation ("backward assimilation")
2.1.1. regressive assimilation with /t/

/t/ can undergo assimilation, as in *not quite purposely.*

= likely regressive assimilation of the plosive /t/ in *not* with the following consonant /k/:
/tk/ → [kk]. And so <not quite> → ['nɒk 'kwaɪt]

This regressive assimilation can also occur between *quite* and *purposely*. Here, possible regressive assimilation of the plosive /t/ in *quite* with the following consonant /p/: /tp/ → [pp]. Other examples:

> *that place:* /t/+/p/ → [p+p], i.e. [ðæp ˈpleɪs]
> *Please let go of me.* /let ˈgəu/ → [lek ˈgəu]

Consonant elision in *of* is also to be expected [əv] → [ə]:
SBE [ˈpliːz ˈlek ˈgəʊ ə mi] GA [ˈpliːz ˈlek ˈgoʊ ə mi]

2.1.2. Other instances of regressive assimilation

/s/ and /z/ can undergo regressive assimilation before /j/.

> /s/+/j/ → [ʃ+j] as in *this year*[51] /ðɪs jɪə/ → [ðɪʃjɪə]
> /z/+/j/ → [ʒ+j] as in *Close your eyes* /ˈkləuz jɔːˈraɪz/ → [ˈkləuʒjɔːˈraɪz]

Note also /z/ + /ʃ/→ [ʒʃ]:

> *is she* /ɪz ʃi/   → [ɪʒʃi], which can be simplified to [ɪʃi].
> *a quiz show* /ˈkwɪz ʃəʊ/ → [ˈkwɪʒ ʃəʊ]

Here are a **few more examples** of regressive assimilation:

> *dress shop* /dres ʃɒp/   → [dreʃ ʃɒp]   → [ˈdreʃɒp]
> *football* /ˈfʊtbɔːl/   → [ˈfʊbbɔːl]
> *fat boy* /ˈfætbɔɪ/   → [ˈfæbbɔɪ]
> *goodbye* /gʊdˈbaɪ /   → [gʊbbaɪ]   → [gʊbaɪ]
> *good night* /gʊd naɪt/   → [gʊnnaɪt]   → [gʊˈnaɪt]
> *give me* /gɪv mi/   → [gɪmmi]
> *front garden* /frʌnt ˈgɑːdn/ → [frʌnk ˈgɑːdn] → [frʌŋk ˈgɑːdn]

The *CEPD* mentions: one boy /wʌn bɔɪ/ → [wʌm bɔɪ]
See also *LPD*, p. 51 "/n/ can become /m/ before /p/, /b/, /m/" as in *ten men* /n m/ → [ˌtem ˈmen] or *downbeat* /nb/ → /mb/.

Note that assimilation can also be **progressive**, as in:

> *how's that*: /ˈhaʊz ˈðæt/ → [ˈhaʊzzæt]
> *bookish style* /ˈbʊkɪʃ staɪl/ → [ˈbʊkɪʃ ʃtaɪl]

Progressive assimilation is far less common.

2.2. Reciprocal assimilation ("merging[52]")
/d/ often merges with /j/ in *you / your* in reciprocal assimilation: /d/+/j/ → [dʒ]

> **Could you:** /kəd ju/ → [kədʒu]
> **Would you** *want to?* /wʊd ju/ → [wʊdʒu]
> **do + you:** *Why do you stay married to her?*

[də ju] → [dju] = frequent elision of the schwa. This often leads to palatalisation (as in *Could you*): /ˈwaɪ dju/ → [ˈwaɪ dʒu]. For palatalisation, see p. 77.

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[51] In *last year*, the <t> in *last* can be dropped and produce /s/ + /j/. And then regressive assimilation can occur: /lɑːst jɪə/ → [lɑːs jɪə]→ [lɑːʃjɪə].
[52] It's called *merging*, because two phonemes /d/ or /t/ + /j/ merge into one [dʒ] or [tʃ]. This fusion between /dj/ and /tj/ is also called *yod-coalescence*.

/t/ can also merge with *you / your* in reciprocal assimilation: /t/+/j/ → [tʃ]:

Don't you *like it?*   /tju/ → [tʃu] or [tʃə]
Won't you *do it?*   /tju/ → [tʃu] or [tʃə]
got you   /tju/ → [tʃu] or [tʃə]

You sometimes find *whatcha* in writing, as in *Whatcha doing?* [What are you doing?]; *Whatcha think?* [What do you think?], *Whatcha been up to?* [What have you been up to?]; *Do whatcha gotta do* [Do what you've got to do].

About the pronunciation of *you*: *LPD* says /jə/ is unusual in RP but more acceptable in GA.

3. Other connected speech phenomena
3.1. /t/ glottalisation (or glottalling)
At the end of a word before a following consonant, /t/ is likely to be glottalized/realized as a glottal stop, so /t/ → [ʔ].
Examples:
   - *It* in the sentence *It gets really crowded* is likely to be realized as a glottal stop [Note that regressive assimilation is also possible: /ɪtgets/ → /ɪkgets/]
   - *not* in *not quite* is also likely to undergo glottalisation (OR glottalling) of the consonant /t/ before the consonant /k/. As seen above regressive assimilation is also possible.
   - *quite* in *quite purposely* can also be realized as a glottal stop before the consonant /p/. Again, regressive assimilation is also possible, as mentioned before.

3.2. Devoicing before an unvoiced C
Other possible regressive assimilation: **devoicing**, like /vt/ → [ft]
      I really have to go [ˈhævtə ˈgəʊ] → [ˈhæftə ˈgəʊ]

Or /zt/ → [st], as in <has to> /ˈhæz tə/ → [ˈhæs tə]

Here is another instance of devoicing: *As she sometimes did*: /zʃ/ → [sʃ] (= devoicing of /z/ before an unvoiced consonant), which can lead to → [ʃʃ] (= regressive assimilation) OR just [ʃ], see 2015 report.

Also see 2021 report: *of space* /vsp/ → [fsp]. Here the [v] of the preposition **of** is devoiced OR becomes voiceless in front of a voiceless phoneme.
Devoicing is frequent in **of course** → [fk].

3.3. Linking j especially with the pronoun <I>
I insist
In order to link the two vowels, the semi-vowel [j], which is the semi-vowel corresponding to the final [ɪ], could be inserted → [aɪjɪnsɪst]
Other examples of possible linking /j/: *I‿ate, I‿always, lie‿on the beach, high‿up…* pronounced [aɪj] in rapid speech.

Also, in rapid speech, the pronoun <I> may become monophthongal → /a/, as in *That's what I see* → [wɒtasi:]
In GA, the pronoun <I> is sometimes weakened to /ə/. *That's what I see* → [wɑ:təsi:]

3.4. Linking w
When /əʊ/ [/oʊ/ in GA] and /u:/ are followed by a vowel sound, a linking /w/ can be added, as in *I can't do it too often*, which may sound like *I can't dowit too often*.

3.5. Intrusive r
In RP an intrusive [r] can be found between two central vowels.
Ex. *the idea of*: [ði aɪˈdɪər əv ɪt]

OR *law and order* [ˈlɔːr ən ˈɔːdə]

This "intrusive r" is not RP but it is very common even among RP speakers. It seems to be unusual in GA.

3.6. Velarization
/ŋ/ is a velar consonant.
/n/ can be velarized before /k/ or /g/.

Ex. *in case* /ɪn keɪs/ → [ɪŋ keɪs]
Ex. *in Ghana* /ɪn gɑːnə/ → [ɪŋ gɑːnə]
Ex. *Helen could* /nk/ → [ŋk]

These are all instances of regressive assimilation.

Velarization is common within words: *income* can be pronounced /ˈɪnkʌm/ or /ˈɪŋkʌm/. The second vowel, <o>, can also be realized as a schwa.

4. Conclusion: cluster reduction
Whenever there are two or more consonants, there is a tendency for speakers to simplify them by eliding one of them. Such "cluster reductions" can occur between words as well as within individual words, and mainly involve dropping voiceless occlusive – /p,t,k/ – where pronouncing them would require increased articulatory effort, as this would imply two separate closure phases. When a cluster reduction occurs within a word, this may lead to a reduction in the number of syllables.

Summary provided by the jury in the 2019 report:
les principaux phénomènes de chaîne parlée
- - liaison entre les mots (ex. *great_idea* : liaison du /t/ final de *great* avec le /aɪ/ initial de *idea* ; *that was your_idea* : liaison du /r/ final de *your* avec le /aɪ/ initial de *idea*, y compris en SBE) ;
- - assimilation de lieu d'articulation (ex. *that man* : /t/ + /m/ → /pm/ /ˈðæp ˈmæn/) ;
- - assimilation de sonorité / de voix (ex. *has to* : /z/ → /s/ /ˈhæs tə/) ;
- - élision (ex. *a cup of tea* : élision du <f> de <of>), see p. 73, §4 ;
- - épenthèse (ex. *pencil* : /ˈpensl/ → /ˈpentsl/), see p. 73, §5 ;
- - réduction (ex. *can* /kæn/ → /kən, kn/), see p. 72 ;
- - compression (ex. *national* /ˈnæʃənəl/ → /ˈnæʃnəl, ˈnæʃnl/), see p. 72;
- - assimilation de manière d'articulation (ex. *hands* : /æ/ peut se trouver nasalisé sous l'influence de la nasale /n/), see p. 74.

Further reading
For further reading, see *CEPD*, p. 562 § Assimilation, or *Longman Pronunciation Dictionary*, pp. 51-52.

<h1 style="text-align:center">CHAPTER 21</h1>

<h1 style="text-align:center">Phonetic processes within a word</h1>

= how a word can be changed when spoken rapidly.

Some words will **not** be altered by SBE or GA native speakers. For example, <cram> is always pronounced /kræm/. It's difficult to imagine how a native speaker could pronounce it differently. Except with some imagination! See § 8, p. 74 on nasalization.

The same goes for <cramp> → /kræmp/

By contrast, the word <cramped> combines three consonantal sounds /kræmpt/ and here consonantal reduction (or "cluster reduction") can occur → [kræmt] = /p/ could be dropped.

Here are the main phonetic processes that can occur within a word. Some of them are mentioned in pronouncing dictionaries, some are not.

1. Velarization
As seen in the previous chapter, velarization is common between two words, as in *in case* (p. 71, §3.6.).
It can also occur within a word: *in<u>c</u>ome* can be pronounced /ˈɪnkʌm/ or /ˈɪŋkʌm/ [mentioned in both dictionaries].

Reminder: /ŋ/ is a velar consonant; /n/ can be velarized before /k/ or /g/.

Other examples: *include* /ɪnˈkluːd/ or /ɪŋˈkluːd/; *inglorious* /ɪnˈglɔːriəs/ or /ɪŋˈglɔːriəs/

These are all cases of regressive assimilation.

2. Schwa elision (or "compression")
It can occur before /l/ or /r/, as in *federal, history, slavery*.
     /ˈfedərl/ OR /ˈfedrəl/ /ˈhɪstri/ /ˈsleɪvri/

These words can also be pronounced without schwa elision: /ˈfedərəl/, /ˈhɪstəri/, /ˈsleɪvəri/

Other examples: <national> /ˈnæʃənəl/   → /ˈnæʃnəl, ˈnæʃnl/
                       <family> /ˈfæməli, ˈfæmɪli/   → / ˈfæmli/

Exceptionally, schwa elision can be found before a stressed syllable, as in:
     <police> /pəˈliːs/ →   [ˈpliːs]
     <suppose> /səˈpəʊz/ → [ˈspəʊz]
     <perhaps> /pəˈhæps/ → [ˈpræps] = schwa elision + consonant elision /h/, which is rare.

This phenomenon is also known as "compression." That's when two syllables are compressed into one: <police> can be pronounced with two syllables or with one. See LPD p. 173-4.

3. Other instances of "compression"
As already seen in Chapter 14, "Neutralized vowels", §1.2., endings in *-ean* and *-ian* are transcribed /iən/ but can be compressed into one syllable: /jən/.

And so, the jury would probably accept the following transcription for Mediterranean: /ˌmedɪtəˈreɪnjən/, with 5 syllables, even though both dictionaries transcribe the word like this: /ˌmedɪtəˈreɪniən/ = 6 syllables.

LPD mentions another type of compression, p. 173: when you have a diphthong followed by a schwa, the second unit of the diphthong may be elided:

      <diagram> /ˈdaɪəgræm/ → [ˈdaəgræm]

      <nowadays> /ˈnaʊədeɪz/ → [ˈnaədeɪz]

      <scientist> /ˈsaɪəntɪst/ → [ˈsaəntɪst]

4. Consonant deletion

This is another instance of "compression." You can say "consonant deletion" OR "simplification of consonant cluster" OR "consonant cluster reduction" OR "consonantal reduction".

We've already seen the example of <cramped> pronounced /kræmpt/ but which can be realized as [kræmt], i.e. /p/ could be dropped.

Here is another example: <contempt> /kənˈtempt/ → [kənˈtemt]. In both dictionaries, /p/ in /kənˈtempt/ appears in italics, which means that it's possible not to pronounce it.

Other examples:
/d/ may be omitted in <handball> and <handshake>
/d/ is often omitted in <handsome>

The **preposition** <**of**> is sometimes reduced to /ə/ as in:

      <cup of tea> /ˈkʌp əv ˈtiː/ → [ˈkʌp ə ˈtiː]

      <of course> pronounced like *o' course*

5. Epenthesis (= addition of a sound)

Epenthesis is the addition of one or more sounds to a word. For example, the word <mention> can be pronounced /ˈmenʃn/ or /ˈmentʃn/. In the latter, the letter /t/ has been added.

/ˈmenʃn/ [or with a schwa /ˈmenʃən/] is the expected pronunciation, because <-tion> is pronounced /ʃn/ as in <r<u>a</u>tion> /ˈræʃn/ [or /ˈræʃən/]

Both transcriptions are given in both dictionaries, but /ˈmentʃn/ is the first one in CEPD, and the second in LPD.
In English, epenthesis occurs mainly between /n/ and /s, ʃ, θ/:
- between /n/ and /s/: *danse, France*
- between /n/ and /ʃ/: *mention*
- between /n/ and /θ/: *epenthesis* /ɪˈpenθəsɪs/ OR /ɪˈpentθəsɪs/   /eˈpen… əˈpen…/

Other examples: <pencil> /ˈpensl/ → /ˈpentsl/; <French> /ˈfrenʃ/ → /ˈfrentʃ/

6. Aspiration with /p t k/
The three phonemes /p/ /t/ and /k/ are pronounced [pʰ] [tʰ] [kʰ] at the beginning of a stressed syllable:

	Phonemic transcription	Phonetic transcription
<pit>	/pɪt/	[pʰɪt]
<tip>	/tɪp/	[tʰɪp]
<keep>	/ki:p/	[kʰi:p]

For more info on **aspiration**, **see p. 90 §2**, chapter 29 "Phonetic vs. Phonemic transcriptions."

7. "Dark l"
For "light l" [l] and "dark l" [ɫ], see chapter 29, p. 90 §1. The difference between the two l's is a matter of phonetics too.

8. Nasalization
Nasalization can occur before the nasal consonants /n/ and /m/, as in *cram, hand, man, Sam, bean*…

Exercises on "phonetic processes"
In the **2019** exam paper, students were asked to analyse the phonetic process that might occur within the words <hands> and <encountered>.

<**hands**>
Here you have to ask yourselves how the phonemic realization /hændz/ could possibly be realized (slightly) differently. As we have three consecutive consonants /ndz/, one might be dropped. The only one that could be elided is /d/, hence [hænz].
Another possibility would be the nasalization of the vowel /æ/. The symbol for nasalized vowels is the "tilde sign", i.e., ~ placed on top of the vowel.

<**encountered**>
This word starts with the phonemes /ɪnk--/. The consonant /n/ can be pronounced /ŋ/ before /k/ = velarization.
Another phonetic process could be "t-dropping", with *encountered* being pronounced "encounered" = /nt/ reduction OR coalescence OR simplification.
Here is yet another phonetic process: /k/ is aspirated at the beginning of a stressed syllable, and so realized phonetically as [kʰ]. Hence [ɪn'kʰaʊntəd] GA [---tərd].

In the **2020** exam paper, students were asked to study the phonetic processes that could occur in *cramped* and *happened*.

<**cramped**> → [kræmt] i.e. deletion of the consonant /p/
You could talk about compression OR consonant deletion OR simplification of consonant cluster OR consonant cluster reduction in this case.
Another phonetic process that could have been mentioned is nasalization before /m/: the vowel /æ/ can be slightly nasalized.
For the exam, only mention one process per word.

<**happened**> = /ə/ can be elided / dropped → ['hæpnd]. In this case /n/ becomes syllabic, i.e., it represents a whole syllable, even though no vowel occurs in the syllable.
The symbol for syllabic consonants is a small vertical line under the said consonant: n̩

CHAPTER 22

Stress shift

Stress shift is used to avoid a stress clash, that is, two adjacent stresses.

For example, <thirteen> is pronounced /θɜːˈtiːn/ /01/ and <men> is /ˈmen/. If you pronounce <thirteen men> /θɜːˈtiːn ˈmen/ you get a "stress clash", two adjacent primary stresses /011/. As *thirteen* is less important than the noun, <thirteen men> could be pronounced with a /021/ stress pattern: /θɜːˌtiːn ˈmen/, but you still have two adjacent stresses.

In order to avoid these two adjacent stresses, there is a shift to the left of the first stress, with a /201/ stress pattern, and <-teen> loses its stress:
/ˌθɜːtiːn ˈmen/

"Stress shift" is also called "the thirteen-men rule." It's a phrase that is actually used by phoneticians all over the world. And you now understand why it's called that way.

Adjectives downgraded before a noun
When an adjective is pronounced together with a noun, it is usually downgraded to secondary stress, while the noun retains its primary stress.

They're nice	/ðeə ˈnaɪs/	/01/	GA /ðer ˈnaɪs/
They're nice people	/ ðeə ˌnaɪs ˈpiːpl	/0210/	

"adjective + noun" form a noun phrase and are treated as one phonological unit.

Adjectives that undergo stress shift
Adjectives ending in -*ese* often undergo stress shift before a noun:
<Chinese> is /01/ /tʃaɪˈniːz/
<slippers> is /10/ /ˈslɪpəz/
In the phrase <Chinese slippers>, *Chinese* becomes secondary because it is an adjective and the noun *slippers* retains its primary stress. In theory it should be /0210/, but to avoid two adjacent stresses, <Chinese slippers> is actually pronounced /2010/ or /ˌtʃaɪniːz ˈslɪpəz/.

words	*Chinese*	*slippers*
at word level ("in isolation")	01	10
at phrase level (adj pronounced with the noun)	02	10
with stress shift	20	10

Compound adjectives, like *half-naked, middle-aged, good-looking*, etc. have late stress, that is, primary stress falls on the second word (see p. 83):

      <half-naked>   /210/
      <middle-aged>   /201/
      <good-looking>   /210/

They also undergo stress shift before a noun. The noun carries primary stress and the adjective is downgraded to a secondary stress. See chapter 25 on Compound adjectives, p. 83.

words	*middle-aged*	*schoolboy*
at word level ("in isolation")	201	10
at phrase level (adj pronounced with the noun)	202	10
with stress shift	200	10

Note that <aged> in *middle-aged* moves from /1/ to /0/ before a noun. You could use tertiary stress here /20310/, but /3/ is never required for the exam.

What is the stress pattern of the following noun phrase: *a good-looking guy*?
<good-looking>   /210/
<guy>   /1/
<a good-looking guy>   /02001/

Again, the stress pattern could also be /02301/.

Other words that can undergo stress shift
<Berlin> in isolation is pronounced /bɜːˈlɪn/ [GA /bɝːˈlɪn/] but undergoes stress shift before a noun → /20/, just like <New York>.
<The Berlin wall>   /0201/
<New York> /21/ but <New York City> /2010/

Acronyms have late stress (see p. 81), but they can undergo stress shift too: <UK citizens> likely to stressed /20100/, even though <UK> in isolation is /21/.
Note also <ˌBBˈC> /201/ but <ˌBBC ˌWorld ˈService> /200210/ [or /200120/].

Examples taken from LPD:
<Japanese> is /201/; <language> is /10/, but <Japanese language> → /20010/
<very lazy people> should be /202010/, but pronounced as a unit it becomes /200010/
<fundamental> is /2010/ but < fundamental mistakes> → /200010/

Examples taken from CEPD:
<academic> is /2010/; <academic dress> → /20001/
<Heathrow> /01/; <Heathrow Airport> → /2010/

Conclusion: stress shift is expected in all of the above examples, but it would be excessive to say that it is obligatory. For the exam, my advice is: refer to stress shift with **compound adjectives** (ending in -*ed* or -*ing*) + stress shift with **adjectives ending in -*ese***.

Further reading
LPD p. 784
CEPD p. 575

CHAPTER 23

Palatalization

Definition: palatalization is when a non-palatal consonant becomes a palatal consonant. Palatal consonants are pronounced with the middle part of the tongue against the hard palate, that is, the middle part of the roof of the mouth.

We talk about palatalization in English when /sj/ becomes /ʃ/ and /zj/ becomes /ʒ/.

We can also use this term when /tj/ becomes /tʃ/ and /dj/ becomes /dʒ/.

With /ʃ/ and /ʒ/ the body of the tongue is raised towards the hard palate. That's why we talk about "palatalization" for these two phonemes.

To summarize palatalization:
  /sj/ → /ʃ/
  /zj/ → /ʒ/
  /tj/ → /tʃ/
  /dj/ → /dʒ/

1. Historical palatalization
That's when palatalization corresponds to a **historical** evolution of a word.

1.1. /sj/ → /ʃ/
Words ending in <-tion> and <-tial> **used to** be pronounced with /sj/. In the course of time, /sj/ was changed to /ʃ/.
This also explains why the letters <ssi> in <Russia> are pronounced /ʃ/.

In the 15th C, <-tion> was pronounced /sɪ.ən/. It was then reduced to /sjən/ and changed to /ʃn/.

The word <sure> is pronounced /ʃʊə/ [in GA /ʃʊr/]. Originally, it was pronounced something like /sju:r/. The two consonants /sj/ were palatalized to /ʃ/ in the course of time. Another possible pronunciation is /ʃɔ:/ [in GA / ʃɔ:r/].

The same goes for the word <sugar> /'ʃʊgə/ [GA /'ʃʊgər/], originally pronounced /sju--/.

In some words, you can choose between /sj/ and /ʃ/ in present-day English:
  <issue> /'ɪʃu:/ or /'ɪsju:/ or even /'ɪʃju:/; always /'ɪʃu:/ in GA
  <sexual> /'sekʃʊəl/ or /'seksjʊəl/   or /--ʃuəl --sjuəl/
The variant with /ʃ/ is more common.

1.2. /zj/ → /ʒ/
In the same way, /zj/ was changed to /ʒ/ in words like *collision*, *cohesion*, etc.

1.3. /tj/ → /tʃ/
In words like <adventure>, <culture> or <gesture>, the *-ture* ending is unstressed. It was initially pronounced something like /tjur/. In the course of time the ending was reduced to /tjə/ and then changed to /tʃə/.

Note that the shift from /tj/ to /tʃ/ occurred mainly in unstressed syllables. Sometimes, you have a choice, as in <mature>, in which the stressed syllable has two possible pronunciations /məˈtjʊə/ or /məˈtʃʊə/[53].

The same goes for <tune> pronounced either /ˈtjuːn/ or /ˈtʃuːn/ or <student> /ˈstjuːdənt/ /ˈstʃuːdənt/[54]. In GA this phenomenon does not occur, because /j/ is unusual in these words in American English.

The word <Christian> can be pronounced /ˈkrɪstʃən/ /ˈkrɪʃtʃən/ /ˈkrɪstiən/ or /ˈkrɪstjən/. The variant with /ʃ/ is more common. Originally, it must have been pronounced /tɪ.ən/.

1.4. /dj/ → /dʒ/
A word like <soldier> used to be pronounced /-djə/. It's now of course pronounced /ˈsəʊldʒə/ [in GA /ˈsoʊldʒər/]. /dj/ is excluded in modern English.

Sometimes, here too, you have choice, as in:
<educate>: /ˈedjʊkeɪt/ or /ˈedʒʊkeɪt/[55]
<dune> /ˈdjuːn/ or /ˈdʒuːn/   [no /ʒ/ in GA where /duː--/ is preferred]
<duality> /ˈdʒuː--/ or /ˈdjuː--/   [no /ʒ/ in GA]

2.   Palatalization in connected speech
In this case, palatalization is frequent but always optional.
We find something akin to what we saw in §1. Historical palatalization, with slight differences.

/sj/ → **[ʃj]**	[ʃj] instead of just [ʃ] in §1.	
/zj/ → **[ʒj]**	[ʒj] instead of just [ʃ] in §1.	
/tj/ → **[tʃ]**		
/dj/ → **[dʒ]**		

2.1. /sj/ → [ʃj]   e.g. <this year> /ðɪsˈjɪə/ → [ðɪʃˈjɪə]

2.2. /zj/ → [ʒj]   e.g. <close your eyes> /ˈkləʊz jɔːˈraɪz/ → [ˈkləʊʒjɔːˈraɪz]

2.3. /tj/ → [tʃ]   e.g. <don't you> /ˈdəʊnt ju/ → [ˈdəʊntʃu]

2.4. /dj/ → [dʒ]   e.g. <did you> /dɪdju/ → [dɪdʒu]; <do you> /duju/ → / dəju/ →
                              [dju] → [dʒu] even [dʒə]

Also note:
/zʃ/ → [ʒʃ]   e.g. <is she> /ɪzʃi/ → [ɪʒʃi]
/sʃ/ → [ʃʃ]   e.g. <horseshoe> /ˈhɔːsʃuː/ → [ˈhɔːʃʃuː]

For more information on this topic, see **Chapter 20** "Connected speech processes", pp. 68-71.

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[53] An alternative pronunciation is /məˈtjɔː/ or /məˈtʃɔː/.
[54] Some speakers of British English assimilate /s/ to /ʃ/ before /tr/ and /tʃ/, thus *strong* /strɒŋ/ → [ʃtrɒŋ]/, *student* ˈstjuːdənt → ˈstʃuːdənt → ˈʃtʃuːdənt [LPD, p. 52].
[55] Alternative pronunciations for <-du-> /djə/ /dju/ /dʒə/ /dʒu/

CHAPTER 24

Compounds / Noun phrases / Genitive constructions / Acronyms

Definition: **a noun phrase**, or NP, is a word or group of words containing a noun and functioning in a sentence as subject, object, or prepositional object. It has a noun as its head.

A **compound** is one word made up of two or more existing words:
bodyguard = a compound noun
brown-skinned = a compound adjective > see next chapter
to downgrade = a compound verb > see next chapter

NPs have typically late stress: *an ˌEnglish 'castle* /02010/ → stress on the noun *castle*; the adjective is downgraded to secondary stress.

1. General Rules

1.1. Compound nouns have typically early stress, i.e. /12/ or /10/:
> *'bodyguard* /100/
> *'sunrise* /10/
> *'chimney sweep* /102/
> *elec'tronics firms* /20102/

All compounds with the noun *tree* are regular: *'apple ˌtree, 'oak tree* or *'Christmas ˌtree*.

1.2. Proper nouns have late stress
If the compound is a proper noun[56] ("proper compound nouns"), it has late stress:

Buckingham Palace /20010/	*Oxford Road* /201/
King's Avenue /2100/	*Jonathan Smith* /2001/
Eiffel Tower /2010/	*Heathrow Airport* /2010/
Prince Charming /210/	*Prince Consort* /210/
Prince of Wales /201/ see below §1.3.	

Subrule: **street names** have early stress: *'Downing ˌStreet*.
Compare *ˌOxford 'Road* /201/ and *'Oxford ˌStreet* /102/.

Also note *The White House* /12/ and *The 'Lake District* / *The 'Peak District* /120/.

1.3. Compound nouns with a preposition
Compound nouns that include a preposition have **late stress**.
> *ˌsecond-in-com'mand* /20001/
> *ˌbird of 'prey*   /201/   vs. *'bird ˌflu*
> *ˌbird of 'paradise* /20100/
> *ˌpoint of 'view*   /201/
> *ˌpoint of no re'turn* /20201/
> *ˌmother-of-'pearl* /2001/
> *ˌmother-to-'be*   /2001/

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[56] You can say "proper noun" or "proper name". A proper name is a name used for an individual person, place or organization, spelt with an initial capital letter.

       ˌtug of 'war   /201/
       ˌquid pro 'quo   /201/

Exceptions: *'mother-in-law* /1002/, *'brother-in-law*, etc…

2. **Common compound nouns with late stress:** *ˌcotton 'dress, ˌbaby 'brother…*
It is estimated that about 90% of compound nouns have **early** stress.
Three types of compound nouns have **late** stress.

2.1. The first noun specifies what the second noun is made of
       ˌbrick 'wall = wall made of bricks
       ˌcheese 'sandwich = sandwich made of cheese
       ˌchocolate 'shake
       ˌleather 'jacket
       ˌpaper 'napkin
       ˌcotton 'dress
       ˌorange 'squash
       ˌapple 'pie
       ˌiron 'lady

Compare ˌgold 'medal (/210/ = medal made of gold) vs. 'gold ˌmine (/12/ or /10/ = a mine in which you can find gold)

Subrule: words with *juice, water, cake* have early stress: *'orange juice* [/100/ or /102/], *'mineral water, 'carrot cake*.

Compounds with -*burger* have early stress, because they are formed from *'hamburger*: *'cheeseburger*.

Compounds with *oil* have both stress patterns: *'olive oil* /100/ or /102/ or ˌolive 'oil /201/.

2.2. The two nouns describe the same thing
       ˌpound 'coin = the coin is a pound
       ˌbaby 'brother = the brother is a baby
       ˌwoman 'writer
       ˌgentleman 'farmer
       ˌchild refu'gees
       ˌadult 'victims

2.3. When the first noun refers to space or time
Space
       ˌcity 'centre   ˌtown 'centre
       ˌback 'yard / ˌback 'seat / ˌback 'door / ˌback'bencher [stress shift in ˌ*backbencher 'vote*]
       ˌkitchen 'sink
       ˌpub 'quiz
       ˌworld 'cup   ˌworld war 'Two
       ˌworld wide 'web
       ˌground 'floor
       ˌbedroom 'window

Note however: *'background, at the 'forefront*

<u>Time</u>
    ˌmorning 'paper
    ˌevening 'walk
    ˌafternoon 'tea   <afternoon> is 201, but stress shift in <afternoon tea>
    ˌnight 'watchman
    ˌSunday 'lunch

In these words, the first noun specifies where or when the second one occurs:
Sunday lunch: the lunch occurs on a Sunday
pub quiz: the quiz takes place in a pub

Note however:
'summer time, 'summer house, 'summer school = it's a subtype of house, school…
'garden party = a subtype of party vs. ˌ*garden 'city*: the city is a garden

It's sometimes difficult to predict the stress pattern, cf. *the 'countryside, a 'country club, vs.*
ˌ*country 'house,* ˌ*country 'bumpkin*

Or: *'Christmas* ˌ*present/*ˌ*card/*ˌ*tree* vs. ˌ*Christmas 'Day/'crackers/'pudding/'Eve*

When in doubt, just use the general rule: N1 refers to space or time → late stress

3. Compounds in V-ing + Noun: early stress
    'living-room 'dining ˌroom, etc.
    'walking ˌshoes/ˌstick
    'swimming ˌpool 'swimming ˌcostume
    'magnifying ˌglass
    'flying ˌsquad/ˌfish
    'washing maˌchine/ˌpowder

But: ˌ*flying 'saucer,* ˌ*flying 'buttress* [= arc-boutant]

4. Dispelling ambiguity
Some combinations can be interpreted in two ways:
a ˌgreen 'house [adj. + noun = une maison verte] /21/
a 'greenhouse [compound = une serre] /10/

a 'lady ˌkiller = a man who is irresistible to women [= un bourreau des coeurs]
a ˌlady 'killer = a female assassin [the killer is a lady]

a 'toy ˌfactory = a subtype of factory (which produces toys)
a ˌtoy 'factory = the factory is a toy

Also note: *a 'darkroom* = room used to develop photographs vs. *a* ˌ*dark 'room* = a room that is dark. The translation is the same in both cases "une chambre noire". Also compare ˌ*wild 'fires* and *'wildfires* [= feux de forêt].

5. The stress pattern of Genitive constructions in *'s*
Broadly speaking, there are two types of genitives in English:
- Determinative genitives (also called specifying genitives)
- Classifying genitives (also called generic or descriptive genitives)

5.1. Determinative genitives function as determiners: in *John's bike*, the genitive *John's* helps you understand which bike you're referring to. In this case, the head of the phrase is *bike*, hence the following stress pattern:
ˌJohn's 'bike /21/   → late stress

5.2. Classifying genitives are like compound nouns, but with the -*'s* genitive in the noun. For example, a *'no man's ˌland* behaves like a compound and has early stress /102/.

Here are other examples:
'girls' school   'children's books   'women's institute   'child's play
'sheep's milk   'goat's cheese   'lamb's wool   'crow's feet   'bull's eye

The second noun carries secondary stress. LPD uses secondary stress more parsimoniously in this case. Secondary stress is almost always systematic with classifying genitives in CEPD. So, on the whole, it's preferable to use it → 'lamb's ˌwool

Compare: *My <u>children's 'books</u> are not really <u>'children's books</u>*. Les livres de mes enfants ne sont pas vraiment des livres pour enfants.

Vocabulary: *crow's feet* = des pattes d'oie; *bull's eye* = centre de la cible, dans le mille.

Careful. Classifying genitives with a proper name tend to have late stress in SBE:
His Adam's apple went into convulsions.   /2010/ but /1020/ in GA
It's my Achilles' heel /0201/   /əˌkɪliːz 'hiːl/ but GA /0102/

But *'Alzheimer's diˌsease* /10002/ /'æltshaɪməz dɪˌziːz/   GA /--mərz/

6. Acronyms have late stress

ˌBB'C /201/ /ˌbiːbiːˈsiː/
ˌBM'W /20100/ /ˌbiːemˈdʌbljuː/
ˌI'D /ˌaɪˈdiː/
ˌRA'F /ˌɑːreɪˈef/
ˌM'P /ˌemˈpiː/
ˌU'K /ˌjuːˈkeɪ/

NB. NATO (also spelt *Nato*) is an acronym but it's pronounced like a noun /'neɪtəʊ/ [GA /'neɪt̬oʊ/], so is NASA /'næsə/.

Stress shift is likely to occur: *UK government* → /20100/, that is, *UK* is downgraded from /21/ to /20/. See Chapter 22, p. 76.

Further reading: LPD, p. 171

CHAPTER 25

Compound adjectives: *bad-'tempered, 'colour-blind…*
Compound adverbials: ˌhead-'first
Numbers: *ˌforty-'two, ˌthirty-'eighth*

1. Compound adjectives

1.1. Most compound adjectives have late stress.

Many compound adjectives end in **-ed** or **-ing**:

ˌbad-'tempered	ˌhalf-'timbered	ˌheavy-'handed
ˌwell-'known	ˌwell-'done	ˌblue-'eyed

ˌeasy-'going	ˌgood-'looking	ˌlong-'standing

Other compound adjectives also have late stress, like **colour adjectives**: ˌdark 'green / ˌsnow-'white / ˌbright 'red / ˌred 'hot / ˌpitch 'dark

Other compound adjectives: ˌself-'conscious / ˌhalf-'full / ˌgrown-'up, ˌunder'hand

Careful! **Stress shift** is likely to occur before a noun:

a ˌbad-tempered 'teacher	/20010/
a ˌhalf-timbered 'house	/2001/
a ˌheavy-handed 'sentence	/200010/
a ˌbrown-skinned ˌold 'woman	/20210/
ˌgood-looking 'people	/20010/

In the last example, there are two attributive adjectives (= adjectifs épithètes), *brown-skinned* and *old*. The second one, *old*, is very likely to carry secondary stress (rather than 0).

For stress shift, see Chapter 22, p. 75.

Logically, compound adjectives with a number have final stress:

ˌsecond-'class	ˌfive-'star

However, stress shift would occur before a noun: *a ˌfirst-class 'restaurant, a ˌfive-star ho'tel* /2001/…

1.2. Compound adjectives starting with a noun: *'colour-ˌblind*

In this case, stronger stress will fall on the noun, which is logical, as the noun carries more weight than the adjective.

'colour-ˌblind	'colour-ˌcoded	'seasick
'waterproof	'law-aˌbiding	'ear-ˌsplitting

More often than not, a secondary stress falls on the second word, but the jury would probably accept /0/. They would probably accept a secondary stress in *seasick* or *waterproof*, even though it does not appear in CEPD or LPD.

Subrule: compound adjectives in Noun+ *-free*, Noun+ *-friendly* or Noun+ *-made* have late stress.

.lead-'free .smoke-'free .tax-'free [but *'carefree…*]
.user-'friendly /2010/
.home'made /21/ also .home'grown /21/

Here too stress shift is likely to occur:

.tax-free 'bonus /2010/
.user-friendly 'product /200010/ or /202010/
.homemade 'jam /201/

The compound adjective *snow-white* follows the rule stated above in § 1.1. As a colour adjective, it has late stress, that is /21/, even though the first word is a noun.

2. Compound adverbials

Compounds functioning as adverbs are usually final-stressed:

.head'first .North-'East .down'stream .down'stairs

However, stress-shift is expected:
my .downstairs 'neighbours /02010/
.downstream 'settlements /20100/.

3. Numbers have late stress

.fifty-'seven
.two-'thirds
.three .hundred 'thousand

CHAPTER 26

Compound verbs
Grammatical compounds

1. Compound verbs
A compound verb that starts with an adverbial element tends to take final stress:

to ˌdown'grade
to ˌback-'pedal
to ˌill-'treat

If a compound noun is formed from a phrasal verb, primary stress falls on the first component:
some 'make-up
a 'breakthrough
a 'lookout
an 'outlook
my 'upbringing
a 'grown-up
the 'take-off
a 'takeˌover   but a ˌtakeover 'bid (= une O.P.A.)
an 'on-ˌlooker
a 'downfall
a 'carry-on

Exception: a ˌpasser-'by

2. Grammatical compounds

They have early stress.

'anything
'anyway
'anywhere
'everyone
'everything
'everywhere
'nowhere
'nobody
'no one

Except for *any'more, what'ever, who'ever*….

CHAPTER 27

Multiple Compounds: *holiday traffic jams…*

There has not been a question on multiple compounds for several years in the exam paper. Therefore, it might be considered an inessential topic (but only for the exam).

Multiple compounds include three or more words:
holiday traffic jam
air traffic controller
UK government health warning

When dealing with them, you first have to divide them into two parts.
In *holiday traffic jam*, the two words *traffic jam* constitute a compound, and so, *holiday* is apart.
The multiple compound *UK government health warning* can clearly be split up like this: *UK government*⎸ *health warning*.
air traffic controller → air traffic⎸controller [*air traffic* = a compound of its own]

Other example: *kitchen towel rack* → kitchen ⎸ towel rack [*towel rack* = a compound of its own]

Once you have isolated a compound, you apply the general rule: compound nouns have early stress. There can only be one /1/ in the multiple compound.
So *holiday traffic jam* → holiday ⎸*traffic jam* → *traffic jam* is /102/ → *holiday* is downgraded from /100/ to /200/ → *holiday traffic jam* is /200102/

<u>UK government health warning</u>
The compound is *health warning*, whose stress pattern is /120/
UK government functions as an adjective, therefore it is downgraded from /20100/ to /20200/
UK government health warning is /20200120/

UK on its own is /21/ but it undergoes stress shift before a noun → /20/ before *government*.

<u>kitchen towel rack</u>
The compound is *towel rack*, whose stress pattern is /102/
<kitchen> is /10/, but it is downgraded to /20/
kitchen towel rack → /20102/

<towel> can count as two syllables /ˈtaʊəl/or one /taʊl/, and so, the stress pattern of *kitchen towel rack* could also be /2012/

<u>air traffic controller</u>
air traffic ⎸*controller*
air traffic is /120/   *controller* /010/

controller is the head of the unit; it's what we're talking about. Therefore, /1/ on *controller* is likely: *air traffic controller* → /220010/.
But as *air traffic* is a compound, the multiple compound could also be /120020/

city centre vacancy slump
city centre is /2010/, see §2.3. in Chapter 24, Compounds and Noun phrases
vacancy slump constitutes another compound: /1002/
vacancy slump is the head of the multiple compound → /20201002/, with the primary stress of *centre* being downgraded to /2/ [or even /0/ or /3/].

By default, in multiple compounds, primary stress tends to fall on the 2nd or 3rd noun. It is unusual on the first one.

Other example
cod liver oil /2001/ is oil extracted from cod liver, so *cod liver* constitutes a compound within the multiple compound. Primary stress on the last noun.

CHAPTER 28

Learned constructions

The adjective <learned> is pronounced /'lɜ:nɪd/ in SBE and /'lɝːnɪd/ in GA. See p. 18, §1.
"Learned constructions" are lexical items consisting of two Greek morphemes. We can label them A and B, as in:

$$\text{photo + graph} > photograph$$
$$\quad\ \text{A}\qquad\ \text{B}$$

To A+B, you can add an ending = C:

$$\text{photo = A + graph = B + -er = C} > photographer$$

Other examples:

$$\text{phonology = phono A + log B + y C}$$
$$\text{analogous = ana A + log B + ous C}$$

The endings can be *-al, -er, -is, -ism, -ist, -ous, -y…*

Rule 1: if there is no ending, stress is on the first syllable of A, the first item

'analogue	ana + log	/100/
'dinosaur	dino + saur	/100/
'oligarch /-k/	oli + garch	/100/
'orthodox	ortho + dox	/100/
'pedagogue	peda + gogue	/100/
'pachyderm /-k-/	pachy + derm	/100/
'photograph	photo + graph	/100/

In <electrotype> the first item *electro* has 3 syllables > /0100/

Rule 2: if there is an ending, the stress is /01--/, that is, primary stress is on the 2nd syllable of A.

a'nalogous	ana + log + ous	/0100/
a'nachronism	ana + chron + ism	/01000/
a'stronomy	astro + nom + y	/0100/
ba'rometer	baro + met + er	/0100/
bi'ology	bio + log + y	/0100/
pa'rameter	para + met + er	/0100/
pen'tameter	penta + met + er	/0100/
pho'nology	phono + log + y	/0100/
pho'tography	photo + graph + y	/0100/
pho'tographer	photo + graph + er	/0100/
po'lygamy	poly + gamy	/0100/
te'lephonist	tele + phon + ist	/0100/

More generally, we could say that it is **the last syllable of A** that carries primary stress. This rule covers words in which the component A has three syllables:

hagiographer/hagiography	hagio + graph + er/y	/20100/
immunology	immuno + log + y	/20100/
methodology	methodo + log + y	/20100/
osteopathy	osteo + path + y	/20100/

meteorologist	meteoro [4 syllables] + log + ist	/200100/

But *e'lectrotypist*. Here, it could be argued that *-lect-* is a heavy syllable that attracts primary stress.

When there is only **one syllable in A**, this component carries primary stress, as in *'eulogy*, *'trilogy, 'anarchy, 'hierarchy* /'haɪrɑːki 'haɪər--/, *'monarchy* /100/.

There are two more rules: Rule 3 and Rule 4, but I do not think that they are very productive. It might be simpler to learn by heart how to pronounce the words that follow these two rules, especially (the most common) *'allegory, ca'thedral, 'demagogy, epi'dermis, 'epilepsy, 'orthodoxy, 'oligarchy, 'pedagogy.*

Rule 3: if item B is *-arch, -dox, -gog, -gor, -leps, -manc, -mon, -turg, -type*, primary stress still falls on item A. Hence:

'allegory	**'category**		
'ceremony	'acrimony		
'oligarchy			
'orthodoxy			
'cartomancer			
'epilepsy			
'demagogy	/'deməgɒdʒi --gɒgi/	GA /--gɑː--/	
'pedagogy	/'pedəgɒdʒi --gɒgi/	GA /--gɑː--/	
e'lectrotypist			

Rule 4: if item B is one of the following morphemes: *-andr, -derm, -hedr, - morph, - ram, -saur, -zo*, the stress falls on B. Hence:
    a'morphous
    proto'zoon
    ca'thedral
    epi'dermis
    poly'andry
    the'saurus
    ty͵ranno'saurus   [tyrannosaur is /0100/ and so tyrannosaurus /02010/]

Of course, when a **strong ending** is present, it imposes a specific stress pattern.

͵xeno'phobic	-ic ending → /2010/	/͵zenə'fəʊbɪk ͵zi:---/ GA /--foʊ--/
͵photo'graphic	-ic ending → /2010/	
͵cardio'vascular	-ular ending → /200100/	
hy'drogenate	-ate ending → /0100/	
hy͵droge'nation	-ion ending → /20100/	
͵hemo'philia	-ia ending ("extended -ion Rule") → /20100/ /͵hi:-- ͵he--/	
͵cere'monial	-ial ending ("extended -ion Rule") → /20100/	
͵telegra'phese	-ese ending → /2001/	
͵carci'noma	-oma ending → /2010/	

In units of measurement ending in *-**metre*** (or *-meter*), the stress pattern is /1020/: *'centi͵metre, 'milli͵metre.*

The noun *kilometre* has two stress patterns: /1020/, which is more regular, and /0100/. However, /kɪ'lɒmətə/ has become the dominant pronunciation. GA /kɪ'lɑːmətər/.

CHAPTER 29

Phonetic vs. Phonemic transcriptions

Phonemic transcriptions = transcriptions with phonemes, as **found in dictionaries**.
You can say "phonemic transcriptions" or "phonological transcriptions".

Phonology is concerned with the **abstract** system of spoken English, with the way words should be pronounced. **Use slashes / / for a phonemic transcription**.

Phonetics deals more closely with sounds as they are actually pronounced. **Use square brackets [ ] for a phonetic transcription**. Phonetics deals with the physical properties of speech, that is, the production and perception of sounds.

<I want a beer> should be pronounced /aɪ ˈwɒnt ə ˈbɪə/, as dictionaries would have us transcribe it. In GA /aɪ ˈwɑːnt ə ˈbɪr/.

When spoken fast, this sentence could be pronounced [aˈwɒnəˈbɪə] = phonetic transcription.

Occasionally, for the exam, you might be asked to transcribe phonetically. The main differences are about the realization of /p t k l/:

/p/	[pʰ]	or	[p]
/t/	[tʰ]	or	[t]
/k/	[kʰ]	or	[k]
/l/	[ɫ]	or	[l]

1. The letter <l>
It corresponds to two sounds: "light l" [l] and "dark l" [ɫ].
In British English, "light l" occurs at the start of a word, as in <lack>; "dark l" occurs at the end of a syllable, as in <pull>.
"Light l" is pronounced like standard French l; "dark l" is closer to the /ʊ/ sound.
In American English, <l> is often realized as dark in all positions.

<milk>	/mɪlk/	[mɪɫk]
<sale>	/seɪl/	[seɪɫ]

In Estuary English, a type of accent spreading outwards from London, the word <milk> sounds like [mɪʊk], [mɪok] or [mɪwk] . This phenomenon is called "vocalization of l."

You can say "light l" or "clear l". See also .

2. The letters <p t k>
At the beginning of a stressed syllable, <p t k> are pronounced [pʰ tʰ kʰ]. They are said to be "aspirated" in this case.
[ʰ] represents a sound similar to /h/ but not quite as audible. This symbol is called a "superscript h" [*exposant* in French].
See the entry at "Aspiration" in LPD 49 and CEPD 561.

	Phonemic	Phonetic
\<pit\>	/pɪt/	[pʰɪt]
\<tip\>	/tɪp/	[tʰɪp]
\<keep\>	/ki:p/	[kʰi:p]

At the end of a word, the letters \<p t k\> are unaspirated or slightly aspirated. So, it's better not to add ʰ at the end of a word \<sit\> → [sɪt] = same as a phonemic transcription.

Aspiration only occurs when the stressed syllable starts with \<p t k\>. In other words, there is no aspiration in \<sp, st, sk\>.

\<spin\>	/spɪn/	[spɪn]	= no difference between phonetic and phonemic transcriptions
\<steam\>	/sti:m/	[sti:m]	
\<skate\>	/skeɪt/	[skeɪt]	

Compare:

\<care\> [kʰeə]	and	\<scare\> [skeə]
\<table\> [tʰeɪbɫ]	and	\<stable\> [steɪbɫ]

Voiceless consonants after aspiration
After aspirated \<p t k\>, four consonants become voiceless: /l r w j/.

\<play\> /pleɪ/	[pl̥eɪ]	voiceless [l̥] – use a little circle under [l] to symbolize voicelessness
\<tree\> /tri:/	[tr̥i:]	voiceless [r̥] – use a little circle under [r]
\<queue\> /kju:/	[kj̊u:]	voiceless [j̊] – use a little circle above [j]
\<twice\> /twaɪs/	[tw̥aɪs]	voiceless [w̥] – use a little circle under [w]

For the exam, you just need to write "/l r j OR w/ becomes voiceless after an aspirated consonant [p t OR k]".
In phonetic transcriptions, the voiceless quality of [l r j w] is indicated by a little circle under [l̥ r̥ w̥] or above [j̊].

Compare

\<ream\>	[ri:m]	test: feel the vibration of your vocal cords when pronouncing [r]
\<cream\>	[kr̥i:m]	test: no vibrations of the vocal cords when pronouncing [r]
\<scream\>	[skri:m]	test: feel the vibration of your vocal cords when pronouncing [r]

The last time agrégation students were asked to comment on the devoicing of consonants was in 2014:
"comment on the phonetic realization of the letter \<r\> in *screwed* and *crowded*."
In *crowded*, as \<c\> is aspirated, therefore \<r\> is devoiced.
In *screwed*, \<c\> is not aspirated because it follows a consonant [skru:d], therefore \<r\> is not devoiced.

Vowels before "strong consonants"
/p t s/ are called strong consonants and more precisely "fortis consonants". More energy is required to produce them than their voiced counterparts /b d z/.
A consequence is that the preceding vowel is shorter before /p t s/ than before /b d z/.
Listen to the recording of \<seat\> and \<seed\> in any dictionary and you will notice that /i:/ in \<seat\> is shorter than in \<seed\>.
Also listen to \<rice\> and \<rise\>: /aɪ/ is shorter in \<rice\> than in \<rise\>.
In 2014, students were asked to compare the phonetic quality of the underlined vowel in \<eat\> and \<degree\>.
The phoneme /i:/ is realized as shorter in \<eat\> than in \<degree\> because it is followed by a fortis consonant.

As fortis consonants tend to reduce the previous vowel, the technical phrase used is "pre-fortis clipping."

For further information, see CEPD 566 and/or LPD 155.

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CHAPTER 30

Intonation

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The notes in this chapter draw heavily on Wells 2006, *English Intonation. An Introduction*, CUP. Less important information is given in a smaller font, Times New Roman 10. It's the kind of information that's probably not required for the agrégation.

The question on intonation always corresponds to the very last one of the exam paper.

This is how the question is phrased: "**Indicate tone boundaries, tonics (nuclei) and tones** in the following extract. Do not justify your answer." It's almost always phrased like this, with very few exceptions.

In 2020, students were also asked to place the nuclei (tonics) in the following extract:│*other times they were silent*│*a shared and satisfying silence*│
In 2021, students were asked a similar question (Question 6b).

There are **three key words** or phrases in the question asked:
  ➢ **Tonics** (or nuclei)
  ➢ **Tone boundaries** (or intonation units)
  ➢ **Tones**

They are called "the three T's". It might be easier to remember the acronym **NBT**: **N**uclei, **B**oundaries, **T**ones.

1. Nuclei (or Tonics)
Some stressed syllables have more prominence than others.
  She's going to Canada. /0100100/

There are two primary stresses in this sentence: '*go* and '*Can*. But '*Can* has more prominence than '*go*. The other syllables are unstressed /0/.

The stressed syllable *Can* forms the **tonic** (or **nucleus**) of the tone unit / intonation unit, because *Canada* is the most important word of the unit.

Definition: the tonic is the most important syllable of the unit.

The tonic also marks a major change of pitch direction (pitch = hauteur de voix), i.e. the pitch/voice goes up or down on the tonic.

In *She's going to Canada,* the voice goes up on the first stressed syllable, i.e. *go-*, and goes down on the tonic *Can-*

Important convention: The tonic is <u>underlined</u>. So, for the exam, you should present it like this:

  ➢ She's going to <u>Can</u>ada. [the syllable is *Can* not *Ca*]

Do not underline the whole word, just the syllable, even though it's the whole word that is important.

Rule: the default tonic is on the **last lexical item** of the unit.
This is called "the last lexical item rule" or "LLI Rule".

The most important word may not be the last lexical item:
> A When is her flight?
> B She's <u>sail</u>ing to Canada.

Here the tonic falls on *sail*.

Time markers tend not to carry the tonic.
> *Will you have <u>din</u>ner with me tonight[57]?*

= tonic on the last lexical item before the time marker / time adverbial
= what is important is having dinner or not.

> *Will you have dinner with me to<u>night</u>?*

This implies a contrastive focus, or possibly an emphatic stress.
= the time of the dinner is more important. It might imply *tonight* as opposed to tomorrow.

The first reading is more neutral than the second.

Compare also (conversation between A and B):
> A: It was a good <u>par</u>ty. [secondary stress on *good* and tonic on *part*]
> B: It was a fan<u>tas</u>tic party.

The adj. *fantastic* is semantically strong and attracts the tonic placement. Also, *party* corresponds to old information in *It was a fantastic party*, therefore it cannot be the most important word of the sentence.

Cf. also
- I was the <u>happi</u>est[58] of men. = *happiest* is semantically stronger than *men*.
- other times they were <u>sil</u>ent | a shared and <u>satis</u>fying silence [*silence* is old information]
- He was better-looking as an <u>old</u>er man | than he'd been as a <u>young</u>er one.

(about the last example): In the second tone unit, the pronoun *one* is a grammatical word and as such is never in focus, which is why the nucleus can only be on the stressed syllable of the last lexical item, *younger*. But the LLI rule cannot be invoked in the first tone unit as, although *man* is the last lexical item, it is his age that is significant (*older*), not the fact he is a man. *Man* is therefore old information and the nucleus is on the stressed syllable of *older*.

2. Boundaries between tone units

You can say "tone units" or "intonation units" or intonation phrases."

A tone unit is a stretch of speech that contains **one** tonic (or nucleus).

> Then Mary and I both <u>laughed</u>. It was so in<u>cre</u>dible. Careful: *laughed* = one syll.

There are two tonics in this example, therefore two tone units. And so, **boundaries** have to be added to the example:

---

[57] You can underline one n or two: <u>din</u>ner or <u>dinn</u>er. This example is borrowed from the online dictionary *Oxford Advanced Learner's Dictionary*, in which the sentence is recorded.
[58] Here too, you can underline one consonant or two in the word *happiest*: <u>happi</u>est or <u>happi</u>est.

⎜ Then Mary and I both <u>laughed</u>.⎜ It was so in<u>cre</u>dible.⎜

These boundaries are called "tone-unit boundaries."

Convention: use vertical bars (that is, "upright lines") to mark the boundaries, not slashes.

The number of tone units in a sentence can vary. Let's consider this sentence:
        This is the kind of pressure that's very difficult to resist.

Two possibilities here:
        ⎜ This is the kind of pressure that's very difficult to re<u>sist</u>.⎜ = Last lexical item Rule

Or:
        This is the kind of <u>pressure</u> ⎜ that's very difficult to re<u>sist</u>.⎜

On the whole, Agrégation students tend to use too many boundaries.

Generally, you cannot have more than 6 stresses in a tone unit.

Other example:
        I'm really exhausted, Maggie said.

Do not treat "Maggie said" as a separate tone unit. It's called a "reporting clause" = never separated from the main clause.

  ➢ ⎜I'm really ex<u>haus</u>ted, Maggie said.⎜   [the whole sentence is ONE unit]
        Or:⎜ I'm <u>really</u> exhausted, Maggie said.⎜

Here are more examples:
        ⎜ Margaret's not <u>com</u>ing, I suppose⎜ = one tone-unit
        ⎜ I can't <u>help</u> you, I'm afraid⎜ = one tone-unit

Also, do not use a boundary for terms of address (2015 and 2020 reports):
        ⎜ Did you have a good /<u>time</u>, William?⎜
        ⎜ It's too late for <u>that</u>, I'm afraid, Peter⎜

However, the 2020 report specifies that in initial position, a vocative forms a separate tone unit. Compare:
        ⎜ Join that <u>group</u> Alexandra⎜ = one unit
        Vs
        ⎜ Alex<u>an</u>dra ⎜ join that <u>group</u>⎜ = two units

Otherwise, in different contexts, if there is a comma or a full stop, then you'll have a boundary, as in (2015 report):
        I take the liberty of calling him Harvey because we actually met once, probably twenty years ago. More than twenty.

        | I take the liberty of calling him \Harvey | because we actually \met once | probably twenty \years ago | \More than twenty ||

Generally speaking, boundaries separate coordination and subordination:
        |He braked quickly at the yellow <u>light</u> | and skidded into the inter<u>sec</u>tion|

|After his car had come to a <u>stop</u> | he got out and checked for <u>damage</u>|

The unit |*he got out and checked for damage*| is too short to be split into two units, though.

Tags (or question tags) constitute separate tone-units, see below §5, p. 98.

3. Tones
The tone refers to the kind of pitch change that takes place on the tonic.
There are three major types of tones:
- **falling tone**, marked like this: \   or like this: ↘
- **rising tone**: /   or like this: ↗
- **fall-rise tone**: ∨   or like this: ↘↗

= three major tones that you need to know for the exam.

In the last five years, the jury has used arrows: ↗ and ↘, rather than slashes. It is therefore preferable to use arrows.

<u>3.1. The falling tone: typical of statements</u>
It expresses certainty, completeness, independence.

⎮ This is the kind of pressure that's very difficult to re↘<u>sist</u>. ⎮

The tone is indicated just before the underlined syllable, hence: re↘<u>sist</u>.

WH- Questions have typically a falling tone. It's their default tone.

⎮ What's the name of this ↘<u>town</u>? ⎮

The nucleus is not on the Wh- word, even though the question is about the value of the interrogative word *what*.

⎮ What ↘<u>time</u> is it? ⎮   = factual question, default tone of a WH-question
⎮ Where do you ↘<u>sleep</u> here? ⎮ = LLI Rule
⎮ How about ↘<u>mid</u>night? ⎮   = LLI Rule

You can sometimes find a rise in a WH- question:

What ↗<u>time</u> is it? = less abrupt, "downtoner", situation of respect.

It's an "encouraging tone."

Cf. also
      Why are you ↘<u>angry</u>? [= unmarked]
 vs.
      Why are you ↗<u>angry</u>? = sounds interested, sympathetic

      What's your ↘<u>name</u>? = unmarked, business-like
 vs.
      What's your ↗<u>name</u>? = encouraging

When the speaker answers herself or himself in a short Wh- question, a rise is likely to be used.

| I'm coming ↘back. | ↗Why? | Because people are \friendlier here. |
| We'll ↘manage. | ↗How? | By ↘concentrating. |

The WH-word can provide the nucleus when you're asking somebody to repeat something using a wh- word.

A I went to ↘Bristol last night.
B ↗Where did you go?

A Stanley's won a ↘prize.
B ↗Who's won a prize?

Or:
↗When are they coming again?

Compare:
A My cousins have brought their ↘friend along.
B ↘Who? [tell me who the friend is]

A My cousins have brought their ↘friend along.
B ↗Who? [who has brought a friend]

3.2. The rising tone: typical of yes/no questions, and first part of a sentence
A rising tone expresses uncertainty, incompleteness, dependence.
So you use it:
 ➢ in Yes/no Questions
 ➢ in the first part of a sentence
 ➢ in polite denials, polite commands, invitations, greetings

Yes/no questions
Are you going to ↗town today? = factual
Are you going to town to↗day? = emphasis on *today*.
Haven't you ↗finished yet? = negative yes/no question, but still a rise

After a rising tone, the rest of the tone unit moves in an upward pitch direction.

Some yes/no questions are requests rather than real questions, still pronounced with a rise:
| Would you pass me the ↗water? |

Occasionally, a yes/no question can be pronounced with a fall, when it is business-like, more serious or even threatening:
| I'll ask once ↘more: | Did you take the ↘money? |

Also, when you repeat a question, a fall is more common than a rise:
A Have you come ↗far?
B ↗Sorry?
A I ↘↗said, | have you come ↘far?

First part of a sentence
| Ann is getting a new ↗job | but she hasn't ↘told me about it. |

| It's not a lecture on Chaucer or ↗Eliot, | or something of that ↘kind. |

A fall is also possible on the first unit:

⎮ Ann is getting a new ↘job ⎮ but she hasn't ↘told me about it. ⎮

= less likely, here it would be as if the two parts were disconnected, when they clearly aren't.
But a fall would be accepted by the jury.

_if_-clauses tend to have a rising tone at the start of a sentence

⎮ If you ↗like, ⎮ we can have dinner at my ↘place tonight. ⎮

or

⎮ we can have dinner at ↘my place tonight. ⎮

polite commands
⎮ Have some ↗more. ⎮

polite denial
A Are you ↗busy?
B ↗No. Do sit ↗down.
No= "go on, I'm listening."
Reminder: particles in Verb + particle (and no object) carry primary stress.

Compare with:
↘No. Sit ↘down. = would suggest finality and would sound impolite

greetings
↗Hi!
Hell↗o!

= especially if you know the person.

To a cashier, when you're about to pay, probably just \Hi.

Same in French: Bon↗jour vs. Bon↘jour.

3.3. The fall-rise tone

This tone is used for reservation or implications (sous-entendus).
It asserts something and at the same time suggests that there is something else to be said. It's as if you added "but…" after the assertion, or as if you had "dot, dot, dot".
So, if you can add "dot, dot, dot", you can use the fall-rise tone.

Reservation:
A Isn't Marilyn wonderful?
B She's ↘↗interesting… (but not that great)

Implication
⎮ I had some people to lunch on ↘Sunday. ⎮ And you know what getting up ↘↗Sunday is like… ⎮
[= typically, suspension marks at the end of the unit]

The phrase "in fact", is often pronounced with a fall-rise: In ↘↗fact

|I don't ↘think so said Dupont | I went in that car a ↘lot | In ↘↗fact | I even ↘washed it once |

Young kids typically use the fall-rise when calling their parents:
    |↘↗Daddy! | [here in fact fall + high rise]

You can also use this tone to **correct a statement** without being annoyed:
    A Bruce is fifty-two!
    B He's fifty-↘↗three…

With a vocative (i.e., the name of the person being addressed), a fall-rise is common:
    | Where are you ↘↗going, Peter?|
    | Hi, it's ↘↗me, Mrs Johnson|

3.4. The rise-fall

There's a **fourth tone**, which is less common, the "rise-fall tone".
Used to express **enthusiasm** or **astonishment**:
    A. He got a hundred pounds for the painting…
    B. Wow! A hundred ↗↘pounds

    A Dave has already finished his thesis.
    B That's a↗↘mazing.

4. Commands/orders

The default tone of commands is the definitive fall:
    | Stop this im↘mediately! |
    | ↘Give it to him|
    | Move a↘long, please! | = firm, authoritative

Compare with:
    | Move a↗long, please! | = routine, friendly
    | Move a↘↗long, please! | = urgent, warning

A rise can sound patronizing when said to adults.
    | Take your ↗time, my dear. |
    | Come to ↗Daddy. | = soothing when speaking to a child.

Exclamations usually have a fall too:
    |Oh my ↘God! |

However, an exclamation of (real) surprise could have a rise, e.g., |Oh my ↗God! |

5. Tags / question tags / tag questions and short questions

Tags usually have their own intonation unit (or IP = Intonation Phrase), and we often have a choice between a fall and a rise.
You use a rise if you're genuinely asking for information, in which case the addressee may agree or disagree.
    |You didn't like the ↘show, | ↗did you? |

    |You haven't forgotten her ↘birthday, | ↗have you? |

You use a fall when you expect the addressee to agree. In other words, you ask for agreement rather than for information.

|They are arriving to↗<u>mor</u>row, | ↘<u>aren't</u> they? |

For more information on tags, not required for the exam, see **Annex 2**.

6. Inserts
Expressions such as vocatives, adverbials or comment-clauses in intermediate position form a separate tone-unit.

|I ↘<u>think</u> |boys and ↘↗<u>girls</u>| it's time to ↘<u>leave</u>|
|his ↘<u>brother</u> |by the ↘↗<u>way</u>| is a pathological ↘<u>liar</u>|
|↘<u>Tony</u>| of ↘↗<u>course</u>| is a horse of a different ↘<u>col</u>our|

A rising tone could also be possible on *think*, *bro-* and *To-*

<u>Short exercises</u>
In the following extracts, where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)

| other times they were silent | a shared and satisfying silence |
| That's a plus for me Mrs Hanna Mitchell said |
| Do you know Paul Moore? |

| *other times they were <u>silent</u>* | = nucleus on the last lexical item, i.e. *silent*

| *a shared and <u>satisfying</u> silence* | = nucleus on the last element of the new information as the noun *silence* corresponds to old/ given information.

| *That's a <u>plus</u> for me Mrs Hanna Mitchell said* | = nucleus on the last lexical item; prepositions are grammatical words; reporting clauses do not carry the nucleus

| *Do you know Paul <u>Moore</u>?* | = the last name / surname carries primary stress, therefore the nucleus

From the 2021 exam paper
Indicate tone boundaries, tonics (nuclei) and tones in the following extract, composed of three intonation units. Do not justify your answer.
"What are we going to do with you?" "All we want is to get you into your nightie."

Correction:
"What are we going to ↘<u>do</u> with you?" OR "What are we going to ↘↗<u>do</u> with you?"
"All we ↗<u>want</u> | is to get you into your ↘<u>night</u>ie."
OR "All we ↘↗<u>want</u> | is to get you into your ↘<u>night</u>ie."
OR "All we ↗<u>want</u> | is to get you into your ↘↗<u>night</u>ie."
OR "All we ↘↗<u>want</u> | is to get you into your ↘↗<u>night</u>ie."

The nucleus could also be on <u>all</u> in the first tone unit, with the same combinations as for *want*.

Conclusion: the jury accepts several solutions, as long as one adheres to the conventions: underlined syllable of the tonic; one tonic within two boundaries; choose one tone before the underlined syllable: fall or rise or fall-rise.

ANNEX 1: Two-syllable words with an inseparable prefix

1. Nouns

1.1. Regular two-syllable nouns /10/

Reminder. Two-syllable nouns that start with an inseparable prefix tend to follow the /10/ stress pattern, as in:

absence adult (also /01/) *adverb colleague commerce complex concept congress conscience contents context deluge district diphthong effort expert forehead foresight impasse impulse infant influx inmate insect mischief onset outcome outcry outcrop outset outskirts precinct prefect prelate prescience presence product prologue pronoun proverb province reflex refuge research* (also /01/) *subgroup substance subway suburb surplus transcript transept*

= **the 50 most common nouns out of a total of more than 700.**

1.2. Irregular two-syllable nouns /01/

abuse advice affair applause behalf bequest belief complaint conceit constraint contempt defence descent dessert disease esquire event excuse expense extent infirm intent prestige pretence pursuit rapport recess recluse regime remorse reproof renown resource (also /10/) *restraint result success suspense*

2. Verbs

2.1. Regular two-syllable verbs = /01/

Reminder. Two-syllable verbs that start with an **inseparable** prefix follow the /01/ stress pattern, as in:

abet abuse accept admit allege allude appraise arrive aspire attest avow become begin behead behold believe betray compose combine conjure conspire conceive deduce defend demand deserve defer deter disclose dispel disperse distort distrust enact enrol excite exclaim excuse exhume extol extort forbear forbid forego forestall foretell forget forgive forsake forswear impose impugn insure occur offend oppose oppugn prefer presume recount reduce refer refuse rehearse remind repay reprove resign resist restore restrain restrict result resume retain submit subsume suppose transgress tranship

2.2. Irregular two-syllable verbs = /10/

conjure conquer destine differ edit enter envy injure offer proffer promise prosper sever suffer

conjure is /10/ when it means "to invoke the spirits/to summon by magic"; it is regular /01/ when it means "to implore earnestly."

3. Same orthography for nouns and verbs

3.1. Regular stress pattern: /10/ for the noun (or adj.); /01/ for the verb

Example: *a 'record* /10/ vs. *to re'cord* /01/   OR *'absent* (adj.) vs. *to ab'sent*

absent abstract accent addict affect affix ally annex assay collect combat combine compact compound compress concert concord concrete conduct confine conflict conserve conscript consort construe contact content contest contract contrast converse convert convict decrease defect desert detail digest discard discord discharge discount discourse dispatch dispute escort essay exploit export extract forecast foretaste impact implant import impress imprint incense increase insult invert object outlay outline outrage perfect perfume permit pervert prefix premise presage present proceed(s) produce progress project prospect prostrate protest rebel recall record redress refund regress reject relapse remit subject suffix survey suspect torment transfer transport traverse uplift

With quite a few of these words, you may have a choice, e.g., the noun *ally* can be /01/ too, and the verb can be /10/, or the verb *combat* can be /01/ or /10/.

3.2. Irregular: /01/ nouns derived from verbs, as in *an a'ward, a sur'prise*

accord account address advance affront amend(s) amount appeal approach array arrest assault assent assign assize attack attempt attire avail award collapse command compare concern consent control debate debauch decay decease decline decree default defeat delay delight demand demise demur design desire despair despatch diffuse discharge disdain disgrace disguise disgust dislike dismay dispatch display disquiet dissent distress distrust divide divorce eclipse effect embrace employ entail escape esteem excess exchange exhaust express miscue misdeal mistake mistrust preserve rebuff rebuke receipt recruit reform refrain regard regret release remain(s) remand remark remove repair repeal repeat reply report repose reprieve reproach repulse repute request reserve resolve resort respect respond result retort retouch retreat return revenge reverse revise review revoke revolt reward supply support surcease surprise surround

3.3. Irregular: /10/ verbs / derived from nouns, as in *to 'comfort*

comfort comment compass concrete contour convoy deluge distance envy exile exit forfeit format invoice issue offer outfit outlaw preface prelude probate process profit programme prologue promise purpose rescue revel succour summon(s) surface surfeit surname traffic transit trespass umpire

ANNEX 2: The intonation of tags, rise or fall?

1. Question tags

As said before (p. 98), tags usually have their own intonation unit (or IP = Intonation Phrase), and we often have a choice between a fall and a rise. You use a rise if you're genuinely asking for information, in which case the addressee may agree or disagree.

For the exam, it is now preferable to use arrows ↗ and ↘ rather than forward or backward slashes / and \ but I have retained slashes in this annex.

|You didn't like the \show, | /did you? |

|You haven't forgotten her \birthday, | /have you? |

You use a fall when you expect the addressee to agree. In other words, you ask for agreement rather than for information.

|They are arriving to/morrow, | \aren't they? |

Here is some more information on the intonation of tags, but it probably wouldn't be required for the exam.

Occasionally, the tag sounds like an exclamation. And exclamations always have a fall.

|It's \freezing, | \isn't it? | [obvious] |
|It's \freezing, | /isn't it? | [I'm not too sure, what do you think?]

The fall in tags is sometimes used to force the other person to agree:

A | Why did I fail my e\xam? |
B | Because you made a lot of mis\takes, | \didn't you? |

Constant-polarity tags always have a rise:

| You're ready to /go, | /are you? |

When the tag is pronounced with a rising tone, it may be part of the tone-unit of the main clause:

| Tell me the /number again, would you? |
| You're ready to /go, are you? |
= real questions

Parenthetical tags
Sometimes, tags are used as parentheses within a statement. In this case, they are usually pronounced with a fall.

| It's \strange, | \isn't it? | how badly \written it is. |

| We find it \difficult, | \don't we? | to live a virtuous \life. |

= I'm sure you agree.

Compare:

| We find it \difficult, | /don't we? | to live a virtuous \life. |
= I may be wrong

Tags after a command
   a) The tone of commands
The default tone of commands is the definitive fall:
   | Stop this im\mediately! |
   | Move a\long, please! | = firm, authoritative

Compare with:
   | Move a/long, please! | = routine, friendly
   | Move a∨long, please! | = urgent, warning

A rise can sound patronizing when said to adults.
   | Take your /time, my dear. |
   | Come to /Daddy. | = soothing when speaking to a child.

When commands are used for warnings, they have an implicational meaning: dot, dot, dot…
Therefore, a fall-rise is common.
   | Watch ∨out! |
   | Do be ∨careful, dear! |

Negative commands are very often pronounced with a fall-rise:
   | Don't start till you're ∨ready! |
   | Don't forget to take the ∨dustbin out! |

   b) Tags after a command
When a tag is added, it usually comes in the tail, rather than having its own IP.
The tail is the part of the sentence that follows the nucleus.
   | Come over /here a minute, will you? |
   | Open the /window, would you, please? |

The tone used can be described as encouraging.

The tag can also have its own IP.
   | Come over \here a minute, | /will you? |
   = 1. Fall; 2. Rise in the tag

   | Open the \window, | /would you, please? |
= encouraging, softening tone

These two pairs of sentences are very close in meaning.

2. Elliptical questions / elliptical tags
= shortened questions, like question tags, but they involve two speakers.
   A I've just re\signed.
   B /Have you?

   A They didn't like the \show.
   B /Didn't they?

These elliptical questions are close to "/really?"

Depending on the pitch range used, they can indicate polite interest, boredom or genuine surprise.

Elliptical questions are sometimes pronounced with an insistent fall, thus expressing slight surprise or scepticism:

      A I \love it here.
      B \Do you? [= I was afraid you might not]

      A There's nothing wrong with their \attitude.
      B \Isn't there? [I don't agree with you]

      A There's nothing wrong with their \attitude.
      B /Isn't there? [= really?]

With reversed polarity, the elliptical question is akin to an exclamation:

      A My children are always well-be\haved.
      B \Yes. | \Aren't they! [exclamation mark more likely]

3. Checking tags
= short questions used to check some information.

      They'll call back to\night, | /right?

= speaker checking that s/he's right

      I can transfer up to a thousand \pounds, | O/K?

      Why did you \do it, | /eh?

4. "Pardon questions" OR "please-repeat questions"
As when you say "Pardon?" = used to ask sb to repeat. They are pronounced with a rise.

      A Can you pick me up at /seven?
      B /What? OR /Pardon?

      A I want to re\sign.
      B You /what? [with a high rise]

      A I invited Ian \Blackwell.
      B /Who?

Careful! "please-repeat wh- questions" are pronounced with a rise.

When a question is repeated, it is usually with a fall.

      A Has Ian /Blackwell been here?
      B /Sorry?
      A Has Ian \Blackwell been here?

5. Echo-questions

They are akin to "pardon-questions" and are pronounced with a rise. They echo the previous utterance, i.e. they repeat it partly (sometimes totally).

> A You'll have to do it all over a\underline{gain}.
> B I'll have to do it all over a/gain? OR Do it all over a/gain?

> A You'll need a biometric \underline{pass}port.
> B A /what? | A /passport?

The question may be about more than one word, in which case, two IPs are used.

> B A bio/metric | /passport?

ANNEX 3: useful vocabulary

NB. A vowel can be checked OR short OR lax.
The opposite is a free OR long OR tense vowel.

Pronunciation of letters
- /e/ is the regular OR normal value for stressed <e> in the following context…
- The basic realization of <ow> is /au/
- it has an "r-coloured" value
- <o(u)r> regularly gives a schwa in RP but schwa+r in GA
- t-flapping or t-tapping, used in General American in *butter*
- "flap t" is triggered by the following context: "t → flap t / unstressed V" [that is, <t> is realized as a flap t before an unstressed vowel]
- the vocalic phoneme in <dog> is realized as /ɑː/ in GA
- X is pronounced with a checked OR short OR lax realization
- r-modification accounts for the value /ɑː/ in <part>, as opposed to the lax realization found in <pat>
- It has undergone shortening (or laxing)
- before a consonant cluster, the vowel has its regular checked value, e.g. <stumbling> = checked value of <u> because of the 3 consonants
- in the context "- V C e #", the V is subject to a tensing rule
- <a> has its regular lax value here
- <a> + <l + m/f> follows a sub-rule */a:/*
- after a labiovelar /w/, <a> is pronounced as in <dog> [*/a:/* in GA]
- plosives /t/ and /d/ often merge with *you* and *your* in "reciprocal assimilation": /d/ + /j/ is pronounced […] (that is, like <J> in June).
- elision of /t/ or /d/ due to the presence of a consonant cluster is quite common, especially in a sequence of three consonants, e.g. elision of <t> or <st> in *last summer* pronounced like "las summer" or "la summer"
- the vowel is checked as a result of the Luick Rule (stressed V + C + V in /100/ or earlier pattern → checked V)
- the second <i> in <publicity> is reduced because it is in post-tonic non-final position
- the <i> in <time> has its basic free value as it is stressed and followed by 1C + V
- the Lion Rule applies here
- the word <occasionally> was borrowed from French with the /zj/ pronunciation; /zj/ underwent "yod coalescence" and is now pronounced /…/
- a similar process occurred in <superficially>, with /sj/ becoming /…/

Stress placement
- The ending *-or* does not affect placement of primary stress OR *-or* is a stress-neutral ending
- proper name expressing location → 21, e.g. in *Darlington Hall*, the first name is 2 and the second 1, the stress pattern of the compound is more precisely 2001
- <xxxxx> may be regarded as irregular
- <thirteen> is stressed 01 (or 21) in isolation, that is, at lexical level
- this ending assigns primary stress to the penultimate syllable
- primary stress falls on the penultimate syllable OR primary stress is assigned to the penultimate syllable

- at compound level, <thirteen> carries early stress: thirteen men = 201 (called "the thirteen men" rule!)
- at phrasal level, the stress is downgraded from 1 to 2
- the -ic ending imposes a /10/ pattern
- there cannot be a sequence of two consecutive unstressed syllables at the beginning of a word: *#00
- it imposes primary stress on the preceding syllable
- when <-ate> is not in a two-syllable word, it imposes a /_100/ pattern
- the best candidate for the nucleus OR for the tonic syllable is the last lexical word

ANNEX 4: GLOSSARY
(amended from various sources)

accent: a variety of pronunciation of a language. Received Pronunciation (RP) is only one of the many accents with which Modern English is spoken. Others include: General American, Australian, Scottish, Irish, Welsh, Northern English, South Western English. There are many more dialects in several countries, as well as "creoles".

affricate: an oral stop with a slow release during which there is audible friction. RP English has two affricate sounds: /tʃ/ (the initial and final consonants in *church)* and /dʒ/ (the initial and final consonants in *judge*).

allophone: the alternative phonetic realization of a phoneme which does not induce a change of meaning in the word where it occurs, which is a result if differences in distribution (the position of the phoneme in the word). Ex: /p/ is realized as aspirated at the onset <p-> of a stressed syllable [pʰ] in *pot*, but [p] elsewhere as in the coda <-p> in *drop* or preceded by another consonant in the onset <sp-> of *spot*.

alveolar plosive elision: a connected process whereby /t/or /d/ is deleted before another consonant, esp. an occlusive.

alveolar: a place of articulation behind the teeth. The passive articulator is the alveolar ridge and the active articulator is the tip or blade of the tongue. The alveolar consonants of RP English are:/t d n s z l/.

alveolar ridge: the bony ridge behind the upper front teeth. It is the passive articulator for alveolar sounds such as /s t n/.

anticipatory (regressive) assimilation: a form of assimilation where the first sound in a sequence takes on one of the features of the next, e.g. *bad boy* /bæd bɔɪ/ → /bæb bɔɪ/. The /d/ at the end of the word turns into a /b/ in anticipation of the bilabial place of articulation of the /b/ at the beginning of the following word.

approximant: a speech sound produced by leaving a wide opening between the active and passive articulators so that no friction noise is caused when air passes between the articulators. RP English has four approximants: /w r l j /.

assimilation: a feature of connected speech (see above) where one sound becomes more similar to an adjacent sound. Examples from RP English is (Regressive) *one book* /wʌnbʊk/ → [wʌmbʊk] or (Progressive) *dogs* → /dɒgz/ (-*s* pronounced /z/).

back vowel: a vowel produced by raising the back of the tongue towards the soft palate. /u: ʊ ɔ:/ are examples of RP back vowels.

bilabial: a place of articulation. The articulators concerned are the upper and lower lips. The bilabial sounds of RP English are: /p b m/.

boundary tone: a unit of pitch associated with the end of an intonational phrase.

central vowel: a vowel produced with the centre of the tongue (the junction of the front and back parts of the tongue) raised highest. Examples of RP central vowels are /ɜ:/ in *bird* and /ə/ in *bigger.*

citation form: the pronunciation of a word when it is "cited in isolation" i.e., unaffected by any connected speech processes such as assimilation, sandhi r, or elision. The citation form is the form normally used when the word is pronounced by itself: e.g. *bad:* citation form /bæd/; possible non-citation forms: [bæb], [bæg] with final [d] assimilating (preceding bilabial or velar consonant).

close vowel: a vowel produced with the highest point of the tongue close to the roof of the mouth. /i: / and /u:/ are close vowels in RP.

close-mid vowel: a vowel produced with the highest point of the tongue fairly close to the roof of the mouth. /ɪ/ and /ʊ/ are close-mid vowels in RP.

coalescence: a form of assimilation where two adjacent sounds merge to form one single sound. In RP this may occur with the sequences /t/ + /j/ and /d/ + /l/, resulting in /tʃ/ and /dʒ/ respectively. E.g. *but you* /bətʃu:/ and *did you* /dɪdʒu:/. This also occurs within words: *mature* /məˈtjʊə/ → / məˈtʃʊə/.

coda: the part of the syllable that follows the vowel. RP English codas may contain no consonants, one, two, three or four consonants, e.g. *sea, set, sent, belts, texts.*

connected speech processes: anyone of a number of phenomena, such as assimilation and elision, which account for the effect that sounds may have on cosequential sounds when words arc uttered in actual oral discourse.

connected speech: any sequence of speech consisting of more than one word.

dental: a place of articulation. For sounds the active articulator is the tip or blade of the tongue and the passive articulator is the upper front teeth. /θ/ and /ð/ are the dental consonants of RP English. /t/ and /d/ are not dental in English (they are in French).

deletion: the same as elision.

de-syllabicity: a process where the syllabic nature of a consonant is removed and there is a reduction in the number of syllables. Example: *gardening* /ˈgɑːdn̩ɪŋ/ [3 syllables, n̩ counts as one syllable] → /ˈgɑːdnɪŋ/ [2

syllables]. The symbol under n in /ṇ/ means that is n is a syllabic consonant (i.e. one consonant that stands for a syllable).

diphthong: a vowel sound where there is a change in quality within a syllable. The diphthongs of RP English are /eɪ əʊ aɪ aʊ ɔɪ ɪə eə ʊə/.

elision: a connected speech process where a sound is deleted.

eurhythmy: the overall rhythmic balance of strong and weak syllables in speech.

fortis consonants: unvoiced plosives, fricatives and affricates /p t k f θ s ʃ tʃ/ articulated with more force than their voiced (lenis) counterparts /b d g v ð z ʒ dʒ/.

free variant: an alternative pronunciation that substitutes one sound for another with no change in the word's meaning (the two sounds are distinctive phonemes elsewhere), e.g. *either* ['aɪðə] and ['iːðə]. This is to be distinguished from a contextual variant, for example an alternative (allophonic) pronunciation imposed by the immediate environment, as with the "clear l" [l] (pre-vocalic variant) and the "dark l" [ɫ] (post-vocalic environment).

fricative: a manner of articulation. The active and passive articulators are very close together forming a narrow channel. When air passes through this it becomes turbulent and produces friction noise. The RP English fricatives are /vf θð sz ʃʒ h/.

front vowel: a vowel produced by raising the front of the tongue towards the hard palate, /iː ɪ e/ are examples of RP English front vowels.

glottal: a place of articulation using the vocal folds.

glottalling OR **glottalization**: the replacement of the phoneme /t/ by /ʔ/ as in *not now* /nɒʔ naʊ/. See the entry at "pre-glottalization" below.

grammatical word: a word (opposed to a **lexical word**) such as an auxiliary verb, pronoun, preposition, article or conjunction. Grammatical words very often have weak forms and are frequently unstressed.

height: a feature of vowel production. The height of a vowel is specified in terms of the distance between the highest point of the tongue and the hard/soft palate.

intonational phrase: the basic prosodic constituent of a speech utterance, containing a number of stressed and unstressed syllables; it has as its minimum element the **tonic syllable** or **nucleus** and a final boundary tone.

intrusive /r/: a form of sandhi (linking) r. See the entry at **sandhi** below. When a word ending in a vowel in the set /ɔː ɑː ɪə eə ʊə ə/ is immediately followed by a word beginning with a vowel, an **/r/** may be inserted to break up the vowel sequence, even though there is no letter <r > in the spelling of the word. Example: *I saw it* /aɪ sɔː ɪt/ → [aɪ s ɔːr ɪt]. Intrusive /r/ may also occur word-internally as in *drawing* ['drɔːrɪŋ], although some speakers attempt to avoid it in this position.

labial-velar: a place of articulation using two simultaneous constrictions in the vocal tract, one of rounding at the lips (primary) and the other (secondary) between the raised back of the tongue and the soft palate. This corresponds in English to /w/.

labiodental: a place of articulation where there is light contact between the passive articulator (the upper front teeth) and the active articulator (the lower lip). The two labiodental (fricative) consonants of English are /f v/.

lateral approximant: a manner of articulation that has closure on the midline of the vocal tract, but one or both sides of the tongue are lowered so that the air can pass laterally without causing friction. This corresponds in English to /l/.

lax: the basic state of simple vowels if their resonance remains unchanged throughout phonation, the tongue being relaxed relative to the case with **tense** vowels. Lax vowels, including /ɪ e æ ə ʌ ɒ ʊ/ are also referred to as "short" vowels, as their duration is less than for the tense or "long" vowels, duration being a secondary characteristic.

lenis consonants: voiced plosives, fricatives and affricates /b d g v ð z ʒ dʒ/ articulated with less force than their unvoiced (fortis) counterparts /p t k f θ s ʃ tʃ/.

linking /r/: in RP, a non-rhotic dialect, an < r > occurring at the end of a word is normally not pronounced unless followed by a word beginning with a vowel, in which case the **/r/** is resyllabified and functions as the onset (consonant) of the first syllable in the following word, as in *for always* [fə'rɔːlweɪz].

lip posture: a feature of vowel production, and of secondary importance in the system of English vowels. Lip posture consists of two values, rounded and unrounded. It is a feature of primary (distinctive) importance in French, however.

manner of articulation: a feature for the production of consonant sounds. The manner of articulation for consonant sounds is specified principally in terms of the narrowness of the constriction at different points of the vocal tract classified as places of articulation. The manners used in the production of consonants are plosive /p t k b d g/ fricative /f v θ ð s z ʃ ʒ/ affricate /tʃ dʒ/ nasal /m n ŋ/ lateral /l/ and approximant /r w j/. Fricatives, affricates and plosives are referred to as obstruents. Sounds (consonants and vowels) which are not obstruents are referred to as sonorants.

maximum onset principle: when dividing a word into syllables, this principle states that you can go as far back as possible. For example, how do you divide the word *diploma*? Is it dip.lo.ma or di.plo.ma? In conformity with

the maximum onset principle, it will be di.plo.ma. In the same vein, *display* is divided like this: di.splay, because spl- is an acceptable combination of consonants in English. By contrast, *disgrace* will be dis.grace, because sgr- is never found at the start of word, and so, sgr- is not an acceptable combination of consonants: the first sound /s/ has to be separated from the other consonants.

mid vowel: a vowel produced with the highest point of the tongue approximately midway between the position for close vowels and that for open vowels. The RP English vowels /ə ɜː e ɔː/ are all approximately mid.

monophthong: a vowel produced with no change of quality within a syllable. The RP English monophthong vowels are /iː ɪ e æ ʌ ɑː ɒ ɔː ʊ uː ɜː ə/.

monophthonging: the replacement, or simplification for reasons of articulatory economy, of a diphthong with a monophthong. Example: tour /tʊə/ → /tɔː/.

nasal: a manner of articulation in which there is complete closure in the oral cavity, but by lowering the velum, the air passes through the nasal cavity. English nasals are /m n ŋ/.

nucleus: in the prosodic study of sentence accent and intonation, the nucleus corresponds to the one essential syllable receiving stress, and where the overall melodic pitch pattern most noticeably changes direction (**tonic syllable**).

obstruent: a consonant sound which is produced with a constriction between the articulators which causes a rise in turbulent air pressure in the vocal tract. Plosives, fricatives and affricates are all obstruents, as opposed to nasals, approximants and vowels which are **sonorants**.

onset: the part of the syllable (composed of consonants) preceding the vowel. Onsets in English may contain zero to three consonants. Examples: *egg*, *leg*, *stag*, *strong*.

open vowel: a vowel produced with a considerable distance between the highest point of the tongue and the roof of the oral cavity. The RP English vowel /ɑː/ is an open vowel.

open-mid vowel: a vowel produced with a fairly large distance between the highest point of the tongue and the roof of the oral cavity. The RP English vowels /æ ʌ/ are both approximately open-mid.

palatal: a place of articulation. The active articulator (blade or front of the tongue) is in proximity with the passive articulator, the hard palate. The only palatal consonant (or glide) in English, /j/ is always found before a vowel, and can never form the nucleus of a syllable alone.

palatalization: an assimilation process consisting in a (merging) transformation whereby an alveolar plosive or fricative + /j/ becomes an affricate or fricative, e.g. in *bastion*, /t/ + /j/ → [tʃ]; in *issue*, /s/ + /j/ → [ʃ] ; in *soldier*, /d/ + /j/ → [dʒ]; in *fission*, /z/ + /j/ → [ʒ]. This process occurs in unstressed syllables. Palatalization also occurs in rapid connected speech as a linking process (optional), e.g. *this year* /ðɪs ˈjɪə/, which can become [ðɪˈtʃɪə] or [ðɪˈʃɪə].

palato-alveolar: a place of articulation. The active articulator (blade or front of the tongue) is in proximity with the passive articulator, the hard palate slightly behind the alveolar ridge. The palato-alveolar consonants of English are /ʃ ʒ tʃ dʒ/. The only post-alveolar consonant in English, /r/, is produced at a position slightly further back in the mouth.

past tense morpheme: the inflective ending (noted **-d** but usually spelled <-ed>) attached to regular verbs in English to denote past tense. The morpheme assumes three contextual pronunciations:

1. /t/ with verbs ending in any voiceless consonant but /t/;
2. /d/ with verbs ending in a vowel, in a glide or in any voiced consonant but /d/;
3. /ɪd/ or /əd/ with verbs ending in /t/ or /d/. The first two cases are examples of progressive assimilation.

phoneme: basic *meaningful* segment of speech sound. The phoneme is an abstract unit and a given phoneme may be realized in actual speech in several different ways (as allophones or free variants) – the difference in pronunciation not entailing any change in the meaning of the word where it occurs. A transcription consisting only of phonemes is known as a broad, or phonemic transcription.

phonological process: a phenomenon where a sound or morpheme is affected by the context (in the speech chain) in which it occurs.

pitch: a term employed for the perception of speech sounds. The pitch at which an utterance is pronounced corresponds to the frequency level (measured in cycles per second) maintained by the vibration of the vocal folds – the higher the frequency level, the higher the perception of pitch. Pitch levels are only meaningful to the extent that they represent the use of variations available to a particular speaker within his or her pitch range. The difference in pitch between a man's voice and a woman's voice or a child's is anecdotal.

place of articulation (p.o.a.): a feature for the production of consonant sounds. The p.o.a. refers to the location of the narrowest constriction in the vocal tract during the production of a consonant. English uses the following places of articulation for consonant sounds: bilabial, labiodental, dental, alveolar, palato-alveolar, palatal, velar, glottal (and labial-velar).

plosive: an oral stop or occlusive consonant with a rapid release (there are three phases in the articulatory gesture: closing, holding and release). The plosives of English are /p t k b d g/.

plural morpheme: the suffix (noted **-s** but either spelled <-s> or <-es>) attached to nouns in English to denote plural number. The morpheme assumes three contextual pronunciations:

1. /s/ with nouns ending in any voiceless non-sibilant consonant;
2. /z/ with nouns ending in a vowel, in a glide or in any voiced non-sibilant consonant;
3. /ɪz/ or /əz/ with nouns ending in a sibilant, i.e. /s z ʃ ʒ tʃ dʒ/. The first two cases are examples of progressive assimilation.

pre-fortis clipping: a clipped vowel is one that is pronounced more quickly than an unclipped one (LPD 155). More precisely, a vowel is clipped when it is followed by one of the consonants /p t tʃ k f s ʃ θ/.

pre-glottalization: it can be found in GA and SBE when the consonant /t/ occurs before another consonant, as in *get some* ['geʔt sʌm] or *lightning*, ['laɪʔtnɪŋ]. It can also be found before a pause, as in *about* [ə'baʊʔt], *bat* [bæʔt], *wait* [weɪʔt]. For the exam, it's preferable to write that /t/ can be replaced by a glottal stop, as in ['geʔ sʌm]; ['laɪʔnɪŋ]; [ə'baʊʔ], etc. Pre-glottalization is not at all required for the exam.

progressive assimilation: a type of assimilation where the second sound in a sequence of consonants takes on one of the features of the previous consonant. *back and forth* /bæk n fɔ:θ/ → [bæk ŋ fɔ:θ]/, where /k/ in <back> influences the following consonant. In plurals, the /s/ at the end of the word turns into a /z/ in contact with the voicing of the sound (consonant or vowel) preceding it.

quantity in syllables: in word stress assignment, a principle of relative syllable weight: for English nouns, main stress tends to fall on the penultimate if it contains a long vowel, VV or a short vowel plus two consonants VCC; if not (V / VC), main stress tends to fall on the antepenultimate.

rhoticity: a rhotic variety of English is one in which all occurrences of <r> are pronounced. This is the case of General American and Scottish English; RP English, however, is a non-rhotic variety, <r> is pronounced only when it is followed by a vowel.

sandhi r: Sandhi is a process where a sound is modified when words are joined together. Some linguists distinguish two types of r sandhi, **linking** and **intrusive r**.

1. Linking r

For speakers of non-rhotic accents <r> is not pronounced after vowels. So, the pronunciations of <car> is /kɑː/ and of <more> is /mɔː/. However, in these accents, when words that are spelled ending with an <r> or an <re> come before a word beginning with a vowel, the r is usually pronounced. This is called "linking r". In rhotic accents the <r> is also pronounced when the words are in isolation so cannot be termed linking.

2. Intrusive r

Intrusive <r> also involves the pronunciation of an [r] sound, but this time there is no justification from the spelling as the word's spelling does not end in <r> or <re>. Again, this relates to non-rhotic accents; rhotic accents do not have intrusive r.

schwa: an (always) unstressed mid-central unrounded vowel /ə/, corresponding to the maximum state of reduction for most full vowels (short of elision).

schwa elision: a process whereby /ə/ is deleted in a non-essential syllable, that is, one whose absence does not prevent recognition of the word. Example: *history* /'hɪstəri/ → /'hɪstri/.

sibilant: an alveolar or palato-alveolar consonant with an intense friction component, or "hissing" effect in the higher audible frequencies (derived from Latin *sibilare* or "hiss"). The sibilant consonants of English are /s z ʃ ʒ tʃ dʒ/.

smoothing: the deletion of the second in a sequence of three vowel qualities. In RP English, this occurs most frequently when a diphthong is followed by /ə/. Example: *fire* /faɪə/ → [faə].

soft palate: the moveable back part of the roof of the oral cavity, also known as the velum.

sonorant: a class of sounds comprising vowels, nasals and approximants. During the production of sonorant sounds, there is no appreciable increase in (turbulent) air pressure within the vocal tract. As a result, a sonorant sound can be produced continuously at the same pitch level. Sonorants can be opposed to obstruents, which do cause stricture and therefore turbulence in the vocal tract.

stop: a class of consonant sounds (also called occlusives) comprising plosives, nasals and affricates. Stops are characterized by complete closure of the vocal tract.

stranding: a syntactic context where a preposition is not immediately followed by its complement or where an auxiliary/modal verb is not followed by the main verb. Stranded preposition and auxiliaries or modals must take their strong form pronunciation even when they do not receive sentence stress. In cases where they also receive sentence (nuclear) stress, this creates a supplementary sense. Examples: *I'll call you as soon as I can* /kæn/; *What are you 'looking at?* /æt/.

In reply to the previous question: -*Not at 'you! -What are you looking 'at then?* → /'æt/ with stress optionally on *are*, instead of *at*.

stress: a form of acoustic prominence occurring in the pronunciation of certain syllables, achieved by a combination of the following: pitch, length, loudness and quality. A syllable is perceived as carrying stress if it is more prominent than the adjacent syllables in the speech chain.

strong form: the pronunciation that certain monosyllabic grammatical or "function" words have when they bear sentence stress, when they are stranded (see above) or in their citation forms. For example, the strong form of

and is pronounced /ænd/, whereas it is usually unstressed, and pronounced in one of its weak forms: [ənd] or [ən] or even [n].

syllable: a minimal group of sounds consisting of (optionally) an **onset** (initial consonant or consonants) and a **rhyme**, comprised of a peak of sonority (vowel or syllabic consonant) and (optionally) a **coda** (final consonant or consonants).

syllable compression: the reduction of a number of syllables in polysyllabic words. One cause is the loss of syllable quality in syllabic consonants as in *maddening*: /'mædn̩ɪŋ/ with three syllables, because /n̩/ counts as a syllable OR /'mædənɪŋ/, reduced to /'mædnɪŋ/ with two syllables, esp. in rapid speech (see de-syllabicity). Frequently used words also undergo syllable compression, e.g. *history* /'hɪstəri/ → /'hɪstri/ from 3 to 2 syllables; *actually* /'æktʃuəli/ 4 syllables → /'æktʃəli/ 3 syllables; or in casual speech /'ækʃli/ 2 syllables.

syllabic: a term describing a consonant which forms the nucleus of a syllable (without the help of an accompanying vowel). The two most common syllabic consonants in English are /n/ as in *button* and /l/ as in *bottle*. The transcribed consonant should normally have a vertical diacritic mark below it signalling syllabicity, but this can be omitted in the transcription exercise of the test (or preceded by schwa).

tense: this vowel feature includes those vowels traditionally categorized as "long" /iː ɜː ɑː ɔː uː/ (which they are also, but as a secondary feature), plus closing diphthongs /aɪ eɪ ɔɪ əʊ aʊ/ and centring diphthongs /eə ɪə ʊə/ in RP, as well as in other non-rhotic dialects of English. Tense vowels, unlike lax vowels, are dynamic - which means that their articulation (and therefore, vowel quality) undergoes some degree of modification during pronunciation.

tone unit: in the phenomenon of prosody, a tone unit (intonational phrase) corresponds to an uninterrupted stretch of speech with a single melodic contour (pivoting around a single nuclear tonic syllable), whether this constitutes an entire utterance or apart thereof (often aligning with a syntactic component). Tone units are separated by a termination of the melodic contour (generally followed by a pause) which is formalized as a tone-unit boundary (or boundary tone).

tonic syllable: in prosody, the stressed syllable where the melody has its greatest change of direction, often occurring towards the end of the intonational phrase, and often on the last lexical item.

unrounded vowel: a vowel produced without rounding of the lips. Examples of unrounded simple vowels in English are /iː e ɑː ə æ/.

unstressed syllable: a syllable is unstressed if it does not bear prominence due to lexical or sentence stress, with the result that the vowel (in monosyllables) is generally reduced and loses its quality.

velar: a place of articulation. The active articulator is the back of the tongue and the passive articulator is the soft palate. The velar consonants of English are /k g ŋ/.

velum: another term for the passive articulator, the soft palate.

voiced consonants: a speech sound accompanied by vocal fold vibration (see **lenis**). All vowels and the following consonants of English are voiced /b d g v ð z ʒ dʒ m n ŋ w r l j/.

voiceless (or unvoiced) consonants: a speech sound produced without vocal fold vibration (see **fortis**). The following consonants of English are voiceless /p t k f θ s ʃ tʃ h/.

weak forms: alternative weakened pronunciations for many monosyllabic grammatical words (prepositions, pronouns, conjunctions) when they are not stranded and do not bear sentence stress. Example: *that* can be realized in its strong /ðæt/ or its weak form /ðət/, depending on various factors. For *that*: the demonstrative determiner and pronoun forms are always strong, whereas the relative pronoun is weak. So is the subordinating conjunction *that*. This phonetic process also extends to some lexicalized compounds like *gentleman*, which is pronounced /'dʒentᵊlmən/ and not /'dʒentᵊlmæn/.

weak syllable: a syllable bearing no lexical or sentence stress and having a weak vowel; these are limited to reduced vowels /ɪ ʊ ə/ and the even weaker syllabic consonants /l/, /m/ or /n/. Weak syllables also tend to be quieter and shorter than strong syllables.