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Lecture 1. INTRODUCTION TO THE COURSE OF THEORETICAL PHONETICS

Plan

1. Phonetics as a branch of linguistics.
2. The work of the organs of speech.
3. Methods of phonetic analysis.
4. The importance of phonetics as a theoretical discipline.
5. Phonetics and its connection with social sciences.

1. Phonetics as a Branch of Linguistics

Phonetics is concerned with the human noises by which the thought is actualized or given audible shape: the nature of these noises, their combinations, and their functions in relation to the meaning. Phonetics is subdivided into practical and theoretical. Practical or normative phonetics studies the substance, the material form of phonetic phenomena in relation to meaning. Theoretical phonetics is mainly concerned with the functioning of phonetic units in the language. Theoretical phonetics regards phonetic phenomena synchronically without any special attention paid to the historical development of English. Phonetics is itself divided into two major components: segmental phonetics, which is concerned with individual sounds (i.e. "segments" of speech) and suprasegmental phonetics whose domain is the larger units of connected speech: syllables, words, phrases and texts.

Phonetics is primarily concerned with expression level. However, phonetics is obliged to take the content level into consideration too, because at any stage of the analysis, a considerable part of the phonetician's concern is with the effect which the expression unit under examination and its different characteristics have on the meaning. Only meaningful sound sequences are regarded as speech, and the science of phonetics is concerned only with such sounds produced by a human vocal apparatus which carry organized information of language.

Consequently, phonetics is important in the study of the language. An understanding of it is a prerequisite to any adequate understanding of the structure or working of a language. No kind of linguistic study can be made without constant consideration of the material on the expression level.

Three traditional branches of the subject are generally recognized:

1. *articulatory phonetics* is the study of the way speech sounds are made ('articulated') by the vocal organs, i.e. it studies the way in which the air is set in motion, the movements of the speech organs and the coordination of these movements in the production of single sounds and trains of sounds;

2. *acoustic phonetics* studies the physical properties of speech sound, as transmitted between the speaker's mouth and the listener's ear;

3. *auditory phonetics* studies the perceptual response to speech sounds, as mediated by ear, auditory nerve and brain, i.e. its interests lie more in the sensation of hearing, which is brain activity, than in the psychological working of the ear or the nervous activity between the ear and the brain. The means by which we discriminate sounds – quality, sensations of pitch, loudness, length, are relevant here.

4. *functional phonetics* is concerned with the range and function of sounds in specific languages. It is typically referred to as *phonology*. What is the main distinction between phonetics and phonology?

Phonetics is the study of how speech sounds are made, transmitted, and received, i.e. phonetics is the study of all possible speech sounds. The human vocal apparatus can produce a wide range of sounds; but only a small number of them are used in a language to construct all of its words and utterances.

Phonology is the study of those segmental (speech sound types) and prosodic (intonation) features which have a differential value in the language. It studies the way in which speakers systematically use a selection of units – phonemes or intonemes – in order to express meaning. It investigates the phonetic phenomena from the point of view of their use.

Within phonology, two branches of study are usually recognized: SEGMENTAL and SUPRA-SEGMENTAL.

People engaged in the study of phonetics are known as *phoneticians*. People engaged in the study of phonology are known as *phonologists*.

2. The Work of the Organs of Speech

In accordance with their linguistic function the organs of speech may be grouped the following way. The respiratory or power mechanism furnishes the flow of air which is the first requisite for the production of speech sounds. This mechanism is formed by the lungs, the wind-pipe and the bronchi. The air-stream expelled from the lungs provides the most usual source of energy which is regulated by the power mechanism. Regulating the force of the air-wave the lungs produce variations in the intensity of speech sounds. Syllabic pulses and dynamic stress, both typical of English, are directly related to the behavior of the muscles which activate this mechanism.

From the lungs through the wind-pipe the air-stream passes to the upper stages of the vocal tract. First of all it passes to the larynx containing the vocal cords. The function of the vocal cords consists in their role as a vibrator set in motion by the air-stream sent by the lungs. At least two actions of the vocal cords as a vibrator should be mentioned. The opening between the vocal cords is known as the glottis. When the glottis is tightly closed and the air is sent up below it the so-called glottal stop is produced. It often occurs in English when it reinforces or even replaces [p], [t], or [k] or even when it precedes the energetic articulation of vowel sounds. The most important speech function of the vocal cords is their role in the production of voice. The effect of voice is achieved when the vocal cords are brought together and vibrate when subjected to the pressure of air passing from the lungs. This vibration is caused by compressed air forcing an opening of the glottis and the following reduced air-pressure permitting the vocal cords to come together again.

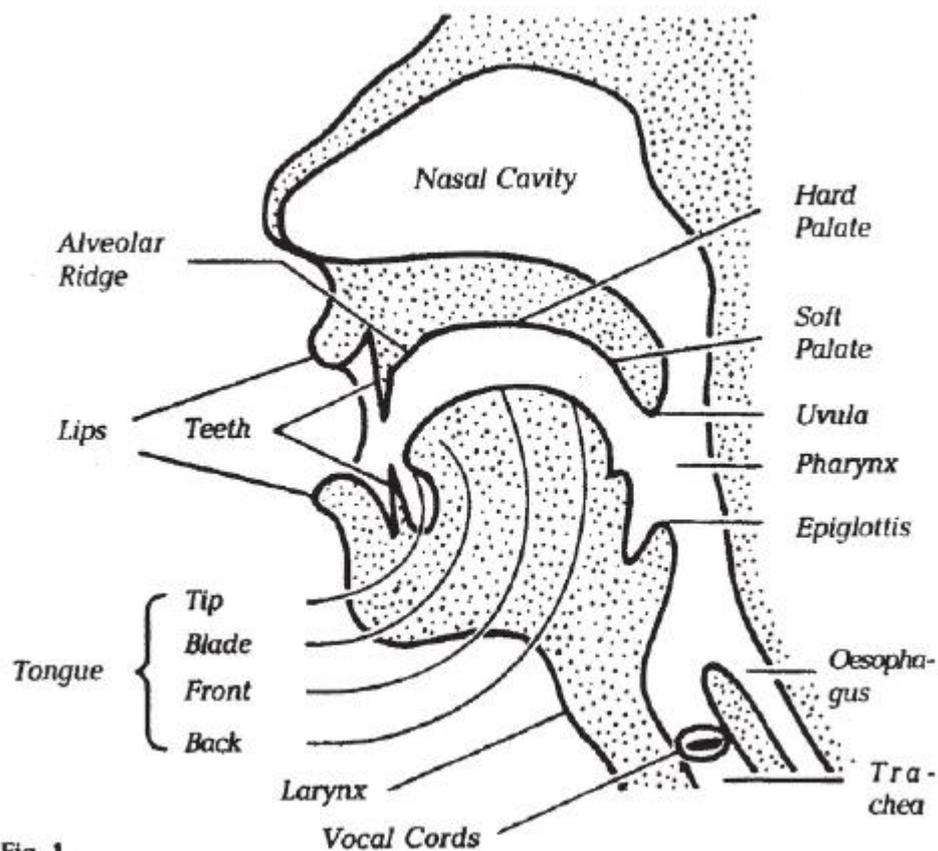


Fig. 1.

The height of the speaking voice depends on the frequency of the vibrations. The more frequently the vocal cords vibrate the higher the pitch is. The typical speaking voice of a woman is higher than that of a man because the vocal cords of a woman vibrate more frequently. We are able to vary the rate of the vibration thus producing modifications of the pitch component of intonation. More than that, we are able to modify the size of the puff of air which escapes at each vibration of the vocal cords that is we can alter the amplitude of the vibration which causes changes of the loudness of the sound heard by the listener.

From the larynx the air-stream passes to supraglottal cavities, that is to the pharynx, the mouth and the nasal cavities. The shapes of these cavities modify the note produced in the larynx thus giving rise to particular speech sounds.

3. Methods of phonetic analysis

We distinguish between subjective, introspective methods of phonetic investigation and objective methods.

The oldest, simplest and most readily available method is the method of direct observation. This method consists in observing the movements and positions of one's own or other people's organs of speech in pronouncing various speech sounds, as well as in analyzing one's own kinesthetic sensations during the articulation of speech sound in comparing them with auditory impressions.

Objective methods involve the use of various instrumental techniques (palatography, laryngoscopy, photography, cinematography, X-ray photography and cinematography and electromyography). This type of investigation together with direct observation is widely used in experimental phonetics. The objective methods and the subjective ones are complementary and not opposite to one another. Nowadays we may use the up-to-date complex set to fix the articulatory parameters of speech - so called articulograph.

Acoustic phonetics comes close to studying physics and the tools used in this field enable the investigator to measure and analyze the movement of the air in the terms of acoustics. This generally means introducing a microphone into the speech chain, converting the air movement into corresponding electrical activity and analyzing the result in terms of frequency of vibration and the amplitude of vibration in relation to time. The spectra of speech sounds are investigated by means of the apparatus called the sound spectrograph. Pitch as a component of intonation can be investigated by intonograph.

4. The Importance of Phonetics as a Theoretical Discipline

In linguistics, function is usually understood to mean discriminatory function, that is, the role of the various elements of the language in the distinguishing of one sequence of sounds, such as a word or a sequence of words, from another of different meaning. Though we consider the discriminatory function to be the main linguistic function of any phonetic unit we cannot ignore the other function of phonetic units, that is, their role in the formation of syllables, words, phrases and even texts. This functional or social aspect of phonetic phenomena was first introduced in the works by I.A. Baudouin-de-Courtenay.

Later on N.S. Trubetskoy declared phonology to be a linguistic science limiting articulatory and acoustic phonetics to anatomy, physiology and acoustics only. This conception is shared by many foreign linguists who investigate the material form and the function of oral speech units separately. Russian linguists proceed from the truly materialistic view that language being the man's medium of thought can exist only in the material form of speech sounds. That is why they consider phonology a branch of phonetics that investigates its most important social aspect.

Apart from its key position in any kind of scientific analysis of language phonetics plays an important part in various applications of linguistics. A few may be mentioned here.

Phonetics has considerable social value.

A knowledge of the structure of sound systems, and of the articulatory and acoustic properties of the production of speech is indispensable in the teaching of foreign languages.

In our technological age phonetics has become important in a number of technological fields connected with communication. On the research side much present-day work in phonetics entails the use of apparatus, and is concerned with the basic characteristics of human speech. Much basic research is to be done with the phonetician working alongside the psychologist on auditory perception as such and on the perception of speech in particular. The phonetician is further needed to work in conjunction with the mathematician and the communications engineer in devising and perfecting machines that will understand, that is respond to human speech, for the simpler programming of computers, machines that will produce with a high degree of intelligibility recognizable human speech synthetically, machines that will reliably distinguish and identify individual speakers, machines for reproducing human speech in audible or visible forms. For instance, in the experimental stage there are devices for "reading" the printed page, that is for converting the printed symbols or letters into synthetic speech. A little further away as yet, but apparently well within the bounds of possibility is the automatic or phonetic typewriter, which will convert speech directly into printed words on paper. Because of the obvious practical

importance of advances in these fields it is certain that further collaboration will develop between phonetics and sound engineering, to the mutual benefit of each. For those who work in speech therapy, which handles pathological conditions of speech, phonetics forms an essential part of the professional training syllabus. Phonetics also enters into the training of teachers of the deaf and dumb people and can be of relevance to a number of medical and dental problems. An understanding of phonetics has proved extremely useful in such varied spheres as the following: research in the historical aspects of languages, and in the field of dialectology; designing or improving systems of writing or spelling (orthographies for unwritten languages, shorthand, spelling reform), in questions involving the spelling or pronunciation of personal or place names or of words borrowed from other languages.

5. Phonetics and its Connection with Social Sciences

Sociophonetics studies the ways in which pronunciation interacts with society.

It is the study of the way in which phonetic structures change in response to different social functions and the deviations of what these functions are. Society here is used in its broadest sense, to cover a spectrum of phenomena to do with nationality, more restricted regional and social groups, and the specific interactions of individuals within them. Here there are innumerable facts to be discovered, even about a language as well investigated as English, concerning, for instance, the nature, of the different kinds of English pronunciation we use in different situations – when we are talking to equals, superiors or subordinates; when we are "on the job", when we are old or young; male or female; when we are trying to persuade, inform, agree or disagree and so on.

Psycholinguistics as a distinct area of interest developed in the early sixties, and in its early form covered the psychological implications of an extremely broad area, from acoustic phonetics to language pathology. Nowadays no one would want to deny the existence of strong mutual bonds of interest operating between linguistics, phonetics

in our case, and psychology. The acquisition of language by children, the extent to which language mediates or structures thinking; the extent to which language is influenced and itself influences such things as memory, attention, recall and constraints on perception; and the extent to which language has a certain role to play in the understanding of human development; the problems of speech production are broad illustrations of such bounds.

The field of phonetics is thus becoming wider and tending to extend over the limits originally set by its purely linguistic applications.

On the other hand, the growing interest in phonetics is doubtless partly due to increasing recognition of the central position of language in every line of social activity. It is important, however, that the phonetician should remain a linguist and look upon his science as a study of the spoken form of language. It is its application to linguistic phenomena that makes phonetics a social science in the proper sense of the word, notwithstanding its increasing need of technical methods, and in spite of its practical applications.

Questions

1. What is pronunciation?
2. What problems can we focus on when discussing the English pronunciation?
3. Say why speech is not the same as language.
4. Define the meanings of pronunciation.
5. What are speech sounds? What are phonemes?
6. What do the sounds of a language constitute?
7. Name three systemic characteristics of the segmental component.
8. How can the phonemic component be studied and described?

II.

1. People engaged in the study of phonetics are called ...
2. People engaged in the study of phonology are called ...
3. Variations in pitch, prominence, and tempo are called ...

4. The basic component of the phonic substance of language is called ...
5. A unit of spoken message larger than a single sound and smaller than a word is called ...
6. Pronunciation features in a foreign language influenced by the mother tongue are called ...
7. The part of phonetics which is concerned with individual sounds is called ...
8. The part of phonetics which is mainly concerned with the functioning of phonetic units in the language is called ...
9. The science that studies the ways in which pronunciation interacts with society is called ...
10. The science that investigates a wide range of phenomena from acoustic phonetics to language pathology is called ...

Lecture 2. PHONEME AS A UNIT OF LANGUAGE

Plan

1. Definition of the phoneme and its functions
2. Types of allophones and main features of the phoneme
3. Main phonological schools

1. Definition of the phoneme and its functions.

To know how sounds are produced is not enough to describe and classify them as language units. When we talk about the sounds of language, the term "sound" can be interpreted in two different ways. First, we can say that [t] and [d], for example, are two different sounds in English: e.g. *ten-den*, *seat-seed*. But on the other hand, we know that [t] in *let us* and [t] in *let them* are not the same. In both examples the sounds differ in one articulatory feature only. In the second case the difference between the sounds has functionally no significance. It is clear that the sense of "sound" in these two cases is different. To avoid this ambiguity, linguists use two separate terms: **phoneme** and **allophone**.

The phoneme is a minimal abstract linguistic unit realized in speech in the form of speech sounds opposable to other phonemes of the same language to distinguish the meaning of morphemes and words. **Allophones** are various speech realizations of the same phoneme.

Let us consider the phoneme from the point of view of its aspects.

Firstly, the phoneme is a functional unit. In phonetics function is usually understood as a role of the various units of the phonetic system in distinguishing one morpheme from another, one word from another or one utterance from another. The opposition of phonemes in the same phonetic environment differentiates the meaning of morphemes and words: e.g. *bath-path, light-like*. Sometimes the opposition of phonemes serves to distinguish the meaning of the whole phrases: *He was heard badly - He was hurt badly*. Thus we may say that the phoneme can fulfill the distinctive function.

Secondly, the phoneme is material, real and objective. That means it is realized in speech in the form of speech sounds, its allophones. The phonemes constitute the material form of morphemes, so this function may be called constitutive function.

Thirdly, the phoneme performs the recognitive function, because the use of the right allophones and other phonetic units facilitates normal recognition. We may add that the phoneme is a material and objective unit as well as an abstract and generalized one at the same time.

2. Types of allophones and the main features of the phoneme

Let us consider the English phoneme [d]. It is occlusive, forelingual, apical, alveolar, lenis consonant. This is how it sounds in isolation or in such words as door, darn, down, etc, when it retains its typical articulatory characteristics. In this case the consonant [d] is called principal allophone. The allophones which do not undergo any distinguishable changes in speech are called **principal**.

Allophones that occur under influence of the neighboring sounds in different phonetic situations are called **subsidiary**, e.g.:

- a. *deal, did* - it is slightly palatalized before front vowels
- b. *bad pain, bedtime* - it is pronounced without any plosion

c. *sudden, admit* - it is pronounced with nasal plosion before [n], [m]

d. *dry* - it becomes post-alveolar followed by [r].

If we consider the production of the allophones of the phoneme above we will find out that they possess three articulatory features in common - all of them are forelingual lenis stops. Consequently, though allophones of the same phoneme possess similar articulatory features they may frequently show considerable phonetic differences.

Native speakers do not observe the difference between the allophones of the same phoneme. At the same time they realize that allophones of each phoneme possess a bundle of distinctive features that makes this phoneme functionally different from all other phonemes of the language. This functionally relevant bundle is called the ***invariant of the phoneme***. All the allophones of the phoneme [d] for instance, are occlusive, forelingual, lenis. If occlusive articulation is changed for constrictive one [d] will be replaced by [z]: e. g. *breed - breeze, deal — zeal*, the articulatory features which form the invariant of the phoneme are called ***distinctive or relevant***.

To extract relevant features of the phoneme we have to oppose it to some other phoneme in the phonetic context.

If the opposed sounds differ in one articulatory feature and this difference brings about changes in the meaning this feature is called relevant: for example, *port — court*, [p] and [k] are consonants, occlusive, fortis; the only difference being that [p] is labial and [t] is lingual.

The articulatory features which do not serve to distinguish meaning are called ***non-distinctive, irrelevant or redundant***. For example, it is impossible to oppose an aspirated [p^h] to a non-aspirated one in the same phonetic context to distinguish meaning.

We know that anyone who studies a foreign language makes mistakes in the articulation of sounds. L.V. Shcherba classifies the pronunciation errors as phonological and phonetic. If an allophone is replaced by an allophone of a different phoneme the mistake is called ***phonological***. If an allophone of the phoneme is replaced by another allophone of the same phoneme the mistake is called ***phonetic***.

3. Main phonological schools

Let us consider the phrase [на лугу кос нет] and words [ВАЛЫ], [САМА]. Logically, there can only be three answers to the question: which phonemes are represented by the consonant sound [c] in [кос] and by the vowel sound [A] in [ВАЛЫ]:

(Moscow phonological school): (1) If [кос] and [ВАЛЫ] are grammatical forms of the words *коза* and *вол* respectively, then the consonant [c] represents phoneme /з/, while the vowel [A] is an allophone of the phoneme /о/. If [кос] and [ВАЛЫ] are grammatical forms of the words *коса* and *вал* respectively, then the consonant [c] belongs to the phoneme /с/, while the vowel [A] should be assigned to the phoneme /а/.

(St. Petersburg School): (2) The consonant [c] in [кос] belongs to the phoneme /C/ no matter whether it is a form of *коза* or that of *коса*, while the vowel [A] in [ВАЛЫ] represents the phoneme /а/ no matter whether it is a form of *вол* or that of *вал*. Speech sounds in a phonologically neutral position belong to that phoneme with whose principal variant they completely or nearly coincide.

(Prague school): (3) The consonant [c] represents neither phoneme /з/, nor phoneme /с/, while the vowel [A] in [ВАЛЫ] does not belong either to the phoneme /а/ or to the phoneme /о/.

Since there are three possible answers to the above questions, there are three schools of thought on the problem of identifying phonemes.

Those linguists who give the first answer belong to the so-called morphological (Moscow phonological) school (R.I. Avanesov, V.N. Sidorov, P.S. Kuznetsov, A.A. Reformatsky, and N.F. Yakovlev). The exponents of this school maintain that two different phonemes in different allomorphs of the same morpheme may be represented on the synchronic level by one and the same sound, which is their common variant and, consequently, one and the same sound may belong to one phoneme in one word and to another phoneme in another word.

In order to decide to which phoneme the sounds in a phonologically weak (neutral) position belong, it is necessary to find another allomorph of the same morpheme in which the phoneme occurs in the strong position, i.e. one in which it

retains all its distinctive features. The strong position of a Russian consonant phoneme is that before a vowel sound of the same word, whereas the strong position of a vowel phoneme is that under stress. The consonant [c] in *кoc* belongs to the phoneme [c] because in the strong position in such allomorphs of the same morpheme as in *кocа, кocы* the phoneme is definitely /c/. In *кocз* the same sound [c] is a variant of the phoneme /з/ because in the strong position, as in *кocзa, кocзы*, the phoneme is definitely /з/. The vowel [A] in *валы* is an allophone of the phoneme /a/ because the phoneme occurs in the strong position in *вал* while the same vowel [A] in *волы* is a variant of the phoneme /o/ because this phoneme is found in the strong position in *вол*.

According to this school of thought, the neutral vowel sound in *original* should be assigned to the English phoneme /σ/ because this phoneme occurs in the strong position in such word as *origin*.

The second school of thought, originated by L.V. Shcherba, advocates the autonomy of the phoneme and its independence from the morpheme. Different allomorphs of a morpheme may differ from each other on the synchronic level not only in their allophonic, but also in their phonemic composition. According to the Petersburg (Leningrad) phonological school (L.V. Shcherba, L.R. Zinder, M.I. Matusevich), speech sounds in a phonologically neutral position belong to that phoneme with whose principal variant they completely or nearly coincide. Thus, the sound [c] in [кoc] should be assigned to the phoneme /c/ because it fully coincides with the latter's principal variant, which is free from the influence of neighboring speech sounds. The vowel [A] in [вАлы] should be assigned to the phoneme /a/ because it nearly coincides with the latter's principal variant [a]. The vowel [Ъ] in [вЪдАвос] does not even resemble either [o] or [a] or [A] but it is still assigned to the /a/ phoneme because both /o/ and /a/ are reduced to [Ъ].

According to the third school of thought, there exist types of phonemes higher than the unit phoneme. Different linguists call them differently. One of the terms for them introduced by Prague Linguistic Circle, namely by N.S. Trubetzkoy and R. Jakobson, is archiphoneme. According to them, the archiphoneme is a combination of

distinctive features common to two phonemes. Thus each of the speech sounds [c], [ʒ] represents the phonemes /c/, /ʒ/. These two phonemes differ from each other only in matter of voice, while both of them possess the other two distinctive features: (1) forelingual (2) fricative articulation. These two features together constitute the archiphoneme to which both [c] and [ʒ] belong. This archiphoneme is, therefore, neither voiceless nor voiced. It designated by Russian capital letter C. The sound [c] in [кос] in both *На лугу кос нет* and *На лугу коз нет* belongs to this archiphoneme and not to the phoneme /c/ or /ʒ/.

The phoneme /a/ and /o/ belong to archiphoneme which is realized in the sound [A], as in [ВАЛЫ] meaning both *валы* and *волы*.

Lecture 3. GENERAL CHARACTERISTICS OF SPEECH SOUNDS. ENGLISH CONSONANTS

Plan

1. Aspects of speech sounds.
2. Notation.
3. The system of English phonemes. Consonants.
4. The general characteristics of consonants.

1. Aspects of Speech Sounds

Speech sounds are 1) produced by man's organs of speech, 2) travel in sound waves, and 3) are perceived by man's hearing mechanism as 4) sounds of language functioning as units capable of differentiating meanings of the words.

It follows that speech sounds differ from each other in their physical/acoustic properties, in the way they are produced by the organs of speech and in their features which take part or do not take part in differentiating the meaning, i.e. it will be possible to distinguish the following four aspects: 1) articulatory, 2) acoustic, 3) auditory, 4) functional (linguistic, social) of speech sounds.

Neither of them can be separated in the actual process of communication (in the flow of speech). Each of them can be singled out for linguistic analysis.

The articulatory/sound production aspect: from the articulatory point of view every speech sound is a complex of definite coordinated and differentiated movements and positions of speech organs. The movements and positions necessary for the production of a speech sound constitute its articulation.

The acoustic aspect: every speech sound is a complex of acoustic effects and has its physical properties - it is a physical phenomenon, a kind of moving matter and energy. The physical (acoustic) properties of speech sounds consist of: 1) *frequency*, 2) *spectrum*, 3) *intensity*, 4) *duration*.

The auditory/sound-perception aspect involves the mechanism of hearing. It is a kind of psychological mechanism which reacts to (1) the physical properties of speech sounds, (2) selecting from a great amount of information only the one which is linguistically relevant.

The functional/linguistic/social aspect is called so because of the role the sounds of language play in its functioning as medium of human communication.

2. Notation

The abstractional and material aspects of the phoneme have given rise to the appearance of transcription. **Transcription** is a set of symbols representing speech sounds. The symbolization of sounds naturally differs according to whether the aim is to indicate the phoneme, i.e. a functional unit as a whole, or to reflect the modifications of its allophones as well.

The International Phonetic Association (IPA) has given accepted values to an inventory of symbols, mainly alphabetic but with additions. The first type of notation, the **broad** or **phonemic** transcription, provides special symbols for all the phonemes of a language.

The second type, the **narrow** or **allophonic** transcription, suggests special symbols including some information about articulatory activity of particular allophonic features. The broad transcription is mainly used for practical experience, the narrow type serves the purposes of research work. The first type was introduced by D. Jones in 1917. He realized the difference in quality as well as in quantity between the vowel

sounds in the words *sit* and *seat*, *pot* and *port*, *pull* and *pool*, the neutral vowel and the vowel in the word *earn*.

According to D. Jones' notation English vowels are denoted like this: [i] – [i:], [e]– [æ], [a] – [a:], [ɔ] – [ɔ:], [u] – [u:], [ə] – [ɜ:]. This way of notation disguises the qualitative difference between the vowels [i] and [i:], [ɔ] and [ɔ:], [u] and [u:], [ə] and [ɜ:] though nowadays most phoneticians agree that vowel length is not a distinctive feature of the vowel, but is rather dependent upon the phonetic context, that is it is definitely redundant. For example, in such word pairs as *hit – heat*, *cock – cork*, *pull – pool* the opposed vowels are approximately of the same length, the only difference between them lies in their quality which is therefore relevant. The other type of broad transcription, first used by V.A. Vassilyev (1970) , causes no phonological misunderstanding providing special symbols for all vowel phonemes: [ɪ], [i:], [e],[æ], [a:], [ʌ], [ɒ], [ɔ:], [ʊ], [u:], [ə], [ɜ:].

The narrow or phonetic transcription incorporates as much more phonetic information as the phonetician desires, or as he can distinguish. It provides special symbols to denote not only the phoneme as a language unit but also its allophonic modifications. The symbol [h] for instance indicates aspirated articulation, pen [p^hen] *ручка*, peace [p^hi:s] *мир*.

3. The System of English Phonemes. Consonants

If speech sounds are studied from the point of view of their production by man's organs of speech, it is the differences and similarities of their articulation that are in the focus of attention. A speech sound is produced as a result of definite coordinated movements and positions of speech organs, so the articulation of a sound consists of a set of articulatory features.

Grouping speech sounds according to their major articulatory features is called an *articulatory classification*.

According to the specific character of the work of the speech organs, sounds in practically all languages are subdivided into two major subtypes: **VOWELS (V)** and **CONSONANTS (C)**.

There are 1) articulatory, 2) acoustic and 3) functional differences between V and C.

1. The most substantial articulatory difference between vowels and consonants is that in the articulation of V the air passes freely through the mouth cavity, while in making C an obstruction is formed in the mouth cavity and the airflow exhaled from the lungs meets a narrowing or a complete obstruction formed by the speech organs.

2. Consonant articulations are relatively easy to feel, and as a result are most conveniently described in terms of PLACE and MANNER of articulation.

3. Vowels have no place of obstruction, the whole speech apparatus takes place in their formation, while the articulation of consonants can be localized, an obstruction or narrowing for each C is made in a definite place of the speech apparatus.

4. The particular quality of Vs depends on the volume and shape of the mouth resonator, as well as on the shape and the size of the resonator opening. The mouth resonator is changed by the movements of the tongue and the lips.

5. The particular quality of Cs depends on the kind of noise that results when the tongue or the lips obstruct the air passage. The kind of noise produced depends in its turn on the type of obstruction, on the shape and the type of the narrowing. The vocal cords also determine the quality of consonants.

6. From the acoustic point of view, vowels are called the sounds of voice, they have high acoustic energy, consonants are the sounds of noise which have low acoustic energy.

7. Functional differences between Vs and Cs are defined by their role in syllable formation: Vs are syllable forming elements, Cs are units which function at the margins of syllables, either singly or in clusters.

These differences make it logical to consider each class of sounds independently.

As it follows from the above given considerations, the sounds of a language can be classified in different ways according to a set of basic binary (two-way) distinctions:

1) phonation; 2) oral-nasal process; 3) manner of articulation.

4. General Characteristics of Consonants

There are few ways of classifying English consonants. According to V.A.Vassilyev primary importance should be given to *the type of obstruction* and the manner of production of noise. On this ground he distinguishes two large classes of consonants:

1. **occlusive**, in the production of which a complete obstruction is formed;
2. **constrictive**, in the production of which an incomplete obstruction is formed.

The phonological relevance of this feature could be exemplified in the following oppositions:

[ti:] – [si:] tea – sea (occlusive – constrictive)

[si:d] – [si:z] seed – seas (occlusive – constrictive)

[pul] – [ful] pull – full (occlusive —constrictive)

[bəut] – [vəut] boat – vote (occlusive —constrictive)

Each of the two classes is subdivided into **noise consonants** and **sonorants**. The division is based on the factor of prevailing either noise or tone component in the auditory characteristic of a sound. In their turn noise consonants are divided into **occlusive stops (or plosives)**, **constrictive fricatives** and **occlusive-constrictive (affricates)**.

Fig.2

Classification of the English Noise Consonants and Sonorants According to the Manner of Articulation

Noise Consonants			Sonorants	
Occlusive stops (plosives)	Constrictive fricatives	Occlusive-constrictive (affricates)	Occlusive	Constrictive
p, b t, d k, g	f, v θ, ð s, z ʃ, ʒ h	tʃ, dʒ	m n ŋ	w l r j

The place of articulation is another characteristic of English consonants which should be considered from the phonological point of view. The place of articulation is determined by the active organ of speech against the point of articulation.

According to this principle the English consonants are classed into: **labial, lingual, glottal**. The class of labial consonants is subdivided into: a) bilabial; b) labio-dental; and among the class of lingual consonants three subclasses are distinguished; they are:

- a) forelingual,
- b) mediolingual
- c) backlingual.

The importance of this characteristic as phonologically relevant could be proved by means of a simple example. In the system of English consonants there could be found oppositions based on the active organ of speech and the place of obstruction.

The classification of consonants according to this principle is illustrated in the following table:

Fig.3

The Classification of English Consonants According to the Place of Articulation

Labial		Lingual						Glottal
Bilabial	Labio-dental	Forelingual				Medio-lingual	Back-lingual	
		inter-dental	alveolar	post-alveolar	palato-alveolar			
p, b m w	f, v	θ s, z n l	t, d	r	ʃ, ʒ tʃ, dʒ	j ŋ	k, g	h

Our next point should be made in connection, with another sound property, that is **voiced** — **voiceless** characteristic which depends on the work of the vocal cords. It has long been believed that from the articulatory point of view the distinction between such pairs of consonants as [p, b], [t, d], [k, g], [s, z], [f, v], [ʃ, ʒ], [tʃ, dʒ] is based on the absence or presence of vibrations of the vocal cords, or on the absence or presence of voice or tone component.

However, there is also energy difference. All voiced consonants are **weak (lenis)** and all voiceless consonants are **strong (fortis)**.

Fig.4

Classification of English Noise Consonants According to the Degree of Noise

Class A. Noise consonants		
	b, d, g, v, ð, z, ʒ, ʒ	p, t, k, f, θ, s, ʃ, tʃ, h
According to the work of the vocal cords	voiced	voiceless
According to the force of articulation	weak (lenis)	strong (fortis)

According to the position of the soft palate consonants can be **oral** and **nasal**. There are relatively few consonantal types in English which require the lowered position of the soft palate. They are the nasal occlusive sonorants [m], [n] and [ŋ]. They differ from oral plosives in that the soft palate is lowered allowing the escape of air into the nasal cavity. It is a well-known fact that no differences of meaning in English can be attributed to the presence or absence of nasalization. It is for this reason that it cannot be a phonologically relevant feature of English consonants, so it is an indispensable concomitant feature of English nasal consonants.

Questions

1. How many aspects of speech sounds can be differentiated? Explain the essence of each aspect.
2. What is the difference between distinctive and non-distinctive articulatory features?
3. What types of transcription do you know?
4. What are the main trends in phoneme theory?
5. What does the articulation of a sound consist of?
6. What is an articulatory classification of speech sounds?
7. According to what are speech sounds divided into vowels and consonants?

8. What differences are there between V and C?
9. Explain the essence of
 - a. **articulatory differences** between V and C
 - b. **acoustic differences** between V and C
 - c. **functional differences** between V and C.
10. Classify English RP consonants. What principles of classification do you know?
11. Fill in the following table:

Active organ, place of obstruction Type of obstruction A manner of the production of noise		Labial		Lingual						Pharyngeal
				Forelingual				Medio-lingual	Back lingual	
		bilabial	labio-dental	inter-dental	alveolar	post-alveolar	palato-alveolar	palatal	velar	glottal
Occlusives	plosives									
	nasal son-ants									
Constrictives	fric-atives									
	son-ants									
Affricates										

Lecture 4. VOWELS AND THEIR CLASSIFICATION

Plan

1. General characteristics of vowels.
2. Classification of vowels according to the stability of articulation.
3. Classification of vowels according to the position of the tongue.
4. Classification of vowels according to lip rounding, checkness and duration.

1. General Characteristics of Vowels

The quality of a vowel is known to be determined by the size, volume, and shape of the mouth resonator, which are modified by the movement of active speech organs, that is the tongue and the lips. Besides, the particular quality of a vowel can depend on a lot of other articulatory characteristics, such as the relative stability of the tongue, the position of the lips, physical duration of the segment, the force of

articulation, the degree of tenseness of speech organs. So vowel quality could be thought of as a bundle of definite articulatory characteristics which are sometimes intricately interconnected and interdependent.

For example, the back position of the tongue causes the lip rounding, the front position of the tongue makes it rise higher in the mouth cavity, the lengthening of a vowel makes the organs of speech tensor at the moment of production and so on. The analysis of the articulatory constituents of the quality of vowels allowed phoneticians to suggest the criteria which are conceived to be of great importance in classificatory description. First to be concerned here are the following criteria termed:

1. stability of articulation;
2. tongue position;
3. lip position;
4. character of the vowel end;
5. length;
6. tenseness.

2. Stability of articulation specifies the actual position of the articulating organ in the process of the articulation of a vowel. There are two possible varieties:

- a) the tongue position is stable;
- b) the tongue position changes, that is the tongue moves from one position to another.

In the first case the articulated vowel is relatively pure, in the second case a vowel consists of two clearly perceptible elements.

There exists in addition a third variety, an intermediate case, when the change in the tongue position is fairly weak. So according to this principle the English vowels are subdivided into:

1. monophthongs,
2. diphthongs,
3. diphthongoids.

This interpretation is not shared by British phoneticians. A.C. Gimson, for example, distinguishes twenty vocalic phonemes which are made of vowels and vowel glides. Seven of them are treated as short phonemes: [i], [e], [æ], [ɒ], [u], [ʌ], [ə] and thirteen

as long ones: [a:], [ɔ:], [ɜ:], [i:], [u:], [eɪ], [ɜu], [aɪ], [aʊ], [v u], [iə], [ɛə], [uə] five of which are considered relatively pure: [a:], [ɔ:] [ɜ:], [i:], [u:]; the rest are referred to long phonemes with different glides:

[eɪ], [aɪ], [ɔɪ] with a glide to [i];

[ɜu], [aʊ] with a glide to [u];

and [iə], [ɛə], [uə] with a glide to [ə].

Diphthongs are complex entities just like affricates, so essentially similar complications are known to exist with them. The question is whether they are monophonemic or biphonemic units. Scholars like V.A. Vasilyev and L.R. Zinger grant the English diphthongs monophonemic status on the basis of articulatory, morphological and syllabic indivisibility as well as the criteria of duration and commutability.

As to articulatory indivisibility of the diphthongs it could be proved by the fact that neither morpheme nor syllable boundary that separate the nucleus and the glide can pass within it, for example: ['seɪ - ɪŋ] *saying*, ['kraɪ - ɪŋ] *crying*, [ɪn-'dʒɔ - ɪŋ] *enjoying*, ['slɔ - ə] *slower*, ['puə - rə] *poorer*.

The present study of the duration of diphthongs shows that the length of diphthongs is the same as that that characterizes the English long monophthongs in the same phonetic context, cf. [saɪt - si:t], [kɜt - kɔ:t]. Finally the application of commutation test proves the monophonemic status of diphthongs because any diphthong could be commuted with practically any vowel. It could be exemplified in the following oppositions:

[baɪt — bit] *bite — bit*

[baɪt — bʌt] *bite — but*

[baɪt — bɔ:t] *bite — bought* and so on.

Monophonemic character of English diphthongs is proved by the intuition of native speakers, who perceive these sound complexes as a single segment.

3. Another principle we should consider from phonological point of view is **the position of the tongue**. For the sake of convenience the position of the tongue in the

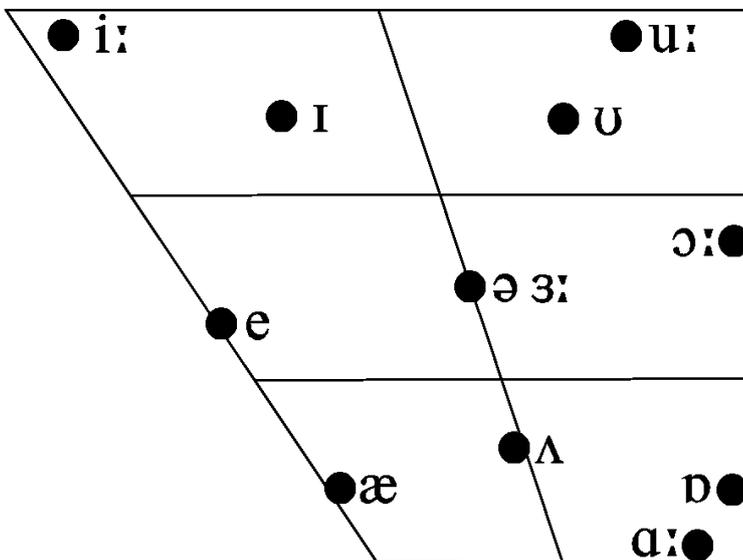
mouth cavity is characterized from two aspects, that is the horizontal and vertical movement.

According to the *horizontal movement* Russian phoneticians distinguish five classes of English vowels. They are:

1. *front*: [i:], [e], [æ];
2. *front-retracted*: [ɪ];
3. *central*: [ʌ] [ɜ:] [ə];
4. *back* [ɒ], [ɔ:], [u:], [a:];
5. *back-advanced*: [ʊ].

British phoneticians do not single out the classes of front-retracted and back-advanced vowels. So both [i:] and [ɪ] vowels are classed as front, and both [u:] and [ʊ] vowels are classed as back.

Fig.5



As to the tongue position in its *vertical movement* British scholars distinguish three classes of vowels: high (or close), mid (or half-open), and low (or open) vowels.

Russian phoneticians made the classification more detailed distinguishing two subclasses in each class, i.e. *broad and narrow variations of the three vertical positions of the tongue*. Thus the following six groups of vowels are distinguished:

Fig. 6:

Close vowels	narrow variant	the English [i, ɪ] the Russian [и, ы, у]
	broad variant	the English [ɪ, ʊ]
Mid vowels	narrow variant	the English [e, æ, ə] the Russian [э]
	broad variant	the English [ʌ, ə, ɛ] the Russian [о]
Open vowels	narrow variant	the English [ɔ, ɒ]
	broad variant	the English [æ, ɑ:, ɒ, ɒ] the Russian [а]

4. Another feature of English vowels which is included into the principles of classification is **lip rounding**. Traditionally three lip positions are distinguished, that is spread, neutral and rounded. For the purpose of classification it is sufficient to distinguish between two lip positions: *rounded and unrounded*, or neutral. The fact is that any back vowel in English is produced with rounded lips, the degree of rounding is different and depends on the height of the raised part of the tongue; the higher it is raised the more rounded the lips are. So lip rounding is a phoneme constitutive indispensable feature, because no back vowel can exist without it. The following English vowels are unrounded: [i:, ɪ, e, æ, a:, ʌ, ə:, ə], and the following are rounded: [ɔ, ɒ:, u, u:].

Another property of English vowel sounds – **checkness** depends on the character of the articulatory transition from a vowel to a consonant. This kind of transition (VC) is very close in English unlike Russian. As a result all English short vowels are checked when stressed. The degree of checkness may vary and depends on the following

consonant. Before fortis voiceless consonant it is more perceptible than before a lenis voiced consonant or sonorant. All long vowels are free.

The English monophthongs are traditionally divided into two varieties according to their length:

a) short vowels: [ɪ], [e], [æ], [ɒ], [ʊ], [ʌ], [ə];

b) long vowels: [i:], [a:], [ɔ:], [ɜ:], [u:].

Lecture 5. MODIFICATION OF CONSONANTS AND VOWELS IN CONNECTED SPEECH

Plan

1. Modification of consonants in connected speech.
2. Modification of vowels in connected speech
3. Sound Alternations

1. Modification of consonants in connected speech.

In English there are two principal ways of linking two adjacent speech sounds:

I. Merging of stages. II. Interpenetration of stages.

The type of junction depends on the nature of the sounds that are joined together. As all English sounds come under the classification of consonants and vowels we may speak of joining:

- (a) a consonant to a following vowel (C + V), as in the word [mi:] *me*;
- (b) a vowel to a following consonant (V + C), as in the word [ɒn] *on*;
- (c) two consonants (C + C), as in the word [bləʊ] *blow*;
- (d) two vowels (V + V), as in the word [riæləti] *reality*.

Merging of stages, as compared with interpenetration of stages, is a simpler and looser way of joining sounds together. It usually takes place if two adjacent sounds of a different nature are joined together. In this case the end of the preceding sound penetrates into the beginning of the following sound. In other words, the end of the

first sound and the beginning of the second are articulated almost simultaneously. Interpenetration of stages usually takes place when consonants of a similar or identical nature are joined. In this case the end of the first sound penetrates not only into the beginning but also into the middle part of the second sound, as in [ækt] act, [begd] begged.

The modifications are observed both within words and word boundaries. There are the following types of modification: **assimilation, accommodation, reduction, elision, and inserting**. The adaptive modification of a consonant by a neighbouring consonant in a speech chain is **assimilation**. **Accommodation** is used to denote the interchanges of VC or CV types. **Reduction** is actually qualitative or quantitative weakening of vowels in unstressed positions. **Elision** is a complete loss of sounds, both vowels and consonants. **Inserting** is a process of sound addition.

Types of assimilation can be distinguished according to (1) direction; (2) degree of completeness, (3) degree of stability.

Assimilation can affect the place of obstruction and the active organ of speech; the work of the vocal cords; the position of the lips; the position of the soft palate; the manner of the release of plosive consonants.

Direction of assimilation.

The influence of the neighbouring sounds in English can act in a progressive, regressive or reciprocal (double) direction. When the articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged, assimilation is called *progressive*, e.g.: the pronunciation of the plural suffix –s of nouns depends on the quality of the preceding consonant: *pens* [penz], *calls* [kɔ:lz], but *desks* [desks], *books* [bʊks].

When the following sound influences the articulation of the preceding one the assimilation is called *regressive*, e.g.: alveolar [t, d] become dental before interdental [ð, θ]: *eighth*, *at the*, *said that*.

Reciprocal or double assimilation means complex mutual influence of the adjacent sounds.

e.g.: in the word *tree* [tri:] the sonorant [r] is partly devoiced under the influence of voiceless [t] and the alveolar [t] becomes post-alveolar before post-alveolar [r].

Degree of completeness.

According to its degree, assimilation can be complete and incomplete. Assimilation is called **complete** when two adjoining sounds become alike or merge into one. It always takes place when two sounds differ only in one articulatory feature.

e.g.: in *less shy* ['les 'ʃaɪ] → ['leʃ 'ʃaɪ].

Assimilation is called **incomplete** when the likeness of the adjoining sounds retains its major articulatory features.

e.g.: in *sweet* [swi:t] sonorant [w] is partly devoiced because it is preceded by the voiceless fortis [s].

Degree of stability.

Many assimilatory phenomena of older stages of the development of the language have become **obligatory** in modern English and may not be reflected in spelling. Such assimilation is called **historical**.

e.g.: *orchard* (ort+yard) → ['ɔ:tʃəd → 'ɔ:tʃəd].

Besides there are a lot of widely-spread **non-obligatory** cases of assimilation which are traced mostly at word boundaries.

e.g.: *ten minutes* ['ten'mɪnɪts → 'tɛn'mɪnɪts].

The reduction of some consonants (or clusters of consonants) is called **elision**.

The reduction of some consonant clusters was established long ago.

e.g.: the initial [w,k,g] may be dropped in *write, know, gnat*; the final [b] is dropped in the cluster [mb] in *lamb, comb*.

In present-day English the reduction of clusters continues to take place.

e.g.: the alveolar [t] of the negative *n't* is often reduced before a consonant: *You mustn't do it.* → [jʊ → mʌsnʌdu: ɪt].

While the elision is a very common thing in connected speech, we also find sounds being inserted (**insertion**). When a word ends in a vowel and is followed by another word beginning with a vowel, the intrusive [r] is sometimes pronounced.

e.g.: *china and glass* ['tʃaɪnər ənd 'glɑ:s].

When a word ends in [r] and is followed by another word beginning with a vowel, the linking [r] is pronounced.

e.g.: *car owner* ['kɑ:r 'əʊnə].

Phonetic contexts for assimilation.

Modification of the Place of Obstruction and the Active Organ of Speech.

alveolar [t, d] become dental before [ð, θ]: *eighth, at the, said that*

alveolar [t, d] become post-alveolar before [r]: *tree, true, dream, the third room*

alveolar [s, z] become post-alveolar before [ʃ]: *this shop, does she*

bilabial [m] becomes labio-dental before [f]: *symphony*

Changes in the work of the Vocal Cords (Voicing/Devoicing)

The sonorants [m, n, l, w, r, j] are partially devoiced when preceded by voiceless consonants [s, p, t, k, f, θ, ʃ]: *small, sneer, slow, place, sweep, spread, stupid.*

The plural suffix of nouns and the third person present indefinite of verbs depends on the quality of the preceding sounds: [z] after voiced consonants and vowels – *girls, laws*; [s] after voiceless consonants- *books, tips.*

Changes in the Lip Position

Consonants followed by the sonorant sound [w] become lip-rounded in anticipation of [w]: *twinkle, quite, swan, language.*

Changes in the Position of the Soft Palate

Nasal consonants may influence the adjacent plosives. Nasalization affects mainly alveolar consonants, especially adjacent to the negative *n't*:

[d] → [n] *She wouldn't do it.* [ʃi: →wɒnnt\du: it].

Changes in the Manner of Release of Plosive Consonants

- loss of plosion: *glad to see you, great trouble*
- nasal plosion: *sudden, at night, let me see*
- lateral plosion: *settle, at last*

2. Modification of vowels in connected speech

A vowel like any sound has physical duration – time which is required for its production (articulation). When sounds are used in connected speech they cannot help being influenced by one another.

Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions.

Non-reduced unstressed sounds are often retained in

- a) compound words like *oilfield*, *blackboard*;
- b) borrowings from French and other languages: *bourgeoisie*.

Reduction is realized in unstressed syllables within words, in unstressed form-words, auxiliary and modal verbs, personal and possessive pronouns.

There are three types of reduction in English.

Quantitative reduction

The modifications of vowels in a speech chain are traced in the following directions: they are either **quantitative or qualitative** or both. These changes of vowels in a speech continuum are determined by a number of factors such as the position of the vowel in the word, accentual structure, tempo of speech, rhythm, etc.

The **decrease of the vowel quantity** or in other words the **shortening of the vowel length** is known as a quantitative modification of vowels, which is called reduction.

1. The shortening of the vowel length occurs in unstressed positions, e.g. *blackboard* [ɒ:] → [ə], *sorrow* [ʊ] → [ə] (reduction). In these cases reduction affects both the length of the unstressed vowels and their quality.

Form words often demonstrate quantitative reduction in unstressed positions, e.g.

Is → he or she to blame? – [hi:]

But: *At → last he has come.* – [hi]

2. The length of a vowel depends on its position in a word. It varies in different phonetic environments. English vowels are said to have positional length, e.g. *knee* – *need* – *neat* (accommodation). The vowel [i:] is the longest in the final position, it is obviously shorter before the lenis voiced consonant [d], and it is the shortest before the fortis voiceless consonant [t].

Qualitative modification of most vowels occurs in unstressed positions. Unstressed vowels lose their "colour", their quality, which is illustrated by the examples below:

1. In unstressed syllables vowels of full value are usually subjected to qualitative changes, e.g. *man* [mæn] – *sportsman* ['spɔ:tsmən], *conduct* ['kɒndəkt] – *conduct* [kən'dʌkt].

In such cases the quality of the vowel is reduced to the neutral sound [ə].

These examples illustrate the neutralized (reduced) allophones of the same phonemes as the same morphemes are opposed.

Nearly one sound in five is either [ə] or the unstressed [ɪ]. This high frequency of [ə] is the result of the rhythmic pattern: if unstressed syllables are given only a short duration, the vowel in them which might be otherwise full is reduced.

It is common knowledge that English rhythm prefers a pattern in which stressed syllables alternate with unstressed ones. The effect of this can be seen even in single words, where a shift of stress is often accompanied by a change of vowel quality: a full vowel becomes [ə], and [ə] becomes a full vowel. Compare:

analyse ['ænləaɪz] – *analysis* [ə'næləsɪs].

2. Slight degree of nasalization marks vowels preceded or followed by the nasal consonants [n], [m], e.g. *never*, *no*, *then*, *men* (**accommodation**).

The realization of reduction as well as assimilation and accommodation is connected with the style of speech. In rapid colloquial speech reduction may result in vowel **elision**, the complete omission of the unstressed vowel, which is also known as **zero reduction**.

Zero reduction is likely to occur in a sequence of unstressed syllables, e.g. *history*, *factory*, *literature*, *territory*. It often occurs in initial unstressed syllables preceding the stressed one, e.g. *correct*, *believe*, *suppose*, *perhaps*.

The example below illustrates a stage-by-stage reduction (including zero reduction) of a phrase.

Has he done it? [hæz hi'ɔ dʌn ɪt]

[hæz hi ɔdʌn ɪt]

[əz ɪɔ dʌn ɪt]

[z ɪ ɹ dʌn ɪt]

3. Sound Alternations

The sound variations in words, their derivatives and grammatical forms of words are known as **sound alternations**. It is perfectly obvious that sound alternations are caused by assimilation, accommodation and reduction in speech. Alternations of consonants are mainly due to contextual assimilations:

the dark [ɫ] in *spell* alternates with the clear [l] in *spelling*. Vowel alternations are the result of the reduction in unstressed positions: *combine* ['kɒmbaɪn] (n) – *combine* [kəm'baɪn] (v) where [ɒ] in the stressed syllable of the noun alternates with the neutral sound in the unstressed syllable of the verb. Some sound alternations are traced to the phonetic changes in earlier periods of the language development and are known as **historical**.

The following list of examples presents the most common types of historical alternations.

Vowel Alternations

1. Distinction of irregular verbal forms:

[i: – e – e]: mean – meant – meant

[ɪ – ʌ – ʌ]: dig – dug – dug.

[aɪ – ʊ – ɪ]: write – wrote – written

[ɪ – æ – ʌ] : sing – sang – sung

[ɛə – ɔ: – ɔ:]: wear – wore – worn

[aɪ – ɪ – ɪ]: hide – hid – hidden

[i: – ʊ – ʊ]: speak – spoke – spoken

[eɪ – ʊ – eɪ]: take – took – taken

and some other verbal alternations of this type.

2. Distinction of singular and plural forms of nouns:

[æ – e]: man – men

[ʊ – i:]: foot – feet

[u: – i:]: tooth – teeth

[aʊ – aɪ]: mouse – mice

3. Distinction of parts of speech in etymologically correlated words:

[i: – e]: feast – festive

[a: – æ]: class – classify

[ɒ – e]: long – length

[ɔ: – e]: broad – breadth

[eɪ – æ]: nation – national

[aɪ – ɪ]: wise – wisdom

[ɒ – i:]: hot – heat

This type of alternation is often strengthened not only by suffixation but also by the shifting of stress like in: *part– particular*, *'climate – cli'matic*.

Consonant Alternations

1. Distinction of irregular verbal forms:

[d – t]: send – sent, lend – lent

2. Distinction of parts of speech in etymologically correlated words:

[s – z]: advice – advise, house – house, use – use

[s – d]: defence – defend

[t – d]: intent – intend

[k – tʃ]: speak – speech

[t – s]: important – importance

Vowel + Consonant Alternations (often supported by suffixation and the shifting of stress)

[ɪ – aɪ] + [v – f]: live – life

[a: – eɪ] + [θ – ð]: bath – bathe

[e – i:] + [θ – ð]: breath – breathe

[ɒ – u:] + [s – z]: loss – lose

Sound alternations are also widely spread on the synchronical level in the present-day English and are known as **contextual**. In connection with contextual sound alternations there arises a **problem of phonemic identification of alternated sounds**. The functioning of sounds in different grammatical forms and derivatives of words seems very complicated and flexible. The study of the relationship between

phonemes and morphemes is called **morphophonemics**. The interrelation of phonology and morphology in linguistic studies is also known as **morphophonology** or **morphonology** which is actually the phonology of morphemes. Morphonology studies the way in which sounds can alternate as different realizations of one and the same morpheme.

Questions

1. What is the quality of a vowel determined by?
2. What criteria are used for the classification of vowels?
3. What are English vowels subdivided into?
4. Define diphthongs.
5. From what aspects is the position of the tongue in the mouth cavity characterized?
6. What groups of vowels are distinguished in English?
7. What are the traditional lip positions in English pronunciation?
8. What does the checkness of English vowel sounds depend on?
9. What is duration of a vowel modified by and what does it depend on?
10. Define tenseness.
11. What is the phonemic status of the neutral sound [ə]?
12. What are the directions of modifications of vowels?
13. Define sound alternations.
14. What are historical alternations?
15. Define morphophonemics.
16. What is phonemic neutralization?
17. What do the terms “formal speech” and “informal speech” suggest?
18. Where is vowel elision very frequent?
19. What are the most common tendencies in the stylistic modifications of consonants?
20. What is the subject matter of morphonology?

Practical task

1. Make a glossary of the main notions and give their definitions.
2. Study articulatory features of RP vowels.
3. Answer the following questions using one word (phrase):

Question/ Definition	Answer
From the acoustic point of view vowels are called the sounds of ...	
Vowels have no ...	
A monophthong, tense, unrounded, central / mixed, mid vowel phoneme of the narrow variety	
A monophthong, tense, unrounded, back, low / open vowel phoneme of the wide variety	
A monophthong, lax, rounded, back advanced, low / open vowel phoneme of the wide variety	
A monophthong, lax, unrounded, front, mid / half-open vowel phoneme of the narrow variety	
Change of consonant or vowel quality, loss of consonants or vowels, and even loss of entire syllables in connected speech are called ...	
The process under which a diphthong optionally loses its second element before another vowel, or it is monophthongized, is called ...	

Vowels are subdivided into ...	
The position of the tongue in the mouth cavity is characterized from two aspects: ...	
Traditionally three lip positions are distinguished: ...	
In what positions does the shortening of a vowel length occur?	
What changes are vowels of full value subjected to in unstressed syllables?	

Lecture 6. SYLLABIC AND ACCENTUAL STRUCTURE OF ENGLISH WORDS

Plan

1. Syllabic structure of English words.
2. Syllable formation and syllable division.
3. Accentual structure of English words.

1. Syllable Formation

A syllable is a speech unit consisting of a sound or a sound sequence one of which is heard to be more prominent than the others. The most prominent sound being the peak or the nucleus of a syllable is called syllabic. Syllabic sounds are generally vowels (monophthongs, diphthongoids and diphthongs) and sonorants. The latter become syllabic when joined to a preceding consonant. A syllabic sonorant is marked by the sign [.] eg [l], [n] if it is necessary to show in phonetic transcription.

A word consisting of only one vowel sound represents a separate syllable, eg: *I* [ai], *are* [a:], or [o:]; *awe* [o:]. In the diphthong the peak of the syllable is formed by its nucleus.

Among syllabic sonorants we find [l], [n] and less commonly [m], eg:

apple [æpl], *trouble* ['trʌbl], *puzzle* ['pʌzl], *middle* ['mɪdl].

Many words in English such as *parcel*, *level*, *special*, *person* and the like could be pronounced with the neutral vowel before the sonorant thus making it non-syllabic:

[ˈpa:səl], (ˈlevəl), [ˈspeʃəl].

On the other hand many words having a vowel-letter before the final sonorant are pronounced without the neutral vowel, whereby the sonorant is syllabic, eg *garden* [ˈga:dn]; *lesson* [ˈlesn]; *pupil* [ˈpju:pl].

The words with the sonorant [m] *blossom* [ˈblosm], *rhythm* [ˈrɪðm] are more often pronounced with the neutral vowel [ˈblo:səm], [ˈrɪðəm].

So if a sonorant is preceded by a vowel sound it loses its syllabic character and the syllable is formed by the vowel.

2. Syllable Division

A syllable is a speech unit consisting of a sound or a sound sequence one of which is heard to be more prominent than the others.

Articulatorily, the syllable is the minimal articulatory unit of the utterance.

Auditorily, the syllable is the smallest unit of perception: the listener identifies the whole of the syllable and after that the sounds which it contains.

Phonologically it is a structural unit which consists of a sequence of one or some phonemes of a language in numbers and arrangements permitted by the given language.

Syllable formation in English is based on the phonological opposition vowel – consonant.

In English the syllable is formed:

1. by any vowel alone or in combination with one or more consonants – not more than 3 preceding and not more than 4 following it, e.g. *are* [a:], *we* [wi:], *it* [ɪt], *sixths*[sɪksθs].

2. by a word final sonorants [n], [l], [m] immediately preceded by a consonant: e.g. *rhythm* ['rɪðəm], *garden* ['gɑ:dən].

The English sonorants [w], [j] are never syllabic as they are always syllable-initial.

Thus vowels and sonorants are syllable-forming elements and every word, phrase or sentence has as many syllables as it has syllabic elements.

Every English syllable has a center or **peak** – a vowel or a sonorant, which is the most prominent sound. The peak may be preceded by one or more non-syllabic elements which constitute the **onset** of the syllable, and it may be followed by one or more non-syllabic elements which constitute the **offset or coda**.

According to the placement of vowels and consonants the following types of syllables are distinguished:

Placement of vowels	Placement of consonants
Open: the vowel is at the end: <i>they</i> , <i>wri-ter</i>	Covered at the beginning: the consonant is at the beginning of the syllable: <i>pie</i>
Closed: the consonant is at the end: <i>cat</i> , <i>hand-ful</i>	Covered at the end: the consonant is at the end of the syllable: <i>of</i>

The presentation of a syllable structure in terms of C (consonants) and V (vowels) gives combinations which can be grouped into **4 structural types of syllables:**

Fully open	V: I, or
Fully closed	V between Cs: <i>cat</i> , <i>place</i> , <i>sixth</i>
Covered at the beginning	one C or a sequence of Cs precede a vowel: <i>too</i> , <i>spy</i> , <i>straw</i>
Covered at the end	one C or more complete the syllable: <i>act</i>

The most common types of the syllable in English are VC, CVC.

CV is considered to be the universal structure. CV syllabic types constitute more than half of all structural types of many languages.

The characteristic feature of English is monosyllabism: it contains between four and five thousand monosyllabic words. Most of the words of old English origin is of one syllable, the limit for the number of syllables in a word in English is 8, e.g. *incomprehensibility*.

Syllables can be also designated

1. by the position in the word:

From the beginning – INITIAL, MEDIAL, FINAL; or *from the end* – ULTIMATE, PENULTIMATE, ANTEPENULTIMATE (третий от конца);

2. by the position in relation to stress:

PRETONIC, TONIC, POSTTONIC (Any syllable which is not tonic is ATONIC).

e.g. tremendous

<i>tre-</i>	<i>men-</i>	<i>dous</i>
initial	medial	final
antepenultimate	penultimate	ultimate
pretonic	tonic	posttonic

The linguistic importance of **syllable division** in different languages is in finding typology of syllables and syllabic structure of meaningful units of a language, that are morphemes and words. It is the syllable division that determines the syllabic structure of the language, its syllabic typology.

Syllabic structure of a language like its phonemic structure is patterned, which means that the sounds of language can be grouped into syllables according to certain rules.

The part of phonetics that deals with this aspect of a language is called phonotactics.

Phonotactic possibilities of a language determine the rules of syllable division.

Each syllable contains exactly one vowel. This vowel may be preceded or followed by one or more consonants. The vowel itself may be a short vowel, a long vowel or a diphthong; or if it is the weak vowel [ə], it may be combined with a nasal [n], [m] or a liquid [l] to give a syllabic consonant.

The division of a word into syllables is called **syllabification** [Wells 2000].

The question of syllabification in English is controversial: different phoneticians hold different views about it. It is generally agreed that phonetic syllable divisions must be such as to avoid (as far as possible) creating consonant clusters which are not found in words in isolation [Wells 2000].

A **syllable boundary** is found wherever there is a **word boundary**, and also coincides with the morphological boundary between elements in a **compound**:

displace [ˌdis 'pleɪs] *become* [bɪ 'kʌm] *countless* ['kaʊnt ləs] .

CVC-CSVC CV-CVS CVSC-SVC CVC-SV

It is not difficult to count how many syllables a word contains by noticing the peaks of the most prominent sounds in it (vowels and the sonorants [l, n, m]), but it is not generally easy to determine precisely the syllable boundary.

Here are some general syllable division rules:

1. An intervocalic consonant tends to belong to the following syllabic sound: e.g. *about* [ə - 'baʊt], *writing* ['raɪ-tɪŋ].
2. Intervocalic combinations of consonants belong to the following syllabic sound, if such combinations are typical of English: *naturally* ['nætʃ-rə-lɪ].
3. The English **diphthongs** are unisyllabic, they make one vowel phoneme, while the so-called triphthongs are disyllabic, because they consist of a diphthong + the neutral vowel/schwa:

<i>Table</i> ,	<i>science</i> ,	<i>flower</i>
CV-CS	CV-VSC	CSV-V

4. The English **affricates** [tʃ], [dʒ] cannot be split: *catching* ['kæ-tʃɪŋ]

Sometimes a syllable consists phonetically only of a consonant or consonants. If so, a consonant (or one of them) is **nasal** (usually [n]) or a **liquid** (usually [l] or [r] in AmE), for instance, in the usual pronunciation of *suddenly* ['sʌd-n- lɪ]. Such a consonant is a **syllabic consonant**.

Instead of a syllabic consonant, it is possible to pronounce a vowel [ə] plus an ordinary (non-syllabic) consonant. Thus it is possible though not usual to say ['sʌd-ən- lɪ].

5. A most **GENERAL RULE** claims that division of words into syllables in writing is passed on **the morphological principle** which demands that the part of a word which is separated should be either a prefix, or a suffix or a root (morphograph), e.g. *pic- ture* ['pɪk- tʃə].

6. A word of ONE phonetic syllable, a word of less than FIVE letters cannot be divided into syllabographs, e.g. *piece* [pi:s], *time* [taɪm].

3. Accentual Structure of English Words

One or more syllables of a polysyllabic word have greater prominence than the others. Such syllables are said to be accented or stressed.

In English any or all of four factors — loudness (force), pitch, sound quantity (length), sound quality may render a syllable more prominent than the others. In similar phonetic contexts a vowel is perceived as a more prominent one if it is louder, longer and more distinct than the unstressed one. Even vowels of full formation in the unstressed position are not so distinct as their stressed counterparts. The pitch component of word stress manifests itself in the fact that the stressed syllable is always that on which there is a potential change of pitch in the phrase though the stressed syllable is not necessarily higher than the unstressed one, e.g. *compound* (n) ['kɒmpaʊnd] and *compound* (v) (kəm'paʊnd).

Vowels of unstressed syllables are definitely not so long and tend to be reduced in the unstressed position.

The effect of word stress in Russian is achieved by the same factors, the main difference being connected with the quantity and the quality of the vowel sound. Though English vowels are shorter in the unstressed position the difference between historically long and historically short vowels remains quite distinct. In Russian variations of vowel length are only due to the degree of stress. Russian vowels are regularly longer in stressed syllables than in unstressed ones. As to quality all Russian vowels are qualitatively reduced in the unstressed position, e.g. *комаp*, *номидор*.

Our treatment of word stress as of any other component of pronunciation is based on its two linguistic functions, **constitutive and distinctive**.

Word stress arranges syllables in words thus fulfilling the constitutive function. Its distinctive function can be traced in the oppositions of words consisting of the same morphemes the meaning of which is differentiated by word stress, e.g. *object* (n)

[ˈɒbdʒəkt] — *object* (v) [əbˈdʒekt].

In English there are three degrees of word stress: *stressed* syllables (primary stress), *half-stressed* syllables (secondary stress) and *weak* or *unstressed* syllables. A large group of polysyllabic simple words bear both the primary and the secondary stresses, e.g. *conver'sation*.

In Russian there are only two degrees of word stress, stressed and unstressed syllables. That is why Russian learners of English must be particularly careful not to omit secondary stress in English words since the interference of Russian pronunciation habits is very strong in this case, e.g.

организация — ,organi'zation, демонстрация — ,demonstrə'tration, национализация — ,nationali'zation.

There are several large groups of words in English with two equally strong stresses. These words consist of two morphemes. The use of the second strong stress is caused by the semantic significance of both equally stressed elements of the word, e.g. *'re'write*, *'four'teen*.

Word stress in English as well as in Russian is free, in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any given word, e.g. *'finish, re'sult, луна,быстроходный*.

The position of word stress in English is the product of its historical development. It has been influenced by the combination of different tendencies. The oldest of them is known as **the recessive tendency**, according to which the root syllable i.e. the semantic unit of the word is stressed. So the majority of words of Germanic origin have stresses on the first root syllable, e.g. *'clever, 'body, 'water, 'singing*.

If words are formed with the prefixes with no referential meaning the stress is shifted onto the root syllable, which is not initial in this case, e.g. *be'fore, be'gin, mis'take*.

The second tendency is the result of the mutual influence of Germanic and French accentual patterns. It is known as **the rhythmic tendency** which manifests itself in stressing the third syllable from the end. e.g. *'situate, ar'ticulate*.

Most disyllabic English words have recessive stress, e.g. *'finish, 'answer, 'marriage, be'hind, re'sult*.

Some disyllabic French borrowings retain the primary stress on the last syllable, e.g. *ma'chine, po'lice*.

According to both tendencies words of three syllables generally have stress on the first syllable (which is the third syllable from the end), e.g. *'cinema, 'enemy, 'afterwards, 'recognize, 'situate (but un'certain, re'lation)*.

Words of four syllables may have either recessive or rhythmic stress, e.g. *'architect, 'criticism, 'characterize, re'markable, articulate."*

Rhythmic stress is especially common for verbs with the suffixes -ate, -fy, -ize, eg *'situate, 'qualify, 'centralize, ar'ticulate, per'sonify*.

The secondary stress is manifested in polysyllabic words with the primary stress on the third or on the fourth syllable from the beginning, e.g. *,popu'larity, re,sponsi'bility*.

In words with the primary stress on the third syllable the secondary stress usually falls on the first syllable, e.g. ,*deco'ration*.

If the primary stress falls on the fourth or fifth syllable the secondary stress is very commonly on the second syllable, e.g. *ar,ticu'lation*, *ex,perimen'tation*.

Consequently the position of the secondary stress is often that of the primary stress in the original word, i.e. in the word from which the derivative word is formed, e.g. *'possible* — ,*possi'bility*, *ap'preciate* — *ap,preci'ation*.

In some cases the position of the secondary stress is connected with the type of the suffix which can influence the accentual pattern. But there is still no good ground for establishing regular rules in this case.

The following groups of words have two primary stresses:

1. Polysyllables with separable prefixes having a distinct meaning of their own.

Negative prefixes un-, dis-, non-, in- (and its variants ir-, il-, im-), e.g.: *'un'able*, *'un'known*, *'unem'phatic*, *'unpre'pared*, *'disap'pear*, *'disconnect*, *'disbe'lief*, *'non'smoker*, *'non'final*, *'nonunion*, *'incon'venient*, *'inartistic*, *'inaccurate*, *'il'literate*, *'il'legal*, *'imma'terial*, *'irregular*, *'irresponsible*.

re- (meaning repetition), e.g.: *'re'organize*, mis- (meaning wrong), eg: *'misunderstand*, *'mis'print*, etc.

2. Numerals from 13 to 19 including (otherwise in oral speech they might be easily mixed with such numerals as 30, 40, 50...90).

3. Compound numerals, e.g. *'twenty-'three*.

4. Compound adjectives, e.g.: *'well-'known*, *'kind-'hearted*.

5. Compound verbs consisting of a verb followed by a postposition or a preposition-like adverb which changes the primary meaning of the verb and as a result of it becomes very important and obtains a strong stress, e.g. to *'give 'in*, to *'put 'on*, to *'take 'off*, to *'try 'on*.

Words composed of separable root morphemes are called compounds.

The spelling of compound words differs. They may be spelled as one word, with a hyphen or as two separate words. Among compound words we find compound nouns, adjectives, verbs.

Word stress in compounds depends on the semantic weight of the elements. When the first element determines, restricts the second one or introduces some contrast it is stressed while the second element of the compound remains unstressed though the stressed vowel of the second element retains its qualitative and quantitative prominence.

This is the case with the majority of compound nouns. They are usually single-stressed, e.g.: *'reading-room*, *'writing-table*, *apple-tree*, *'suitcase*, *'raincoat*, *'music-hall*, *'blackboard*, *fountain-pen*.

This type of word stress in compound nouns differentiates compounds from word combinations in which every word has a stress, e.g.:

'blackbird — дрозд

'black 'bird — чёрная птица

'blackboard — классная доска

'black 'board — чёрная доска

'goldfish — золотая рыбка

'gold 'fish — рыба золотистого цвета

Questions

1. What is a syllable?
2. How many aspects does the problem of the syllable have?
3. What is the syllable - articulatorily? - auditorily? - phonologically ?
4. How many functions does the syllable perform phonologically?
5. What does
 - the CONSTITUTIVE FUNCTION
 - the DISTINCTIVE FUNCTION
 - the IDENTIFICATORY FUNCTION mean?
6. How is the syllable formed in English?

7. Why are the English sonorants [w], [j] never syllabic?
8. How is it possible to establish the number of syllables according to the syllable-forming elements?
9. What is the presentation of a syllable structure in terms of C and V called?
10. Name structural types of syllables in terms of C and V?
11. What are the commonest types of the syllable in English structurally?
12. What type of syllable is considered to be the universal structure?
13. What is the characteristic feature of English according to the number of syllables in words?
14. What is the limit for the number of syllables in a word in English?
15. How can syllables be designated:
 - a) by the position in a word? b) by the position in relation to stress?
16. What are basic **rules of phonetic (spoken) syllable division**:
 - is there any coincidence between a syllabic and a morphological boundary?
 - how are consonants syllabified?
 - how are diphthongs syllabified?
 - are affricates unisyllabic?
 - what are the guidelines for syllabification of syllabic consonants?
17. What is the rule of syllable division of suffixes in writing?
18. How can word stress (WS) be defined ?
19. What types of WS are distinguished in different languages according to its nature?
20. How many **types of WS in English according to its DEGREE** are singled out by the majority of phoneticians?
21. What WS tendencies determine the location and degree of it?
22. Explain the essence of
 - the recessive tendency;
 - the rhythmic tendency;
 - the retentive tendency and
23. What function does WS perform? Explain the essence of each function.

24. Comment on the case when the location of WS alone differentiates parts of speech. Give examples.
25. What information should be taken into account in order to decide on stress placement?
26. Speak on the **guidelines** to WS placement in English:
- monosyllabic words
 - two-syllable simple words
 - three-syllable simple words
 - four or more syllables
 - words with prefixes
 - words with suffixes
 - compounds and phrases.

Practical task

1. Make a glossary of the main notions and give their definitions.
2. Divide these words into phonetic syllables. Give their syllabic structural patterns.

	A word in transcription	Its syllabic structural pattern
0 bridle	['braɪdɪ]	CSVCS
1 people		
2 copious		
3 luggage		
4 militant		
5 participant		
6 scatter		
7 scissors		
8 tired		
9 disorientation		
10 incomprehensible		

3. Mark the stress in the following words: *profile, capitalize, unintelligibility, temperamental, qualify, situate, dictate, desert (verb), desert (noun), bare-headed.*

4. Mark which words contain

- A stress-neutral suffix – SN
- A stress-imposing suffix – SI
- A stressed suffix – S

Base word Derivative word and its lexical stress Type of suffix

0. *climate climatic* **SI**

1. Portugal Portuguese

2. poison poisonous

3. launder launderette

4. infirm infirmary

5. period periodical

6. punctual punctuality

7. separate separatist

8. punish punishment

9. picture picturesque

10. proverb proverbial

Test

Question Answer

1 The limit for the number of syllables in English is ...

2 The universal syllabic structure in the canonical form is ...

3 The division of words into syllables is called ...

4 Divide into phonetic syllables the word *bottle*.

5 What two types of sounds cannot be split during syllabification?

6 How is the third syllable from end designated?

7 What sounds are at the peak of the syllable according to the prominence theory?

8 How many degrees of word stress are singled out in English?

- 9 Indicate word stress placement in the word *increase* as a) a verb and b) a noun.
- 10 What syllable of four- or more-syllable words is stressed in English?
- 11 How many types of suffixes are identified from the point of view of their influence on word stress placement?
- 12 Give correct lexical stress in *an English teacher* for
- a) a teacher who is English
 - b) a teacher of English
 - a) *an English teacher*
 - b) *an English teacher*

Lecture 7. INTONATION. ITS FUNCTIONS AND STRUCTURE

Plan

1. Manifestation of intonation and its linguistic function.
2. The anatomy of intonation patterns.
3. The nucleus. Types of nuclei.

1. MANIFESTATION OF INTONATION AND ITS LINGUISTIC FUNCTION

The information conveyed by a sentence is expressed not only by proper words and grammar structures, but also by intonation. The term *intonation* implies variations of pitch, force of utterance and tempo. Variations of pitch are produced by significant moves of the voice up and down. The force component of intonation is measured by the degree of loudness of syllables that determines the prominence of words. The tempo is determined by the rate of speech and the length of pauses.

The approach to the study of intonation is based on its two functions:

1. The constitutive function.
2. The distinctive function.

1. The Constitutive Function. Intonation forms sentences. Each sentence consists of one or more intonation groups.

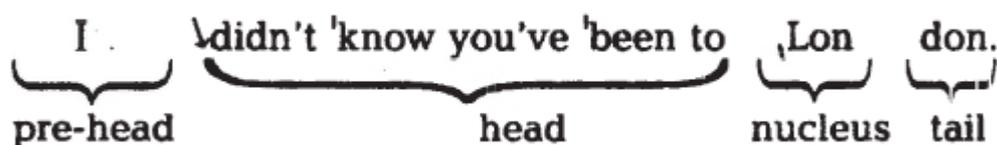
An *intonation group* is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning, e.g.:

He's nearly sixty.

As a matter of fact | he's nearly [^]sixty.

Note: The vertical bar (|) represents a pause at the end of the intonation group within a sentence.

The intonation pattern consists of one or more syllables of various pitch levels and bearing a larger or smaller degree of prominence. Those intonation patterns that contain a number of syllables consist of the following parts: the pre-head, the head, the nucleus and the tail. *The pre-head* includes unstressed and half-stressed syllables preceding the head. *The head* consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable is called *the nucleus*. The unstressed and half-stressed syllables that follow the nucleus are called *the tail*.



The changes of pitch that take place in the nucleus are called *nuclear tones*. The nuclear syllable is generally the most prominent one in the intonation pattern. The nucleus and the tail form the **terminal tone**. It is the most significant part of the intonation group.

The modification of the intonation pattern is also due to the speed of utterance and pausation. We must point out in conclusion that of the three components of the intonation pattern pitch is the most significant one.

2. *The Distinctive Function.* Intonation also serves to distinguish communicative types of sentences, the actual meaning of a sentence, the speaker's emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation.

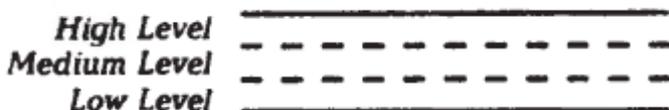
One and the same word sequence may express different meaning when pronounced with a different intonation pattern.

→ Don't I ,know it? (general question)	→ Don't I ,know it? (exclamation)
'Don't do ,that. (serious)	→ Don't do ,that. (appealing to the listener)

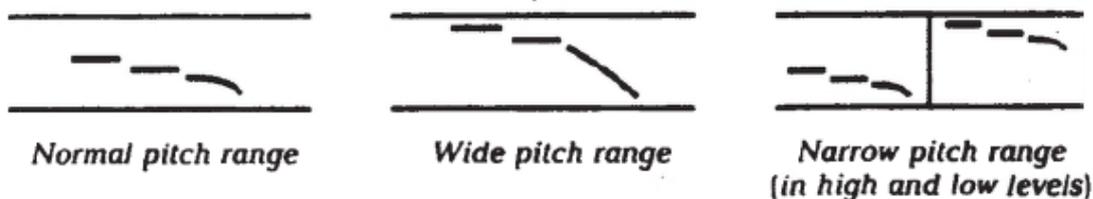
2. THE ANATOMY OF INTONATION PATTERNS

It is generally acknowledged that voice pitch or speech melody and sentence stress or accent are the two main components of intonation. Though these elements are very closely connected, variations in voice pitch are still most important in an intonation pattern. Thereby pitch variations will be considered first.

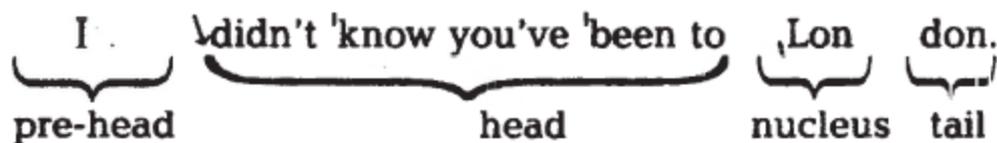
Pitch Level. Each intonation group has its own pitch-and- stress pattern. Variations in voice pitch or melody occur within the normal range of the speaking voice, i.e. within the interval between its lower and upper limits. The following three pitch levels are generally distinguished: high, medium, low.



Pitch Range. Pitch range is the interval between two pitch levels or two differently pitched syllables or parts of a syllable. The pitch range of a whole intonation pattern is the interval between the highest-pitched and the lowest pitched syllables. Pitch ranges maybe normal, wide and narrow.



Pitch-and-Stress Sections. Pitch-and-stress sections of an intonation pattern containing several stressed syllables are: pre- head, head, nucleus, tail:

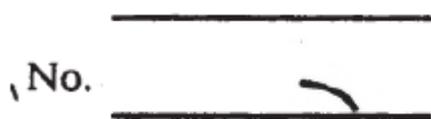


3. THE NUCLEUS. TYPES OF NUCLEI

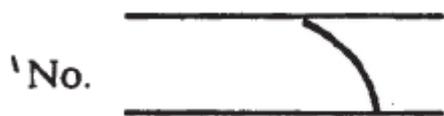
The last stressed syllable of the intonation pattern on which the pitch movement changes is called the nucleus. The nucleus is usually of the highest importance; it is on this syllable that the whole pitch pattern centres.

There are eight nuclear tones in Modern English:

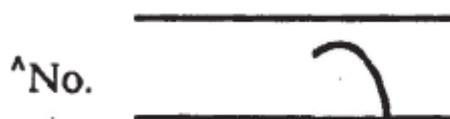
(1) **The Low (Medium) Fall.** The voice falls from the low (medium) pitch level to the bottom of the pitch.



(2) **The High Fall.** The voice falls all the way down from a high to the lowest note possible.



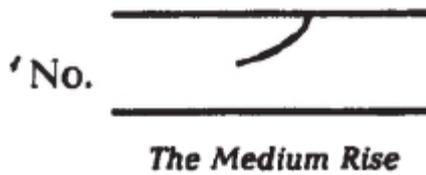
(3) **The Rise — Fall.** The voice usually rises from a medium to a high pitch level and then quickly falls to a low pitch:



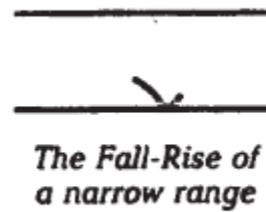
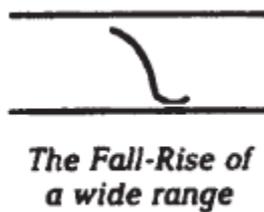
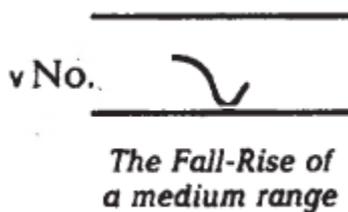
(4) **The Low Rise.** The voice rises from a very low to a medium pitch level or a little higher.



(5) **The High (Medium) Rise.** The voice rises from a medium or high pitch level and moves up to the top of the voice:



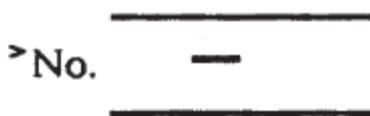
(6) **The Fall-Rise.** The voice first falls from a medium or high to a rather low pitch level then rises to a moderately medium pitch:



(7) **The Rise-Fall-Rise.** The voice rises from a very low pitch level, moves up to the medium (or high) one, falls deep down, then rises again:



(8) **The Mid-Level** maintains a level pitch between high and low; the voice neither rises nor falls:



So the eight nuclei are:

Falling Low (Medium) Fall; High Fall; Rise-Fall.

Rising: Low Rise; High (Medium) Rise ; Fall-Rise; Rise-Fall-Rise.

Mid-Level.

4. The Head. Types of Heads.

The head in English is an extremely flexible segment. It stretches from the first stressed syllable up to (but not including) the nuclear tone.

Head patterns are classified into three major groups: descending, ascending and level, the main criterion in each case being how the head begins from the point of view of pitch movement.

1. Descending Heads

In descending heads the voice usually moves down from a medium or high pitch level to the low one; the stressed syllables (usually with intervening unstressed ones) forming a descending sequence. The first stressed syllable of the head is the highest; the following stressed syllables carry the pitch lower.

(a) The syllables can move down by steps. Then the head is called **stepping**.

In the Stepping Head unstressed or partially stressed syllables are pronounced on the same note as the preceding step, eg:

↙
I don't 'want to 'go to the cinema.



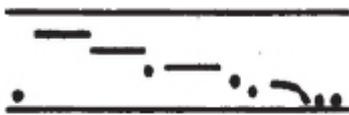
It is interesting to note that the tone-mark [˘] on the first stressed syllable of any type of descending heads shows the general direction of the voice movement, its descending character. Other stressed syllables are marked by [ˈ] placed before the syllable.

Note: We suppose that the following notation system may be useful in practical work because it reflects the rhythm of intonation groups, though we must admit that it is rather complicated when a comparatively long text is marked.

In case the stressed syllable is followed by one or several unstressed or partially stressed ones, they are marked like this: [..]— the dot (or dots) immediately placed after the stress mark on the same level if it is the Stepping Head, the dots go down if it is the Falling Head or they go up, if it is the Scandent Head.

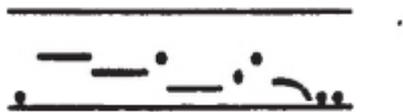
(b) The head is called **falling** when the stressed syllables also move down by steps but intervening unstressed syllables fall down, continuing the descending direction, e.g.:

I ↘ don't 'want to 'go to the \ cinema.



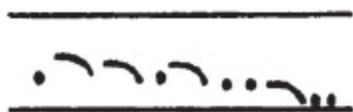
(c) There are cases when unstressed or partially stressed syllables move up. They are pronounced higher than the stressed syllables. This type of descending head is called scandent, e.g.

I ↘ don't 'want to 'go to the \ cinema.



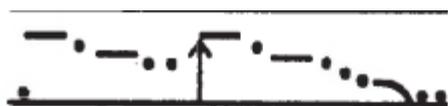
(d) If the voice moves down by slides within stressed syllables the head is called sliding. Unstressed or partially stressed syllables between the slides usually continue the fall, e.g.

I ↘ don't ↘ want to ↘ go to the cinema.



(e) Within long intonation-groups gradually descending heads (usually stepping or falling) may be broken by the so-called ‘accidental (special) rise’. This happens when one of the syllables is pronounced on a higher pitch level than the preceding one. The broken descending head is very common when one particular word in a phrase should be singled out, e.g.:

You'd ↘ get to know quite a ↑ lot of interesting people there.

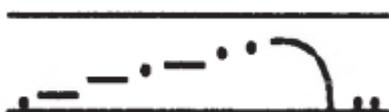


2. Ascending Heads

Ascending heads are the opposite of descending ones: their first stressed syllable is low in the pitch, each following stressed syllable being higher than the preceding one; thus the stressed syllables form an ascending sequence.

(a) If the voice moves up by steps and the intervening unstressed or partially stressed syllables continue the rise the head is called **rising**, e.g.:

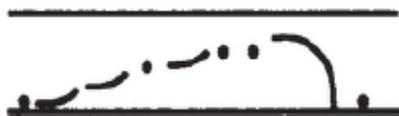
I ↗ don't want to go to the cinema.



The tone-mark [↗] on the first stressed syllable of both types of ascending heads shows the general rising direction of the voice movement.

(b) If the voice moves up by slides the head is called **climbing**; unstressed or partially stressed syllables glide up too, e.g.:

I ↗don't ↗want to ↗go to the \cinema.



So the ascending heads are:

(a) The Rising Head;

(b) The Climbing Head.

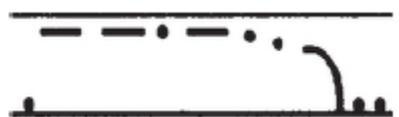
The ascending heads are usually associated with the High (Medium) Fall or the High (Medium) Rise.

3. Level Heads

In level heads all the syllables are pronounced on more or less the same note of a pitch level.

(a) If they happen to be on a high level the head is called the **High Level Head**, eg:

I → don't 'want to 'go to the \cinema.



This head usually occurs before the high-falling, high-rising and rising-falling nuclear tones.

The most frequently used type of the High Level Head is the head with one strongly stressed syllable and unstressed or partially stressed syllables pronounced on the same high level. It is usually called the High Head, eg:

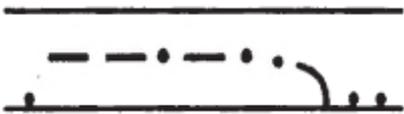
I → didn't \know it.



Note: The tone-mark [→] above the first stressed syllable of both types of high level heads shows that the tone sounds on a high level note. Other stressed syllables have the common stress mark: [ˈ].

(b) If the pre-nuclear stressed or partially stressed syllables are pronounced on the medium pitch level the head is called **medium level**, e.g.:

I →don't 'want to 'go to the \cinema.



Note: The tone-mark [→] in the Medium Level Head is placed before the first stressed syllable.

This head can occur before any nuclear tone, but it is very common before the Mid-Level nucleus.

(c) Pre-nuclear stressed syllables pronounced on the low pitch level constitute the **Low Level Head**, eg:

I →don't 'want to 'go to the \cinema

Note: The tone-mark [→] in the Low Level Head is placed under the first stressed syllable.

The Low Level Head generally occurs before the Low Rise and the Low Fall.

So the level heads are:

- (a) The High Level Head;
- (b) The Medium Level Head;
- (c) The Low Level Head.

5. The Pre-Head

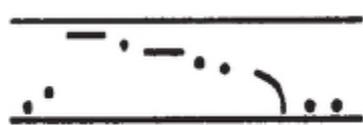
Unstressed or partially stressed syllables which precede the head are called the **pre-head**. In short intonation groups where there is no head and these syllables precede the nucleus they are called the pre-nucleus.

There are two types of pre-head or pre-nucleus: low and high.

(a) If unstressed or partially stressed syllables are pronounced lower than the first stressed syllable of the head, **the pre-head is called low**.

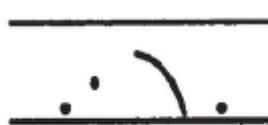
In low pre-nucleus these syllables are lower than the start of the nuclear tone, e.g.:

I don't \want to 'go to the \cinema.



The Low Pre-Head

I don't \want it.

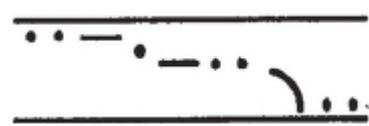


The Low Pre-Nucleus

The Low Pre-Head may occur before any head and the Low Pre-Nucleus is usually heard before all the nuclear tones.

(b) If unstressed or partially stressed syllables are pronounced higher or on the same level as the first stressed syllable of the head **the pre-head is called high**. In High Pre- Nucleus these syllables are higher than the start of the nuclear tone or on the same level, eg:

-I don't \want to 'go to the \cinema.



The High Pre-Head

-I don't \want it.



The High Pre-Nucleus

The High Pre-Head usually occurs before descending and high or medium level heads. The High Pre-Nucleus can be heard before almost any nuclear tone.

So the pre-heads may be:

- (a) The Low Pre-Head,
- (b) The High Pre-Head.

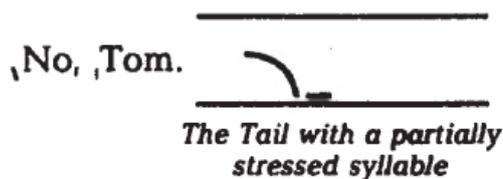
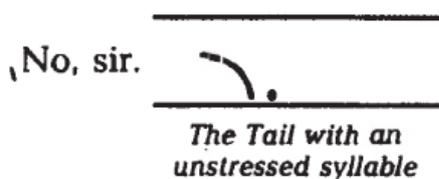
The pre-nuclei may be:

- (a) The Low Pre-Nucleus,
- (b) The High Pre-Nucleus.

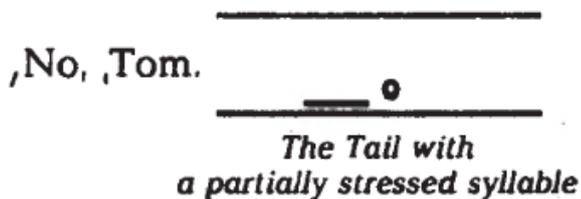
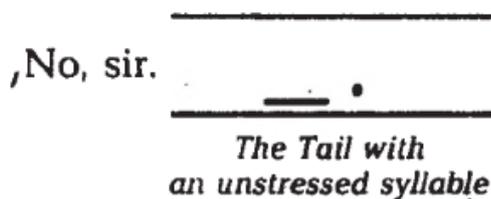
6. The Tail

Post nuclear unstressed or partially stressed syllables are called the tail.

- (1) After a falling nucleus the tail remains low or is said even lower, e.g.

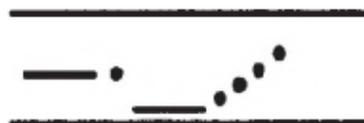


- (2) In case the tail occurs after the rising nucleus the stressed syllable itself does not rise in pitch and each of the following unstressed syllables is a step higher than the previous one, e.g.

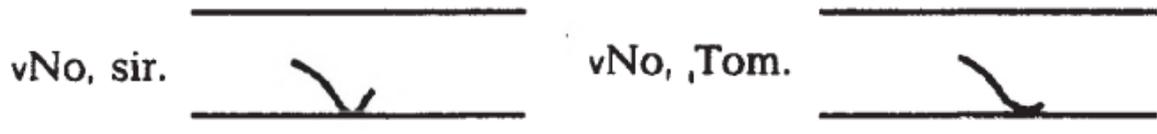


Note. If the tail contains many syllables the rise may be continued very high, e.g.
 Did you ,see him yesterday?

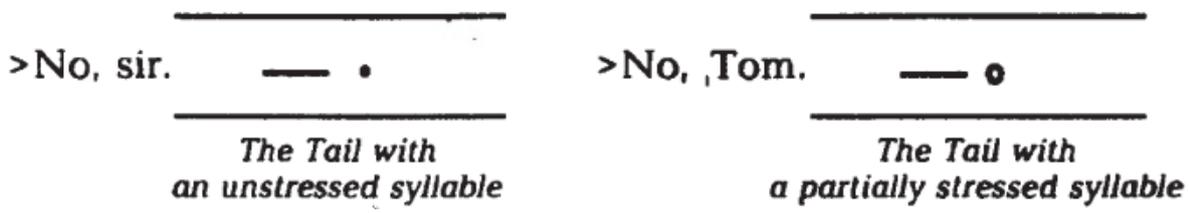
→ Did you ,see him ,yesterday?



- (3) With the falling-rising tone the rise occurs on unstressed or partially stressed syllables, e.g.



(4) After the Mid-Level nucleus the tail stays on the same level, e.g.



The Tail with an unstressed syllable

The tail stress mark in the text:

[.] — partially stressed syllable on any level.

Fig.7

Table of Notation in the Text

Pre-Heads	Heads	Nuclear and Terminal Tones	Tails
<p>[[~]] — the High Pre-Head</p> <p>[.,] — partially stressed syllables of the Pre-Head</p>	<p>[∨] — the first stressed syllable of descending heads</p> <p>[ˈ] — stressed syllables of all types of heads</p> <p>[ʔ] — the first stressed syllable of ascending heads</p> <p>[→^H] — the first stressed syllable of the High Level Head</p> <p>[→^M] — the first stressed syllable of the Medium Level Head</p> <p>[→^L] — the first stressed syllable of the Low Level Head</p>	<p>[,] — Low (Medium) Fall</p> <p>[ˆ] — High Fall</p> <p>[^] — Rise Fall</p> <p>[,ˆ] — Low Rise</p> <p>[ˆˆ] — High (Medium) Rise</p> <p>[v] — Fall Rise within one syllable</p> <p>[~] — Rise Fall Rise</p> <p>[>] — Mid-Level</p>	<p>[.,] — partially stressed syllables</p>

QUESTIONS

1. What pitch levels are generally distinguished?
2. What is a pitch range? What pitch ranges are called normal, wide, narrow?
3. Enumerate and define the pitch-and-stress sections of an intonation pattern.
4. What is the nucleus? What types of nuclear tones do you know? Define each of the eight nuclei.
5. What section of the intonation pattern is called 'the Head'? How are the heads grouped in English?
6. Why is it necessary to differentiate the four types of descending heads?
7. What is the main difference between the falling, stepping and scandent heads?
8. What kind of head is called sliding? What is its emphatic variant?
9. What is meant by 'The broken descending head'?
10. Think of the examples with the broken descending heads. What tone mark is used for this head type?
11. What types of heads are called ascending?
12. What is the difference between the Rising Head and the Climbing Head?
13. What heads are called level?
14. Describe each type of level heads.
15. What is a pre-head? What types of pre-head are generally distinguished? What tone-and-stress marks are used for the pre-heads in the text?

Lecture 8. INTONATION FUNCTIONAL STYLES

Plan

1. Stylistic use of intonation.
2. Informational (formal) style.
3. Scientific (academic) style.
4. Declamatory style.
5. Publicistic style.
6. Familiar (conversational) style.

1. Stylistic use of intonation

Intonation plays a central role in stylistic differentiation of oral texts. Stylistically explicable deviations from intonational norms reveal conventional patterns differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The intonation system of a language provides a consistently recognizable invariant basis of these effects from person to person.

The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words and constructions in a language (verbal context) and from the co-occurring situational information (non-verbal context).

One of the objectives of phonostylistics is the study of intonational functional styles. **An intonational style** can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. The problem of intonational styles classification can hardly be regarded as settled as yet. Here we distinguish the following **five style categories**:

- (1) informational (formal) style;
- (2) scientific (academic) style;
- (3) declamatory style;
- (4) publicistic style;
- (5) familiar (conversational) style.

The **situational context and the speaker's purpose** determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in a communicative transaction.

Intonational styles distinction is based on the assumption that there are **three types of information present in communication**: (a) intellectual information, (b) emotional and attitudinal (modal) information, (c) volitional and desiderative information. Consequently, there are three types of intonation patterns used in oral communication: (a) intonation patterns used for intellectual purposes, (b) intonation patterns used for emotional and attitudinal purposes, (c) intonation patterns used for volitional and desiderative purposes. All intonational styles include intellectual

intonation patterns, because the aim of any kind of intercourse is to communicate or express some intellectual information. The frequency of occurrence and the overall intonational distribution of emotional (or attitudinal) and volitional (or desiderative) patterns shape the distinctive features of each style.

Informational (formal) style is characterised by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecasts, news, etc. or in various official situations. It is considered to be stylistically neutral.

In scientific (academic) style intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lecturers, schoolteachers, or by scientists in formal and informal discussions.

In declamatory style the emotional role of intonation increases, thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, verse-speaking or in reading aloud fiction.

Publicistic style is characterized by predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumentation but through persuasion and emotional appeal. For this

reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is made resort to by political speech-makers, radio and television commentators, participants of press conferences and interviews, counsel and judges in courts of law, etc.

The usage of familiar (conversational) style is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play.

According to the nature of the participation situation in which the speaker is involved two forms of communication are generally singled out — **monologue and dialogue**, the former being referred to as a one-sided type of conversation and the latter as a balanced one.

Degree of speech preparedness entails distinction between **prepared and spontaneous speech**. Sometimes quasi-spontaneous speech is being distinguished. As far as the number of participants involved in communication is concerned, speech may be **public and non-public**. And, finally, from the character of participants' relationship viewpoint there are **formal and informal** types of speech.

2. Informational (formal) style.

When using **INFORMATIONAL (FORMAL) STYLE** the speaker is primarily concerned that each sentence type, such as declarative or interrogative, command or request, dependent or independent, is given an unambiguous intonational identity. The sender of the message consciously avoids giving any secondary values to utterances that might interfere with the listener's correct decoding the message and

with inferring the principal point of information in the sentence. So in most cases the speaker sounds dispassionate.

The characteristic feature of informational style is the use of (Low Pre-Head +) Falling Head + Low Fall (Low Rise) (+ Tail), normal or slow speed of utterance and regular rhythm.

The following example illustrates the use of this intonation pattern in the speech of a radio announcer during news coverage:

ANNOUNCER: ... ↘Early 'yesterday ,MORNING | the ↘en-
gine 'depot at ,ROUEN | was the ↘target of 'SABOTEURS.
|| The → heavy-MA,CHINE ,shops | were → totally
,GUTTED | and e↘leven 'LOCO,MOTIVES | com→ pletely
DES,TROYED.

In informational (formal) style intonation never contrasts with the lexical and grammatical meanings conveyed by words and constructions. Internal boundaries placement (pausation) is semantically predictable, that is, an intonation group here always consists of words joined together by sense. Besides, it is important to note that intonation groups tend to be short; duration of pauses varies from medium to long. Short pauses are rather rare.

3. Scientific (academic) style

Attention is focused here on a lecture on a scientific subject and reading aloud a piece of scientific prose, that is to say, the type of speech that occurs in the written variety of language, in one-sided form of communication (monologue), in prepared, public, formal discourse.

The lecturer's purpose is threefold: (a) he must get the 'message' of the lecture across to his audience; (b) he must attract the attention of the audience and direct it to the 'message'; (c) he must establish contact with his audience and maintain it throughout the lecture. To achieve these goals he makes recourse to a specific set of intonations!

means. The most common pre-nuclear pattern (i. e. that part of the tune preceding the nucléus) is (Low Pre-Head +) Stepping Head.

The Stepping Head makes the whole intonation group sound weighty and it has a greater persuasive appeal than the Falling Head. Occasionally the High Head may occur as a less emphatic variant of the Stepping Head. This enables the lecturer to sound categorical, judicial, considered and persuasive.

Thus basic intonation patterns found here are as follows:

(Low Pre-Head +) (Stepping Head +) Low Fall (+ Tail)
(Low Pre-Head +) (Stepping Head +) High Fall (+ Tail)
(Low Pre-Head +) (Stepping Head +) Low Rise (+ Tail)
(Low Pre-Head +) (High (Medium) Level Head +) Low Fall
(+ Tail)
(Low Pre-Head +) (High (Medium) Level Head +) Fall-Rise
(+ Tail)

Variations and contrasts in the speed of utterance are indicative of the degree of importance attached to different parts of speech flow. Less important parts are pronounced at greater speed than usual, while more important parts are characterised by slower speed. Internal boundaries placement is not always semantically predictable. Some pauses, made by the speaker, may be explicable in terms of hesitation phenomena denoting forgetfulness or uncertainty (e.g. word-searching). The most widely used hesitation phenomena here are repetitions of words and filled pauses, which may be vocalic [a(3:)], consonantal [m] and mixed [3m(3:m)].

Moreover, a silent pause at an unexpected point calls the listeners' attention and may serve the speaker's aim to bring out some words in an utterance.

4. Declamatory Style.

The term 'declamatory' serves for many kinds of linguistic activity. We shall not attempt to compile an exhaustive list of all the imaginable types with their subsequent description, but rather discuss two varieties of oral representation of written literary texts, namely: reading aloud a piece of descriptive prose (the author's speech) and the author's reproduction of actual conversation (the speech of the characters).

The intonation of reading descriptive prose has many features in common with that of reading scientific prose. In both styles the same set of intonational means is made use of, but their frequency of occurrence is different here.

In the pre-nuclear part the Low Pre-Head may be combined with the Stepping Head, the broken Stepping Head, the heterogeneous head or a descending sequence of syllables interrupted by several falls. However, the frequency of occurrence of the heterogeneous head is greater in reading scientific texts, whereas the other three prevail in reading descriptive texts. It is interesting to note that the Scandent Head is not found in reading descriptive prose, it is confined to scientific style. The nuclear tone in final intonation groups is generally the Low Fall, or less frequently, the High Fall. This is due to the fact that both in scientific and descriptive prose the prevailing sentence type is declarative, necessitating the use of the falling tone. The principal nuclear tones in non-final intonation groups are the Low Fall, the High Fall and the Fall-Rise. The simple tunes are more frequent in descriptive texts while the compound tunes are more typical of scientific texts. The Low Rise, the Rise-Fall and the Mid-Level are rarely used as means of intra-phrasal coordination when reading a piece of descriptive prose; the Low Fall, especially the one which does not reach the lowest possible pitch-level, is preferable here. The speed of utterance in reading descriptive prose is relatively slow and as a result there are no marked variations in rhythm. Pauses may be different in length but, as distinct from reading scientific prose, long pauses are more common. Internal boundaries are related to semantic or syntactic categories. The following oral texts may serve as examples of reading descriptive prose:

“The ↓door of the ‘dining-room was .OPEN, } the ↓gas ‘turned
 ↓LOW; | a ↓SPIRIT-urn ‘hissed on a ↓TEA-tray, } and ↓CLOSE to ,
 it } a ↓cynical-‘looking ↓CAT } had → fallen A, SLEEP on the
 ↓DINING-table. || ↓Old ‘Jolyon “shoo’d’ her ‘OFF at once.” ||
 (J. Galsworthy. “The Forsyte Saga”)

The overall speed of utterance in reading is normal or reduced as compared with

natural speech, and as a result the rhythm is more even and regular. Pauses are exclusively either connecting or disjunctive, thereby internal boundaries placement is always semantically or syntactically predictable. Hesitation pauses do not occur, unless they are deliberately used for stylization purposes.

5. Publicistic Style.

The term **publicistic style** is a very broad label, which covers a variety of types, distinguishable on the basis of the speaker's occupation, situation and purpose. We describe one of the uses which might be subsumed under this heading, namely, the type of public speaking dealing with political and social problems (eg parliamentary debates, speeches at rallies, congresses, meeting and election campaigns). Any kind of public oration imposes some very important constraints on the speaker. Normally, it is the written variety of English that is being used (a speech may be written out in full and rehearsed). The success of a political speech-maker is largely dependent on his ability to manipulate intonation and voice quality. In accordance with his primary desire to convince the listeners of the merits of his case he has to ensure a well- defined progression of ideas combined with persuasive and emotional appeal.

The intonation adequate for political speeches is characterised by the following regularities. In the pre-nuclear part the main patterns are:

(Low Pre-Head +) Stepping Head; (Low Pre-Head +) Falling Head.

Here is a list of basic intonation patterns which may be found in publicistic style:

- (Low Pre-Head +) (Falling Head +) High Fall (+ Tail)**
- (Low Pre-Head +) (Falling Head +) Low Rise (+ Tail)**
- (Low Pre-Head) (Falling Head +) Fall-Rise (+ Tail)**
- (Low Pre-Head +) (Stepping Head +) Low Fall (+ Tail)**
- (Low Pre-Head +) (Stepping Head +) Low Rise (+ Tail)**
- (Low Pre-Head +) (Stepping Head +) High Fall (+ Tail)**
- (Low Pre-Head +) (High or Medium Level Head +) Low Fall (+ Tail)**

Pausation and the ensuing internal boundaries are explicable in semantic and syntactic terms. Intonation groups tend to be short and as a result pauses are

numerous,' ranging from brief to very long. Hesitation pauses are avoided, still silent hesitation pauses occasionally do occur. It is interesting to note that some of the best ripostes during a political speech come at a point when the speaker is trying to gain maximum effect through a rhetorical silence.

6. Familiar (conversational) style.

Generally speaking, familiar (conversational) style, unlike other styles, will allow the occurrence of the entire range of intonation patterns existing in English. This is due to the fact that there seem to be no social restrictions on the range of emotions and attitudes which might be displayed in a conversational situation. Monosyllabic response utterances display standardised, narrowed pitch patterns. Degrees of increasing intensity of excitement correlate with increased pitch height. As a result widened pitch patterns are typical of more excited situation. In this connection one should note the high proportion of intonation patterns with the high falling nuclear tone.

Lecture 9. TERRITORIAL VARIETIES OF ENGLISH PRONUNCIATION

Plan

1. Varieties of English.
2. Received pronunciation and posh English.
3. Dialectology and its methods.

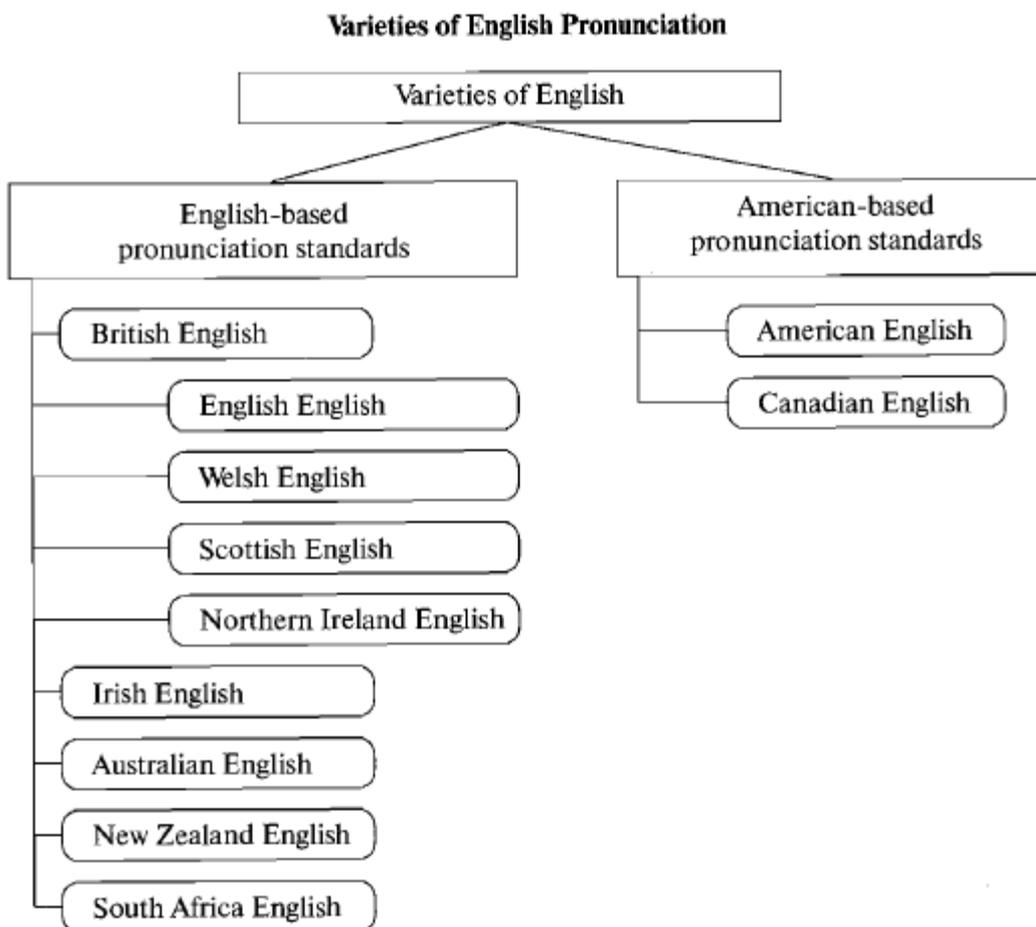
1. Varieties of English.

The varieties of English are conditioned by language communities ranging from small groups to nations.

National variant of a language is the language of a nation determined by economic and political conditions of the formation of that nation. The spoken form of a national

variant has its **national pronunciation standard** - socially accepted variety of a language. Thus, the national pronunciation standard for English English is **RP** (received pronunciation), for American English - **General American** pronunciation, for Australian English - **Educated Australian**.

According to the pronunciation standards all main types of English are broken into two groups: English-based pronunciation standards and American-based pronunciation standards:



Every national variant has its territorial and social dialects. **Dialect** - a variety of a language spoken by a socially or locally limited number of people(social or territorial dialect).

Accent is particular features of pronunciation of a certain dialect.

2. Received pronunciation and Posh English

RP is a form of pronunciation of English which has been long perceived as

prestigious among British accents. The word received conveys its original meaning of accepted or approved. RP may be referred to as the Queens's or King's English, on the grounds that it is spoken by the monarch. It is also sometimes referred to as BBC English, because it is traditionally used by the BBC. RP is an accent, not a dialect. It shows a great deal about the social and educational background of a person who uses English.

Researches distinguish 3 forms of RP: conservative (associated with older speakers), general (neutral regarding age and occupation) and advanced (referred to younger generation). The modern style of RP is the usual accent taught to non-native speakers learning English. Historically the most prestigious British educational institutions (Oxford, Cambridge) were located in England, so those who are educated there would pick up accents of their peers.

The main phonetic features are:

- 1). broad [a:] bath
- 2). non-rhotic [ə] not [ər] in butter
- 3). no h-dropping in hill, here
- 4). no yod dropping after [n,t,d] tune [tju:n], not [tun].

Posh English

Posh means chic, an element of fashion. A popular etymology states the expression originated from the phrase "Port Out, Starboard Home", which before air-conditioning was the most desirable cabin locations on ships travelling to and from British colonies, because they were shaded from the sun in both directions (P.O.S.H). In the UK it refers to people who have a higher school background and associate themselves with members of upper class or speak according to RP.

3. Dialectology and its methods.

Dialectology is a branch of linguistics studying variations of a given language. Dialect is a variety of a language spoken by a socially limited number of people or characteristic of certain localities. Normally, dialects of the same language are considered to be mutually understandable. If we examine dialects spoken in

particular areas, the farther we get from our starting point, the larger the differences will become. Dialects on outer edges of the geographical area may not be mutually intelligible, but the cumulative effect of the linguistic differences will be such that the greater the geographical separation, the greater the difficulty of comprehension. This situation is known as **geographical dialect continuum**. (For example, the North Slavic dialect continuum, including Russian, Ukrainian, Polish, Czech, and Slovak. Dialect continuum can be social too. While people at the top of the social scale speak something which is RP, and those at the bottom speak something which is not, those in between speak something in between. The range of varieties from the pure English to the deepest Creole forms the **social dialect continuum**.

Dialectologists often draw lines on maps dividing areas which have a particular word or pronunciation from those which don't. The lines which mark the boundaries between two regions which differ with respect to some linguistic feature are called **isoglosses**. Dialectologists often use questionnaires for interviewing informants within the guidelines established by a questionnaire. Questionnaires can be **direct and indirect, formal and informal**.

In direct questionnaires informants are presented with the standard form of words and asked for their regional variants (What do you call "a cup"?). Indirect questionnaires are supposed to encourage informants to give more natural answers, so they are shown the pictures of objects ("What is this? ", showing a picture of a cup). In formal questionnaires fieldworkers are supplied with the form of the question in advance, while in informal fieldworkers are free to frame their questions as they please.

The selection of informants is usually done so that the majority consists of non-mobile, older, rural males (NORMs), as such informants are considered more likely to reflect the traditional speech of the area.

CLASSIFICATION OF CONSONANTS

I. Choose which the right definition of the term is. Name the consonants which answer the definition.

1. *Occlusive-constrictive consonants (affricates)* are
 - a) sounds which are produced with an incomplete obstruction,
 - b) sounds which are produced with a complete obstruction which is then slowly released,
 - c) sounds which are produced with a complete obstruction which is not released;
2. *Constrictive noise consonants (fricatives)*
 - a) sounds which are produced with a complete obstruction which is then quickly released;
 - b) sounds which are produced with a complete obstruction which is then slowly released;
 - c) sounds which are produced with an incomplete obstruction, the air passes with audible friction;
3. *Constrictive sonorants*
 - a) sounds which are produced with an incomplete obstruction,
 - b) sounds which are produced with a complete obstruction,
 - c) sounds which are produced with an incomplete obstruction, the air passes with audible friction;
4. *Dental consonants*
 - a) sounds produced with the blade of the tongue against the alveolar ridge,
 - b) sounds produced with the tip of the tongue against the upper teeth,
 - c) sounds produced when the tip of the tongue doesn't touch the alveolar ridge and is curved back;
5. *Apical consonants*
 - a) sounds articulated by the tip of the tongue against the upper teeth or the alveolar ridge,

- b) sounds articulated when the blade of the tongue is raised to the hard palate;
- 6. *Forelingual consonants*
 - a) sounds articulated with the front of the tongue against the hard palate,
 - b) sounds articulated by the blade or tip of the tongue against the upper teeth or the alveolar ridge;
- 7. *Bilabial consonants*
 - a) sounds articulated by the two lips,
 - b) sounds articulated with the lower lip against the upper teeth;
- 8. *Lenis consonants*
 - a) sounds produced with great muscular tension,
 - b) sounds which are relatively weak.

II. Choose the correct answer to the question (there may be some):

1. *What is the difference in articulation of the sounds [s] and [z]?*
 - a) in the position of the tongue,
 - b) in the position of the soft palate,
 - c) in the work of the vocal cords;
2. *What is the difference in articulation of the sounds [ð] and [d]?*
 - a) in the position of the active organ of speech,
 - b) in the work of the vocal cords,
 - c) in the position of the soft palate;
3. *What is the difference in articulation of the sounds [p] and [w]?*
 - a) in the active organ of speech,
 - b) in the position of the soft palate,
 - c) in the manner of articulation (noise/ sonorant).
4. *What is the difference in articulation of the sounds [ʃ] and [h]?*
 - a) in the position of the soft palate,
 - b) in the type of obstruction,
 - c) in the in the active organ of speech;
5. *What is the difference in articulation of the sounds [m] and [b]?*
 - a) in the position of the soft palate,

- b) in the active organ of speech,
- c) in the work of the vocal cords.

III. Cross out the wrong characteristics of the sound

1. [t] a) plosive b) voiceless c) labio-dental;
2. [ʒ] a) post-alveolar b) voiced c) fricative
3. [θ] a) voiceless b) apical c) occlusive
4. [v] a) labio-dental b) nasal c) fricative
5. [dʒ] a) post-alveolar b) affricate c) lenis
6. [l] a) apical b) lenis c) alveolar
7. [r] a) constrictive b) mediolingual c) oral
8. [g] a) backlingual b) affricate c) lenis

IV. Which sounds do not belong to the groups?

1. occlusive voiced plosives [k], [g], [m], [n], [p], [b], [t],[d]
2. constrictive [f], [v], [w], [dʒ], [tʃ]
3. constrictive sonorants [w], [j], [l], [n]
4. occlusive-constrictive [dʒ], [tʃ], [ʒ], [ʃ]
5. palato-alveolar [dʒ], [tʃ], [s], [z]
6. bilabial [w], [m], [n], [p], [b]
7. forelingual apical [n], [r], [s], [z], [l], [d]

Seminar 2

1. Do you think it is enough to distinguish only two groups of vowels according to the stability of articulation: monophthongs and diphthongs?
2. Phoneticians speak of front vowels and back vowels. What characteristics do all front vowels have in common that is different from back vowels?
3. What is the difference between front and front-retracted vowels?
4. What is the difference between back and back-advanced vowels?
5. What makes central and front vowels difference?
6. What makes close (closed) vowels unlike open and mid ones?

7. What would you tell the English language learner to prove the necessity to distinguish narrow and broad variants of close, mid and open vowels?
8. Identify the vowel according to the definition: front-retracted, close (broad variant), unrounded, short.
9. Identify the vowel according to the definition: front, mid (narrow variant), unrounded, short.
10. Identify the vowel according to the definition: front, open (broad variant), unrounded.
11. Identify the vowel according to the definition: back, open (broad variant), unrounded, long.
12. Identify the vowel according to the definition: back, open (narrow variant), rounded, long.
13. Identify the vowel according to the definition: central, mid (broad variant), unrounded, short.
14. Identify the vowel according to the definition: central, mid (narrow variant), unrounded, long.
15. Identify the vowel according to the definition: front, close (narrow variant), unrounded, long.
16. Suppose that your fellow-student pronounces the Russian [и] instead of the English [ɪ]. Tell him what to do to eliminate the error.
17. Suppose that your fellow-student pronounces the Russian [ы] instead of the English [ɪ]. Tell him what to do to eliminate the error.
18. Is the vowel [ɪ] longer in *lit* or *lid*?
19. Suppose that your fellow-student pronounces the Russian [э] instead of the English [e]. Tell him what to do to eliminate the error.
20. We call [ɪ] close and [æ] open. Can you explain why?
21. Suppose that your fellow-student pronounces the Russian [э] instead of the English [æ]. Is it a phonetic or phonological mistake? Tell him what to do to eliminate the error.

22. How would you help your fellow-student if he says *set* instead of *sat*? Is it a phonetic or phonological mistake?
23. We call [æ] front and [a:] back. Can you explain why?
24. Suppose that your fellow-student pronounces the Russian [o] instead of the English [ɒ]. Is it a phonetic or phonological mistake? Tell him what to do to eliminate the error.
25. What articulatory features of the vowel differentiate the words *port* and *pot*?

Seminar 3

Answer the questions and do the exercises

Questions

1. What is the quality of a vowel determined by?
2. What criteria are used for the classification of vowels?
3. What are English vowels subdivided into?
4. Define diphthongs.
5. From what aspects is the position of the tongue in the mouth cavity characterized?
6. What groups of vowels are distinguished in English?
7. What are the traditional lip positions in English pronunciation?
8. What does the checkness of English vowel sounds depend on?
9. What is duration of a vowel modified by and what does it depend on?
10. Define tenseness.
11. What is the phonemic status of the neutral sound [ə]?
12. What are the directions of modifications of vowels?
13. Define sound alternations.
14. What are historical alternations?
15. Define morphophonemics.
16. What is phonemic neutralization?
17. What do the terms “formal speech” and “informal speech” suggest?
18. Where is vowel elision very frequent?

19. What are the most common tendencies in the stylistic modifications of consonants?

II.

1. Transcribe the following words and analyze them from the point of view of consonant assimilation. Say what features of their articulation the assimilation affects.

- 1) Width, spell them, stupid thing, correct them, hidden thing, vain thought, social theme, his theory;
- 2) Slab, sweet, twist, trouble, prose, trace, plus, price, dark waters, tree, tweed;
- 3) Twelve, swim, twice, twins, quiet.

2. Arrange the following words into three groups from the point of view of the type of assimilation in them:

- 1) assimilation affecting the point of articulation;
- 2) assimilation affecting the work of the vocal cords;
- 3) assimilation affecting the lip position.

Prince, slam, plot, cry, silent, thanks, avoid them, twenty, serious threat, quick, safe way, cordial thanks, couple, switch, clean, apple, collect them, cream, trust, deaf wood, sway, find them.

3. Analyze the word combinations and sentences and state what features of their articulation the assimilation affects.

- 1) Swift rust, protect them, clean them, pleasant thought, swift motion, purple thing, praise them;
- 2) What's the matter?
Where's the cream?
What's the trouble?
How's that pleasant couple?
What about that stupid thing?

4. Analyze the following words from the point of view of the degree of assimilation in them:

Inspect them, does she, hold them, those things, watch chain, slump, meet them, deep mine.

5. State the direction of assimilation:

Plenty, trot, silent threat, cream, excuse them, track, tweed, quality, tell them, twig, beat them, plate, sharp noise, broken thumb, quantity, twice.

6. Read the following combinations with correct pronunciation:

p,b+ n,m

happen, I hope not, top men, help me, ribbon, subnormal, sob noisily;

k,g+n,m

nickname, picnic, look now, dark night, sick man, take mine, signal, ignorant, big news, big man;

t,p,b,k,g+l

kettle, fatal, at least, middle, riddle, that'll do, I'd like it, apple, plain, stop laughing, group leader, blow, black, rub lightly, absorb light, look lonely, glow, ugly, big leaf.

7. Transcribe the following words paying attention to the location of stresses and reduction.

Hopeless, epoch, paragraph, effective, artillery, generally, compare, staircase, solicitor, Rumanian, parallel.

8. Mark the elision of vowels in the following sentences:

I was right.

He can read.

Come and see me.

It's as white as snow.

I'd like to see it.

That's most of it.

Seminar 4

I. Transcribe the following words and define the number of syllables. Say what sound is syllabic.

- a) narrate, drawer, stupid, experiment, dragon, Germany;
- b) parcel, level, puzzle, ruffle, trouble, twelfth, apple;
- c) lesson, reason, person, kitchen, often, even, twenty, fashion;
- d) bluish, freer, chaos, diary, coward, diamond

II. Transcribe the words. Split them into syllables. Read them.

- a) people, army, certainly, starvation, defend, thirteen;
- b) city, pity, butter, bitter, goggles, mingle, squirrel
- c) repeat, engage, react, complete, machine, behave, moustache

III. Read the following pairs of sentences. Concentrate your attention on correct syllable division at the junction of words.

One must have a name. ----- One must have an aim.

They lived in a nice house. ----- They lived in an ice house.

His black tie disagreed with his appearance. ----- His blacked eye disagreed with his appearance.

It was just the time to support the peace talks. ----- It was just the time to support the pea stalks.

If you see Mable, tell me about it. -----If you seem able, tell me about it.

I saw the meat in the kitchen. ----- I saw them eat in the kitchen.

IV. Transcribe the words below. Arrange them in columns according to their accentual pattern.

- a) aberrate, aberration, actualize, actualization, modify, modification, dominate, domination, clarify, clarification
- b) accentuate, accentuation, accommodate, accommodation, Americanize, Americanization, administrate, administration

V. Read the following sentences. Mind word stress in compound nouns and in word combinations:

1. He is in the greenhouse. (*a building made of glass used for flowers and plants*)
– He is in the green house.
2. We saw some blackbirds. (*a kind of wild bird*) – We saw some black birds.
3. Do you need a blackboard? (*a large piece of wood painted black to write with chalk on it*) – Do you need a black board?
4. He is in the darkroom. (*a room used in photography*)- He is in the dark room.
5. He lives in a lighthouse. (*a tall tower with a light to warn ships*)-He lives in a light house.
6. Does he live in the White House? (*the residence of the President of the USA*) – Does he live in the white house?
7. Have you ever seen a horsefly? (*a particular kind of fly*) – Have you ever seen a horse fly?

VI. Read the sentences aloud.

1. This article is for export only. This country exports much wool.
2. Where's my gramophone record? These instruments record weather conditions.
3. I disapprove of his conduct. He will conduct the meeting tomorrow.
4. You have made slow progress in English, I am sorry. The work will progress gradually.
5. He speaks with a perfect accent. You are to accent the words correctly.
6. Where's the object in these sentence? I object to your last remark.
7. You need a permit to go there. Will you permit me to say a few words?
8. Rain is quite frequent here. I used to frequent the park there.
9. You could see every detail of the picture. He couldn't detail all the facts.

Seminar 5

Build pitch-and-stress patterns according to the intonation marks:

1.

↘Where did you 'go to ↘school?

2.

→What can I ↘do for you?

3.

↘Don't go 'there with'out ↘anybody.

4.

↘Why did you ↘go ↘there by ↘train?

5.

↘Can't i'magine how it's ↘done. (F. H)

6.

→What did you ↘say? (H. L. H.)

7.

↘How 'very ↘noble of you! (F. H.)

8.

↘We've been 'waiting for ↘ages.

9.

↘Write and ↘ask them to ↘send you
a ↘nother one.

10.

It was more →difficult than I'd
^ thought. (H. L. H.)

11.

↘Try a 'different ^ method. (F. H.)

12.

→Did you be ↘lieve him? (H. L. H.)

13.

↳ When is he 'coming 'down a, gain?
(F. H.)

14.

Don't → take any ,notice of her.

15.

↳ How did you 'manage to 'do
,that? (Sc. H.)

16.

↳ Come and 'fetch me to, morrow.
(Sc. H.)

17.

Do you ↳ ever 'go to the 'South
by v train? (F. H.)

18.

I → don't re\member I'm a, fraid.
(H. L. H.)

19.

It's ↳ no use ↳ trying to ↳ shout me
v down. (Sl. H.)

20.

→ Jack and > Gill | went → up the ,hill. (H. H.)

Seminar 6

Read the following text using Familiar (Conversational) Intonation Style:

A: → Highview double three four , FIVE.

B: Good , MORNING.

A: HEL , LO , , ARTHUR.

B: √ VALERIE?

A: , YES , } good , MORNING.

B: Thi this is , ARTHUR , SPEAKING.

A: HEL , LO.

B: ^ SORRY , } I've √ been so 'long in 'getting in , TOUCH
,with you } I → rang a 'COUPLE of times , YESTERDAY } and
you → weren't , IN.

A: , NO , } I was in , COLLEGE , yesterday.

B: You , WERE.

A: , YES and I...

B: A , HA.

A: → Thought that might , HAPPEN } but → not to , WOR-
RY. } → What I wanted to say to you √ REALLY } was |əm|
I √ didn't know 'whether you were >going to say } that you
→ could come or you 'COULDN'T } but I was √ going to 'say
'could you 'make it the 'FOLLOWING , Saturday.

B: } 3: } , YES, well | , ONE } I was → going to >say that I }
that we 'WERE , COMING.

A: ^ YES , } , SPLENDID. ,

B: And , TWO } we , CAN make it the , following , Saturday.

Read the following text using Academic Intonation Style:

Well >NOW } I'd like to \turn 'now to AS'SESSMENT, | and I → hope you won't ,MIND } if I → use this OPPOR,TUNI- ,TY } to \try to give 'some INDI,CATION } of } am || a → more 'MODERN, | more ,RECENT } AP,PROACH } ,TO the as,essment ,PROBLEM } than per\haps 'I my'self was 'brought } 'brought 'UP on. | And I ,WANT } → very ,ARBI- TRARILY if I ,MAY } to DI,VIDE this } into ,THREE ,HEADINGS | and to >ask |3:| 'three } 'three ,QUESTIONS: } as→ sessment \WHY, | as→ sessment \WHAT, | and as→ sessment ,HOW. } So → this really ,MEANS } I \want to 'talk a'bout ↑first of all the 'PURPOSES of AS,SESSMENT } 'WHY we are as,essing } at \ALL, |3:m| ,SECONDLY } the → kind of ,FUNCTIONS } and → processes that are 'BEING AS,SESSED, | and \thirdly I want to 'talk about TECH,NIQUES. | And I shall } I shall \have to 'go 'through THIS } 'FAIRLY ,RAPIDLY, } and I ,HOPE } that → if it's 'TOO ,RAPID } you'll \pick me up in 'question time \AFTERWARDS. ||

Well → first of all the 'PURPOSE of as,essment. ||| Now I → think there are \FOUR } ,ROUGHLY ,SPEAKING } 'FOUR ,PURPOSES |3:| which I \want to dis'cuss very ,BRIEFLY. || The 'FIRST ,purpose of AS,SESSMENT } >IS | if I may → use a DE'ROGATORY ,TERM } → purely AD'MI- NISTRATIVE. } Now I \don't want to 'cause any OF'FENSE ,HERE } but I \must make it 'quite ,CLEAR } that I ,THINK } that we >HAVE } in this >COUNTRY } and → elsewhere ,STILL } → much too ,MUCH } psycho→logical \TESTING, } → much too much AS,SESSMENT } the \purpose of 'which is AD'MINISTRATIVE. |3:| And 'BY AD,MINISTRATIVE } I ,MEAN |3:| the → children are >TESTED } in \order to 'make a DE\CISION } a'bout the 'kind of EDU>CATION } that → they should ,HAVE | and ,GENERAL,LY |am| the as→ sements are 'DONE | in ,ORDER to DE,CIDE }|

→ whether children ,ARE } as the ,TERM now ,IS } \suitable for edu'cation in ,SCHOOL. ||

Read the following text using Publicistic Intonation Style:

You ↓can't have in'formed O'PINION } → on this 'VITAL
,MATTER } with→out being kept 'VERY much up to ,DATE }
with the ,LATEST ,FACTS of DE,FENCE. | Now → what ,IS
,WRONG } with a coa→lition ,GOVERNMENT? | Of → course
you 'NEED a coalition ,GOVERNMENT } in → time of ,CRI-
SIS, | but the → dreadful 'PART of a coa,lition ,government,
you ,KNOW, } is that to → keep it A,LIVE } you ↓have to go in
for 'one ,COMPROMISE } after A,NOTHER. | You ↓have to
see 'people ↑sitting ,ROUND } the ,CABINET room } with
→ different ,VIEWS } and un↓less there can be a 'shifting of
O,PINION } to↓wards 'some 'FORM of ,COMPROMISE }
be↓tween those 'different 'VIEWS } the coa,lition 'government
,FALLS } and ↓we be'come a'nother ,FRANCE. | Now → I 'DO
BE,LIEVE } that the → whole ,QUESTION of DE,FENCE, | the
↓whole 'question of a 'stand upon 'summit ,TALKS, } the ↓whole
re'ac­tion as to 'whether 'Britain ought to 'take a 'LEAD } in this
→ question of the ,H-,bomb | as to → whether we >OUGHT to |
→ have that 'MORAL ,LEADERSHIP } and ↓give that 'moral
E,XAMPLE } ↓by 'saying 'NOT, } we ↓uni'laterally DIS'ARM. |
→ That I have ,NEVER ,said } and ↓that many 'members of my
↑town 'PARTY, } 'MOST ,members of my ,own 'PARTY } have
→ never BE,LIEVED in | → What we 'DO say at this ,MOMENT
as the ,oppo,sition } is ,THIS: } for ^HEAVEN'S ,sake } → give a
,LEAD | and ,TRY and ,BREAK ,DOWN } this ↓dreadful
sui'cidal ,WALL } where ↓no one will 'yield an ,INCH, | ↓say
that you 'do 'not in 'fact IN,TEND } over the ↓next 'six
,MONTHS, } if you 'LIKE } to → have any more ,TESTS, | → say
,SOMETHING } that can → start the DIS'ARMAMENT talks
,GOING. } Now → if you ,FIRMLY believe in ,THAT } → don't
go in for a COA,LITION } BE,CAUSE as I've 'SAID } ↓that's a
'very ↑vital contri'bution I BE'LIEVE } to↓wards the 'peace of
the 'WORLD } and to↓wards our own de'fence ,POLICY. ||

GLOSSARY OF PHONETIC TERMS

A

Accommodation (or adaptation)

the modification in the articulation of a vowel under the influence of an adjacent sound, or, vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel

Adjacent [ə'dʒeisənt]

next to another sound (смежный, соседний).

Affricate

a consonant, which is made up of two or more basic sounds – a stop followed by a fricative. The words chin and gin begin with affricates.

Allophones

variants or members of one and the same phoneme, which never occur in identical positions, but are said to be in complementary distribution, they are actual speech sounds.

Alveolar

tip or blade of tongue against the gum just behind the upper teeth.

Alveolar consonants

[t], [d], [l], [n], [s], [z].

Apical

pronounced with the tip of the tongue (апикальный).

Articulate

pronounce, say, speak clearly and distinctly

Aspiration

the phonetic phenomenon in which such consonants as [p], [t], [k] are followed by a short voiceless puff of breath. To practice aspiration try to pronounce sound [h] after initial [p], [t], [k].

Assimilated phoneme

the phoneme, which is under the influence of a neighbouring phoneme.

Assimilation

the result of coarticulation, when one sound is made similar to its neighbour; in English it mainly affects the place of articulation. It can be progressive, regressive or reciprocal. Most commonly the sounds which undergo assimilation are immediately adjacent in the stream of speech.

Assimilation, complete

when the articulation of the assimilated phoneme fully coincides with the assimilating one: e.g. horse-shoe [ˈhɔːʃuː]; does she [dʌʃi].

Assimilation, intermediate

when the assimilated consonant phoneme changes into a different phoneme which does not coincide with the assimilating one: e.g. goose + berry = gooseberry; news + paper = newspaper.

Assimilation, partial

if the assimilated phoneme still has some of its main phonemic features: e.g. twins, place, cry, on the.

Assimilation, progressive

when the assimilated phoneme is influenced by the preceding phoneme: e.g. crime, speak.

Assimilation, reciprocal, or double

when the phonemes influence each other: e.g. a quiet twilight.

Assimilation, regressive

if the assimilated phoneme is influenced by the consonant following it: e.g. Is this the way?

Attitudinal function

this function is performed by intonation, when the speaker expresses his attitude to what he is saying, by intonation alone.

B

Back vowel

a vowel, which is pronounced with the back part of the tongue higher than the rest of the tongue

Bilabial consonants

consonants are pronounced with lips pressed together.

Boundary

an imaginary point separating two different qualities.

C

Checked vowels

are those vowels, which are pronounced without any lessening of the force of utterance towards their end

Close vowel

a vowel, which is pronounced with some part of the tongue in a very high position in the mouth (another word for "close vowel" is High).

Closed syllable

a syllable that ends in a consonant sound

Closure

a complete, partial or intermittent blockage of the air-passage by an organ or organs (смыкание).

Cluster

- sounds that are close to each other, joining sounds (сочетание)

Constitutive function of speech sounds

– the function to constitute the material forms of morphemes, words and sentences.

Constrictive

– pronounced with an incomplete obstruction, or narrowing (щелевой)

D

Dark L

– used before consonants, before /w/ and before a pause.

Dental articulation

- is the using the tongue against teeth.

Descending scale

gradual lowering of the voice pitch.

Devoicing

– after voiceless plosives voiced consonants become devoiced.

Diphthong

– a combination of two vowel sounds pronounced in one syllable.

Diphthongization

– changing of a simple vowel into a diphthong. A slight shifting of the position of the organs of speech within the articulation of one and the same vowel. Diphthongization changes the quality of the sound during its articulation.

Distinctive function of speech sounds

it is manifested most conspicuously in minimal pairs when the opposition of speech sounds is the only phonetic means of distinguishing one member of that pair from the other.

Dorsal = Dental

– relating to teeth, a sound pronounced on teeth.

E

Elision

– the loss of a vowel or a consonant in initial or terminal position in rapid colloquial speech (e.g. Christmas, listen, know, gnat, etc.).

Enclitic

– an unstressed word or syllable, which refers to the preceding stressed word or syllable. Together with the stressed word enclitics form one phonetic unit.

F

Fall

lowering of the voice pitch within a stressed syllable.

Fortis

strong

Free vowels

– are those, which are pronounced with lessening the force of utterance towards their end.

Fricative

(consonant) produced by expelling breath through a small passage formed by tongue or lips so that the air in escaping makes a kind of hissing sound.

Front vowel

a vowel, which is pronounced with the tip the tongue higher than the rest of the tongue.

Functional phonetics

– the branch of phonetics which studies the purely linguistic aspect of speech sounds.

Functions of a phoneme

in speech a phoneme performs three functions: distinctive, constitutive and identificatory (recognitive); they are inseparable.

G

General American (GA)

the most widespread type of educated American speech.

Glide

a sound produced in passing from one position of the organs of speech to another.

Glottal stop

blocking the passage of air. A sound which reminds a slight cough and articulated by the vocal cords, before a vowel sound is heard in cases of emphatic speech.

Glottis

openings between the vocal cords.

H

Head

stressed syllables preceding the nucleus together with the intervening unstressed syllables.

Homographs

are words which have the same spelling but with different pronunciations.

Homophones

are words with different spellings and different meanings but the same pronunciation. 'Knows' and 'nose' are homophones, for example, so are 'reed' and 'read' (infinitive), 'key' and 'quay', 'I', 'eye' and 'aye' and so on.

I

Inter-vocalic

a consonant between vowels.

Intonation

is a complex unity of variations in pitch, stress, tempo, timbre and rhythm. Intonation is also viewed as a component of the phonetic structure which is viewed in the narrow meaning as pitch variations, or speech melody. It manifests itself in the delimitative function within a sentence and at its end.

Intonation group

an actualized sense-group. It is the shortest possible unit of speech from the point of view of meaning, grammatical structure and intonation.

J

Juncture, junction

the place where two sounds or words are joined together.

L

Labialization

lip rounding. Consonant phonemes are labialized before the sonorant [w] of the same word, e.g. swim, queen, dwell, twins.

Labio-dental

consonants pronounced with lower lip linked with upper teeth.

Lateral plosion

takes place at the junction of a stop (usually [t] and [d]) and the lateral sonorant [l]. This assimilation occurs within a word and at the word boundaries: e.g. little; that lesson; middle, needle.

Lenis

pronounced with weak articulation

Loss of aspiration.

The aspirated English stop phonemes [p, t, k] lose their aspiration after [s] and before a stressed vowel: e.g. speak, skate, style, sky, stake.

Loss of plosion

At the junction of two stops [p, b, t, d, k, g] or a stop and an affricate [C], [G] the first consonant loses its plosion (both within the same word and at the junction of words): e.g. glad to see you; sit down; midday, black chair; picture, what kind.

Low pitch

a low tone. It is usually used in the narrow range of tone-pitch.

M

Melody

changes in the voice pitch in the process of speech

Mid-open vowel

a vowel, which is pronounced with the tongue in a mid, neither high, nor low position.

Modifications in context

sound changes in context.

Monophthong

is a pure (unchanging) vowel sound.

N

Narrow range:

if the range of the voice pitch is represented by two horizontal parallel lines 10 mm wide, then the head syllable of the wide range utterance will be arbitrarily represented by a dash 2 mm from the top range line. The head syllable of the narrow range will be represented by a dash 2 mm from the bottom range line.

Nasal

a sound in the production of which the air is allowed to go through the nasal cavity.

Nasal plosion

nasal escape of the air when a plosive consonant sound is followed by a nasal sound. Nasal plosion takes place at the junction of a stop consonant phoneme and the nasal sonorants [m, n]: e.g. garden, help me, bitten, get more.

Nuclear tone:

the tone associated with the nucleus of a sense-group is a nuclear tone. In RP they are the following: the high falling, the low falling, the high rising, the low rising, the rising-falling, the falling-rising, the rising-falling-rising, the level tone.

Nucleus

the beginning of a diphthong; the starting-point.

O

Obstruction

blocking the air passage

Open syllable

type of syllable which ends in a vowel – CV-type.

Open vowel

a vowel, in the production of which, the tongue is in its lowest position.

Oral

a sound in the production of which the air is forced to go only through the mouth.

Oratorical style

the type of speech with which orators address large audiences. It is characterized by slow rate, eloquent and moving traits.

P**Palatalization**

is the articulation process which involves the raising of the front of the tongue towards the palate.

Palate

is a hard bony structure at the top of the roof of the mouth, just behind the alveolar ridge.

Partial devoicing

The English sonorants [m, n, l, r, w, j] are partially devoiced after voiceless consonants (usually within a word): e.g. try, clean, sleep, prey, price, swim, floor, small.

Peaks of prominence

the points of maximal acoustic activity of tone.

Phoneme

the shortest functional unit of a language. Each phoneme exists in speech in the form of mutually non-distinctive speech sounds, its allophones. Each speech sound is an allophone of some phoneme.

Phonemic alphabet

an alphabet, which contains one and only one symbol for one phoneme.

Phonetic system

a systemic combination of five components of the language, i. e. the system of

segmental phonemes, the phonemic component, the syllabic component, the accentual component (relating to accent – stress and pitch combined), intonation.

Phonetics

the science that studies the sound matter of the language, its semantic functions and the lines of development.

Phonological mistakes

– mistakes connected with the alteration of the meaning of words, which prevent communication.

Phonological opposition

a pair of words in which any one phoneme is usually opposed to any other phoneme in at least one lexical or grammatical minimal or subminimal pair, e. g. [t – d], [k – g] in ten – den, coat – goat.

Phonology

– the science that deals with phonemes and their sequences. It is functional phonetics since it investigates the functional side of phonemes, accent, syllable, and intonation.

Pitch

– the degree of highness or lowness varying with the number of the vibrations of the vocal cords and determining the tone of the voice, an acoustic basis of speech melody.

Plosion

release of articulation organs with an explosive sound. It is true whenever the plosive sound /k, g, p, b, t, d/ occur in speech.

Plosive

a sound in which air-stream is entirely blocked for a short time, p, b, t, d, k, g.

Post-alveolar

a sound pronounced with the tip with the blade of the tongue curved behind the alveoli (заальвеолярный).

Principal allophone

– that variant of a phoneme which is considered to be free from the influence of the neighbouring sounds.

Proclitic

– a monosyllabic word or particle with no accent of his own, which is pronounced with the following pre-tonic (having secondary stress) or accented syllable as one phonetic unit.

Prominence

singling out acoustically, which produces the effect of greater loudness.

Prosodic features of the sentence:

speech melody (pitch), accent, tempo, rhythm and pausation, timbre (tamber); they constitute intonation in a broad sense.

Prosody

non-segmental phenomena regarded as the modifications of fundamental frequency (the frequency of the vibrations of the vocal cords over their whole length), intensity and duration at the level of their acoustic properties. The notion of prosody is broader than the notion of intonation, whereas prosody of the utterance and intonation are equivalent notions. Prosody and intonation are characterized by such distinct qualities as stress and pitch prominence at the level of perception.

Q

Qualitative reduction

when the quality of the vowel is changed.

Quantitative reduction

when the length of the vowel is reduced without changing its quality.

R

Received Pronunciation (RP)

– the type of pronunciation which is the most widely understood one in England and in English-speaking countries. It is the teaching norm in England and in most

countries where English is taught as a foreign language, including Russia. It is often referred to as SBS (Southern British Standard).

Reduction

is the weakening of a sound in an unstressed position.

Retroflex articulation

– pronounced with the blade of the tongue bent backwards (ретрофлексная артикуляция).

Rhythm

“rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features” (Webster’s New World Dictionary). Rhythm in speech is the periodic recurrence of stressed syllables. Rhythm exists both in prose and in verse. It can be regarded as one of the forms in which a language exists.

Rhythmic group

a word or a group of words that is said with a certain rhythm.

Rhythmic tendency

– the tendency to alternate stressed and unstressed syllables.

Rounded vowel

– a vowel, which is pronounced with the lips rounded. In English only the back vowels are rounded; and the close, back vowel sounds are rounded more than the open, back vowels.

S

Scale

– the arrangement of stressed and unstressed syllables of a syntactic whole.

Semantic function

in phonetics the term is used in connection with the distinctive function (semantic role) of phonetic means.

Sentence stress, or accent

– a constituent part of the phonetic structure of the spoken sentence or utterance and one of the components of intonation in the broad sense of the term. It is the greater prominence of one or more words among other words in the same sentence. Sentence stress is the greater degree of prominence given to certain words in a sentence. These words are usually nouns, adjectives, notional verbs and adverbs, interjections, numerals, demonstrative, possessive, emphasizing pronouns, interrogative words and two-syllable prepositions. Articles, particles, auxiliary, modal, and connective verbs, personal, reflexive and reciprocal pronouns, one-syllable prepositions, conjunctions and conjunctive words – are, as a rule, unstressed. The distribution of sentence stress is determined by the semantic factor.

Sliding (Head)

if the voice moves down by slides within stressed syllables. Unstressed or partially stressed syllables between the slides usually continue the fall. If these slides are of a rather wide range and reach the bottom of the pitch, we have an intonation pattern with several high falls within it (скользящая шкала).

Speech melody – the variations in the pitch of the voice in connected speech.

Speech timbre – is a special colouring of voice, which shows speakers emotions.

Stepping (Head) is a gradually descending scale.

Stop – contact of the articulation, organs, i.e. the beginning of a plosive sound which is followed by a plosion.

Stress or accent – a greater degree of prominence which is caused mainly by pronouncing the stressed syllable (a) on a different pitch level or with a change of pitch direction in it; (b) with greater force of exhalation and greater muscular tension. The greater force of articulation is accompanied by an increase in the length of the sound in the stressed syllable, especially vowels. Vowels in the stressed syllables are not reduced.

Stress position – that position which contains a stressed word. A stressed word in English is generally pronounced with greater intensity (loudness); and greater duration (length of time) on its most prominent syllable.

Subsidiary allophones – variants of phonemes that appear under the influence of neighbouring speech sounds (variants of some other phonemes) with which they are in complementary distribution. They are subdivided into combinatory and positional ones.

Syllable – the shortest segment of speech continuum, a speech sound or group of sounds containing one vowel. Syllables are material carriers of words. They constitute words and their forms, phrases and sentences. According to J. Kenyon the syllable is one or more speech sounds, forming a single uninterrupted unit of utterance, which may be a word, or a commonly recognized and separable subdivision of a word. It is a unity of segmental and suprasegmental qualities.

Syllabic consonants – sounds which are rather longer than usual and have syllable making function like vowels, examples: '-l' and '-n'.

Syllable division – division of the word into “arcs of articulatory effort” (N. I. Zhinkin’s theory). A strong-end consonant begins the arc of loudness and a weak-end consonant terminates it.

Syllable pattern – the type of syllable most common for language. English is characterized by (C)VC syllable pattern and Russian by CV pattern.

T

Tail – unstressed or partially stressed syllable (or syllables) that follow the nucleus of the intonation group.

Tempo – is the relative speed with which sentences and intonation groups are pronounced in connected speech.

Terminal tone – a change of pitch at the junction (the joining of two sounds or words) of two sense-groups.

Tense vowel – a vowel, which is pronounced with the muscles of the throat and tongue tense.

Timber – the quality of a musical sound, depending on what overtones (the tones above the fundamental tone in a harmonic series) are present, including their respective amplitudes. Also tymbre, tambre.

Tone: sounds may be periodical and non-periodical. If the vibrations of a physical body are rhythmical, the auditory impression of periodic waves is a musical tone, or in speech – a speech tone.

Toneme: the toneme of a sentence or of a sense-group is a separate phonological unit because it performs the distinctive function.

Tone groups: In the intonation system elaborated by J. D. O'Connor and G. F. Arnold (1973) all the intonation patterns are divided into ten tone-groups: according to the melodic patterns and the communicative meanings they express. The first five of them are associated with a falling nuclear tone (Low Fall, High Fall, Rise Fall), the rest of them are connected with a rising nuclear tone (Low Rise, High Rise, Fall-Rise Fall + Rise).

Tooth-ridge – a small ridge just behind top teeth.

V

Vertical position – a description, – in the production of vowels – of the position of the higher part of the tongue as being near the top of the mouth, in the middle of the mouth, or near the bottom of the mouth.

Vocal cords – appendages in the throat for the production of sounds.

Voiced sound – a sound pronounced with the vocal cords tense and vibrating. In English all vowels, and most consonants and clusters are voiced.

Voiceless consonant – a consonant pronounced with the vocal cords not vibrating but with greater breathing.

W

Word stress or word accent: every disyllabic and polysyllabic word pronounced in isolation has word stress. It is the singling out of one or more of its syllables by giving them a greater degree of prominence as compared to the other syllable or syllables in the same word.

Z

Zero reduction – a process when the vowel in a reduced word is omitted.

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