

JAN VOLÍN

IPA-Based Transcription for Czech Students of English



UNIVERZITA KARLOVA V PRAZE
NAKLADATELSTVÍ KAROLINUM
PRAHA 2003

Contents

Foreword	5
1. Introduction	7
1.1. <i>The purpose of transcription</i>	7
1.2. <i>The International Phonetic Alphabet</i>	8
1.3. <i>Basic assumptions</i>	10
1.3.1. <i>A reference accent</i>	10
1.3.2. <i>Inner variation</i>	11
1.3.3. <i>Transcription material</i>	12
1.3.4. <i>Graphic conventions</i>	13
2. Individual Phonemes - Elementary Exercises	14
2.1. <i>Vowels</i>	14
2.1.1. <i>Monophthongs</i>	14
2.1.2. <i>Diphthongs</i>	17
2.2. <i>Consonants</i>	19
2.3. <i>Other symbols in phonemic transcription</i>	21
2.4. <i>Combined practice</i>	22
3. Isolated Words	24
3.1. <i>Frequent vocabulary items</i>	24
3.2. <i>Words with standard weak forms</i>	28
3.3. <i>Words with selected orthographic units</i>	31
3.3.1. <i>Words with the letter 'x'</i>	31
3.3.2. <i>Words with the letter 'q'</i>	32
3.3.3. <i>Words with the digraph 'ch'</i>	33
3.3.4. <i>Words beginning with the group 'pro'</i>	34
3.3.5. <i>Words with the digraphs 'ou', 'au', and 'eu'</i>	35
3.3.6. <i>Words with the digraph 'ea'</i>	36
3.3.7. <i>Words with silent letters</i>	37
3.4. <i>Words with selected phonological units</i>	39
3.4.1. <i>Words with the reduced vowel /ə/</i>	39
3.4.2. <i>Words with the mid central /ɜː/</i>	42
3.4.3. <i>Words with the open front /æ/</i>	43
3.4.4. <i>Words with the closing diphthong /əʊ/</i>	44
3.4.5. <i>Words with the velar nasal /ŋ/</i>	45
3.4.6. <i>Words with the dental fricatives /θ/ and /ð/</i>	46
3.5. <i>Well-known international words</i>	47
3.5.1. <i>International false friends</i>	47
3.5.2. <i>Tame international words</i>	50
3.5.3. <i>Selected terminology of phonetic sciences</i>	52
3.6. <i>Words with unusual grapheme-phoneme correspondences</i>	54

4. Phonological Consequences of Morphological Processes	55
4.1. Progressive assimilation with -s, -es, -'s, and -s'	55
4.2. Progressive assimilation with '-ed'	57
4.3. Derivations	59
5. Connected Speech	62
5.1. Transcription without word boundaries	62
5.2. Linking phenomena	63
5.2.1. Pseudo-resyllabification	64
5.2.2. Linking [r]	64
5.2.3. Intrusive [r]	65
5.2.4. Transient [j]	66
5.2.5. Transient [w]	66
5.3. Assimilation across word boundaries	67
6. Allophonic Transcription	69
6.1. Labialized consonants	69
6.2. Vowel duration before fortis and lenis	70
6.3. Aspiration and partial voicing	71
6.4. Clear [ɫ] and dark [ɫ̥]	72
6.5. Nasalisation	73
6.6. Stop releases	73
6.7. Dental alveolars, fronted velars	74
6.8. Rich allophonic transcription	75
7. Answer Key	76
8. Vocabulary: Non-Elementary Words	102
9. References	108

1. Introduction

1.1. The purpose of transcription

The reason for acquiring transcription skills has always been clear to linguists. Their analyses of sound patterns of a language would be impossible without a tool which helps to capture unambiguously what lies behind ephemeral acts of speaking. This is clearly reflected in the position which transcription occupies within university courses throughout Europe. Bloothoof et al. (1999) present a detailed overview of European tertiary education curricula in speech communication sciences. In numerous and diverse specialized programmes ranging from philology through speech pathology to speech technologies, only transcription is always marked as a core subject, i.e. a subject that is obligatory and indispensable.

There are various types of transcription, which fulfil various scientific or didactic requirements. They help to record and later recover individual phonetic and phonological units of utterances with varying degrees of precision and detail. Common orthographic systems of languages are not suitable for the task. They have been developed to enable people to encode and decode meanings of morphemes or words and not to record the exact speech sounds that are produced by communicators (Vachek, 1942; Mattingly, 1992). Thanks to that, written language can function as a stabilizing factor over regions and centuries. We can understand the semantic contents of what was said and recorded in writing in different parts of the country in different times. From this point of view, it is quite irrelevant that it was not pronounced the way we speak here and now. If, on the other hand, we want to understand the logic of historical or dialectal change in languages, transcription becomes essential. It would be quite complicated to study phonological or phonetic units of a language without having unambiguous symbols for them.

A large area of practical need for transcription is foreign language learning. It is self-evident that many learners can advance faster, if, instead of struggling with incomprehensible chunks of sounds, they can read transcription of those sounds. Visual signs can help to accumulate knowledge of the sound structure, which, over time, leads to important conscious and subconscious generalizations so essential for the learning process. In addition, a learner who can use transcription actively, is not dependent on the presence of the teacher. Minimal transcription notes facilitate independent practice and make individual work less cumbersome. Even passive knowledge can be helpful, if only for better use of pronunciation clues provided in dictionaries.

Foreign language methodology emphasizes the role of so called silent models. It is argued that mindless repetition of words or phrases is not as effective as a conscious effort to pronounce something correctly with the aid of silent clues and silent feedback. Transcription symbols can serve as such silent clues to a large portion of population. (Some people, unfortunately, cannot make use of abstract symbols of phonological units. These should have access to alternative methods instead of being ruthlessly forced to learn English from printed materials.)

It is very important to choose a suitable transcription system for a particular purpose. Many Czech publishers and educationalists believe that crude, to a maximum simplified set of symbols will make English transcription easier. Such approach does not serve anyone. It is clear that if someone cannot map phonological units onto graphic symbols, then the nature of the symbols is not the core of the problem. The price to pay for our useless simplification is quite high. Primitive transcription leads to primitive approaches to pronunciation with serious consequences for listening skills. English, especially because of its complex vocalic system, does not lend itself easily to inventorial reductions. Fortunately, IPA-based transcription which has been internationally adopted for English is gradually gaining popularity even in our

country. It is used, for example, in a very good dictionary published by Nakladatelství Lidové noviny (Abdallaová et al., 1998) and in the series of quality teaching materials called Easy English. It is quite realistic to expect that when IPA-based transcription is widely introduced in our country, the level of mastery in English studies will increase.

1.2. The International Phonetic Alphabet

Since 1886, the members of the IPA (International Phonetic Association) have been undertaking continuous work on one of their priorities: to provide a transcription system which could serve wide purposes related to speech studies. This transcription system is called the International Phonetic Alphabet (IPA) and it is highly praised for being:

- a) consistent,
- b) convenient,
- c) comprehensive. (See IPA, 1999)

ad a) To create a consistent transcription system one has to try to define important features or units in speech events and always use the same symbol to transcribe them. If we discover that a voiceless velar plosive is used in a language and accept a symbol **k** for it, we should not transcribe it sometimes as 'k', while other times as 'c', 'ck', 'ch', or 'q'. This is precisely what the English orthographic system does. 'k' is used to spell the initial phoneme in *king*, *Korea* and *kind*, but the same phoneme is spelt 'c' in words such as those denoting the above mentioned IPA principles: *consistency*, *convenience*, *comprehension*. In certain positions the letters 'ck' are used and they are still pronounced as a voiceless velar plosive: *neck*, *chicken*, *clock*. The same sound can be heard in *chemistry*, *epochal*, and *dichotomy*, but this time it is spelled as 'ch'. In *quiet*, *quality*, and *unique* yet another symbol is used. As if it were not enough, some of the symbols we have found for the voiceless velar plosive /k/ are used to represent quite different sounds. The digraph 'ch' from *chemistry* stands for a voiceless postalveolar affricate in *champion* and for a voiceless postalveolar fricative in *chef*. We can say that the English orthographic system is from the phonetic point of view quite inconsistent. (Absolute phonetic consistency is actually not desirable, as it would hinder rather than simplify everyday use of written language – see Vachek, 1942 and Pinker, 1994.)

Consistency is a leading principle in all phonetic and phonological transcription systems. You may be surprised to find that in older American phonology, *male*, *lake* and *straight* are traditionally transcribed as /mɛl/, /lɛk/, and /strɛt/, while *mile*, *light*, *strike* as /majl/, /lajt/, and /strajk/. Thus /ɛ/ is used for what we hear as /ɛɪ/ and /aj/ is used for what we hear as /aɪ/. Similarly, *close* is transcribed as /klos/, while *clown* as /klawn/. /o/ is used for what we hear as /ou/, while /aw/ is used for what we hear as /au/. This system, nevertheless, cannot be easily dismissed as inconsistent. There are historical, dialectological and conceptual reasons behind it and the system is consistent within its own principles.

ad b) Convenient transcription lends itself readily for comfortable use to anyone who needs it. This requirement often clashes with the effort to be precise. The most convenient system for Czech users would be based on the Czech alphabet with as few alterations as possible. The IPA is based on the Roman alphabet, which is well known internationally. The Roman alphabet on its own, however, does not provide enough symbols and some others have to be imported from elsewhere. In 1888 a principle was agreed upon which stated that: "The new letters should be suggestive of the sounds they represent, by their resemblance to the old

ones." Thus, if a symbol is needed for a vowel which sounds partly like [a] and partly like [e], both letters are merged to give æ. Similarly, if the Roman alphabet does not provide a symbol for a voiceless postalveolar fricative which is both acoustically and articulatorily quite close to [s], a symbol bearing some resemblance is accepted - [ʃ]. This moderate iconicity seems to be very convenient for anyone who is acquainted with the Roman script.

Exercise 1.1. Inspect the IPA charts of consonants and vowels in Pictures 1.1. and 1.2., and see if you can identify and name letters after which individual symbols are modelled.

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap				ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Figure 1.1. The table of pulmonic consonants of the IPA. (Revised to 1993, Updated 1996)

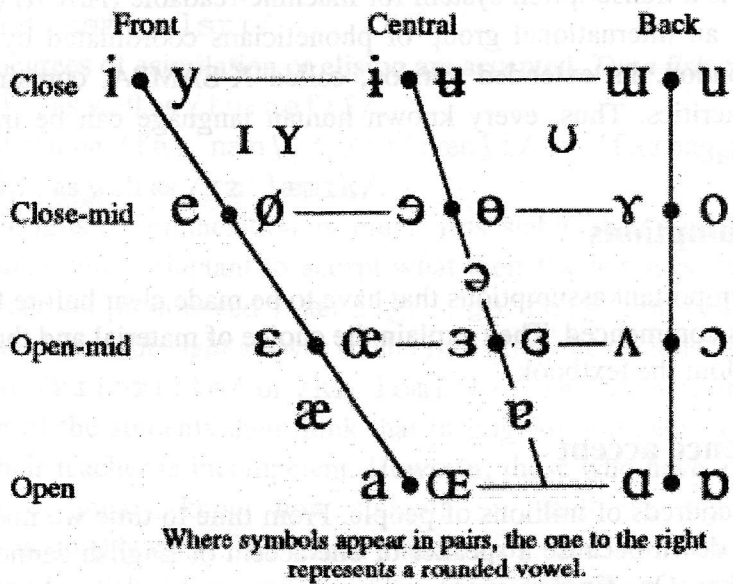


Figure 1.2. Vowels of the International Phonetic Alphabet. (Revised to 1993, Updated 1996)

Alexander Melville Bell's phonetic symbols were intended to be even more iconic than the IPA symbols. All consonants with a complete articulatory closure, for example, had a closed circle as a part of their symbol, voicing was always represented by the same stroke added to a voiceless symbol, etc. They were very logical and systematic, but inconvenient for print and for non-specialized users. Jespersen's formulas (e.g. $\alpha 1 c \beta 1 f e \delta 0 \epsilon 3$ for /s/, or $\alpha 1 c \beta 1 f e \delta 0 \epsilon 1$ for /z/; see Palková, 1994, p.13) were even more descriptive, but equally inconvenient for general use.

To increase convenience, the IPA is flexible and allows for additional symbols or conventions, as long as they are properly explained in the material in which they are used. For example, spaces between words can be used to signal the word boundaries, although there are often no periods of silence or other breaks between words in real speech.

ad c) A transcription system which can be used for one language but not for another is not very comprehensive. There are thousands of languages in the world and if we want to compare them, we have to record them in comparable fashion. The IPA aspires to enable linguists to do so. The Journal of the International Phonetic Association has brought many proofs that it is possible. The IPA is sometimes slightly adapted to suit the individual needs of a particular language description. This should not be a problem as long as it is clearly stated in comments accompanying the transcription. The IPA chart contains, for example a symbol Λ , which is used for an open-mid, back, unrounded vowel. The modern British English phoneme / Λ /, however, is an open-mid central vowel.

Working with various national versions of the IPA should always be carried out with caution. It is clear, however, that national versions never digress too far from the official IPA. That cannot be said about other systems encountered in contemporary materials. Testing the comprehensiveness of the American Webster's transcription would probably be a waste of time, as it was tailored specifically for anglophone users. A transcription system which is not used internationally is unsuitable for general linguistic purposes.

An interesting adaptation of the IPA is so called SAMPA (Speech Assessment Methods Phonetic Alphabet). It is a transcription system for machine-readable (ASCII) computer files, which was devised by an international group of phoneticians coordinated by J.C. Wells of University College London. Its extended version, called X-SAMPA, contains all the IPA symbols, including diacritics. Thus, every known human language can be transcribed in a machine-readable format.

1.3. Basic assumptions

There are several important assumptions that have to be made clear before the actual transcription practice is commenced. They explain the choice of material and the method of its presentation throughout the textbook.

1.3.1. A reference accent

English is spoken by hundreds of millions of people. From time to time we may witness how communication breaks down because a speaker of one accent of English cannot adjust to the accent of another speaker. One English word can be pronounced in many ways and even the best pronunciation dictionaries do not list all regional possibilities. For introduction into transcription practice, one reference accent must be singled out to create space for focused training. We have chosen general British Received Pronunciation, also known as BBC

English. It is important to remember that whenever in the following chapters we say English, we mean this specific accent of English. Our decision is based on purely practical reasons. Speakers who have reservations against our reference accent can be assured that after they have done all the exercises in this book, they can easily proceed to work on their favourite accents. We cannot be unsettled by letters like this hypothetical one:

Dear Sir!

In your book you teach people to pronounce the word *police* as /pə'li:s/. My friend says that in his hometown everybody says /'pəʊli:s/. I therefore find your book unreliable and will not use it anymore.

Yours sincerely,
Arpad Sulkin

Our book does **not** teach people to pronounce words one way or another. Students who wish to pronounce words differently from what they find here should do so. Acquired transcription skills will only help them to note down the differences between their variant and those they hear elsewhere.

1.3.2. Inner variation

Even within general RP, our reference accent of English, pronunciation of individual words is surprisingly unstable. Nosek (1991) claims that one third of the word stock can be labelled as unstable, which means that one word offers more than one standard pronunciation alternative. To give a few examples:

There is a noticeable decline in the usage of /ɪ/ on behalf of /ə/ in unstressed positions. Conservative *hopeless* /həʊplɪs/ is more and more frequently replaced by /həʊpləs/, and *telephone* /təlɪfəʊn/ is becoming /tələfəʊn/.

Compression of two syllables into one is acceptable in many words, though not in others. We can say *convenient* as /kən'vi:niənt/ with four syllables or /kən'vi:njənt/ with three syllables. *Compulsory* /kəm'pʌlsəri/ often loses one syllable to become equally standard /kəm'pʌlsrɪ/.

Various degrees of assimilation or elision are accepted. *Tuna fish* can be /tju:nəfɪʃ/, /tʃu:nəfɪʃ/, as well as /tu:nəfɪʃ/.

Financial can be /fɑɪ'nænʃl/, /fɪ'nænʃl/, or /faɪnænʃl/, and *islamic* can be /ɪs'lɑ:mɪk/, as well as /ɪz'læmɪk/.

Because English pronunciation is much less stable than Czech pronunciation, Czech students are sometimes reluctant to accept what their teacher says. When they learn that the word *garage* can be pronounced /gærɑ:ʒ/, /gə'rɑ:ʒ/, or /gærɪdʒ/, they think the teacher does not know the right answer so she is making the options up. They test her and ask: 'Should we say /kɪlɒmi:tə/ or /kɪ'lɒmɪtə/?' The teacher, of course, says: 'Both are correct'. Some of the students then think that in English pronunciation anything goes, others assume that their teacher is incompetent. However, those who have ever worked with a good pronunciation dictionary know how flexible, or shall we say tolerant the standard pronunciation is. In this sense, the Czech standard pronunciation norm is much stricter. The flexibility of the English pronunciation norm has its limits. If we refer to our Polish friends as /pɒlɪʃ/ and at the same time we claim to /pəʊlɪʃ/ our shoes to make them shiny, we are dangerously wrong!

Exercises in this book consist of tasks which have to be solved. Possible solutions are provided in the Answer Key (Section 7). The suggested solutions are by far not the only correct answers. Students are encouraged to use reliable pronunciation dictionaries to expand their awareness of acceptable sound variation. The suggested solutions were all consulted with various sources (e.g. Wells, 1990; Jones, 1991; Oxford University Press, 1992; BBC recordings, etc.), and the prevalent versions were chosen.

1.3.3. Transcription material

We know that to fulfill the purpose of this book we must avoid the temptation to assemble a large number of words that are exciting for classificatory phonologists, but not frequently used in everyday conversations. An example of this habit of some enthusiastic scholars could be the word *heifer*, which I once found in a transcription test! Poor students were given this word in print, but because they did not know it and they could not access its sound, they failed to transcribe it correctly. Words like this one should be used to test the students' knowledge of advanced vocabulary. (*Heifer* is pronounced /hefə/, and means primarily a young cow which has not had a calf). If we place it in a transcription test, we are not testing how efficient our students are at writing unambiguous marks for individual sounds in English words. We are putting our students off transcription and they quickly assume a negative attitude towards a tool which is designed to help them. Linking transcription practice with difficult marginal words can have very devastating effect. Transcription can help only those who do not fear it. As much as possible, this book will attempt to present transcription practice without unnecessary vocabulary load. If, however, a word of more advanced word stock appears in the exercises or the text, it can always be found in the vocabulary index at the back of the book.

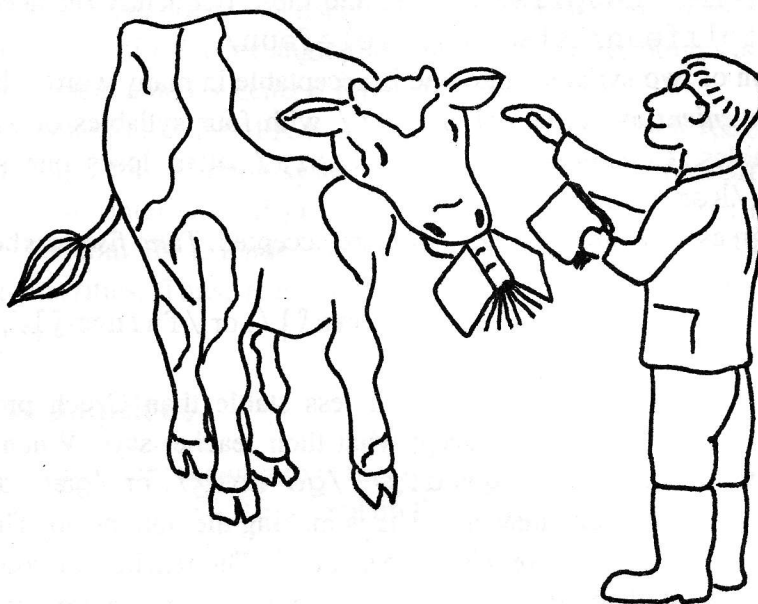


Figure 1.3.

/sʌm ækə'deɪɪks dəunt bɒðə |
tə meɪk ðeə buks mɔ: pælətəbɪ/

The choice of topics which form the skeleton of the book was guided by an attempt to raise a variety of issues that are interesting and, at the same time, allow some degree of generalization. The explanations of various pronunciation phenomena are simplified and kept as short as possible. The purpose of the book is to provide transcription practice and not a full

linguistic description of English phonology. Students should always remember that to learn the whole truth about individual problems, they have to turn to some of the more detailed studies, like those recommended for their regular course of phonetics and phonology. Some useful hints can also be found in the reference section at the end of this book.

To answer the questions correctly is not always the main purpose of the exercises. It is also the process of practising, not only the product that matters. In the multiple-choice format, for example, it is more important to read properly the offered options than to guess the correct answer. Students should not be nervous about arriving at different solutions to the presented problems. The Answer Key is meant to provide first aid and not to be the ultimate authority.

Prosodic transcription is not included in the current practice. A new book dedicated to the notation of English stress, rhythm, and intonation should follow in the foreseeable future.

1.3.4. Graphic conventions

To make the reading of the explanatory texts easier, the following graphic conventions have been adopted. Example words are always given in italics, but short grammatical words or morphemes are, in addition to italics, highlighted also by single quotation marks. Letters of the alphabet and regular digraphs are given in single quotation marks. When we speak about various transcription symbols in the sense of graphic entities, we put them in bold letters without brackets. Graphic symbols must be distinguished from phonological units called phonemes. These are given in slant brackets. Allophones and speechsounds are presented in square brackets. Phonemic transcription as such is enclosed in slant brackets only when it is necessary to separate it from an orthographic text. Otherwise, the distinction between texts and transcription should be clear from the context. Similarly, allophonic transcription is enclosed in square brackets only when there is a danger of confusion with other types of transcription. On the use of other symbols, see Sections 2 and 6.

Pay special attention to the conventions related to stress-marks. It is very important to remember that the first-syllable stress in most words is assumed by default, and therefore not marked (See 2.3.).

Event	Graphic marking	Example
Polysyllabic example words	italics	<i>textbook, load, idea</i>
Short words and morphemes	italics + single quotation marks	'an', 'or', '-ed', '-ful'
Letters of the alphabet, digraphs	single quotation marks	'd', 'i', 'ck', 'ea'
Symbols as graphic units	bold script	P, A, e, x
Phonemes, phonemic transcription	slant brackets	/ʌ/, /u/, /ʃ/, /h/ /swɪmɪŋ pu:l/
Speechsounds, allophones, phonetic (alloph.) transcription	square brackets	[o], [p ^h] [s ^w ɪmɪŋ p ^h wu:l]

Figure 1.4. The summary of graphic conventions.

2. Individual Phonemes and Basic Symbols

2.1. Vowels

There are twenty vowel phonemes in English. Their articulatory description can be found in many pronunciation manuals and good textbooks of phonetics provide even acoustic descriptions. It is presumed that users of this book have access to such reference material. We will now list English vowel phonemes together with example words and comments on the IPA symbols adopted for their transcription.

2.1.1. Monophthongs

/i:/ *Eve* /i:v/, *feel* /fi:l/, *three* /θri:/

Some transcription systems do not use the length mark :, because the length of English vowels is very changeable. The length of a vowel in English depends on whether it is followed by a fortis or lenis consonant, whether it is in a stressed or unstressed syllable, whether it is in a monosyllabic or polysyllabic word and also, whether it is in a sentence-final stress group or not. The difference between /i:/ and /ɪ/ is actually in their timbre and not necessarily in length.

/ɪ/ *in* /ɪn/, *big* /bɪg/

The symbol of this vowel suggests that it is not as 'sharp' as its counterpart /i:/. The tongue must be lower and further back in the mouth to make it less sharp. This is indicated by the missing dot over the symbol and the two serifs. Serifs are the smaller horizontal lines used to finish off the main stroke of a letter. Notice that these serifs have to be used even if you do not use them for any other letters in your transcription, e.g. /ɪp/, /mɪdnɑ:t/. As we have mentioned above, /ɪ/ can actually be longer than /i:/ in a specific phonological environment. However, whether it is pronounced long or short, its timbre is always 'darker' due to a more open and lax articulation. The symbol /ɪ/ seems to reflect this 'darkness' in timbre remarkably well.

/e/ *end* /ɛnd/, *red* /rɛd/

In comparative transcription (i.e. transcription which helps to compare various languages or dialects) we would have to think very carefully to decide whether to transcribe this English phoneme as /ɛ/ or /e/. This is because English speakers pronounce the sound somewhere in between. However, in texts where it is clear that we are transcribing English without comparing it with other languages, symbol **e** is recommended. This simplification brings no danger to Czech speakers of English, who usually target a sound which is quite suitable for RP /e/. (Speakers of other languages may need to be more careful, though.) It is useful to know that some transcribers insist on the symbol **ɛ** in words like *red* or *end* and use **e** for diphthong /eɪ/ as mentioned in Section 1.2.

/æ/ *actor* /æktə/, *black* /blæk/

This open front vowel has a very well designed symbol. It merges two Roman letters 'a' and 'e' (**ae** → **æ**) to show that the quality of the sound is about half way between /a/ and /e/. The symbol **æ** can be found even in very simplified transcription systems, although some dictionaries opt for using non-IPA symbols. American Webster's honours its very long tradition by using **ǣ** and The Gage Canadian Dictionary uses plain **a**. Another advantage of the symbol **æ** is that it usually looks wider than other vowel letters, which corresponds with the fact that the vowel /æ/

is on average longer than all the other so called short English vowels (i.e. vowels transcribed without the : length mark).

/ʌ/ *up* /ʌp/, *sun* /sʌn/

The timbre of most modern English realizations of this vowel suggests that the IPA symbol ɐ might be a better choice for it. However, thanks to its historical origin the symbol is ʌ and Czech students do not find it very confusing, as the symbol reminds them of capital 'A' and leads to the pronunciation of the Czech central open /a/ which is relatively acceptable. The English vowel /ʌ/ has a very interesting history and it is useful to know that many northern English accents do not use it. (For more information see Henton, 1990.)

/ə/ *arrive* /ə'raɪv/, *lemon* /lemən/, *Africa* /æfrɪkə/

This central mid lax vowel is extremely varied in its sound properties. Because of its symbol and because of the properties of the Czech vocalic system, Czech beginners sometimes replace it with /e/, pronouncing *again* as /e'gen/ instead of /ə'gen/. The vowel, however, is a source of many other pronunciation and transcription errors and we will deal with it in greater detail in Section 3.4.1.

/ɜ:/ *earn* /ɜ:n/, *first* /fɜ:st/

This phoneme was previously marked as /ə:/. A new symbol was devised to show that /ɜ:/, despite having similar formant frequencies as /ə/, is generically an independent phoneme. It is not related to and should be thought of separately from /ə/.

/ɑ:/ *arctic* /ɑ:ktɪk/, *calm* /kɑ:m/, *star* /stɑ:/

The symbol of this open back vowel should **not** be replaced with a: as its sound is different from just a longer version of the open central vowel /a/. It is as if the symbol $\alpha:$ was warning against careless substitutions and was trying to encourage students to concentrate on the real back quality of this vowel.

/ɒ/ *orange* /ɒrɪndʒ/, *stop* /stɒp/

In the similar manner as æ suggests merger of 'a' and 'e', the symbol ɒ suggests the merger of 'o' and 'a', which is a very useful reminder to students who wish to pronounce this vowel properly. They realize that the position of articulators should be somewhere between [o] and [ɑ].

/ɔ:/ *always* /ɔ:lwəz/, *horse* /hɔ:s/, *law* /lɔ:/

The circle in symbol ɔ is unfinished or open, which shows that the pronunciation should be more open than of traditional [o] as we know it in many other European languages. More open pronunciation of a vowel generally means lower position of the tongue and the jaw.

/ʊ/ *book* /bʊk/, *push* /pʊʃ/

The symbol for this vowel is useful in the sense that it reminds our students of the different quality of English /ʊ/ from Czech /u/. It fails to show, however, in what manner its quality is different. We have to remember that the modern English vowel /ʊ/ is generally less rounded and more front than its Czech equivalent. Less rounded pronunciation means that the lips protrude less forward and are a little more neutral. The symbol, unfortunately, looks somehow more rounded than its Roman counterpart.

/u:/ moon /mu:n/, Tuesday /tju:zdi/ or /tju:zdeɪ/, shoe /ʃu:/

This English vowel is pronounced slightly differently from its Czech equivalent (cf. Cruttenden, 1994; Palková, 1994). This is not captured by the international symbol, which only cautions the students not to pronounce /u:/ with the same timbre as /ʊ/.

i and **u**

In addition to the twelve vocalic symbols which have just been introduced, many textbooks and dictionaries use two non-phonemic symbols **i** and **u**. As Ashby et al. (1995) state, this clearly violates the strict phonemic criteria of traditional practice. On the other hand, it is very practical in regard to capturing the canonical pronunciation of certain words. The symbols **i** and **u** indicate that in their position, the differences between /ɪ/ and /i:/, and /ʊ/ and /u:/, respectively, have been neutralized. To give a few examples, the word *lovely* can be pronounced /lʌvli/ as well as /lʌvli:/, the word *archaeologist* is often pronounced somewhere between /,ɑ:kɪ'plədʒɪst/ and /,ɑ:ki:'plədʒɪst/, and the word *influence* can be pronounced /ɪnfluəns/ as well as /ɪnflu:əns/. The non-phonemic symbols stand for sounds that do not reflect the clear quality distinction between /ɪ/ and /i:/ or /ʊ/ and /u:/. The types of words where neutralization can take place are strictly defined (see Wells, 1990). That is one of the reasons why we will not use non-phonemic **i** and **u** in this textbook to a great extent. The only purpose they will serve will be to indicate a syllable boundary between two vowels inside a word in places where there is a danger of confusing two monophthongs for a diphthong. The last syllable in *academia* /ækə'di:miə/, for example, should not rhyme with *here* /hɪə/. (Alternatively, we could avoid the non-phonemic **i** by using the IPA symbol for a syllabic boundary and write /ækə'di:mi.ə/ or indicate an optional transient linking sound and write /ækə'di:mi(ɹ)ə/. See also explanations in Section 2.1.2.)

Exercise 2.1. In this vowel identification exercise you are offered a choice of two transcribed versions for each word. One of them is correct, while the other is not. Choose the correct version. (Mistakes consist in choosing the wrong phoneme.)

	A.	B.
1. absolutely	/æbsə'lu:tlɪ/	/æbsə'lutlɪ/
2. enormous	/ɪ'nɔ:məs/	/ɪ'nɒməs/
3. fantastic	/fæn'tɑ:stɪk/	/fæn'tæstɪk/
4. abnormal	/æb'nɔ:mɪ/	/æb'nɒmɪ/
5. wonderful	/wɒndəfl/	/wʌndəfl/
6. magnificent	/mæg'ni:fɪsnt/	/mæg'nɪfɪsnt/
7. definitely	/dæfɪnɪtlɪ/	/defɪnɪtlɪ/
8. superb	/su'pɜ:b/	/su'pɒb/
9. fabulous	/fɑ:bjələs/	/fæbjələs/
10. beautiful	/bju:tɪfl/	/bjutɪfl/
11. lovely	/lʌvli/	/lɒvli/
12. breathtaking	/bræθteɪkɪŋ/	/breθteɪkɪŋ/

Exercise 2.2. This exercise is very similar to the previous one but the type of mistakes is different. They consist in using the unconventional (hence wrong) symbols this time.

	A.	B.
1. silver strings	/silvə striŋz/	/silvə striŋz/
2. first violin	/fɛ:st vaɪə'li:n/	/fɜ:st vaɪə'li:n/
3. musical ear	/mju:zikl̩ iə/	/mjuzikl̩ iə/
4. bass guitar	/beɪs gi'tɑ:/	/beɪs gi'tɑ:/
5. saxophone	/sæksefəʊn/	/sæksefəʊn/
6. jazz concert	/dʒæz kɒnsət/	/dʒæz kɒnsət/
7. trumpet tone	/trʌmpɪt təʊn/	/trʌmpɪt təʊn/
8. electric organ	/ɪ,lektrɪk 'ɔ:gən/	/ɪ,lektrɪk 'ɔ:gən/
9. wooden clarinet	/wudŋ klærə'net/	/wudŋ klærə'net/
10. her third symphony	/hə θɜ:d sɪmfəni/	/hə θɜ:d sɪmfəni/

2.1.2. Diphthongs

Diphthongs are controversial elements in every vocalic system. Their status and transcription are often questioned. Jenner (1996), for example, suggests to reduce the traditional number of English diphthongs from eight to three. This might make sense from the phonological point of view. However, practical purposes - most of all teaching English as a foreign language - require that transcription be as straightforward as possible in enabling its users to recover the sound of a transcribed word. For this reason, we accept that there are eight diphthongs in RP. The question which of these are true diphthongs and which just glided long vowels or vowels with a schwa-like allophone of /r/ will be left to consideration within the framework of purely phonological research.

Some analysts propose to transcribe the weaker elements in closing diphthongs as *j* and *w* instead of *ɪ* and *ʊ*. They suggest, for example, that the word *my* should be transcribed /ma.j/ instead of /ma.ɪ/. There are various theoretical reasons for and against this solution. For those Czech learners of English who want to learn proper diphthong levelling (or smoothing), it is more beneficial to think of those weaker diphthongal elements as of lax vowels rather than consonants. Levelling requires further weakening and in some cases even loss of /ɪ/ and /ʊ/ in closing diphthongs. Symbols *j* and *w* might encourage mental representations of elements which are more resistant to weakening than lax /ɪ/ and /ʊ/.

Specific transcription assignments may require a linking symbol $\hat{\quad}$ or $\underset{\cdot}{\quad}$ to be a part of diphthong symbols. Thus, the word *tie* can be transcribed /tāɪ/ to show that /aɪ/ is a diphthong and as such it is pronounced within one syllable, while *prettiest* /prɪtɪəst/ can be transcribed without the linking symbol because its /ɪə/ is usually pronounced with the syllabic boundary between the two vowels, and therefore cannot be classified as a diphthong. The common transcription conventions of the British tradition do not require the linking symbol and we will not use it in this book. It is useful to know that the vocalic systems of some languages (e.g. Czech) require the linking symbol for diphthongs. In English, on the other hand, if really necessary, the syllable boundary between two vowels can be indicated:

- with an IPA symbol for the syllabic boundary: prɪtɪ.əst
- with a transient linking sound if there is any: prɪtɪ(̩)əst
- with the already mentioned non-phonemic symbols: prɪtɪəst (used in this book).

We will now list English diphthong phonemes together with example words and comments on the IPA symbols adopted for their transcription.

/eɪ/ *late* /leɪt/, *stay* /steɪ/

The symbol simply combines **e** for the point of departure for the articulatory gesture and **ɪ** for its target. The unbalanced nature of English diphthongs would be more overtly represented by making the articulatory target smaller than the point of departure, i.e. **eɪ** or **e^ɪ**. Students would understand better that the final portion of the diphthong is very weak. On the other hand, these symbols would be more difficult to type and print with older technology.

/aɪ/ *five* /faɪv/, *try* /traɪ/

The point of departure for this phoneme is transcribed with the symbol **a**. Notice that this letter is not used for any of the monophthongs. The English open monophthongs are /æ/, /ʌ/, /ɑ:/, and /ɒ/. Clearly, /aɪ/ is not derived from any of them.

/ɔɪ/ *point* /pɔɪnt/, *boy* /bɔɪ/

The point of departure suggests that the tongue is not so close to the roof of the mouth as it would be for a potential [o]. The target is represented by /ɪ/ as in the two previous diphthongs, which indicates that it is usually quite lax and not as sharp sounding as /i/.

/aʊ/ *round* /raʊnd/, *how* /haʊ/

Similarly to /aɪ/, we use the symbol **a** for the departure point of this phoneme. The target of the articulatory glide is the lax /ʊ/.

/əʊ/ *road* /rəʊd/, *home* /həʊm/

The diphthong /əʊ/ is often transcribed as /ɔʊ/ or /ou/ by Czech students. This is due to the influence of American English, where we really hear [ou] as a basic representant of the phoneme. Another source of influence is transfer from Czech. Students who wish to transcribe or speak British English should pay attention to the starting point of the glide. It is an unrounded mid central vowel and not a back rounded one. Some analysts would prefer symbol **ɜʊ** to **əʊ** because **ɜ** does not refer to the weak and never stressed monophthong /ə/.

/ɪə/ *beer* /bɪə/, *here* /hɪə/

In order to adhere to the rules of phonemic transcription, we always use the symbol **ɪə**, even if a particular speaker assumes closer starting point for this diphthong, resulting in the allophone [iə]

/eə/ *there* /ðeə/, *fair* /fɛə/

In older tradition, this diphthong was transcribed as /ɛə/. Because the starting point varies considerably across speakers and the non-Roman symbol **ɛ** was not serving any purpose, it was simplified to /eə/.

/ʊə/ *poor* /pʊə/, *sure* /ʃʊə/

It is a well-known fact that this diphthong is dying out in the British Isles. It is gradually being replaced by /ɔ:/. Whether to use it or not depends largely on the assignment or transcription objectives.

Exercise 2.3. This exercise focuses on diphthongs. Some of the diphthongs are transcribed correctly. Others are either transcribed with symbols incompatible with the convention introduced in this book or represent phonemes not found in a given word. Detect the errors and mark those consisting in unconventional graphic symbols with G, while those representing erroneous diphthong phonemes mark P.

Example 1 don't do it now /dəunt du: it nɔw/ G (→ au)

Example 2 play computer games /plɛɪ kəm'pjʊ:tə geɪmz/ P (→ eɪ)

1. made a clear mistake /meɪd ə kleə mɪ'steɪk/
2. galaxy called The Milky Way /gæləksɪ kɔ:ld ðə mɪlki weɪ/
3. join a lonely traveller /dʒɔɪn ə lɔʊnli trævələ/
4. near the icy Pluto /nɪə ði: aɪsɪ plʊ:təʊ/
5. about the solar system /ə'bəʊt ðə səʊlə sɪstəm/
6. five light-years from us /faɪv laɪtʃi:əz frəm ʌs/
7. famous star constellations /feɪməs stɑ: kɒnstə'laiʃnz/
8. my wife knows captain J /maɪ waɪf nəʊz kæptən dʒeɪ/
9. shout in a loud voice /ʃaʊt ɪn ə laʊd voɪs/
10. go to the ninth planet /gəʊ tə ðə naɪnθ plænɪt/
11. fear of the bright asteroid /fɪər əv ðə braɪt æstərɔɪd/
12. Claire cured her thinning hair /klaɪ kjuəd hə θɪnɪŋ heə/
13. wear their spacesuits /weə ðeɪr speɪssu:ts/
14. avoid crowded airbases /ə'vɔɪd kraʊdɪd eəbeɪsɪz/
15. destroy dangerous robots /dɪ'strɔɪ dəɪndʒərəs rəʊbɒts/

2.2. Consonants

There are twenty-four consonantal phonemes in English. Their transcription is much less complicated than that of vowels. In fact, 17 of them use the Roman letters as we know them from Czech orthography: p, b, t, d, k, g, f, v, s, z, h, m, n, r, l, j, w. Only seven of the symbols are unusual, though not illogical. These are:

/θ/ *thin* /θɪn/, *bath* /bɑ:θ/

The horizontal line in the symbol of the voiceless dental fricative could be thought of as the edge of the upper teeth. This direct pronunciation clue makes it more iconic than was the original symbol /P/, which looked like a combination of 'p' and 'h'.

/ð/ *this* /ðɪs/, *mother* /mʌðə/

The shape of this symbol somehow relates to the letter 'd'. This should be an advantage for Czech beginners, who often use /d/ as a substitute for /ð/. The bar across the top should urge them to use the edge of their upper teeth for correct pronunciation of this sound. When you write this symbol, it is helpful to start with the mirror image of number 6 and then cross the upper part.

/ʃ/ *shoe* /ʃu:/, *wash* /wɒʃ/

The symbol of this voiceless postalveolar fricative is actually a letter 's' stretched above and below the printing line. Even though it would be harmless to use the

Czech letter 'š' instead, according to the IPA guidelines, the diacritics are used for variants of phonemes (i.e. allophones) and we do not want to suggest that /ʃ/ is a mere variant of the voiceless alveolar fricative /s/.

/ʒ/ *measure* /meʒə/

Similarly to the preceding phoneme, the symbol for this voiced postalveolar fricative shows its relative proximity to /z/, but at the same time, by not using diacritics (i.e. ž), it shows its phonological independence.

/tʃ/ *change* /tʃeɪndʒ/, *watch* /wɒtʃ/

It is not very fortunate to have a phonemic symbol consisting of two other phonemic symbols. In the case of affricates it could be justified, as by their nature they are interesting blends of plosives and fricatives. It is sometimes required to use linking symbols [^] or _˘ to mark the difference between /tʃ/ as an affricate and /tʃ/ as a sequence of a plosive and a fricative. Following the British tradition, we will transcribe /tʃ/ and /dʒ/ without a linking symbol in our book.

/dʒ/ *joke* /dʒəʊk/, *George* /dʒɔ:dʒ/

What was said about the fortis postalveolar affricate /tʃ/ applies equally to its lenis counterpart /dʒ/. It is traditionally transcribed without a linking symbol. If, however, a special transcription assignment requires clear distinction between affricates and contextual plosive-fricative clusters, the linking symbol must be used.

/ŋ/ *song* /sɒŋ/, *morning* /mɔ:nɪŋ/

The velar nasal /ŋ/ indicates by its symbol that it belongs to the same family of sounds as /n/ but is articulated in the region of /g/. (Czech students might find it interesting to know that Czech /ň/, which is articulated against the hard palate, has got a similar symbol: /ɲ/. In English, palatal [ɲ] occurs only accidentally as a positional variant of /n/ in fast speech and in such cases it is more appropriate to transcribe it as [n^j].)

(/r/) Even though we have listed /r/ together with the other sixteen uncontroversial symbols above, we have to point out that the real IPA symbol for this postalveolar approximant, which so strongly characterizes English to non-native speakers, is /ɹ/ (or /ɻ/ for American English). The cover symbol /r/ is used to simplify non-comparative transcription. In the same manner, non-comparative French transcription would use /r/ for the true French /ʁ/. If we want to compare languages with one another, we have to abandon cover symbols and other simplifications and stick closer to the IPA chart. (See Figure 1.1. in Section 1.2.)

Exercise 2.4. Try to recognize the following words and fill in the missing phonemes. Use one of the seven non-Roman symbols introduced above.

.ɪk ənd hevr

.æm ənd bʌtə

kɪ. ənd kwɪ:n

lɒ. ənd .ɑ:p

fɪ. ənd .ɪps

kʌmfət ənd ple.ə

nau ənd .en

.ɪn ənd tɒnɪk

kɪ.ən ənd bɑ:.ru:m

hɪər ənd .eə

kæ. ənd .rəʊ

mɪ.s ənd ɪ'lu:.ənz

lɪps ənd tʌ.

wɒ. ənd draɪ

.ɪrɑ:fs ənd æntɪləʊps

2.3. Other symbols in phonemic transcription

There are a few non-phonemic symbols used in the simple phonemic transcription. In Section 1.3.4., we have already introduced the phonemic brackets //, which are used to indicate the beginning and the end of a transcribed text. Another element which should receive attention is the word stress. Lexicographers usually use two degrees of stress, even though you may come across dictionaries with primary stress only or, on the contrary, even tertiary stress. The primary stress is indicated by a short raised vertical stroke placed before the to-be-stressed syllable. Thus, *behind* /bɪ'haɪnd/ is pronounced with the second syllable more prominent than the first one. Some longer words possess so called secondary stress. For example, the first syllable in *anonymity* /,ænoʊ'nɪmətɪ/ is less prominent than the syllable /nɪ/, but more prominent than the remaining syllables in the word. That is why it is marked with a lowered vertical stroke – the symbol for secondary stress.

In most of our exercises, we will be quite economical with the stress marks. The primary stress mark will be used only when the primary stress falls on a syllable other than the first one. This means that if you see an isolated word without a stress mark, you should read it with the stress on the first syllable. The exception is monosyllabic words containing schwa /ə/. Those are always unstressed. Later in the book, when more realistic transcription of connected speech is introduced, primary stress marks will be used to indicate naturally accented syllables.

The secondary stress will be indicated only when absolutely necessary, i.e. in words that could be easily mispronounced without the proper indication. (It has been convincingly proved that secondary stress is, above all, a property of an ideal isolated word. It usually either disappears or becomes primary stress in connected speech.)

Another important symbol to be introduced is also a short vertical stroke. This time it is placed under a consonantal phoneme and indicates consonantal syllabicity. The word *little* /lɪtɫ/, for example, has two syllables but only one vowel. The nucleus of the second syllable is formed by /l/ which receives the syllabicity mark: /ɫ/. Similarly, *apple* /æpɫ/ or *difficult* /dɪfɪkɫt/ sound more natural with syllabic /ɫ/ than with inserted schwa: /æpəl/ and /dɪfɪkəlɪt/. Another consonant which lends itself readily to the role of a syllabic nucleus is /n/. Words like *certain* or *nation* can be pronounced /sɜ:tən/ and /neɪʃən/, or /sɜ:tɲ/ and /neɪʃɲ/. The latter option is far more common. The former pronunciation with schwa is typical for slow, deliberate speech styles.

Unlike Czech syllabic consonants (e.g. *chrčēt* /xɾtʃet/ or *vlčěk* /vɫtʃek/), English syllabic consonants cannot occur in stressed syllables.

Exercise 2.5. Fill in the symbols for primary stress and syllabic consonants. Remember that the stress on the first syllable is assumed by default and is not necessary to mark. You will need to fill in 8 stress marks and 12 syllabic consonant marks.

sudden promotion	/sʌdn prəməʊʃn/	hidden equipment	/hɪdn ɪkwɪpmənt/
important people	/ɪmpɔ:tnt pi:pl/	stretched muscle	/stretʃt məsl/
strict inspector	/strikt ɪnspektə/	favourite season	/feɪvɪrɪt si:zn/
lazy assistant	/leɪzɪ əsɪstənt/	cotton pullover	/kɒtn puləʊvə/
new technician	/nju: tekniʃn/	leather gloves	/leðə glʌvz/
clumsy mechanic	/klʌmzɪ mɪkænik/	latest fashion	/leɪtɪst fæʃn/
cheerful engineer	/tʃɪəfl endʒənɪə/	horrible hat	/hɒrəbl hæɪt/

The last pair of symbols to be introduced are the prosodic boundary markers. The IPA offers a single vertical line: |, and a double vertical line: ||. The rules for using these symbols are not very strict. The single line is used for minor prosodic groups, while the double line is used for major prosodic groups. Real prosodic analysis is beyond the scope of this book. We will generally use the lines to make the reading of larger constructions easier. Single lines will be used for tone-group boundaries with non-conclusive intonation, while double lines will indicate more salient boundaries with conclusive intonation.

Examples: a) /twentɪ stju:dnts | ənd əʊnlɪ wʌn tʃeə/
 b) /nəʊbədɪ mu:vɪd || ɑ: ðeɪ hɪp'nɛtəɪzɪd/

The symbols for allophonic transcription will be introduced one by one in their respective chapters later in the book.

2.4. Combined practice

Exercise 2.6. In the following words, fill in the gaps with an appropriate symbol. Choose from æ, a, ʌ, and ɑ:. The missing symbol might be a part of a diphthong.

This would be indicated by the symbol ˆ (e.g. ˆu for ʌu).

bank	/b . ŋk/	bus stop	/b . s stɒp/
park	/p . k/	night club	/n . ɪt kl . b/
castle	/k . sl/	town hall	/t . ŋn hɔ:l/
palace	/p . lɪs/	public gardens	/p . blɪk g . dɛnz/
library	/l . ɪbrəri/	car factory	/k . f . ktəri/
underground	/ . ndəgr . ŋnd/	traffic lights	/tr . fɪk l . ɪts/

Exercise 2.7. In the following words, fill in the gaps with an appropriate symbol. Choose from i:, ɪ, e, ə, and ɜ:. The missing symbol might be a part of a diphthong. This would be indicated by the symbol ˆ (e.g. ˆu for ɪu).

bench	/b . ntʃ/	pavement	/pē . vm . nt/
bridge	/br . dʒ/	sweetshop	/sw . tʃɒp/
church	/tʃ . tʃ/	hairdresser	/hē . dr . sə/
gate	/g . ɪt/	police station	/p . 'l . s steɪʃn/
theatre	/θɪət . /	hotel	/həu't . l/
road	/r . ŋd/	advertisement	/ . d'v . tɪsmənt/

Exercise 2.8. In the following words, fill in the gaps with an appropriate symbol. Choose from ʊ, u:, ɔ, ɔ:, and ɒ. The missing symbol might be a part of a diphthong. This would be indicated by the symbol ˆ (e.g. ˆɪ for ɔɪ).

corner	/k . nə/	noisy street	/n . ɪzɪ stri:t/
statue	/stætʃ . /	post office	/pē . st . fɪs/
monument	/m . nj . mənt/	sidewalk	/saɪdw . k/
butcher's	/b . tʃəz/	supermarket	/s . pəmɑ:kɪt/
airport	/eəp . t/	checkpoint	/tʃek p . ɪnt/
crossing	/kr . sɪŋ/	restaurant	/restər . nt/

Exercise 2.9. Find the appropriate phoneme.

Example 1 the 3rd phoneme in crazy .../eɪ/... (The first is /k/ and the second is /r/)

Example 2 the 2nd phoneme in George .../ɔ:/... (The first is /dʒ/)

- | | |
|---|--|
| 1. the 5th phoneme in <i>prefer</i> | 7. the 2nd phoneme in <i>heart</i> |
| 2. the 7th phoneme in <i>understand</i> | 8. the 3rd phoneme in <i>play</i> |
| 3. the 4th phoneme in <i>wedding</i> | 9. the 6th phoneme in <i>computer</i> |
| 4. the 1st phoneme in <i>office</i> | 10. the 4th phoneme in <i>woman</i> |
| 5. the 2nd phoneme in <i>mother</i> | 11. the 7th phoneme in <i>textbook</i> |
| 6. the 6th phoneme in <i>volleyball</i> | 12. the 2nd phoneme in <i>now</i> |

Exercise 2.10. Find the appropriate phoneme. This time, the instruction is in transcription in order to help you to get used to it before you start transcribing whole words.

- | |
|---|
| 1. /ðə sekənd feʊni:m ɪn/ <i>choice</i> |
| 2. /ðə θɜ:d feʊni:m ɪn/ <i>school</i> |
| 3. /ðə fɜ:st feʊni:m ɪn/ <i>England</i> |
| 4. /ðə fifθ feʊni:m ɪn/ <i>piano</i> |
| 5. /ðə fɔ:θ feʊni:m ɪn/ <i>report</i> |

Exercise 2.11. Fill in the missing phonemes into the transcribed parts of a bicycle.

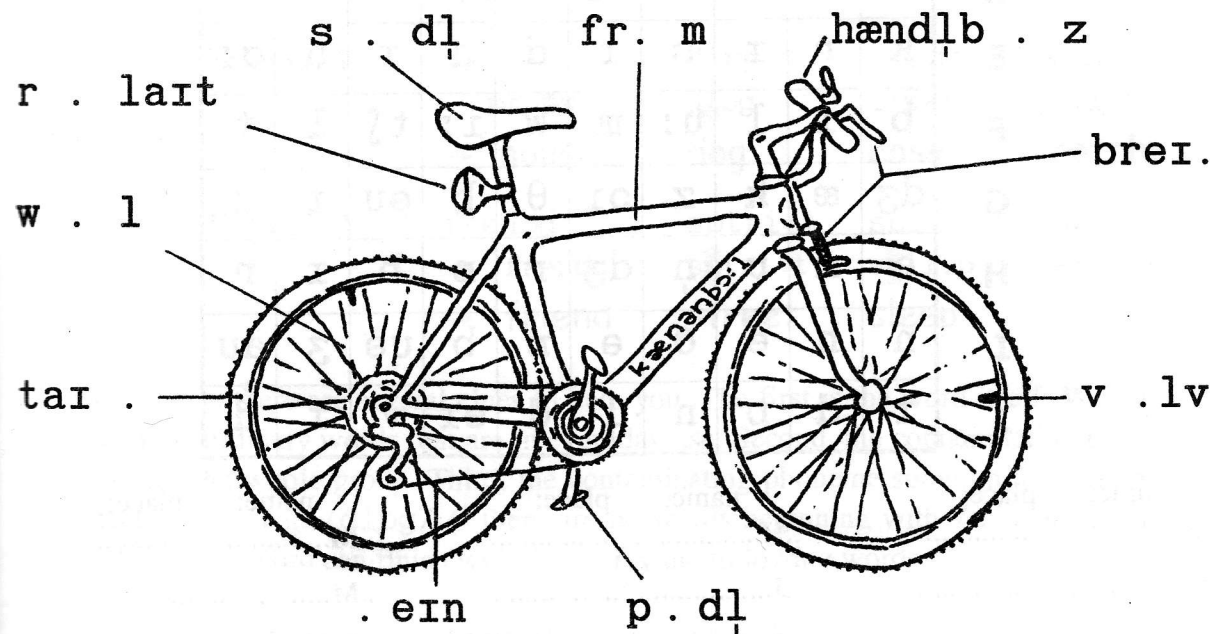


Figure 2.1. Drawing for exercise 2.11.

(saddle, frame, handlebars, brake, valve, pedal, chain, tyre, wheel, rear light)

3. Isolated Words

3.1. Frequent vocabulary items

English IPA-based transcription upsets newcomers to the field by its unusual appearance. Transcription skills, however, can be acquired quite painlessly if students spend some time getting used to strange-looking symbols in the context of individual well-known words. That is the purpose of the following exercises.

Exercise 3.1. The following wordsquare contains twenty-five English first names. They are not hidden diagonally or backwards. When you find each name, put it in regular spelling into an appropriate place below the wordsquare, where the initial letters of the names are indicated. Also, note down the place where the name begins and the direction (horizontal → or vertical ↓) in which it is written.

name: place:

Example: ..Adam..... ..A.10.↓.. (i.e. Adam is transcribed from square A10 downwards)

	1	2	3	4	5	6	7	8	9	10
A	ʃ	r	ʌ	tʃ	b	ʊ	m	ə	ŋ	æ
B	ɜ:	ʒ	m	ɑ:	θ	ə	aɪ	j	s	d
C	ɔ:	h	e	l	ɪ	n	k	eɪ	t	ə
D	d	æ	r	z	dʒ	əʊ	l̩	s	æ	m
E	k	r	ɪ	s	ɪ	d	n	ɪ	n	ɑ:
F	b	ɪ	l	u:	m	w	i:	tʃ	l	t
G	dʒ	æ	k	z	ɔɪ	θ	b	əʊ	ɪ	ɪ
H	e	m	ʊ	ŋ	dʒ	r	ɒ	b	ɪ	n
I	n	h	e	ð	ə	ɒ	b	uə	ʒ	au
J	ɪ	d	ɒ	n	l̩	d	eɪ	v	ɪ	d

name: ..B.....	place: ..B.....	name: ..H.....	place: ..H.....	name: ..M.....	place: ..M.....
..B.....	.....	..J.....	.....	..M.....	.....
..C.....	.....	..J.....	.....	..R.....	.....
..C.....	.....	..J.....	.....	..R.....	.....
..D.....	.....	..J.....	.....	..S.....	.....
..D.....	.....	..K.....	.....	..S.....	.....
..H.....	.....	..M.....	.....	..S.....	.....
..H.....	.....	..M.....	.....	..S.....	.....

Exercise 3.2. This exercise introduces transcribed names of colours. Write the items of the left column in regular spelling and match them with their corresponding ingredients in the right column. The first one has been done for you as an example.

1) tɜ:kwɔɪz	..turquoise..	blu: ənd red
2) ɒrɪndʒ	.....	blæk ənd blu:
3) greɪ	.....	laɪt blu: ənd gri:n
4) vaɪələt	.....	braʊn ənd waɪt
5) gri:n	.....	blæk ənd waɪt
6) ,neɪvɪ 'blu:	.....	ʒeləʊ ənd red
7) beɪʒ (beɪdʒ)	.....	dɑ:k braʊn ənd red
8) piŋk	.....	ʒeləʊ ənd blæk
9) kɑ:kɪ	.....	red ənd waɪt
10) mə 'ru:n	.....	ʒeləʊ ənd blu:

Exercise 3.3. In order to get used to the symbols and feel at ease when transcribing, it is necessary to practise mental manipulation of the symbols. This manipulation can be playful and effective at the same time. In this exercise, we have groups of transcribed words and our task is to write the words in regular English orthography. However, all the words in each group are contaminated with a phoneme which must be eliminated before the actual word is recovered.

Example 1	maʊls	dɒg	i:lzɪ	kæltʃ
	→ maʊls	dɒg	i:lzɪ	kæltʃ
	→ mouse	dog	easy	catch

Example 2	frenɒd	sɒtri:t	sɒli:p	swi:tɒ
	→ frenɒd	sɒtri:t	sɒli:p	swi:tɒ
	→ friend	street	sleep	sweet

As you can see, there are several clues to help you. The first is the word itself. We are using only the most ordinary words that are in everyday use. Second, the contaminating phoneme is the same for the whole group. Third, the contaminating phoneme sometimes breaks English phonotactic rules, e.g. /dɒg/ (- there are no words beginning with /dl/ in English), or /swi:tɒ/ (- no word can finish with /ɒ/). Try the following words.

1. sɪks	treɪbl	brɔ:l	dresk
2. dwɪnə	wɪtʃ	stɑ:w	kweɪk
3. fəʊnɜ:	fɜ:lɑɪ	ɜ:fɑɪv	æpɜ:l
4. θɪŋk	kɜ:θ	θkri:	pleɪk
5. mæŋgə	stɒmp	haʊm	hæmpɪ
6. ðɪps	ðæpt	ði:zɒ	ðəʊzɒ

Exercise 3.4. Find the transcription errors in the following names of sports and try to correct them.

Example: skɛɪtɪŋk → skɛɪtɪŋk → skɛɪtɪŋ

bedmɪntən	sɑɪclɪŋ	dʒɪmnæstɪks	bɒksɪŋ
dʒɒɡɪŋ	æð'letɪks	teɪblətənɪs	tʃɛss
dʒu:ɒ	kə'rɑ:tɛ	hɔ:sreɪcɪŋ	squɒʃ
aɪzɦɒkɪ	bɛɪzbo:l	wɪnd'sɜ:fɪŋ	skɪɪŋ

Exercise 3.5. Transcribe.

gymnast	jockey	skier
chess player	cyclist	boxer
windsurfer	athlete	jogger

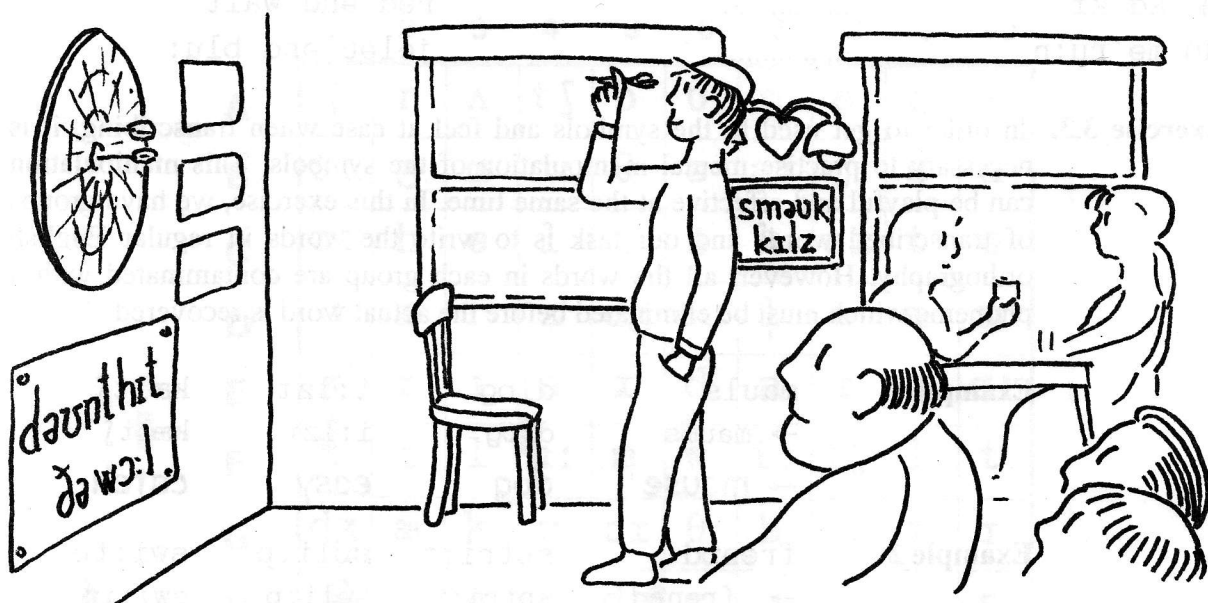


Figure 3.1. ə kwɛstʃn || ɪf dɑ:ts | wɜr ən ə' lɪmpɪk spɔ:t ||
wɪʃ nɛɪʃn | wʊd wɪn ðə mɛʊst gəʊld mɛdʒ

Exercise 3.6. Read the following 'wordsnake', but pronounce the names of the countries clearly and separately. Then rewrite the names of the countries onto the lines provided below. Divide them into two groups. Group 1 should be the names with the primary stress on the first syllable. Those should be rewritten into the appropriate spaces without any changes. Group 2 should be the names with the primary stress on the second or third syllable. Those should be rewritten with the appropriate primary stress marks.

denma:kswi:dɪnɔ:wɛɪdʒəpænbrɛzɪlpɔ:tʃuglɪnɪpɔ:l
pɑ:kɪstɑ:nbɛldʒəmsu:dɑ:nɪzrɛɪɛli:dʒɪpttɪbɛttju:nɪs
pɜru:zɪmbɑ:bwɪɪstriɛvi:etnæmɪrɑ:nkænədə

Group 1:

Group 2:

.....

.....

Exercise 3.7. Transcribe.

Japanese	Brazilian	Belgian
Vietnamese	Egyptian	Iranian
Portuguese	Canadian	Israeli
Norwegian	Peruvian	Swedish

Exercise 3.8. In this exercise we will work with words consisting of three phonemes. The words follow one another in a chain. Each word differs from the preceding word by one phoneme. Look at the chain of changes and reconstruct the words. Then check your answers in the Answer Key.

Example 1: hi:t → heat
 .aɪ. → height
 r. . → write or right
 .əʊ. → wrote
 . . d → road

Example 2: laɪk → like
 . . t → light
 f. . → fight
 . . n → fine
 .əʊ. → phone

Now it is your turn:

r ʌ n → .....	.əʊ. → .....	. u . →
. ɒ . →	h . . → .....	. e . →
. eɪ . → .....	. . l → .....	. . n →
. æ . → .....	. ɪ . → .....	. i: . →
. . m → .....	. ɔ: . → .....	. ɜ: . →
. u: . →	b . . → .....	. ɑ: . →

Continue in the second column

Continue in the third column

Exercise 3.9. Transcribe.

Monday	menu	minute
money	man	minus
manipulate	milkman	miniskirt
many people	meaning	mountain
manager	mango	moonlight

3.2. Words with standard weak forms

Every English word which is pronounced in isolation has at least one stressed syllable. In *understand* /ʌndə'stænd/ it is the third one, in *receptionist* /rɪ'sepʃənɪst/ it is the second one, and in *shop* /ʃɒp/ it is the only one that is there. The stressed syllable of a word contains one of the English full vowels (but not /ə/, and not a syllabic consonant). Words in standard connected speech should more or less preserve the prominence of their stressed syllables or at least the quality of their full vowels. There are exceptions, however. One of them concerns a group of monosyllabic words which are very often pronounced without any stress and with the vowels reduced to /ə/. There are about forty of them. (O'Connor (1980) lists 35, Menhard (1982) lists 54, Roach (1991) lists 43, and Cruttenden (1994) discusses 48 of them.) Pronunciation textbooks typically treat these words as very important. Experience shows that students who do not learn how to pronounce them and how to recognize them in real spoken English are often confused or confuse their communication partners.

These words belong to a larger group of so called structural words (sometimes also called grammatical or function words). They include articles, auxiliary verbs, conjunctions, modal verbs, pronouns, prepositions, etc. The reason why they normally occur in weak, reduced forms is that they are relatively less important for the meaning of utterances and they are predictable from the positions in which they are found. In a question like *Who are you?* /hu ə ju:/ it is sufficient to pronounce *are* as /ə/ because if we understand *who* and *you*, it is quite easy to reconstruct the little word in between. For the same reason it does not matter if four words '*a*', '*are*', '*her*', and '*or*' are all occasionally reduced to the identical weak form: /ə/. (The reduction of '*or*' is quite rare, though.)

Some of the words have more than one weak form in casual speech, e.g. *you*: /ju:/ → /jʊ/, /jə/, and /j/ as in /dɛj'nəʊ hɪm/ or *and*: /ænd/ → /ənd/, /ən/, and /n/ as in /'waɪtɪn' jələʊ/. As you can see in the last example, a weak form sometimes involves not only reduction of the full vowel to /ə/, but also a loss of a consonant: /ænd/ can lose its /d/. Similarly, *must* can become /məʃ/ and *just* can become /dʒəs/. Surprisingly, if *he*, *his*, or *him* lose their /h/ in their weak forms, the speech does not become negligent. /aɪ laɪk ɪm/ sounds neutral and natural. The loss of /h/ should not happen at the beginning of an utterance, or when the pronoun is required in its strong form.

Strong forms of the structural words usually occur:

- 1) under special emphasis, either contrastive or emotional

*No, give it to **him**, not to **them**.*
/'nəʊ 'gɪv ɪt tə 'hɪm nɒt tə 'ðem/

- 2) when the structural word is stranded at the end of a sentence or a syntactic phrase.

*Were you at **home**? Yes, I **was**.*
/wə ju ət 'həʊm 'jes ʌ 'wɒz/

The whole problem of strong and weak forms of words is quite complex. Some words have weak forms only in certain meanings. For example, *that* is usually weak as a relative pronoun, but always strong as a demonstrative pronoun. Moreover, in rapid casual speech any unaccented monosyllable can be reduced: *come back* - /kəm'bæk/ or *They all sat down* /ðeɪ'ɔ:l sət'daʊn/. For a fuller account find the appropriate chapter in your textbook of English phonetics.

Exercise 3.10. Write the highlighted expressions in regular spelling and give the transcription of their strong forms

	spelling:	strong form:
Example: it wəz ¹⁾ i:ziə ðən ²⁾ ðæt	1) ... was...	.../wɒz/...
	2) .. than..	.../ðæn/...

/ **ʌv**¹⁾ gɒt **səm**²⁾ pɪktʃəz **n**³⁾ feʊtəʊz **fə**⁴⁾ ju: || luk **ət**⁵⁾ **ðəm**⁶⁾ keəfəli || **ðe**⁷⁾ feʊtəʊz **e**⁸⁾ kwɑɪt ɪm'pɔ:tənt || **ðe**⁹⁾ smɔ:l | **bet**¹⁰⁾ di:teɪld || ðɪs **wʌnz**¹¹⁾ nɒt **əz**¹²⁾ kliər | **əz**¹²⁾ ðə rest || kæn **je**¹³⁾ si: ði:z legz || ðeɪ bi'lɒŋ **te**¹⁴⁾ ðə leɪdi | **wɪ**¹⁵⁾ wɒntɪd **te**¹⁴⁾ tɔ:k tu/

spelling:	strong form:	spelling:	strong form:	spelling:	strong form:
1) .....	.....	6) .....	.....	11) .....	.....
2) .....	.....	7) .....	.....	12) .....	.....
3) .....	.....	8) .....	.....	13) .....	.....
4) .....	.....	9) .....	.....	14) .....	.....
5) .....	.....	10) .....	.....	15) .....	.....

Exercise 3.11. Fill in the weak forms of structural words

mi 'kæniks

I'm nɒt ʃʊə | hau kwɪkli I can lɜ:n | to ju:z ðɪs mə 'ʃi:n ||
 it luks a bɪt kɒmplekɪtɪd || hau dɪd ju seɪ | I should
 plʌŋ ɪt ɪn || əv dɪə || ðæt wəz a streɪndʒ saʊnd || Do you
 θɪŋk ɪts brəʊkən || aɪ gɒt a letə frəm ðe kʌmpəri ði: ʌðə
 deɪ | and ðeɪ sed | ðeɪ wəd defɪnətli kʌm and
 rɪ'peə | wɒt wəz nesəsri || There wəz sɜm skru:draɪvəz
 and hæməz ʌndə maɪ desk || My fɑ:ðərɪnlɔ: brɔ:t ðem | and
 aɪ təʊld hɪm tu pʊt ðem ðeə || Could ju həʊld ðə
 laɪt fɔr mi: || nəʊ | ju mʌst həʊld ðə tɒp ɒf ɪt || teɪk
 juɹ taɪm | I can weɪt

Exercise 3.12. Decide which of the structural words should be in their weak forms and which in their strong forms

- | | |
|----------------------------------|--|
| 1. How could you do that? | 6. Tell him to bring some vegetable. |
| 2. Ask your mother for help. | 7. There was a problem there. |
| 3. When do you want to meet her? | 8. I don't think you must, but you should. |
| 4. They can come at once. | 9. What are you looking at? |
| 5. But you can see her face. | 10. He's as proud as Lucifer. |

Exercise 3.13. Weak syllables of grammatical words together with other unstressed syllables alternate in speech with strong syllables of content words. This gives our utterances specific rhythmical patterns. In *He's a tyrant* /hɪzə'taɪərənt/, there are two unstressed

syllables, then a stressed one, and finally another unstressed one. This particular structure can be represented symbolically by small and large dots: • • ● • . Transcribe the following fifteen sentences and divide them into three groups according to the rhythmical pattern. The first sentence has been done for you as yet another example. It has got three unstressed syllables followed by a stressed one so it falls under the first rhythmical pattern.

Can you just wait? There are some clothes. Are you angry? England and Wales. What do you think? Can you tell him? Is it a rock? Silly but nice. I'm just a dwarf. In a classroom. There's a demon. There must be gold. Give him a break. Purple or black. Shall we ask them?

• • • ●	• • ● •	● • • ●
....kən jə dʒəs 'weɪt....	.....	.....
.....
.....
.....
.....

Exercise 3.14. Transcribe and draw dots to symbolize the stress patterns.

on Friday at three	.....	.....
from half past eight	.....	.....
in the late afternoon	.....	.....
can go after midnight	.....	.....
Tuesdays and Thursdays	.....	.....
it was a lovely weekend	.....	.....
better than Saturday lunch	.....	.....

Exercise 3.15. Complete the following proverbs and idiomatic expressions by adding structural words. You will need *a, an, and, for, in, is, it, she, to, than, that, was, your* and the construction *there is a /ðəzə/*. Some of the words have to be used more than once. Transcribe the sentences after you have completed them. Do not hesitate to use the Answer Key.

Example: Don't / make / mountain / out / molehill. → Don't make a mountain out of a molehill. → /dəʊnt meɪk ə maʊntɪn | aʊt əv ə məʊlhɪl/

1. Actions / speak / louder / words.
2. Where / will / way. (*will* is used in the sense of *mental power*)
3. Rome / not built / one / day.
4. Don't / put / all / eggs / one / basket.
5. eye / eye / tooth / tooth.
6. takes / two / make / quarrel.
7. thinks / all / glitters / gold.

3.3. Words with selected orthographic units

For an inquisitive mind, the whole area of letter-sound correspondences in English must be an extremely exciting field of study. The regularities and the irregularities of grapheme-phoneme relationships reveal a rich history of changes in the sound patterns of English. Basic information concerning letter-sound correspondences has been traditionally included in elementary textbooks on English phonetics and phonology (Kruisinga, 1935; Gimson, 1962; Skaličková, 1982; Menhard 1982). In addition, there are books which provide a more detailed account of the system by focusing solely on spelling-pronunciation relationship (Nosek, 1991; Digby and Myers, 1993; Carney 1994). We have chosen some of the graphemes or groups of graphemes which typically cause problems to learners of English. The purpose of our choice is to provide material for further transcription practice and to highlight several interesting spots in the orthographic system of English relevant to the needs of Czech learners.

3.3.1. Words with the letter 'x'

The letter 'x' is the twenty-fourth letter of the English alphabet. It usually represents two phonemes: /k/ and /s/, e.g. *box* /bɒks/. The voiced variant /gz/ is found before a stressed vowel, e.g. *example* /ɪg'zæmpəl/. In the word initial position, the letter 'x' often stands for /z/only, like in *Xerox machine* /'ziərəʊks məˌʃiːn/. Some language users play with the letter in a humorous way and write *sox* instead of *socks*, *comix* instead of *comics* or *thanx* instead of *thanks*. On the other hand, the 37th American president Richard Nixon could relate his name back to Nickson. It would be interesting to know if the 7th U.S. president Andrew Jackson ever considered simplifying the spelling of his name to Jaxon.

John Kennedy Toole (Toole, 1980), in his attempts to capture the unusual character of Creole English, writes the word *ask* as *ax* because it is pronounced /æks/. Transcribers have to remember that the IPA symbol **x** stands for a voiceless velar fricative like in Czech /vzdux/, /xlap/, /uxo/, or /xodets/. This sound does not have a phonemic status in standard English.

Exercise 3.16. Read the following sentences and transcribe them in regular orthography.

ɑːsk mɪs fɒks | tə ziərəʊks ðiːz dɒkjumənts fə miː
 bɒb wəz ɪk'saɪtɪd | ənd səʊ wəz hɪz ɛkswaɪf ziːnə
 ðə tæksɪ draɪvə sed | hɪ ɪk'spektɪd ðiː æksɪdɪnt
 ðeɪ wə tuː ɪg'zɔːstɪd | tə lɪsən tə hɪz dʒəʊks
 zəɪvɪə | ɪz ɪk'striːmlɪ ɪk'strævəgənt

Exercise 3.17. Find the transcription mistakes in the following words.

sixteen	/sɪks'tiːn/	exchange	/ɪks'tʃeɪndʒə/
exactly	/ɪg'zæktli/	paradox	/pærədɒks/
exhibition	/,ɛgzɪ'biʃn/	existence	/ɪk'sɪstəns/

Exercise 3.18. Divide the following words into three groups according to the pronunciation of 'x' as /ks/, /gz/, or /z/. Transcribe the words.

exotic - textbook - exaggerate - xylophone - Alexandra - Xanthippe - X-rays -
 examination - xenophobia - hexagonal - excellent - xenon

Group 1 /ks/

.....

Group 2 /gz/

.....

Group 3 /z/

.....

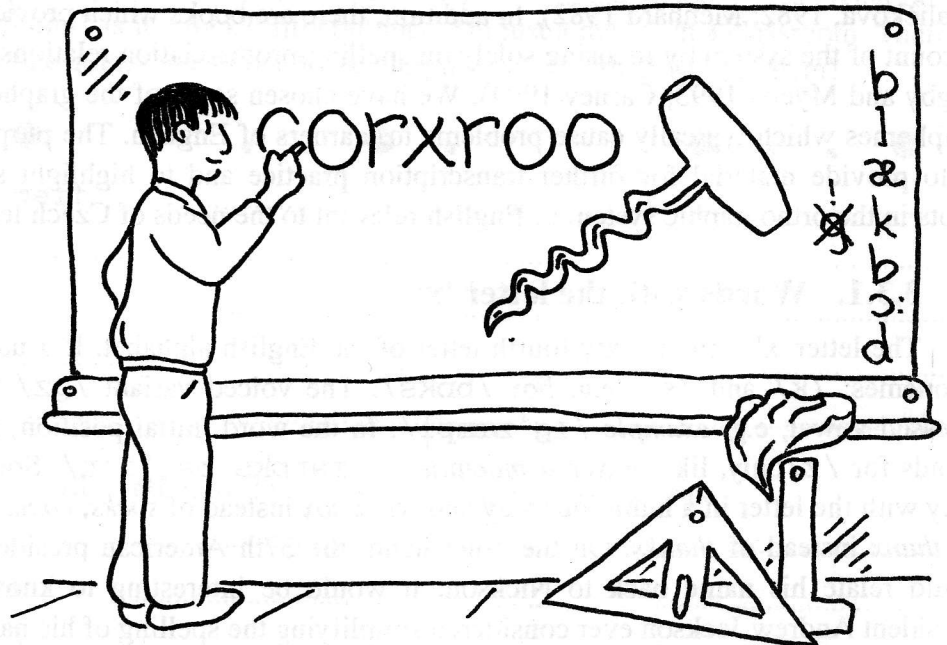


Figure 3.2. ik'skju:z mi: || hau də jə spel kɔ:kskru:

Exercise 3.19. Fill in the missing phonemic symbols. Each dot stands for one missing phoneme.

1. /traɪ t. faɪnd s.m .aɪm | tə l.sɪ tə ðɪ. rɪ'læ..ɪŋ m.u:zɪk/
2. /t.l ð. tru:.. | .nd d.nt meɪk s.lɪ .k'skju:sɪz ne..t taɪm/
3. /ʌm ə'fr.d | aɪ k.nt ək'sept jər ɪ.. 'klu:sɪv ɒfə/
4. /sʌm p.pɫ l.v ɪn lʌkʃəri | ʌð.z l.v ɪn æŋ'zaiəri/
5. /ɪt .z ə'pr.ksimətli sɪks .aʊznd maɪlz fr.m hɪə/
6. /ðeɪ ə rɑ:ðə keələ. | ə'.aut ðeə tɒ..ɪk .ə'tɪəriəlz/

3.3.2. Words with the letter 'q'

The letter 'q' is listed in the English alphabet as an independent letter, but in reality it mostly exists only as a part of the digraph 'qu'. The few exceptions where 'q' is not followed by 'u' are exotic foreign words like *Iraq* or *Qatar*. (We would like to remind the readers of the fact that Czech children also memorize 'q' as a letter of the Czech alphabet, but use it only in foreign words. How many Czech words with 'q' apart from *qočna* /kvotʃna/ and *qedlat* /kvedlat/ can we think of?)

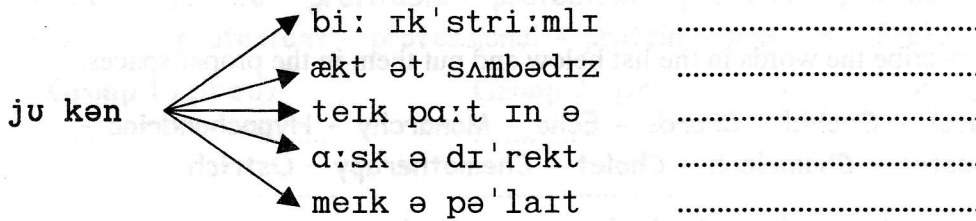
The digraph 'qu' represents either /kw/, or /k/. The latter option is relatively rare. It is exploited in word-final '-que', e.g. *clique* /kli:k/, and a few other cases that can be easily learnt and remembered.

Exercise 3.20. Fill in the missing phonemic symbols. A dot stands for a missing phoneme.

1. squeeze a bloodthirsty mosquito /sk.i:z ə bl.dθɜ:stɪ mə'sk.t./
2. catch a quick-witted squirrel /kætʃ ə kw.kwɪtɪd skwɪr.l/
3. quite inadequate equipment /kwɑɪt ɪn'..ɪk.ət . 'kwɪpm.nt/
4. acquire some unique liquor /ə'kwɑɪə s.m .u:'n.k lɪk./
5. quarrelsome string quartet /kw.rəlseəm strɪ. kwɔ:'tet/
6. long sequence of quotations /l.. s.kwəns .f kw.'teɪʃnz/
7. quiet and friendly quadruped /kwɑɪ.t ən fr.ndlɪ ..ndruped/
8. qualify into an earthquake squad /kwɒlɪf. ɪnt. ən ɜ:θkw.k s...d/

Exercise 3.21. Transcribe the following four words and put them in the proper spaces.

question - request - inquiry - inquisitive - quiz



Exercise 3.22. Find the transcription mistakes in the following words

- | | | | |
|---------|------------|-------------|---------------|
| queue | /kwju: / | antique | /æn'ti:kwe / |
| liquid | /likwɪd / | boutique | /bəu'ti:k / |
| equator | /ɪkweɪtə / | picturesque | /pɪktʃə'ræk / |

3.3.3. Words with the digraph 'ch'

The digraph 'ch' is used for a velar fricative /x/ in the Czech language and constitutes an independent item in the Czech alphabet. In English, digraphs are more common and they do not constitute independent items in the alphabet. The English digraph 'ch' mostly represents the fortis postalveolar affricate /tʃ/, e.g. *chain* /tʃeɪn/. In words of Greek origin it is pronounced as the fortis velar plosive /k/, like in *chronological* /krɒnə'lɒdʒɪkəl/. There are quite a few relatively recent French loan words which have stabilized in pronunciation with /ʃ/. *Chauffeur* /ʃəʊfə/ and *moustache* /mə'stɑ:ʃ/ are not expected to change into /tʃəʊfə/ and /mə'stɑ:tʃ/ in the near future. Only exceptionally can 'ch' correspond to the lenis postalveolar affricate /dʒ/, e.g. *spinach* /spɪnɪdʒ/, *sendwich* /sænwɪdʒ/ or *Norwich* /nɒrɪdʒ/.

Exercise 3.23. Fill in the missing phonemic symbols. Each dot stands for one missing phoneme.

1. ə glɑ: . əv spɑ:kliŋ .æm'peɪn
2. tʃ.klæt keɪ. | wɪ. wɪpt kri:m
3. kə'l.stərpl ɪn j. blʌ.
4. əʊld ənd sm.lɪ k.tɪdʒ .i:z
5. wɔ:təme.ənz | pi: .ɪz | ən .erɪz
6. ə nju: | ɪ'mædʒɪnətɪ. .ef
7. di:p fr.zən fren. fraɪz
8. tʃɪkŋ s.p w.ð n.dɪz

Exercise 3.24. Divide the following words into three groups according to the pronunciation of 'ch' as /tʃ/, /k/, or /ʃ/. Transcribe the words.

Christmas - chimpanzee - cholera - chauvinism - Achilles - machine - champion - stomach-ache - chandelier (= ornamental hanging light) - channel - bachelor - chivalry - Chicago - character - chief

Group 1 /tʃ/

Group 2 /k/

Group 3 /ʃ/

.....
.....
.....
.....
.....

Exercise 3.25. Transcribe the words in the list below and put them in the proper spaces.

Chorus - Watch - Orchid - Chords - Echo - Monarchy - Hypochondriac - Orchestra - Chameleon - Chalet - Chemotherapy - Ostrich

1. - kən tʃeɪndʒ kələz əv ɪts bɒdɪ
2. - kən rʌn vɛrɪ fɑ:st bət kænɒt flaɪ
3. - kɒmbɪ'neɪʃnz əf təʊnz ðət saʊnd tə'geðə
4. - ə lɑ:dʒ grʊ:p əv mju:'zɪʃnz hu: plɛɪ tə'geðə
5. - kən help pi:pəl wɪð sɪəriəs dɪ'zi:zɪz
6. - ən aʊt'deɪtɪd sɪstəm əv glʌvnmənt
7. - ə lɑ:dʒ wʊdn̩ haʊs ɪn ðə maʊntɪnz
8. - sʌŋ sevərəl taɪmz dʒuəriŋ ə sɒŋ
9. - kɒnstəntlɪ θɪŋks hi: ɪz | ɔ: wɪl bɪ ɪl
10. - ə plɑ:nt wɪð ʌn'ju:zʊəl fləʊəz
11. - ə smɔ:l ɪnstrʉmənt | wɪtʃ ʃəʊz ðə taɪm
12. - kən rɪ'pi:t jə wɜ:dʒ

3.3.4. Words beginning with the group 'pro'

The group 'pro' seems to be very simple, but a good observer notices frequent difficulties which it causes in the speech of beginner learners of English. It can be pronounced in three ways. In a stressed syllable, it is either /prəʊ/ or /prɒ/, while in an unstressed syllable it is usually /prə/. Occasionally there are two pronunciation options. The word *progress* as a noun can be both /prəʊgrɛs/ and /prɒgrɛs/. Moreover, there is an unstressed form of /prəʊ/ which, in faster speech, loses its [ʊ] part. Hence, the word *procedure* can be either /prəʊ'si:dʒə/ or /prə'si:dʒə/. Most of the time, however, the pronunciation requirements are unambiguous: *profit* must be pronounced /prɒfɪt/ and *promise* must be /prɒmɪs/, even though we can often hear the incorrect /prəʊmɪs/ when beginner learners attempt to speak English. The first syllable in the Greek prefix *proto-* is always /prəʊ/ as in *prototype* /prəʊtətaɪp/.

Exercise 3.26. Read the following parts of sentences and match those that make sense when put together. The first has been done for you as an example.

prə'fese prɒktez prɒg'neʊsɪs	hailɪ prɒbəbl̩
kwɪk prə'məʊʃn ɪn ʃɔ: prə'feʃn ɪz	prə'nʌnsɪ'eɪʃn
eni kaɪnd əf prəʊə'merɪkən prɒpə'gænde	pru:vɔd raɪt
haɪ prə'pɔ:ʃn əv ðeə prɒdʌkts | ɪz nɒt	praɪvətai'zeɪʃn
ðə prɪn'ses wəz praud əv ə pə'kju:lje	wəz prə'hɪbɪtɪd
ðə praɪm mɪnɪstə prə'pəʊzd prɒmpt	bɪtə prəʊtests
ðə bæn ɒn ,prɒstɪ'tju:ʃn prə'veʊkt	prɒpəli testɪd

Exercise 3.27. Divide the following words into three groups according to the pronunciation of 'pro' as /prəʊ/, /prɒ/, or /prə/. Transcribe the words.

problem - profile - profitable - protection - province - provide - programme - protestant - professional - protein - pronoun - Prokofiev

Group 1 /prəʊ/	Group 2 /prɒ/	Group 3 /prə/
.....
.....
.....
.....

3.3.5. Words with the digraphs 'ou', 'au' and 'eu'

The digraphs 'ou', 'au' and 'eu' remind us of the diphthongs used in the Czech language, where their translation into sounds is quite transparent. In English, however, the situation is a bit more complex. If you read out words like *south*, *soul*, *soup*, *source*, and *southern*, you can hear that the vowels are all different from one another and in yet other words there are four more possible realizations of 'ou' (/ɜ:/, /ə/, /ʊ/, and /ʊə/). Written 'au' is usually pronounced /ɔ:/, or /ɒ/. Other options are very rare. Similarly, written 'eu' is pronounced /ju:/, or /u:/, and other possibilities are fairly exceptional. Czech learners of English often hesitate over the pronunciation of 'eu' even though the situation there is quite straightforward. This is due to the fact that the lexical items with 'eu' belong to less frequent vocabulary. The following exercises offer some transcription practice together with a brief look at typical words with the digraphs 'ou', 'au' and 'eu'.

Exercise 3.28. Fill in the missing phonemes which all correspond to the digraph 'ou'.

four cousins	f . k . zɪz	proud outsiders	pr . d . tsɑɪdəz
loud couples	l . d k . plz	previous trouble	pri:vi.s tr . bl̩
pour bourbon	p . b . bən	your round mouth	j . r . nd m . θ
double nought	d . bl n . t	touch the ground	t . tʃ ðə gr . nd
around the house		er . nd ðə h . s	
count countries		k . nt k . ntrɪz	
souvenirs for tourists		s . və'niəz fə t . rɪsts	
sound of a fountain		s . nd əv ə f . ntɪn	

Exercise 3.29. Fill in the missing phonemes, all of which correspond to the digraph 'au'.

laughing Laurel	l . fɪŋ l . rəl	pause in the sauna	p . z ɪn ðə s . nə
Australian fauna	. 'streɪljən f . nə	Dr. Faust's fault	dɒktə f . stɜː f . lt
naughty daughter	n . tɪ d . tə	haunted Mauritius	h . ntɪd m . 'rɪʃəs
cautious dinosaur	k . ʃəs daɪnəs .	sausage with sauce	s . sɪdʒ wɪð s . s
laudatory applause	l . dətərɪ ə'pl . z		
the cause of jaundice	ðə k . z əv dʒ . ndɪs		
cauliflower and sauerkraut	k . lɪflaʊə ənd s . əkraʊt		
taught about Saudi Arabia	t . t ə'baʊt s . dɪ ə'reɪbjə		

Exercise 3.30. Transcribe

neurology	pseudonym	Europe	Zeus
neurosis	pseudo-science	eunuch	Perseus
neurotic	pseudoteacher	eucalyptus	Theseus
neutral	pseudo-intellectual	euphemism	Prometheus

Exercise 3.31. Read the article to see how well you can already cope with a transcribed text. Alternatively, you may transcribe the orthographic version from the Answer Key and check it against the transcription provided here.

ɑːnt pɔːlə | ɪz ətəflaɪdɪ || hə zəʊdiæk saɪn ɪz tɔːrəs ||
 jɛstədəɪ | ʃiːwɛz ɪn ɛ steɪt əv juː'fɔːriə ||
 juə'ri:kə | ʃɪ ʃaʊtɪd | bɪ'kɒz ʃɪ kɔːt ə maʊs | wɪð ə beə hændz ||
 ʃiː wɜːks ɪn ðə fɑːmə'suːtɪk ɪndəstri |
 ənd wʊd laɪktə pʊʃ ðə baʊndrɪz əv nɒlɪdʒ ||
 ʃɪ driːmz əv ðə kjʊəfə ruːmətɪzəm | luː'kiːmiə | ən njuː'məʊnjə ||
 æz ə ɡɜːl | ʃɪ wɒntɪd tə bɪ ən æstrənɔːt |
 ənd ʃɪ klaɪmd maʊnt evrɪst | wɛn ʃɪ wɛz fɔː'tiːn ||
 ɪn ɔːtəm əv ðə seɪm jɪə | ʃiː meɪd ə dʒɜːnɪ tə ,mɒrɪ'teɪnjə ||
 hə feɪvrɪt wɛpən | wɛz ə ,semɪɔːtə'mætɪk raɪfl |
 ən ʃɪ brɔːt ə lɒt əv daɪmɛndz bæk həʊm ||
 ʃiː kən swɪm twenti nɔːtɪkl maɪlz ɪn rɒf weðə | wɪ'ðəʊt stɒpɪŋ ||
 wɒn nɔːtɪkl maɪl | ɪz wɒn θaʊzənd | eɪt hændrɪd |
 ən fɪftɪ tuː miːtəz ||

3.3.6. Words with the digraph 'ea'

The digraph 'ea' is traditionally used to demonstrate the inconsistency of English orthographic system. It occurs in many words of every-day use and can be pronounced /iː/, /e/, /eɪ/, /ɜː/, /ɑː/, /ɪə/, or /eə/. (Example words: *meat* /miːt/, *head* /hed/, *great* /greɪt/, *learn* /lɜːn/, *heart* /hɑːt/, *year* /jɪə/, and *wear* /weə/. The point is made even stronger by listing the word *ocean* /əʊʃn/, in which the digraph 'ea' disappears, leaving only a trace in the features of the preceding consonant. Realistically speaking, however, the choice is most frequently among /iː/, /e/, and /ɪə/. The words with other

possible phonemes are not very numerous. In spite of that, they can confuse learners of English to a great extent.

Exercise 3.32. Divide the following words into four groups according to the pronunciation of 'ea' as /i: /, /e /, /ɜ: / or /ɪə /. Transcribe the words.

increase - pearl - dean - pleasure - sweater - cream - beard - early - ideal - search - season - real - nearly - breast - heard - measure

Group 1 /i: /	Group 2 /e /	Group 3 /ɜ: /	Group 4 /ɪə /
.....
.....
.....
.....

Exercise 3.33. Find opposites (antonyms) to the following words and put them down in phonemic transcription.

Example: kli:n →dɜ: tɪ..... (*dirty* is opposite to *clean*)

fɪə →	hevi →
welθ →	ded →
pi:s →	niə →
helθ →	wi:k →
ɜ:n →	ni:t →

Exercise 3.34. Transcribe.

1. His antinuclear gear was dreadful.
2. After the defeat, the leader had a breakdown.
3. You should leave the jealous freak.
4. Oh, yeah, I'm ready to swear.
5. Why does Reagan wear those sneakers?

3.3.7. Words with silent letters

Some English words are spelt with letters which do not represent any of their sounds. *Know* has a silent 'k', *night* has silent 'gh', and *come* has a silent 'e'. Notice, however, that we do not analyze *bread* as having a silent 'a'. This is because 'ea' is a digraph. Digraphs represent just one phoneme and we do not speculate about which part of a digraph is silent.

Exercise 3.35. Read the following words. Think of their regular spellings and find the silent letter(s) in each of them. Try to place the words so that their silent letters match the letters in the columns.

Example: aɪlənd = *island* has a silent s. Therefore, it will be placed in line 1, next to **S**

lʌv	kʌzŋ	aɪlənd	bɒtɪ
hɑ:f	ɔ:təm	hɑ:t	wɪsl
bæleɪ	həʊm	tɔ:k	kɑ:sɪ

1 ... <u>is</u> land.....	S	7	L
2	I	8	E
3	L	9	T
4	E	10	T
5	N	11	E
6	T	12	R

Exercise 3.36. Choose the correct transcription of the following words.

- | | | | |
|--------------------|--------------------|-------------------|------------------|
| 1. receipt | A. rɪ'si:pt | B. rɪsi:t | C. rɪ'si:t |
| 2. psychiatrist | A. sɪ'kiɒtrɪst | B. saɪ'kaɪɒtrɪst | C. psɪ'kiɒtrɪst |
| 3. cupboard | A. kʌpbəd | B. kʌpbɔ:d | C. kʌbəd |
| 4. psychology | A. psɪ'kɒlədʒɪ | B. saɪ'kɒlədʒɪ | C. saɪ'kɒlədʒɪ |
| 5. pneumatic | A. nju:'mætɪk | B. nju:'mæɪk | C. pnju:'mæɪk |
| 6. psychotherapist | A. saɪkəu'θerəpɪst | B. saɪəu'θerəpɪst | C. saɪə'θærəpɪst |
| 7. raspberry | A. rɑ:zbrɪ | B. rɑ:spberɪ | C. rɑ:spbərɪ |
| 8. psychosocial | A. saɪchəu'səʊʃl | B. saɪkəu'səʊʃl | C. saɪkəu'səʊʃlə |

Exercise 3.37. Transcribe the following words and put down the silent letter of each triad.

Example: sight, fight, flight →sart.....fart.....flart..... ..gh.. **silent:**

- | | | | | | |
|------------------------------|-------|-------|-------|-------|----------------|
| 1. lamb, comb, bomb | ..... | ..... | ..... | ..... | silent: |
| 2. Allah, Hannah, hallelujah | ..... | ..... | ..... | ..... |  |
| 3. Faulkner, Holmes, Lincoln | ..... | ..... | ..... | ..... |  |
| 4. knowledge, knife, knee | ..... | ..... | ..... | ..... |  |
| 5. often, bouquet, Christmas | ..... | ..... | ..... | ..... |  |
| 6. wrong, write, answer | ..... | ..... | ..... | ..... |  |
| 7. debt, doubt, subtle | ..... | ..... | ..... | ..... |  |
| 8. hurrah, honest, Graham | ..... | ..... | ..... | ..... |  |

3.4. Words with selected phonological units

The relationship between written and spoken form of a language is traditionally viewed from two angles. Besides explaining how a grapheme can be represented in speech, linguists also explain how a particular phoneme can be represented in writing. We will now follow the latter approach and use some of the phonemes typically difficult for Czech learners of English to further practise phonemic transcription.

3.4.1. Words with the reduced vowel /ə/

The phoneme /ə/ is by far the most common vowel segment in English. In connected speech, one in four vocalic phonemes is /ə/, otherwise called schwa. Czech learners may struggle with this fact for two reasons. One of them is that [ə] has not a phonemic status in Czech. Many Czech speakers then think that it is no real sound and ignore its existence. As a consequence, they transcribe the definite article *the* /ðə/ as /ð/ in their own transcription attempts, or *photograph* /fəʊtəgrɑ:f/ as /fəʊtgrɑ:f/.

The second problem related to /ə/ is that in regular texts, it has no letter of its own. It can be represented by any of the available vowel letters or even combinations of letters. In this sense, its existence is also somehow hidden. The typical Czech mistake related to /ə/ in pronunciation is its replacement with other so called full vowels. The common substitute when reading transcription is /e/ because of the similarity of the symbols, but in reading regular texts, schwa is being replaced by other vowels as well.

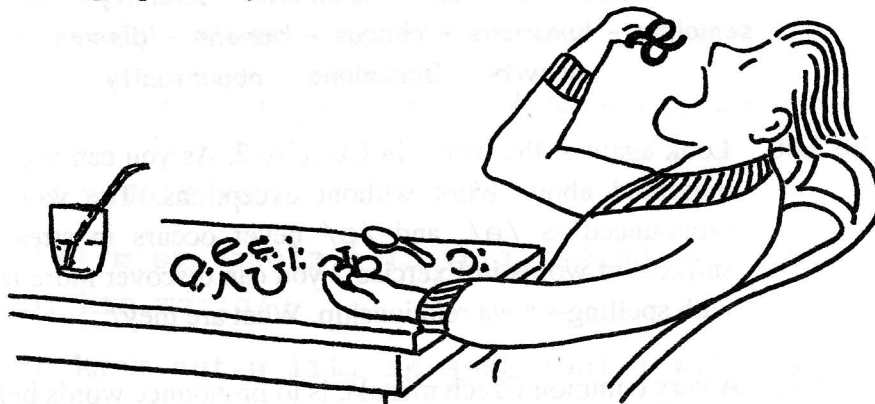


Figure 3.3. /ɪts ə wɛl nəʊn fækt | ðət ðɪ ɪŋɡlɪʃ swələʊ vauəlz/

The speech with not enough [ə] sounds has unnatural rhythm and illogical emphasis on certain syllables, which can be unpleasant to listen to and often even difficult to understand.

When we analyse transcription attempts of Czech students, we can see that apart from the two above mentioned problems, i.e. leaving out /ə/ or, on the contrary, replacing it by full vowels, they also forget to bear in mind two basic rules.

First, /ə/ is never stressed. It can occur in unstressed syllables only. The essential role of stress is clearly seen in pairs like *convent* /'kɒnvənt/ and *event* /ɪ'vent/. If two orthographically identical syllables differ in stress, the stressed one cannot contain /ə/, while the unstressed one is quite likely to contain it. (For more examples see also Section 4.3.)

Second, English phonotactics does not allow short vowels apart from /ə/, /ɪ/, and /ʊ/ in word-final positions, but many word-final schwas create strong illusion of /ʌ/. This is because the word-final /ə/ is often articulated more open than the word-medial one. Also,

there is a strong influence of spelling. Knowing the words like *India* or *lava* from print, we tend to believe that we hear an a-sound at the end. Careful listening, however, reveals that what we really hear is /ɪndiə/ and /lɑ:və/.

As we have already seen, the symbol ə is also used in compound symbols of some of the English diphthongs. This should not lead to the conclusion that the phoneme /ə/ constitutes a part of other phonemes. It only says that the beginning or the end of the diphthongs /əʊ/, /ɪə/, /eə/, and /ʊə/ share with /ə/ certain phonetic features.

Exercise 3.38. Which letter represents /ə/ in regular spellings of the following words?

Example 1: /kɒməŋ/	...O...	Example 2: /ælfəbet/	...A...
/pɒsəbɪ/	.....	/ˌdɪplə'mætɪk/	.....
/pə'zɪʃn/	.....	/dredfəl/	.....
/pəʊstə/	.....	/dɑ:nəmaɪt/	.....
/pərəsaɪt/	.....	/desəml/	.....
/pə'sju:t/	.....	/dezət/	.....

Exercise 3.39. Underline all vowel graphemes which represent /ə/ in the following words.

**apartment - necessity - dangerous - dinosaur - asylum - bonus -
Harvard - famous - Icarus - basement - calamity - devastation -
semolina - luxurious - chorus - banana - disagreement -
gravity - Barcelona - opportunity**

Exercise 3.40. Look again at the words in Exercise 2. As you can see, the two simple rules presented above work without exceptions. The word final 'a' is always pronounced as /ə/, and /ə/ never occurs in stressed syllables. In the suffixes of words in Exercise 2 you can discover more regularities connected with spelling-schwa relationship. What are they?

Exercise 3.41. A very common Czech mistake is to pronounce words beginning with unstressed 'su' as /sʌ.../. Divide the following words into three groups according to the pronunciation of 'su' as /sə/, /sʌ/, or something else. Transcribe the words.

**summer - success - sugar - subsequent - support - superstar -
sustain - suffer - superior - suddenly - subtitle -
suggest - surgeon - supply - Suez**

Group 1 /sə/	Group 2 /sʌ/	Group 3 Others
.....
.....
.....
.....
.....

Exercise 3.42. Fill in the missing symbols for vocalic phonemes. Each dot represents a missing phoneme.

1. s . pəmæn wəz s . 'praɪzd | wen ðeɪ s . 'raʊndɪd ɪm
2. ðə s . lten | wəz ðə s . 'pri:m ru:lə əv ðə s . 'saɪətɪ
3. s . zn wəd rɑ:ðə kə'mɪt s . ɪsaɪd | ðən s . 'rendə
4. aɪ s . 'pəʊz | ðəzə s . 'fɪʃnt nɑmbə əf s . tɛbl̩ strætədʒɪz
5. ðə s . 'vaɪvɪŋ s . ldʒəz bɪ'keɪm s . 'spɪʃəs

Exercise 3.43. Transcribe

- | | | |
|----------------------------|-------------------------------|-------------------------|
| 1. selling beer in Belgium | 5. studying business in Japan | 9. situation in Serbia |
| 2. the West of Romania | 6. Germany and its neighbours | 10. a year in Australia |
| 3. holiday in Guatemala | 7. wildlife parks in Kenya | 11. the capital of Peru |
| 4. rainforests in Brazil | 8. somewhere in Austria | 12. travelling to China |

Exercise 3.44. Which word in each line has got a different vowel in the highlighted part?
(Odd one out)

1. **con**ductor, **con**sult, **con**certo, **con**traband
2. achieve, accountant, action, acoustic
3. **com**pare, **com**promise, **com**municate, **com**puter,
4. **con**trol, **Con**rad, **con**versation, **con**ference
5. ahead, agony, agree, ago
6. comet, comment, compete, compliment

Exercise 3.45. Read the following text to improve your comprehension of transcribed English

- /ðeər ɑ: twenti vauəlz ɪn ɑ: pi: ɪŋɡlɪʃ/
- /hauevə | ðə sistɪm əv vauəlz | ɪz veri tʃeɪndʒəbl̩ θru:aut ði: ɪŋɡlɪʃ spi:kɪŋ wɜ:ld/
- /ju meɪ traɪ tə kærɪ aut ə lɪtl̩ ɪk'spɛrɪmənt | wɪtʃ ɪz beɪst ɒn ə geɪm | sɑmtaɪmz pleɪd baɪ tʃɛk tʃɪldrən/
- /ðeɪ teɪk ə sɒŋ || fər ɪɡ'zæmp̩ | fɒlka mɒdruuka: | neseda:vɛj u potoka | ənd rɪ'pleɪs ɔ:l ðə vauəlz ɪn ɪt | wɪð dʒʌst wʌn vauəl/
- /ðə rɪ'zʌlt kən bi | fɪlki mɪdri:ki | nɪsɪdɪvɪj ɪ pɪtɪki | ɔ: | fɪlku mɪdruuku | nusuduvuj u putuku/
- /ɪn jɔ:r ɪk'spɛrɪmənt | teɪk ə'baut ten nætʃərəl ɪŋɡlɪʃ sentənsɪz | ənd rɪ'pleɪs ɔ:l ðə vauəlz ɪn ðəm | wɪθ ʃwɑ: /
- /prɪ'zent jə sentənsɪz tu ə'nʌðə pɜ:sɒn | jɔ:r ɪnfə:mənt | ənd si: | haʊ mʌtʃ hi: ə ʃi: kən ʌndə'stænd/
- /ən ɪm'pɔ:tənt veəriəbl̩ ɪn jɔ:r ɪk'spɛrɪmənt | ɪz ðə rɪðəm/

- /ɪf jə dɪ'strɔɪ ðə rɪðəm | baɪ rɪ'pleɪsɪŋ ðɪ v'ɪdʒənəl vauəlz | wɪð rɪəl ʃɔ:t | ənd daɪ'næmɪklɪ wɪ:k ʃwɑ: || ðə ,kɒmpri'hensɪv reɪt maɪt bi: kwaɪt ləʊ/
- /ɪf | ɒn ði: lðə hænd | jə rɪ'pleɪs ðɪ v'ɪdʒənəl vauəlz | wɪð ə ʃwɑ: laɪk saʊnd | prɪ'zɜ:vɪŋ ðə rɪðəm || jər ɪn'fɔ:mənts wɪl ʌndə'stænd kwaɪt wəl/



Figure 3.4.

ɪn'fɔ:mə

ɪks'perɪməntə

3.4.2. Words with the mid central /ɜ: /

The English mid central vowel /ɜ: / used to be transcribed as /ə: /. This old-fashioned transcription may sometimes persist in transcription attempts of students who studied from outdated books. A more serious mistake can be made if /ɜ: / is replaced by another vowel under the influence of the spelling, e.g. *blackbird* /blækbrɪəd/ as instead of /blækbɜ:d/, or the *date of birth* as /deɪt əv bɪəθ/ instead of /deɪt əv bɜ:θ/. Some trouble can be avoided if we realize that special attention must be paid to words containing a vocalic grapheme + 'r', namely 'er', 'ur', 'ir', 'yr', 'or' after 'w', and also 'ear', or 'our', usually in stressed syllables.

Exercise 3.46. Find transcription mistakes in the following words. (The mistakes are not necessarily related to /ɜ: /.)

surface /sɜ:fəɪs/	observatory /ɒb'zɜ:vətɪrɪ/	suburb /səbɜ:b/
bureaucrat /bjʊərəʊkræt/	certificate /sɜ:tɪfɪkət/	herbal /hɜ:bəl/
survey (noun) /sɜ:vɪ/	terminology /tɜ:mə'nɒlədʒɪ/	burglar /bɜ:gl/
circumstance /sɪəkəmstəns/	homework /həʊmwɜ:k/	nurse /nɜ:sə/
Birmingham /bɜ:rmɪŋəm/	surname /sɔ:neɪm/	occur /ɒ'kɜ:/

Exercise 3.47. Transcribe. Be careful - there are five words with a vowel other than /ɜ:/.
 furniture - purple - skirt - early - learn - hurt -
 word - worm - warm - Earth - fur - fir - fair - circle -
 nervous - heart - heard - firm - earn - earring - merchant -
 burn - Germany - journey - turn - dirty - burst -
 vertical - certainly - ceramic - prefer

3.4.3. Words with the open front /æ/

The phoneme /æ/ causes considerable difficulties to Czech learners of English. For most Czech speakers, the problem is not in the articulation itself, but in the mental splitting of the phonemic space for Czech /ɛ/(written 'e') into two separate phonemic spaces of English /e/ and /æ/(for more detail see Volín, 2001). A lot of uncertainty during transcribing can be avoided if students realize that in English, no written 'e' can ever represent the phoneme /æ/. Almost 100% graphic representations of /æ/ is the letter 'a'. Only exceptionally, it is represented by other letters, usually in rare words of foreign origin. Unfortunately, this is not true the other way round. The letter 'a' can represent many other phonemes. Moreover, the phoneme /e/ can be represented by the letters 'e', 'a', and the digraph 'ea'.

Exercise 3.48. Choose the correct transcription.

- | | | | |
|------------------|------------------|-----------------|-----------------|
| 1. fata morgana | , fɑ:təmɔ:'gɑ:nə | , fætə'mɔ:gɑ:nə | , fætəmɔ:'gɑ:nə |
| 2. imagination | ɪ,mədʒɪ'neɪʃn | ɪ,mædʒɪ'neɪʃn | ɪ,mædʒɪ'næʃn |
| 3. hallucination | hælusi:'neɪʃn | hælusi'neɪʃn | hə,lu:si'neɪʃn |
| 4. radicalism | rædɪkəlɪzəm | rɒdɪkəlɪzəm | rə'dɪkəlɪzəm |
| 5. fanatical | fə'nætɪkl̩ | fænætɪkl̩ | fænətɪkl̩ |
| 6. bizarre | bɪ'zæ | bɪ'zæ | bɪ'zɑ: |
| 7. calculating | kælkjə'leɪtɪŋ | kælkjələɪtɪŋ | kɒlkju'leɪtɪŋ |
| 8. cameraman | kæmrəmən | kæməɾəmən | kəmɾəmən |

Exercise 3.49. Fill in the missing symbols for vocalic phonemes. Each dot represents just one missing segment.

1. ðɪs ɔ:l h . pænd ɪn ðə waɪld ænd rægɪd west | ə l . ŋ taɪm . 'gəʊ
2. ðə b . ndɪts ʃəʊd ə veri p . zɪtɪv ætɪtju:d | tə ælk . hɒl
3. əʊld ʃ . təhænd kl . pt hɪz hændz r . pɪdlɪ | ænd kə'l . pst
4. ðɪ en . mɪ plænd tu ə'tæk ɑ: tr . nspɔ:t wɪθ pl . tɪnəm
5. ðə raɪdəz w . r ə'fr . d tə kæmp ɪn ðə gr . nd kænʃən
6. ðeə k . ptɪn kleɪmd | ðet hi:d l . st ɪz dʒ . kɪt ɪn ðə bætlfi:ld

Exercise 3.50. Transcribe. Be careful - there are five words with vowels other than /æ/.

savannah - cactus - palm-tree - dragonfly - parrot -
 canary - rabbit - bamboo - panda - Baskerville - dalmatian - swan -
 Amazon - alligator - camel - Sahara - sandstorm - battery hens -
 Capricorn - vampire bat - safari park - dandelion

3.4.4. Words with the closing diphthong /əʊ/

It has already been mentioned above that the typical error in transcribing the phoneme /əʊ/ is its replacement with [ou], which is a mere allophone, but not a phoneme in our reference accent of English. Another interesting issue related to /əʊ/ concerns the spelling-sound relationship. Students should realize that no English word can end with /ɒ/ and when they encounter unfamiliar words ending with the letter 'o', they should pronounce the final vowel as /əʊ/ the way they do it words like *disco* /dɪskəʊ/, *piano* /pɪˈænəʊ/, or *judo* /dʒuːdəʊ/. Native speakers of English usually feel no need to pronounce foreign words with foreign sounds. Therefore, *Victor Hugo* is /vɪktə hjuːgəʊ/ for them, and *Pedro* is /pedrəʊ/.

In Section 3.3.4., we have also learnt that unstressed /əʊ/ loses easily its [ʊ] portion and *Prometheus* can be heard both as /prəʊˈmiːθjuːs/ and /prəˈmiːθjuːs/. For the same reason *hotel* can be /həʊˈtel/ or /həˈtel/.

Exercise 3.51. Add /əʊ/ to the following groups of phonemes and write the resulting words in the regular English orthography. (All the words are stressed on the first syllable.)

meksɪk	.....	tæŋg	.....	hɒl	.....	fɒl	.....
aɪdeh	.....	swɒl	.....	bɔr	.....	ær	.....
bʌfəl	.....	hɪər	.....	elb	.....	b	.....
sterɪ	.....	kɑːg	.....	ʃæl	.....	t	.....

Exercise 3.52. Transcribe the words below and match them with the appropriate references.

horoscope - ozone - impresario - Afro - Ivory Coast -
joke - hangover - motto - Hippocratic oath

1. ʌnˈpleznt fiːlɪŋ ɑːftə drɪŋkɪŋ tuː mʌtʃ ælkəhɒl
2. vɛrɪ kɜːlɪ θɪk dɑːk hee
3. kʌntrɪ ɪn west æfrɪkə
4. fɔːkɑːst əv ə pɜːsənz fjuːtʃə | beɪst ɒn stɑːz
5. stɔːrɪ wɪð ə fʌnɪ endɪŋ
6. freɪz | tʃəʊzŋ əz ə gaɪd əv wʌnz bɪˈheɪvjə
7. sɪəriəs prɒmɪs meɪd baɪ dɒktəz
8. mænɪdʒə əv ə θiətə kʌmpənɪ
9. spɛʃl fɔːm əv ɒksɪdʒən

Exercise 3.53. Try to transcribe the following words.

Rio de Janeiro	.....	eldorado	.....	Leonardo	.....
South Dakota	.....	quo vadis	.....	Figaro	.....
Estonia	.....	Quasimodo	.....	Romeo	.....

3.4.5. Words with the velar nasal /ŋ/

Voiced velar nasal /ŋ/ is always followed by /k/, or /g/ in Czech. Czech learners of English have to learn how to pronounce /ŋ/ independently of the following velar plosive (Volín, 2000), because in English, /ŋ/ can be followed by many different phonemes.

Another problem is the distribution of /ŋ/ in relation to /k/ and /g/. There are rules accounting for the seemingly strange fact that we say *singer* /sɪŋə/, but *finger* /fɪŋgə/, or *longing* /lɒŋɪŋ/, but *longer* /lɒŋgə/. In their simplest form, the rules state that written 'ng' is pronounced /ŋg/ inside a morpheme and /ŋ/ at a morphemic boundary. The exception from the rule is comparatives and superlatives of adjectives, which behave as if they were monomorphemic. Thus, our first example word *singer* is pronounced /sɪŋə/ because written 'ng' is at the end of the root morpheme, followed by another morpheme '-er'. The word *finger*, on the other hand, is pronounced /fɪŋgə/ because there is no morphemic boundary after written 'ng'. In *longing* there is a boundary between the verb *to long* and the suffix '-ing', hence /lɒŋɪŋ/. The word *longer* is an exception. There is a morphemic boundary between the adjective *long* and the suffix '-er', but it has not the power to delete /g/. (The rules can be stipulated differently to avoid exceptions but that does not necessarily simplify the matter.)

Junior transcribers sometimes forget that /ŋ/ also appears before /k/. This happens in words like *drink* /drɪŋk/, or *anchor* /æŋkə/. A morphemic boundary plays a slightly different role in these cases. Written 'nk', (and 'nc', 'nch' or 'nq') is always pronounced /ŋk/ inside a morpheme, but should be pronounced /nk/ if there is a morphemic boundary between written 'n' and the following grapheme. This is especially true if the second morpheme (the one after 'n') is stressed. Thus, *income* is often heard as both /ɪŋkʌm/ and /ɪnkʌm/ while *include* is usually heard as /ɪn'klu:d/ rather than /ɪŋ'klu:d/.

Exercise 3.54. Fill in the missing symbols for consonantal phonemes. Each dot may represent **one or two** missing segments.

1. maɪ jʌ . ə sɪstə wəz drɔ:ɪ . mʌ . kɪz
2. maɪ ʌ . kɫ ɪz haɪdɪ . ɪn ðə dʒʌ . ɫ
3. maɪ feɪvrət sɪ . ər ɪs tuəri . ɪ . lænd
4. maɪ dɒ . kɪ ɪz i:tɪ . tʃʌ . ks əv bred
5. maɪ ɪ . 'kɒmpətənt əd'vaɪzə ɪs sli:pɪ . ə'gen

Exercise 3.55. Divide the following words into four groups according to their phonemic make-up. Group 1 are words containing /ŋ/ not followed by /k/ or /g/, group 2 words containing /ŋg/, group 3 words containing /ŋk/, and group 4 words containing /nk/. Transcribe the words.

tongue - wrinkles - penguin - incognito - monk - lungs -
 handkerchief - encourage - hanger - fingerprint - junction - bingo -
 conclusive - fishmonger - songs - enclose

Group 1 /ŋ/	Group 2 /ŋg/	Group 3 /ŋk/	Group 4 /nk/
.....
.....
.....
.....

Exercise 3.56. Fill in the following geographic names.

Angola Bangladesh Congo Hong Kong Hungary Mongolia Singapore

		ŋ		əʊ					
		ŋ		'					
		ŋ	'						
		ŋ							
		ŋ					'		
		ŋ	'						
		ŋ	'						

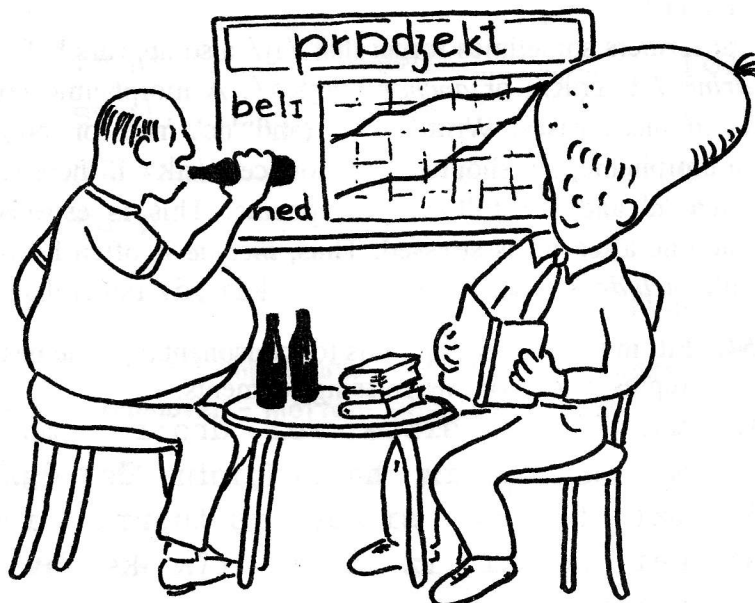


Figure 3.5.

tu: rɪ 'sɜ:tʃəz | ɪk 'spɛrɪmɛntɪŋ
wɪð ɪk 'sɛsɪv stædɪŋ | ən drɪŋkɪŋ

3.4.6. Words with the dental fricatives /θ/ and /ð/

The phonemes /θ/ and /ð/ have been chosen for our transcription practice because they are very typical for the phonological system of English. Quite surprisingly, however, although they are difficult from the articulatory point of view, they do not cause much trouble in transcribing apart from sporadic confusion of the lenis /ð/ for fortis /θ/, and occasional mutilation of the symbol for /ð/, which is made barely recognizable in some students' handwriting.

Exercise 3.57. Transcribe the words below and fill them into the gaps in the sentences.

**thrillers - method - thesis - mathematician - thermometer -
worthless - thunderstorms - thoughts**

1. α: θΛrə rɪ'sɜ:tʃ əv weðə ɪs kΛrəntli fəʊkəst ɒn
2. jə dəʊnt hæv tə bi: ə fə ðɪs sɪmpl̩ ə'riθmətɪk
3. hi: fɪnɪʃt hɪz ɔ:'θentɪk dɒktərəl | əʊnli ʌndər
ə θret əv sæŋkʃnz
4. ðə θerəpɪst gæðəd ə lɒt əv evidəns fə hɪz θɪəri
5. ʃi: dɪs'kʌvəd ə rɪ'laɪəbl̩ əf testiŋ ðə kwɒlətɪ
əv leðə
6. ðə θɪŋkə prɪ'zentɪd sʌm rɪ'mɑ:kəbl̩ ɒn bɜ:θ ən deθ
7. ə dɪsə'pɔɪntɪd lɪŋgwɪst bɪ'keɪm ə sək'sesfl̩ ɔ:θə əv
8. ðə wɔ:mθ əv jə fi:lɪŋz wɪl bi: meɪzəd wɪð ə prɪ'saɪs

Exercise 3.58. Use the clues below to guess the parts of a human body. Put them down in phonemic transcription. All the names of body parts you are looking for contain the phoneme /θ/.

1. smɔ:l bæʊnz ju:zd fə prəʊsesɪŋ fu:d
2. ðə lɑ:dʒɪst əʊpənɪŋ ɪn ðə hed
3. ðə wɑ:dɪst pɑ:t əv ðə leg
4. ðə θɪkɪst əv ðə fɪŋgəz
5. ðə tʃænl̩ θru: ðə nek

Exercise 3.59. Find the transcription errors in the following expressions.

- | | |
|--------------------------------|-----------------------------|
| 1. strong smell of methanol | strɒŋg smel əv meθənɒl |
| 2. large anthill near the path | lɑ:dʒ ænθɪl nɪə ðə pɑ:θ |
| 3. visited by thrifty thieves | vɪzɪtɪd baɪ θrɪftɪ ði:vz |
| 4. the truth worth thousands | ðə tru:θ wɔ:θ θaʊzəndz |
| 5. pathological thyroid gland | pæθə'lɒdʒɪkl̩ θaɪrɔɪd glend |
| 6. an eagle without feathers | ən i:gɫ wɪðəʊt feðəz |
| 7. in sympathy with Arthur | ɪn sɪmpæθɪ wɪð ɑ:θə |
| 8. slow rhythm of your breath | sləʊ rɪðəm əv jə brɪ:θ |

3.5. Well-known international words

3.5.1. International false friends

Some people pretend to be your friends but when you need them, they let you down. They are false friends. There are words in English which do the same. They look friendly and familiar, but when you use them, they betray you. A good example is the word *actual*, which does not mean *aktuální*, or *sympathetic*, which does not mean *sympatický*; it is also *eventually*, which does not mean *eventuálně*, and *gymnasium*, which is not *gymnázium*. More semantic false friends can be found, for example, in Don Sparling's *English or Czenglish?*

(Sparling, 1989). Apart from semantic false friends, there are also phonological false friends and even these can cause misunderstandings or put us in a ridiculous situation. Phonological false friends look as if they might sound very much like their Czech counterparts but, alas, they do not. I remember a conference talk of a young talented speech engineer who pronounced, for example, *sum* as /su:m/ instead of /sʌm/, *isolated* as /ɪzələɪtɪd/ instead of /aɪsələɪtɪd/, and *finite* as /fɪni:t/ instead of /faɪnaɪt/. Needless to say that thanks to this pronunciation his talents were hardly recognized. Let us have a look now at more words which look like internationally well-known words used in the Czech language, but which often have a very dissimilar sound.

Exercise 3.60. Choose the correct transcription of the words below.

- | | | | |
|--------------|---------------|---------------|----------------|
| 1. idol | A. /ɪdɒl/ | B. /aɪdɒl/ | C. /aɪdɪl/ |
| 2. bass | A. /beɪs/ | B. /bɑ:s/ | C. /bæs/ |
| 3. choir | A. /kwaɪə/ | B. /kɔɪə/ | C. /kɔɪ/ |
| 4. neon | A. /ni:n/ | B. /neən/ | C. /neɒn/ |
| 5. chaos | A. /ʃɑps/ | B. /kaəs/ | C. /keɪps/ |
| 6. scene | A. /scen/ | B. /si:n/ | C. /scenə/ |
| 7. client | A. /kliɪnt/ | B. /klaɪənt/ | C. /klaɪnt/ |
| 8. vehicle | A. /vehɪkl/ | B. /vɪ'haɪkl/ | C. /vi:ɪkl/ |
| 9. maniac | A. /meɪniæk/ | B. /mænɪ'æk/ | C. /mænɪæk/ |
| 10. dolphin | A. /dɒlfi:n/ | B. /dɔ:lfɪ:n/ | C. /dɒlfrɪn/ |
| 11. sergeant | A. /sɜ:dʒənt/ | B. /sɑ:dʒənt/ | C. /sedʒənt/ |
| 12. vehement | A. /vehəmənt/ | B. /vi:əmənt/ | C. /vi:həmənt/ |

Exercise 3.61. This exercise is very similar to the previous one. You are asked to choose the correct transcription from the three options. All the words below differ in one phonological aspect from the words in Exercise 1. Can you find out what aspect it is?

- | | | | |
|------------------|--------------------|--------------------|-------------------|
| 1. idea | A. /ɪdeə/ | B. /aɪ'dɪə/ | C. /aɪdɪə/ |
| 2. oasis | A. /p'eɪsɪs/ | B. /əv'eɪsɪs/ | C. /əv'æsɪs/ |
| 3. hotel | A. /həʊtel/ | B. /hɒtel/ | C. /həʊ'tel/ |
| 4. canoe | A. /kə'nu:/ | B. /kɑ:nɔɪ/ | C. /kʌnəʊ/ |
| 5. exotic | A. /eksɒtɪk/ | B. /ɪgzɒtɪk/ | C. /ɪg'zɒtɪk/ |
| 6. calamity | A. /kə'læmətɪ/ | B. /kæləmətɪ/ | C. /kə'lɑ:mɪtɪ/ |
| 7. diagnosis | A. /daɪəg'nəʊsɪs/ | B. /dɪəgnəʊsɪs/ | C. /daɪəgnɒsɪs/ |
| 8. lemonade | A. /lɪməndɪd/ | B. /lemə'neɪd/ | C. /lɪmɒneɪd/ |
| 9. apostrophe | A. /əpə'strəʊf/ | B. /ə'pɒstrəfɪ/ | C. /əpə'strəʊfɪ/ |
| 10. catastrophe | A. /kætə'strəʊf/ | B. /kə'tæstrəfɪ/ | C. /kætə'strəʊfɪ/ |
| 11. civilization | A. /sɪvələɪ'zeɪʃn/ | B. /cɪvələɪ'zeɪʃn/ | C. /sɪvələɪzəɪʃn/ |
| 12. kaleidoscope | A. /kə'ləɪdəskeɪp/ | B. /kæləɪdəskɒp/ | C. /kʌləɪdəskeɪp/ |

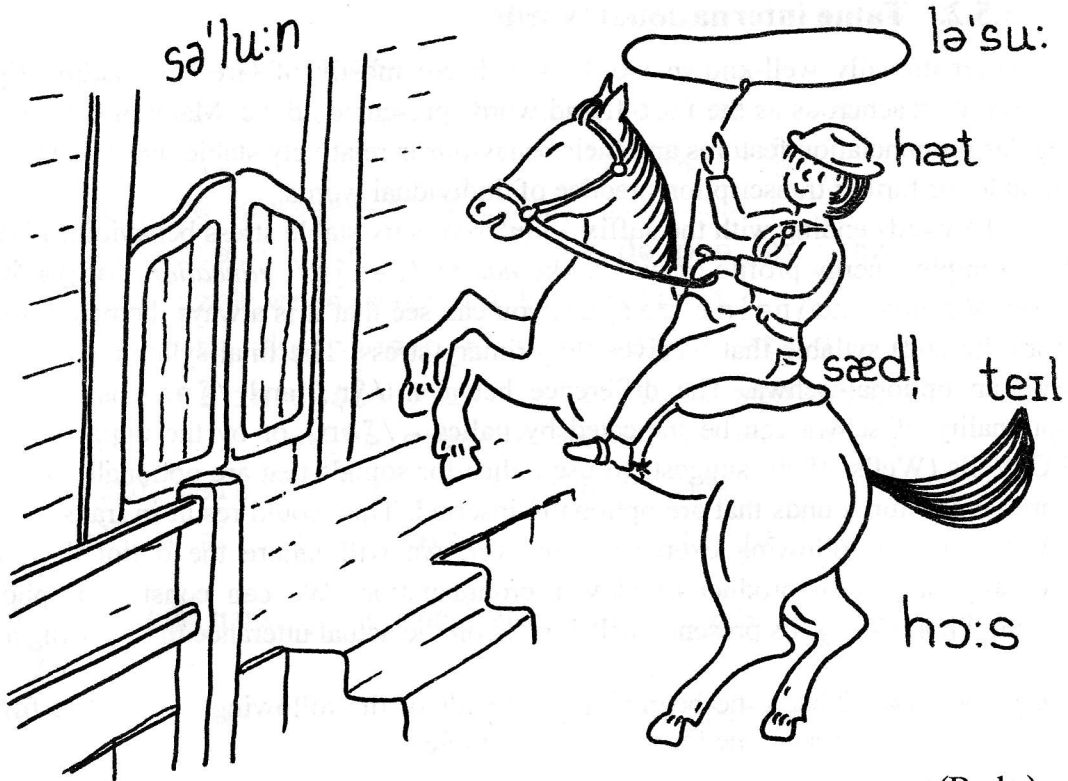


Figure 3.6.

(Burke)

kə ,læmətɪ 'dʒeɪnz rɪəl neɪm | wəz mɑ:θə dʒeɪn bɜ:k

Exercise 3.62. Fill in the missing symbols of vocalic phonemes.

- | | |
|------------------------------------|------------------------|
| 1. Mercedes /mə's . dɪz/ | 6. Fiat /f . ət/ |
| 2. Cadillac /kædɪl . k/ | 7. Suzuki /s . 'zu:kɪ/ |
| 3. Chevrolet /ʃevrəl . / | 8. Renault /r . nəv/ |
| 4. Alfa-Romeo /,ælf . rəu'meɪəu/ | 9. VW /vi:'d . blju: / |
| 5. Peugeot /pɜ:ʒ . / or /pju:ʒ . / | 10. Volvo /vɒlv . / |

Exercise 3.63. Transcribe the following names and put them in the appropriate places.

Jericho - Persia - Utah - Tower of Babel - Geneva
Jerusalem - Uranus - Japan - Chile - Warsaw

- || bɪldɪŋ | wə dɪfrənt læŋgwɪdʒɪz wə krɪ'eɪtɪd
 || ðə məʊst ɪmˈpɔ:tənt sɪtɪ ɪn ɪzreɪl
 || ðə sevŋθ plænɪt əv ðə səʊlə sɪstəm
 || ðə kæpɪtəl əf pəʊlənd
 || ɪnʃənt sɪtɪ | tə ðə nɔ:θ əv ðə ded si:
 || kʌntrɪ ɪn ðə fɑ:r i:st
 || fɔ:mə neɪm əv ɪ'rɑ:n
 || ðə kæpɪtəl əf swɪtsələnd
 || kʌntrɪ ɪn ðə saʊθwest əv lætɪn ə'merɪkə
 || wʌn əv ðə ju'nɑ:tɪd steɪts əv ə'merɪkə

3.5.2. Tame international words

Internationally well-known words, which are mostly of Greek or Latin origin are not always as treacherous as the false-friend words presented above. Many of them possess quite regular pronunciation features and their behaviour is relatively stable. For this reason, they are suitable for further transcription practice of individual words.

The words ending with the suffix '-ion' have very stable stress behaviour. If you observe, for example, energy profile of words like *nation* /nəɪʃn̩/, *education* /ədʒə'keɪʃn̩/, or *nationalization* /næʃnəlaɪ'zeɪʃn̩/, you can see that it is always the penultimate (second from the end) syllable that receives the primary stress. The final syllable can be transcribed with an optional schwa. The difference between /ʃn̩/ and /ʃən/ is very subtle. The optionality of schwa can be indicated by italics - /ʃən/ or by the upper index - /ʃ^ən/. J.C.Wells (Wells, 1990) suggests to use italics for sounds that are optionally omitted and the upper index for sounds that are optionally inserted. This would result in transcribing /ʃn̩/as /ʃ^ən/. In our following exercises, however, we will ignore the optional schwa as it is basically only a by-product of slower pronunciation. We can consider it phonologically absent. Phonetically, its presence will depend on the actual utterance that is being analysed.

Exercise 3.64. Match the beginnings and ends of the following words. The first word has been done for you as an example.

- | | | | | |
|--------------|---|---------|---------|----------|
| 1. kə,mju:nɪ | ↘ | 'dɪʃn̩ | 8. kə | 'vɪʒn̩ |
| 2. kən | | 'zeɪʃn̩ | 9. kən | 'keɪʒn̩ |
| 3. ,kɒntre | | 'keɪʃn̩ | 10. kən | 'fju:ʒn̩ |
| 4. ,ɔ:gənəɪ | | 'dʌkʃn̩ | 11. dɪ | 'lɪʒn̩ |
| 5. rɪ | | 'veɪʃn̩ | 12. ə | 'klu:ʒn̩ |
| 6. rɪ,dʒenə | | 'dɪkʃn̩ | 13. ɪn | 'sɪʒn̩ |
| 7. ,reze | | 'reɪʃn̩ | 14. rɪ | 'tru:ʒn̩ |

Exercise 3.65. Transcribe the following words and observe the grapheme-phoneme correspondences in their final syllables. Divide the words into four groups according to the pronunciation of the final syllable and try to stipulate the pronunciation rules.

introduction - situation - illusion - competition - question -
 religion - invasion - digestion - permission - television -
 function - suggestion - region - erosion

Exercise 3.66. Transcribe the words below and put them in the gaps in the following text. Each gap contains the initial letter of the corresponding word.

oppression - pronunciation - frustration - communication (2x) -
 expression - interaction - standardization - occasionally -
 confusion - decision - bastardization - consideration

,s..... ɪz nɒt ɔ:lweɪz ə.....
 læŋgwɪdʒ ɪz ə wʌndəfəl mi:nz əv k..... ||
 hau'veə | ɪf jə teɪk ə d..... tə ju:z ɪt |
 θɪŋk fɜ:st | əv hau tə seɪ θɪŋz klɪɪlɪ ||
 keəfl̩ p..... | ɪz ən ɪ..... əf pə'laɪtnəs ||

sɜ:tən pi:pɫ ə..... traɪ tu ə'sɜ:t ðəm'selvz |
 baɪ ,b..... əv ðeə spi:tʃ ||
 ðɪs kri'eɪts ʌn'pleznt k..... ɒn ðə pɑ:t əv ðə lɪsənə ||
 æz ə ri'zalt | ðə k..... ɪz di'fektɪv ||
 ʌn'fɔ:tʃənətɪ | ðə kɒnsɛkwənt f..... |
 li:dz tə i:vn greɪtə zɪdʒ ɒn ðə pɑ:t əv ðə puə spi:kəz |
 tu ə'sɜ:t ðəm'selvz || wɪ ə mɛnt tə bi: dɪfrɛnt |
 bət wɪ ʃʊdnt traɪ tə ɪks'pres ɑ:r ,ɪndɪvɪdʒu'ælətɪ |
 ət ðɪ ɪks'pens | əv ɪn'dʒɔɪəblɪ ɪ..... wɪð ʌðəz ||
 ə lɪtl k..... əv ðə stændəd mænər əv spi:kɪŋ |
 wɪl sɜ:tənɪ nɒt meɪk jə dʌl | ɛnd ju:nɪfɔ:m ||
 əʊnlɪ ðə pi:pɫ jə mi:t | wɪl bi: hæpiə tə si: ju ||

Exercise 3.67. Correct the transcription errors in the following words.

- | | |
|-------------------------------|-----------------------------------|
| 1. autocrat /ɔ:tɛkrʌt/ | autobiography /,ɔ:təʊbaɪ'ɒgrʌfi/ |
| autonomy /ɔ:'tɒnɒmi/ | autosuggestion /,ɔ:təʊsʌ'dʒestʃn/ |
| 2. unilateral /ju:nɪ'læterəl/ | uniformity /ju:nɪfɔ:mətɪ/ |
| universal /junɪ'vɜ:sɪl/ | unicellular /ju:nɪ'seljələ/ |
| 3. monotonous /mə'nɔ:tənəs/ | monoculture /mɒnəʊkʌlʃə/ |
| monogamist /mə'nɒgəməst/ | monopolization /mɒnɒpələɪ'zeɪʃn/ |
| 4. bisexual /baɪ'sexuəl/ | bilingual /baɪ'liŋgwəl/ |
| biannual /bɪ'ænjʊəl/ | bicyclist /bɪsaɪklɪst/ |

Exercise 3.68. Transcribe the following names of chemical elements.

oxygen	chlorine	carbon dioxide
hydrogen	fluorine	nitric acid
nitrogen	iodine	sulphuric acid
calcium	mercury	trinitrotoluene

Exercise 3.69. Complete the names of scientific disciplines and methods by combining the groups of morphemes offered below. Notice the regular placement of stresses.

Group 1 *opt-, aerodynam-, aesthet-*

Group 2 *oceano-, lexico-, crystallo-*

Group 3 *philo-, onco-, phono-*

Group 4 *audio-, geo-, socio-*

A.	B.	C.	D.
.....lədʒɪ	.....mɛtrɪ	.....grɛfɪ	.....ɪks
.....lədʒɪ	.....mɛtrɪ	.....grɛfɪ	.....ɪks
.....lədʒɪ	.....mɛtrɪ	.....grɛfɪ	.....ɪks

Exercise 3.70. Choose the appropriate names of scientists below and put them in the diagram.

acoustician - phonetician - microbiologist - mathematician -
economist - physicist - geographer - astronomer - psychologist

e saientist hu: stadiz

	sta:z | IZ ən
	nʌmbəz | IZ ə
	maɪndz | IZ ə
	saundz | IZ ən
	kʌntrɪz | IZ ə
	vɑ:resɪz | IZ ə
	spi:tʃsaundz | IZ ə
	enədʒɪz | IZ ə
prə'dʌkʃn | IZ ən	

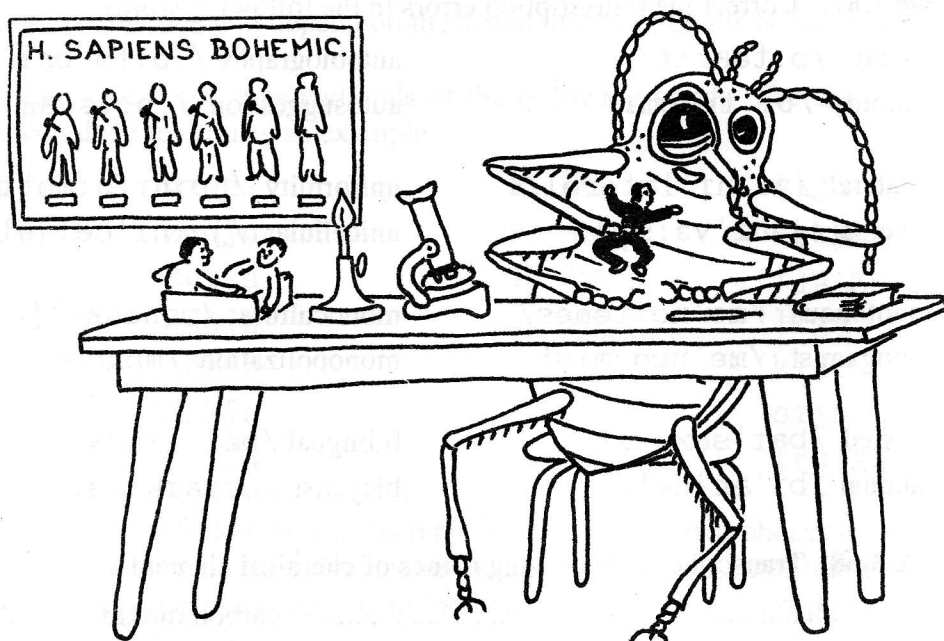


Figure 3.7. ,ente'mɒlədʒɪ | ði: ʌðə weɪ raʊnd

3.5.3. Selected terminology of phonetic sciences

It seems quite appropriate to introduce some phonetic terminology at this stage. It contains a lot of words of Latin ancestry and some of the terms have a touch of false-friendliness in them. Where else should we practise words like *laryngeal*, which looks very much like Czech *laryngální*, but is pronounced /,lærɪn'dʒi:əl/ or *palate*, which contains *late* /leɪt/ but instead of /pæleɪt/, it is pronounced /pælət/.

Exercise 3.71. Read the following expressions out and draw a line between the individual objects and their names. The first line has been done for you as an example: the expression *alveolar ridge* has been linked to the place which is called *alveolar ridge*.

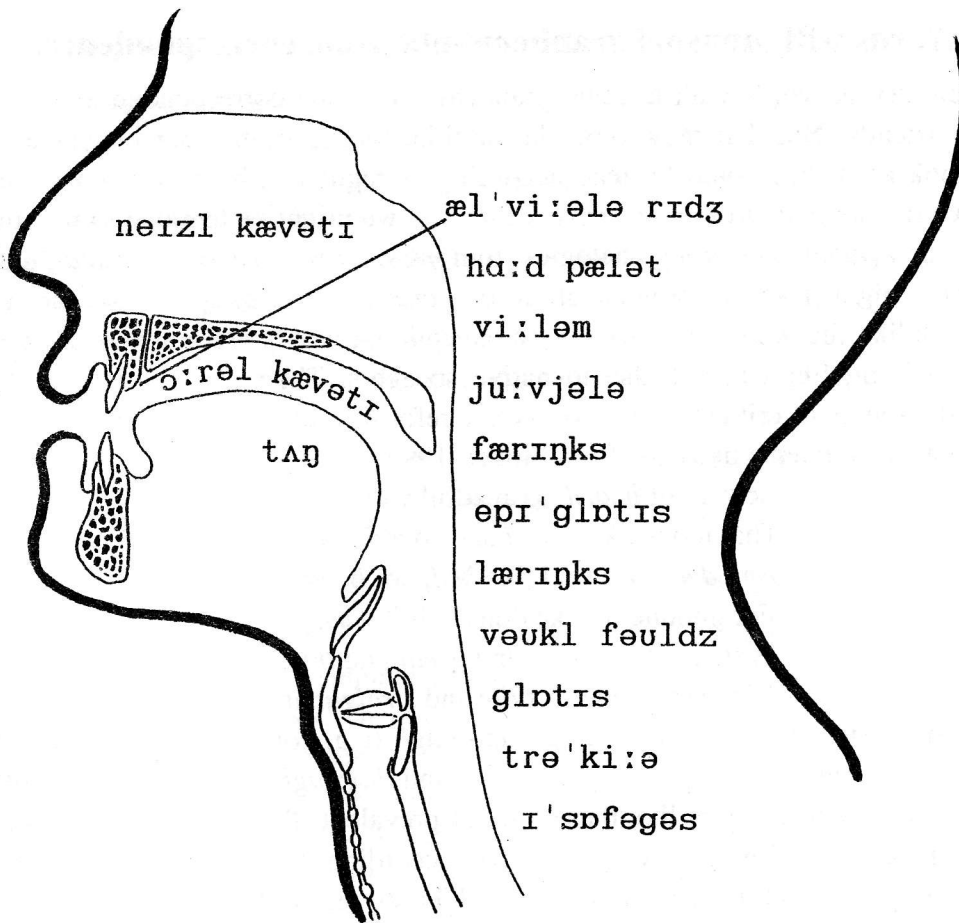


Figure 3.8. Drawing for exercise 3.71.

Exercise 3.72. It is quite useful to know the adjectives related to various organs of speech. Transcribe the adjectives given in the following list.

Example:

lungs → pulmonic/pʌl 'mɒnɪk/... (It is also possible to say /pul 'mɒnɪk/.)

- | | |
|-------------------------------|-------------------------------------|
| lip(s) → labial | both lips → bilabial |
| teeth → dental | lip + tongue → labiolingual |
| palate → palatal | tip of the tongue → apical |
| uvula → uvular | blade of the tongue → laminal |
| pharynx → pharyngeal | back of the tongue → dorsal |
| velum (passive) → velar | velum (active) → velic |

Exercise 3.73. Choose the correct transcription of the terms below.

- | | | | |
|---------------------|-----------------------|------------------------|----------------|
| 1. phoneme | A. /fɒnem/ | B. /fəunem/ | C. /fəuni:m/ |
| 2. allophone | A. /æləufən/ | B. /æləfəun/ | C. /æləfɒn/ |
| 3. pitch | A. /pɪtʃ/ | B. /pi:tʃ/ | C. /pi:ʃ/ |
| 4. duration | A. /dʒuə'reɪʃn/ | B. /dʒureɪʃn/ | C. /də'reɪʃn/ |
| 5. spectrum | A. /spektrum/ | B. /spektrəm/ | C. /spektrem/ |
| 6. coarticulation | A. /,kəʊ:tɪkjə'leɪʃn/ | B. /,kəu'a:tɪkjələɪʃn/ | |
| 7. affricate (noun) | A. /ʌfrɪkɛɪt/ | B. /æfrɪkət/ | C. /ɑ:fɪkɛɪt/ |
| 8. vibration | A. /vɪ'breɪʃn/ | B. /vaɪ'breɪʃn/ | C. /vaɪbreɪʃn/ |

3.6. Words with unusual grapheme-phoneme correspondences

In certain sense, words with unusual grapheme-phoneme correspondences could also be called false friends. Not that they look like familiar words from other languages, but they definitely look as if they could be read according to regular orthographic conversion rules. Knowing words like *five*, *dive*, *hive*, *strive*, or *derive*, we might be tempted to pronounce *give* analogically as /gɑɪv/. Drawing analogies from *miss*, *stress*, *hissing*, *classical*, *assumption*, and *possible* might lead to pronunciation of *scissors* as /sɪsɪz/ instead of proper /sɪzəz/. Unlike the words in 3.5.1., these exceptional words are not false friends only to foreigners studying English, but also to native speakers. Their resistance to analogies has often been the source of criticism and prospective reformers of English spelling used, as a part of their propaganda, poems like this (from Pinker, 1994):

Beware of *heard*, a dreadful word
That looks like *beard* and sounds like *bird*,
And *dead*: it's said like *bed*, not *bead* –
For goodness' sake don't call it *deed*!
Watch out for *meat* and *great* and *threat*
(They rhyme with *suite* and *straight* and *debt*).

Similar rhymes exist for words with the group *-ough* (e.g. *cough* /kɒf/, *plough* /plau/, *though* /ðəʊ/, *through* /θru:/, *rough* /rʌf/, and *thorough* /θʌrə/). On the other hand, it is only fair to say that words like these are not prevalent. Pinker (1994) claims that about eighty-four percent of English words behave according to regular rules. Many of the remaining sixteen percent are common words which are easily learnt because we meet them quite frequently. Thus, we do not read *have* as /həɪv/ according to *cave*, *Dave*, or *gave* and most of us do not struggle with the word *women* /wɪmɪn/, even though it is irregular.

There is also a group of exceptional words that are seldom used nowadays, especially if we exclude mad testmakers from our statistics. These are words like *halfpenny* /hɛɪpɪnɪ/, *worsted* /wʊstɪd/, or *brae* /brɛɪ/.

The rest of the exceptional words must be learnt by heart.

Exercise 3.74. Try to correct the following words. Remember that the main objective of the exercise is to practise reading of transcribed items and not to test your knowledge of the exceptional words. (Meanings of the words can be found at the back of the book.)

- | | |
|---|--|
| 1. <i>flood</i> is not /flʊd/ but /fl . d/ | 8. <i>hiccough</i> is not /hɪkɒf/ but /hɪk . . / |
| 2. <i>blood</i> is not /blu:d/ but /bl . d/ | 9. <i>timbre</i> is not /tɪmbə/ but /t . mbə/ |
| 3. <i>brooch</i> not /bru:tʃ/ but /br . tʃ/ | 10. <i>height</i> is not /heɪt/ but /h . t/ |
| 4. <i>yacht</i> not /jækt/ but /j . t/ | 11. <i>gauge</i> is not /gɔ:dʒ/ but /g . dʒ/ |
| 5. <i>bury</i> is not /bjʊərɪ/ but /b . rɪ/ | 12. <i>mauve</i> is not /mɔ:v/ but /m . v/ |
| 6. <i>lose</i> is not /ləʊz/ but /l . z/ | 13. <i>leopard</i> not /li:əʊpɑ:d/ but /l.p.d/ |
| 7. <i>gross</i> is not /grɒs/ but /gr . s/ | 14. <i>Leonard</i> not /li:əʊnɑ:d/ but /l.n.d/ |

Exercise 3.75. Try to transcribe the following five words but do not get too disappointed if you make a mistake. Your transcription skills are probably quite good by now. Decide for yourself how important these words are for you.

- | | | | | |
|----------------------|-------------------|---------------------|----------------------|---------------------|
| 1. <i>lieutenant</i> | 2. <i>colonel</i> | 3. <i>Leicester</i> | 4. <i>Gloucester</i> | 5. <i>Worcester</i> |
|----------------------|-------------------|---------------------|----------------------|---------------------|

4. Phonological Consequences of Morphological Processes

Lengthy explanations of English morphology do not have their place in transcription practice. However, some of the morphological processes in English are quite common, and reminding them should inspire rather than burden a transcribing novice. Relatively regular behaviour of morphemes has already been observed in Section 3.5. in connection with the suffixes *-ion*, *-ology*, *-ometry*, etc. Morphemes, the smallest meaningful units of a language, can join one another and create new words or new grammatical forms of a word. In this process, the phonemic make-up of morphemes sometimes changes. One of the most quoted examples to demonstrate this fact is the pair *electric* /ɪ'lektrɪk/ (+ *-ity*) → *electricity* /ɪlek'trɪsɪtɪ/.

Let us now have a look at a choice of phonologically interesting processes, which often produce errors in transcription attempts of Czech learners of English.

4.1. Progressive assimilation with *-s*, *-es*, *-s'*, and *-s'*

The grapheme 's' at the end of a word can signal various grammatical categories. If the word is a verb, 's' is a 3rd person singular ending, e.g. *walk* - *walks*. If the word is a noun, 's' is a plural ending, e.g. *book* - *books*. There can also be an apostrophe between the noun and the grapheme 's'. That signals the possessive case, e.g. *Jack's idea*, or contraction of auxiliary 'is' or 'has', e.g. *Luke's over there* or *Luke's been caught*. Pronunciation and transcription of all of these cases follows the same rules. Written *-s*, (also *-es*, *-s'*, or *-s'*) is pronounced as /s/, /z/, or /ɪz/. Czech beginners often claim that they cannot hear the difference between /s/, and /z/. That is quite understandable. English word-final /z/ is often partially or fully devoiced and can sound quite like Czech /s/. English /z/, however, does not become /s/ even when it loses its voicing. It keeps its lenis character, which means that it is shorter and not as sharp as fortis /s/. Moreover, it influences the preceding vowel quite profoundly. The vowels before /z/ are considerably longer than before /s/. Thus, when we hear the words *price* and *prize*, we may get the impression that the final segments sound very similar in both words. The words as such, however, sound very different because /aɪ/ in *prize* is almost twice as long as /aɪ/ in *price*! Another example could be the pair *boys* and *voice*. There is a vowel /ɔɪ/ in both of them. The same vowel is almost twice as long in the word *boys* because this word is pronounced with /z/ even though with its devoiced variant most of the time. (For further practice see Section 6.2.)

The pronunciation rules say that written *-s* (*-es*, *-s'*, and *-s'*) :

- 1) is pronounced as /s/ after a voiceless consonant,
e.g. *chops* /tʃɒps/, *hits* /hɪts/, *Jeff's* /dʒɛfs/
- 2) is pronounced as /z/ after a voiced consonant,
e.g. *ribs* /rɪbz/, *floods* /flʌdz/, *Pam's* /pæmz/
- 3) is pronounced as /z/ after a vowel,
e.g. *eyes* /aɪz/, *plays* /pleɪz/, *Roy's* /rɔɪz/
- 4) is pronounced as /ɪz/ after sibilants /s/, /z/, /ʃ/, /ʒ/, /tʃ/, and /dʒ/,
e.g. *buses* /bʌsɪz/, *washes* /wɒʃɪz/, *Mr. Rich's* /mɪstə rɪtʃɪz/

Caution!

These rules hold only if a grammatical *-s* is added to another lexical morpheme. They do not apply to the pronunciation of /s/ or /z/ of a root morpheme. Thus, the word *chance* is pronounced /tʃɑːns/ despite the fact that there is a voiced /n/ before /s/.

Exercise 4.1. Look at the following list of 40 words. Underline those 20 of them for which you cannot use the above mentioned pronunciation rules. Explain the (probable) grammatical status of final sibilants in the words.

Example: *Joyce* - monomorphemic, pronunciation does not follow the above mentioned rules
enjoys - grammatical -s (3rd singular verb)

**Joyce - enjoys - rice - tomatoes - wives - husband's - waiter's -
 waitress - goose - case - keys - says - chaos - Tim's - class - minister's -
 mouse - address - printers - prints - watches - clocks - toss -
 nose - race - rains - raise - he's - his - hiss - choice -
 employs - noise - buildings - house - driver's -
 garages - radios - voice - actress**

Exercise 4.2. Transcribe.

	A.		B.		C.
walls	waits	.....	Wendy's	.....
wallets	weighs	.....	William's	.....
weddings	worries	.....	Walter's	.....
words	warns	.....	Winnie's	.....
ways	wishes	.....	Woody's	.....

Exercise 4.3. Change into 3rd person singular and transcribe.

Example: ride a bicycle → (rides a bicycle) → /raɪdz ə baɪsɪkl̩/

expect letters	.....	introduce the guests	.....
disappear at once	.....	draw funny pictures	.....
read magazines	.....	underline new words	.....
catch the train	.....	clash with everyone	.....
pass the salt	.....	hope for better future	.....

Exercise 4.4. Add possessive 's, link together and transcribe.

Example: Billy - potatoes → (Billy's potatoes) → /bɪlɪz pə'tetəʊz/

Joy - boyfriends	.....	Sullivan - legs	.....
Richard - ideas	.....	Mark - smiles	.....
Pete - problems	.....	Ingrid - dreams	.....
Miss Dodge - files	.....	Chuck - CDs	.....
Barbara - clothes	.....	Samantha - senses	.....

Exercise 4.5. Transcribe.

1. Romanesque churches
2. Gothic windows
3. Renaissance sculptures

4. Baroque paintings
5. Victorian palaces
6. Art Nouveau decorations



Figure 4.1. ɑ:nt ðeɪ ɔ:l bju:təfl̩ || aɪ rɪəlɪ kɑ:nt seɪ |
wɪtʃ stɑɪl ɪz mɑɪ feɪvɪt

4.2. Progressive assimilation with '-ed'

The verbal ending '-ed' signals past tense and past participles. The pronunciation rules follow the same pattern as the rules for grammatical '-s'. This means that written '-ed':

- 1) is pronounced as /t/ after a voiceless consonant, e.g. stopped /stɒpt/, locked /lɒkt/
- 2) is pronounced as /d/ after a voiced consonant, e.g. robbed /rɒbd/, mugged /mʌgd/
- 3) is pronounced as /d/ after a vowel, e.g. played /pleɪd/, cried /kraɪd/
- 4) is pronounced as /ɪd/ after alveolar plosives /t/ and /d/, e.g. waited /weɪtɪd/, flooded /flʌdɪd/.

It has to be noted that certain adjectives behave as if they were not derivations and refuse the historical contraction of /ed/ through /ɪd/ and /əd/ to /d/ or /t/. Thus, the word *wretched* (miserable) is pronounced as /retʃɪd/, *dogged* (determined) as /dɒɡɪd/, *naked* as /neɪkɪd/, *learned* (in the sense of academically trained) as /lɜ:nɪd/.

The perceptible difference between final /t/ and /d/ for Czech listeners lies again more in the length of the preceding syllabic nucleus than in the plosives themselves. The whole problem of vowel shortening will be discussed once more in Section 6.2.

Exercise 4.6. Divide the following verbs into three groups according to the pronunciation of the final '-ed'. Transcribe them.

pushed - counted - opened - smiled - shouted - kicked - avoided
died - hoped - lived - pulled - ended - helped - touched - wanted

Group 1 /t/	Group 2 /d/	Group /ɪd/
.....
.....
.....
.....
.....

Exercise 4.7. Convert the verbs into past participles and complete the transcription of the passive constructions below.

1. draft ðə si:kɾət dɔkju:mənt wəz
2. outline ði: ɛseɪ fə kɔmpə'tɪʃn̩ wəz
3. prepare ði: ɪntə'næʃən̩ kɔntrækt wəz
4. illustrate ðə baɪ'plədʒɪ tekstbʊk wəz
5. type out ði: ə'fɪʃl̩ lete wəz
6. design ðə frant kʌvə wəz
7. print ðə faɪn̩l̩ peɪdʒɪz wə
8. check ðə speliŋ wəz θʌrəli
9. edit ði: ɛupəniŋ ɑ:tɪkl̩ wəz
10. advertise ðə nju: mæge'zi:n wəz
11. publish ðə rɪ'sɜ:tʃ rɪ'pɔ:t wəz
12. supply ðə prɪntɪŋ peɪpə wəz

Exercise 4.8. Read the following story and fill in the transcriptions of the appropriate forms of verbs. The verbs are indicated by their initial phonemes. Pay special attention to phonemic representations of '-ed' endings.

stop - escape - jump - attack - watch - mix -
crawl - sprinkle - remark - reduce - undress

præktɪkl̩ dʒəʊk
 ɛz aɪ wəz wɔ:kɪŋ hæʊm jestədeɪ | ʌ wəz ə..... baɪ dɔgz ||
 aɪ θɪŋk ɪt wɔznt dʒəs bæd lʌk || ʌ rɪ'membə maɪ nefju: dʒerəmi |
 həd m..... sʌm kemɪkl̩z ðə deɪ bɪ'fɔ: |
 ɛnd ɪ w..... ə'raʊnd ðə haʊs wɪð ðəm | ɛnd ət wʌn məʊmənt |
 hi:d s..... maɪ traʊzəz wɪð wʌn ɛv ðəm ||
 hi: r..... sʌmθɪŋ ə'baut ɛn ɪnəsənt æksɪdənt |
 bət ɛm ʃʊə naʊ | hi:d dʌn ɪt ɒn pɜ:pəs || ju si: |
 ðə dɔgz w..... mi: kɑ:mlɪ ɛn'tɪl ðeɪ kəd smel maɪ traʊzəz ||

ðen ðeɪ dʒ.....ət mi: |
 end r..... maɪ pæntə'lu:nz tə ʃredz ||
 ɑ:ftə ðæt | ðeɪ s..... ən k..... ə'weɪ wɪð əpplə'dʒetɪk luks ||
 wen dʒerəmi sɔ: mi kɑmɪŋ həʊm hæ:f ʌ..... |
 hi: ɪ..... θru: ðə bæŋk dɔ: | səʊ aɪ kɑ:nt ɑ:sk əm |
 fə ðə resəpi fə hɪs fæn'tæstɪk pəʊʃn ||

4.3. Derivations

Apart from offering some more transcription practice, the following exercises also show how selected derivational processes affect phonemic and prosodic forms of words and their parts. This area of English phonology and morphology has been studied extensively for decades if not centuries. For an interesting account see Chomsky and Halle, 1968.

Exercise 4.9. Forming nouns with the suffix *-ity* /ətɪ/ usually involves changes in stress and consequently in quality of some of the vowels. In the word *productive* /prə'daktɪv/, the first vowel is /ə/ and the second /ʌ/. In *productivity* /prɒdæk'tɪvətɪ/, what was /ə/ becomes /ɒ/, while what was /ʌ/ becomes /ə/. In this exercise, you are asked to form nouns from adjectives given at the end of each line, and put them into the gaps in the sentences. After you have finished, read the sentences out emphasizing the stress.

1. enɪ ɪs pju:eli keʊ ,ɪnsɪ'dentl̩ || simɪlə
2. ðə reɪn ɒn ðɪs aɪlənd kɑmz wɪð ə'meɪzɪŋ || regjule
3. evriwʌn lʌvd hə fe hə || ri'laɪəbl̩
4. wʌn əv ðə ki: wɜ:dz ɪn stə'tɪstɪks ɪz || prɒbəbl̩
5. ði: tə kɒnsentreit | ɪz veri ɪm'pɔ:tənt || eɪbl̩
fə pleɪɪŋ tʃes
6. li:dz tə dɪs'kʌvərɪz ɔ: trʌbl̩ || kju:erɪəs
7. hæv jə neʊtɪst ðə əv ðə bæŋk klɑ:ks || fe'mɪliə
8. ðə wəz ə lɒt əv ɪn ðə haʊs əv ɑ:r || æktɪv
aɪrɪʃ neɪbəz
9. prə'fese smiθs lektʃəz | wə feɪməs fe ðeə || kliə
10. wɪ kudnt du: ʌðəwaɪz | ɪt wəz ə || nesəsɪ
11. wʌn əv ðə ki: wɜ:dz ɪn mænɪdʒmənt ɪz || ɒptɪml̩
12. əv ɑ: ,pɒli'tɪʃnz gets ɒn maɪ nɜ:vz || pɒmpəs

Exercise 4.10. You may have noticed that the suffix *-ity* attracts the stress to the last syllable of the stem to which it is attached. Similar behaviour can be observed in the case of the suffix *-ic*. (Suffix *-ic*, however, sometimes triggers additional changes, like consonant alterations or addition of stem-forming morphemes, e.g. *problem* → *problematic*.) Finish the transcriptions of the following derivations. Notice the vocalic alterations.

- | | |
|---------------------------|-------------------------------|
| 1. ə'kædəmɪ - ækə' | 6. pɪəriəd - pɪəri' |
| 2. saɪəns - saɪən' | 7. θi:m - θɪ' |
| 3. ə'næləsis - ænə' | 8. sɪnθəsis - sɪn' |
| 4. sɪstəm - sɪstə' | 9. aɪsətəʊp - aɪsə' |
| 5. ɪ'kɒnəmi - i:kə' | 10. dʒɪ'ɒgrəfi - dʒi:ə' |

Exercise 4.11. Form adjectives from given nouns and transcribe them into the gaps.

- | | |
|--|--|
| 1. wen jə spi:k tə hɪm \| dəʊnt lʊk ɪn ɪz | aɪz \|\| di:mən |
| 2. bɒb steəd ət ðə feʊtəgrɑ:f əv ər | feɪs \|\| eɪndʒl̩ |
| 3. ɑ:ftə ðɪ ə'naʊsmənt \| ðə wə sevrəl | ʃaʊts \|\| ju'fɔ:riə |
| 4. fɔ: hɪz eɪdʒ \| hi:z ɪn'kredəblɪ ..... | \|\| enədʒɪ |
| 5. dɪd jə nəʊtɪs ðɪ | ʌndətəʊn ɪn ɪz vɔɪs \|\| aɪrəni |
| 6. wɪð ɪz | ə'prəʊtʃ \| hi:l nevə bi: prə'məʊtɪd \|\| leθədʒɪ |
| 7. rɔɪ wəz ..... | \| i:vŋ wen wi: menʃnd fu:d \|\| æpəθɪ |
| 8. aɪ heɪt lɪsnɪŋ tə hɪz | prɒ'gnəʊsi:z \|\| ə'pɒkəlɪps |

Exercise 4.12. The suffix *'-th'* is no longer productive in modern English. Use it to form nouns from the following adjectives and notice how the vowels change. (The position of stress is not a problem here, as we are dealing with monosyllables.)

1. waɪd 2. di:p 3. strɒŋ 4. lɒŋ

Exercise 4.13. Fill in the appropriate nouns derived with the productive suffix *'-ee'*. Notice that the suffix *'-ee'* attracts primary stress on itself.

Example: pɜ:sn | tə hu:m dɪs'pju:ts ɪn spɔ:t ɑ: rɪ'fɜ:d | ənd hu: pɪ'vɛnts ru:lz bi:ɪŋ brəʊkən | ɪz ə ..., **refe'ri:**...

- sɒmwʌn hu: ɪz æbsənt frəm ən ɪ'vent | ɪz ən
- pɜ:sn | tə hu:m sɒmθɪŋ ɪz bi:ɪŋ peɪd ɪz ə
- sɒmwʌn hu: si:kz refju:dʒ frəm pɜ:si'kju:ʃn | ɪz ə
- pɜ:sn | hu: ɪz ɪ'vækju:ɪtɪd ɪz ən
- sɒmwʌn hu: ɪz bi:ɪŋ treɪnd fər ə dʒɒb | ɪz ə
- pɜ:sn hu: hæz ə laɪsəns tə du: sɒmθɪŋ | ɪz ə
- sɒmwʌn hu: hæz əd ə leg æmpju:ɪtɪd | ɪz ən
- pɜ:sn hu: hæz ɪ'skeɪpt | ɪz ən
- sɒmwʌn hu: ɪz dɪ'teɪnd baɪ ðə pə'li:s | ɪz ə
- pɜ:sn hu: ɪz rɪ'spɒnsəbl̩ fə mænɪdʒɪŋ ə trɒst | ɪz ə

Exercise 4.14. A particular English morpheme can often act as a noun, adjective, or a verb without any affixation. For example, *work* can be *práce*, *pracovat*, or *pracovní* and *air* can be *vzduch*, *vzdušný*, or *vyvětrat* without any suffixes or prefixes. There are also about 120 words which keep their spelling when they change their word class, but speakers pronounce them differently in different

grammatical roles. The change, like in some of the exercises above, involves the stress placement and often also vowel alterations. *Object* is a noun when pronounced as /ɒbdʒɪkt/ and a verb when pronounced /əb'dʒekt/. There is a tendency for verbs to be stressed on the second syllable. Look at the following nouns and try to transcribe the pronunciation of their respective verbs. (For your convenience, the primary meanings of the word-class pairs have been included in the Answer Key.)

- | | | | | | |
|----|--------------|------------|---|-------------|-------|
| 1. | the compress | /kɒmpres/ | × | to compress | ..... |
| 2. | the conduct | /kɒndʌkt/ | × | to conduct | ..... |
| 3. | the contract | /kɒntrækt/ | × | to contract | ..... |
| 4. | the project | /prɒdʒekt/ | × | to project | ..... |
| 5. | the protest | /prəʊtest/ | × | to protest | ..... |
| 6. | the process | /prəuses/ | × | to process | ..... |
| 7. | the record | /rekɔ:d/ | × | to record | ..... |
| 8. | the suspect | /sʌspekt/ | × | to suspect | ..... |

Exercise 4.15. This exercise is very similar to the previous one. This time, however, you are asked to transcribe nouns to the given verbs. You will also find some pairs which **do not** differ in sound even though they look as if they might.

- | | | | | | |
|----|-------------|-------------|---|--------------|-------|
| 1. | to desert | /dɪ'zɜ:t/ | × | the desert | ..... |
| 2. | to disgrace | /dɪs'greɪs/ | × | the disgrace | ..... |
| 3. | to escort | /ɪ'skɔ:t/ | × | the escort | ..... |
| 4. | to permit | /pə'mɪt/ | × | the permit | ..... |
| 5. | to rebel | /rɪ'bel/ | × | the rebel | ..... |
| 6. | to refuse | /rɪ'fju:z/ | × | the refuse | ..... |
| 7. | to regret | /rɪ'gret/ | × | the regret | ..... |
| 8. | to subject | /səb'dʒekt/ | × | the subject | ..... |

Exercise 4.16. Choose the correct forms of various derivations. Even if the choice is easy for you, read carefully the pronunciation of the distractors. Remember that we are practising the International Phonetic Alphabet rather than testing your English.

- | | | | | |
|-----|--------------|-----------------|------------------|----------------|
| 1. | kænədə | A. kænəd | B. kænədɪst | C. kə'neɪdʒən |
| 2. | θɪətə | A. θɪ'ætrɪkl̩ | B. θɪətrel | C. θɪ'ætɹəs |
| 3. | haɪ'pɒθəʊsɪs | A. haɪpə'θetɪk | B. haɪpə'θetɪkl̩ | C. haɪpəθəʊz |
| 4. | melədi | A. melɒdɪk | B. mə'lɒdɪk | C. melə'di:k |
| 5. | kɒmədi | A. kə'mi:diən | B. kə'mi:dɪk | C. kɒmədɪʃn |
| 6. | traɪəmf | A. traɪ'ʌmfəl | B. traɪəmfɪk | C. traɪ'ʌmfənt |
| 7. | herətɪk | A. heretɪkl̩ | B. hə'retɪkl̩ | C. hə'retɪəs |
| 8. | teləfəʊn | A. tə'lefəʊnɪst | B. telə'fəʊnɪst | C. teləfəʊnɪst |
| 9. | mʌsl̩ | A. mʌslətɪv | B. mʌs'leɪʃəs | C. mʌskju:lə |
| 10. | terə | A. terə'rɪʃn | B. terərɪst | C. terərə |

5. Connected Speech

In order to make our exercises livelier, we have already transcribed linguistic units higher than a word. In the following exercises we will see, however, that transcribing connected speech involves more than just chaining individual words together.

5.1. Transcription without word boundaries

If we look at a text in English (or in Czech) we can see spaces between words. People sometimes assume that there must be analogical spaces in the acoustic signal of speech. Students of phonetics are usually quite surprised to find out that there are no spaces between words in real speech. It is actually very difficult to trace word boundaries in the speech signal as such. The stream of speech is not often broken by silence and when it is, the silent pause usually separates units higher than words or, in case of voiceless plosives, it occurs inside words. For this reason, we sometimes transcribe English in units that are acoustically clearer and reflect the phonetic reality better. These units are called stress-groups or feet, less frequently also phonetic words. A stress-group (or a foot) in English linguistics is a stretch of speech from one stressed syllable up to another but not including it. A sentence like *'The cat was waiting in the grass'* could be divided as follows.

ðə 'kætweɪ 'weɪtɪŋɪndə 'grɑ:s
 Foot 1 Foot 2 Foot 3

The definite article *the* at the beginning of this sentence is so called anacrusis. The transcription without word boundaries is more difficult to read but shows acoustically salient units of speech, which for students of English as a foreign language can be very useful. English is a stress-timed language and stress-groups are valid units of its spoken form.

Exercise 5.1. Read out.

prə'fesəbɑ:'θɒləmjʊ: | ɪzənɔ:'θɒrətɪɒnmɪ'kænɪks |
 bətɪz 'lektʃəzərəz'draɪəz'dʌst ||
 wɪððɪ'əʊld'dʒɪmti:tʃərɪn'prɪzn | ɑ:'nju:'dʒɪmti:tʃə |
 ɪzəz'dʒentləzə'læm ||
 krɪ'stɪ:nəwəzə'trʌblmeɪkə | bətʃɪ:'luktəz'ɪnəsəntəzə'dʌv ||
 wɪð'əʊnlɪə'snækɪnɪt | mɑɪ'sku:l bæɪgɪzəz'lɑɪtəzə'feðə ||
 əv'hedmɑ:stə | 'mɪstəmə'gɒnəɪ | ɪzəz'əʊldəzðə'hɪlz ||
 ðætpe'tɪkjələr'i:vɪnɪ | ðə'sku:lweɪzəz'saɪləntəzðə'stɑ:z ||
 ɑ:'keeteɪkəz'waɪf | ɪzəz'ʌɡlɪəzə'skeəkɹəʊ ||
 ɑ:ftəði:ɪk'stensɪvɪg,zæmɪ'neɪʃn | ʌ'feltəz'wi:kəzə'beɪbɪ

Exercise 5.2. Transcribe in stress groups.

1. a bridge across the river 2. a stone wall behind the cathedral 3. a cottage in the middle of nowhere 4. a tree in your garden 5. a group of bushes by the stream 6. a cross on the top of the hill 7. a rock with pine trees around it 8. almost invisible path through the woods 9. a village in a beautiful valley 10. a stony road between the two lakes

Exercise 5.3. Read out the following story. In each line, there is one mistake in stress-group boundaries. A stress-mark is either missing or misplaced. Correct the mistakes.

'hitʃhaɪkɪŋ
aɪ'dəʊnt'faɪnd'hɪtʃhaɪkɪŋzə'træktɪvəz'bɪfɔː ||
'maɪlɑːstɪks'piəriəns | wəzə'bitɪk'strɔːdnəri ||
ɑːftər'ɔːlməʊstən'auərəv'weɪtɪŋ | baɪðə'saɪdəvðə'haɪweɪtəpraːg |
ə'litlɪvæn'stɒpt | ənðə'draɪvər'ɒfədmiːə'lɪft ||
ðəwəz'nʌθɪŋ'ʌnjuːzʊələt'fɜːst'saɪt | bətwenɑɪ'gɒtɪntuɪs'kɑː |
aɪ'nəʊtɪst'njuːmərəs'bɒksɪzəf'pɪlz | ɔːl'əʊvəðəpleɪs ||
hɪɪk'spleɪndɪ'tukə'lɒtəfpeɪn'kɪləz |
bɪ'kɒziː'sʌfədfrəm'friːkwənt'bækeɪks | 'hedeɪks | 'ənstɒməkeɪks ||
tuemfə'saɪzðə'sɪəriəsneɪsəvðə'sɪtʃu'eɪʃn |
hiː'tukə'pɪlfrəmə'bɒkswɪðə'red'traɪæŋgɫɒnɪt | ənswələʊdɪt ||
'ðeni'əʊpndə'lɑːdʒ'bɒtɪvkeʊk | 'tukə'gʌlp |
ənd'θruːðə'hɑːf'ful'bɒtɪ | aʊtəvðə'wɪndəʊ ||
ə'pərəntlɪ | 'hiːdɪdnt'nəʊ |
ðət'θreʊɪŋ'ɒbdʒɪkts'aʊtəvðə'kɑː | wəz'ɪliːgɫ ||
wɪnɪnəʊ'tɪst | ðət'aɪwəs'stɑdɪɪŋðə'krækɪnɪz'wɪndskriːn |
ənðəri'mɛɪnzəvɪssmæʃt'wɪŋmɪrə |
hɪ'stɑːtɪddɪ'skraɪbɪŋ | 'sevreləvɪz'riːsnt'maɪnəræk'sɪdənts |
'wɪtʃiːd'hæd | bɪ'kɒziːkudnt'kɒnsɛntreɪtɒn'draɪvɪŋ ||
'ɑːftərəbʌʊt'fɪftiːn'mɪnɪtsəv'wɪəd'kɒnvəseɪʃn |
hɪ,ʌnɪk'spektɪdlɪ'stɒptɪs'kɑːrɪndə'mɪdɪvneʊwee ||
hiːə'pələdʒaɪzdiː'kudntteɪk'miːtə'praːg ||
'hiːlɪvdɪndə'fiːld | ə'bʌʊtə'kɪləmiːtər'ɒfðəmeɪn'reʊd |
'enhædtegeʊ'həʊm | tə'hævə'næp ||
'weniː,dɪsə'pɪəd | daʊnə'dʌstɪ'treɪlɪntuðə'fiːldz |
aɪ'θæŋktðə'prɒvɪdənsfə'seɪvɪŋmiː | frəm'ɪkspiəriənsɪŋ |
'wʌnəvðə'mænzmaɪnər'æksɪdənts

5.2. Linking Phenomena

An important message in transcription without spaces between words is that a learner of English should try to link words together to build higher syntactic units. One of the reasons why Czech English sounds so discontinuous is the lack of linking. The main culprit in this case is the glottal stop – a voiceless non-phonemic speechsound created by a brief closure of glottis. The symbol for glottal stop is [ʔ]. Czech speakers insert this speechsound before words beginning with a vowel. The Czech sentence *A odnesla si atlas k oknu* will contain four glottal stops in standard pronunciation: [ʔa'ʔodneslasi'ʔatlas'kʔoknu]. Czech speakers use glottal stop especially when they want to speak clearly. English speakers, on the other hand, use glottal stops before word-initial vowels only exceptionally, usually when they want to give a word special emotional charge or contrastive emphasis. The sentence *Give him only a part of it* /'gɪvəm'əʊnlɪə'pɑːtəvɪt/ might sound in elementary Czech English something like ['gɪvɦɪm'ʔəʊnlɪə'pɑːrtʔəvɪt].

Vowels in natural English are not often endorsed by glottal stops and an attentive listener can notice five different phenomena in places where word-initial vowels meet preceding sounds. They are:

- a) pseudo-resyllabification
- b) linking [r]
- c) intrusive [r]
- d) transient [j]
- e) transient [w].

Let us study these individual linking phenomena one by one.

5.2.1. Pseudo-resyllabification

Czech listeners can have an impression that syllabic boundaries in connected English do not align with word boundaries, e.g.

<i>was a bit extraordinary</i>	wəz.ə. 'bit.ɪk. 'strɔ: .də.nə.rɪ
	wə.zə. 'bɪ.tɪk. 'strɔ: .də.nə.rɪ
<i>nothing unusual at first</i>	'nʌ.θɪŋ. 'ʌn.ju: .zʊəl.ət. 'fɜ:st (or ju: .zʊ.əl)
	'nʌ.θɪ. 'ŋʌn.ju: .zʊə.lət. 'fɜ:st
<i>got into his car</i>	'gɒt.ɪn.tʊ.ɪs. 'kɑ:
	'gɒ.tɪn.tʊ.ɪs. 'kɑ:
<i>boxes of pills all over the place</i>	'bɒk.sɪz.əf. 'pɪlz.ɔ:l. 'əʊ.və.ðə. 'pleɪs
	'bɒk.sɪ.zəf. 'pɪl.zɔ: . 'ləʊ.və.ðə. 'pleɪs
<i>took a lot of painkillers</i>	'tu:k.ə. 'lɒt.əf. 'peɪn.kɪ.ləz
	'tu.kə. 'lɒ.təf. 'peɪn.kɪ.ləz

The allophonic qualities of individual segments (e.g. aspiration, type of release, velarization) suggest that the syllable boundaries are not genuinely shifted unless the speech rate is really fast (Krakow, 1999), but the impression of the shift is quite strong, and it is helpful to use it as a device for linking practice. To raise awareness of the phenomenon, students can be asked to capture pseudo-resyllabification in their transcription.

Exercise 5.4. Transcribe the following phrases and use dots to indicate the new pseudo-syllabic boundaries.

- | | | |
|-------------------------|-----------------------------|-------------------------------|
| 1. with a pink elephant | 4. his action was illegal | 7. some unexpected events |
| 2. and I swallowed it | 5. concentrate on accents | 8. talked about an accident |
| 3. just opened a bottle | 6. can operate in this area | 9. have an American education |

5.2.2. Linking [r]

The previous paragraphs explained the situation of word-initial vowels preceded by word-final consonants. We will now have a look at a special case of word-initial vowels preceded by a silent 'r'. Non-rhotic accents of English have silent 'r's in the syllabic codas of some words. These 'r's are written but not pronounced. If, however, such a silent 'r' is followed by a vowel of another word, it is restored, and it is pronounced as a linking element. This strategy helps to avoid merger of two vowels or the necessity to use a glottal stop. (You can recall the idea of pseudo-resyllabification again. A syllable-final 'r' becomes syllable-initial in the next word.) Compare:

<i>the driver stopped/answered</i>	ðə 'draɪvə 'stɒpt
	ðə 'draɪvər 'ɑ:nsəd (With pseudo-syllabic boundaries we would have ðə. 'draɪ.və. 'rɑ:n.səd)

<i>car by the road/in the fields</i>	'kɑ: 'baɪðə 'rəʊd 'kɑ: rɪnðə 'fi:ldz ('kɑ: .rɪn.ðə. 'fi:ldz)
<i>a minor problem/accident</i>	ə 'maɪnə 'prɒbləm ə 'maɪnə 'æksɪdənt (ə. 'maɪ.nə 'ræk.sɪ.dənt)
<i>after one o'clock/eight o'clock</i>	'ɑ:ftə 'wʌnə 'klɒk 'ɑ:ftə 'eɪtə 'klɒk ('ɑ:f.tə. 'reɪ.tə 'klɒk)
<i>where she is/is she</i>	'weəʃɪ 'ɪz 'weə 'ɪzʃi: ('weə. 'ɪz.ʃi:)

(The practice of marking pseudo-syllabic boundaries is used for didactic purposes. In our book, we will not follow it any further.)

Exercise 5.5. Transcribe the phrases below and highlight the linking [r]s.

1. It is as clear as the nose on your face that King Arthur is brave, fair and strong.
2. Merlin slept over a hundred years and then he lost his power of speech.
3. The younger invader escaped before eleven at night.
4. I heard a rumour about Sir Lancelot and the Queen.
5. Sir Edmund went to the chamber in the south wing.
6. You're not aware of the fact that there is a treasure under your feet.
7. That rider on the light brown horse will be the next ruler of your land.
8. Her amber eyes are obviously blind - I'm absolutely sure about it.

5.2.3. Intrusive [r]

Intrusive [r]s are used by speakers of non-rhotic accents of English for the same reason as linking [r]s: to avoid intervocalic glottal stops and to prevent two vowels from a direct contact. The striking difference is that the intrusive [r] is not represented in spelling. The word *law* is pronounced /lɔ:/ and we do not suspect it of containing an underlying /r/ the way words like *four* /fɔ:/ or *door* /dɔ:/ do. However, if it is followed by a word beginning with a vowel, we can hear people inserting an r-sound between the words, e.g. *law and order* /'lɔ:rən 'ɔ:də/. Paradoxically then, the two 'r's that are spelt in this phrase are not pronounced, while there is one pronounced which is not spelt.

Any word finishing with /ɔ:/, /ɑ:/, or /ə/ can induce an intrusive [r]. Transcribers should be aware of the existence of the intrusive [r], but do not have to learn to use it themselves. The intrusive [r] is very common nowadays even in speech of educated speakers, but until very recently it was considered a substandard feature of pronunciation.

Exercise 5.6. Read out the following sentences and circle the instances of the intrusive [r].

1. ði:ɑɪ 'diərəvɪndə 'pendəns | wəz 'haɪliks 'pləʊsɪv
2. 'hænərəndə 'sɪstəz | wə 'dɪfɪklttə 'di:lwɪð
3. ɑɪ 'sɔ:rentə 'teɪnəzən 'gæmbləz | ɪnləs 'veɪgəs
4. 'merədɪθ 'stɑdɪd 'drɑ:mərən 'mju:zɪk | ət ,ju:nɪ 'vɜ:sɪtɪ
5. ðə 'mi:diərəɪn 'tru:dɪdɪnɪs 'praɪvɪt 'laɪf
6. 'dɪpləmætsfrəm 'æfrɪkərəb 'dʒektɪdtəðə 'plæn
7. 'dʒɪ:bi: 'ʃɔ:rɪz 'kwəʊtɪd 'mɔ: | ðən 'eniwʌn 'els
8. wɪə 'flaɪɪŋtədʒə 'meɪkərən 'wenzdər

5.2.4. Transient [j]

If a word-initial vowel is preceded by a word-final /i:/, /ɪ/, /eɪ/, /aɪ/, or /ɔɪ/ an observant student can often hear a j-like sound between the vowels. *Yes, he is* can be heard as /'jes | hi: 'jɪz/ and *No, they aren't* can result in /'nəʊ | ðeɪ 'jɑ:nt/. The j-like sound between two vowels is a mere transient from a close front vowel to a vowel which is articulated elsewhere. Because it is an articulatory by-product without a phonemic status, we will transcribe it (j). The examples above will look /'jes | hi: '(j)ɪz/ and /'nəʊ | ðeɪ '(j)ɑ:nt/, which reflects the phonological status of transient [j] more accurately. Non-phonemic symbols within slant brackets might disconcert an orthodox phonologist. In that case, square brackets are recommended. It is also clear that transcription with transient [j] is used mainly in applied phonetics, specifically for teaching foreign languages. It should not arouse any controversy in purely scientific analyses.

Exercise 5.7. Transcribe the following phrases and highlight the instances of transient [j].

- | | |
|-------------------------------|---|
| 1. mentally unstable patient | 5. approximately an hour and a half |
| 2. the boy and his guinea-pig | 6. not allowed to cry over spilt milk |
| 3. she opened the wardrobe | 7. face the absurdity of your situation |
| 4. move swiftly and quietly | 8. stand firmly against the enemy |

5.2.5. Transient [w]

Much of what was said about the transient [j] applies to the transient [w]. It is a glide from close back area in the vocalic space to another vowel. We can hear it if word-final /ʊ/, /u:/, /aʊ/, or /əʊ/ are linked to a vowel of the following word. Because it is just an articulatory by-product without a phonemic status, we suggest the symbol (w). *Sue asked me* can be transcribed as /'su: '(w)ɑ:sktmi:/. Transcription with transient [w] will be used only as an auxiliary technique in English language teaching. It can help to eliminate typical Czech glottal stops between vowels.

Exercise 5.8. Transcribe the following phrases and highlight the instances of the transient [w].

- | | |
|--|--------------------------------------|
| 1. immediately presented a new anecdote | 5. who ordered the alcoholic drinks |
| 2. the confused pilot flew into clouds | 6. throw a stone at the magic mirror |
| 3. receive a suspicious dark blue envelope | 7. get away through a narrow opening |
| 4. a worn-out shoe in our village pond | 8. walk to the phone now and again |

Linking technique	Word I final segment	Word II initial segment	Example
pseudo-resyllabification	any phonotactically legal consonant	any vowel	one apple → wʌ.næpɫ
linking r	silent 'r'	any vowel	four apples → fɔ:ræpɫz
intrusive r	ɔ: a: ə	any vowel	saw apples → sɔ:ræpɫz
transient j	i: ɪ eɪ aɪ ɔɪ	any vowel	three apples → θri:(j)æpɫz
transient w	ʊ u: aʊ əʊ	any vowel	two apples → tu:(w)æpɫz

Figure 5.1. Summary of Section 5.2. on pre-vocalic glottal stop avoidance.

Exercise 5.9. Transcribe the following message and highlight all the places where you might expect one of the above mentioned linking phenomena.

How to become unpopular

Being unpopular has many advantages. People don't bother you with their presence all the time, don't share their awfully boring problems with you, and generally, they do not get in your way. Anyone who wants to become unpopular quickly and effectively should listen to my recommendations.

First, give a lot of unsolicited advice. Tell people what they should do and especially, what they should have done. Second, whenever you have to speak to people, make sure you have got some food in your mouth. Speak while chewing food and speak loudly. Third, try to complain as much as possible. Learn to criticize every little thing in your sight. Finally, it is useful if you can develop your characteristic smell. Do not wash too often and certainly do not use any perfumes.

However, be careful not to go too far. If you become unpopular over certain limits, people might want to kill you.

5.3. Assimilation across word boundaries

You may have wondered in the course of the previous exercises, why *his* was normally transcribed /hɪz/, but occasionally also /hɪs/. *Is* was usually /ɪz/, but in certain positions also /ɪs/. *Of* in its weak form was either /əv/ or /əf/. In our Answer Key we have mentioned the process of assimilation as being responsible for the changes. Moreover, in Section 4, we already studied progressive assimilation of structural morphemes '-s', and '-ed'.

Assimilation takes place when one phoneme loses one or more of its features and becomes more similar to a segment next to it. Both Czech and English assimilation processes are prevalingly regressive, i.e. a segment influences the preceding rather than the following phoneme. The Czech *tak* /tak/ changes into /tag/ in *Tak bych šel* /'tagbɪx'ʃel/. The phoneme /k/ has lost its voicelessness under the influence of the following /b/ and has become more similar to it.

In principle, English regressive assimilation is the same process, but the types of assimilation observed in English are rather different. The three key differences are:

1. Voicing is never passed across the word boundary.
Czech pronunciation of *black ball* as /'blæk' bɔ:l/ is illegal in English.
2. Voicelessness can be occasionally passed across the morpheme boundary, but the process is usually restricted to weak forms of structural words or certain stabilized structures.

of course əv'kɔ:s → əf'kɔ:s is possible, but
leave cords 'li:v'kɔ:dz → 'li:f'kɔ:dz is **not** natural.

3. Assimilation of the place of articulation across word boundaries is more common than in Czech. It affects alveolar obstruents /t/, /d/, /n/, /s/, and /z/.

<i>that money</i>	'ðæt'mʌnɪ	→	'ðæp'mʌnɪ	} common in casual English
<i>bad car</i>	'bæd'kɑ:	→	'bæg'kɑ:	
<i>ten cows</i>	'ten'kaʊz	→	'teŋ'kaʊz	
<i>this year</i>	'ðɪs'jɪə	→	'ðɪʃ'jɪə	
<i>knows yoga</i>	'nəʊz'jəʊgə	→	'nəʊz'jəʊgə	

For more detailed account see your textbook of English phonetics and phonology.

Exercise 5.10. There are thirty cases of assimilation across word boundaries in the following text. Find them and mark those that are highly improbable in natural English.

tek'niʃn
 kəm'pju:tər'ekspɜ:ts | ə'nɒt'ɔ:lwez'i:zite'di:lwið |
 bəkkəm,pju:tərɪ'zeɪʃnəvɑ:'laɪfs | 'fɔ:sɪzəstʊ(w)ɪm'plɔɪðəm ||
 əm'nɒt'ʃuər | ɪfɑ:tek'niʃn | ɪzə'tɪpɪkl'sɑ:mpləvðə'spi:ʃɪz |
 bət'aɪhəv'mep'menɪ'sɪmɪlə'kærɪktezə'raʊntkəm'pju:təz ||
 'fɜ:stəv'ɔ:l | 'hi:həz'nəu'sensev,məde'reɪʃn || ɪm'fækt |
 'hi:ɪzə,megələu'meɪniæk || hɪ'laɪks'evrɪθɪŋɪn'greɪd'nʌmbəz ||
 'ɑ:kəm'pju:təz | 'hævðə'hɑ:ɪzd'du:əbl'nʌmbərəf'keɪbɪz | kɑ:dz |
 əmpə'rɪfərɪz ||
 ɪnə'dɪʃn | ɔ:lə'veɪləbl'sɒftweə'pækɪdʒɪsfremðə'web |
 məsbi:ɪŋ'klu:dɪdɪnɑ:r'ɑ:snəl |
 wɪʃ'meɪgzði:ɒpə'reɪʃənɪ'sɪstəms | 'feɪlɪ(ɒ)n'steɪbl ||
 hi:bɪ'li:vz | ðət'ɪfɑ:'sɪstəmzɪdɪŋk'kræʃɔ:lðə'taɪm |
 'hi:dbi:'meɪdrɪ'dændənt ||
 'sekəndlɪ | hi:æzəkə,mju:nɪ'keɪʃn'prɒbləm ||

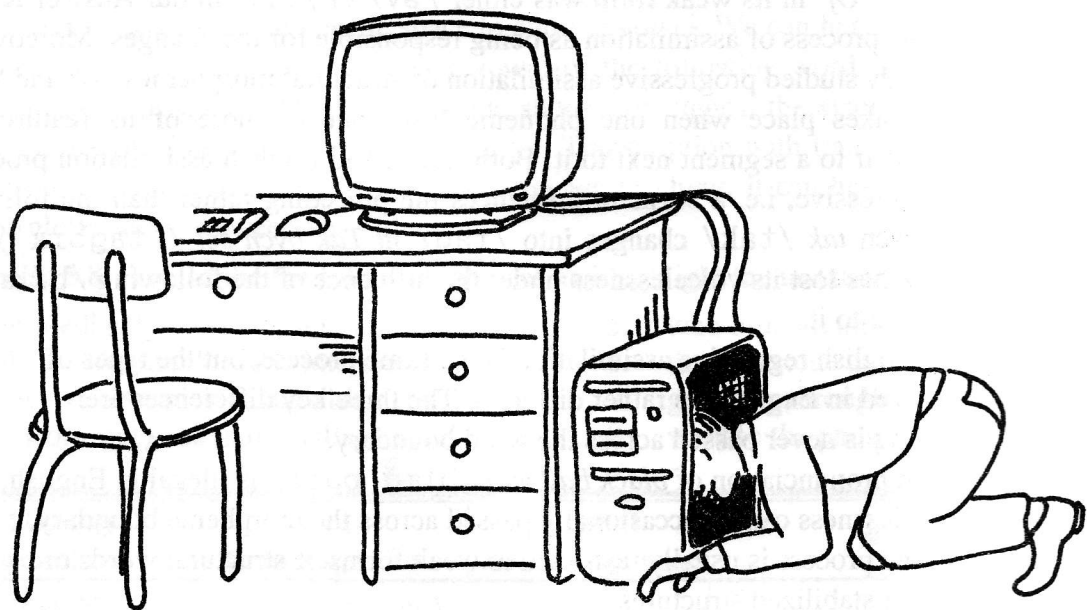


Figure 5.1. kəm'pju:tər'ekspɜ:ts | ə'sʌmtaɪmz
 'dɪfɪkɪltte'tɔ:ktu

'wenjə'ɑ:skɪm | tʊ(w)ɪk'spleɪn'bɪznɪs | hi:dʒəs'kɑ:nt'bɪld |
 sə'mæntɪkɪkən'sɪstənt'sentənsɪz ||
 ɔ:lseu | ɪtəz'nevərə'kɜ:ttʊ(w)ɪmðət'sentənsɪz |
 'weðərɪnə'dæləg | 'ɔ:rɪnə'mɒnələk | ʃedɪ'leɪtte'wʌnə'nʌðə ||
 wɪ'ju:zʊəlɪ,fɑɪnd'aut'leɪtə | ðət'wɒtwɪ:ɑ:sktɪmtʊ(w)ɪk'spleɪn |
 wəs'sɪmpɪ || bəti:'sʌmhʌu'kʊdn't'pʊtɪtɪm'pleɪn'wɜ:dz ||
 'θɜ:dli(ɒ)n'lɑ:stlɪ | hɪ'greɪtli(ɒ)u've'restɪmeɪnts | ɪske'pæsetɪ ||

hi:zɹk'kwɑɪtə'lɒtəf'pɑ:ttaɪm'dʒɒbz |
 'wɪtʃi:dʌz'nɒp'mæɪdʒ | tə'du:'prɒpəlɪ ||
 hi:'θɪŋgzðetɑ:'prɒbləmzəbe'nɑ:l | be'tʃu:zuelɪ'feɪlstə'sɒlvðəm |
 ɛndi:'defnətli'nevə'sɒlvzə'prɒbləmɪndə'taɪm | hi:(ə)s'plæntfərɪt ||
 hi:'ki:ps'pætɹənɑɪzɪŋ'ɔ:dnərɪkəm'pju:tə'ju:zɛz |
 bət'feɪlstəbi:'mɔ:ri'fektɪvðənðəm ||
 wɒtə'hɒrɪbl̩ | 'mɒnstɹəs'kærɪktə ||

6. Allophonic Transcription

An allophone is a variant of a phoneme determined by its position in a string of segments. Let us have a look at a selection of the most noticeable English allophones and the way they are transcribed.

6.1. Labialized Consonants

The phoneme /k/ in *quite* /kwɑɪt/ is actually realized as [k^w]. It is followed by /w/ and because the lip rounding required by /w/ starts early, /k/ becomes labialized. Notice that when you pronounce the word *quite*, your lips are pushed forward throughout the articulation of [k]. This labialization changes the sound of /k/. Interestingly, when little babies learn to use the language, they must learn not to hear the allophonic variation. An untrained adult is reluctant to believe that there is any difference between [k] and [k^w]. Instrumental measurements and perception experiments prove, however, that the difference is quite profound and we do not hear it well only because we have learnt not to. The sounds of speech are perceived through different mechanisms than other surrounding sounds in our environment.

An important feature of allophones is that they are predictable. We can observe the phonemic make-up of words and predict which variants of phonemes will be used. Our prediction should be verified by careful listening afterwards. For example, we can predict that /s/ in *soup* /su:p/ will be labialized to [s^w] because of the following /u:/. If, however, the speaker chooses to pronounce his /u/ as unrounded [ʊ], the /s/ cannot become [s^w].

In standard pronunciation, consonants followed by /w/ become labialized with great certainty, consonants followed by /ɔ:/ and /u:/ become labialized with a little bit smaller certainty, and consonants before /ʊ/ and /ɒ/ become slightly labialized only in careful speech styles.

Exercise 6.1. Transcribe the following expressions and underline those consonants that you predict will become labialized in careful pronunciation. Add the IPA diacritics for labialization to each segment you have underlined.

Example: useful tool → [j^wu:sfɪ t^wu:l]

- | | | |
|--------------------|-------------------------|----------------------------------|
| 1. tomato juice | 5. indisputable error | 9. refuse better clothes |
| 2. tall buildings | 6. new monetary unit | 10. a girl with gorgeous hair |
| 3. queen Mary | 7. spoonful of noodles | 11. unbearable sweetness of life |
| 4. fear of cruelty | 8. persuade your father | 12. Susan's snakes and kangaroos |

6.2. Vowel duration before fortis and lenis

Some allophonic variations in English are quite easy to grasp for Czech learners and they do not have to be taught labouriously. Unfortunately, this is not the case of vowel shortening before fortis consonants. Even though it is present in Czech, its scale is quite negligible. In English it is much stronger and it is especially salient in monosyllabic words with a final fortis consonant. The diphthong in *write* /raɪt/ is much shorter than the same phoneme in *ride* /raɪd/. This can be captured in allophonic transcription by the IPA symbol ɹ̥ɪ , i.e. [r̥ɪt] versus [raɪd] (Roach, 1991). We have to bear in mind that in this case we are not interested in absolute lengths of vowels in milliseconds. The length of vowels in English is strongly influenced by the prosodic context. By convention, marking the allophonic shortening of vowels in English captures the relative difference in vowel lengths. In other words, certain vowel followed by a fortis consonant is shorter than it would be if it were followed by a lenis consonant or no consonant at all, other things being equal. Thus, in a sentence like 'I thought you said mate' we would use transcription [m̥ɪt] to show that /eɪ/ in this word is shorter than it would be if the word was replaced by *maid* or *May*. It does not say, however, that it is shorter than /e/ in the word *said* in the same sentence, which thanks to prosodic context would be absolutely untrue. Similarly, the absence of the symbol ̃ over /e/ in *said* does not speak about its length relative to other words in the sentence. It says that /e/ in *said* is longer than /e/ in *set* would be, other things being equal. Transcribers who are asked to mark shortening of vowels before fortis consonants in English do not listen to actual lengths of vowels. Instead, they imagine what a vowel would sound like, if it were followed by the other member of the fortis - lenis opposition.

The influence of fortis consonants is operational within morphemes. It is stopped by morphemic boundaries. /eɪ/ in *Day One* /deɪ'wʌn/ is as long as the one in *Day Two* /deɪ'tu:/ even though the latter is followed by fortis /t/. Some linguists speak about pre-fortis shortening within syllables. Their division of words into syllables is different from what we are used to in the Czech language. It is based on the phonetic behaviour of individual segments. The most important syllabification rule is that an intervocalic consonant belongs to the syllable with the stronger stress. Hence, the word *letter* consists of the syllable /let/ and the syllable /ə/ and as such will be subject to pre-fortis shortening, giving [l̥ətə].

Although we usually speak about vowel shortening, fortis syllabic codas affect preceding sonorants, too. Not only is /ɪ/ in *built* realized as [ɪ̃] while the same phoneme in *build* is longer [ɪ], but also /l/ in *built* comes out shorter than /l/ in *build*. Similarly, /æ/ in *camp* will be transcribed as [kæ̃mp] while the same phoneme in *beer cans* is realized in its full length [bɪə kænz], and /m/ will be shorter than /n/. Shortened sonorants usually do not have to be marked individually, as it is assumed that they behave like the vowels they belong to.

Finally, it is necessary to explain that there are actually two complementary ways to mark vowel shortening. For diphthongs and vowels /ɪ/, /e/, /æ/, /ʌ/, /ə/, /ɒ/, and /ʊ/ it is the symbol [̃] we have already introduced. For vowels /i:/, /ɜ:/, /ɑ:/, /ɔ:/, and /u:/ we use [˘] to indicate the same allophonic change.

Exercise 6.2. Transcribe the following expressions and underline all vowels which will be shortened due to the following fortis consonants. Use the symbols ̃ and ˘ to indicate the shortening.

- | | | | |
|---------------------|-----------------------|--------------------------|------------------------|
| 1. a late arrival | 5. a strict boss | 9. eight days a week | 13. a secret code |
| 2. sleeping at work | 6. a thick dry leaf | 10. a box of envelopes | 14. brown bag lunch |
| 3. a brief message | 7. a two week's leave | 11. an out-of-tune voice | 15. a broken printer |
| 4. an early train | 8. a heavy typewriter | 12. a waterproof coat | 16. a possible outcome |

When you study the effect of fortis consonants on preceding vowels you may notice that it is easier detectable in diphthongs and long vowels. Another remarkable fact is that if there is a monosyllabic word in the final position in a phrase, its vowel can be the longest of all the vowels in the phrase in spite of being followed by a fortis consonant. This, however, is again true only in absolute terms. A word with a final lenis consonant uttered under the same prosodic pattern would be even longer. /aɪ/ in 'That's very nice' is quite long due to phrase-final lengthening (see e.g. Dankovičová, 1999). The word *lies* would be in the same position under the same prosodic pattern even longer.

Exercise 6.3. Transcribe the following phrases marking the shortening before fortis consonants. Make sure you are not swayed by the phrase-final lengthening.

- | | |
|--------------------------------|--|
| 1. I'd like chicken and rice. | 5. Can we have a table by the loudspeakers? |
| 2. The waiter seems to be out. | 6. Do you have beef and noodles in your soup? |
| 3. My Coke is quite cold. | 7. Is there anything without meat in it? |
| 4. The chef is in a bad mood. | 8. I can't see my plate through the cigarette smoke. |

6.3. Aspiration and partial voicing

Aspiration is probably the most noticeable allophonic variation of those mentioned in our book, and it is usually the only one that is taught in elementary courses of English as a foreign language. Aspiration is caused by a delay of voice onset after a voiceless plosive. In Czech, the beginning of oral articulation of a vowel after /p/, /t/, or /k/ is aligned with the beginning of vocal fold vibration. The voicing starts once the mouth is opened for the vowel. That is why Czech /p/, /t/, and /k/ are unaspirated. In English, there is a gap between the beginning of oral articulation of a vowel and the beginning of vocal fold vibration. During this gap, air escapes with great force through the vocal tract, creating the typical noise. Although this noise sounds slightly different for each of the plosives, its transcription symbol is always the same. It is a little raised 'h'. The words *pin*, *tin*, and *kin* are transcribed as [p^hɪn], [t^hɪn], and [k^hɪn]. Aspiration is found mainly in stressed syllables. /pɪ/ in *pillow* will be aspirated: [p^hɪləʊ], in *happy* probably not: [hæpɪ]. There is a lot of variation across speakers and dialects. /p/, /t/, and /k/ are also unaspirated if preceded by /s/ within the same syllable. If we compare [p^hɪn] with *spin* [spɪn], we can see that there is aspiration in the former but not in the latter. A transcriber should predict possible aspirated plosives and then verify his prediction by careful listening.

Exercise 6.4. Transcribe the following text and put symbols for aspiration to all predictable places of its occurrence.

1. Our boss has put a poster of Winnie the Pooh onto his office wall.
2. Winnie the Pooh's friends are Tiger, Piglet, Eeyore and Rabbit.
3. Tiger would appreciate other wild cats like panthers to join the team.
4. Piglet is very kind and peaceful, but occasionally acts as a coward.
5. Eeyore spoils everyone's mood with his pessimism, but his pals stick by him.
6. Inspired by his new heroes, the boss is contemplating a new specialty.
7. He wants to transport poisonous cobras from Kenya to Tanzania.
8. It is a tactical move because cobra containers are not so expensive currently.

Hand in hand with aspiration exists another phenomenon based on the alignment between oral gestures and the voice onset. It is observable mainly in lenis obstruents, i.e. plosives /b/, /d/, /g/, fricatives /v/, /ð/, /z/, /ʒ/, and affricate /dʒ/. It is partial or full devoicing of these consonants word-initially and word-finally. In Czech, voiced consonants either retain their full voicing, which means that the vocal folds vibrate during their whole articulation, or they completely lose it and change into their voiceless counterparts. English voiced consonants are fully voiced only in intervocalic (intersonorant) positions inside morphemes. In other positions they can lose part or all of their voicing. This does not turn them into their voiceless counterparts because they still keep their lenis character. That is why we easily recognize minimal pairs like *back - bag* [bæk]-[bæg], *dock - dog* [dɔk]-[dɔg], *heart - hard* [hɑːt]-[hɑːd], *loose - lose* [luːs]-[luːz], *use (noun) - use (verb)* [juːs]-[juːz], and *spice - spies* [spɑɪs]-[spaɪz].

Voiced obstruents are not the only group of segments that can undergo the loss of voicing. Approximants /l/, /r/, /j/, /w/ can lose their voicing after /p/, /t/, and /k/, and nasals /m/, /n/ can lose their voicing after /s/.

Examples:

- a) *bay* [bɛɪ] *day* [dɛɪ] *gay* [ɡɛɪ] *they* [ðɛɪ] *jay* [dʒɛɪ]
- b) *lobe* [lɒʊb] *load* [lɒʊd] *lose* [luːz] *loathe* [lɒʊð] *lodge* [lɒdʒ]
- c) *play* [plɛɪ] *try* [tɹaɪ] *cute* [kjuːt]
- d) *smell* [smɛl] *snow* [snəʊ]

IPA can indicate whether the devoicing is full or partial. This is not necessary for Czech learners of English and in our transcription, we will indicate both cases with the same symbol: a little empty circle under the devoiced consonant.

Exercise 6.5. Transcribe the following names and mark the partially or fully devoiced consonants.

- | | | |
|--------------------|----------------------|---------------------|
| 1. Charles Dickens | 5. Benjamin Disraeli | 9. Max Planck |
| 2. Severus Snape | 6. Anthony Trollope | 10. James Stanford |
| 3. Oliver Cromwell | 7. Émile Zola | 11. George Smollett |
| 4. David Garrick | 8. John Galsworthy | 12. Francis Bacon |

6.4. Clear [l] and dark [ɫ]

A lot of attention in research has been paid to allophonic variations of the lateral alveolar approximant /l/. Two of the most salient allophones are the so called clear and dark 'l'. Clear [l] appears before vowels and dark [ɫ] elsewhere. They are in complementary distribution. As with other allophones, people are usually not aware of their existence, but notice that there is something 'strange' in a stranger's accent if dark [ɫ] is missing or, the other way round, if all /l/s are dark. The latter case is typical of some of American English accents.

During the articulation of dark [ɫ] the back of the tongue is raised toward velum, which adds a characteristic [ʊ] resonance. We say that [ɫ] is velarized.

Exercise 6.6. Transcribe the following sentences using the symbol [ɫ] for velarized lateral alveolar approximant.

1. Lucy really loved her purple room with a large metal lamp in the Hilton hotel.
2. The landlady showed ill manners when she lamented over that little hole in the wall.
3. Daniel killed himself with his own lethal weapon and his soul went straight to hell.

4. Our last Latin lesson was a bit dull and I failed to learn a single word.
5. The pale girl told the child a fairy-tale about a palace, which was full of angels.
6. American films portray the lifestyle of lawlessness, spectacular violence and illegal deals.
7. Out of the loyalty to his liberal leader, he accepted the role of a leaflet deliverer.
8. Lazarus McGill, the lion-hearted lizzard tamer, resolved that he would drill for oil in the Blue Lagoon.

6.5. Nasalisation

If a syllable has a nasal coda, the vowel forming the peak is nasalized, e.g. *dim* [dĩm], *pen* [pẽn], or *hang* [hãŋ]. This is because the velum makes an anticipatory gesture well before the oral articulation of the nasal consonant starts. The degree of nasalization of the vowel varies. It can be nasalized entirely, but it can also be nasalized only in its second half. We should remember that the symbol for nasalization in English means some significant presence of nasalization, but it does not say, whether it is 90% or 70% of the vowel that is nasalized. We can find similar coarticulatory mechanism in Czech, too, but to a much smaller degree. Nasalized vowels do not play any phonological role in our languages. That is why both Czech and English speakers do not hear the presence of the nasal resonance in them and learn to hear it only after some ear training. Nasal consonants usually influence the vowel which follows to a much smaller extent. Thus /e/ in *ten* will be nasalized: [tẽn], while the one in *net* will not: [net]. The only exception is some idiolects of individual speakers.

When we transcribe nasalized diphthongs, we usually place the nasalization mark over the second element in the diphthong symbols, because we want to indicate that nasalization spreads from the nasal consonant leftwards. This is different from pre-fortis shortening of diphthongs where the diacritics are placed over the first element of the diphthong symbol, which we believe marks the vocalic core of the diphthong.

Exercise 6.7. Transcribe the following expressions and mark the nasalized vowels.

- | | | |
|----------------------|----------------------------|------------------------------------|
| 1. warm spring | 5. when, if not now | 9. number nine might win |
| 2. main problem | 6. a town made of stone | 10. the song about Penny Lane |
| 3. Benjamin's plan | 7. does not mean anything | 11. dance with Linda's husband |
| 4. unjustified claim | 8. drank genuine champagne | 12. blame the prince, not the king |

6.6. Stop Releases

During the articulation of English plosives, a complete closure of the vocal tract is created in the labial, alveolar, or velar region for a short period of time. This closure is subsequently released, which generates a short burst of noise, called plosion. Interestingly, plosives can often be recognized without their typical burst of noise. Oral release of the air behind the closure, which is a part of the canonical form of a plosive segment, can be absent. The silence of the closure and spectral characteristics of sonorants before or after the given plosive are usually sufficient clues for a listener to identify the target sound, especially when the so called *no audible release*, which is marked [̚], happens at predictable places in the chain of segments, i.e. at the end of an utterance or between two subsequent plosives.

If we exclaim *Don't stop!*, the final /p/ can be realized as a hold without a release: ['dəunt 'stɒp ̚], and people will still understand. If we say *Don't look back*, /k/ of *look* has to be released so that we can go on articulating the rest of the sentence. The release (and the plosion) of /k/ can, however, be inaudible, because it can happen when the closure for /b/ has already been created: ['dəuntlʊk ̚ 'bæk].

Inexperienced transcribers sometimes believe that there is no plosive if there is no plosion. No audible release should not be mistaken for a complete elision of a sound. It is important to listen to the length of the closure and the characteristics of the neighbouring sonorants. In *Look quickly!* pronounced as ['lʊk^ɹ 'kwɪklɪ] the silence between the end of /ʊ/ and the release of the second /k/ is almost twice as long as it would be in a hypothetical ['lʊ'kwɪklɪ] or ['lʊk'wɪklɪ].

There are more examples in Section 5.3. where we studied assimilated alveolar plosives. We transcribed *but computerization* as /bɛkkəm, pju:təraɪ'zeɪʃn/, but it is hard to imagine a speaker who on the one hand assimilates /t/ to /k/ to save time and energy, but on the other hand releases both resulting segments. It would be much more realistic to expect [bɛk^ɹkəm, pju:təraɪ'zeɪʃn]. Similarly /dɪdŋk^ɹ'kræʃ/ will be pronounced as [dɪdŋk^ɹ'kræʃ], etc.

Canonical oral release can be altered in yet another way. If a plosive is followed by a nasal or lateral sound, the air which is trapped behind the closure can escape through the nose or by the sides of the tongue. In *not negative* we can often hear the first /t/ without its typical plosion because when it is released, velum for /n/ is already lowered and the air escapes through the nose. This is transcribed as ['nɒtⁿ 'negətɪv]. Similarly in *hot line*, /t/ does not have its typical plosion because the tip of the tongue is not released between /t/ and /l/ and the air escapes by the sides of the tongue. This is transcribed as ['hɒt^l 'laɪn].

Inaudible, nasal, and lateral releases are optional allophonic variations found mainly in less formal speech styles. A careful speaker in a formal situation avoids them. Transcribers can predict their occurrence, but have to verify their presence by careful listening.

Exercise 6.8. Transcribe the following phrases and predict possible inaudible, nasal and lateral releases of plosives.

- | | |
|---------------------------------|--|
| 1. spit near his foot | 11. eat dumplings and lick pepper |
| 2. stab below her heart | 12. a blind lion taking cod-liver oil |
| 3. smack toothless gums | 13. secretly indicated ten hidden items |
| 4. stop by those red lights | 14. forgot to lock nearly half the cages |
| 5. commit dreadful crimes | 15. quickly identified dangerous drivers |
| 6. retired naval officer | 16. a diplomat portrayed as a shrewd spy |
| 7. liked left-wing parties | 17. greeted neighbours and local residents |
| 8. scratch his round nose | 18. wanted to cut trees and plant new ones |
| 9. sit down and wait quietly | 19. block gears and disconnect the fuel supply |
| 10. be used to separate toilets | 20. the deck newly painted by our kind teacher |

6.7. Dental alveolars, fronted velars

The canonical place of articulation can shift under the influence of the neighbouring segments. This can change the resulting sound of an affected segment. Alveolar stops before dental fricatives can become dental, but they do not change into different phonemes. The symbol [_ɲ] is used to mark the dental place of articulation.

- Examples:
- | | |
|----------------------|--|
| a) in that case | [ɪ _ɲ ^ɹ ðæt 'keɪs] |
| b) got that place | ['gɒt _ɲ ^ɹ ðæt ^ɹ 'pleɪs] |
| c) painted that face | ['peɪntɪd _ɲ ^ɹ ðæt ^ɹ 'feɪs] |

Notice that the stops are unreleased. It would be quite illogical to save articulatory energy by assimilating the place of articulation and then waste it by releasing the assimilated stop. The shift to the teeth happens to other alveolar segments (/s/ → [s̺], /z/ → [z̺], and /l/ → [l̺]) as well, but it does not have as profound an influence on their sound as it has on stops.

Exercise 6.9. Transcribe the following expressions and mark alveolars pronounced in the dental region of articulation.

- | | | |
|-----------------------|---------------------|-------------------------|
| 1. unthinkable event | 5. in three minutes | 9. hated those songs |
| 2. fill their pockets | 6. bring that thing | 10. run down the road |
| 3. hold them tight | 7. nobody in there | 11. is there any reason |
| 4. hit the ground | 8. moderate thieves | 12. come this Thursday |

When a velar plosive is followed by /i:/ or /j/, (to a lesser extent also by /ɪ/ or /ɪə/) it becomes fronted, i.e. its place of articulation moves forward, to the palate. This is indicated by a little plus mark underneath the symbol of a fronted segment.

Examples:

- | | | |
|------------------------|----------------------------|------------------|
| a) <i>keen</i> [k̺i:n] | <i>Dracula</i> [dræk̺jələ] | kiss [k̺ɪs] |
| b) <i>geese</i> [gi:s] | <i>regular</i> [reg̺jələ] | guitar [g̺ɪ'tɑ:] |

Exercise 6.10. Transcribe the following expressions and mark the fronted velars.

- | | | |
|--------------------------|---------------------------|----------------------|
| 1. unfounded speculation | 4. ridiculous behaviour | 7. noisy gearbox |
| 2. tidy housekeeper | 5. black and white bikini | 8. difficult to cure |
| 3. analyse Portuguese | 6. molecular chemistry | 9. two kilos of gold |

6.8. Rich allophonic transcription

Allophonic transcription is usually selective. The transcriber follows certain objectives and captures allophonic details related to those objectives. Transcription with a wide variety of allophones is seen quite exceptionally. It is difficult to write and difficult to read. On the other hand, it gives a detailed picture of a particular language and sums up our knowledge of the overall sound of that particular language.

Exercise 6.11. Read out the following sentence. Name all the allophonic details one by one and explain their causes.

'æ̃n̩θiəsəd' 'bɪtəlɪ | ʃɪwəs 'tʰaɪəd |
əf 'plɛɪɪŋ 'sɛkənd' fɪd̩l̩t̩ 'dʒʷu:di

Exercise 6.12. Transcribe the following sentences and try to include as many allophonic details typical for English as possible.

- The local rock band yelled like crazy drunks.
- Cheap laser effects were projected on the rag behind the stage.
- Bill admitted doubts about Luke's competence.
- He should scale down the plans of long-haul flights in his ultralight plane.
- Heavy rain keeps falling on the track carefully hidden among bushes.

7. Answer Key

Section 1 – Introduction

Exercise 1.1. It is actually not very important whether you can identify the models of individual symbols. The real purpose of exercise 1.1. is to get you acquainted with the appearance of the IPA symbols.

Section 2 - Individual Phonemes and Basic Symbols

Exercise 2.1.

1.A, also /'æbsəlu:tli/, 2.A, 3.B, also /fən'tæstɪk/, 4.A, 5.B, also /wʌndəfəl/ and /wʌndəfʊl/ 6.B, 7.B, 8.A: It is important to remember that /ə/ as such cannot be stressed, 9.B, 10.A, 11.A, 12.B.

Exercise 2.2.

1.B: Non-phonemic i cannot be used in this position 2.B: The correct symbol looks like number 3, but it is not as high. 3.A: Non-phonemic u cannot be used in this position. 4.B 5.A: The correct "schwa" symbol is Roman 'e' rotated upside down. 6.B, 7.A, 8.B, 9.B, 10.B: The symbol /ə:/ is no longer used in modern English phonemic transcription.

Exercise 2.3.

1. /meɪd ə klee mɪ'steɪk/ P (→ ɪə)
The influence of spelling could explain why some students overlook this error.
2. /gæləksɪ kɔ:ld ðə mɪlki weɪ/ G (→ eɪ)
3. /dʒɔɪn ə laʊnli trævələ/ G (→ əʊ)
4. /niə ði: aɪsɪ plu:təʊ/ correct
5. /ə'bəʊt ðə səʊlə sistəm/ P (→ aʊ)
6. /faɪv laɪtjɪ:z frəm ɹs/ G (→ ɪə)
The word *year* is occasionally pronounced /jɜ:/, which is considered acceptable.
7. /feɪməs stɑ: kɒnstə'laiʒnz/ G (→ eɪ)
8. /maɪ waɪf nəʊz kæptən dʒeɪ/ correct
9. /ʃaʊt ɪn ə laʊd vɔɪs/ G (→ ɔɪ)
10. /gəʊ tə ðə naɪnθ plænɪt/ G (→ aɪ)
11. /fɪər əv ðə braɪt æstərɔɪd/ correct (For /r/ in /fɪər/ see 5.2.2.)
12. /klaɪ kjʊəd hə θɪnɪŋ heə/ P (→ eə)
13. /weə ðeɪr speɪssu:ts/ P (→ eə)
This is a common Czech misunderstanding. No RP speaker pronounces *their* with /eɪ/.
14. /ə'vɔɪd kraʊdɪd eəbeɪsɪz/ G (→ aʊ)
15. /dɪ'strɔɪ deɪndʒərəs rəʊbɒts/ G (→ ɔɪ)

Exercise 2.4.

thick and heavy /θ/	jam and butter /dʒ/	king and queen /ŋ/
long and sharp /ŋ, ʃ/	fish and chips /ʃ, tʃ/	comfort and pleasure /ʒ/
now and then /ð/	gin and tonic /dʒ/	kitchen and bathroom /tʃ, θ/
here and there /ð/	catch and throw /tʃ, θ/	myths and illusions /θ, ʒ/
lips and tongue /ŋ/	wash and dry /ʃ/	giraffes and antelopes /dʒ/

Exercise 2.5.

/sʌdn prə'məʊʃn/	/hɪdn ɪ'kwɪpmənt/
/ɪm'pɔ:tnt pi:pɫ/	/stretʃt mʌsɫ/
/strikt ɪn'spektə/	/feɪvrɪt si:zn/
/leɪzɪ ə'sɪstənt/*)	/kɒtn puləʊvə/**)
/nju: tek'nɪʃn/	/leðə glʌvz/
/klʌmzɪ mɪ'kæɪk/	/leɪtɪst fæʃn/
/tʃɪəfl endʒə'niə/***)	/hɒrəbl hæʔ/

- *) *assistant* could be also pronounced /ə'sɪstnt/, but we have to remember that there cannot be schwa and a syllabic consonant at the same time
- **) The second syllable in *pullover* could receive a weak secondary stress. Primary stress is on the first syllable, however.
- ***) We could also mark the secondary stress on the first syllable of *engineer*, but this is not necessary as there is no real danger of pronouncing it weaker than the second syllable.

Notice that in the noun phrases above, the second element always receives a stronger stress than the first one. This rhythmical hierarchy is governed by the Phrasal Prominence Rule. Modern phonology does not find it useful to call the weaker stress on the first element of a noun phrase a secondary stress. Rather, we speak of accents, which are realizations of the stress potentials of words. We usually talk of secondary stresses only inside ideal lexicological units. A noun phrase is a syntactic unit. Exceptionally, various authors might perhaps ignore phonological conventions for didactic reasons in language learning, but the merit of this is questionable.

Exercise 2.6.

1. bæŋk 2. pɑ:k 3. kɑ:sɫ 4. pæɪs 5. laɪbrəri 6. ʌndəgraʊnd
 7. bʌs stɒp 8. naɪt klʌb 9. taʊn hɔ:l 10. pʌblɪk gɑ:dənz
 11. kɑ: fæktəri 12. træfɪk laɪts

Exercise 2.7.

1. bɛntʃ 2. brɪdʒ 3. tʃɜ:tʃ 4. geɪt 5. θɪətə 6. rɔʊd 7. pɔɪvmənt
 8. swɪ:tʃɒp 9. hɛədresə 10. pɛ'li:s steɪʃn 11. hɔʊ'tel (The second syllable is stressed, so it cannot contain the monophthong /ə/. Many Czech beginners, however, pronounce the word *hotel* with exactly this error.) 12. ɛd'vɜ:tɪsmənt
 (Americans may pronounce this word /,ædvɜ'taɪzmənt/.)

Exercise 2.8.

1. kɔ:nə 2. statʃu: 3. mɒnjumənt 4. bʊtʃəz 5. eəpɔ:t 6. krɒsɪŋ
 7. nɔɪzɪ stri:t 8. pɔʊst ɒfɪs 9. saɪdwɔ:k 10. su:pəmɑ:kɪt
 11. tʃɛk pɔɪnt 12. restərɒnt (Dictionaries suggest eleven (!) acceptable possibilities of how to pronounce this word. We have chosen the most common one.)

Exercise 2.9.

1. /ɜ:/ 2. /æ/ 3. /ɪ/ 4. /ɒ/ 5. /ʌ/ 6. /ɔ:/
 7. /ɑ:/ 8. /eɪ/ 9. /u:/ 10. /ə/ 11. /ʊ/ 12. /aʊ/

Exercise 2.10.

1. /ɔɪ/ 2. /u:/ 3. /ɪ/ 4. /əʊ/ The 5th phoneme in this word is the same whether we pronounce it /pɪ'ænəʊ/ or /pjænəʊ/. Both are acceptable standard forms. 5. /ɔ:/

Exercise 2.11.

saddle /sædʌ/, frame /freɪm/, handlebars /hændl̩bɑ:z/, brake /breɪk/, valve /vælv/, pedal /pedʌ/, chain /tʃeɪn/, tyre /taɪə/, wheel /wi:l/, rear light /riə laɪt/

Section 3 – Isolated Words

Exercise 3.1.

Bob	G7 ↓	Helen	C2 →	Mary	B3 ↓ (also /meəri/)
Bill	F1 →	Jack	G1 →	Michael	A7 ↓
Charles	A4 ↓	Jenny	G1 ↓	Robin	H6 →
Chris	E1 →	Jim	D5 ↓	Rod	H6 ↓
David	J6 →	Joe	D5 →	Sam	D8 →
Donald	J2 →	Kate	C7 →	Stanley	B9 ↓
Harry	C2 ↓	Martha	B3 →	Susan	E4 ↓ (also /sju:zən/)
Heather	I2 →	Martin	D10 ↓	Sydney	E4 →

Exercise 3.2.

2) orange – yellow and red; 3) grey – black and white; 4) violet – blue and red;
 5) green – yellow and blue; 6) navy blue – black and blue; 7) beige – brown and white;
 8) pink – red and white; 9) khaki – yellow and black; 10) maroon – dark brown and red

Exercise 3.3.

- | | | |
|-----------------------------|------------------------------|-----------------------------|
| 1. six, table, ball, desk | 3. phone, fly, five, apple | 5. anger, stop, how, happy |
| 2. dinner, rich, star, cake | 4. thing, Earth, three, play | 6. this, that, these, those |

Exercise 3.4.

bædmɪntən	sɑ:kliŋ	dʒɪm næstɪks	bɒksɪŋ
dʒɒɡɪŋ	æθ'letɪks	teɪbl tenɪs**)	tʃes
dʒu:deu	kə'rɑ:tɪ	hɔ:s reɪsɪŋ**)	skwɒʃ
aɪʃhɒki	beɪsbɔ:l*)	wɪndʒɜ:fɪŋ**)	ski:ɪŋ

*) Transfer of voicing across word boundaries is a typical Czech mistake. Even though this type of assimilation is very common in the Czech language (we say, e.g. *Pes byl sám* /pez bɪl sa:m/), it does not occur in English. /b/ in *ball* is not fully voiced itself so it cannot spread the voicing to the preceding /s/ (cf. Section 5.3.).

***) *Windsurfing*, *table tennis*, and *horse racing* behave as true compounds, which means that their primary stress falls on the first syllable.

Exercise 3.5.

dʒɪmnæst	dʒɒki	ski:ə	tʃes plɛə	sɑ:klist
bɒksə	wɪndʒɜ:fə	æθli:t	dʒɒgə	

Exercise 3.6. Group 1:

denmɑ:k	ɪzreɪəl
swɪ:dŋ	i:dʒɪpt
nɔ:weɪ	tju:nɪs
pɔ:tʃʊgʌ	ɒstriə
beldʒəm	kænədə

Group 2:

dʒə'pæn	tɪ'bet
brə'zɪl	pɑ:kɪ'staɪn
nɪ'pɔ:l	zɪm'bɑ:bwɪ
pə'ru:	vi:et'næm (or vjet'næm)
su:'dɑ:n	ɪ'rɑ:n (or ɪ'ræn)
(or su'dɑ:n)	

Exercise 3.7.

dʒæpə'ni:z	brə'zi:liən	beldʒən
vjetnə'mi:z	ɪ'dʒɪpsɪŋ	ɪ'reɪniən
pɔ:tʃə'gi:z	kə'neɪdiən	ɪz'reɪlɪ
nɔ:'wi:dʒən	pə'ru:viən	swi:dɪʃ

Exercise 3.8.

run – Ron – rain – ran – ram – room – roam – home – hole – hill – hall – ball – bull – bell – Ben – bean (been) – burn – barn

Exercise 3.9.

/mʌndəɪ/ or /mʌndɪ/	/mɛnju: /	/mɪnɪt/ but also /maɪ'nju:t/ adj. ↓
/mʌnɪ/	/mæn/	/maɪnəs/ meaning <i>very small</i> ↓
/mə'nɪpju:lɪt/	/mɪlkmən/	/mɪnɪskɜ:t/
/mɛnɪ pi:pəl/	/mi:nɪŋ/	/maʊntɪn/
/mænədʒə/	/mæŋgəʊ/	/mu:nlaɪt/

Exercise 3.10.

spelling:	strong form:	spelling:	strong form:	spelling:	strong form:
1) I've	/aɪv/	6) them	/ðəm/	11) one is	/wʌn ɪz/
2) some	/sʌm/	7) the	/ði:/	12) as	/æz/
3) and	/ænd/	8) are	/ɑ:/	13) you	/ju:/
4) for	/fɔ:/	9) they are	/ðeɪ ɑ:/	14) to	/tu:/
5) at	/æt/	10) but	/bʌt/	15) we	/wi:/

Exercise 3.11.**Mechanics**

I'm not sure how quickly I can learn to use this machine. It looks a bit complicated. How did you say I should plug it in? Oh dear. That was a strange sound. Do you think it's broken? I got a letter from the company the other day and they said they would definitely come and repair what was necessary. There were some screwdrivers and hammers under my desk. My father-in-law brought them and I told him to put them there. Could you hold the light for me? No, you must hold the top of it. Take your time, I can wait.

Structural words:

I'm - /əm/, I can - /ʌkən/ (In this exercise, we transcribe the weak forms without spaces between words in order to make their transcription more realistic. We will extend this practice later in Section 5.), to - /tə/, a - /ə/, you - /jə/, I should /ʌʃəd/, was a - /wəzə/, do you - /dəjə/, a - /ə/, from the - /frəmðə/, and - /ən/, would - /wəd/ (We can also expect to hear this word in contraction: *they'd* → /ðeɪd/), and - /ənd/ (/d/ of *and* is sometimes more reluctant to disappear before a vowel or an approximant, but nobody really says /rɒkəndrəʊl/), was - /wəz/, there were some - /ðəwəsəm/, and - /ən/, my - /mə/, them - /ðəm/, and - /ənd/, him - /ɪm/, to - /tə/, them - /ðəm/, could you - /kədjə/, for - /fə/, you must - /jəməs/, of - /əv/ (In addition to its weak form, the word *of* is interesting for yet another reason. Its letter 'f' represents /v/. This /v/ sometimes changes into /f/- usually as a result of regressive assimilation of voicing.), your - /jə/, I can - /ʌkən/.

Exercise 3.12.

1. could – weak /kəd/, you – weak /jə/, do – strong /du:/ because it is a full verb here, not an auxiliary, that – strong /ðæt/ because it is demonstrative here, not relative.
2. your – weak /jə/, for – weak /fə/
3. do – weak /də/, you – weak /jə/, to – weak /tə/, her – weak /ə/ because pronouns like *him*, *her*, *us*, and *them* (and recently even *he* and *she*) are not felt as syntactically stranded when they occur at the end of a sentence.
4. can – weak /kən/, at – weak /ət/
5. but – weak /bət/, you – weak /jə/, can – weak /kən/, her – weak /hə/
6. him – weak /ɪm/ or /əm/, to – weak /tə/, some – weak /səm/
7. there – weak /ðə/, was – weak /wəz/, a – weak /ə/, there – strong /ðeə/ because, unlike the initial one, this one is demonstrative
8. don't – strong /dəʊnt/ because if there is a contraction with *not*, the verb stays strong, you – weak /jə/, must – strong /mʌst/ because there is a contrastive emphasis against *should*, but – weak /bət/, you /jə/, should – strong /ʃʊd/ contrastive emphasis to *must*.
9. are – weak /ə/, you – weak /jə/, at – strong /æt/ because it is syntactically stranded in a sentence-final position
10. he – weak /hi/, but strong form could be used in emotional style, as – weak /əz/

Exercise 3.13.

Group 1 (• • • ●)

kən jədʒəs 'weɪt
 ðər ə səm 'kləʊðz
 ɪz ɪt ə 'rɒk
 əm dʒɛst ə 'dwɔ:f
 ðə məs bɪ 'gəʊld

Group 2 (• • ● •)

ə jə 'æŋgrɪ*)
 kən jə 'tel əm
 ɪn ə 'klɑ:srʊm**)
 ðɛz ə 'di:mən
 ʃəl wɪ 'ɑ:sk ðəm

Group 3 (● • • ●)

'ɪŋglənd ən 'weɪlz
 'wɒt də jə 'θɪŋk
 'sɪlɪ bət 'naɪs
 'gɪv əm ə 'breɪk
 'pɜ:pɪ ə 'blæk

- *) Grammatical words may be pronounced more explicitly in either careful, slow speech, or under a special emphasis.
 **) 'klɑ:srʊm is also pronounced as 'klɑ:sru:m. This does not affect the stress pattern.

Exercise 3.14.

Secondary stresses are often disregarded in real speech. This is called two-level analysis.

ɒn fraɪdɪ et θri: • ● • • ● (also fraɪdeɪ: This is a parallel to strong and weak forms of structural words. The same speaker might say /aɪl du: ɪt ɒn fraɪdeɪ/ and /aɪl kʌm ɒn fraɪdɪ mə:nɪŋ/)

frem hæ:f pɑ:st eɪt • ● ● ●
 ɪn ðə leɪt ɑ:ftə'nu:n • • ● • • ●
 kən gəʊ ɑ:ftə mɪdnɑ:t • ● • • ● •

(The first syllable in *after* is strong, but not stressed in this particular environment.)

tju:zdeɪz ən θɜ:zdeɪz ● • • ● •
 ɪt wəz ə lʌvlɪ wi:k'end • • • ● • • ●
 betə ðən sætədɪ lʌntʃ ● • • ● • • ●

Exercise 3.15.

- Text: 1. Actions speak louder than words.
 2. Where there is a will there is a way.
 3. Rome was not built in one day.
 4. Don't put all your eggs in one basket.
 5. An eye for an eye and a tooth for a tooth.
 6. It takes two to make a quarrel.
 7. She thinks that all that glitters is gold.

Transcription:

1. /ækʃənz spi:k laudə ðən wɜ:dz/
2. /weə ðəzə wil | ðəzə wei/
3. /rəʊm wəz nɒt bɪlt ɪn wʌn dei/
4. /dəʊnt put ɔ:l jər egz ɪn wʌn bɑ:skɪt/
5. /ən aɪ fər ən aɪ | ənd ə tu:θ fər ə tu:θ/
6. /ɪt teɪks tu: | tə meɪk ə kwɒrəl/
7. /ʃɪ θɪŋks | ðæt ɔ:l ðæt glɪtəz | ɪz gəʊld/

Exercise 3.16.

Ask Miss Fox to xerox these documents for me.
 Bob was excited and so was his ex-wife Xena.
 The taxi-driver said he expected the accident. (not axident)
 They were too exhausted to listen to his jokes.
 Xavier is extremely extravagant.

Exercise 3.17.

- /s i ks'ti:n/ → /sɪks'ti:n/ The first vowel is lax /ɪ/.
 /ɪg'zæ c tli/ → /ɪg'zæktli/ [c] is an IPA symbol for Czech [č].
 /,e gz ɪ'biʃn/ → /,eksɪ'biʃn/ The second syllable is not stressed, hence /ks/.
 /ɪks'tʃeɪndʒ ə/ → /ɪks'tʃeɪndʒ/ The final 'e' of *exchange* is silent.
 /pær æ dɒks/ → /pærədɒks/ The typical pattern of words with the old
 Greek prefix '*para-*' is /pærə/ or /pə'ræ/.
 /ɪ k's ɪstəns/ → /ɪg'zɪstəns/ The second syllable is stressed.

Exercise 3.18.

tekstbuk	ɪg'zɒtɪk	zaɪləfəʊn
eksreɪz (or eks'reɪz)	ɪg'zædʒərəɪt	zæn'θɪpɪ
hek'sæɡənɪ	æɪg'zɑ:ndrə	zi:nə'fəʊbjə (or zenə..)
eksələnt	ɪg,zæmɪ'neɪʃn	zi:nən

Exercise 3.19.

1. traɪ tə faɪnd səm taɪm | tə lɪʃn tə ðɪs rɪ'læksɪŋ mju:zɪk
2. tel ðə tru:θ | ənd dəʊnt meɪk sɪlɪ ɪk'skju:sɪz nekst taɪm
 The word *excuse* is pronounced /ɪk'skju:s/ as a noun, but /ɪk'skju:z/ as a verb.
3. ʌm ə'freɪd | aɪ kɑ:nt ək'sept jər ɪks'klu:sɪv ɒfə
4. sʌm pi:pəl liv ɪn lʌksjəri | ʌðəz liv ɪn æŋ'zaiətɪ
Anxiety can also be pronounced /æŋg'zaiətɪ/. The adjective is *anxious* /æŋkʃəs/.
5. ɪt ɪz ə'prɒksɪmətli sɪks θauznd maɪlz frəm hɪə
6. ðeɪ ə rɑ:ðə keələs | ə'baut ðeə tɒksɪk mə'tɪəriəlz
Careless is pronounced /keəlɪs/ by conservative speakers.

Exercise 3.20.

1. squeeze a bloodthirsty mosquito /skwi:z ə blʌdθɜ:stɪ mə'ski:təʊ/
2. catch a quick-witted squirrel /kætʃ ə kwɪkwɪtɪd skwɪrəl/ In isolation or at the end of a syntactic unit, *quick-witted* is stressed on its second part /kwɪk'wɪtɪd/. Find explanation of this behaviour in your textbook of phonetic.
3. quite inadequate equipment /kwaɪt ɪn'ædɪkwət ɪ'kwɪpmənt/
4. acquire some unique liquor /ə'kwɑɪə səm ju:'ni:k lɪkə/
5. quarrelsome string quartet /kwɒrəlsəm strɪŋ kwɔ:'tɛt/
6. long sequence of quotations /lɒŋ si:kwəns əf kwəu'teɪʃnz/(/v/ in of can lose its lenis character, and become /f/ if followed by a fortis sound.)
7. quiet and friendly quadruped /kwaɪət ən frɛndli kwɒdrʊpəd/
8. qualify into an earthquake squad /kwɒlɪfaɪ ɪntu ən ɜ:θkwɛɪk skwɒd/

Exercise 3.21.

- You can be extremely inquisitive /ɪn'kwɪzətɪv/ (See 3.4.5. on /n/ before /k/.)
- You can act at somebody's request. /rɪ'kwɛst/
- You can take part in a quiz. /kwɪz/
- You can ask a direct question. /kwɛstʃən/ (also /daɪ'rekt kwɛstʃən/)
- You can make a polite inquiry. /ɪn'kwɑɪərɪ/

Exercise 3.22.

- /k w ju: / → /kju: / One of the few exceptions where 'qu' is not /kw/.
- /l i kwɪd / → /lɪkwɪd / The first vowel is lax /ɪ/.
- /ɪ kweɪtə / → /ɪ'kweɪtə / The stress falls on the second syllable.
- /æn'ti:k we / → /æn'ti:k / Word-final '-que' gives /k/.
- /b əu'ti:k / → /bu:'ti:k / The first vowel is close back rounded /u: /.
- /pɪktʃə'r ə sk / → /pɪktʃə'resk / A stressed syllable cannot contain /ə/.

Exercise 3.23.

1. a glass of sparkling champagne ə glɑ:s əv spɑ:kliŋ ʃæm'peɪn
2. chocolate cake with whipped cream tʃɒklət keɪk | wɪð wɪpt kri:m
3. cholesterol in your blood kə'lestərəl ɪn jə blʌd
4. old and smelly cottage cheese əʊld ənd smɛli kɒtɪdʒ tʃi:z
5. watermelons, peaches and cherries wɔ:təmɛlənz | pi:tʃɪz | ən tʃerɪz
6. a new imaginative chef ə nju: | ɪ'mædʒɪnətɪv ʃɛf
7. deep frozen French fries di:p frəʊzən frɛntʃ fraɪz
8. chicken soup with noodles tʃɪkən su:p wɪð nu:dl̩z

Exercise 3.24.

- | | | |
|-------------|-----------------------|------------|
| tʃɪmpən'zi: | krɪsməs (without /t/) | ʃəʊvɪnɪzəm |
| tʃæmpiən | kɒləre | mə'ʃi:n |
| tʃænɪ | ə'kɪli:z | ʃændə'liə |
| bætʃələ | stæməkeɪk | ʃɪvəlɪ |
| tʃi:f | kæɪɪktə | ʃɪ'kɑ:gəʊ |
- only exceptionally /tʃ/

Exercise 3.25.

1. Chameleon /kə'mi:ljən/- can change colours of its body
2. Ostrich /'ɒstrɪtʃ/- can run very fast but cannot fly
3. Chords /kɔ:dz/- combinations of tones that sound together (/v/ in *of* can lose its voicing and its lenis character, and become /f/ if followed by a fortis sound.)
4. Orchestra /ɔ:kəstrə/- a large group of musicians who play together
5. Chemotherapy /,ki:məu'θerəpi/- can help people with serious diseases
6. Monarchy /mɒnəkɪ/- an outdated system of government
7. Chalet /ʃæleɪ/- a large wooden house in the mountains
8. Chorus /kɔ:rəs/- sung several times during a song
9. Hypochondriac /haɪpəu'kɒndrɪæk/- constantly thinks he is or will be ill
10. Orchid /ɔ:kɪd/- a plant with unusual flowers
11. Watch /wɒtʃ/- a small instrument which shows the time
12. Echo /ekəu/- can repeat your words

Exercise 3.26.

Professor Proctor's prognosis proved right.

Quick promotion in your profession is highly probable.

Any kind of pro-American propaganda was prohibited. (also /prəu'hɪbɪtɪd/)

/v/ in *of* can lose its voicing and its lenis character if followed by a fortis sound.

Similarly, *was* could be heard as /wəs/ in this sentence.

High proportion of their products is not properly tested.

The princess was proud of her peculiar pronunciation.

The Prime Minister proposed prompt privatization.

The ban on prostitution provoked bitter protests.

Note: Some of these sentences would most likely be uttered in a careful formal style. For this reason, words *your* and *their* are transcribed in their strong form.

Exercise 3.27.

prəʊfaɪl	prɒbləm (not əv!)	prə'tekʃn
prəʊgræm	prɒfɪtəbəl	prə'vaɪd
prəʊti:n	prɒvɪns	prə'feʃənəl
prəʊnaʊn	prɒtɛstənt	prə'kɒfjəf

Exercise 3.28.

fɔ:kʌzɪz	praʊd aʊt'saɪdɪz	ə'raʊnd ðə haʊs
laʊd kʌpɪz	pri:vɪəs trʌbəl	kaʊnt kʌntrɪz
pɔ:bɜ:bən	je raʊnd maʊθ	su:və'ni:z fə tuəristz
dʌbl nɔ:t	tʌtʃ ðə graʊnd	saʊnd əv ə faʊntɪn

Exercise 3.29.

lɑ:fɪŋ lɒrəl	pɔ:z ɪn ðə sɔ:nə	lɔ:dətəri ə'plo:z
ɒ'streɪljən fɔ:nə	dɒktə faʊsts fɔ:lt	ðə kɔ:z əv dʒɔ:ndɪs
nɔ:ti dɔ:tə	hɔ:ntɪd mə'rɪʃəs	kɒlɪflaʊ ənd saʊəkraʊt
kɔ:ʃəs daɪnəsɔ:	sɒsɪdʒ wɪð sɔ:s	tɔ:t ə'baut saʊdi ə'reɪbjə

Exercise 3.30.

njuə' rɒlədʒɪ*) su:dənɪm (or sju:ɪ) juərəp*) zju:s
 njue' rəʊsɪs*) ,su:dəu'saɪəns ju:nək pɜ:sju:s
 njue' rɒtɪk*) ,su:dəu'ti:tʃə ju:kə'liptəs θi:sju:s
 nju:trel ,su:dəu'ɪntə'lektʃuəl ju:fəmɪzəm prəu'mi:θju:s

*) /uə/ before /r/ sounds very much like plain /u/ in modern English. The second element of the diphthong is extremely weak in this position. It is actually mere transient from /u/ to /r/ and its status in phonemic transcription is rather questionable.

Exercise 3.31.

The text contains 30 instances of the digraphs 'ou', 'au' or 'eu'. Notice how they manifest in spoken language.

Aunt Paula is a tough lady. Her zodiac sign is **Taurus**. Yesterday she was in a state of **euphoria**. '**Eureka!**' she shouted because she caught a mouse with her bare hands. She works in the pharmaceutical industry and would like to push the boundaries of knowledge. She dreams of the cure for rheumatism, **leukemia**, and **pneumonia**. As a girl she wanted to be an **astronaut**, and she climbed **Mount Everest** when she was **fourteen**. In **autumn** of the same year she made a **journey** to **Mauritania**. Her favourite weapon was a semiautomatic rifle and she brought a lot of diamonds back home. She can swim twenty nautical miles in rough weather without stopping. One nautical mile is 1852 metres (thousand).

Exercise 3.32.

Group 1 /i: /	Group 2 /e /	Group 3 /ɜ: /	Group 4 /ɪə /
ɪn'kri:s	plezə	pɜ:l	bɪəd
di:n	swetə	ɜ:lɪ	ɑɪ'driəl
kri:m	brest	sɜ:tʃ	rɪəl
si:zn	mezə	hɜ:d	nɪəlɪ

Exercise 3.33.

Some words have more than one antonym. We suggest the following solution:

fear	→ courage	/kʌrɪdʒ/	heavy	→ light	/laɪt/
wealth	→ poverty	/pɒvətɪ/	dead	→ alive	/ə'laɪv/
peace	→ war	/wɔ:/	near	→ far	/fɑ:/
health	→ disease	/dɪ'zi:z/	weak	→ strong	/strɒŋ/
earn	→ lose	/lu:z/	neat	→ untidy	/ʌn'taɪdɪ/

Exercise 3.34.

1. /hɪz æntɪ'nju:klɪə grə wəz dredfl/ Occasionally, we can hear the prefix *anti-* pronounced as /æntaɪ/, which is also accepted as standard.
2. /ɑ:ftə ðə dɪ'fi:t | ðə li:də həd ə breɪkdaʊn/
3. /jə ʃəd li:v ðə dʒeləs fri:k/
4. /əv jee | ʌm redɪ tə swee/
5. /waɪ dəz reɪgən | weə ðəʊz sni:kəz/

Exercise 3.35.

One of the possible solutions is:

1. island	silent <i>s</i>	7. half	silent <i>l</i>
2. cousin	silent <i>i</i>	8. love	silent <i>e</i>
3. talk	silent <i>l</i>	9. ballet	silent <i>t</i>
4. home	silent <i>e</i>	10. whistle	silent <i>t</i> (and <i>e</i>)
5. autumn	silent <i>n</i>	11. bottle	silent <i>e</i>
6. castle	silent <i>t</i> (and <i>e</i>)	12. heart	silent <i>r</i>

Exercise 3.36.

1.C, 2.B, 3.C, 4.C, 5.B, 6.A, 7.A, 8.B.

Exercise 3.37.

1. /læm//kəʊm//bɒm/ - silent 'b'. (Also notice /kəʊmɪŋ/, /kəʊmd/ etc., and /bɒmɪŋ/, but bɒm 'bɑ:dmənt)
2. /ælə/ (or /ə'leɪ:/) /hænə/ /hæli'lu:jə/ - silent 'h'. (*Hannah* and *hallelujah* are sometimes written without the silent 'h'.)
3. /fɔ:kne/ /həʊmz/ /liŋkən/ - silent 'l'.
4. /nɒlɪdʒ/ /naɪf/ /ni: / - silent 'k'. (Czech learners seldom err in these words.)
5. /ɒfŋ/ (sometimes also /ɒftən/) /bu'keɪ/ /krɪsməs/ - silent 't'.
6. /rɒŋ/ /raɪt/ /ɑ:nsə/ - silent 'w'. (Cz. learners often say /ɑ:nswe/ incorrectly.)
7. /det/ /daʊt/ /sætɫ/ - silent 'b'.
8. /he'ra: / (*Hurray* seems to be more common nowadays.) /ɒnɪst//greɪəm/- sil. 'h'.

Exercise 3.38.

possible, position, poster, parasite, pursuit, diplomatic, dreadful, dynamite, decimal, desert.

Exercise 3.39.

apartment, necessity, dangerous, dinosaur, asylum, bonus, Harvard, famous, Icarus, basement, calamity, devastation, semolina, luxurious, chorus, banana, disagreement, gravity, Barcelona, opportunity

Exercise 3.40.

- 1) word-final '-us' /əs/ as in *bonus* /bəʊnəs/, *Icarus* /ɪkərəs/, and *chorus* /kɔ:rəs/
- 2) suffix '-ous' /əs/ as in *dangerous* /deɪndʒərəs/, *famous* /feɪməs/, and *luxurious* /lʌg'ʒʊəriəs/
- 3) word-final '-ity' /ətɪ/ as in *necessity* /nə'sesətɪ/, *calamity* /kə'læmətɪ/, and *gravity* /grævətɪ/ (even though conservative pronunciation preserves /ɪtɪ/)
- 4) unstressed suffix '-ment' /mənt/ as in *apartment* /ə'pɑ:tmənt/, *basement* /beɪsmənt/, and *disagreement* /dɪsə'gri:mənt/

Exercise 3.41.

Group 1: sək'ses sə'pɔ:t sə'steɪn sə'dʒest sə'plai
 Group 2: samə sɒbsɪkwənt sɒfə sɒdʒli sɒbtɑ:rtɫ
 Group 3: ʃʊge su:pɛstɑ: su'piəriə sɜ:dʒən su:ɪz

Exercise 3.42.

1. Superman was suprised when they surrounded him.
/su:pəmæn wəz sə'praɪzd | wɛn ðeɪ sə'raʊndɪd ɪm/
2. The sultan was the supreme ruler of the society. /sə'saɪətɪ/, or /sə'sa.ətɪ/
/ðə sɒltən | wəz ðə su'pri:m ru:lə əv ðə sə'saɪətɪ/
3. Susan would rather commit suicide than surrender.
/su:zn wəd rɑ:ðə kə'mɪt su:ɪsaɪd | ðən sə'rendə/
4. I suppose there is a sufficient number of suitable strategies.
/aɪ sə'pəʊz | ðəzə sə'fɪʃnt nʌmbə əf su:təbl strætədʒɪz/
5. The surviving soldiers became suspicious.
/ðə sə'vaɪvɪŋ səʊldʒəz bɪ'keɪm sə'spɪʃəs/

Exercise 3.43.

Remember that word final /ə/ can easily create the illusion of /ʌ/. If you want to sound natural, try to avoid too much loudness and openness in your word final schwas.

- | | |
|------------------------------|------------------------------|
| 1. selɪŋ bɪər ɪn beldʒəm | 7. waɪldlaɪf pɑ:k s ɪn kenjə |
| 2. ðə west əv ru'meɪniə | 8. sʌmwɛər ɪn ɒstriə |
| 3. hɒlədeɪ ɪn ˌgwɑ:tə'mɑ:lə | 9. sɪtʃu'eɪʃn ɪn sɜ:biə |
| 4. reɪnfɔ:sts ɪn brə'zɪl | 10. ə ʤɪər ɪn ɒ'streɪliə |
| 5. stɑ:diŋ bɪznɪs ɪn dʒə'pæn | 11. ðə kæpɪtəl əv pə'ru: |
| 6. dʒɜ:mənɪ ənd ɪts neɪbəz | 12. trævəlɪŋ tə tʃaɪnə |

Be careful with Guinea /ɡɪni/. Also, notice that Kenya is transcribed as /kenjə/ while for example Australia as /ɒ'streɪliə/. /j/ in Kenya means that /njə/ is always pronounced as one syllable. /i/ in Australia suggests that /liə/ can be pronounced as two syllables. Transcriptions like /ɒ'streɪljə/, /ɒ'streɪli.jə/, or /ɒ'streɪli.ə/ all count, but they are based on slightly different presumptions.

Exercise 3.44.

- | | | | |
|--------------|------------|--------------|-------------|
| 1. kən'dʌktə | kən'sʌlt | kən'tʃɜ:təʊ | kɒntreɪbænd |
| 2. ə'tʃi:v | ə'kaʊntənt | ækʃən | ə'ku:stɪk |
| 3. kəm'peə | kɒmpɹəmaɪz | kə'mju:nɪkət | kəm'pju:tə |
| 4. kən'treʊl | kɒnrəd | kɒnvə'seɪʃn | kɒnfərəns |
| 5. ə'hed | æɡənɪ | ə'ɡri: | ə'ɡeʊ |
| 6. kɒmɪt | kɒment | kəm'pi:t | kɒmplɪmənt |

In connection with some of the words here, we would like to attract your attention to the fact that there are pairs like *concrete* as an adjective (česky *konkrétní*) pronounced /kɒŋkri:t/, and *concrete* as a verb (*ztuhnout*) pronounced /kəŋ'kri:t/. Similarly, in derivations we can find *compete* /kəm'pi:t/ versus *competition* /kɒmpə'tɪʃn/. Notice the role of schwa in these pairs. More about this in Section 4.3.

Exercise 3.45.

There are 20 vowels in RP English. However, the system of vowels is very changeable throughout the English speaking world. You may try to carry out a little experiment, which is based on a game sometimes played by Czech children. They take a song, for example 'Holka modrooká, nese dávej u potoka' and replace all the vowels in it with just one vowel. The result can be 'Hilki midriiki nisidivij i pitiki' or 'Hulku mudruuku nusuduvuj u putuku'.

In your experiment, take about ten natural English sentences and replace all the vowels in them with schwa. Present your sentence to another person (your informant) and see how much he or she can understand. An important variable in your experiment is the rhythm. If you destroy the rhythm by replacing the original vowels with real short and dynamically weak schwa, the comprehension rate might be quite low. If, on the other hand, you replace the original vowels with a schwa-like sound preserving the rhythm, your informants will understand quite well.

Note: People want to learn to pronounce good English vowels, although, as you can see, any vowel might help to communicate in English. Such communication is, nevertheless, a bit difficult and only strong context helps to recover the meaning. Sentences like 'Did you say boats or boots?' /dɛd jə sə bəts ə bəts/ are not suitable for the above mentioned experiment.

Exercise 3.46.

/sɜ:fɛɪs/ → /sɜ:fɪs/ /həʊmwɜ:k/ → /həʊmwɜ:k/
 /bjʊərəkræt/ → /bjʊərəkræt/ /sɜ:neɪm/ → /sɜ:neɪm/
 /sɜ:vi/ → /sɜ:veɪ/ /səbɜ:b/ → /sʌbɜ:b/
 /sɪkəmstəns/ → /sɜ:kəmstəns/ /hɜ:bl/ → /hɜ:bl/
 /bɜ:rmɪŋəm/ → /bɜ:mɪŋəm/ /bɜ:gl/ → /bɜ:glə/
 /ɒb'zɜ:vətɪ/ → /əb'zɜ:vətɪ/ /nɜ:sə/ → /nɜ:s/
 /sɜ:tɪfɪkət/ → /sə'tɪfɪkət/ /ɒ'kɜ:/ → /ə'kɜ:/
 /tɜ:mə'nɒlədʒɪ/ → /tɜ:mə'nɒlədʒɪ/

Exercise 3.47.

fɜ:nɪtʃə pɜ:pl skɜ:t ɜ:lɪ lɜ:n hɜ:t wɜ:d wɜ:m wɜ:m
 ɜ:θ fɜ: fɜ: feə sɜ:kl nɜ:vəs hɑ:t hɜ:d fɜ:m ɜ:n
 ɪəriŋ mɜ:tʃənt bɜ:n dʒɜ:mənɪ dʒɜ:nɪ tɜ:n dɜ:tɪ bɜ:st
 vɜ:tɪkl sɜ:tnlɪ sɪ'ræmɪk prɪ'fɜ:

Exercise 3.48.

1.A, 2.B, 3.C, 4.A, 5.A, 6.C, 7.B, 8.A.

Exercise 3.49.

- This all happened in the wild and ragged West a long time ago.
/ðɪs ɔ:l hæpənd ɪn ðə waɪld ənd rægɪd west | əlɒŋ taɪm ə'gəʊ/
- The bandits showed a very positive attitude to alcohol.
/ðə bændɪts ʃəʊd ə veri pɒzɪtɪv ætɪtju:d | tə ælkəhɒl/
- Old Shatterhand clapped his hands rapidly and collapsed.
/əʊld ʃætəhænd klæpt hɪz hændz ræpɪdlɪ | ənd kə'læpst/
- The enemy planned to attack our transport with platinum.
/ðɪ enəmi plænd tu ə'tæk ɑ: trænspɔ:t wɪθ plætɪnəm/
- The riders were afraid to camp in the Grand Canyon.
/ðə raɪdəz wɜ ə'freɪd tə kæmp ɪn ðə grænd kænʃən/
- Their captain claimed that he'd lost his jacket in the battlefield.
/ðee kæptɪn kleɪmd | ðet hi:d lɒst ɪz dʒækɪt ɪn ðə bætlfi:ld/

Exercise 3.50.

sə'væne kæktəs pɑ:mtri: dræŋənflaɪ pæret ke'neəri ræbɪt
 bæm'bu: pændə bæskəvɪl dæl'meɪʃn swɒn æməzən ælɪgɪte
 kæmɪ (Czech children often say /keɪmɪ/ incorrectly.) sə'hɑ:re sændstɔ:m
 bæterihez kæprɪkɔ:n væmpaɪəbæt sə'fɑ:ɪpɑ:k dændɪləren

Exercise 3.51.

- | | | | |
|------------|------------|-------------|------------|
| 1. Mexiko | 5. tango | 9. hollow | 13. follow |
| 2. Idaho | 6. swallow | 10. borrow | 14. arrow |
| 3. buffalo | 7. hero | 11. elbow | 15. bow |
| 4. stereo | 8. cargo | 12. shallow | 16. toe |

Exercise 3.52.

- | | | |
|------------------|--------------|---------------------|
| 1. hænəʊve | 4. hɒrəskəʊp | 7. ,hɪpəkrætɪk 'əʊθ |
| 2. æfrəʊ | 5. dʒəʊk | 8. ,ɪmprə'sɑ:riəʊ |
| 3. ,aɪvəri'kəʊst | 6. mɒtəʊ | 9. əʊzəʊn |

Exercise 3.53.

,ri:əudezə'niərəu	eldə'ra:dəu	li:ə'nɑ:dəu
sauθ də'kəute	kwəu'vɑ:dɪs	figərəu
e'stəunjə	,kwa:zi'məudəu	rəumiəu

Exercise 3.54.

1. My younger sister was drawing monkeys.
/maɪ jʌŋgə sistə wəz drɔ:ɪŋ mʌŋkɪz/
2. My uncle is hiding in the jungle.
/maɪ ʌŋkl̩ ɪz haɪdɪŋ ɪn ðə dʒʌŋgl̩/
3. My favourite singer is touring England.
/maɪ feɪvrət sɪŋər ɪs tuəɪŋ ɪŋɡlənd/ (/ɪz/ is assimilated to /ɪs/ due to the influence of the /t/ of *touring*. See Section 5.3.)
4. My donkey is eating chunks of bread.
/maɪ dɒŋki ɪz i:tɪŋ tʃʌŋks əv bred/
5. My incompetent advisor is sleeping again.
/maɪ ɪn'kɒmpətənt əd'vaɪzə ɪs sli:pɪŋ ə'gen/ (ɪŋ'kɒmpətənt is also possible, but it is typical for informal speech styles. /ɪz/ is assimilated to /ɪs/ due to the influence of the /s/ of *sleeping*.)

Exercise 3.55.

tʌŋ	pəŋɡwɪn	rɪŋkl̩z	,ɪnkɒɡ'ni:təu
lʌŋz	fɪŋɡeɪprɪnt	mʌŋk	ɪn'kʌrɪdʒ
hæŋə	bɪŋɡəu	hæŋkətʃi:f	kən'klu:sɪv
sɒŋz	fɪʃmʌŋɡə	dʒʌŋkʃən	ɪn'kləʊz

Exercise 3.56.

k ɒ ŋ g ə u	There is sometimes 'K' in spelling.
s ɪ ŋ ə 'p ɔ:	Americans pronounce /g/ in this word.
h ɒ ŋ 'k ɒ ŋ	
h ʌ ŋ g ə r ɪ	Also pronounced as /hʌŋɡr.ɪ/.
b æ ŋ g l ə 'd e ʃ	
m ɒ ŋ 'g ə u l j ə	
æ ŋ 'g ə u l ə	

Exercise 3.57.

1. Our thorough research of weather is currently focused on thunderstorms. /θʌndəstɔ:mz/
2. You don't have to be a mathematician for this simple arithmetic. /mæθəmə'tɪʃn/
3. He finished his authentic doctoral thesis only under a threat of sanctions. /θi:sɪs/
4. The therapist gathered a lot of worthless evidence for his theory. /wɜ:θləs/
5. She discovered a reliable method of testing the quality of leather. /meθəd/
6. The thinker presented some remarkable thoughts on birth and death. /θɔ:ts/
7. A disappointed linguist became a successful author of thrillers. /θrɪləz/
8. The warmth of your feelings will be measured with a precise thermometer. /θə'mɒmɪtə/

Exercise 3.58.

1. teeth /ti:θ/, 2. mouth /mauθ/, 3. thigh /θaɪ/, 4. thumb /θʌm/, 5. throat /θrəʊt/

Exercise 3.59.

- | | | |
|--------------------------------|---|-----------------------------|
| 1. strɒŋg smel əv meθənl | → | strɒŋ smel əv meθənl |
| 2. lɑ:dʒ ænθɪl niə ðə pɑ:θ | → | lɑ:dʒ ænθɪl niə ðə pɑ:θ |
| 3. vɪzɪtɪd bɑɪ θrɪftɪ θi:vz | → | vɪzɪtɪd bɑɪ θrɪftɪ θi:vz |
| 4. ðə tru:θ wɜ:θ θauzəndz | → | ðə tru:θ wɜ:θ θauzəndz |
| 5. pæθə' lɒdʒɪkl θaɪrɔɪd glænd | → | pæθə' lɒdʒɪkl θaɪrɔɪd glænd |
| 6. ən i:gɫ wɪðəʊt feðəz | → | ən i:gɫ wɪðəʊt feðəz |
| 7. ɪn sɪmpəθɪ wɪð ɑ:θə | → | ɪn sɪmpəθɪ wɪð ɑ:θə |
| 8. sləʊ rɪðəm əv jə brɪ:θ | → | sləʊ rɪðəm əv jə brɪθ |

Exercise 3.60.

- 1.C 2.A (There is actually a word which is spelled *bass* and pronounced /bæs/ but it is not a musical bass, it is a fish.) 3.A 4.A 5.C
6.B (/c/ is not an English phoneme.) 7.B 8.C 9.A 10.C 11.B 12.B

Exercise 3.61.

All the words in Ex. 1 were stressed on the first syllable. The words in this exercise are stressed on other than first syllables. 1.B 2.B 3.C 4.A 5.C
6.A 7.A 8.B (Primary form is with final-syllable stress, but the stress can easily move forward.) 9.B 10.B 11.A (/c/ is not an English phoneme.) 12.A

Exercise 3.62.

1. mə'seɪdɪz 2. kædɪlək 3. ʃevrələɪ 4. ælfərəʊ'meɪəʊ 5. pɜ:zəʊ or pju:zəʊ
6. fi:ət 7. sə'zu:kɪ 8. reneʊ 9. vi:'dʌblju: 10. vɒlvəʊ

Exercise 3.63.

1. Tower of Babel /tauə əv beɪbl/
2. Jerusalem /dʒə'ru:sələm/
3. Uranus /juərənəs/or /ju'reɪnəs/
4. Warsaw /wɜ:sɔ:/
5. Jericho /dʒerɪkəʊ/
6. Japan /dʒə'pæn/
7. Persia /pɜ:ʃə/
8. Geneva /dʒə'ni:və/
9. Chile /tʃɪli/
10. Utah /ju:tɑ:/

Exercise 3.64.

- | | |
|------------------------------------|----------------------------|
| 1. communication /kə,mju:nɪ'keɪʃn/ | 8. collision /kə'liʒn/ |
| 2. condition /kən'dɪʃn/ | 9. conclusion /kən'klu:ʒn/ |
| 3. contradiction /,kɒntre'dɪkʃn/ | 10. confusion /kən'fju:ʒn/ |
| 4. organization /,ɔ:gənəɪ'zeɪʃn/ | 11. decision /dɪ'sɪʒn/ |
| 5. reduction /rɪ'dʌkʃn/ | 12. occasion /ə'keɪʒn/ |
| 6. regeneration /rɪ,dʒenə'reɪʃn/ | 13. intrusion /ɪn'tru:ʒn/ |
| 7. reservation /,rezə'veɪʃn/ | 14. revision /rɪ'vɪʒn/ |

Exercise 3.65.

Group 1: situation /sɪtʃu'eɪʃn/, permission /pə'mɪʃn/, competition /,kɒmpə'tɪʃn/, function /fʌŋkʃn/, introduction /,ɪntre'dʌkʃn/.

Letter strings '-tion' and '-ssion' are pronounced /ʃn/. In connection with this, we should mention that there is also the group '-xion', which in American orthography is spelled '-ction', e.g. *reflexion* vs. *reflection*.

Group 2: television /telə'vɪʒn/, illusion /ɪ'lu:ʒn/, erosion /ɪ'rəʊʒn/.

invasion /ɪn 'vɛɪzən/. The group '-sion' is pronounced /zən/ if the preceding letter is vocalic (i.e. 'a', 'e', 'i', 'o', or 'u'). Otherwise, for example *version* is usually pronounced /vɜ:ʃən/ and less often as /vɜ:zən/. It is because of the influence of the underlying /r/. For the same reason, *excursion* is quite often pronounced /ɪks 'kɜ:ʃən/ and less often as /ɪks 'kɜ:zən/. Similar effect is caused by other sonorants, which, unlike /r/, are represented in the surface forms. It is for example /n/ in *comprehension* /,kɒmprɪ 'henʃən/ and /l/ in *compulsion* /kəm 'pʌlʃən/. These are never pronounced with /zən/.

Group 3: *question* /kwɛstʃən/, *suggestion* /sə 'dʒɛstʃən/, *digestion* /daɪ 'dʒɛstʃən/ or /dɪ 'dʒɛstʃən/. '-sion' is pronounced /stʃən/.

Group 4: *region* /ri:dʒən/, *religion* /rɪ 'lɪdʒən/. '-gion' pronounced /dʒən/.

Exercise 3.66.

Standardization /,stændədəɪ 'zeɪʃən/ is not always (also ɔ:lweɪz) oppression /ə 'preʃən/

Language is a wonderful means of communication /kə,mju:nɪ 'keɪʃən/. However, if you take a decision /dɪ 'si:zən/ to use it, think first of how to say things clearly. Careful pronunciation /prə,nʌnsɪ 'eɪʃən/ is an expression /ɪk 'sprɛʃən/ of politeness. (*of* is pronounced /əf/ in this position because of the influence of the following voiceless /p/ in *politeness*). Certain people occasionally /ə 'keɪzənəlɪ/ try to assert themselves by bastardization /,bɑ:stədəɪ 'zeɪʃən/ of their speech. This creates unpleasant confusion /kən 'fju:zən/ on the part of the listener (also lisnə). As a result, the communication /kə,mju:nɪ 'keɪʃən/ is defective. Unfortunately, the consequent frustration /frʌst 'reɪʃən/ leads to even greater urge on the part of poor speakers (also pɔ:, cf. 2.1.2.) to assert themselves.

We are meant to be different but we shouldn't try to express our (See 5.2. for explanation of /r/ in *our*.) individuality at the expense of enjoyable interaction /ɪntə 'rækʃən/ with others. A little consideration /kən,sɪdə 'reɪʃən/ of the standard manner (See 5.2. for explanation of /r/ in *manner*.) of speaking will certainly not make you dull and uniform. Only the people you meet will be happier to see you.

Exercise 3.67.

Notice that the prefixes behave differently depending on the stress placement.

- ɔ:təkræt ɔ:'tɒnəmɪ ,ɔ:təubaɪ'ɒgrəfɪ ,ɔ:təuse'dʒɛstʃən
- ju:nɪ'lætrel ju:nɪ'vɜ:sɪ ju:nɪ'fɔ:mɛtɪ ju:nɪ'seljuələ
- mə'nɒtənəs mə'nɒgəmɪst mɒneukʌltʃə mə'nɒpələɪ'zeɪʃən
- bai'sekʃjuəl bai'ænjuəl bai'liŋgwəl bai'sɪklɪst, but we say /saɪklɪst/.

Exercise 3.68.

ɒksɪdʒən	klɔ:ri:n	,kɑ:bən daɪ'ɒksaɪd
haɪdrədʒən	flɔ:ri:n or fluəri:n	,naɪtrɪk'æsɪd
naɪtrədʒən	arədi:n	,sʌlfjuərɪk'æsɪd
kælsiəm	mɜ:kjuəri	,traɪnaɪtrəu'tɒljui:n

Exercise 3.69.

There are more possible combinations of the given morphemes (e.g. *geometry*, *geology* and *geography*), but the solution to this task is as follows:

Group 1 combines with Column D → ɒptɪks , eərəʊdaɪ'næmɪks i:s'θetɪks

Gr. 2 combines with Col. C → leksɪ'kɒgrəfɪ kristə'lɒgrəfɪ əʊʃə'nɒgrəfɪ

Gr. 3 combines with Col. A → fɪ'lələdʒɪ fə'nɒlədʒɪ ɒŋ'kɒlədʒɪ

Gr. 4 combines with Col. B → ɔ:dɪ'ɒmətrɪ dʒɪ'ɒmətrɪ səʊsɪ'ɒmətrɪ

Exercise 3.70.

The word *scientist* can be pronounced /saɪn'tɪst/ and still sound acceptable.
 astronomer /ə'strɒnəmə/, mathematician /,mæθəmə'tɪʃn/, psychologist
 /saɪ'kɒlədʒɪst/, acoustician /,ækʊ'stɪʃn/, geographer
 /dʒɪ'ɒgrəfə/, microbiologist /,maɪkrəʊbaɪ'ɒlədʒɪst/, phonetician
 /,fəʊnə'tɪʃn/, physicist /fɪzɪsɪst/, economist /ɪ'kɒnəmɪst/

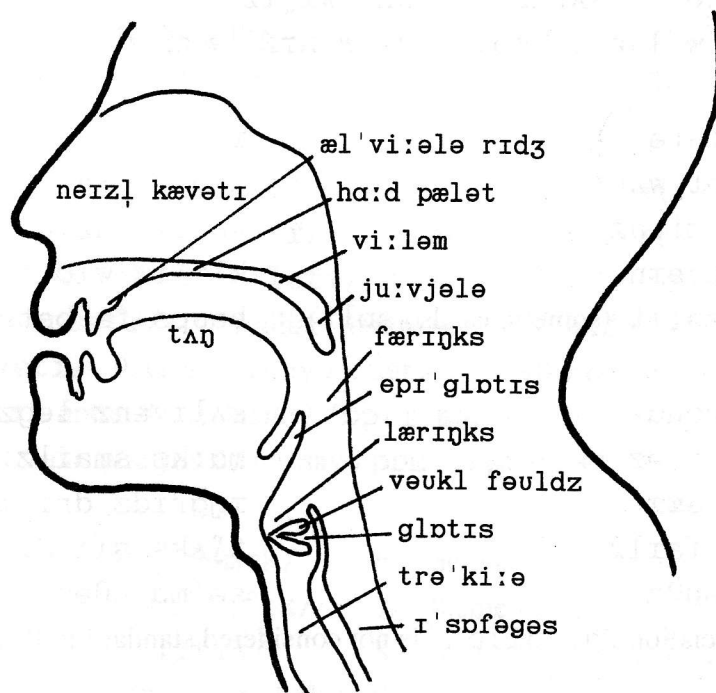
Exercise 3.71.

Figure 7.1. Key to the exercise

Exercise 3.72.

labial /leɪbiəl/, bilabial /baɪ'leɪbiəl/, dental /dentɪ/, labiodental /,leɪbiəʊ'lɪŋgwəl/,
 palatal /pælətɪ/, apical /æpɪkɪ/- but the tip of the tongue is *apex* /eɪpeks/, uvular
 /ju:vjələ/- in a non-rhotic accent sounds the same as *uvula*, laminal /læmɪnɪ/,
 pharyngeal /,fæɪrən'dʒi:əl/, dorsal /dɔ:sɪ/, velar /vi:lə/, velic /vi:lɪk/

Exercise 3.73. 1.C 2.B 3.A 4.A 5.C 6.A 7.B 8.B

Exercise 3.74.

1. flʌd (Actually, it is /flʊd/ in the north of England.), 2. blʌd 3. brəʊtʃ
 4. jɒt 5. berɪ 6. lu:z 7. grəʊs 8. hɪkʌp (This word is also spelt
hiccup, which might disqualify it from the family of exceptional words.) 9. tæmbe
 10. haɪt (But *weight* is /weɪt/.) 11. geɪdʒ 12. məʊv 13. lepəd 14. lenəd
 (But you may remember from 3.4.4. that *Leonardo* is /li:ə'nɑ:dəʊ/.)

Exercise 3.75.

1. /lef'tenənt/or /lu:'tenənt/ 2. /kɜ:nɪ/
 3. /lestə/ 4. /glɒstə/ 5. /wustə/

4. Phonological Consequences of Morphological Processes

Exercise 4.1.

Final sibilants of these words do not follow the progressive assimilation rules: Joyce, rice, waitress, goose, case, chaos, class, mouse, address, toss, nose, race, raise, his, hiss, choice, noise, house, voice, actress.

The sibilants in other words represent plural noun endings, 3rd singular verb endings or possessive case endings.

Exercise 4.2.

- A. wɔ:lz wɒlɪts wedɪŋz wɜ:dz weɪz
 B. weɪts weɪz wɑ:rɪz wɔ:nz wɪʃɪz
 C. wendɪz wɪljəmz wɔ:ltəz wɪnɪz wudɪz

Exercise 4.3.

- | | |
|---------------------------------------|------------------------|
| ɪk'spekts letəz | ɪntre'dju:sɪz ðə gests |
| dɪsə'prɪz ət wʌns | drɔ:z fʌnɪ pɪktʃəz |
| rɪ:dz mægə'zi:nz | ʌndələɪnz nju: wɜ:dz |
| kætʃɪz ðə treɪn | klæʃɪz wɪð evrɪwʌn |
| pɑ:sɪz ðə sɔ:lt (sometimes also sɒlt) | həʊps fə betə fju:tʃə |

Exercise 4.4.

- | | |
|--------------------|-------------------|
| dʒɔɪz bɔɪfrendz | səlɪvənz legz |
| rɪtʃədz aɪ'di:z *) | mɑ:ks smaɪlz |
| pɪ:ts prɒbləmz | ɪŋgrɪdz dri:mz |
| mɪs dɒdʒɪz faɪlz | tʃʌks si:'di:z |
| bɑ:brɛz kləʊðz | sə'mɑ:nθəz sensɪz |

*) American pronunciation /aɪ'di:z/ is not considered standard in RP.

Exercise 4.5.

1. rəʊmə'nesk tʃɜ:tʃɪz 2. ɡrəθɪk wɪndəʊz 3. rə'neɪsəns skʌlptʃəz
 (the word Renaissance has many pronunciation alternatives) 4. bə'rɒk (also bə'rɒk)
 peɪntɪŋz 5. vɪk'tɔ:riən pæɪlɪsɪz 6. ɑ:tnu:'vəʊ deke'reɪʃnz

Exercise 4.6.

- | | | | | | |
|----------|---------|--------|----------|-------|--------|
| Group 1: | puʃt | kɪkt | həʊpt | helpt | tʌtʃt |
| Group 2: | əʊpnd | smɑɪld | dɑɪd | lɪvd | pʊld |
| Group 3: | kaʊntɪd | ʃaʊtɪd | ə'vɔɪdɪd | endɪd | wɒntɪd |

Exercise 4.7.

- | | | | |
|--------------|----------------|------------|----------------|
| 1. drɑ:ftɪd | 4. ɪləstreɪtɪd | 7. prɪntɪd | 10. ədvətaɪzɪd |
| 2. aʊt'laɪnd | 5. taɪpt aʊt | 8. tʃekt | 11. pʌblɪʃt |
| 3. prɪ'peəd | 6. dɪ'zaɪnd | 9. edɪtɪd | 12. sə'plɑɪd |

Exercise 4.8.**Practical Joke**

As I was walking home yesterday, I was attacked /ə'tækt/ by dogs. I think it wasn't just bad luck. I remember my nephew*) Jeremy had mixed /mɪkst/ some chemicals the day before, and he had walked /wɔ:kt/ around the house with them and at one moment he'd sprinkled /sprɪŋkld/ my trousers with one of them. He remarked /rɪ'mɑ:kt/ something about an innocent accident but I'm sure he'd done it on purpose. You see, the dogs watched /wɒtʃt/ me calmly until they could smell my trousers. Then they jumped /dʒʌmpt/ at me and reduced /rɪ'dju:st/ my pantaloons to shreds. After that, they stopped /stɒpt/ and crawled /krɔ:ld/ away with apologetic looks. When Jeremy saw me coming home half undressed /ʌn'drest/, he escaped /ɪ'skeɪpt/ through the back door, so I can't ask him for the recipe for his**) fantastic potion.

*) The word *nephew* used to be pronounced /nevju:/, but this pronunciation is dying out.

The great majority of speakers nowadays say /nefju:/(Wells, 1991).

**) /hɪz/ changes to /hɪs/ under the influence of the following /f/ in *fantastic*.

Exercise 4.9.

1. similar - similarity /sɪmə'lærətɪ/ (Also, notice assimilation of /ɪz/ to /ɪs/.)
2. regular - regularity /regjə'lærətɪ/ 3. reliable - reliability /rɪ,laɪə'bɪlətɪ/
4. probable - probability /prɒbə'bɪlətɪ/ 5. able - ability /ə'bɪlətɪ/ 6. curious - curiosity /kjʊəri'nsətɪ/ 7. familiar - familiarity /fə,mɪlɪ'ærətɪ/ 8. active - activity /æk'tɪvətɪ/ 9. clear - clarity /klærətɪ/ 10. necessary - necessity /nə'sesətɪ/ 11. optimal - optimality /ɒptɪ'mælətɪ/ 12. pompous - pomposity /pɒm'pɒsətɪ/(Make sure you do not say /pɒm'pɒzətɪ/.)

Exercise 4.10.

1. academy - academic /ækə'demɪk/ 6. period - periodic /pɪəri'ɒdɪk/
2. science - scientific /saɪən'tɪfɪk/ 7. theme - thematic /θɪ'mætɪk/
3. analysis - analytic /æne'lɪtɪk/ 8. synthesis - synthetic /sɪn'θetɪk/
4. system - systematic*) /sɪstə'mætɪk/ 9. isotope - isotopic /aɪsə'tɒpɪk/
5. economy - economic /i:kə'nɒmɪk/ 10. geography - geographic /dʒi:ə'græfɪk/

*) If you do not want to use stem-forming suffix *-at-*, you can have *systemic* /sɪs'tɪ:mɪk/, which, like in Czech, has a different meaning from *systematic*.

Exercise 4.11.

1. daemon - daemonic /dɪ'mɒnɪk/or /də'mɒnɪk/ 2. angel - angelic /æ'nʒelɪk/ (/ər/ before *angelic* is a weak form of *her* with a linking /r/. See Section 5.) 3. euphoria - euphoric /ju'fɒrɪk/ 4. energy - energetic /enə'dʒetɪk/ (The word *incredibly* would be pronounced /ɪŋ'kredəblɪ/ in casual speech. See also part 3.4.5.) 5. irony - ironic /aɪ'rɒnɪk/ 6. lethargy - lethargic /lə'θɑ:dʒɪk/ 7. apathy - apathetic /æpə'θetɪk/ 8. apocalypse - apocalyptic /ə,pɒkə'lɪptɪk/

Exercise 4.12.

1. width /wɪðθ/, 2. depth /depθ/, 3. strength /streŋθ/, 4. length /leŋθ/

Exercise 4.13.

1. ,æbsən'ti: 2. pei'i: 3. ,refju'dzi: 4. ɪ,vækju'i: 5. treɪ'ni:
6. ,ləisən'si: 7. ,æmpju'ti: 8. ɪ,skɛɪ'pi: 9. ,di:teɪ'ni: 10. trʌ'sti:

Exercise 4.14.

- | | |
|-------------------------------------|-------------------------------------|
| 1. obklad - stlačit /kəm'pres/ | 5. protest - protestovat /prə'test/ |
| 2. chování - vést /kən'dʌkt/ | 6. proces - zpracovat /prəʊ'ses/ |
| 3. smlouva - smřtit se /kən'trækt/ | 7. záznam - zaznamenat /rɪ'kɔ:d/ |
| 4. projekt - promítnout /prə'dʒekt/ | 8. podezřelý - podezírat /sə'spekt/ |

Exercise 4.15.

1. opustit - poušť /dezət/ (There is also the noun *dessert* /dɪ'zɜ:t/ with double s, which means *zákusek*.) 2. zahanbit - ostuda /dɪs'grɛɪs/ (It is one of those that do not belong to word-class pairs with stress shift.) 3. doprovodit - doprovod /eskɔ:t/
4. dovolit - povolení /pɜ:mɪt/ 5. bouřit se - povstalec /rebɫ/ 6. odmítnout - odpad /refju:s/ (Notice also the final consonants in both words. A similar situation is in *to use* /ju:z/ and *the use* /ju:s/. Read about the consequences for pronunciation in Section 6.2.) 7. litovat - lítost /rɪ'grɛt/ 8. podrobit - předmět /sʌbdʒɪkt/

Exercise 4.16.

- 1.C Canada - Canadian /kə'neɪdʒən/ 2.A theatre - theatrical /θɪ'ætrɪkɫ/
3.B hypothesis - hypothetical /haɪpə'thetɪkɫ/ 4.B melody - melodic /mə'lɒdɪk/
5.A comedy - comedian /kə'mi:diən/ (ad 5.C: Even if such a word existed, it would most probably be stressed on the penultimate syllable - *comedian* /kɒmə'dɪʃn/.)
6.C triumph - triumphant /traɪ'ʌmfənt/ 7.B heretic - heretical /hə'retɪkɫ/
8.A telephone - telephonist /tə'lefənist/ 9.C muscle - muscular /mʌskjʊlə/
10.B terror - terrorist /terərist/

5. Connected Speech

Exercise 5.1.

Professor Bartholomew is an authority on mechanics, but his lectures are as dry as dust.
With the old gym teacher in prison, our new gym teacher is as gentle as a lamb.
Christina was a troublemaker, but she looked as innocent as a dove.
With only a snack in it, my schoolbag is as light as a feather.
Our headmaster, Mr McGonagall, is as old as the hills.
That particular evening, the school was as silent as the stars.
Our caretaker's wife is as ugly as a scarecrow.
After the extensive examination*), I felt as weak as a baby.

*) The secondary stress often disappears in connected speech:

ɪg,zæmɪ'neɪʃn → ɪgzæmɪ'neɪʃn

Exercise 5.2.

1. ə'brɪdʒə'krɒsðə'rɪvə 2. ə'stəʊn'wɔ:lbrɪ'hændðəkə'θi:drel
3. ə'kɒtɪdʒɪndə'mɪdɫəv'neuwɛə 4. ə'tri:ɪnjɔ:'gɑ:dən 5. ə'gru:pəv
'bʊʃɪz'baɪðə'stri:m 6. ə'krɒsɒndə'tɒpəvðə'hɪl 7. ə'rɒkwɪθ
'paɪntri:zə'raʊndɪt 8. 'ɔ:lmeʊstɪn'vɪzɪblɪ'pɑ:θ'θru:ðə'wʊdz 9. ə
'vɪlɪdʒɪnə'bju:tɪflɪ'væɪ 10. ə'stəʊnɪ'rɛʊdbɪt'wi:nðə'tu:'leɪks

Exercise 5.3.**Hitchhiking**

I don't find hitchhiking as attractive as Ø before. Ø My last experience was a bit extraordinary. After*) approximately an hour of waiting by the side of the highway to Prague a little van stopped and the driver offered me a lift. There was nothing Ø unusual at first sight but when I got into his car, I noticed numerous boxes of pills all over the place. He explained he took a lot of painkillers (Ø before *kill*-) because he suffered from frequent backaches, headaches Ø and stomachaches. To emphasize (Ø before *-size*) the seriousness of the situation he took a pill from a box with a red triangle on it and swallowed it. Then he opened a large bottle of Coke, took a gulp and threw the half full bottle out of the window. Apparently, Ø he didn't know **) that throwing objects out of a car was Ø illegal. When he noticed (Ø before *-ti*-) that I was studying the crack in his windscreen and the remains of his smashed wing mirror, he started describing several of his recent minor accidents (Ø before *-ci*-), which he'd had because he couldn't concentrate on driving. After about fifteen***) minutes of weird conversation, he unexpectedly stopped his car in the middle of nowhere. He apologized he couldn't take Ø me to Prague. Ø He lived in the field about a kilometre off the main road Ø and had to go home to have a nap. When he disappeared down a dusty trail into the fields, I thanked the providence for saving me from Ø experiencing one of the man's minor accidents.

*) The word *after* could be stressed.

**) The given stress pattern is actually not a mistake. It is a much less common alternative.

***) The word *fifteen* in its citation form is /fɪf'ti:n/, but in connected speech it can change into /'fɪfti:n/ if it is followed by a stressed syllable of another word within the same intonation phrase.

Exercise 5.4.

- | | |
|------------------------------|--------------------------------------|
| 1. wɪ.ðə.'pɪŋ.'kɛlɪfənt*) | 5. 'kɒn.sən.treɪ.tə.'næk.sənts |
| 2. ən.dɑɪ.'swɒ.ləʊ.dɪt | 6. kə.'nɒ.pə.reɪ.tɪn.ðɪ.'seə.rɪ.ə |
| 3. dʒəs.'təʊ.pŋ.də.'bɒ.tl**) | 7. sə.'mʌ.nɪk.'spek.tɪ.dɪ.'vents |
| 4. hɪ.'zæk.ʃŋ.wə.zɪ.'li:ɡɪ | 8. 'tɔ:k.tə.'bau.tə.'næk.sɪ.dənt |
| | 9. 'hæ.və.nə.'me.rɪ.kə.nədʒu.'keɪ.ʃŋ |

*) Remember that we are working with pseudo-syllables. /k/ should not be aspirated.

**) Remember that we are working with pseudo-syllables. /t/ should not be aspirated.

Exercise 5.5.

- ɪtɪzəs'kliɪərəzðə'nəʊzɒŋjə'feɪs | ðətkiŋ'ɑ:θerɪz'breɪv |
'feər | ən'strɒŋ
- 'mɜ:lɪn'slept | 'əʊvərə'hændrɪd'jɪz | ən'ðeni:'lɒstɪs
'pauərəf'spi:tʃ
- ðə'jʌŋgərɪn'veɪdərɪ'skeɪpt | bɪ'fɔ:rɪ'levnət'nɑɪt
- aɪ'hɜ:də'ru:mərə'bautsə'lɑ:nsəlpt | ənðə'kwɪ:n
- sər'edmænd | 'wenttəðə'tʃeɪmbərɪndə'saʊθ'wɪŋ
- jo:'nɒtə'weərəvðə'fækt | ðətðezə'trezər'ʌndəje'fi:t
- ðæt'raɪdərɒndə'lɑɪtbraʊn'hɔ:s | wɪlbɪðə'nekst'ru:lərəvje'lænd
- hər'æmbər'aɪz | ər'ɒbvɪəsli'blaɪnd || ʌm'æbsəlu:tɪr | 'ʃʊərə'baut'ɪt

Exercise 5.6.

- | | |
|--|---------------------|
| 1. The idea of independence was highly explosive. | ai'diərəv |
| 2. Hannah and her sisters were difficult to deal with. | 'hænə'rend |
| 3. I saw entertainers and gamblers in Las Vegas. | 'sɔ:rentə'teɪnəz |
| 4. Meredith studied drama and music at university. | 'drɑ:mərən |
| 5. The media intruded in his private life. | 'mi:diəri'n'tru:did |
| 6. Diplomats from Africa objected to the plan. | 'æfrɪkərəb'dʒektɪd |
| 7. G. B. Shaw is quoted more than anyone else. | 'ʃɔ:rɪz |
| 8. We are flying to Jamaica on Wednesday. | dʒə'meɪkərən |

Exercise 5.7.

- | | |
|----------------------------------|---|
| 1. 'mentəli(ɹ)ʌn'steɪbl̩'peɪʃənt | 5. ə'prɒksɪmətli(ɹ)ən'auərəndə'hɑ:f |
| 2. ðə'bɔɪ(ɹ)əndɪz'gɪnɪpɪg | 6. nɒtə'laʊdte'kraɪ(ɹ)əʊvə'spɪlt'mɪlk |
| 3. ʃi:(ɹ)əʊpndðə'wɔ:drəʊb | 7. 'feɪsði:(ɹ)əb'sɜ:dəti(ɹ)əvjəsɪtʃu'eɪʃn |
| 4. mu:v'swɪftli(ɹ)ən'kwæɪtli*) | 8. 'stænd'fɜ:mlɪ(ɹ)ə'geɪnstði:(ɹ)ənəmɪ |

*) Transient 'j' can easily occur inside words, especially in slow speech rate (cf. 2.1.1. and 2.1.2). In fast speech rate, however, we would probably say [kwæɪtli].

Exercise 5.8.

1. ɪ'mi:dʒetlɪprɪ'zentɪdə'nju:(w)ænɪkdəʊt
2. ðəken'fju:zd'paɪlət'flu:(w)ɪntə'klaʊdz
3. rɪ'si:vəse'spɪʃəs'dɑ:k'blu:(w)envələʊp*)
4. ə'wɔ:naut'ʃu:(w)ɪnɑ:'vɪlɪdʒ'pəʊnd**)
5. hu:(w)ɔ:dəddi:(ɹ)ælke'hɒlɪk'drɪŋks
6. θrəʊ(w)ə'stəʊnətðə'mædʒɪk'mɪrə
7. getə'weɪθru:(w)ə'nərəʊ(w)əʊpənɪŋ
8. 'wɔ:ktəðə'fəʊn|'nau(w)əndə'gen

*) /dɑ:k'blu:/ changes its stress according to the rhythm of its environment.

**) *worn-out* is stressed /wɔ:'naut/ in isolation or at the end of a tone-group.

Exercise 5.9. (There are more possibilities how to say things. This is one of them.)

'hautəbrɪ'kʌmʌn'pɒpjulə
 'bi:ɪŋʌn'pɒpjələ|həz'menɪ(ɹ)əd'vɑ:ntɪdʒɪz||
 'pi:pɪdeʊnt'bɒðəju:'wɪððə'prezəns'ɔ:lðə'taɪm|
 dəʊnt'ʃeəðeər'ɔ:fəli'bɔ:rɪŋ'prɒbləmz'wɪð'ju:(w)ən'dʒenrəli|
 ðeɪdu:'nɒt'getɪŋjə'weɪ||
 'eniwʌn|hʊ'wɒntstəbrɪ'kʌmʌn'pɒpjulə'kwɪkli(ɹ)əndɪ'fektɪvɪli|
 ʃəd'lɪsntə'maɪ'rekəmen'deɪʃnz||
 'fɜ:st|'gɪvə'lɒtəv'ʌnsə'lɪsɪtɪdəd'vaɪs||'tel'pi:pɪ|
 wətðeɪʃəd'du:|(w)ændəs'peʃəli|'wətðeɪ'ʃudəv'dʌn||
 'sekənd|wen'eveʒə'hævtə'spi:ktə'pi:pɪ|'meɪk'ʃuə|
 ju:v'gɒtsəm'fu:dɪnʒɔ:'maʊθ||
 'spi:k|waɪl'tʃu:ɪŋ'fu:d|ən'spi:k'laʊdlɪ||
 'θɜ:d|'traɪtəkəm'pleɪn|əz'mætʃəs'pəʊsəbl̩||'lɜ:ntə'krɪtɪsəɪz|

'evri'litl'θɪŋɪnjə'saɪt || 'faɪnəlɪ | (u)ɪtɪz'ju:sfl |
 ɪfjəkəndɪ'veləpjɛr'eun | ,kærəktə'rɪstɪk'smel ||
 du:'nɒt'wɒʃtu:'(w)ɒfn | ɛnd'sɜ:tənlɪdu:'nɒt'ju:zɛnɪ'pɜ:fju:mz ||
 hau'evə | bɪ'keɛfl | 'nɒttə'gəv'tu:'fɑ: || 'ɪfjʊbɪ'klʌmən'pɒpjulər |
 'euve'sɜ:tɪ'limɪts | 'pi:pɪmɑɪt'wɒnttə'kɪljʊ ||

Exercise 5.10.

Pay special attention to assimilations which are marked as unnatural. All of them can be heard in elementary Czech classroom. This is due to the fact that Czech assimilatory rules are different from the English ones.

Technician:

Computer experts are not always easy to deal with, but computerization¹⁾ of our lives forces²⁾ us to employ them. I'm not sure if our technician is a typical sample of the species but I have met many³⁾ similar characters around computers⁴⁾.

First of all, he has no sense of moderation. In fact⁵⁾, he is a megalomaniac. He likes everything in great numbers⁶⁾. Our computers have the highest doable⁷⁾ number of cables⁸⁾, cards and periferies⁹⁾. In addition, all available software packages from¹⁰⁾ the Web must be included¹¹⁾ in our arsenal, which makes the¹²⁾ operational systems fairly¹³⁾ unstable. He believes that if our systems didn't crash¹⁴⁾ all the time, he'd be made redundant.

Secondly, he has a communication problem¹⁵⁾. When you ask him to explain business¹⁶⁾, he just can't build semantically consistent sentences. Also, it has never occurred to¹⁷⁾ him that sentences, whether in a dialogue or in a monologue¹⁸⁾, should relate to one another. We usually find out later that what we asked him to explain was simple¹⁹⁾, but he somehow couldn't put it in plain²⁰⁾ words.

Thirdly and lastly, he greatly overestimates his capacity²¹⁾. He's got quite²²⁾ a lot of part-time²³⁾ jobs which he does not manage²⁴⁾ to do properly. He thinks that²⁵⁾ our problems are banal, but usually²⁶⁾ fails to²⁷⁾ solve them and he definitely never solves a problem in the time he has planned²⁸⁾ for²⁹⁾ it. He keeps patronizing ordinary computer users but fails to³⁰⁾ be more effective than them. What a horrible, monstrous character!

- 1) bɛkkəm ,pju:təraɪ'zɛɪʃn Natural. See comment 3 above the exercise.
- 2) 'laɪfs | 'fɔ:sɪz Unnatural. (It should stay /'laɪvz | 'fɔ:sɪz/.)
- 3) 'mɛp'mɛnɪ Natural. See comment 3 above the exercise.
- 4) ə'rauntkəm'pju:təz Unnatural. (It should stay /ə'raundkəm'pju:təz/.)
- 5) ɪm'fækt This is natural assimilation, but the /m/ will be represented by its labiodental allophone [ɱ].
- 6) 'greɪd'nʌmbə Unnatural. (It should stay /'greɪt'nʌmbəz/.) This type of assimilation is often used by Moravian speakers of English.
- 7) 'haɪɪzd'du:əbɪ Unnatural. (It should stay /'haɪɪst du:əbɪ/.)
- 8) əf'keɪbɪz Natural. See comment 2 above the exercise.
- 9) ɛmpə'rɪfəɪz Natural. See comment 3 above the exercise.
- 10) 'pækɪdʒɪzfrəm Unnatural. (It should stay /'pækɪdʒɪzfrəm/.)
- 11) ɪn'klu:dɪd Natural, but see 3.4.5. for more about this type of assimilation
- 12) 'meɪgʒði: Unnatural. (It should stay /'meɪksði:/.)
- 13) 'sɪstəms'feəli Unnatural. (It should stay /'sɪstəmz'feəli/.)
- 14) dɪdnk'kræʃ Natural. See comment 3 above the exercise.
- 15) kə ,mju:nɪ'keɪʃn'prɒbləm Natural. See comment 3 above the exercise.

- 16) ɪk'pleɪm'biznɪs Natural. See comment 3 above the exercise.
 17) ə'kɜ:ttu Unnatural. (It should stay /ə'kɜ:dtu/.)
 18) 'mɒnəlɒk | ʃəd Unnatural. (It should stay /'mɒnəlɒg | ʃəd/.)
 19) wɛs'sɪmpɫ Natural. See comment 2 above the exercise.
 20) ɪm'pleɪn Natural. See comment 3 above the exercise.
 21) hɪskə'pæsətɪ Natural. See comment 2 above the exercise.
 22) ɡɒk'kwɑɪt Natural. See comment 3 above the exercise.
 23) 'lɒtəf'pɑ:ttɑɪm Natural. See comment 2 above the exercise.
 24) 'nɒp'mænɪdʒ Natural. See comment 3 above the exercise.
 25) 'θɪŋgzðət Unnatural. (It should stay /'θɪŋksðət/.)
 26) be'tʃu:zʊəlɪ This is so called coalescent assimilation. It is common in English.
 27) 'feɪlstə Unnatural. (It should stay /'feɪlztə/.)
 28) hɛs'plænt Natural. See comment 2 above the exercise.
 29) 'plæntfə Unnatural. (It should stay /'plændfə/.)
 30) see comment 27 above

6. Allophonic transcription

Exercise 6.1.

1. [tə'mɑ:təʊ dʒ^wu:s] - diphthong /əʊ/ does not cause labialization of the preceding consonant
2. [t^wɔ:l bɪldɪŋz] - letter 'u' in *building* does not appear in the phonemic structure of the word
3. [k^wwi:n meəri] - /k/ is labialized quite strongly which has to be marked even though the sequence ^ww looks awkward (^ww, on the other hand, is impossible)
4. [fɪər əf k^wr^wu:əltɪ] - a vowel with lip rounding can easily cause labialization of two preceding consonants, if they belong to the same syllable
5. [ɪndɪ'sp^wj^wu:təbɫ erə] - even /p/ as a labial consonant sounds different with lips actively protruding from neutral [p].
6. [n^wj^wu: mænɪtəri j^wu:nɪt]
7. [s^wp^wu:nf^wʊl əv n^wu:dɫz] - in many adjectives, the suffix '-ful' is pronounced /fɫ/, but in words specifying a quantity it is always /fʊl/ with moderate lip-rounding: [f^wʊl].
8. [pə's^wweɪd jə fɑ:ðə]
9. [rɪ'f^wj^wu:z betə kləʊðz]
10. [ə ɡɜ:l wɪð ɡ^wɔ:dʒəs heə] - despite being followed by /w/, /l/ in *girl* will not be labialized, because of the syllabic boundary
11. [ʌn'beərəbɫ s^wwɪ:tnəs əv laɪf]
12. [s^wu:zənz sneɪks ən kæŋgə'r^wu:z]

Exercise 6.2.

1. ə'lɛɪtə'raɪvɫ 6. ə'θɪk'draɪ'li:f 11. ən'ʌʊtəftju:n'vɔɪs

2. 'sli·piŋət'wɜ·k 7. ə'tu:'wi·ks'li:v 12. ə'wɔ'təpru·f'kəʊt**)
 3. ə'bri·f'mēsɪdʒ*) 8. ə'hevɪ'taɪpræɪtə 13. ə'si·krət'kəʊd
 4. ən'z:lɪ'treɪn 9. ɛɪt'deɪzə'wi·k 14. 'braʊnbæg'læntʃ
 5. ə'strɪkt'bɔs 10. ə'bɔksəv'envələʊps 15. ə'brəʊkən'prɪntə
 16. ə'pɔsəbl'əʊtkʌm***)

*) Remember that the rules for English syllabification are different from the Czech ones. The syllabic division of message is /mes.ɪdʒ/.

***) The syllabic division is /wɔ:t.ə/. That is why the word is pronounced [wɔ'tə].

*) /p/ in possible will be shortened, because the syllable boundaries are /pɔs.ə.bl/ and not /pɔ.sə.bl/. See the explanation in 6.2.

Exercise 6.3.

1. 'aɪdlæɪk'tʃɪkənənd'ræɪs 2. ðə'wɛɪtə'si:mzətəbi:'(j)əʊt
 3. maɪ'kəʊkɪs'kwæɪt'kəʊld 4. ðə'ʃɛf|ɪzɪnə'bæd'mu:d
 5. 'kænwi'hævə'teɪbl'baɪðə'laʊdspɪ·kəz
 6. dɛjə'hæv'bi·fən'nu:dɪz|ɪnjə'su·p
 7. ɪzðeər'enɪθɪŋwɪð'əʊt'mi·tɪnɪt
 8. ʌ'kɑ·nt'si:mɑɪ'plɛɪt|'θru:ðə'sɪgərət'sməʊk *)

*) *Cigarette* is usually pronounced /sɪgə'ret/, but the rhythm of the utterance may cause the stress shift.

Exercise 6.4.

1. ɑ:'bɔsəs'p^hʊtə'p^həʊstərəv'wɪni:ðə'p^hu:|ɒntu_(w)ɪz'ɒfɪs'wɔ:l
 2. 'wɪni:ðə'p^hu:z'frɛndz|ə't^hɑɪgə|'p^hɪglɪt|'i:jɔ:r|ənd'ræbɪt
 3. 't^hɑɪgə|wʊdə'pri:ʃɪɪt'ʌðə'waɪld'k^hæts|laɪk'p^hænθəz|
 tə'dʒɔɪndə't^hi:m
 4. 'p^hɪglɪtɪz'veɪ'k^hɑɪndən'p^hi:sfl|bətə'k^heɪznəlɪ'(j)ækts|
 əzə'k^hɑvəd
 5. 'i:jɔ:'spɔɪlz'evrɪwɔnz'mu:d|wɪðɪs'p^hesəmɪzɪŋ|bətɪs'p^hælz
 'stɪkbɑɪ(j)m
 6. ɪn'spaɪəd'baɪhɪznju'hɪərəʊz|ðə'bɔsɪz'k^hɒntɛmpleɪtɪŋ|
 ə'nju:'spɛʃltɪ
 7. hɪ:'wɒntstətɹæns'p^hɔ:t|'p^hɔɪzənəs'k^həʊbrɛz|
 frəm'k^hɛnjətə,t^hænzə'ni:ə
 8. ɪtɪzə't^hæktɪkl'mu:v|bɪ'k^hɔ:z'k^həʊbrɛkən't^heɪnɛz|
 ə'nɒtsəʊɪk'spensɪv'k^hʌrɛntlɪ

Exercise 6.5.

1. 'tʃɑ:lz'dɪkɪnz 5. 'bɛndʒəmɪndɪz'reɪlɪ*) 9. 'mæks'plæŋk
 2. 'sɪ'vɪərəs'sneɪp 6. 'æntənɪ'trɒləp**) 10. 'dʒeɪmz'stænfɛd
 3. 'plɪv'kɹɒmwel 7. e'mi:l'zəʊlə 11. 'dʒɔ:dʒ'smɒlɪt
 4. 'dɛɪvɪd'gærɪk 8. 'dʒɒn'gɔ:lzwɜ:ðɪ*) 12. 'frɑ:nsɪs'beɪkən

*) Notice that a voiced obstruent between two sonorants can also lose its voicing (or a part of it) if it precedes or follows a word boundary.

**) Anthony is pronounced /ænθənɪ/ in America.

Exercise 6.6.

1. 'lu:stɪ'riəlɪ'lʌvdə'pɜ:pɪ'ru:m | wɪðə'lɑ:dʒ'metɪ'læmp |
ɪndə'hɪftən hɜ,tel
2. ðə'lændleɪdɪ'ʃəʊd'ɪf'mæneɪz | wenʃɪlə'mentɪd | 'əʊvədæt
'lɪtɪ'həʊɪndə'wɔ:ɪ
/l/ in *hole* is followed by a vowel in this sentence, but it is still realized as a dark [ɪ], because the word boundary neutralizes the influence of the vowel. We have already mentioned that true resyllabification happens only in fast speech.
3. 'dænjel'ki:ldɪm'self | wɪðɪz'əʊn'li:θɪ'wepən | ənɪs'səʊɪ'went
'streɪttə'heɪ
4. ɑ:lɑ:st'lætɪn'lesn | wəzəbɪt'dʌɪ | əndɑ:f'eɪɪdte'lɜ:nə
'sɪŋgɪ'wɜ:d
5. ðə'peɪɪ'gɜ:ɪ | təʊɪdðə'tʃaɪde'feərɪteɪɪ | ə'baʊtə'pæles |
wɪtʃwəz'fʊləv'eɪndʒɪz
6. ə'merɪkən'fɪlmz | pɔ:'treɪðə'lɑɪfstɑɪləv'lɔ:ləsnes |
spek'tækjələ'vɑ:ələns | əndɪ'li:gɪ'di:ɪz
7. 'aʊtəvðə'lɔ:ɪtɪtu(w)ɪz'libreɪ'li:də | hi:()ek'septɪdə'reʊɪ |
əvðə'li:fletɪ'lɪvərə
8. 'læzrəsmə'grɪɪ | ðə'lɑ:ɪənɦɑ:tɪd'lɪzədteɪmə | rɪ'zɔɪvd |
ðetɪwʊd'drɪɪfər'ɔɪɪ | ɪndə'blu:lə'gu:n (The compound *lion-hearted*
is stressed differently if pronounced in isolation or at the end of a tone-unit.)

Exercise 6.7.

- | | |
|------------------------|---------------------------------|
| 1. 'wɔ:m'sprɪŋ | 7. dʌz'nɒt'mɪ:n'ənɪθɪŋ *) |
| 2. 'meɪn'prɒbləm | 8. 'dræŋk'dʒənjuɪn,ʃæm'peɪn |
| 3. 'bændʒəmɪnz'plæn | 9. 'nʌmbə'naɪn'maɪt'wɪn |
| 4. ʌn'dʒʌstɪfɑɪd'kleɪm | 10. ðə'sɔŋə'baut'pēnɪ'leɪn *) |
| 5. 'wēn \| ɪfnɒt'nau | 11. 'dɑ:nswɪð'lɪndəz'hʌzbænd |
| 6. ə'taʊn'meɪdəv'stəʊn | 12. 'bleɪmðə'prɪns \| 'nɒtðə'kɪŋ |

*) Read 6.2. about syllabification in English to understand what is happening in /en.ɪ/ and /pen.ɪ/.

Exercise 6.8.

1. 'spɪtⁿ'niəhɪs'fut^ɪ 2. 'stæb^ɪ'be'ləʊhə'hɑ:t^ɪ 3. 'smæk^ɪ'tu:θləs'gʌmz
4. 'stɒp^ɪ'baɪðəʊz'red^ɪ'laɪts 5. kə'mɪt^ɪ'dredfl^ɪ'kraɪmz
6. rɪ'taɪədⁿ'neɪv^ɪ'pɪfɪsə 7. 'laɪkt^ɪ'leftwɪŋ'pɑ:tɪz
8. 'skrætʃɪz'raʊndⁿ'neʊz 9. sɪt^ɪ'daʊnənd'weɪt^ɪ'kwɑ:ətɪɪ
10. bɪ:'ju:st^ɪ'te'sepret^ɪ'tɔɪləts 11. 'i:t^ɪ'dʌmplɪŋz | ən'lik^ɪ'pepe
12. ə'blaɪnd^ɪ'laɪən | 'teɪkɪŋ,kɒd^ɪ'lɪvər'ɔɪl
13. 'sɪ:kret^ɪ'lɪ^{()ɪ}'ɪndɪkətɪd^ɪ'ten'hɪdⁿ'aɪtəmz
14. fə'gɒt^ɪ'te'lɒkⁿ'niəɪɪ'hɑ:fðə'keɪdʒɪz
15. 'kwɪkɪ^{()ɪ}'ɑɪ'dentɪfɑɪd^ɪ'deɪndʒrəs'draɪvəz
16. ə'dɪpləmæt^ɪ'pɔ:'treɪd | ezə'ʃru:d'spaɪ
17. 'grɪ:tɪdⁿ'neɪbɪz | ənd^ɪ'ləʊkɪ'rezɪdents

18. 'wɒntɪd'tə'kʌt'tri:z | ən'plɑ:nt'nju:wɒnz
 19. 'blɒk'grɛz | ɛndɪskə'nek'tðə'fju:ɛlsə'plai*)
 20. ðə'dek'nju:lɪ'peɪntɪd | baɪ(ə):'kaɪnd'ti:tʃə
 *) For the explanation of unreleased [t] before [ð], read Section 6.7.

Exercise 6.9.

- | | | |
|---------------------|-------------------|----------------------|
| 1. ʌŋ'θɪŋkəblɪ'vent | 5. ɪŋ'θri:'mɪnɪts | 9. 'heɪtɪd'ðəuz'sɒŋz |
| 2. fɪl'ðeə'pɒkɪts | 6. 'brɪŋðæt'θɪŋ | 10. 'rʌn'daʊŋðə'reʊd |
| 3. 'həʊldðəm'taɪt | 7. 'nəʊbədɪ'ɪŋðeə | 11. 'ɪzðər'enɪ'ri:zŋ |
| 4. 'hɪtðə'graʊnd | 8. 'mɒdərət'θi:vz | 12. 'kʌmðɪs'θɜ:zdeɪ |

Exercise 6.10.

- | | |
|-----------------------------|--------------------------|
| 1. ʌn'faʊndɪd,spekʃjə'leɪʃŋ | 2. 'taɪdɪ'hauski:pə |
| 3. 'ænələɪz,pɔ:tʃu'gi:s | 4. rɪ'dɪkʃjələsbi'heɪvjə |
| 5. 'blækən'waɪtbɪ'ki:nɪ | 6. mə'leʃjule'kemɪstrɪ |
| 7. 'nɔɪzɪ'gɪəbɒks | 8. 'dɪfɪklɪttə'kjuə |
| | 9. 'tu:'ki:ləʊzəv'gəʊld |

Exercise 6.11.

Anthea said bitterly she was tired of playing second fiddle to Judy.

'æŋθiəsəd'bɪtəlɪ | ʃɪwəs'thaɪəd | əf'pleɪɪŋ'sɛkənd'fɪdltə'dʒu:drɪ

- [æ̃] - nasalized vowel due to the following nasal consonant (See 6.5.)
 [ŋ] - dental allophone of alveolar stop due to the following dental fricative (See 6.7.)
 [d̚] - no audible release due to the closure of the following stop (See 6.6.)
 [ɪ̃] - shortened vowel due to the following tautosyllabic fortis consonant (See 6.2.)
 [ɛ̃] - shortened vowel due to the following tautosyllabic fortis consonant (See 6.2.)
 [tʰ] - aspirated fortis stop due to the delayed voice onset of the following vowel (See 6.3.)
 [ɛ̃] - shortened vowel due to the following tautosyllabic fortis consonant (See 6.2.)
 [l̥] - devoiced sonorant due to the preceding fortis plosive (See 6.3.)
 [ɪ̃] - nasalized vowel due to the following nasal consonant (See 6.5.)
 [ɛ̃] - shortened vowel due to the following tautosyllabic fortis consonant (See 6.2.)
 [ɛ̃] - nasalized vowel due to the following nasal consonant (See 6.5.)
 [d̚^l] - lateral release of the alveolar stop due to the following lateral liquid (See 6.6.)
 [ɫ] - velarized (dark) /l/ due to its non-pre-vocalic position (See 6.4.)
 [dʒ^w] - labialized consonant due to the following lip-rounded segment (See 6.1.)

Exercise 6.12.

1. ðə'ləʊk^{l̥}'rɒk'bænd | 'jeɪd^{l̥}'lɑɪk'krɛɪzɪ'drʌ̃ŋks

Notice that /ʌ/ in *drunk* has undergone nasalization and pre-fortis shortening. The two symbols can be written next to, or above one another.

2. 'tʃɪ'p'leɪzərɪfɛk'ts | wɛprə'dʒɛk'tɪdɒŋðə'ræg'bɪ'haɪŋdðə'steɪdʒ
 3. 'bɪfədⁿ'mɪtɪd'ɔ̃dʌʊts | ə'bʌʊt^{l̥}'l^wu:ks'k^hɒmpət̃ns
 4. hi:ʃəð'skeɪt'daʊŋðə'plænzəv'lɒŋh^wɔ:ɫ'flɑɪts | ɪnɪz
 'ʌ̃treləɪt'pleɪn
 5. 'heɪrɪ'reɪn'k^hi'ps'f^wɔ:lɪŋɒŋðə'træk | k^heəflɪ'hɪdⁿŋə'mʌŋ'bʊʃɪz

8. Vocabulary: Non-Elementary Words

Only simple, primary meanings of words or the meanings relevant to **the context in this book** are presented. Students are advised to use a proper dictionary to find out more detailed information on the meanings of individual words. For the convention of the stress-mark use, see Section 2.3.

A

advertisement	/əd'vɜ:tɪsmənt/	reklama, inzerát
acquire	/ə'kwɑɪə/	získat, osvojit si
actual	/æktʃuəl/	skutečný
aisle	/aɪl/	ulička m. sedadly v kině, v letadle apod.
alveolar	/æl'vi:ələ/	dásňový (za horními předními zuby)
amber	/æmbə/	jantar
anacrusis	/ænə'kru:sɪs/	taktová předrážka
ancestry	/ænsəstri/	původ
anthill	/ænthɪl/	mraveniště
apologetic	/ə,pələ'dʒetɪk/	omluvný
approach	/ə'prəʊtʃ/	přístup
article	/ɑ:tɪkl̩/	mluvnický člen
assert	/ə'sɜ:t/	prosadit se
attach	/ə'tætʃ/	připojit
autocrat	/ɔ:təkræt/	samovládce, diktátor
auxiliary	/ɔ:g'zɪljəri/	pomocný

B

Babel	/beɪbəl/	Babylon
barn	/bɑ:n/	stodola
battery hen	/bætərihen/	drůbež pěst. velkochovem v klíčkách
Ben	/ben/	Benjamin (domácké jm.)
bench	/bentʃ/	lavička
betray	/brɪ'treɪ/	zradit
biannual	/baɪ'ænjuəl/	konající se každý druhý rok, obročný
blend	/blend/	směs
bourbon	/bɜ:bən/	druh whisky
brackets	/brækɪts/	závorky
breathtaking	/breθteɪkɪŋ/	úchvatný, doslova vyražející dech
brooch	/brəʊtʃ/	brož

C

calcium	/kælsiəm/	vápník
canonical	/kə'nɒnɪkl̩/	předpisový, vzorový
capture	/kæptʃə/	zachytit
carbon dioxide	/,kɑ:bən daɪ'ɒksaɪd/	oxid uhličitý
casual	/kæʒuəl/	nenucený, neformální

caution	/kɔ:ʃn/	opatrnost, upozornit
chandelier	/ʃændə'liə/	lustr
chauvinism	/ʃəʊvɪnɪzɪzəm/	víra v nadřazenost nějaké skupiny lidí
cheerful	/tʃiəfl/	veselý
chivalry	/ʃɪvəlri/	galantnost
chlorine	/klo:ri:n/	chlór
chunk	/tʃʌŋk/	kus, žmolek
circumstance	/sɜ:kəmstəns/	okolnost
clumsy	/klʌmzi/	nešikovný, neohrabaný
cod	/kɒd/	treska
coda	/kəʊdə/	slabičný závěr
coincidental	/kəʊ,ɪnɪ'dentl/	náhodný
colonel	/kɜ:nl/	plukovník
comparative	/kəm'pærətɪv/	1. srovnávací 2. II. stupeň příd. jmen
comprehension	/,kɒmpri'hensɪn/	porozumění, chápání
conjunction	/kən'dʒʌŋkʃn/	mluvnická spojka
consideration	/kən,sɪdə'reɪʃn/	úvaha, rozvážení, ohled
convent	/kɒnvent/	klášter (většinou ženský)
convention	/kən'venʃn/	dohoda, zvyklost
counterpart	/kauntəpɑ:t/	protějšek
D		
dandelion	/dændɪlaɪən/	pampeliška
definitely	/defənətli/	rozhodně, každopádně
derive	/dɪ'reɪv/	odvodit
detain	/dɪ'teɪn/	zadržet
devoicing	/di:'vɔɪsɪŋ/	ztráta znělosti
digraph	/daɪgrɑ:f/	grafická spřežka
diphthong	/dɪfθɒŋ/ or /dɪpθɒŋ/	diftong, dvojhlaska
disregard	/dɪsrɪ'gɑ:d/	přehlížet, nebrat v potaz
distinction	/dɪ'stɪŋkʃn/	rozlišení, rozdílnost
donkey	/dɒŋki/	osel
draft	/dra:ft/	napsat nanečisto, koncipovat
dragonfly	/dræɡənflaɪ/	vážka
duration	/dʒuərəɪʃn/	trvání
E		
emphasis	/emfəsis/	důraz
eventually	/ɪ'ventʃuəli/	nakonec
exhausted	/ɪg'zɔ:stɪd/	vyčerpaný
F		
fabulous	/fæbjələs/	báječný
fir	/fɜ:/	smrk, jedle

fishmonger	/fɪʃmʌŋgə/	obchodník s rybami
fluorine	/fluəri:n/	fluor
fortis	/fɔ:tɪs/	výraznější (o artikulaci)
freak	/fri:k/	potrhlík, pošuk
fur	/fɜ:/	kožich
G		
gambler	/gæmblə/	hazardní hráč
gauge	/geɪdʒ/	měřidlo
gear	/gɪə/	1. převod 2. výzbroj
gearbox	/gɪəbɒks/	převodová skříň
gland	/glænd/	žláza
glide	/glɑɪd/	klouzavý pohyb
glitter	/glɪtə/	třpytit se
glottal stop	/glɒtɫ stɒp/	ráz, laryngální okluzíva
glottis	/glɒtɪs/	hlasivková štěrbina
gorgeous	/gɔ:dʒəs/	nádherný, oslnivý
gulp	/gʌlp/	loknutí, lok
gymnasium	/dʒɪm'neɪziəm/	tělocvična
H		
hanger	/hæŋgə/	věšák, ramínko na oděv
haunted	/hɔ:ntɪd/	obydlený duchy
Heather	/heðə/	anglické ženské jméno
heretic	/herətɪk/	kacíř
hexagonal	/hek'sæɡənɫ/	šestiúhľý
hiccough	/hɪkʌp/	škytavka
highlight	/haɪlaɪt/	zvýraznit
hint	/hɪnt/	naznačit, napovědět
hydrogen	/haɪdrədʒən/	vodík
I		
indisputable	/ɪndɪ'spju:təbɫ/	nepopíratelný
influence	/ɪnfluəns/	vliv
inquisitive	/ɪn'kwɪzətɪv/	zvídavý
intrusion	/ɪn'tru:zɪn/	vyrušení, rušivý vpád
iodine	/aɪədi:n/	jód
J		
jaundice	/dʒɔ:ndɪs/	žloutenka
jaw	/dʒɔ:/	čelist
Jenny	/dʒeni/	Jennifer (domácká verze)
L		
laudatory	/lə:dətəri/	pochvalný
lax	/læks/	povolený, uvolněný (o výslovnosti)

leaflet	/li:flət/	leták
lenis	/li:nɪs/	jemnější (o artikulaci)
lethal	/li:θəl/	smrtící
lieutenant	/lef'tenənt/or /lu:'tenənt/	poručík
long (verb)	/lɒŋ/	toužit
M		
magnificent	/mæg'nɪfɪsnt/	velkolepý
manual	/mænjuəl/	příručka
maroon	/mə'ru:n/	tmavá hnědočervená
mauve	/mɔuv/	lehce nafialovělý, lila
merchant	/mɜ:tʃənt/	kupec
mercury	/mɜ:kjuəri/	rtuť
merge	/mɜ:dʒ/	splynout, spojit (se)
molehill	/məʊlhɪl/	kratina
monetary	/mənɪtəri/	peněžní
monosyllabic	/,mɒnəsɪ'læbɪk/	jednoslabičný
myth	/mɪθ/	mýtus
N		
naughty	/nɔ:tɪ/	zlobivý
navy blue	/neɪvɪ'blu:/	tmavě modrá
nitric acid	/,naɪtrɪk'æsɪd/	kyselina dusičná
nitrogen	/naɪtrədʒən/	dusík
nought	/nɔ:t/	nula
O		
occur	/ə'kɜ:/	vyskytovat se, objevit se
oppression	/ə'preʃn/	útlak, útisk
ostrich	/ɒstrɪtʃ/	pštros
outline	/aʊt'laɪn/	načrtnout, navrhnout v obrysech
overtly	/əʊ'vɜ:tlɪ/	názorně, otevřeně
oxygen	/ɒksɪdʒən/	kyslík
P		
pantaloons	/pæntə'lu:nz/	kalhoty
pattern	/pætən/	vzor, struktura
pavement	/peɪvmənt/	chodník, dláždění
peculiar	/pə'kju:liə/	podivný, zapeklitý
pharynx	/færɪŋks/	hltan
pine tree	/paɪntri:/	borovice
pitch	/pɪtʃ/	výška tónu
polysyllabic	/,pɒlɪsɪ'læbɪk/	víceslabičný
pompous	/pɒmpəs/	nadutý, povýšený
pomposity	/pɒm'pɒsətɪ/	nadutost, povýšenost

potion	/pəʊʃn/	lektvar
practical joke	/præktɪkl dʒəʊk/	kanadský žertík
precede	/pri'si:d/	předcházet
preposition	/prepe'ziʃn/	předložka
prominent	/prɒmɪnənt/	nápadný, výrazný
promotion	/prə'məʊʃn/	povýšení
pronoun	/prəʊnaʊn/	zájmeno
property	/prɒpəti/	1. vlastnost 2. majetek
proverb	/prɒvɜ:b/	rčení, přísloví
pursuit	/pe'sju:t/	pátrání, pronásledování, usilování
Q		
quadruped	/kwɒdrʊped/	čtvernožec
quarrelsome	/kwɒrələsem/	hádavý, rozhádaný
quotation	/kwəʊ'teɪʃn/	citát
R		
ram	/ræm/	beran
redundant	/ri'dʌndənt/	nadbytečný
refuge	/refju:dʒ/	úkryt, útočiště
release	/ri'li:s/	uvolnění, vypuštění
resistant	/ri'zɪstənt/	kladoucí odpor
roam	/rəʊm/	potulovat se
Rod	/rɒd/	Rodney (domácká verze)
Ron	/rɒn/	Ronald (domácká verze)
rounded	/raʊndɪd/	se zaokrouhlenými rty
S		
Sam	/sæm/	Samuel nebo Samantha domácky
sample	/sɑ:mpəl/	vzorek, ukázkový exemplář
schwa	/ʃwɑ:/	střední středová samohláska /ə/
scope	/skeɪp/	pole působnosti
screwdriver	/skru:draɪvə/	šroubovák
semolina	/,semə'li:nə/	krupice
serif	/serɪf/	patka písmene
shreds	/ʃredz/	cáry
shrewd	/ʃru:d/	vychytralý, mazaný
sneakers	/sni:kəz/	sportovní obuv, tenisky
sparkling	/spɑ:kliŋ/	jiskřivý, jiskrný
species	/spi:ʃɪz/	biologický druh
squad	/skwɒd/	oddíl, komando, parta
stem	/stem/	mluvnický kmen
stream	/stri:m/	potok
stress group	/stresgru:p/	přízvukový takt

struggle	/strʌɡl̩/	zápasit, bojovat
subsequent	/sʌbsɪkwɛnt/	následný
substitute	/sʌbstɪtju:t/	náhradník, náhražka
suffix	/sʌfɪks/	přípona
sulphuric acid	/ˌsʌlfjʊərɪk'æsɪd/	kyselina sírová
superb	/su'pɜ:b/	ohromný, skvělý
supply	/sə'plai/	dodat, poskytnout
supreme	/su'pri:m/	nejvyšší
sustain	/sə'steɪn/	udržet, vytrvat
syllabicity	/sɪlə'bɪsɪtɪ/	slabičnost, slabikotvornost
sympathetic	/sɪmpə'θetɪk/	soucitný, soucitící
T		
tame	/teɪm/	krotký, neškodný
tamer	/teɪmə/	krotitel
tautosyllabic	/tɔ:tə'sɪləbɪk/	patřící do téže slabiky
thorough	/θʌrə/	důkladný, řádný
threat	/θret/	hrozba
thyroid	/θaɪrɔɪd/	štítná (např. žláza, chrupavka)
timbre	/tæmbə/	témbr, barva zvuku
tone-group	/təʊnɡru:p/	intonační fráze
trachea	/trə'ki:ə/	průdušnice
transient	/trænzɪənt/	přechodný, přechod
trigger	/trɪɡə/	spustit, odstartovat
trinitrotoluene	/ˌtraɪnaɪtrəʊ'tɒljui:n/	trinitrotoluen
turquoise	/tɜ:kwoɪz/	tyrkys, světlá modrozelená
U		
unicellular	/ju:nɪ'seljule/	jednobuněčný
urge	/ɜ:dʒ/	naléhavá potřeba
utterance	/ʌtərəns/	promluva
V		
variable	/veəriəbəl/	proměnná
velum	/vi:ləm/	měkké patro
vocalic	/və'kælɪk/	samohláskový
vowel	/vaʊəl/	samohláska
W		
whistle	/wɪsl̩/	hvízdat, hvízd
windscreen	/wɪnskri:n/	čelní sklo auta
wingmirror	/wɪŋmɪrə/	boční zrcátko auta
worm	/wɜ:m/	červ
X		
xenophobia	/zi:nə'fəʊbjə/	nenávisť k cizincům

9. References

- Abdallaová, N. et al. (1998). *Anglicko-český výkladový slovník*. Praha: Nakladatelství Lidové noviny
- Ashby, M. et al. (1995). Broad transcription in phonetic training. In: *Proceedings of the XIIIth ICPHS*. (pp. 170-173). Stockholm: Congress Organizers
- Avis, W.S. et al. (1973). *The Gage Canadian Dictionary*. Toronto: Gage Educational Publishing Ltd.
- Bloothoof, G. et al. (1999). *The Landscape of Future Education in Speech Communication Sciences 3. Recommendations*. Utrecht: Utrecht Institute of Linguistics publications
- Carney, E. (1994). *A Survey of English Spelling*. London: Routledge
- Chomsky, N. & Halle, M. (1968). *The Sound Patterns of English*. New York: Harper and Row
- Cruttenden, A. (1994). *Gimson's Pronunciation of English*. London: Edward Arnold
- Dankovičová, J. (1999). Articulation rate variation within the intonation phrase in Czech and English. In: *Proceedings of the XIVth ICPHS*. (pp. 269-272). San Francisco: Congress Organizers
- Digby, C. and Myers, J. (1993). *Making sense of spelling and pronunciation*. Hemel Hempsted: Prentice Hall International
- García-Lecumberri, M. L. & Maidment, J. A. (2000). *English Transcription Course*. London: Arnold
- Gimson, A.C. (1962). *An Introduction to the Pronunciation of English*. London: Edward Arnold
- Henton, C. (1990). One vowel's life (and death?) across languages: the moribundity and prestige of /ʌ/. *Journal of Phonetics* 18/2, pp.203-228
- Houghton Mifflin Company. (1984). *Webster's II New Riverside University Dictionary*. Boston: Riverside
- IPA. (1999). *Handbook of the International Phonetic Association*. Cambridge: CUP
- Jenner, B. (1996). Diphthongs in several languages. In: *Phonetica Pragensia IX*. (pp. 117-126). Prague: Karolinum, Ch.U.P.
- Jones, D. (1991). *English Pronouncing Dictionary*. Fourteenth edition edited by A.C.Gimson and S. Ramsaran. Cambridge: CUP
- Krakow, R.A. (1999). Physiological organization of syllables: a review. *Journal of Phonetics* 27/1, pp.23-54
- Kruisinga, E. (1935). *An introduction to the study of English sounds*. Groningen-Batavia: P.Noordhoff N.V.
- Mattingly, I.G. (1992). Linguistic awareness and orthographic form. In: R. Frost & L. Katz (Eds.) *Orthography, Phonology, Morphology, and Meaning*. Amsterdam: Elsevier Science Publishers B.V.
- Menhard, Z. (1982). *A Workbook in English Phonetics*. Praha: SPN
- Nosek, J. (1991). *Grafika moderní angličtiny*. 2nd edition. Praha: Karolinum
- O'Connor, J.D. (1980). *Better English Pronunciation*. Second edition. Cambridge: CUP
- Oxford University Press. (1992). *Oxford Advanced Learner's Dictionary*. Encyclopedic edition edited by A.P.Cowie. Oxford: OUP
- Palková, Z. (1994). *Fonetika a fonologie češtiny*. Praha: Karolinum
- Pinker, S. (1994). *The Language Instinct*. London: Penguin
- Skaličková, A. (1982). *Fonetika současné angličtiny*. Praha: SPN
- Sparling, D. (1989). *English or Czenglish? Jak se vyhnout čechismům v angličtině*. Praha: SPN
- Toole, J.K. (1987). *A Confederacy of Dunces*. New York: Grove Weidenfeld
- Vachek, J. (1942). Písmo a transkripce ve světle strukturálního jazykozpytu. *Časopis pro moderní filologii* 28, pp. 403-408
- Volín, J. (2000). Proč je /ŋ/ obtížnou hláskou pro české studenty angličtiny. *ATE Newsletter*, 11/1, pp. 51-57
- Volín, J. (2001). Establishing a phonemic contrast: The case of the English front open vowel. *ATE Newsletter*, 12/1, pp. 41-47
- Wells, J.C. (1990). *Longman Pronunciation Dictionary*. Harlow: Longman
- Wells, J.C. (1991). A phonetic update on RP. In: V. Hazan (Ed.) *Speech, Hearing and Language: Work in Progress*, Vol.5. London: UCL

Acknowledgement

The author would like to express his gratitude to the International Phonetic Association (c/o Department of Linguistics, University of Victoria, Victoria, British Columbia, Canada) for providing the chart of the International Phonetic Alphabet.