

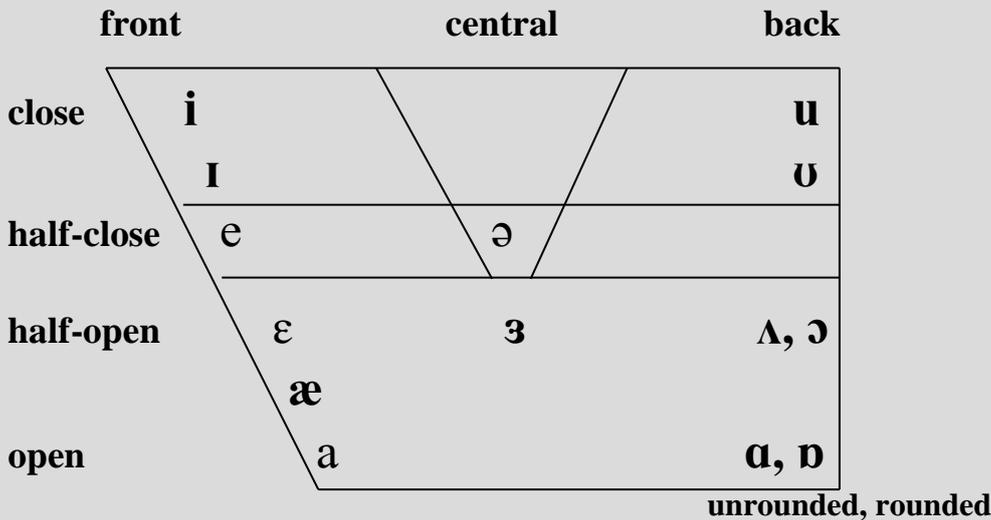
ENGLISH PRONUNCIATION II Marko Laakkonen

The IPA - International Phonetic Association – phonetic transcription - The phonemes

Vowels all of them voiced (vocal folds vibrate)

Three-dimensional grid: Closeness, Backness, Rounding

The most common vowel phonemes in English (as used in Collins Cobuild Dictionary)
a simplified broad classification & transcription to help you understand them in most dictionaries



Front vowels

- ɪ** fifty [fɪftɪ]
- i** lead [li:d]
- e** bet [bet] S. African, Australian English
- ɛ** met, bet [mɛt]
- æ** cat [kæt], AE can't [kænt],

Back vowels

- u:** boot
- ʊ** foot
- ʌ** cut
- ɔ:** bought [bɔ:t], AE (short) long
- ɑ:** fast [fɑ:st] AE æ here
- ɒ** cot [kɒt] AE ɑ here

Central vowels

- ə** euthanasia [ˌju:θə'neɪzə], mainly unstressed syllables
- ɜ** hurt, turn [hɜ:t],

The actual realizations of these phonemes in different varieties of English will vary greatly. Just imitate!

- Other useful symbols:
- ' marks primary stress (Collins uses underlining)
 - ˌ marks secondary stress (Collins uses underlining)
 - : marks a long vowel

VOWEL LENGTH is sometimes difficult to master for Finns, sometimes leading to misunderstandings.

Often the difference in duration is obvious:

LIVE - LEAVE

LID – LEAD

SHIP – SHEEP

COT – CAUGHT

But there are also differences between pairs of long vowels that both are marked as ː in dictionaries:

Here the first one of the pair is shorter than the second one:

PORT – POURED

FEET – FEED

LOOSE – LOSE

LEAF – LEAVE

SORT – SOARED

TRACE – TRAYS

SPICE – SPIES

LIGHT – LIED

HURT – HEARD

BATCH - BADGE

WEAK FORMS OF VOWELS

Vowels, as they are not as strong as in Finnish, tend to be weakened to ə not only in unstressed syllables, but as a rule, when they are not stressed, in free-flowing speech as well.

When stressed, they receive the full vowel form. This unfortunately is the form most Finns use all the time.

WEAK FORM (normal)

STRONG FORM (emphasis, negative forms of verbs, at the end of sentences)

Do you have a pen?

Well, here's a pen. (here eɪ is more emphatic)

Black and white

I want my normal salary **and** expenses covered.

What are you doing?

Those aren't for sale, but these **are**.

Firm but friendly

There's a big "**but**" about this.

I can do that for you!

Anne can't come, But Michael **can**.

I should've been there!

Yes, you shouldn't **have** gone home.

It's for you!

What's it **for**?

A friend of mine

What is it made **of**?

I need some paint.

That was **some** party!

Better than this, more than me

(the stronger form hardly ever used)

At the start of the project

This is **the** shop for cameras! (here ði: more emphatic)

Tell them I called

It was **them** I asked for, not you!

Give him some of it.

I meant **him**, not any of her friends.

Let us know.

Some for you, and some for **us**.

I was delayed

It **was** good, whatever you say!

VOWEL-TO-VOWEL JUNCTURE

When one word ends with a vowel and the next one begins with a vowel, there is usually no stop in the voice, with a linking sound used to join the two vowels smoothly:

After /i/, /ei/, /ai/, /oi/, the sound is /j/:

The average they are petty officer the orange

After /u/, /əu/, /au/, the sound is /w/:

Follow up two and a half so am I to eat

(Remember that also in BrE, with all other vowel-to-vowel links the sound was /r/: rare appearance)

WORD STRESS

As word stress in English is dependent mostly on syllables, let's first try and see how to divide words into syllables.

In pairs, count the syllables in the following words and decide where the primary, and, where relevant, the secondary stress fall in the words. Could you write them phonetically? What do they mean?

AFFLUENCE []	DEVELOPING []	LARGE []	PHYSIOLOGICAL []
ANNIHILATE []	DETONATOR []	LIBRARY []	QUESTIONNAIRE []
CANARY []	DETERIORATE []	NON-NEGOTIABLE []	REBEL []
COMFORTABLE []	ENVIRONMENTAL []	PERFECT []	REMINISCE []
CONSCIENTIOUSNESS []	FACETIOUS []	PERMIT []	STRUCTURAL []
CONTINUE []	IMPORT []	PERSONNEL []	TIED []
CONVALESCE []	INCREASE []	PERIPHERY []	TRANSFERABLE []
DESTITUTE []	INVENTORY []	PEDIATRICIAN []	USED []
	INFINITESIMAL []	PSYCHOLOGIST []	

PRACTICE:

PHOTOGRAPH –
PHOTOGRAPHIC –

PHOTOGRAPHY –
PHOTOGRAPHER

SENTENCE STRESS & RHYTHM

As we saw earlier, many short, unstressed words lose their full vowels in English when spoken at speed, and are pronounced with the unstressed neutral sound /ə/ (the schwa). So it is also with unstressed syllables in longer words. This is closely related to the basic rhythm of English phrases and sentences, which is very different from Finnish.

Compare:

Sää-tie-do-tus o-do-tet-ta-vis-sa huo-mis-il-taan as-ti.

Each syllable lasts about the same length of time

HERE is the WEATher foreCAST for SATurday theeLEventhofjuLY.

The STRESSED syllables come at approximately even intervals of time. When their number varies, the unstressed syllables are spoken at varying speeds, in order to maintain this even spacing of stressed syllables.

Practise with the following short pairs:

for TWENTy YEARS

to TRY aGAIN

unTIL he COMES

MEANS of TRANSport

HALF a PINT of LAger at the END of the DAY

for as LONG as it TAKES

Peter will SEND you a NOTE of it

NONE of the oRiginal reQUIREments he was in Paris at the TIME of the colLAPSE

Read the following as naturally as possible, taking into account rhythm and stress:

This was the first time they had arranged a meeting for the entire team.

A shortage of skilled labor can be as detrimental as underfunding to the well-being of an enterprise.

The site for the new factory was chosen only after an exhaustive study of all possible locations.

Be sure to ask for an invoice to show the accountant.

READ THE PASSAGE ALOUD:

Remember that the more unstressed syllables between each stress, the faster they must be spoken.

The NOtion that a GOOD PROduct SELLS itSELF / would be a FACT of LIFE in an iDEAL WORLD. / In SUCH a WORLD, the PUBLIC would NOT ONLY CHOOSE the BEST PROduct for the BEST REAsons, / they would ALSO KNOW about it withOUT being TOLD: / In the WORLD we LIVE in, however, / the OPeRAtions of PUBLIC reLAtions and MARKET reSEARCH are INdisPENsable. / a PROduct has NOT Only to be BEST, / or to be SEEN to be BEST, / it FIRST has to be SEEN at ALL, / and THEN in the SORT of LIGHT that will perSUADE conSUMers to BUY it. / ALL THIS we could say is SELF-EVident, / but it's surPRIing HOW MANY GOOD PROducts FAIL to GAIN a FOOThold in the MARKET / for LACK of WELL-PLANNED and iMAGinative MARKeting. / THIS may be DUE NOT ONLY to a CERTain deGREE of NEgligence and OVerSight, / but ALSO to a KIND of PRIDE on the PART of CERTain MANuFACTurers, / which inHIBits them from CRYing their WARES in the MOST effECtive MANner. / They HAVE, to say it BRIEFly, an ATtitude PROblem, / and ONE that NEEDS SWIFT and deCIive COMing to TERMS with, / if comMERCial surVival and sucCESS is the NAME of the GAME./

INTONATION - AN INTRODUCTION

RISING VERSUS FALLING TONE : STATEMENTS VS. QUESTIONS

Repeat:

❖ RISING

You want coffee?

FALLING

You want coffee.

❖ YES OR NO – QUESTIONS

Is there a public phone nearby?

Is this correct?

❖ IS IT SOMETHING, OR SOMETHING ELSE?

Shall we deliver it in May, or June?

Will the tiling go all the way up, or only part of the way?

❖ WH-? QUESTIONS (voice kept high, not dropped until the end): INFORMATION-SEEKING

When did you LAST visit R

O

M

E, Jack?

(a COUPLE of MONTHS ago)

❖ RISING TONE IN WH -? QUESTIONS – REPETITION/CLARIFICATION SEEKING

A: When do you want to go for lunch?

B: (Indistinctly) About half past twelve to one.

A: Sorry, when do you want to go?

A: How much does the bill come to?

B: Forty-five thousand,

B: How much?!

❖ TURNING A WH -? QUESTION INTO A YES-OR-NO ONE for politeness, sympathy, etc.

WHERE is the CLOAKroom?

Could you tell me where the cloakroom is?

WHY DON'T you deCIDE?

Is there any reason why you don't decide? (delicate)

❖ **POLITE INVITATIONS** vs. **COMMANDS**
Rising **Falling**
Come in **Come in**

❖ **REASSURING/ENCOURAGING THE SPEAKER → RISING TONE**

Uh-huh? I see Yes? Go on... All right If you like...

❖ **LIST OF OBJECTS → RISING TONE UNTIL THE LAST ITEM, THEN FALLING**

Read the instructions, find out what it is that you can do, and then ask for help. ↘

A: These are the main ingredients: flour, sugar, eggs, milk, baking powder...

B: And?

C: Oh, let me just see... and cinnamon. ↘

❖ **STRESS SHIFT** depending on the word we stress we get different answers

Is she **FEEDING** her husband? Is she feeding **HER HUSBAND**?

❖ **NEW INFORMATION vs. OLD**

The Pattersons **NOT ONLY** have a green **FORD**, and they **ALSO** have a **BLACK** Ford.

❖ **THE USE OF 'DO' IN CONTRADICTIONS**

Why **don't** you like chocolate? I **do** like chocolate!

Also:

Well, now that we're not going... We **ARE** going!

❖ **TAG QUESTIONS – FALLING vs. RISING**

It's the **TWENTy-FOURTH** today, **ISN'T** it?
(making a statement)

It's the **TWENTy-FOURTH** today, **iSN'T** IT?
(asking for verification)

PRACTISE DIALOGUES OVERLEAF