

ENGLISH
TRANSCRIPTION
COURSE

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English Transcription Course:

A Practical Introduction

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Introduction

This book is designed to help you develop and improve your skills in transcribing English phonetically. Anyone who is interested in the way modern English sounds can benefit from working through the lessons in this book, each of which deals in detail with a particular aspect of the pronunciation of English, provides an overview of the theoretical background and backs this up with a number of exercises of different kinds. Model answers to all the exercises in the book may be found in the Appendix. There is also a glossary where you can find definitions of all the technical terms and abbreviations used in the lessons.

Phonetic transcription is a useful learning technique for two different kinds of people. For native speakers of English who wish to know more about English pronunciation, transcription is one way of reinforcing the idea that the spoken and written representations of language are completely different things. Transcription helps you to realise what you *actually* say, rather than what you *think* you say. Anyone who does phonetic transcription regularly is likely to be surprised fairly often at the discovery of some new phenomenon that they had not been aware of before. We certainly found this when preparing the transcribed texts for the book. For learners of English as a foreign or second language, transcribing texts helps to make one aware of the target one should be aiming for and of the pronunciation (or range of pronunciations) one can expect to hear from native speakers. The spelling system of English (its **orthography**) is notoriously unhelpful when it comes to learning the pronunciation of the language.

For both types of user, phonetic transcription can make you realise that the pronunciation of a word can differ, sometimes quite radically, depending on the sort of environment in which the word is said. A couple of simple examples should help to make this clear.

If anyone were to ask a native speaker of English how the word *from* is pronounced, the most probable answer would be /frɒm/. This is the form of the word which is used when the word is said in isolation and not part of a longer utterance. This form is called the word's **citation form**. The same form can also be heard as part of a longer utterance (a piece of **connected speech**), for example in the question, *Where do you come from?*

However, in the answer to this question it is very likely that the word will not be pronounced /frɒm/, but /frəm/, for example in *I come from Manchester*. Another, slightly more complicated, example concerns words such as *couldn't* and *shouldn't*. Some of the possible variations of the pronunciation of the first of these are set out below:

Orthographic form:	<i>couldn't</i>
Citation forms:	/kudənt/ or /kudɪt/
Connected speech forms:	/kudənt/ or /kudɪt/ or /kudɪ/ or /kudən/
	Example: <i>I couldn't answer that question.</i>
	/kubrɒp/ or /kudəmp/ or /kubrɪ/ or /kudəm/
	Example: <i>I couldn't make up my mind</i>
	/kugrɪk/ or /kudəŋk/ or /kugrɪ/ or /kudəŋ/
	Example: <i>I couldn't go.</i>

Fortunately, these types of variation in phonetic form are not random or arbitrary. They are, for most part, common to all languages and are the result of a universal tendency for speakers to economise on the amount of effort they put into the movements necessary to produce speech. Although there are differences in detail between one language and another, the speech of speakers of all languages displays this type of feature which can be explained by reference to a small number of **connected speech processes**. Many of the lessons in this book are designed to make you familiar with the common connected speech processes of English and to give you practice in including them in your transcriptions. A transcription of a piece of English text of more than a few words which did not include an example of the operation of at least one connected speech process would probably be an inaccurate and unrealistic representation of how that text would be spoken by an English native speaker. To put this another way: if you wish to produce a transcription of a piece of English which is accurate and realistic, it is no use simply looking each word up in a pronouncing dictionary, where typically what is recorded is the citation form, and then stringing these pronunciations together. English people simply do not speak that way. Neither do speakers of any other language.

A transcription of a piece of text in English may differ greatly depending on the **accent** being transcribed and the **style** of speech which is represented.

The way English is pronounced is, of course, different in different areas. Someone who comes from Scotland will very probably not sound the same as someone from Australia, so transcriptions representing the speech of the two speakers should not look the same. In this book we concentrate exclusively on an accent of British English known as **Received Pronunciation (RP)** or **Southern British Standard (SBS)**. This accent has a number of advantages. First, it is very well described in the literature on the pronunciation of English. Second, it is very widely used for the purposes of teaching English as a foreign or second language. Third, there are a number of pronouncing dictionaries available which use RP as their model and most general-purpose dictionaries, in Great Britain at least, use RP as the basis for the pronunciations they give.

People sound different on different occasions. In a formal situation, such as an interview, most people tend to speak more precisely and to avoid some of the connected speech processes which change or delete sounds. The same may be true when people are speaking to someone whom they do not know well. When people are in a relaxed,

casual situation and are speaking to people they know well and feel at ease with, they tend to produce speech where the citation forms of words are changed or reduced. These differences are differences of speech style. The style aimed at throughout this book is a relaxed, informal one. In some of the earlier lessons, where some of the connected speech processes have not yet been introduced, a reading of the transcriptions given might sound rather more formal.

The structure of each lesson in this book is as follows. The topic of the lesson is introduced and explained with plenty of examples. The topic is then illustrated in a transcribed passage which contains a number of occurrences of the relevant phenomenon. These occurrences are highlighted in the transcription. Then there are a number of exercises of various types to help you make sure you have understood the topic and can produce transcriptions containing the feature concerned. For instance, you may be asked to look at a passage in orthography and to identify places in the passage where the phenomenon might occur. Or you might be given a transcribed passage where the phenomenon is not included and your task is to edit the transcription to show it at appropriate points. The final exercises in each lesson are always a number of passages for you to transcribe. Again, you can be sure that the relevant phenomenon occurs quite a few times in these passages.

The book consists of eight lessons. Each lesson introduces a new topic (or in some cases a number of related topics) and explains the theoretical background with a lot of examples. There are exercises for you to do in each lesson and the answers to all the exercises can be found in the Appendix. Although you can, of course, do the lessons in any order you wish, it would perhaps be wiser to follow the order given, since the exercises are cumulative, in the sense that features introduced in earlier lessons are included in later exercises without any further explanation. The last section of the book consists of a number of passages for you to transcribe as further practice.

Since this book is primarily about transcribing, the theory has been kept as short and simple as possible. You can find out more about the theoretical issues mentioned in textbooks such as *Gimson's Introduction to the Pronunciation of English* (Cruttenden, 1994), *English Phonetics and Phonology* (Roach, 1991), *Speech Sounds* (Ashby, 1995) or one of the other texts on English phonetics and phonology which you can find in the Bibliography. If you are interested in transcribing or learning about the sounds of American English, we can recommend two very accessible books: *Applied Phonetics: The Sounds of American English* (Edwards, 1992) and *Applied Phonetics Workbook* (Edwards and Gregg, 1997).

It is impossible to learn to transcribe without getting involved with some technical terminology. We have tried to keep this to a minimum and have given explanations of the terms used. There is a glossary with brief definitions of technical terms at the end of the book. Terms included in the glossary are printed in **bold type** on their first appearance in the text.

If your native language is not English, phonetic transcription is one way of improving your pronunciation of English. However, this course cannot solve *all* your problems. The spelling system of English is so complex and full of exceptions and special cases that the only foolproof way of finding out how an unknown word is pronounced is to look the word up in a good pronouncing dictionary. A good example is provided by the word *acorn*. The vast majority of words which begin with the letters *ac* are pronounced either /æk/ if the first syllable is **unstressed** (such as *across*, *accept*) or /æ:k/ if

the first syllable is **stressed** (such as *accident*, *acid*). But *acorn* begins with /eɪ/. There is no way of predicting this and, apart from the verb *ache* and related forms, such as *aching*, *achy*, this is the only common word beginning with *ac* which is pronounced like this. One suggestion for a pronouncing dictionary is the *Longman Pronunciation Dictionary* (Wells, 1990).

Transcribing phonetically is a skill which needs regular practice. It is much better to do a little transcription fairly often rather than a lot all at once. Some of the passages in this book are fairly long, but that does not mean that you need to transcribe the whole passage in one sitting. We advise transcribing sections of 100 words or so and then checking on your progress with the help of the answers in the Appendix.

If you are working without a teacher, but you know someone else who is also learning to transcribe, it is a good idea to swap transcriptions and try to spot each other's errors (and good points!), before looking at the answer provided. Another useful activity is to work on a transcription in a group, where you can learn from one other.

Finally, a word about the transcriptions we have provided as answers. These must be viewed as specimen answers only. We have provided notes to point out some alternatives to the pronunciation chosen. However, it would make this book enormously long and difficult to read if we attempted to mention every possible alternative. If your transcription does not agree with ours on a particular point then that does not *necessarily* mean that your version is wrong. What you *can* be sure of, though, is that our version is acceptable.

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Lesson 1

Symbols and terminology

In this lesson we shall introduce the symbols that will be used throughout the book. There are various sets of symbols used for the transcription of English. In this book we shall use the symbols in the *Longman Pronunciation Dictionary* (Wells, 1990). The basic terminology used to describe speech sounds will also be introduced in this lesson.

Consonant symbols

There are 24 consonant sounds in RP English. They may be classified according to their place and manner of articulation and voicing, as set out in Table 1.1 below. In the table, the first of a pair of symbols represents a **voiceless** sound and the second a **voiced** sound. Each of the above consonants is illustrated by a *keyword* in Table 1.2 which follows. The consonant is usually found at the beginning of the keyword, but for some sounds which cannot occur initially in a word the consonant is in **bold type**.

Voicing: A voiced consonant is one which is accompanied by vibration of the vocal folds. If you pronounce a long /z/ sound, as if imitating the buzzing of a bee, and at the

Table 1.1 Consonant symbols

	bilabial		alveolar		velar		
plosives	p	b	t	d	k	g	
nasals	m		n		ŋ		
	labiodental		dental	alveolar	post-alveolar	glottal	
fricatives	f	v	θ	ð	ʃ	ʒ	h
					post-alveolar		
affricates					tʃ	dʒ	
	labial-velar		alveolar lateral		post-alveolar	palatal	
approximants	w		l		r	j	

Table 1.2 Consonant keywords and their transcriptions

consonant	keyword	transcription	consonant	keyword	transcription
p	pie	/paɪ/	ʃ	shy	/ʃaɪ/
b	buy	/baɪ/	ʒ	measure	/meʒə/
t	tie	/taɪ/	tʃ	chore	/tʃɔ:/
d	die	/daɪ/	dʒ	jaw	/dʒɔ:/
k	cow	/kaʊ/	h	high	/haɪ/
g	guy	/gaɪ/	m	my	/maɪ/
f	fee	/fi:/	n	nigh	/naɪ/
v	vie	/vaɪ/	ŋ	sing	/sɪŋ/
θ	thigh	/θaɪ/	w	why	/waɪ/
ð	thy	/ðaɪ/	l	lie	/laɪ/
s	sigh	/saɪ/	r	rye	/raɪ/
z	zoo	/zu:/	j	you	/ju:/

same time place your thumb and finger on your throat, you should be able to feel the vibrations. For some voiced sounds, specifically voiced plosives, the vibration of the vocal folds does not always continue throughout the sound, but starts immediately after the end of the sound. Voiceless sounds have no vocal fold vibration. Try a long /s/ sound, imitating the hissing of a snake. You should not feel any vibrations in your throat.

The voiceless consonants of RP English are:

p t k f θ s ʃ tʃ h

The voiced consonants of RP English are:

b d g v ð z ʒ m n ŋ w l r j

Exercise 1.1 Look at the following short passage and try to identify all the voiceless consonants in it.

I haven't got a car at the moment. My car was stolen last Friday. I left it at the station all day and when I got back in the evening it had vanished. I hope the insurance company will send me a cheque soon, so that I can go and buy another one.

Exercise 1.2 Which of the following words contain only voiced consonant sounds?

much, moody, number, yellow, roses, knees, youth, loses, doses, dozes, wishing, leisure, those, under, jeans, this, his, wins, garage, universal.

Place of articulation: All speech sounds are made with a stream of air moving through the vocal tract. For all the sounds of English, most of the time, the airstream is set in motion by the lungs and travels up the windpipe (also called the trachea), through the voice-box (the **larynx**) where the vocal folds are situated, through the pharynx and then through the oral cavity or the nasal cavity (or both). Speech sounds are made by interfering with this stream of air, usually at some point within the oral cavity. The exact point of such interference is known as the **place of articulation (poa)** of the sound. RP English makes use of the following places (Table 1.3).

Table 1.3 Places of articulation

bilabial	the two lips approach one another to interfere with the airstream; RP English bilabial sounds are /p b m/
labiodental	the lower lip approaches the upper front teeth; RP labiodental sounds are /f v/
dental	the tip of the tongue approaches the back of the upper front teeth; RP dental sounds are /θ ð/
alveolar	the tip of the tongue approaches the area just behind the upper front teeth; this area is known as the alveolar ridge ; RP alveolar sounds are /t d n s z l/
post-alveolar	the tip or the blade of the tongue approaches the rear part of the alveolar ridge; RP post-alveolar sounds are /ʃ ʒ tʃ dʒ r/
palatal	the middle part of the tongue approaches the roof of the oral cavity; the only palatal sound in RP English is /j/
velar	the back part of the tongue approaches the soft part at the back the roof of the oral cavity; this is known as the soft palate or velum ; RP English velar sounds are /k g ŋ/
glottal	the two vocal folds in the larynx approach each other to interfere with the airstream; the only glottal consonant in RP English is /h/; however, there is another glottal sound with you will become familiar in a later lesson; this is known as a glottal stop [ʔ]
labial-velar	this is a complex place of articulation; the back of the tongue approaches the velum as for velar sounds, but at the same time the lips are rounded and protruded; the only labial-velar sound in RP English is /w/.

Exercise 1.3 Look at the following passage and try to identify the place of articulation of the first consonant of each word (if it begins with a consonant).

Last Tuesday my brother came to see me. He wanted to borrow my videorecorder because his is not very reliable. My nephew's birthday is next Thursday. They are going to have a party for some friends and they want to show some films.

Manner of articulation: At each place of articulation it is possible to interfere with the airstream in a number of different ways. This aspect of sound production is known as **manner of articulation (moa)**. See Table 1.4 for the manners for consonant sounds which RP English uses.

Exercise 1.4 Sort the following words into five classes on the basis of the manner of articulation of their initial consonant sound.

sixty, five, generous, lesson, doubt, give, quite, xylophone, usual, thrown, then, monster, hope, chemist, knot, cherry, physics, yacht, wrong, rubber

Sonorant, obstruent and stop: Two other very useful terms when dealing with consonants are **sonorant** and **obstruent**. These refer to large classes of manners of articulation. Sonorant consonants are the following: nasals and approximants (both median and lateral). Vowels are also sonorant. Obstruent consonants are the following: plosives, affricates and fricatives. The term **stop** also refers to manner of articulation. Stops are those sounds which have a complete closure in the oral cavity: plosives, affricates and nasals.

Table 1.4 Manners of articulation

plosive	the airstream is completely blocked for a short time and the blockage is released rapidly, causing the compressed air to burst out of the vocal tract; RP English plosive consonants are /p b t d k g/
fricative	the vocal tract is narrowed so that the airstream becomes turbulent and produces friction noise; RP fricatives are /f v θ ð s z ʃ ʒ h/
affricate	as for plosives, the airstream is blocked, but the blockage is released much more slowly and a short period of friction is heard; RP affricates are /tʃ dʒ/
approximant	the vocal tract is narrowed, but not enough to cause air turbulence; there is therefore no friction noise; RP approximants are of two kinds: median approximants where the air escapes over the centre of the tongue and lateral approximants where there is a blockage in the centre but the sides of the tongue are lowered so that air can escape laterally; the median approximants of RP are /w r j/ and the only lateral approximant in RP is /l/
nasal	as for plosives and affricates, nasals are produced with a complete blockage in the oral cavity; however, air is allowed to escape continuously through the nasal cavity; RP nasals are /m n ŋ/

Exercise 1.5 Sort the following words into three sets depending on whether they begin with an obstruent, a sonorant or a stop. Notice that some words will appear in more than one set.

choose, soap, metal, ripe, coast, white, told, youth, lorry, friend, thought, boast, purple, gate, violet, nasty, quiet

Vowels

RP English vowels are of two different sorts called **monophthongs** and **diphthongs**. A monophthong or simple vowel is a vowel sound which has a constant quality. A diphthong, on the other hand, changes its quality. It has a starting quality which is different from its ending quality. The monophthongs of RP are laid out in Table 1.5 and the diphthongs in Table 1.6.

Table 1.5 RP Monophthongs

vowel symbol	keyword	transcription
i:	leek	/li:k/
ɪ	lick	/lɪk/
e	leg	/leg/
æ	lack	/læk/
ʌ	luck	/lʌk/
ɑ:	lark	/lɑ:k/
ɒ	lock	/lɒk/
ɔ:	lord	/lɔ:d/
ʊ	look	/lʊk/
u:	Luke	/lu:k/
ɜ:	lurk	/lɜ:k/
ə	butter	/bʌtə/

Table 1.6 RP Diphthongs

vowel symbol	keyword	transcription
aɪ	tie	/taɪ/
eɪ	day	/deɪ/
ɔɪ	toy	/tɔɪ/
aʊ	now	/naʊ/
əʊ	no	/nəʊ/
ɪə	dear	/dɪə/
eə	dare	/deə/
ʊə	tour	/tʊə/

Vowel length: RP English vowels are either long or short. The long vowels are all the diphthongs plus the five monophthongs /i: ɑ: ɔ: u: ɜ:/ . All the other vowels are short.

Vowel features: The monophthongs of RP English may be classified in three different ways according to (1) their **lip posture**, (2) their **location** and (3) their **height**.

Lip posture has two values in RP English:

- **rounded:** for the vowels /ɔ: ɒ ʊ u:/
- **unrounded:** for the vowels /i: ɪ e ə ɑ: ʌ ɜ: ə/

Location has three values in RP English:

- **front:** when the highest point of the tongue lies below the hard palate – this is true for the vowels /i: ɪ e ə/
- **back:** when the highest point of the tongue lies below the soft palate, as for the vowels /ɑ: ɔ: ɒ ʊ u:/
- **central:** when the highest point of the tongue lies in an intermediate position at the junction of the hard and soft palates – this is so for the vowels /ʌ ɜ: ə/

Height has three values in RP English:

- **close or high:** when the highest point of the tongue is close to the roof of the mouth, as for the vowels /i: u:/
- **open or low:** when there is a considerable distance between the highest point of the tongue and the roof of the mouth, as for the vowels /ɑ: ɒ/
- **mid:** when the highest point of the tongue is midway between close and open, as for the vowels /ɪ e ə ʌ ɜ: ɒ ɔ:/; the mid-vowels of RP English can be further subdivided into **close-mid** or **mid-high:** /ɪ ʊ/, **open-mid** or **mid-low:** /æ ʌ ɔ:/ and just mid /e ɜ: ə/

For the purposes of this book the most important distinction which rests on vowel features is between high/mid-high and the rest.

Exercise 1.6 In the following passage identify all the high and mid-high monophthongs.

There are three reasons I should give if anyone asked why it is a good idea to learn English transcription. First, it helps you to realise what you say as opposed to what you think you say. Second, it teaches you that written language is not the same as spoken language. Third, it can be quite a lot of fun.

Exercise 1.7 Transcribe the following simple words.

band	hall	jump	weep	love	quit
ask	top	miss	juice	out	time
bless	cliff	drop	hoop	bead	turn
trap	dive	fear	grow	load	fair
boil	work	want	lose	close	boot
cook	pull	dome	why	cross	chair

Lesson 2

Transcription hints

In Lesson 1 we introduced the basic symbols to be used in the phonetic transcription of English and some of the basic terminology needed to describe speech sounds. Here, we will look at some refinements to the symbol set and give some hints on how to avoid common errors when transcribing.

Neutralisation symbols

In modern RP English a number of changes have taken place which affect vowel qualities. Fifty years or more ago a word like *city* was pronounced /sɪtɪ/. Nowadays it often gets pronounced /sɪtʲi/, although the earlier pronunciation is still heard. What is more troublesome is that many speakers use a vowel which is intermediate between /i:/ and /ɪ/. This means that in some circumstances the difference between the two vowels is becoming blurred or **neutralised**. In order to cope with this situation an extra symbol needs to be employed. Our transcription of words like *city* uses the symbol /i/ (without the length mark) for the second vowel: /sɪtʲi/. This can be interpreted as meaning: for the second vowel of the word some speakers use /i:/, some speakers use /ɪ/ and some speakers use a vowel which is neither /i:/ nor /ɪ/, but somewhere in between. The same situation is true for the two vowels /u:/ and /ʊ/. In a phrase such as *to a party*, the first word may be /tu:/ or /tʊ/ or the vowel may be somewhere between /u:/ and /ʊ/. In cases like this we shall use the neutralisation symbol /ʊ/ and write /tʊ ə pɑ:ti/. (Notice that the second vowel in *party* is also written with a neutralisation symbol.) You must be careful to realise that these neutralisation symbols are not appropriate in all situations. There is no doubt that native speakers of RP English use /i:/ and never /ɪ/ in a word like *bean*, so it would be wrong to write /bɪn/ when transcribing this word. Similarly, the word *bin* is always /bɪn/, never /bi:n/ or /bɪn/. Neutralisation of /i:/-/ɪ/ and /u:/-/ʊ/ is always found in unstressed¹ syllables. It is most common at the ends of words or morphemes. If there is a following consonant,

¹ If you are not sure about stress, please be patient. This is one of the topics dealt with in Lesson 3.

it must belong to a different morpheme (that is to say, the neutralised high vowel may be found word-finally even though sometimes it appears followed by other sounds if a morpheme is added).

One further point concerns words such as *before* and *remember*. If you look these up in a pronouncing dictionary you will probably find that the recommended pronunciation has /ɪ/ in the first syllable. However, many younger speakers these days use /i:/ in words like this. In the transcriptions in this book we have used the neutralisation symbol wherever we think there is a likelihood of hearing some native speakers of RP English using /ɪ/ and others using /i:/ or of speakers using a vowel which is difficult to identify as either /ɪ/ or /i:/. So we transcribe the above words /bɪfə:/ and /rɪmɛmbə:/.

Vowel monophthonging

Traditionally, words such as *poor*, *sure*, *tour* were pronounced with the diphthong /ʊə/. This diphthong is slowly disappearing in modern RP and is being replaced by the long, back, rounded monophthong /ɔ:/. This means that some pairs of words which used to be distinct now sound identical. For example, *more* and *moor* used to be /mɔ:/ and /mʊə/. Now many people pronounce them both /mɔ:/. In this book we shall use the monophthongal pronunciation wherever possible. The only words which consistently use the /ʊə/ diphthong are those spelt with the letter combination *ewer*: words such as *brewer*, *sewer*, *ewer*, *fewer*. These can never be pronounced with /ɔ:/. The other situation where /ʊə/ is retained is when a word ending in /u:/ and is spelled with *ue* has the ending *r* attached to it, as in *truer* and *bluer*. These words retain the diphthongal pronunciation. Actually, for many speakers, the vowel quality at the beginning of the diphthong may be /u:/ rather than /ʊ/, so it is better to use the neutralisation symbol /u/. So, the above words would be transcribed /brʊə suə juə fjuə truə bluə/.

Plurals, possessives and past tenses

One very frequent type of error that occurs when people are beginning to transcribe English arises from a failure to realise that identical spellings can have different pronunciations. This is true of the plural form of nouns in English. Most nouns add an orthographic *s* to make their plural form: *book*–*books*, *dog*–*dogs* and so on. However, the pronunciation of the **plural morpheme** varies according to the noun to which it is added. The general rule is that the plural morpheme must agree in voicing with the last *sound* of the noun. So, nouns which end in a voiced consonant or a vowel add /z/ and those that end with a voiceless consonant add /s/.

Examples:

<i>robes</i>	/rəʊbz/
<i>ropes</i>	/rəʊps/
<i>doors</i>	/dɔ:z/
<i>wells</i>	/welz/
<i>homes</i>	/həʊmz/
<i>troughs</i>	/trɒfs/

Exercise 2.1 Transcribe the plurals of the following nouns:

weight, dove, town, rod, lamb, idea, song, track, view, myth

Of course, some nouns have irregular plural forms. There are well-known examples such as *child-children*, *ox-oxen*, *goose-geese*, *mouse-mice*. Some nouns do not have a distinct plural form: *deer*, *fish*, *sheep*, for example. However, there are other nouns which are what one might call, 'semi-regular'. They do add an *s* in the spelling, but other changes take place as well. Most (not all) of these nouns end in *fe* in the spelling: *knife-knives* /nɑɪvz/, *life-lives* /laɪvz/, *wife-wives* /waɪvz/. It is easy to see from the spelling that these are not completely regular. Some nouns look regular, but are in fact pronounced in an irregular way. The most common of these are: *house-houses* /haʊzəz/ and *youth-youths* /ju:ðz/.

The noun *house* is also an example of another phenomenon connected with plural formation. Nouns which end in one of the following consonants /s z ʒ ʒ tʃ dʒ/ (these consonants are known as **sibilants**) add a vowel before the plural ending. The vowel is /ɪ/ for some speakers and /ə/ for others. In this case the plural ending itself is always pronounced /z/.

Examples:

<i>buses</i>	/bʌsəz/	<i>roses</i>	/rəʊzəz/
<i>sashes</i>	/sæʃəz/	<i>garages</i>	/gærɑ:ʒəz/
<i>batches</i>	/bætʃəz/	<i>ridges</i>	/rɪdʒəz/

Most of the above features of the pronunciation of the plural morpheme are also true for the pronunciation of the possessive morpheme which is written 's in the singular and s' in the plural. Again, the ending must agree in voicing with the last sound of the noun and if the last sound is a sibilant a vowel is inserted.

Examples:

<i>John's</i>	/dʒɒnz/	<i>Luisa's</i>	/lu:i:zəz/
<i>Pete's</i>	/pi:ts/	<i>boss's</i>	/bɒsəz/
<i>Greeks'</i>	/gri:ks/		

Notice, however, that nouns which have irregular plurals have perfectly regular possessive forms. For example, *wife's* /waɪfz/, *house's* /haʊzəz/.

Exactly the same rules apply when *s* is added to a verb to form the third-person singular simple present tense form.

Examples:

<i>loves</i>	/lʌvz/	<i>hears</i>	/hɪəz/
<i>drops</i>	/drɒps/	<i>washes</i>	/wɒʃəz/

And again when 's is added to the end of a word as a contraction of *is* or *has*.

Examples:

<i>John's here</i>	/dʒɒnz hɪə/
<i>John's come</i>	/dʒɒnz kʌm/
<i>Dick's here</i>	/dɪks hɪə/
<i>Dick's come</i>	/dɪks kʌm/
<i>Rose's here</i>	/rəʊzəz hɪə/
<i>Rose's come</i>	/rəʊzəz kʌm/

A very similar phenomenon is found when verbs take an *ed* ending to form the simple past tense or past participle. The ending is pronounced as an alveolar plosive (/t/ or /d/) which agrees in voicing with the last sound of the verb. If the verb itself ends in an alveolar plosive then a vowel (/ɪ/ or /ə/) is inserted and the ending is always /d/.

Examples:

<i>loved</i>	/lʌvd/	<i>agreed</i>	/əgri:d/
<i>laughed</i>	/lɑ:ft/	<i>wished</i>	/wɪʃt/
<i>wanted</i>	/wɒntəd/	<i>ended</i>	/endəd/

Exercise 2.2 Transcribe the following simple phrases.

- He missed it
- She repairs watches
- Bill's brother's passed
- Jack's started school
- He makes badges
- He misses his friends' company

Be sure to remember that all of the above rules only apply when an extra morpheme is added. It is not true, for example, that /s/ can never follow a voiced sound. Here are some words where it can: *bounce* /baʊns/, *toss* /tɒs/, *else* /els/. In all these cases, the /s/ is already part of the word, it has not been added as a suffix.

Smoothing

When the diphthongs /eɪ aɪ aʊ əʊ/ are immediately followed by /ə/ in words such as *player*, *higher*, *power*, *lower* a phenomenon known as **smoothing** may occur. The end target of the diphthong is left out and the resulting vowel sequences are /eə əə əə ɜ:/ . These symbols suggest that the smoothed version of /aɪə/ and /aʊə/ are identical. However, this is not true for all speakers. The use of the symbol /a/ in both /aɪ/ and /aʊ/ reflects the fact that in modern RP English there is not much phonetic difference between the starting points for these two diphthongs. However, /aʊ/ usually has a slightly backer start point. To reflect this in the smoothed versions, we shall use the symbol /əə/ for a smoothed /aɪə/ and /aə/ for a smoothed /aʊə/, for example: *tyre* /təə/, *tower* /təə/. Notice that the smoothing of /əʊə/ results in a monophthong.

Exercise 2.3 Transcribe the following, showing smoothing where possible.

- hours
- showered
- wiring
- grower

Connected speech

So far in this book we have concentrated mainly on the transcription of isolated words. Finally in this lesson we will look at a small piece of connected speech and give some hints on how to go about transcribing it. The remainder of the book focuses on some of the most common features of connected speech and practises their use in transcription.

Here is a brief passage in ordinary spelling. It is followed by a phonetic transcription.

I saw Fred the other day. I must say he's gained a lot of weight, hasn't he? He looks so different from the last time I saw him a year ago that I hardly recognised him. Have you seen him recently? Well, apart from looking fat, he seems quite well.

| aɪ sɔ: *'fred ði 'lðə 'deɪ | aɪ 'mʌs seɪ ɪz 'geɪnd ə 'lɒt əv 'weɪt | 'hæzənt i | hi
'lʊks 'səʊ 'dɪfrənt frəm ðə 'lɑ:s taɪm aɪ 'sɔ:rɪm ə 'jɪər ə'gəʊ | ðæt aɪ 'hɑ:dli
'rekəɡnaɪzd ɪm | həv 'ju: si:n ɪm 'ri:səntli | wel ə'pɑ:t frəm 'lʊkɪŋ 'fæt | hi
'si:mz kwɔ:t 'wel |

Look through the transcription carefully. Here are some things to notice.

- There are no capital letters. These are not used in phonetic transcription.
- There are no normal punctuation marks – no commas, full stops, question marks.
- The mark ' is used to indicate stressed syllables. For more details see Lesson 3.
- The symbol | is used to mark a point where a speaker of the text might introduce a brief pause. Quite often this coincides with a place where there is a punctuation mark in the text, but *not always*. The symbol | is called a **word group boundary** or **potential pause**.
- * is used to indicate that the following word is a name.
- Many words in connected speech are pronounced (and therefore should be transcribed) differently in different environments. For example, the word *he* is transcribed /i/ in the phrase *hasn't he*. It is quite normal for the /h/ not to be pronounced here, but in the very next phrase *he looks so different...* we have transcribed the word /hi/. This is because immediately following a pause it is not usual to omit /h/ in RP English. There is more detail on this topic in Lesson 3. Another example is the word *saw* which appears twice in two different forms.
- There are a number of letters of the alphabet which are not used as symbols for transcribing English. These are *c o q x y*. In transcriptions the only symbols you are supposed to use are the phonetic symbols introduced in Lesson 1 and in this lesson.
- Be careful to think about how speech sounds and to avoid being misled by the spelling. Look at the words *recently* and *recognised*. They both contain the letter *c*. Does this sound the same in the two words? No, of course it doesn't. In the first it has the sound /s/ (a voiceless alveolar fricative) and in the second the sound /k/ (a voiceless velar plosive).
- The ordinary spelling version uses letters which do not correspond to any sound at all. Some examples of these 'silent' letters are:

e in *gained, recognised, quite*

r in *other, hardly, apart*

Exercise 2.4 As a final exercise for this lesson, try reading aloud the following short transcription and then check with the answers section.

| 'waɪ dʒu 'wɒnt tə 'li:v səʊ 'z:lɪ | 'aɪd əv 'θɔ:t | ðæt wi kud 'get ðeər ɒn 'taɪm
| ɪf wi 'left ət əbaʊt 'hɑ:f pɑ:s 'ten | ɪf wi 'li:v ət 'naɪn | wil ə'reɪv 'fɑ: tu 'z:lɪ | ən
wil 'hæv tə 'stænd əraʊnd ɪn ðə 'kəʊld | 'weɪtɪŋ fə ði 'lɒdʒ tə ʃəʊ 'lʌp |

From now on and throughout the rest of this book, we shall transcribe passages rather than single words or phrases in order to demonstrate and study processes

which occur in connected speech. If you feel you need to do additional practice on single word transcription before attempting the passages, we can suggest *Practical Phonology* (Bogle, 1996), *Making Sense of Spelling and Pronunciation* (Digby and Myers, 1993) or *English Spelling* (Carney, 1997). You will also find it is useful to look at the transcription examples and do the exercises in the textbooks on English phonetics, phonology and pronunciation which you can find in the Bibliography at the end of the book.

References

- Bogle, D. 1996: *Practical Phonology*. Edinburgh: Moray House.
Carney, E. 1997: *English Spelling*. London: Routledge.
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Lesson 3

Stress, rhythm and weak forms

Stress

In many languages, including English, when a word has more than one syllable and when it is pronounced in isolation, that is to say, when it is in its citation form, one of its syllables will be more prominent and audible than the others. This most audible syllable bears the main **lexical stress** or **accent** of the word. Lexical stress is predictable in some languages. For example, in Czech the first syllable of the word bears the main lexical stress, whereas in Polish it is the penultimate syllable. Lexical stress in English is not predictable in this way. Look at the examples below, where the syllable bearing the main lexical stress is preceded by '.

Examples:

butter /'bʌtə/ *except* /ɪk'sept/ *seventy* /'sevənti/
attention /ə'tenʃən/ *referee* /refə'ri:/

You can see that for two-syllable words, the first or the second syllable can bear main lexical stress and for three-syllable words the first, second or third can be stressed.

When words are put together into phrases or sentences in connected speech, some words retain their lexical stress and others lose it and in connected speech one-syllable words can bear stress. Look at the example below:

The 'fight between the 'cat and the 'dog

In this utterance of this phrase there are three stressed syllables *fight*, *cat* and *dog*. These all happen to be one-syllable words. The word *between* does not bear a stress at all, although if we were to say this word in isolation, the second syllable would bear the main lexical stress: /bi'twi:n/. Moreover, a word may bear stress when it appears in connected speech on a different syllable from that which carries the main lexical stress when the word is said in isolation.

Example:

citation form *afternoon* /ɑ:ftə'nu:n/
connected speech form *afternoon tea* /'ɑ:ftənu:n 'ti:/

The stresses we marked in the phrase above about *the cat and dog* and in *afternoon tea* are not lexical stresses but **sentence stresses** or **rhythmic stresses**. As we have seen, the two types of stress do not always coincide. In this book, when we use the term **stress**, we mean rhythmic stress, unless we explicitly say otherwise. We will not use the word *accent* to refer to syllable prominence at all.

Rhythm

Rhythm could be defined as the periodic repetition of an event. Languages can have one of two different types of rhythm depending on the type of event that is repeated periodically. *Syllable-timed* languages are those in which syllables are repeated periodically, that is, all syllables take *approximately* the same amount of time. To put this another way, for each syllable there is a rhythmic beat which occurs at more or less equal time intervals. French and Spanish are examples of syllable-timed languages. In *stress-timed* languages it is stresses which occur at approximately equal intervals, that is, there is more or less the same amount of time between stresses. English is a stressed-timed language.

Stress-timing can be seen at work in the following example:

w x y z

'David had 'seen 'helicopters at the 'airport.

Since it is stresses that occur at approximately equal intervals, stress-timed rhythm requires that more or less the same amount of time be spent in the pronunciation of the three syllables between w and x, for the one syllable between x and y, for the six syllables between y and z and for the two syllables between z and the end of the utterance. It is therefore necessary to compress the duration of syllables more in the stretch between y and z: *'helicopters at the*, than in the one between w and x: *'David had*, whereas the syllable between x and y, *'seen* and the ones after z *'airport* will be relatively long. When there is a need to hurry over some words, it is mainly unstressed syllables that get shortened. Therefore, stress-timing requirements are responsible for many of the phonetic weakenings found in English, such as the reductions found in weak forms.

Weak forms

As we have already said, when words are isolated, that is, out of context, we use their *citation forms*. In that case, all words have at least one stressed syllable. However, some words may not be stressed in connected speech and there are words which are rarely stressed. These words which are not usually stressed are words that have little lexical meaning (**grammatical** or **form** words). Prepositions, pronouns, auxiliary and modal verbs, conjunction and articles are grammatical words. On the other hand, words which often keep the stress in connected speech because they carry considerable semantic weight (**lexical** or **content** words) are nouns, main verbs, adjectives and adverbs.

Phonetic weakenings and reductions mostly affect unstressed syllables. Sounds in unstressed syllables are frequently weakened, for instance by shortenings, elisions

etc. In English these processes have produced historically important changes in the pronunciation of unstressed syllables, particularly in vowels, and are now the usual pronunciations of words. For instance, historical /'ɔ:fʊl/ for *awful* is no longer the usual pronunciation; its reduced form is much more likely: /'ɔ:fəl/. In some grammatical words, on the other hand, both the full and reduced pronunciation co-exist. The choice between these pronunciations depends largely on whether the word is stressed or unstressed in connected speech.

Because grammatical words are usually unstressed, their reduced or weak pronunciations are very frequent, even more so than their full forms. There is, accordingly, a weak, normal pronunciation and a full, strong one which is used when the word is stressed for some reason and in some other circumstances we shall see below. These pronunciations are known as the **weak form** and **strong form** respectively.

Not all grammatical words have an alternation between weak and strong pronunciations. For instance, only monosyllabic grammatical words may have a weak form. Conversely, some words present several different weak forms.

Changes affecting grammatical words are systematic since they follow general language rules and properties of sounds. For instance, the more centralised a vowel, the weaker it is. The greatest weakening for any sound is **elision**.

Vowel changes

Weakening makes all vowels move to the centre of the vowel space. They will first move to the central vowel quality nearest to their original one as in Table 3.1

Table 3.1 Vowel changes

strong vowel		weak vowel	example
/i:/	→	/ɪ/, /i/	<i>be</i>
/u:/	→	/ʊ/, /u/	<i>do</i>
/e/	→	/ə/	<i>them</i>
/æ/	→	/ə/	<i>and</i>
/ʌ/	→	/ə/	<i>but</i>
/ɑ:/	→	/ə/	<i>are</i>
/ɒ/	→	/ə/	<i>of</i>
/ɔ:/	→	/ə/	<i>for</i>
/ɜ:/	→	/ə/	<i>her</i>

In the case of grammatical words which have the vowel /ʊ/ in their citation form, such as *could*, they can stay unchanged when unstressed since this vowel is already weak, or they may be further weakened to schwa /ə/:

/kʊd/ /kəd/ *could*

By the same token grammatical words which have the vowel /u:/ in their strong form may go a further step in weakening, which would make the vowel /ʊ/ go to /ə/, for example:

/du:/ → /dʊ/ → /də/ do
 /ju:/ → /jʊ/ → /jə/ you

The last pronunciation of these words (which is only possible when the following sound is a consonant as we shall see below) is considered to be very informal in RP, but is usual in other varieties of English.

Consonant changes

Consonant changes are not an intrinsic part of weak forms but an optional step in a scale of weakening which depends on the speech register that is used. Many of the consonant changes that we will mention are not exclusive to weak forms. They can be seen to occur in lexical words, too, depending on the phonetic context and register. Nevertheless, grammatical words are favourable environments for these changes. The following changes are very often found in weak forms

- /h/ may be elided if it is not at the very beginning of the utterance (following a potential pause):

/'tel hɪm/ → /'tel ɪm/ tell him

but not in

/hi 'keɪm/ he came

- /d/ and /t/ may be elided when at the end of a word and preceded by another consonant:

/'ænd/ → /ənd/ → /ən/ and

This matter of elision will be dealt with more fully in Lesson 6.

Table 3.2 lists the most common words which have strong and weak forms in RP English. Notice that all these words consist of a single syllable and that they nearly all belong to one of the four classes: auxiliary verb, conjunction, preposition, pronoun. The symbols /ɹ/ and /ŋ/ in this table represent syllabic consonants. (See Lesson 5 for an explanation.)

Use of weak forms in RP

Grammatical words in connected speech are used in their weak form most of the time but take into account the following restrictions.

- (I) When the word is stressed because of emphasis or contrast, the strong form is compulsory:

/ənd/ → /'ænd/ in *I didn't say apples or pears, I said apples and pears*

- (II) When prepositions and auxiliary verbs appear in grammatical structures such as the following, they are used in strong form:

Table 3.2 Common words with strong and weak forms in RP English

word	strong form	weak form	word	strong form	weak form
a	/eɪ/	/ə/	his	/hɪz/	/ɪz/
am	/æm/	/əm/	just	/dʒʌst/	/dʒəst/
an	/æn/	/ən/	me	/mi:/	/mi/, /mi/
and	/ænd/	/ənd/, /ən/, /ɪnd/, /ɪ/	must	/mʌst/	/məst/
are	/ɑ:/	/ə/	of	/ɒv/	/əv/
as	/æz/	/əz/	shall	/ʃæl/	/ʃəl/, /ʃ/
at	/æt/	/ət/	she	/ʃi:/	/ʃi/, /ʃi/
be	/bi:/	/bɪ/, /bi/	should	/ʃʊd/	/ʃʊd/, /ʃəd/
been	/bi:n/	/bɪn/	some	/sʌm/	/səm/, /sɪ/
but	/bʌt/	/bət/	than	/ðæn/	/ðən/, /ðɪ/
can	/kæn/	/kən/, /kɪ/	that	/ðæt/	/ðət/
could	/kʊd/	/kʊd/, /kəd/	the	/ði:/	/ði/, /ði/, /ðə/
do	/du:/	/dʊ/, /dʌ/, /də/	them	/ðəm/	/ðəm/, /əm/
does	/dʌz/	/dəz/	there	/ðeə/	/ðə/
for	/fɔ:/	/fəl/	to	/tu:/	/tu/, /tu/ /tə/
from	/frɒm/	/frəm/	us	/ʌs/	/əs/
had	/hæd/	/həd/, /əd/	was	/wɒz/	/wəz/
has	/hæz/	/həz/, /əz/	we	/wi:/	/wi/ /wi/
have	/hæv/	/hev/, /əv/	were	/wɜ:/	/wə/
he	/hi:/	/hi/, /ɪ/ /hi/, /i/	who	/hu:/	/hu/ /hu/
her	/hɜ:/	/həl/, /əl/	would	/wʊd/	/wʊd/, /wəd/
him	/hɪm/	/ɪm/	you	/ju:/	/ju/, /ju/, /jə/

<i>That's the picture I was looking <u>at</u></i>	/æt/ not /ət/
<i>You were later than I <u>was</u> this morning</i>	/wɒz/ not /wəz/
<i>He can sing well, but I <u>can</u> too</i>	/kæn/ not /kən/ or /kɪ/
<i>He's younger than I <u>am</u></i>	/æm/ not /əm/
<i>They were being looked <u>for</u> by the police</i>	/fɔ:/ not /fəl/

The underlined words above are not likely to bear stress, but nevertheless appear in the strong form. The reason is that a word which normally follows the underlined preposition or auxiliary verb has either been deleted or moved to some other position in the sentence, leaving the auxiliary or preposition behind. The auxiliary or preposition is said to be *stranded*. Take the first sentence, for example. The word *at*, being a preposition, is normally followed by a noun or noun phrase which it is said to govern. The noun phrase which *at* governs in this sentence is *the picture*. Because of the grammatical structure used, this phrase does not immediately follow the preposition, therefore the preposition is stranded. In the second and third sentences the verbs *was* and *can* are not followed by an adjective or a verb, respectively. They have been deleted in order to avoid repetition. Again, the auxiliaries are stranded. **Stranding** often takes place at the end of the sentence, but not always, as you can see from some of the sentences above.

One final detail about stranding is that the auxiliary verb *have* in structures where it is immediately preceded by another auxiliary, such as *can't*, *could*, *couldn't*, *must*, *mustn't*, *should*, *shouldn't*, *will*, *won't*, *would*, *wouldn't*, is normally used in its weak form even if it is stranded. In the following sentences *have* is pronounced /əv/ or /hev/ not /hæv/.

He left before he should have
I told them to do it, but they won't have unfortunately

It must be borne in mind that stranding does not apply to other words which have weak forms, such as conjunctions or pronouns.

(III) A preposition preceding a pronoun can be used in strong or weak form:

I was looking for you /fə ju/ or /fɔ: ju/.

(IV) Some words can function either as an auxiliary verb or as a main verb. When such words are used as auxiliary verbs, they may be pronounced in the weak form, but if they constitute a main verb, even if they are unstressed, they must be used in strong form:

We have our holiday in August /hæv/ not /həv/ or /əv/
We have to go /hæv/ not /həv/ or /əv/
You have seen them /həv/ or /əv/ if unstressed

Other words to which this applies are *has, had, do* and *does*. The various forms of the verb *to be* are an exception to this rule, since they can appear in weak form even if they are functioning as the main verb:

They are happy... /ə/ if unstressed ...
We were friends /wə/ if unstressed

(V) There are a number of words which need special mention. For these words the use of weak or strong forms is determined by their function in the utterance or by their meaning.

her /hə/, /ə/

As a possessive adjective, /h/ is not usually dropped, for instance in *This is her car* is pronounced with /hə/. As a personal pronoun /ə/ may be used, as in *It belongs to her*.

just /dʒʌst, dʒəs/

This word can mean 'only' or 'simply' as in *I'll just telephone him*. In this meaning the word is usually found in its weak form. Another meaning is 'precisely' or 'exactly' as in *I arrived just in time*. With this meaning the word is usually stressed and therefore used in its strong form. A third meaning is 'a short time ago' or 'a short time before'. This is usually found accompanying a verb in the present perfect or past perfect tense as in *I've just seen him* or *She'd just written him a letter*. In this usage the word can be weak if unstressed, but must be strong if it is stressed.

some /sʌm/, /səm/, /sm/

This is a rather troublesome word because it has so many different meanings. It is used in its strong form when it precedes countable singular nouns and it means 'a certain': /sʌm/ in *Some animal was shot*, or when it precedes certain non-countable nouns and means 'a considerable amount of', so /sʌm/ in *I haven't seen you for some time*. It is also strong when used as a pronoun as in

Some of the boys ran or I bought some. In other cases the weak form is normally used: /səm/ *I need some money.* However, notice the following important point: *some* can mean 'part of the whole', in which case it is usually stressed and strong, or it can simply be the plural equivalent of 'a' or 'an' as in singular: *a person, plural some people.* So a sentence like *I met some people at the party* could mean 'I met some [but not all] of the people at the party' in which case *some* will be strong, or it could mean 'I met a few people at the party' in which case *some* will be weak.

that /ðæt/, /ət/

Strong form as an adjective or pronoun /ðæt/: *That boy is sad.* Weak form as a relative pronoun or conjunction /ət/: *He's the man that I was talking about* (pronoun), *I know that you have a bike* (conjunction).

there /ðeə/, /ðə/

Strong form as an adverb: /ðeə/ in *I bought it there.* Weak form in existential construction: /ðə/ in *There is a dog in the garden.*

- (VI) Some words with more than one weak form have their choice determined by the phonetic context.

do

/du/, /du/ before a vowel as in *Do I know you?*

/də/ before a consonant as in *Do they want to?* (casual pronunciation).

the

/ði/, /ði/ before a vowel as in *The apples were good.*

/ðə/ before a consonant as in *The children left.*

to

/tu/, /tu/ before a vowel as in *He spoke to everybody.*

/tə/ before a consonant as in *I gave it to my neighbour.*

you

/ju/, /ju/ before a vowel as in *You always say that.*

/jə/ before a consonant as in *You can't be serious* (casual pronunciation).

Notice, however, that the various weak forms of the word *and* are not restricted to specific environments. The use of /ənd/, /ən/, /ɪd/ or /ɪ/ is essentially random.

- (VII) Contracted negative forms of auxiliary verbs, including the verb *to be*, do not have weak forms. So, for example, *aren't* is always /ɑ:nt/. Be careful with some of these negative contractions because they may differ considerably from the affirmative strong form as in *can't* /kɑ:nt/, *don't* /dɒnt/ and *won't* /wɒnt/.

- (VIII) Possessive pronouns, such as *yours, his* and *hers*, are never used in weak forms. So, *That hat is his* must show the full form /hɪz/, whereas *That is his cake* can be found with /ɪz/.

- (IX) Finally, there are a number of other words which are deceptive in that they look as though they ought to have weak forms, because they are grammatical words with only one syllable. The most common of these are the words *on*, *off* and *up*. These do not have weak forms in RP English. *On* is always /ɒn/, *off* is always /ɒf/ and *up* is always /ʌp/ and *or* is /ɔ:/ /ɔ:r/ most of the time, except for very casual speech and close-knit structures such as *one or two* in which it may be found weakened to /ə/. Also, single-syllable grammatical words where the vowel is a diphthong, such as *out*, *round* and *while*, do not have weak forms.

Here is a transcribed passage in which you can find many grammatical words in the weak or in the strong form. Try to read it bearing in mind that '|' means there is a potential pause. You will see that the transcription has been annotated. Each superscript number refers to a relevant explanation or comment on the following page. A group of asterisks (***) after the comment means that we will not repeat it in future lessons. Remember that there may be other possible pronunciations for some of the words in the passage, certainly in other varieties of English but also within RP. You can find an orthographic version for this passage in the answers section at the end of the book.

Sample transcription

| wen aɪ 'θɪŋk əv maɪ 'jɪəz¹ ət ju:nɪ'vɜ:sɪti | 'wʌn əv ðə 'θɪŋz¹ aɪ rɪ'gret | ɪz ðə 'fækt ðət aɪ dɪd 'nɒt teɪk 'sʌm² 'sʌbdʒɛkts³ 'sɪərɪəslɪ | ɛnd⁴ aɪ 'əʊnli dɪd i'nʌf 'wɜ:k tə 'skreɪp 'baɪ | 'sʌmhau | ðeɪ əv⁵ 'ɔ:l kən'traɪvd⁶ tə 'kʌm bæk 'hɔ:ntɪŋli | sɪns aɪ əv⁵ 'endəd⁷ ʌp 'ni:dɪŋ tə 'nəʊ əbaʊt ðəm fə maɪ 'wɜ:k | 'wɒt ə 'lɒt əv 'weɪstəd⁷ ɒpə'tju:nɪtɪz¹ | ət ðə 'taɪm | fə wɒt'evə 'ri:zən | aɪ 'kʊdənt 'si: eni 'ɪntərəst ɪn ðəm | ə 'lɒt əv ɪt wəz maɪ 'əʊn 'fɔ:lt | fə 'spendɪŋ maɪ 'taɪm ɪn 'lɒð pə'sju:ts³ | sʌtʃ əz 'pleɪɪŋ 'kɑ:dz¹ wɪð maɪ 'kɪɑ:smeɪts³ | ɔ: 'gəʊɪŋ tə ðə kæfə'tɛrɪə | fə 'lɒŋ 'tʃæts³ ɛnd⁴ 'nju:mərəs 'kɒfɪz¹ | bət aɪ məst 'ɔ:lsəʊ pɔɪnt 'aʊt ðət ɪt 'ɒftən⁸ wəz ðə 'lektʃərəz¹ 'fɔ:lt | 'naʊ aɪ əm 'θrəʊɪŋ 'stəʊnz¹ ɪn maɪ 'əʊn 'glɑ:ʃaʊs | bət ɪt 'hæz⁹ tə bi 'sed | ðə wəz ðɪs 'kɔ:s | wɪtʃ went 'təʊtəli 'əʊvə maɪ 'hed | ɛnd⁴ tə ðɪs 'deɪ | aɪ 'dəʊnt¹⁰ nəʊ 'hau aɪ 'pɑ:st¹¹ ɪt | ðə 'lektʃərə wəz ə 'veri naɪs 'mæn | ə bɪt 'ʃaɪ | ɛnd⁴ wɪð ə mə'nɒtənəs 'vɔɪs 'kwɒlɪti | wɪtʃ 'ment ðət ju wəz¹² 'i:zɪli 'sent tə 'sli:p | bət ðə 'wɜ:st wɒz¹³ ðət i⁵ 'nju: tu: 'mʌtʃ | ɔ: 'rɑ:ðə | hi¹⁴ 'dɪdənt nəʊ 'hau tə 'pɪtʃ θɪŋz¹ 'ləʊ ɪnʌf fə 'stju:dənts³ tə 'fɒləʊ | hi¹⁴ 'faɪnəli 'geɪv ʌp 'ti:tʃɪŋ | ɛnd⁴ bi'keɪm ə 'fultaɪm rɪ'sɜ:tʃə | wɪtʃ aɪ 'θɪŋk ɪz 'wɒt i⁵ wəz kʌt 'aʊt fɔ:¹³ | aɪm 'nɒt traɪɪŋ tə 'ʃɪft 'ɔ:l ðə 'bleɪm fə ðə 'kɔ:səz¹⁵ aɪ 'weɪstəd⁷ | 'laɪk aɪ 'sed | ɪt wəz 'ɔ:lsəʊ 'dju: tə maɪ 'ɪntərəsts³ 'li:nɪŋ təwɔ:dz 'lɒð 'θɪŋz¹ | 'stɪl | 'səʊʃələɪzɪŋ ɪz ə'nʌðə 'skɪl ðət 'hæz⁹ tə bi 'lɜ:nt | ɛnd⁴ ɪz ɪm'pɔ:tənt fə jo: 'fju:tʃə | 'dəʊnt¹⁰ ju 'θɪŋk |

Comments to the sample transcription

1. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /z/. ***

2. Here *some* means 'part of the whole', and therefore it is stressed and used in the strong form.
3. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /s/. ***
4. /ənd/ and /ən/ are alternative weak forms for *and*. ***
5. /h/ can be deleted here because it is not following a potential pause. ***
6. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/. ***
7. The regular past tense morpheme is pronounced /əd/ or /ɪd/ when the previous sound is /t/ or /d/.
8. /ɒfən/ is an alternative pronunciation.
9. The strong form is used because the verb is not being used as an auxiliary.
10. The strong form must be used because it is a negative contraction.
11. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/. ***
12. /r/ is pronounced here because the next word begins with a vowel sound and there is no pause in between (see Lesson 4). ***
13. The strong form is used because the grammatical word is stranded.
14. /h/ cannot be deleted here because it is following a potential pause. ***
15. The morpheme 's' is pronounced /əz/ or /ɪz/ when it follows a sibilant consonant /s z ʒ ʒ tʃ dʒ/. ***

Exercise 3.1 Look at the following passage which is given in orthography. Try to identify all the weak forms of the grammatical words in it. Check your version at the end of the book, where you can also find this text transcribed and commented.

A group of people were sitting having a drink in a bar and one man was boasting about how tough he was. After a while, everyone else got fed up with listening to this, so someone said, 'All right. You say you're so tough, but I bet you can't spend the night alone on the top of the mountain without a coat or anything to keep you warm.' The man took on the bet and the next night he climbed the mountain alone. He found a sheltered spot and sat down. He had brought a book with him and he lit a candle so that he was able to read. He spent the coldest, most miserable night of his life. In the morning, he staggered down the mountain half-dead and went to find his friends and to claim his winnings. 'Are you sure you didn't have a coat?' they asked him. 'I was dressed just as I am now,' he said. 'And you didn't light a fire? Not even a candle?' 'Oh, yes. I had a candle, but only in order to read my book.' 'The bet's off,' they said and went away laughing. The man was very annoyed, but he didn't say anything. A few weeks later, he invited them all to dinner at his house. They all arrived on time and sat waiting for the meal to be served. An hour went by, two hours, but still no food appeared. Finally, they began to lose patience and asked the man what he was playing at. 'All right,' he said. 'Let's go into the kitchen and see if the food's ready.' They all followed him into the other room where they saw a huge pot of water on a stand and underneath was a single lighted candle. The man put his finger into the water. 'No. It's not ready yet. I can't understand it. The candle's been there since yesterday.' His friends laughed and took him out for an expensive meal at the nearest restaurant.

Here there are four passages for you to transcribe. Pay special attention to the use of weak forms and remember the hints which we gave you in the previous lessons. After doing each one of them, compare it to our version at the end of the book and study the comments carefully. We suggest you do not start a new transcription until you have fully understood the last one you have done. It may be a good idea to revise the explanations given in this lesson and the previous ones if you find you do not understand the transcription comments or that you are making quite a lot of mistakes.

Exercise 3.2 Transcribe the following passage including all we have covered so far with special attention to weak forms.

- How did you get here this morning? I didn't see you at the station.
- I came by car, but I wouldn't do it again.
- Why not? The traffic isn't too bad, is it?
- It was this morning. There are a lot of roadworks just the other side of the river.
- Oh, yes. I'd completely forgotten about those. So why didn't you catch the train?
- The alarm clock didn't go off. There must have been a power cut last night, because the numbers were blinking. And then the traffic made me 20 minutes late.
- Oh, dear. Mr Jenkins wouldn't like that.
- He certainly didn't like it. He got rather unpleasant about it.
- I'm not surprised. He's been getting more and more bad-tempered lately. Everybody's noticed it. Ever since he had that meeting at the head office, he has been quite unbearable.
- Yes. I know he's got a lot on his plate at the moment, but there's really no need to be rude to someone in front of everybody else. He made me feel as if I had just killed somebody. I tell you. I think he means to make me pay for this.
- Oh, I shouldn't worry too much about it. He'll have forgotten all about it by tomorrow. He always does. It's one of his few good qualities.
- He will if I'm not late again, but this is the fourth time I've been late this month. When it's not roadworks, it's a broken down bus. I really must manage to get here on time from now on.
- I'd do my very best if I were you. You mustn't underestimate him, not with all these goal-achieving policies he's always ranting about. Besides, there are quite a few people around that would love to have a go at your job. Nothing personal, you understand. It's just pure climbing.
- Oh, I do know. And I will try. Like you said, this place is teeming with competitors and getting on the wrong side of Jenkins is not the best way to keep them at bay. I've already changed jobs twice in the last three years. I don't want to go through all that again.

Exercise 3.3 Transcribe the following passage including all we have covered so far with special attention to weak forms.

I have lived in London for ten years now. It seems such a long time, when I actually stop and think about it. Ten years! More than a third of my life. When I think of home however, Sheldon always comes to mind – a tiny village in the heart of the Blackdown Hills, hidden in the depths of Devon. I love going home at this time of year. Spring is maturing like an adolescent girl; the leaves unfurling, modestly extending their fresh, green growth. The fields reverberate with the hesitant bleating

of newborn lambs and the hedges and trees are filled with the expectant rustle of new life in creation. London, however, remains oblivious to the fertility of spring. We are buried in ourselves. There are delays on the Northern Line again. A signal failure at some station makes all trains late. The *Big Issue* vendor at the underground ticket office shouts in your face. The crowds push and shove in the direction of the supermarket, mouths watering in anticipation of their evening meal. I take a walk down the road to post a letter. London kills me. Red buses shuddering past me, belching thick smoke which clings to the back of my throat. In this city, you learn to walk fast, avoid all eye-contact and maintain the air of someone on an errand. It's called self-preservation. If you slow down, or catch a stranger's eye, then who knows what might happen? It is safer to remain within the bubble of anonymity. I want to go home – my home – where I can sit under the eucalyptus tree in the dusk and watch the horizon darken as the sun sets and the bats start their nightly hunt for juicy insects.

Exercise 3.4 Transcribe the following passage, including all we have seen so far, with special attention to weak forms.

I haven't got a car of my own, but sometimes I borrow one from a friend and drive to see my brother and sister-in-law, who live about 60 miles from London. I have done the journey in all kinds of weather, but the worst time I ever had was on a very foggy day in the middle of November. When I started the drive, the weather was a bit misty, but I didn't think it was bad enough to postpone my trip, or to go by train, which, although it was possible at that time, wasn't very easy or convenient. Anyway, I got about 20 miles outside London and the mist started getting thicker and thicker. I was getting more and more nervous, because I am not a very confident driver at the best of times. I suppose I don't get enough practice. I really hate fog, even when I'm not driving, but when you're behind the wheel of a car, it seems ten times worse, doesn't it? I had to drive extremely slowly and the journey took me almost an hour longer than it normally does. Finally, I got to the place where I had to turn off the main road into the small country lane which leads to the village where my brother lives. At least I thought I had got to the right lane. After about a mile, I passed a house which I could just make out in the fog, but which I didn't recognise at all. I didn't fancy turning round and going back to the main road, because I thought it would be dangerous getting back into the flow of traffic in such poor visibility. I decided to press on and see if I came to any signposts which would put me back on the right track. That was my silliest mistake. The next hour was like a nightmare. I got deeper into the countryside and the fog got even thicker. At one point, I lost the road altogether and found myself driving across a field through a herd of rather surprised cows. Once I missed by inches going into a rather deep ditch. Finally, I came to a signpost with the name of my brother's village on it. It was ten miles back in the direction I had just come. The next time I visit my brother in November, I shall listen very carefully to the weather forecast before I set out. Better still, I shall get him to visit me.

Exercise 3.5 Transcribe the following passage, including all we have covered so far, with special attention to weak forms.

The game's something like baseball, something like football, but let me tell you, it's much better than either. It's played on a flat park which has a square marked in the middle and a limit round the outside. The square is where the batman stands. He has a bat made of wood and shaped something like a garden spade. The batman cannot leave the area which is marked off at any time during his round on the pitch. If he does, he loses one of his three lives. The ballman stands anywhere he wants outside the square and throws the ball to the batman. The ball must land within the square. If it doesn't, the batman gets a point. Otherwise he has to hit the ball before it bounces a second time, but he can't hit it before it bounces at all. If the ball bounces a second time inside the square, the batman loses two of his lives. Let's assume the batman hits the ball. He can get two points if the ball goes over the limit without touching the ground, and one point if it does touch down. Both the batman's team and the ballman's team have fieldmen on the park. Exactly how many is decided by the ballman for each new round. Sometimes there are 20 or more. The batman's team must always have as many as the ballman's team. If a fieldman of the ballman's team gets the ball, he must try to get it back to the square and drop it in. He can do this by running with the ball, or throwing it to another fieldman on his team. If he succeeds, the batman doesn't score anything. The batman's team's fieldmen have to try to stop this happening and to get the ball across the limit, again by throwing it or by running with it. This phase of the game is more like war than anything. About the only thing that fieldmen aren't allowed to do is to hit an opponent with their fists. Almost anything else goes. Fieldmen need to be really tough, I can tell you. Most of them are about eight feet tall, and you wouldn't want to meet any of them in an alley on a dark night. A few years ago the game was played without any protective gear, but there were many accidents and often players got seriously injured. Nowadays if you saw the players for the first time, you would think they belonged to a commando unit or to a science fiction film. They are padded from head to toe. They wear crash helmets and protections on all their joints and soft parts, specially the fieldmen, but they don't wear gloves. That is because you can get a better grip with your bare hands. Batmen do use gloves so that the bat does not slip. Old-timers think these new outfits make it a softer game, so they are not in favour of players using them. But I'm sure the players are.

You have now done quite a few exercises on the basics of English transcription. If you think you have mastered the symbols, smoothing, weak forms and the rest, you can go on to Lesson 4. However, if you are not very sure you are doing well, we suggest you carry on practising with the five texts that follow. It is important that you feel confident in doing what we have covered so far before you go on to the next lesson.

Exercise 3.6 Transcribe the following passage, including all we have dealt with up to now, with special attention to weak forms.

I recently went to London to meet a friend I had not seen for some time. I arranged to meet her at Victoria station and travelled by train, instead of driving as usual. The train was a few minutes late due to maintenance work on the line. It was not crowded as it was too late for commuters to be using it and we had a comfortable journey. My friend was waiting for me by the arrivals and departures board and as we had both breakfasted earlier than usual, we went into the station café and

had a cup of coffee. When we had finished our drink, we went by tube to South Kensington to the Victoria and Albert Museum. It was difficult to decide where to go first, as there was so much of interest to see, but we finally chose an exhibition on dress, where we saw costumes from the eighteenth century onwards, some of them for day wear, but mostly for evening wear, and all for well-off people. Some of the ball gowns were magnificent. We then looked at Islamic art, mostly pottery, ceramics and carpets. The latter were very beautiful, with intricate patterns and rich colours. There were also lovely plates and ewers, and carved wood inlaid with ivory. We also enjoyed looking at European medieval carvings and silver cups. We had lunch in the cafeteria in the museum, and having admired some stained glass and church embroideries, we left the museum and went to look at more recent work in Harrods department store. We spent most of our time there in the food halls, where our mouths watered as we passed piles of fruit and vegetables from all parts of the world, luscious chocolates, spiced, smoked and fresh meats. There were also pies, pates, cheeses, pickles and preserves. My friend said it must be possible to buy anything you wished for, as long as you had enough money. All too soon it was time to catch my train home. This time it was filled with commuters and some people couldn't find a seat and had to stand for a long time, until others reached their destination and got out. The early part of the journey was through the London suburbs. When we were waiting for the signals to change in our favour near Clapham Junction, I saw a fox walking along beside the track where there was a grassy space between the rails. He seemed quite unconcerned about the train. He came to a place where there was a scatter of feathers and I wondered if he had caught a pigeon the previous evening and had come back to see if he could catch another for his dinner. There was no more excitement after that, though the embankments were looking beautiful with cherry blossom and lilac in the gardens, fresh green foliage and wild flowers. I had a very enjoyable day though I felt pleasantly tired at the end of it.

Exercise 3.7 Transcribe the following passage, including all we have dealt with so far, with special attention to weak forms.

My friend and I both have very energetic dogs, so first thing in the morning we like to take them for a walk to burn up a little bit of their energy and keep fit ourselves at the same time. We are lucky to have a park nearby, usually known as *The Hill*. It is really two hills, one open and rocky with wild places covered in bracken and gorse. There is a system of paths that have been surfaced with tarmac so that we can keep our shoes dry, even on very rainy days. We don't usually see much wildlife: birds, squirrels and a rabbit or two, but I'm told that at the less disturbed times of early morning, late evening and night time, badgers, foxes, hedgehogs, lizards, all enjoy the hill, adding to the fun for the dogs, because there are interesting scents to pick up, and trails to follow. The second hill has a conifer wood, with a soft floor of pine needles and a deciduous wood, where children delight to search for horse chestnuts, which are known as conkers, in the autumn. For the rest of us, there are beautiful views to enjoy. To the south and west you can see the Dublin mountains. Each season has its delights: the green of spring with the white blackthorn blossom, is followed by the hawthorn and alder blossom, heavy with scent which attracts the bees. The gorse blooms in spasms from spring on, but puts on its real

show of gold in late summer, to complement the purple of the heather and gradually the bracken turns its lovely red brown colour. Even in winter, the mountains look lovely, sometimes misty, other times powdered with snowfalls that we miss, as we are near the sea. The snow is not often deep, but it outlines the farms, hedges and fields and also the rocky outcrops and seams. If we turn to face east, we can see the sea, always with a lace of white foam on the distant beach. In fine weather, there are little fishing boats and men hauling up lobster and crab pots. Tankers and cargo ships sail up to dock upriver in Dublin port, and the ferry from Wales can be seen making for one of the two harbours nearby. Below us, there are beautiful houses skirting the coastline. Most of them are quite old, but they look splendid, since they belong to people who are very well-off, a few famous artists amongst them, and who can afford to keep them in excellent condition. To the north you can see the city with early sunshine glinting on cars as people make their way to work. Across the bay is the north side equivalent to our hill. It's a favourite place to go on outings. If it's not raining, we like to take a picnic basket with us and spend the afternoon there, sipping tea or coffee and eating a few sandwiches and cakes whilst we watch the gulls dipping into the sea. The train speeds by below us towards the city and the other side of the bay. At last I turn downhill, invigorated but reluctant to leave, although I'm looking forward to tea and toast before starting on housework and shopping.

Exercise 3.8 Transcribe the following passage, including all we have seen so far, with special attention to weak forms.

My father was a sailor, and I was born far away from home, in the south. Since my father had to travel often to that part of the country, my family went to live there, and that was where I was born. When I was just six months old, we all came back north to the town where my parents had their house. There I grew up and had a very happy childhood. Life was simple and safe. I used to meet other children in the street to play after school. I remember one day when my brother got very angry because I had lost in a game of marbles and he had to go and win them all back. Things carried on peacefully until the war. I was only seven when our town was bombed and we were left with the clothes we were standing in, nothing else. I was very upset about losing a very pretty doll I had and a tartan dress with matching velvet jacket. My mother had had them made for me to wear after my first communion. That was the nineteenth of April, at the convent nearby. It was a beautiful day and very special because it made me feel very important. After the war we went to live in a university town in the west, whilst my brother studied law. They were really hard times. We all had to make do with whatever was available. I remember how cold it was in the winter. My mother made me a coat out of a blanket. She dyed it blue, but the stripes going across still showed. When father came to visit, he brought us wonderful things that were not to be found anywhere at home: salted butter, tinned meat from Argentina, chocolate and coffee. It made us feel privileged. I'll never forget how upset I was when I found out about Father Christmas. It happened one afternoon. My mother and brother went out shopping and took a long time to come back. When they arrived, I heard the creaking from the lid of a big wicker trunk we had in a cupboard. I waited until they weren't looking and then went very carefully to the cupboard and lifted the lid a little bit and there

they were, the toys. I thought 'If I get these toys as presents tomorrow, I'll know who Father Christmas is'. And so it was. The following morning I opened the presents I had seen the day before. When my brother finished his studies, we moved to a city not far from our old home. My parents wanted to go back to their part of the country, but since they had to start from scratch, they chose a city so that we had more opportunities to study and find jobs. I went to secondary school and then trained to be a teacher. I worked at a primary school for nine years, teaching small children how to read and write. It amuses me nowadays when I find that some of those young pupils of mine have become important people or highly qualified professionals. It also fills me with pride, even if my contribution to their careers was only a minor one. Like everyone, I have had good and bad times in my life. My marriage has been a very happy one and we had three great children. Many years have gone by, but I feel fortunate because I have a family who loves me and takes care of me, and two granddaughters. I love spending time with them and watching them grow up. Last Christmas I saw the wonder in their eyes when they came into the room and saw their presents. Their flushed faces and innocence brought a lot of memories back. I hope they don't hear the sound of a creaking lid for a long time yet.

Exercise 3.9 Transcribe the following passage, including all we have seen so far, with special attention to weak forms.

The young woman walked down the eighteenth-century London high street with her long skirt billowing in the wind and the hem tapping at her ankles. She was lost in thought and was taken aback when her day-dreaming was disturbed by a young gentleman. 'Good morning Lady Helen,' said the man. The woman was confused. Having only recently arrived, she knew no one in the capital and did not answer to the name of Helen, but Jane. Recognizing the mistake, the man apologized for his error. She was about to turn away from the young man, who was extremely well-dressed and seemed to be very well-off, when he commented on the colour of her eyes and the beauty of her expression. The conversation continued until eventually the man, who introduced himself as Lord Charles, insisted that she join him for tea at his apartment nearby. The apartment, although modest, was far more glamorous than anything she had ever seen before. The maid served them tea and cucumber sandwiches and the lord discussed his contacts and his imminent trip to the continent. Since she had told him that she was fluent in French, German and Spanish, he suggested that she accompany him on his journey the very next week. Jane was at first speechless but with only a little more persuasion, she agreed. The lord felt that it was necessary for the woman to obtain a new wardrobe so that she would have more suitable clothes for the weather and company that they would meet. For this the lord gave her a list of shops on Bond Street where he had an account. The next question was that of jewellery. Lord Charles was meeting a jeweller friend of his later that day and could buy watches, ear-rings and rings that would be suitable for the trip. The problem was that the lord might not get the correct size. Then he appeared to stumble across a solution. Jane was wearing a selection of jewels. Perhaps if he could borrow them for the day, he could show them to the jeweller who would then be able to obtain a perfect match. Reluctantly, Jane agreed, having established that she was to return the following day and have the

items returned to her. The next day Jane went back to the flat and was alarmed to discover the place completely empty. With time she realized that the man she had trusted was a fraud and vowed that she would have justice served upon him. For weeks she walked the streets of London looking for Lord Charles. Then, one day she saw him. She approached him directly and demanded that he return what was hers. Taken aback, the man blundered, claiming that he didn't know who the woman was, he continued to make his way down the street. Jane followed him until she saw a policeman. Then she insisted that the man be arrested for the theft of her jewellery.

Exercise 3.10 Transcribe the following passage, including all we have seen so far, with special attention to weak forms.

The man who was arrested was known as Harold Fox and it was assumed that the name Lord Charles had been an alias to hide his true identity. An announcement was made in the newspapers and 15 women came forward to admit that they too had been victims of such a crime. It appeared that Mr Fox had used a selection of names and that all of his characters had similar histories. Despite Mr Fox's adamant denial of the offence, an identity parade was arranged and eight of the victims positively identified him as the person who had tricked them out of their possessions. Throughout the whole trial, Mr Fox maintained his innocence, claiming that he was able to prove that he was not the person who had committed those crimes, regardless of which, he was found guilty on several counts of dishonesty. Distraught and in disbelief, Mr Fox was taken to the cells where he continued to claim that there was a miscarriage of justice and that his innocence could be proven. He wrote to the Home Office, the prison governor and the chief of police for the entire 14 years of his sentence but to no avail. Eventually, he was released from gaol and re-entered the world, an older and much weaker man. Nevertheless, he persevered in his mission to clear his name and made every effort to contact the authorities. Again no one listened. Several months after his release from prison, he was approached by a young woman he had never seen before. She began accusing him of having taken her jewellery. He was arrested immediately and this time he was sentenced to 20 years. As the days turned into weeks and the weeks into months, Mr Fox gradually gave up his fight and began to accept that it was God's will that he should suffer for what he hadn't done. Then, out of the blue, it was reported in a newspaper that a man had been arrested for stealing jewellery from young women. This man had admitted to assuming the name of Lord Charles and others, thus proving that Mr Fox had been innocent all the time. Research into the case shortly after showed that Mr Fox had been in Peru at the time of the original offences and could not, by any stretch of the imagination, have been responsible for the crimes he had been punished for. Mr Fox received some compensation for the miscarriage of justice, but perhaps more importantly, a court of appeal was established in Great Britain for the first time.

Lesson 4

Sandhi r

English accents may be classified into two different groups depending on where the sound /r/ is allowed to occur. These two accent groups are known as 'rhotic' and 'non-rhotic' accents. RP English is a non-rhotic accent. In rhotic accents, for instance General American and Irish English and Scottish English, /r/ is pronounced whenever it appears in the spelling. On the other hand, in many British accents including RP and in Australian English, the sound /r/ is only pronounced when it is followed by a vowel sound. Accordingly, /r/ is not pronounced in *bar*, *bars* or in *bare*, *bared* because /r/ is followed by a consonant or by a pause but it is pronounced in *barring*, *baring* because /r/ is followed by vowel sound.

When the spelling of a word ends in *r* or *re*, the /r/ is usually pronounced if the next word begins with a vowel sound, although it is not wrong to leave it out:

bar and pub /bɑ:r ənd pʌb/ or /bɑ: ənd pʌb/

bare it /beə rɪt/ or /beə ɪt/

If the orthographic *r* is in the middle of a word and is followed by a vowel, /r/ must be pronounced:

baring /beərɪŋ/

NEVER /beərɪvə/

The pronunciation of word-final orthographic *r* or *re* when followed by a vowel in the next morpheme or word is known as **linking r**.

Note that in non-rhotic accents, not all vowels can be followed by /r/. In RP English the high vowels or the diphthongs ending in one of these vowels /i:/, /ɪ/, /i/, /u:/, /ʊ/, /u/, are never followed by /r/.

By analogy with linking r, some speakers pronounce /r/ after certain vowels when the next word begins with a vowel, even though there is no 'r' in the spelling. For example:

draw it /drɔ:r ɪt/

This non-orthographic pronunciation of /r/ is known as **intrusive r**. It must be borne in mind that intrusive r is an analogical process and therefore only found after those vowels which can be followed by an orthographically motivated /r/, that is, linking r.

So intrusive r is not possible after high vowels, since, as we saw above, linking r is not found in that position either.

Intrusive r is acceptable between words, but is sometimes frowned upon when it occurs within words, as in

drawing /drɔ:riŋ/

It must be noted, however, that many speakers of present day RP pronounce /r/ in this sort of word.

Linking r and intrusive r are known jointly as **sandhi r** (sandhi is a Sanskrit word meaning *putting together*). Finally, it must be noted that what has been said about sandhi r only applies to non-rhotic English accents. Rhotic accents, on the other hand, pronounce /r/ following the spelling so that there is no occasion to consider it a linking phenomenon.

Here is a transcribed passage in which you can find many instances of sandhi r which have been highlighted. Remember that each superscript number refers to a comment on the following page. The orthographic version for this passage is in the answers section at the end of the book.

Sample transcription

| aɪ 'nevə̃ rɪ'mædʒɪnd ðæt aɪ wʊd 'mu:v ə'weɪ frəm ðə 'tæɪni lɪtəl 'vɪlɪdʒ weə̃ aɪ
 gru:¹ 'ʌp | tə 'setəl 'daʊn ɪn sʌtʃ ə 'bɪg 'sɪti¹ əz *'lʌndən | ɪts 'əʊnli 'nau ðæt aɪ
 ʌndə'stænd wəɪ mɑɪ 'fæməli wə nɒt səʊ 'ki:n ɒn ði¹ aɪ'diə̃² əv əs 'li:vɪŋ | 'nau¹
 aɪ hæv³ 'tu: ʤŋ 'kɪdʒ | *'lɪndə̃² ənd *'pɔ:l | ənd ə 'hʌzbənd tə 'keə̃ əbaʊt | aɪ
 'rɪəlaɪz ðə dɪsəd'vɑ:nətədʒɪz ə 'tʃaɪld 'hæz³ ɪn ə 'sɪti | 'lʊkɪŋ 'bæk tə ðə 'deɪz wen
 aɪ wəz ə 'smɔ:l 'gɜ:l | aɪ rɪ'membə̃ əbʌv 'ɔ:l | hæʊ¹ ɪndɪ'pendənt wɪ¹ 'ɔ:l 'wɜ:⁴⁻⁵
 | ən 'hau mʌtʃ 'fri:dəm wɪ 'hæd³ | wɪ 'ju:st⁶ tə ɡəʊ tə 'sku:l ɒn æʊ⁷ 'əʊn | raɪd
 'bærɪkəlz | plɛɪ 'haɪd ənd 'si:k ɪn ðə 'pɑ:k | 'hɒpskɒtʃ ɪn ðə 'stri:t | 'swɪm ɪn ðə
 'stri:m | ən 'raɪd ɒn ðə 'swɪŋ | wɪtʃ wɪ 'ju:st⁶ tə 'meɪk frəm ə 'tri:¹ ɪn ðə 'wʊdʒ |
 wɪ wʊd 'lɪtərəli 'plɛɪ fə̃ 'æz⁷ | hævɪŋ 'ɡreɪt 'fʌn | ɪt wʊd bi¹ 'ɔ:l'məʊst 'dɑ:k
 bɪfɔ:̃ aɪ ɡɒt 'həʊm | ʒet aɪ 'nevə̃ sɔ:̃² aɪðə mɑɪ 'mʌðə̃ ɔ: mɑɪ 'fɑ:ðə kən'sɜ:nd
 əbaʊt ɪt | sɪnz ðeɪ 'nju: wɪ wə̃ 'ɔ:l 'seɪf | ənd wɪ wʊd 'klʌm hæʊm 'wen wɪ felt
 'hʌŋɡrɪ¹⁻⁵ | aɪ wʊd 'laɪk 'mɑɪ 'tʃɪldrən tə hæv³ 'plenti¹ əv 'fʌn 'tu:¹⁻⁵ | ənd
 'du:¹⁻³ 'aʊtɔ:̃ fə̃ æk'tɪvɪtɪz | bət ɪts ɪm'pɒsɪbəl fə̃ ə 'tʃaɪld 'hɪə̃ ɪn ðə 'sɪti | tə
 'hæv³ ðə 'kaɪnd əv 'fri:dəm 'aɪ¹ əndʒɔɪd | ðeɪ 'sɜ:tənli 'kænɒt ɡəʊ¹ 'aʊt ɒn ðeə̃
 'əʊn | 'kɑ:z ə̃ ə 'deɪndʒə̃ aɪm 'veri¹ ə'weə̃ ɒv⁴ | 'nɒt tə 'menʃən 'məʊtəbærks |
 ðə 'rʌʃ æʊ⁷ ɪz pə'tɪkʃjələli 'bæd | wɪð 'evrɪ wʌn 'spi:dɪŋ ənd 'draɪvɪŋ laɪk 'meɪniæks
 | 'ðen ðeə̃ ɪz ðə 'væləns⁷ | ɪts 'nɒt ɪ:vən 'seɪf fə̃ ən 'ædʌlt tə 'wɔ:k əraʊnd | wɪðəʊt
 ðə 'frɪə̃ əv ɡetɪŋ 'mʌɡd ɔ:̃ ə'sɔ:lɪd | 'eniweɪ¹⁻⁵ | aɪ 'traɪ tə teɪk mɑɪ 'sʌn ənd 'dɔ:tə̃
 aʊt tə 'plɛɪ əz 'mʌtʃ əz aɪ 'kæn⁴ | ɒn 'sʌmə̃ 'i:vɪnɪz wɪ 'ɡəʊ tə ðə 'pɑ:k | ən teɪk
 'pɪknɪks wɪð əs | ðeə̃ ɪz ən əd'ventʃə̃ 'eə̃rɪə̃² ɪn ðə 'pɑ:k | weə̃ ə 'lɒt əv 'tʃɪldrən
 ɡet tə'geðə̃ ən 'plɛɪ | bət ðeɪ 'dəʊnt⁸ hæv³ ði¹ ɒpə'tju:nɪtɪ¹ əv 'du:ɪŋ 'veri¹ meɪnɪ
 'θɪŋz ɒn ðeə̃ 'əʊn | nɔ:̃ əv 'rʌnɪŋ ə'raʊnd | ɔ: 'særkɪŋ ɔ:l 'əʊvə̃ ðə 'pleɪs əz 'wi:⁹
 dɪd | 'sʌmtaɪmz aɪ 'wʌndə̃ weðə̃ 'ɑ:ftə̃ 'ɔ:l | aɪ 'ʃʊd əv mu:vd ə'weɪ¹⁻⁵ | aɪ
 dʒəst 'həʊp ðə 'kɪdʒ dəʊnt⁸ 'fi:l ðeɪ¹ ə̃ 'æktʃʊəli mɪsɪŋ 'aʊt | 'meɪbi¹⁻⁵ | əz ðeɪ
 'seɪ | ju 'dəʊnt⁸ mɪs | wɒt ju¹ əv 'nevə̃ ɪk'spɪəriəntst |

Comments on sample transcription

1. Sandhi r is not possible because it cannot follow a high vowel.
2. Notice the intrusive r.
3. The strong form is used because here the verb is not an auxiliary.
4. The strong form is used because the grammatical word is stranded.
5. Sandhi r is not used when the two vowels are separated by a potential pause.
6. *used* is pronounced /ju:zd/ when it means *employed* or *utilised* but /ju:st/ when it means *accustomed*.
7. Smoothing (see Lesson 2).
8. Strong form because it is a negative contraction.
9. The strong form is used because the grammatical word is emphasised and therefore stressed.

Exercise 4.1 Look at the following passage which is given in orthography. Try to identify all the occasions where sandhi r could be used. Check your version at the end of the book, where you can also find this text transcribed with comments.

My exams are over and I have some breathing space now for a few months, before I have to start thinking about revising again. I was very insecure about my ability to study again when the course began. I felt as though my brain had been atrophied for all those years since I left college. And to make the matter even worse, most of the students in my class were much younger than me. However, I'm happy to report that I did very well, so now I'm more at ease and can relax and really enjoy the lessons. My class is made up of a very diverse group of people, coming from a variety of countries, cultures, religions and economic backgrounds. It is interesting to discover all the various reasons that brought all these students to this particular area of the world and I have learnt a lot more in this place than a new language by listening to their sometimes harrowing stories. Many of them are refugees and were faced with the dilemma of leaving it all behind or risking prison or worse. It is once more evident to me how easily things come to a western European and how very much we take for granted things like fair law and justice. Over a few months all of us in the class have become a close-knit group, since we share a common problem that crosses all barriers. We are all struggling to understand the same new culture and settle into the same new country. And everyone has funny things to relate about the lack of progress we sometimes find. There is no one who understands better about the difficulties we face than a fellow foreigner in the same boat. It doesn't matter if they come from the other end of the world. We are all far away from home and missing those we left behind, so we console, cajole and encourage each other along frequently.

Exercise 4.2 Now we ask you to look at the following transcription and insert all the possible instances of sandhi r that you can find. You will find an edited version with explanations and comments as well as the orthographic version at the end of the book.

| *'emə ənd hə 'jʌŋgə 'sɪstə *'ænzθɪə ə 'kʌmɪŋ tə 'steɪ | məɪ 'brʌðə ənd ɪz 'waɪf ə
'gəʊɪŋ ə'weɪ fə ə 'lɒŋ wi:k'end ɒn ðeə 'əʊn | səʊ ðeə 'dɔ:təz wɪl bi 'left wɪð 'ʌs |
əv 'kɔ:s | aɪ əv 'nəʊn dɪs fə ə 'waɪ | ənd əv 'gɒn əbaʊt məɪ 'deɪli 'bɪznɪs wɪð məɪ
'ju:zʊəl 'tʃɪəri 'ættɪju:d | ɪt ɪz 'əʊnli ɪn ðə 'lɑ:st fju: 'deɪz | 'nau ðət ðeə ə'ræɪvəl ɪz

'ɔ:lmeʊst ə'pɒn əs | ðæt aɪ əv 'nəʊtɪst 'klɪə ɪndɪ'keɪʃənz əv 'stres ɪn mi | maɪ
 'hændz ʃeɪk 'slɑːtli frəm 'taɪm tə 'taɪm | ənd maɪ 'θrəʊweɪ rɪ'mɑːks əbaʊt
 haʊ 'gɑːstli ɪt wɪl ɔːl 'biː | həv bɪ'ɡʌn tə siːm 'kæləd wɪð ðə 'taɪniəst 'lʌtʃ əv
 'hɪstɪəriə ən 'saʊnd ə lɪtəl 'streɪnd | aɪ 'dəʊnt wɒnt ju tə 'get mi 'rɒŋ | aɪ 'lʌv
 ðəm beʊð 'dɪəli | 'teɪkən ɪndɪ'vɪdʒəli maɪ 'niːsɪz ə ə'fɛkʃənət | 'ɪntərəstɪŋ ən
 dɪ'lɑːrtfəl | ðə 'trʌbəl 'ɪz | ðeɪ ə 'nɒt 'kʌmɪŋ ɪndɪ'vɪdʒəli | ðeɪ ə tə bi 'wɪð əs
 tə'geðə ənd fə at 'liːst 'fɔː həʊl 'deɪz | *'ænzθɪə ɪz nɒt 'əʊnli *'eməz ʒʌŋgə
 'sɪstə | ʃi ɪz 'ɔːlsəʊ hə 'enəmi | ənd ðə 'fiːlɪŋ ɪz 'mjuːtʃʊəl | 'haʊ 'tuː sʌtʃ 'wel
 brɔːt ʌp 'tʃɪldrən kən 'mæniɪdʒ tə gəʊ ɒn 'fɑːtɪŋ iːtʃ 'lʌð ɪn sʌtʃ ə kən'sɪstənt
 'mæne | ɪz 'hɑːd tu ɪk'spleɪn | ðeə ænɪ'moʊsetɪ dɪd 'nɒt 'grəʊ əʊvə 'eniθɪŋ ɪn
 pə'tɪkjʊlə aɪ maɪt 'æd | ɪt wəz 'ðeə frəm ðə bɪ'ɡɪnɪŋ | ðə 'deɪ *'emə wəz
 ɪntre'djuːst tə hə 'njuːbɔːn 'sɪblɪŋ | wəz wʌn əv 'ɒmɪnəs fə'beʊdɪŋ | *'emə ət
 ðə 'taɪm wəz 'əʊnli 'tuː | ʃi wəz 'brɔːt ɪn tə 'siː ðə 'beɪbi | ənd ɑːftə ə 'kwɪk
 'lʊk ət ðə 'taɪni 'bʌndəl | ʃi 'snoːtɪd 'laʊdli | 'tɜːnd ɒn hə 'hiːl ənd 'left | ʃi rɪ'fjuːzɪd
 tə 'tɔːk tu 'eni'bɒdi fə ə 'nʌmbə əv 'deɪz | ənd ɪt wəz 'nɪə ə 'mʌnθ | bɪfɔː 'eniwʌn
 kʊd pə'sweɪd ə tə 'spiːk tə hə 'mʌðə ə'gen | ði aɪ'dɪə əv 'traɪŋ tu ɛntə'teɪn ðiːz
 'tuː lɪtəl 'gɜːlz | fə 'eniθɪŋ 'əʊvə ən 'əə ɪz 'fɪlɪŋ mi wɪð 'pænik | aɪ əv 'traɪd tə
 prɪ'pɪə əz 'mʌtʃ əz aɪ 'kæən | aɪ əv 'bɔːt ðə 'dʒeli | əbaʊt 'ten 'pækɪts əv ɪt | ɪn
 'evri 'flɛrvə aɪ kʊd 'faɪnd | aɪ 'nəʊ ðət wɒt'evə ɪz *'eməz 'flɛrvə əv ðə 'mʌnθ |
 *'ænzθɪə ɪz 'baʊnd tə 'heɪt ɪt | ðə 'lɑːst taɪm ðeɪ 'keɪm tə 'vɪzɪt | aɪ meɪd
 'brɪndʒ 'dʒeli | *'emə ə'dɔːd ɪt | *'ænzθɪə tʊk 'wʌn smɔːl 'spuːnful | 'skruːd ʌp
 hə 'feɪs ənd 'sed ðət ɪt 'teɪstɪd 'nɑːstɪ | aɪ wɪl 'traɪ 'teɪkɪŋ ðəm fə ə 'wɔːk tə
 'fiːd ðə 'dʌks ɒn ðə 'vɪlɪdʒ 'pɒnd | bət aɪm 'ʃɔː ɪt wɪl bi ðə 'best aɪ'dɪə ɪn ðə
 'wɜːld fə 'wʌn əv ðəm | ənd ði 'lʌðə wʌn wɪl 'stɪk aʊt hə 'ləʊə 'lɪp | 'stæmp hə
 'fʊt ənd 'seɪ ðət ʃi 'herts sɪli 'dʌks | aɪ 'wʌndə ɪf ɪt wɪl bi ði 'eldəst hu wɪl
 'flætli rɪ'fjuːz tə hæv 'bɔɪld 'eg fə 'brekfɛst | ɔː 'gəʊ fə ə 'saɪkəl 'raɪd | ɔː 'iːvən
 wɒtʃ ə 'vɪdɪəʊ ət 'həʊm | 'haʊ kən 'tuː 'tʃɪldrən əv 'fɔː ənd 'sɪks | 'mæniɪdʒ tə
 'sʌmən ði 'enədʒɪ tə dɪsə'griː ɒn 'æbsəluːtli 'evrɪθɪŋ | aɪ 'sʌmtaɪmz sə'spekt
 ðət ðeɪ 'kʌm tə 'siːkrət ə'griːmɛnts wɛn 'nəʊwʌn ɪz 'prezənt | əz tə 'wɪtʃ 'saɪd
 əv ðeə ɪn'evɪtəbəl dɪsə'griːmɛnt ɒn 'evri 'sʌbdʒɪkt | 'iːtʃ wɪl 'teɪk | 'mɛrbi ɪts
 'ɔːl ə 'plɔɪ tə draɪv 'ædʌlts ʌp ðə 'wɔːl |

The following three passages are for you to transcribe. Pay special attention to the use of sandhi r and remember the hints which we gave you in the previous lessons. After completing each one compare it to our version at the end of the book and study the comments carefully.

When you finish these transcriptions, take some time to look at your progress so far. If you are making quite a lot of mistakes or there are things you do not understand, you should revise these first four lessons *very carefully* before starting on Lesson 5.

Exercise 4.3 Transcribe the following passage, including all we have seen so far, with special attention to sandhi r.

When he heard of the offer of a house on a small island, he went for it. He had lately been feeling unhappy in the big city. His work wasn't going anywhere at all. He sat in front of the computer every morning, steaming cup of coffee in his hand. He would stare at the blank screen, daring it to defeat him. After about an hour of wrestling, he would surrender and start to wander endlessly around the flat. Then

last Wednesday he got a break. The day before he had bumped into Anna in the pub. She had recently inherited a house off the west coast – well, rather an old cottage, she said. She'd thought about selling it. However, her agent said it wouldn't fetch a good price because of its remote location. Besides, it would be a nice place for Anna to spend the summer at. In the winter it could be rented out, but she had to find some time to travel out there and sort it out. There were a couple of things that had to be done to it before any decisions were taken – a coat of paint, maybe a window shutter in need of adjusting, and a few tiles here and there ought to be replaced. Apart from that, there was nothing the matter, Anna said. He was really taken with the idea of it and even hinted that he enjoyed working with his hands. Anna rang the following morning. She had been thinking about the house and his enthusiasm over it. Would he be interested in moving in rent-free? In exchange he would just have to fix up whatever he thought necessary. He could stay until the summer if he wanted to. Anna of course would pay for all the materials that were used. She had hardly finished speaking when he accepted. What a wonderful idea it was! And it was perfect timing too. He really wanted to get out there and enjoy the lack of distractions other than nature and healthy work. He was now standing in the kitchen of the house – fair enough, she had said cottage – and feeling the weight of the world on his shoulders. When he first saw it, it hadn't looked too bad – a few slates missing from the roof, and only one shutter in its right place, nothing major it seemed – but when he walked in, he started realising what he had let himself in for. This was surely not a matter of fixing, but of gutting out and building from scratch. None of the lights worked. How could they when the electricity didn't either? The fuse box was burnt to a cinder and nothing short of new wiring would solve that. Turning on a tap made the pipes rattle as if they were about to take off, but no water actually came out. The ceiling beams had been eaten by an army of termites. All floorboards creaked when stepped on and several showed their true nature and broke under his probing foot. He had a funny feeling that the house meant to collapse and bury him forever under its weight.

Exercise 4.4 Transcribe the following passage, including all we have seen so far, with special attention to sandhi r.

Freddy grew up in the city with his brother Alex and their parents, but his fondest memories, the ones he tells of time and time again, are of their holidays in the country. They owned a beautiful house. It's still there and now it belongs to Freddy since he bought his brother out. Alex has lived abroad for over 30 years and is not likely to come back now. The house is white with dark green windows, a veranda and balconies. There is a porch downstairs, roofed by a vine trellis. The walls in the porch are covered to waist height with Moorish-looking tiles in all colours. There is quite a lot of land surrounding the main building, mostly taken up by a wild-looking garden with fruit trees, bushes and flowers. Freddy stays there all through the summer and early autumn and goes for an afternoon during the rest of the year at least once a week. It's too cold to stay overnight in the winter, as the only available heating is that provided by the fireplace in the sitting room and the Aga in the kitchen. The garden slopes down towards the village, since the house is conveniently situated, slightly removed from and above all the others.

Freddy's father Albert bought the house in the 1920s. He had gone to Cuba at the beginning of the century with his two brothers. They worked very hard like most emigrants, and, like some of them, Albert made quite a lot of money and came back home to be a gentleman of leisure and found a family. Before embarking on the latter aim, he bought the house and surrounding land and invested the rest of his fortune wisely. After a while a young girl in the village caught his eye. He lost no time in setting things in motion. He spoke to the village priest and was assured of the girl's character and family background. After obtaining similar unimpeachable credentials for Albert, the priest put in a good word with the girl's parents and within a few months they were married. Freddy and Alex had a very strict and religious upbringing. Albert had all the time in the world to keep an eye on the running of the household and his children. Nevertheless, the two boys were always known for their imaginative pranks. They were aware of the consequent punishments, but they accepted the penances as the natural price that had to be paid for achieving their ends. Their mother would try to cover up as much as she could for them, but she never understood what it was that made them so unruly when, and this was evident to all, they were such good and kind-hearted boys. One winter in the city Alex spent a few pleasurable hours throwing eggs down from his window at all the passers-by who caught his fancy. He also carried a little notebook where he kept a record of all the street lights he had broken, or rather stoned. Freddy was a keen guitar player and consequently his presence was much required at all parties and gatherings, since no one owned a record-player at the time. Being so popular a fellow, it was easy for him to forget parental curfews. On one occasion he got back after eight a.m. to find his father on the porch waiting for him. 'Don't even think of going to bed,' Albert said, 'before all those sacks are absolutely full of potatoes.' Then he resumed his newspaper reading on the porch seat. The workmen took pity on Freddy and helped him by sneaking a few potatoes into his sacks when Albert wasn't looking. Still, he was digging in the garden until lunchtime. All through the summers both brothers would often get the local cabbie to give them rides to the various parties in surrounding villages. Since they didn't have any money, their account with the driver ended up at such a high figure they were forced to go to Aunt Sally for funds. She was their father's sister and one of the most innocent, kindest persons you would ever encounter in this world. She was unmarried and lived on her own at the other end of the village. Freddy and Alex would always turn to her in a scrape. Quite a number of times they returned looking horribly scruffy after a particularly fun outing. Going home in such a state would have been looking for unnecessary trouble, so they would pop into Sally's house first, spin her an incredible yarn, and get a full meal whilst their clothes were being cleaned and ironed. Then they would go home looking as neat as two pins. It is unimaginable what the two of them would have got into had Albert been a father of a less strict kind. And yet, without so many rules to be broken and a less formidable opponent, they might have thought it wasn't worth their while. Probably for them half the fun was besting Albert.

Exercise 4.5 Transcribe the following passage, including all we have seen so far, with special attention to *sandhi r*.

They walked into the restaurant, but Cordelia's heart just wasn't in it. Should she leave it for tonight? After all it was their anniversary. Or should she come out with it right there and then in front of a room full of people. 'Would you like a table next to the window, Madam, or out in the conservatory?' Her uneasy thoughts were interrupted and quite honestly she did not care in the least where they sat. She had more important things on her mind. 'Let's sit next to the window,' she replied, thinking that if this did get a bit too hot to bear, she could always make a quick getaway through the nearest door or even across the patio. They took their allocated seats. George as usual pulled the chair out and made sure of her comfort, before he sat down himself. He got the wine menu. 'We'll have champagne,' he decided. It was only proper on their anniversary. Cordelia acknowledged the gesture, although she wasn't about to fall for it. Her mind was elsewhere at the time. She was trying to remember exactly when she had become suspicious. There was nothing clear at first, just that he wasn't around as much as he used to be, but he was a busy man, and at different times of the year his job did make demands on him. Cordelia had used these excuses over and over again, but she knew in her heart that her instincts were always right. It had been proved many a time, even when the dreadful Mrs Shaw announced that she had seen George, her own George, at the museum cafeteria in the company of another woman. She had denied that there was anything untoward happening. It had been a previously arranged business dinner. And yes, Cordelia had known all about it. Unfortunately, she too had been engaged that evening and therefore unable to attend. When she got home that night, she didn't bring up the subject with her husband, and with time she had managed to convince herself that maybe what she had told Mrs Shaw was true. His absences became more and more frequent. He started going away for a long weekend every now and then, and after a while every third week, claiming that he had a weekend conference. It was such a bore, he claimed. How he would have just loved to stay at home and spend the time with her instead, but the mortgage needed to be paid and money had to be earned. When he came back, he was distracted. A difficult meeting, he said. It had brought up much to think about. Cordelia always showed sympathy, but she knew when he was lying and was insulted that he thought he could pull the wool over her eyes. Had he learnt nothing about her in all their years together under the same roof? In her isolation and loneliness she had begun to look into herself for a solution, for a reason why George no longer loved her. She found no answer inside. Her intuition told her it was an outside cause. In the course of this inner appraisal Cordelia admitted the fact that whatever unconscious mistakes she might have made, she deserved better as a human being and would have to go after it. She would tell him tonight. He had to choose. It was her or the other one. His deceit would not be tolerated from now on. It had to end. Quite honestly, she didn't mind what his decision was, not any longer actually. What a surprising and comforting thought! I don't care any more.

Lesson 5

Consonant syllabicity

All syllables must have a nucleus. The nucleus may optionally be preceded by an **onset**, consisting of one or more consonants and it may optionally be followed by a **coda**, again consisting of one or more consonants. Sounds which may perform the function of syllable nucleus are said to be **syllabic**. Vowels are syllabic, whereas, in most languages, consonants are not syllabic, that is, they cannot be syllable nuclei. In English, too, consonants are generally non-syllabic, but there is a process known as **syllabic consonant formation (SCF)** which makes consonants such as /n/ and /l/ syllabic, that is to say, syllable nuclei. In SCF, a sequence of /ə/ followed by one of the above consonants may merge so that the vowel disappears, but gives its syllabic characteristic to the consonant. Syllabic consonants are represented with the diacritic /, / underneath. The most likely consonants to become syllabic in English are /n/ and /l/, under certain conditions. For both consonants the sequence /ə/ plus /n/ or /l/ must be in the same syllable, but there are other requirements for SCF to be possible. These conditions are more restrictive for the nasal than for the lateral.

The alveolar nasal /n/ may become syllabic in the following environments:

- When the sequence is preceded by a consonant, which must be an obstruent (plosive, fricative or affricate). Nasal syllabicity is more likely if the preceding consonant is an alveolar.

listen /lɪsən/ → /lɪsŋ/
pardons /pɑ:dənz/ → /pɑ:dŋz/

- If the sequence is preceded by more than one consonant, SCF is sometimes possible but not if one of the preceding consonants is a nasal:

golden /gəʊldən/ → /gəʊldŋ/

BUT NOT

London /lʌndən/ → /lʌndŋ/

The details of which consonant sequences may be followed by SCF involving /ən/ are rather complicated. Our advice is to confine SCF to those situations where the

sequence is preceded by a single consonant, although you will hear RP speakers using /ŋ/ in other circumstances. On the other hand, if the sequence /əŋ/ precedes the stressed syllable, syllabicity is not very frequent, so you may simply ignore it:

/kən'dens/ or /kŋ'dens/

SCF involving the alveolar lateral only requires that the sequence be preceded by at least one consonant, other than /w j r/ (approximants).

parcel /pɑ:səl/ → /pɑ:s|/

pistol /pɪstəl/ → /pɪst|/

handle /hændəl/ → /hænd|/

panel /pænel/ → /pæn|/ /pæn|ɪŋ/

Notice that if a morpheme starting with a weak vowel is added after the syllabic nasal or lateral, syllabicity for the consonant may be lost (**de-syllabicity**), since the consonant may become the onset of the following syllable:

listen /lɪsən/ → /lɪsŋ/ → /lɪsŋɪŋ/ OR /lɪsŋɪŋ/

rattle /rætəl/ → /ræt|/ → /ræt|ɪŋ/ OR /ræt|ɪŋ/

As you can see in the above examples, the last pronunciation given for the words *listen* and *rattle* may be considered as being the result of a straightforward deletion of the vowel /ə/. We shall deal with this and other types of deletion in Lesson 6.

Here is a transcribed passage with a lot of syllabic consonants in it. We have commented on particular points but remember we tend not to repeat comments which were signalled with *** in previous lessons nor explanations which were provided for the specific topic of each lesson. You can find the orthographic version for this transcription in the Appendix at the end of the book.

Sample transcription

| 'meni 'kʌntrɪz əv ɪntrə'dʒu:st 'dʒuəri:z | ðɪs ɪz 'dʌn ɪn ən ə'tempt tə 'brɪŋ 'dʒʌstɪs
'kləʊsə tu 'ɔ:dɪnəri 'pi:p| | səʊ ðæt wi 'ɔ:l teɪk 'pɑ:t ɪn ði 'æplɪkəs| əv ðə 'lo: | ɪn
'sʌtʃ 'kʌntrɪz | 'dʒuəri:z ə 'rændəmli sə'lektɪd frəm ði ɪ'lektərəl 'sɛnsəs | ənd
hu'vevər ɪz 'tʃəʊz| hæz² ði ɒblɪ'geɪʃ| tu 'ækt əz ə 'dʒuəri:z | ɪn eni 'keɪs ðæt ɡəʊz
'ʌp fə 'trael³ ɪn ðə 'ləʊk| 'kɔ:ts | ðɪs ɪz 'nəʊn əz 'dʒuəri 'sɜ:vɪs | 'fɪfti:n 'pɜ:s|z
ər ə'pɔɪntɪd | frəm hu:m 'twelv wɪl hæv² tə teɪk 'pɑ:t ɪn ə 'trael³ | ðə dɪ'fens k|
rɪ'dʒekt ʌp tə 'θri: 'kændɪdeɪts ɒn 'dɪfərənt⁴ 'ɡraʊndz | sʌtʃ əz bi:ɪŋ 'predʒudɪst
əɡenst ðə dɪ'fendənt⁵ | wʌns juv bi:n 'tʃəʊz| | ðəz 'lɪt| 'tʃɑ:nz əv bi:ɪŋ 'eɪb| tə
ɡet 'aut əv ɪt | 'dʒuəri sɜ:vɪs ɪz k|sɪd⁶ ə 'raɪt | bət 'ɔ:l səʊ ə 'dʒu:ti | ən
ɒblɪ'geɪʃ| wɪz ʃʊd 'enɪbɒdɪ 'wɒnt tu ə'vɔɪd ɪt | 'wel | 'meni 'pi:p| wud bi 'ɒnəd
tə bi 'ɑ:skt tə fɔ:m 'pɑ:t əv ə 'dʒuəri | bət 'ʌðəz hæv² 'strɒŋ reze'veɪʃ|z | nɒt
'evrɪbɒdɪ fi:lz 'keɪpəb| əv 'beəriŋ ðə rɪ'spɒnsə'bɪləti ðæt ɪt ɪn'vɒlvz | ər 'rɪ:s|tli
wɒtʃ ə teli'vɪz| 'prəʊɡræm | ɪn wɪtʃ 'veəriəs 'pi:p| hu əd bi:n 'dʒuəri:z | 'təʊld
əv ðəər ɪk'spɪəriənsɪz | 'ɔ:l əv ðəm əd 'traɪd 'mɜ:də 'keɪsɪz | ðə wəz ə 'leɪdɪ hu
əd bi:n 'θret|d | 'ʃi: ənd hæ⁷ 'fæmli | bɑɪ 'frendz əv ði ə'kju:zd | ðə pə'li:s kud
'əʊnli sə'dʒɛst ðæt ʃi kɔ:l 'naɪn naɪn 'naɪn | ɪf 'eniθɪŋ ʃʊd 'hæp| | ə'nʌðə mæn
wəz səʊ 'devestertɪd bɑɪ ðə 'həʊl 'θɪŋ | ðæt ɪ 'stɪl hæd² 'tɪəz ɪn ɪz 'aɪz wen ɪ 'tɔ:kt

əbaʊt ɪt | fə 'hɪm⁸ | ɪt 'wɒz⁹ t̪ə 'əʊnli ðə 'bɜ:dʒ̩ əv 'hævɪŋ t̪ə di'saɪd weðə 'sʌmwaʊn
wəz 'gɪlti ɔ: 'nɒt | ɪt wəz ðə 'həʊl 'træʃ³ | 'ɪnsɪŋ¹⁰ tu 'ɔ:fɪ 'di:t̪eɪz əbaʊt ðə 'vɪktɪmz
'deθ | 'lʊkɪŋ ət ðə 'fəʊtəʊgrɑ:fz | ðə 'wep̪ɪz | ðə 'θɪŋ ðæt keɪm ə'krɒs əz 'hɑ:dɪst ɒn
ðə 'dʒuərəz | wəz ðə 'fækt ðæt ðeɪ wə 'nɒt ə'laʊd t̪ə 'tɔ:k tu 'enɪbɒdi | əbaʊt 'wɒt
wəz 'hæpɪŋ¹⁰ 'evri 'deɪ ɪn 'kɔ:t | ðeə 'fæmɪli 'lɑ:vz əd bi:n dɪs'rʌptɪd | bɪkɒz ðeɪ
wə 'lʌnɪb| t̪ə seɪ 'wəɪ ðeɪ wə 'fi:lɪŋ 'ləʊ ɔ:r ʌp'set | ənd 'ðeəfɔ: 'nəʊwʌn kʊd
'hɛlp ðəm 'kəʊp wɪð ɪt | aɪ sə'pəʊz 'ði:z wə tu ə 'sɜ:tɪŋ ɪk'stent ɪk'sepʃən¹¹
'keɪsɪz | 'məʊst pi:p| 'əʊnli ə'tend 'maɪnə 'træʃ³ | 'θɪŋz læk 'θeft | 'fɔ:dʒəri ɔ:
'bɜ:gləri | 'stɪl | ðeə ɪz 'ɔ:lweɪz ðə 'tʃɑ:ns ðæt 'wʌn əv əs wɪl get 'kɔ:ld fər ə
'kæprɪt| 'keɪs |

Comments on sample transcription

1. Syllabic /l/ is impossible here because /ə/ is preceded by an approximant.
2. The strong form is used because the verb is not being used as an auxiliary.
3. Smoothing (see Lesson 2).
4. Syllabicity is not possible because /ən/ is preceded by a sonorant. In nasal syllabicity, the preceding consonant must be a plosive, fricative or affricate.
5. Syllabicity is not possible because /ən/ is preceded by two consonants, the first of which is a nasal.
6. Syllabicity in the syllable preceding the stress is not very common.
7. /h/ is not deleted because *her* is acting as an adjective. ***
8. The strong form (in which case no /h/ deletion) is used because the word is being emphasised, therefore stressed.
9. The strong form is used because it is a negative contraction. ***
10. De-syllabicity because /n/ becomes the onset of the following syllable since it begins with a vowel. It could also be seen as a case of /ə/ elision (see Lesson 6).
The pronunciation ending in /ŋɪŋ/ with syllabic nasal is also possible.
11. /ɪk'sepʃən/ is a possible alternative pronunciation and so is /ɪk'sepʃənəl/.

Exercise 5.1 Look at the following passage which is given in orthography. Try to identify all the possible syllabic consonants in it. You can find the answer and its transcribed version at the end of the book.

It is a widely held belief that whenever two English people meet, they will start talking about the weather. I am not sure that is entirely true, but I can see the reason why the English should be so interested in this subject. For one thing, English society is one which, unlike some others, doesn't easily tolerate total silence, even between strangers. The exception to this is, of course, when the English are on trains. It is another supposed typical trait of the national character that the English never speak to one another on a train. Apart from this, the weather makes a nice neutral topic of conversation for a few minutes. One cannot blame anybody for the weather, so talking about it is unlikely to cause any ill-feeling. You can, of course, blame the weather forecasters for getting their predictions wrong and the English frequently do this. The other thing about the weather in England is that it is certainly worth talking about. Things change so rapidly here. You can experience three or more different types of weather in a single day. Quite recently I left home early in the morning and

drove to the station in terrible fog and frost. By the middle of the morning it was sunny and warm, but I came home in the evening and had to drive through an awful storm with wind, rain, thunder and lightning. Given this uncertainty, it is hardly surprising that we comment on the weather so often. I find it difficult to envisage what it is like living in a completely predictable climate. It must be so boring to wake up every day and know for certain what the temperature is going to be within a few degrees and whether there will be any rain or not. It is hard to imagine two people who live in an oasis on the edge of a desert saying things like 'it's turned out nice again, hasn't it?', but for the English such a remark has some meaning.

Exercise 5.2 The following transcribed passage could contain syllabic consonants, but these have not been included. Retranscribe it showing the occurrence of syllabic consonants.

| *'neɪθən lʌvd 'mi:t | ʌn'fɔ:tʃənətli 'hi: ənd hɪz 'wɑ:f wə 'veri 'pɔ:r ənd ðeɪ
'kʊdənt 'ju:ʒuəli ə'fɔ:d ɪt | ðeɪ 'hædənt i:tən 'mi:t fə 'sevərəl 'wi:kz | ənd
*'neɪθən wəz 'getɪŋ ə 'terɪbəl 'kreɪvɪŋ fər ɪt | i'ventʃuəli i'kʊdənt 'stænd ɪt
əni 'lɒŋgə | səʊ i'geɪv ɪz 'wɑ:f sʌm əv ðə 'mʌni i'əd bi:n 'seɪvɪŋ tə 'bɑɪ səm
'nju: 'ju:z | 'ɪsən | ju məst 'gəʊ ənd bɑɪ səm 'mi:t tə'deɪ | ðəz i'nʌf 'ðeə fər
əbʌʊt 'sevən 'paʊndz əv 'stju:ɪŋ 'bi:f | 'meɪk ə 'hju:dʒ 'stju: | aɪ dəʊnt 'keə
wɒt 'vedʒətəbəlz ju put 'ɪn ɪt | ʒət ɪt 'mʌst hæv 'mi:t | ðen *'neɪθən went 'ɒf
tə 'wɜ:k | ənd 'ɔ:l 'deɪ i'fɛlt 'hæpi ət ðə 'θɔ:t əv ðə 'mɑ:vələs 'stju: i wəz
'gəʊɪŋ tə 'get ɪn ði 'i:vɪŋ | 'mi:nwʌɪl | *'neɪθənz 'wɑ:f set 'ɒf fə ðə 'bʊtʃz tə
'bɑɪ ðə 'mi:t | ʃi 'wɒzənt əz 'fɒnd əv 'mi:t əz *'neɪθən wɒz | 'hɜ: grɛt 'pæʃən
wəz 'tʃɒkələt | ənd ʃi 'hædənt 'i:tən 'eni əv 'ðæt fə 'mʌnθs | 'raɪt nekst tə ðə
'bʊtʃəz 'ʃɒp | ðə wəz ə kən'fɛkʃənə | wɪð ə 'wɪndəʊ dɪ'spleɪ | 'fʊl əv ðə
'mʌst dɪ'ɪʃəs lʊkɪŋ 'θɪŋz ʃi əd 'si:n fə 'jɪəz | ʃi 'kʊdənt rɪ'zɪst ɪt | ʃi went 'ɪn
ənd 'spɛnt ɔ:l əv ðə 'mʌni *'neɪθən əd 'grɪvən ə | ðæt 'i:vɪŋ *'neɪθən keɪm
həʊm 'bi:mɪŋ ɔ:l əʊvə | hɪz 'wɑ:f put ə 'pɒt əv 'stju: ɒn ðə 'teɪbəl | ənd
'sɜ:vɪd ɪm ə 'brɪg 'pleɪtful | ɪt wəz ə 'wʌndəfəl 'stju: kəntəɪnɪŋ 'bi:nz | ənd
pə'tɛrtəʊz ənd 'lɛntəlz | ənd 'ɔ:l sɔ:ts əv 'ʌðə 'vedʒətəbəlz | bət *'neɪθən
'kʊdənt 'faɪnd i:vən ə 'ɪtəl pi:s əv 'mi:t | hi 'sɜ:vɪd ɪm'sɛlf ə 'kʌpəl əv 'taɪmz |
'fɪʃɪŋ ə'raʊnd ɪn ðə 'pɒt | bət 'stɪl i'faʊnd nəʊ 'mi:t | 'dɪdənt ju 'bɑɪ ðə 'mi:t
ɔ:skt *'neɪθən | əʊ aɪ 'sɜ:tənli 'dɪd sed ɪz 'wɑ:f | bət ðə məʊst 'hɒrɪbəl 'θɪŋ
hæpənd | wen aɪ keɪm 'həʊm frəm ðə 'bʊtʃər aɪ 'rɪəlaɪzd aɪ əd fə'gɒtən tə
get 'sɔ:lt | səʊ aɪ 'went tə ðə 'neɪbə tə 'bɒrəʊ sʌm | 'wen aɪ gɒt 'bæk | aɪ
'əʊpənd ðə 'dɔ:r ənd sɔ: ðə 'kæɪt 'næpɪŋ ʌndə ðə 'teɪbəl | ɪt wəz 'klɪər ɪt əd
'i:tən ɔ:l ðə 'mi:t | *'neɪθən gɒt 'ʌp ənd went ɪn 'sɜ:tʃ əv ðə 'kæɪt wɪð ə
'terɪbəl 'lʊk ɒn ɪz 'feɪs | hi keɪm 'bæk ənd 'put ɪt ɪn ə 'kɒtən 'bæg | ənd put
ðə 'bæg ɒn ðə 'kɪtʃən 'skeɪlz | ðə 'kæɪt weɪd 'dʒʌst əʊvə 'sevən 'paʊndz | ɪf
'ðɪs ɪz ðə 'kæɪt | 'weər ɪz ðə 'mi:t | ənd ɪf 'ðɪs ɪz ðə 'mi:t | 'weər ɪz ðə 'kæɪt
grauld *'neɪθən|

Here there are three passages for you to transcribe. Include as many syllabic consonants as you can and the processes that we have seen so far (weak forms, sandhi r etc.). After completing each one, compare it to our version at the end of the book. If you find you are making many mistakes or that you do not understand the comments, we advise you to go back and revise previous lessons and transcriptions before you go on.

Exercise 5.3 Transcribe the following passage, including all the processes seen so far, with special attention to syllabicity.

Since we moved here a year ago I have been very frustrated by my inability to communicate fluently. I have much, some would say too much, to say on any given subject. I have always been known as someone who is willing, even eager, to share her opinions on almost any topic, and suddenly have found myself with this curious new disability that prevents me from doing so. By the time I have formulated my vital contribution to a discussion in progress, the conversation has moved on and I have to begin processing all over again. I find myself regularly and literally at a loss for words, an unfamiliar dilemma for me. The most important benefit of these classes, therefore, is that they have started reopening those verbal floodgates. I can converse again and so now I'm back on home ground on my old soapbox, pontificating again to anyone who'll listen. The only difference is that now I hold forth in another language and that other people get more chances to speak, since I still have to stop to think more frequently than in my native language. I still have much to learn and make the silliest mistakes regularly. My kinder friends say it's part of my charm and they must have sore tongues from biting them so often to resist the temptation to correct me constantly. I find humour the most difficult aspect to master and fear I may never get it. I am still translating sayings literally and being left in confusion as a result. I tend to switch off in a conversation if no one is speaking directly to me, as I have to concentrate so hard. So sometimes I suddenly realize that everyone is looking at me expectantly, awaiting a response. Then I have to admit that I haven't got a clue as to what they've been talking about and could I get a quick recap please. I am making progress, however. Every time I'm able to answer someone without consciously needing to translate each word, I feel there is yet a light glimmering at the end of the tunnel.

Exercise 5.4 Transcribe the following passage, including all the processes seen so far, with special attention to syllabicity.

As soon as Colette Little saw the technician pull up, she ran out. 'Please hurry up. It's fallen all the way down to the bottom.' The technician rushed through the door of the huge old folks home following Mrs Little. 'We have to hurry. I have nurses stationed at all doors but still...' They got to the elevator just in time, it seemed, as an old lady shuffled towards it and, clearly, no one was stopping her. 'Oh, no, the nurse must have taken a break or something', Mrs Little muttered under her breath. 'No, Hazel, you can't use the elevator today. Go back to your room now, dear' and she gave the old woman a little push towards the corridor. By this time the technician had opened the elevator doors. 'The buttons still work the doors, madam. By the looks of things, with the compartment at the bottom and half the cables shot, I can't do anything right now. I didn't bring the right tools for this and I'll certainly need somebody else to help me. You will have to wait.' 'Oh, no,' Mrs Little said, 'couldn't you at least disable the doors?' 'No, I can't, but I'll block all doors with the cones so that everybody knows there's something going on, if you like. We wouldn't want anybody falling down the shaft, would we?' 'No, no. Yes, all right, sir. That would be very helpful.' After dinner Colette went up to her room, which was on the top floor. It was late and everyone was asleep

except for her. She undressed and got into bed. All the elevator doors had been blocked except for hers. She had thought it was silly. She would certainly remember, she kept telling the technician, who looked at her disbelievingly. 'Are you absolutely sure, madam.' 'Yes, I'll be fine,' she reassured him. She was quite stubborn and it was hard to change her mind once it had been set. She couldn't sleep that night. All she could think about was Charlie, her dead husband, and all they had together until that day in May last year. He had told her then about the other woman. She hadn't known how to react at first, but then, it seemed like the right thing to do. Colette shuddered. She remembered picking up the nearest heavy object, a lamp, and hitting him over the head with it. It was a metal lamp and it had killed him on the spot. She hadn't meant to kill him. It just happened. She shivered again, looked at the clock and fell back on her pillow: Half past three. 'I'll never get back to sleep' she thought and rolled over. Suddenly, she heard a noise. It sounded like water running. Was it the tap in the bathroom? 'It can't be. I didn't leave it on,' she muttered. Then it stopped. 'I'm hearing things. I must be getting old.' Then she heard someone softly calling her name: 'Collie.' Her muscles tightened. Who was it that used to call her that? Collie. It was Charlie. He had always called her that and she hated it. She wasn't a dog. But he was dead. She got up and headed towards the noise. It was coming from the landing. She opened the door: 'Who's there? Answer immediately or I'll call the police.' 'Collie' the voice said again. 'Charlie! No, it can't be you. You're dead,' she screamed to the empty corridor and, turning away from the sound, ran dazed to the elevator. She had to get out of this place. She pushed the button and as soon as the doors opened, she stepped inside.

Exercise 5.5 Transcribe the following passage, including all the processes seen so far, with special attention to syllabicity.

My favourite time of the year has got to be the autumn. Most people, in my experience, when asked to choose a preferred season, will pick spring or summer, listing sunshine, warmth, new growth, flowers, holidays and outdoor activities as reasons. Those people find autumn an odd choice, as they associate it with oncoming winter, worsening weather, short days, light deprivation and depression. While I enjoy the advantages of every season and wouldn't do without any of them, I do, on the other hand, find autumn the cosiest time of the year, the time when I love to nest and I revel in every shortening day. Sitting here as I write, I'm conjuring up pictures of long country walks, autumn leaves, wellington boots and puddles, mushrooms, cobwebs glittering with dew, a deliciously musky damp smell outdoors, a low sun, long shadows, a hint of red to the light and sharp contrasts. I imagine warm fires, home crafts, pumpkins, hot soup, warm baths and apple cinnamon scented candles. There's nothing more uplifting and inspirational in my opinion than a long trek through the woods accompanied by my dog, with frequent stops along the way for him to enjoy the various delicious smells and me to fill my pockets with treasures, until they sag, damp and fragrant, laden with precious spoils stolen from mother nature. I collect pine cones, seed pods, grasses, pretty leaves, pieces of bark and perhaps, a handful of berries to use in various ways at home. I used to get carried away, greedy, bringing home far more than I could ever use, because it was all so beautiful and I wanted to save it forever somehow. Then, later, when I would remove my haul from my pockets, I would find that all would have lost its splendour

now that it was removed from its natural surroundings and I'd be left with a handful of sad, wet, brown objects, displaying little evidence of their previous glory. I have learned that it's better to arrive home with a head full of exquisite memories than to attempt to capture it all and trap it in a box. I lived in California for a few years and this may help to explain my particular affection for the autumn. Being Irish, I grew up taking rain, bad weather and the changing of the seasons for granted. I used to grumble along with everyone else about the continually grey skies and the so often unrelenting rain and wind. I never expected to see a day when I would long for rain or a day when I would wish to see some real winter weather and, indeed, would have laughed in your face had you then suggested such a thing. However, that's exactly what happened. For the first nine months that I lived in California, I saw day after day of glorious sunshine, marred only by the occasional patch of fog and after five or six months of this, I was gasping, just like a fish out of water, for a change. I discovered that a wet, raw climate, at least for part of the year, is as essential to me as breathing, that, just like a plant, I begin to dry up if I don't get rained on regularly. Perhaps it's there in my Irish genes, although I have met many a fellow patriot who does not share this problem. But I love the changing of the seasons, the rhythm of the year, all of it, and I can't do without it even when change sometimes arrives blown in on a bitterly cold winter wind. In fact, my true response to the question posed above is that I don't have a favourite season. It's impossible for me to choose just one. I need them all. Each one complements the others. Each has its own advantages and disadvantages, but each is as vital to me in one way or another as the others.

Lesson 6

Elision

Many **phonological processes** present in connected speech are designed to ease the articulation of sequences of sounds. One of the most radical things that we can do to make a string of sounds easier to articulate is to omit one of them. This is known as **elision** or **deletion**. Obviously, the elision of sounds is not random, that is to say, we do not just drop any sound anywhere. In different languages there are different sounds which tend to be elided. And of course, they are not dropped always, otherwise they would disappear from the language altogether.

We have already seen some sounds which are elided in English such as schwa /ə/ in triphthongs (Lesson 2) and in syllabicity (Lesson 5) and /h/ in weak forms (Lesson 3). We will now look at two other cases: alveolar plosive elision and schwa elision without syllabicity.

Alveolar plosive elision

It will be noted throughout this course that the alveolar plosives are quite unstable in English, that is to say, they often undergo phonological processes (see lessons 7 and 8). One example of their instability is the fact that they are the only obstruents which can be elided. As we said above, elision does not occur across the board. It happens under certain conditions. The environments for alveolar plosive elision are the following:

- (I) . The alveolar plosive must be in the coda of the syllable, not in the onset.
- (II) It must be preceded by a consonant of the same voicing. Thus /t/ must be preceded by a voiceless consonant and /d/ by a voiced consonant.
- (III) The following sound must be a consonant other than /h/.

Therefore, the alveolar plosives may be elided when in the middle of a sequence of three consonants. For example:

last night /'lɑ:st 'natt/ → /'lɑ:s 'natt/

locked door /'lɒkt 'dɔ:/ → /'lɒk 'dɔ:/

send them /'send ðəm/ → /'sen ðəm/
bold man /'bəʊld 'mæn/ → /'bəʊl 'mæn/
exactly /ɪg'zæktli/ → /ɪg'zækli/

but not in:

built them /'bɪlt ðəm/ because the consonant preceding /t/ is voiced whilst /t/ is voiceless
send it /'send ɪt/ because the sound following /d/ is a vowel
bad thing /'bæd 'θɪŋ/ because the sound preceding /d/ is a vowel
most horrible /məʊst hɒrɪbl/ because the consonant following the /t/ is /h/

Notice, too, that alveolar plosive elision may be word-internal and that it often affects the regular past tense suffix which means that tense is often indicated by context. So, for example: /ðeɪ 'lʊk 'bæd/ could mean *They look bad* or *They looked bad*.

There are some exceptions to the conditions for deletion mentioned above:

- We have seen before (Lesson 3) that /d/ in the weak form of 'and' may be elided whatever the following sound. This is a special case of alveolar plosive elision which we will not highlight again in this lesson.
- Another special case is the following. There is one type of sequence in which /t/ deletion is possible even though it goes against the second condition above. In negative contractions, such as, 'don't', 'didn't' and 'can't', /t/ may be elided, although the preceding sound /n/ is voiced. In fact, elision can take place in these words even if the next word begins with a vowel or /h/, though not if the negative contraction is followed by a pause. Here, you can see some examples of this exception:

don't shout /'dəʊnt 'ʃaʊt/ → /'dəʊn 'ʃaʊt/
didn't dare /'dɪdnt 'deə/ → /'dɪdn̩ 'deə/
can't think /'kɑːnt 'θɪŋk/ → /'kɑːn̩ 'θɪŋk/
wouldn't answer /'wʊdnt 'ɑːnsə/ → /'wʊdn̩ 'ɑːnsə/
needn't hurry /'niːdnt 'hʌrɪ/ → /'niːdn̩ 'hʌrɪ/

but not in:

I don't /aɪ 'dəʊnt/

because /t/ is followed by a pause.

Schwa elision

We saw in Lesson 5 that in syllabicity /ə/ disappears making the following consonant, /n/ or /l/, syllabic. To a certain extent we may see the disappearance of schwa in syllabicity as a kind of elision. However, in syllabicity schwa does not disappear without leaving any trace since it transfers to the following consonant its ability of being the nucleus of a syllable. That is why syllabicity is more a kind of fusion between two sounds (schwa and the following consonant) than an elision process.

However, there are other cases in which we can talk properly of schwa deletion. In words such as *history* or *travelling*, schwa may be elided, without making the following consonant syllabic. It is simply dropped. For this process to happen, schwa must be followed by /n/ or by a liquid, /r/ or /l/, after which there must be an unstressed syllable

in the same word. Schwa must be preceded by a consonant which should not be an approximant. For example:

history /'hɪstəri/ → /'hɪstri/
travelling /'trævəlɪŋ/ → /'trævlɪŋ/
federal /'fedərəl/ → /'fedrəl/
counsellor /'kaʊnsələ/ → /'kaʊnslə/
gardening /gɑ:dənɪŋ/ → /gɑ:dɪŋ/

Notice that in all of these cases, the elision of schwa results in the *loss of one syllable*, which was not the case in syllabicity:

history /'hɪstəri/ three syllables /'hɪstri/ two syllables

But in syllabicity:

cotton /'kɒtən/ two syllables /'kɒtŋ/ two syllables

Exceptional schwa elisions

In some cases /ə/ elision may happen when schwa precedes the stressed syllable as in:

police /pə'li:s/ /pli:s/

but this is not generally possible. For example, the word *polite* cannot lose its schwa and is pronounced /pə'laɪt/ not /plaɪt/.

Occasionally, schwa may be elided when the following consonant is something other than /r l ŋ/. This quite often happens in a word such as *suppose* /sə'pəʊz/ → /spəʊz/. Again, this is not generally possible. For instance, the initial schwa in *apart* can never be elided.

Cases such as /gɑ:dɪŋ/ and /'trævlɪŋ/ above may be seen as /ə/ elision or as desyllabicity, as we saw in Lesson 5. The conditions for /ə/ elision in /əŋ/ sequences are similar to the ones mentioned in Lesson 5 for nasal syllabicity. Therefore, we will not mention them again in the transcription comments.

Another thing to notice is that /ə/ may only be elided if it is an independent vowel. The /ə/ component of diphthongs such as /ɪə eə uə/ cannot be elided.

Here is a transcribed passage with many cases of elision in it. You can find its orthographic version at the end of the book. Remember there are several explanations and comments we made in previous lessons but which will not be repeated here.

Sample transcription

| *'mɑ:dʒrɪ 'pɪk θə 'bæg ʌp | ɪt si:md¹ ɪk'strɔ:dɪŋrəli² 'hevi fər³ ɪts 'saɪz | 'ʃɑ:lɪ⁴ θə
 mæs bi 'sʌmθɪŋ 'ɪn ɪt wɪʃ wud ɑ:'dentɪfaɪ ɪts 'əʊnə | ʃɪ kud 'ðen meɪk ə 'kwɪk

NB. In the transcriptions for this lesson, we will mark elision by shading the sounds before and after the one that has been deleted. Special cases of elision which do not follow the conditions laid out above will be indicated in the transcription comments.

'kɔ:l | ən 'meɪbi 'i:vŋ pri'vent⁵ hær 'ɑ:ftənu:n bi:ɪŋ 'ru:ɪn bær ə 'lɪt| wɔ:t 'lɑ: |
 'nəʊwən wʊd 'nəʊ ʃi əd 'lʊkt¹ ɪnsaɪd ðə 'bæg | ʃi kʊd dʒəs 'seɪ ðæt ʃi 'rekeɪnəɪzd⁶
 hu:z ɪt 'wɔ:z⁷ | ənd əd 'feʊn 'rɑ:t ɑ:ftə 'faɪndɪŋ ɪt | ʃi 'spəʊz⁸ ʃi kʊd dʒəs 'feʊn ðəm
 'ɔ:l wən bær 'wən | ən 'faɪn ði 'əʊnə 'ðæt⁹ weɪ | bət *'mɑ:dʒri 'felt¹⁰ tu: 'wɪəri fər 'ɔ:l
 ðæt⁹ 'rɪgmərəʊl¹¹ | 'nəʊ | ɪf 'sʌmwən 'kʊdn¹² bi 'keəf| ɪ'nʌf tə 'lʊk ɑ:ftə ðeə 'bæg |
 ðen ðeɪd 'betə stɑ:t 'sʌftɪŋ ðə 'kɒnsɛkwensɪz | ʃi 'əʊpŋ ðə 'bæg | ðə 'fs:s θɪŋ ʃi 'sɔ:
 wəz ə 'smɔ:l jələʊ 'daəri¹³ | ənd 'lʌndəni:θ 'ðæt⁹ | 'sʌmθɪŋ 'sɪlvri ən 'ʃaɪnɪŋ | ʃi 'lɪftɪd
 ɔ:t ðə 'daəri¹³ | ən 'ðeə¹⁴ | 'lɑ:ɪŋ 'kʌm'fəbli¹⁵ et ðə 'bɒtəm əv ðə 'bæg | wəz ə
 rɪ'vɒlvə | *'mɑ:dʒri 'steəd et ɪt 'fæsnɪtɪd | 'hɑ:dli ʌndə'stændɪŋ 'wɒt ʃi wəz
 'lʊkɪŋ æt¹⁶ | ðen ʃi 'snæp ðə bæg 'ʃʌt ən 'kləʊzd⁶ hær 'aɪz | həd ʃi 'drʌŋk tu:
 'mʌtʃ | ʃi 'sɜ:tŋli 'dɪdn¹² 'fi: ɪn ðə 'li:s bi'fʌd| 'nəʊ | ʃi felt¹⁰ 'pænk 'raɪzɪŋ ɪn ə |
 'ʃɔ:lɪ⁴ 'nʌn əv hə 'frenz | hə 'feləʊ kə'mɪtɪ 'membəz | wʊd 'kæri sʌtʃ ə 'θɪŋ | ʃi
 'əʊpŋd¹ ɪt 'eɪdʒən 'keəf|¹⁷ | əz ʃi 'wʊd ə 'bæg ɪn wɪtʃ ʃi 'nju: ðə 'leɪ ə 'pɔ:zɪnəs¹⁷
 'sneɪk | 'ðeə¹⁴ wəz ðə 'gʌn | 'ʃʌdnɪŋ | ʃi 'pʊt ɪn hə 'hænd¹ ən 'tʊk ɪt 'aʊt | 'wɒt
 kʊd ʃi 'du:¹⁸ | ðə 'θɪŋ felt⁵ 'hɑ:d ən 'keʊl tə ðə 'tʌtʃ | 'həʊ kʊd ʃi kən'frʌnt¹⁰ ðə
 'pɜ:sŋ ɪt bi'lɒŋ 'tu¹⁶ | ʃʊd ʃi dʒəs pri'ten ðæt ɪt 'wɔ:z¹² 'ðeə¹⁴ | 'wɒt wʊd 'eni əv
 hə 'leɪdɪz 'wɒnt¹⁰ wɪð sʌtʃ ə 'θɪŋ | ʃi 'drɒp ðə rɪ'vɒlvə 'bæk ɪntə ðə 'bæg əz ɪf ɪt
 'bɜ:nt¹⁰⁻¹⁹ | ʃi wʊd dʒəs wɛrt ən 'si: hu 'kɔ:l fər³ ɪt | ən 'ðen grɪv ɪt 'bæk ən 'traɪ
 tə fə'get | bət ʃi 'sɔ: ði:z 'wɪmɪn 'rɛgju:ləɪ² | 'sʌm²⁰ əv ðəm 'præktɪk|¹⁷ 'evri 'deɪ
 | 'həʊ kʊd ʃi 'kæri ən 'trɪtɪŋ ðə 'wən hu 'əʊn ðə 'bæg ɪn ðə 'seɪm 'fæʃŋ | ʃi
 'kʊdn¹² 'θɪŋk əv ə 'su:təb| 'wɜ:d tə di'skraɪb ə 'wʊmən hu wʊd 'ki:p sʌtʃ ən
 'ɒbdʒɪk wɪð ə |

Comments on sample passage

1. The alveolar plosive may not be deleted because it is followed by a vowel.
2. /ə/ may not be deleted because it is preceded by an approximant.
3. /ə/ is not usually deleted if it is not followed by an unstressed syllable in the same word. However, in very rapid, informal speech the words *for its* can be pronounced /frɪts/.
4. Monophthonging (see Lesson 2). ***
5. /t/ may not be deleted because it is preceded by a consonant of different voicing and because it is followed by /h/.
6. The alveolar plosive may not be deleted because it is followed by /h/.
7. Strong form because the grammatical word is stranded and stressed.
8. The word /sə'pəʊz/ is one of a number of special cases in which /ə/ may be deleted even though it is not followed by a liquid or nasal and even though it precedes the stressed syllable.
9. Strong form because *that* is used as a demonstrative.
10. /t/ cannot be deleted because it is preceded by a voiced consonant.
11. /ə/ is unlikely to be deleted because it would result in a sequence of consonants /gmr/ which is not possible in English.
12. /t/ may be deleted even though the previous consonant is voiced because the word is a negative contraction.
13. Smoothing (see Lesson 2). ***
14. Strong form because *there* is used as a locative adverb. ***

15. /'kɑmfətəbli/ is the citation form for this word. The only /ə/ which can be deleted is the first one.
16. Strong form because the grammatical form is stranded
17. Syllabicity could be an alternative to /ə/ elision here.
18. Strong form because the verb is not an auxiliary here.
19. The alveolar plosive cannot be deleted because it is followed by a potential pause.
20. Strong form because *some* is used as a pronoun (see Lesson 3).

Exercise 6.1 Look at the following passage which is given in orthography. Try to identify all the possible instances of elision in it and check your version with the one provided in the answers section, where you can also find a commented transcription.

Overhearing conversations on trains can be amusing, sometimes even alarming. Some years ago I used to travel on the London Underground to get to work. Quite often I used to spend the journey marking students' work, especially phonetic transcriptions of English. One morning in summer a group of tourists got into the carriage where I was sitting. It was an Italian family who were going into the centre of the city to see the sights. One of them sat next to me. After a few minutes he said to his family, in Italian of course, that he didn't know what I was doing. Apparently, I seemed to be reading things in a very peculiar language. I said nothing, but just carried on with my work. The odd thing is that exactly the same thing happened the next morning. This time the man said, 'It's him! He's doing it again! I wonder what that funny lettering is.' They all collected around me, peering over my shoulder. I couldn't resist the challenge. When I got off the train, I said in Italian, 'I hope you all have a pleasant day.' I wish I had had a camera to take a picture of the expressions on their faces. Another time, I was really puzzled by an exchange I overheard. Two men sitting opposite me were talking. One of them I could understand perfectly. He was talking about a police raid. The trouble was I couldn't make out a word of what the other was answering. It was after about ten minutes that I finally realised the reason. He wasn't speaking in English at all, but in Welsh. Why they chose to have a conversation in two different languages at the same time I don't know.

Exercise 6.2 The following transcribed passage contains cases where elisions are possible, but they have not been done. Retranscribe the passage showing the occurrence of elisions. There is an orthographic version and an annotated transcription in the answers section.

| wel 'wʌn əv ðə 'wɜ:st θɪŋz ðət 'hæpənd tə 'mi: | wəz 'wen aɪ æksɪ'dentəli
 dɪ'strɔɪd ði 'eɪdɪəns ðət wəz 'gəʊɪŋ tə bi 'ju:zd fər ə 'kɔ:t keɪs | ɪt 'hæpənd
 ten 'jɪz əgəʊ | ət ðə 'taɪm | aɪ ə'keɪzənəli dɪd brɪts əv 'wɜ:k fə sə'ɪsɪtəz |
 wen ðeɪ 'ni:dɪd 'ekspɜ:t ə'pɪnjən ɒn 'teɪp rɪ'kɔ:dɪŋ | ðə 'keɪs kən'sɜ:nd ə
 dɪ'vɔ:s | aɪ 'dəʊnt rɪ'membə ɔ:l ðə 'di:teɪz | bət 'wʌn əv ðə 'pɑ:tɪz əd rɪ'kɔ:dɪd
 ə kɒnvə'seɪʃən wɪð ði 'lðə | 'ju:zɪŋ ə 'dɪktəfəʊn mə'ʃi:n | ðə wəz ə dɪs'pju:t əz tə
 wɒt wəz 'æktʃəli sed | bɪkɔz ðə rɪ'kɔ:dɪŋ 'wɒzənt ə pə'tɪkjʊləli 'klɪə wʌn | səʊ ðə
 sə'ɪsɪtə 'sent ɪt tə 'mi: | ʌn'fɔ:tʃənəli ðə rɪ'kɔ:dɪŋ wəz ɒn ə 'mɪni kə'set | ənd aɪ
 'dɪdənt hæv ə mə'ʃi:n ðət aɪ kud 'pleɪ ɪt ɒn | səʊ aɪ 'hæd tə 'get ðə sə'ɪsɪtə tu
 'ɑ:sk ɪz 'klaənt tə 'send mi ðə mə'ʃi:n əz 'wel | aɪ 'ɪsənd tə ðə 'θɪŋ ə 'kʌpəl əv
 'taɪmz | ənd 'ðen dɪ'saɪdɪd tə 'teɪk ɪt 'həʊm | ənd 'wɜ:k ɒn ɪt 'əʊvə ðə

wi:k'end | 'wen aɪ 'traɪd tə 'lɪsən tu ɪt ðə 'nekst 'deɪ | aɪ 'faʊnd ðæt ðə rɪ'kɔ:dɪŋ əd
 bi:n 'waɪpt 'kli:n | ðə mə'ʃi:n məst əv 'swɪtʃtɪtself 'ɒn ɪn maɪ 'brɪ:fkə:s 'sʌmhau |
 'ɔ:l ðæt wəz 'left wəz ðə 'saʊnd frəm ðɪ 'ʌndəgraʊnd 'tɹɛn ðæt 'tʊk mi 'həʊm | aɪ
 'dɪdənt nəʊ 'wɒt tə 'du: | aɪ 'θɔ:t ðæt 'wen aɪ 'təʊld ðə sə'lɪsɪtə | hi wʊd rɪ'mi:dʒətli
 'su: mi fə 'neglɪdʒəns ɔ: 'sʌmθɪŋ | aɪ wəz ɪn 'sʌtʃ ə 'steɪt | ðæt aɪ 'pɔ:d məɪself ə
 'glɑ:s əv 'wɪski | tə 'traɪ ənd 'kɑ:m məɪself 'daʊn | wen maɪ 'waɪf ə'raʊnd 'həʊm
 frəm ə 'ʃɒpɪŋ 'trɪp | ʃi 'faʊnd mi 'slʌmpt ɪn ə 'tʃeə | wɪð ə 'bɒtəl ɪn 'wʌn hænd |
 ənd ə 'glɑ:s ɪn ðɪ 'ʌðə | aɪ 'faɪnəli 'gɒt ʌp ɪ'nʌf 'kʌrɪdʒ tə 'fəʊn ðə sə'lɪsɪtə | ənd ɪ
 dʒəst 'sed | əʊ 'dɪə | wɒt ə 'pɪti | wel ðəz 'nʌθɪŋ wɪ kən 'du: ə'baʊt ɪt | 'ɪz ðeə | juð
 'betə 'send mi ðə mə'ʃi:n 'bæk | 'ɑ:ftə 'ðæt | əz ju kən rɪ'mædʒɪn | aɪ 'ɔ:lweɪz
 ɪn'sɪstɪd ɒn 'wɜ:kɪŋ frəm 'kɒpɪz əv ðɪ ə'rɪdʒɪnəl rɪ'kɔ:dɪŋ |

Here, there are three passages for you to transcribe. You can check your transcriptions against the ones provided in the answers section at the end of the book. Make sure you understand all the comments before moving on to Lesson 7. If you are not sure you do understand, you might need to revise previous lessons before starting the next one.

Exercise 6.3 Transcribe this passage doing as many elisions as you can and including all the processes that we have seen in the previous lessons too (weak forms, sandhi r, syllabicity).

My first real day in Stratford. After breakfast we went off to find the summer school. Every where you looked you saw foreign students and we were all heading towards the same place, a local college. When my friend and I got there, we couldn't find the group for ages in the big crowd of noisy and milling students, but at last they came bounding towards us. Soon we had to go inside though and we were split up into groups, so we postponed telling our stories until later. The classes weren't that bad really, although I hadn't looked forward to the idea of going on holiday and having lectures thrown in, but I suppose that a school trip isn't the same as a holiday. It has to be more cultural, doesn't it? Our first teacher was a very nice guy and his lecture was quite interesting. He told us about the things that we were going to see and do over the next week. After lunch we went to the town centre to do some exploring. We were shown a few landmarks and then we visited a church, which was where Shakespeare was both baptized and buried. It was hard to realise that you were standing in the same place as he did when he was little. Well, I suppose he wasn't really standing at his christening. His grave had beautiful engravings and inscriptions on it, but it was difficult to see it properly, because there was a fence in front of it. In the evening we were booked for the theatre. Earlier, we had managed to get tickets which included an amazing backstage tour and we thought the set was fantastic, so we were really looking forward to seeing the production. The curtain went up and I forgot about everything else until the last bows and curtsies were over. It was brilliant. The cast was very good, the story fabulous, and the ending spectacular. I thoroughly enjoyed it despite a few difficult words and jokes I didn't get. All of the characters were funny, although my favourites were the womaniser and basket carriers. I thought their facial expressions were hilarious. After seeing the play I finally realise why everyone thinks he's such a grand playwright. I had never really read any of his work before or

seen any of his plays, so this one was an eye-opener for me. Even though his stories are over 300 years old, they seem to me still quite modern, which is supposed to be the mark of a true genius.

Exercise 6.4 Transcribe this passage doing as many elisions as you can and including all the processes that we have seen in the previous lessons too (weak forms, sandhi r, syllabicity).

Last time I was in Ireland, my mother gave me some letters to read. They were written to her parents in England when we were children. My grandparents had saved them for her and returned them neatly filed in folders and dated. When we left home, it was a sort of mother's eye-view record of our childhood and since my parents were both prolific and witty letter writers, they made wonderfully entertaining reading. I was absorbed in them for hours, transported back to marvellous afternoons imaginatively whiled away in our playroom with my siblings and friends. There we invented many of our own games and acted out all sorts of dramas for whatever audience we could entrap, usually my poor mother of course. She writes, for example, about us being inspired for months by a Christmas trip to the operetta *The Mikado*. We put on an excellent show, which included costumes and props. Our mother made sure we always had plenty of things that with a little skill and imagination could be turned into nearly anything. She passed on to us old bedspreads and blankets, odd ear-rings, gloves and socks, pieces of leftover materials and jumble sale acquisitions. This particular show became a classic with our drama company, so much so that the next door neighbour presented us with a recording of *The Pirates of Penzance*, hoping it, too, would catch our fancy and give him a break from 'Three Little Maids from School are We' floating melodically but all too frequently through his wall. It was fun reading their version of an event which I remember happening, also interesting to note how different my memories are from their descriptions. On a more solemn note, I found there were many things going on that we as children were unaware of, since my parents wanted to protect us from whatever we might find worrying or unpleasant. It was only by reading those letters that I realised how many problems my parents had to deal with and appreciated the amount of thinking and care they put into our upbringing. Through the letters I also discovered interesting views on some people which I only knew as a child, but never saw much of when I grew up. For instance, we used to look forward to visits from a specially eccentric family friend, because we found him very odd and entertaining. My mother used to dread them. Apparently, with an adult's perspective, his oddities were somewhat less amusing. As a result of this experience I am freshly converted to the advantages of letter writing. I too live abroad and have children. I do write to my mother every now and then, but I must say that I give in all too frequently to the immediacy of a quick telephone call. My mother saves my letters as hers did and my children could enjoy a nostalgic afternoon, buried in childhood memories one day. As my mother says, a phone call is over as soon as you hang up, but you can read a letter over and over again.

Exercise 6.5 Transcribe this passage doing as many elisions as you can and including all the processes that we have seen in the previous lessons too (weak forms, sandhi r, syllabicity).

When the men appeared at the door brandishing a warrant to search her house, she didn't think to check that it was a genuine one. It was because she was still half asleep and couldn't react properly. She had only got back yesterday after a holiday abroad. The long flight home had been very tiring and she went to bed as soon as she had organised some of her stuff. She decided to leave most things in the suitcases till the next day. Then shortly after seven in the morning the doorbell rang, followed by loud knocking. The men wore dark suits and told Linda that they were police detectives, narcotics division. Everything was so unreal. She kept wondering if it was a dream, a nightmare or some kind of practical joke. But the idea of it being a game soon left her mind when the detectives got to work. They went straight up to her bedroom and she could hear loud noises as drawers were emptied and dropped carelessly. One of them remained downstairs and examined her desk. He said that it wouldn't take them long. She needn't worry. They must be trying to find drugs if they were in narcotics, but why in her house? She'd never dealt with that kind of stuff, not even as a user, let alone as a dealer. She asked the detective, but got no coherent answer out of him. 'We have a warrant,' was all she managed to understand once again. She heard a voice upstairs asking the others if they had checked the suitcases. Linda realised that there must have been some mistake. Maybe they got the wrong address. She picked the phone up to call the police station nearest to the house. The detective stopped what he was doing, walked towards her and grabbed the receiver from her hand, whilst cutting off the call with his other hand. 'I'm sure you don't need to phone anybody,' he said. It was then that she became suspicious. Why shouldn't she use the phone? She only meant to call the station to clarify the situation. He wouldn't let her see the warrant again when she asked him. They had already shown it to her, hadn't they? How many times did she want to see it? The man said she should sit down and try to be patient for a bit longer. Linda did as she was told, whilst an idea dawned on her. This must be linked to yesterday's mess up with the luggage. She had picked the wrong bag up, but fortunately she'd noticed before leaving the airport. She'd gone back and explained to one of the ground staff. They were very relieved to see her. The owner of the bag had been there before her. He was extremely angry and had filed his complaint against the airline in rather strong terms. She apologised for her blunder and since her own luggage was right there, she put it on a trolley and walked towards the taxi rank. She had been slightly concerned that her foolishness had upset a fellow passenger so much, but as soon as she arrived back home, she forgot the whole episode until now. Whose bag had she mistakenly yanked from the luggage belt? What had it contained that these so-called detectives were looking for in such a thorough manner? And who were they anyway? Surely not who they pretended to be.

Lesson 7

Assimilation

Assimilation is a process by which two (or more) sounds become more similar to each other. This similarity is achieved by one of the sounds taking characteristics from the other one. Assimilations may be classified according to the direction in which the borrowing of characteristics is effected. Thus, for two adjacent sounds, if a sound takes features from the sound following it we talk about **regressive** or **anticipatory assimilation** since the features 'move' backwards or are anticipated, as it were: $A \leftarrow B$. When a sound takes features from the sound preceding it, we talk about **progressive** or **perseverative assimilation** since the features move forward $A \rightarrow B$, they persevere into the following sound.

There is a related process known as **coalescence** which is often described as a type of assimilation. In coalescence two sounds merge into one sound which shares characteristics from the two original ones. In this sense it is a kind of bi-directional assimilation (see *Coalescence* below).

Assimilations may also be classified according to the type of feature which is borrowed. In English most connected speech assimilations involve place of articulation features, although there are also a few cases of voice assimilations (see *Voice assimilation* below).

Place assimilation in English involves alveolar stops which change their place of articulation to bilabial or velar depending on the surrounding sounds, or alveolar fricatives which may change their place of articulation to post-alveolar when followed by a post-alveolar or palatal consonant. We will study three different types of place assimilation in English which are classified according to the type of sounds which undergo the process: alveolar stops, alveolar fricatives and alveolar syllabic nasals.

Alveolar stop regressive place assimilation

The alveolar stops /t d n/ may become bilabial when followed by bilabial consonants (/p b m/) or they may become velar stops when followed by velars (/k g/) without

altering their voicing. Thus /t/ may become /p/ or /k/. /d/ may become /b/ or /g/ and /n/ may become /m/ or /ŋ/.

Examples:

<i>that man</i>	/ðæt mæn/ → /ðæp mæn/
<i>that car</i>	/ðæt kɑː/ → /ðæk kɑː/
<i>bad boy</i>	/bæd bɔɪ/ → /bæb bɔɪ/
<i>bad girl</i>	/bæd gɜːl/ → /bæg gɜːl/
<i>ten pens</i>	/ten penz/ → /tɛm penz/
<i>ten keys</i>	/ten kiːz/ → /tɛŋ kiːz/

This process can also affect an entire sequence of two or three alveolar stops, so that /nt/, for example, can become /mp/ or /ŋk/. It is extremely unlikely that only the last of a sequence of alveolar stops will be assimilated. If one is affected, they all will be affected.

Examples:

<i>front garden</i>	/frʌnt gɑːdn̩/ → /frʌŋk gɑːdn̩/
<i>couldn't be</i>	/kudnt bi/ → /kubmp bi/

Notice that since the alveolar plosives may often be deleted, as we saw in the previous lesson, there will be quite a lot of instances in which an alveolar plosive may either be deleted or it may assimilate to the following sound, for example:

<i>couldn't be</i>	/kudnt bi/ → /kubmp bi/ or → /kubmp bi/
<i>cold cream</i>	/kəʊld kri:m/ → /kəʊl kri:m/ or → /kəʊlg kri:m/

As you can see, in 'couldn't be', previous alveolars assimilate both when /t/ is deleted and when it suffers assimilation too. We will mention these cases with alternative possible processes in the transcription comments.

Alveolar fricative regressive place assimilation

The alveolar fricatives /s z/ may become post-alveolar fricatives without altering their voicing when followed by a palatal approximant (/j/) or a post-alveolar fricative (/ʃ ʒ/). Thus /s/ may become /ʃ/ and /z/ may become /ʒ/.

Examples:

<i>Is she</i>	/ɪz ʃi/ → /ɪʒ ʃi/
<i>dress shop</i>	/dres ʃɒp/ → /dreʃ ʃɒp/

In RP English, the alveolar fricatives do not become post-alveolars by assimilation when the following sound is a post-alveolar affricate (/tʃ dʒ/), but in other accents of English such assimilations are possible.

Alveolar syllabic nasal progressive place assimilation

The alveolar syllabic nasal /ŋ/ may become bilabial (/m/) or velar (/ŋ/) when preceded by a bilabial or velar plosive in the same word and followed by a consonant in the same or the next word or by a pause.

Examples:

open /əʊpən/ → /əʊpŋ/ → /əʊpŋ/

bacon /beɪkən/ → /beɪkŋ/ → /beɪkŋ/

Coalescence

The alveolar plosives /t/ and /d/ may merge with a following palatal approximant /j/ to become post-alveolar affricates (/tʃ/ and /dʒ/ respectively). This type of coalescence, although historically found within a word, is only common in current RP English when the plosive and the approximant are in different words and the approximant is in a grammatical word.

Examples:

don't you /dəʊnt ju/ → /dəʊntʃu/

would you /wʊd ju/ → /wʊdʒu/

Voice assimilation

In current English, voice assimilation is not very common as a connected speech process and is restricted to some close-knit structures, such as *have to* and *of course*. In these cases assimilation is regressive and the feature which is borrowed is voicelessness. Thus /v/ becomes /f/ because the following sound, /t/or /k/, is voiceless. This sort of voicing assimilation only affects /v/ and /z/. Assimilation of voiceless to voiced sounds does not occur in present day RP English.

Examples:

have to /hæv tu/ → /hæf tu/

of course /əv kɔ:s/ → /əf kɔ:s/

newspaper /nju:zpeɪpə/ → /nju:speɪpə/

Study the following transcribed passage which has many examples of assimilation in it which have been highlighted. You can find its orthographic version in the answers section. Remember that we will include elision, syllabicity and other processes we have seen in previous lessons without commenting or highlighting them again, so you need to be extra careful when you read the transcriptions.

Sample transcription

| maɪ 'hɒldɪə¹ ɪn ðɪ 'aɪləndz wəʒ² 'jɪə 'blɪs | ðɪ 'əʊnli 'bæp³ pɔɪm² bi:ɪŋ 'hævɪŋ tə 'teɪk
 səʊ meni 'flaɪts | 'fɔ: r ɪn 'ɔ:l | wɪtʃ dʒɛst əbaʊt 'dɪŋ maɪ 'nɜ:vz ɪn | ðə 'weðə əraʊn
 ðə 'keʊs wəz veri 'ɒd | ɪt wəz 'dʒɛnjuəlɪ 'keʊl fər ə 'kɒp⁴ əv 'deɪz | 'wɔ:m əŋ³ 'klaʊdi
 ðə 'θɜ:d | ən ðen 'sko:tʃɪŋ 'hɒt ðə 'neks 'fɔ: | ə'pærəntli ðə 'wɪntə ən 'sprɪŋ ðeə əb⁵
 bi:ŋ 'kwɪk⁶ 'keʊld | wɪtʃ aɪ 'θɪŋk sə'praɪz ðə 'sta:f | hu əb⁵ 'plæn tə spen ðə 'wɪntə
 mʌnθs 'wɜ:kɪŋ ɪn 'betə ən 'wɔ:mə 'klaɪmz | æ 'frenz əb⁵ 'kleɪmɪd tə hæv⁴ sɜm
 mɪs'gɪvɪŋz əbaʊk⁷ 'gəʊɪŋ ɒn ə 'seɪlɪŋ 'hɒldɪə¹ | sɪns ðeɪ hæd⁴ 'nəʊ ɪk'sprɪətɪəns

əbaʊp̩ 'bəʊts | 'aɪ əf⁵ 'kɔ:s | wəz ɔ:l'redi ən 'əʊld 'hænd | ə'pɑ:t frəm ðə 'ju:ʒʊəl
 'ti:neɪdʒ 'lesənz əm̩³ 'bəʊt trɪps wɪð ðə 'gɜ:l 'skaʊts | aɪ əb̩³ bi:n 'aʊt wɪð *'dʒɒn
 'sevərəl 'taɪmz | sɪnz wɪg̩ gɒp̩ 'mæɪɪd tu: 'jɪəz əgəʊ | 'ni:dləs tə 'seɪ | 'ɔ:l maɪ
 sə'pəʊz 'nɒlɪdʒ | wəz 'æbsəlu:tli⁶ 'nəʊ 'ju:s | səʊ ðæt *'heðər ənd 'aɪ | 'mæneɪdʒ
 tə kæp'saɪz ðə 'bəʊt | 'evrɪ 'taɪm wɪ went 'aʊt ɒn ɔər 'əʊn | wɪ 'su:ŋ̩ got θru: ə
 'lɒt əv 'aʊtfɪts | ðəʊz 'fɜ:s fju: 'deɪz | aɪ 'i:vŋ fel 'ɪn | 'weəɪŋ maɪ 'daʊm̩ pædɪŋ
 'kəʊt | wɪtʃ 'ment nɒt 'əʊnli ðæt aɪ 'dɪdŋ hæv⁴ 'eniθɪŋ 'wɔ:m tə 'weə fə ðə 'rest əv
 ðə 'hɒlɪdeɪ¹ | bət 'ɔ:lseʊ ðæt aɪ wəz 'slak daʊn 'ləndə ðə 'wɔ:tə | baɪ ðə 'weɪt əv
 ðə 'kəʊt wen ɪk̩ got 'wet | 'fɔ:tʃŋətli ðə 'laɪfdʒækɪts wə 'rɪəli 'gʊd | ənd aɪ 'su:ŋ̩
 keɪm 'ʌp əgən⁷ | bət ɪt 'fraɪp̩m̩²⁻³ mi səʊ 'mʌtʃ | ðæt aɪ 'stɑ:tɪd haɪpə'ventʃleɪtɪŋ
 wɪð 'ʃɒk | ət 'ðæp̩ pɔɪnt | ði 'lɒðə 'bəʊt əd ɔ:l'redi 'rəʊd ɪm̩³ maɪ daɪ'rekʃŋ⁸ |
 *'dʒɒn li:nd 'əʊvər ən 'hel̩⁹ mi ə'fləʊt | waɪtʃ¹⁰ 'ʃeɪkɪŋ mi ən 'təɪŋ mi tə 'stɒp ɪt |
 əŋ³ 'kɑ:m 'daʊn | 'ðen aɪ wəz 'fɪst 'aʊt | ən weɪmp̩² 'bæk tə ðə haʊ'tel fi:ɪŋ 'təʊtli
 'mɪzrəb | 'wʌn 'deɪ | *'dʒɒn 'tʃɑ:təd ə 'jɒt | wɪð ðə 'rest əv əs əz ɪz 'kru: | ən wɪ
 went 'ɒf raʊn *'dʒækɪ *əʊ'næsɪsəz 'praɪvət 'aɪlənd | wɪ got 'ɒf fə 'lʌntʃ ɒn
 ə'nʌðər 'aɪlənd | ə 'bɪt 'fɜ:ðər 'ɒn 'sti:l | ɪts ə 'rɪəli 'bju:tɪfl 'eəriə | ɔ:lðəʊ *'heðər
 əm̩³ *'pɔ:l wə sə'praɪzd ət haʊ rʌn'daʊn ɔ:l ðə litl 'taʊnz wɜ:11 | 'veri 'pɔ: | əŋ³
 'kwaɪk̩ 'grʌbi | aɪ 'æktʃʊəli prɪ'fɜ:r ɪt laɪk 'ðæt⁷⁻¹² | bɪkɒz ɪt 'si:mz mɔ: 'rɪəl tə mi |
 'eniθɪŋ 'els wʊd 'lʊk laɪk səm 'kaɪnd əv 'glɔ:rɪfaɪd 'θi:m pɑ:k | əz ə 'fɔ:səm | wɪ
 'gɒt ɒn 'wʌndəfli 'wel | *'dʒɒn əm̩³ *'pɔ:l hɪt ɪt 'ɒf raɪt ə'weɪ | əz *'pɔ:l wəz
 ɪ'mi:diətli¹³ 'bɪzɪn̩² baɪ ðə 'seɪlɪŋ 'blɒg | ən 'səʊ hi kud 'ʃeə ɪz ɪn'θju:zɪəzəm wɪð
 *'dʒɒn | ɒn ðə 'lɑ:s 'deɪ | ðə 'seɪlɪŋ 'klʌb 'mæneɪdʒə | ənd 'əʊnər 'əv ðə 'bɪznɪs |
 prɪ'zentɪb̩ *'pɔ:l wɪð ə 'speʃl 'praɪz | hɪ sed ðæt 'nevər ɪn 'ɔ:l ðə 'jɪəz hɪ əb̩³ 'bi:n ət
 ðə 'klʌb | əd ɪ si:n 'eniwʌn 'traɪ səʊ 'hɑ:d | ɔ: 'pʊt ɪn 'səʊ meni 'əz 'præktɪs |
 ə'speʃli əz ɪt wəz ɪz 'fɜ:s taim 'evər əbɔ:d ə 'bəʊt | ɒn ðə 'weɪ 'bæk | ət
 *'hi:θrəʊ¹⁴ 'eəpɔ:p̩ *'pɔ:l 'bɔ:t ɪmsɛlf ə 'klʌp̩ əv 'jɒtɪŋ mæge'zi:nz | ən 'sed ðæt ɪ
 ɪz 'gəʊɪŋ tə stɑ:t 'lʊkɪŋ 'aʊt fər ə 'sekʊd hæm̩³ 'bəʊt ɔ:l'redi | səʊ *'heðər ɪz 'nəʊ
 rɪ'zaɪnd | tu ə 'fju:tʃər ɪŋklu:dɪŋ ə 'bəʊp̩ mæd 'hʌzbænd | əʒ ju kn¹⁵ ɪ'mædʒɪn |
 ɑ:ftər 'ɔ:l ðə 'flʌn wɪ hæd⁴⁻⁷ | 'gəʊɪŋ bæk 'həʊm wəz ə 'terɪb | 'letdaʊn | ə'speʃli
 bɪkɒz *'dʒɒn ənd 'aɪ | 'wəʊm̩ bi 'eɪb | tə spen 'taɪm tə'geðər ə'gən | ʌntɪl ðə
 'sʌmər ə'raɪvz | aɪ 'nəʊ ðæt ɪk̩ 'kɑ:m̩³ bi ə'vɔɪdɪd | səʊ ɪts 'pɔɪntləs 'getɪŋ ɪntu ə
 'stɛɪt ə'bʌʊt ɪt⁷ | bət aɪ 'kɑ:n help 'wɪtʃɪŋ wɪ kud əv stɛɪd 'ɒn fər ə 'həʊl 'mʌnθ |
 ɪn'stɛd əv dʒɛst ə fju: 'deɪz | ɔ:r 'i:vŋ ðæt ɪt wəz 'pɒsɪb | tu ɪk'sten ðə 'seɪlɪŋ
 'hɒlɪdeɪ¹ ɪntu ə 'laɪfstɑɪl | ɪt 'dʌzŋ saʊn 'sensɪb | bət ðər ə 'pi:p | 'aʊt ðeə | hu əv
 'teɪkŋ sʌtʃ di'sɪʒŋz | ə'bændənɪŋ kə'rɪər əŋ³ 'kʌntrɪ | ɪn 'sɜ:tʃ əv ə mɔ:r ɪn'dʒɔɪəb |
 | hju:'meɪn | ɔ: ful'fɪlɪŋ 'laɪfstɑɪl |

Comments on sample transcription

1. /hɒlɪdeɪ/ and /hɒlɪdi/ are alternative pronunciations. We could also have used /ə/ instead of /ɪ/.
2. Double assimilation.
3. The alveolar plosive could have been assimilated instead of elided.
4. Strong form because the verb is not an auxiliary here.
5. This is one of the few cases in which voice assimilation is possible in current RP English.

6. /æbsəlju:tli/ is an alternative pronunciation.
7. Assimilation may be inhibited by the potential pause.
8. /dɪrɛkʃn/ and /dərəkʃn/ are alternative pronunciations.
9. The alveolar plosive could have been elided here instead of assimilated.
10. Assimilation is possible if we elide /t/ so that /s/ is followed by palatal or post-alveolar.
11. Strong form because the grammatical word is stranded.
12. Strong form because *that* is used as a demonstrative here. ***
13. In unstressed positions, the first element of the diphthongs /ɪə/, and /uə/, may lose its prominence and become /jə/ or /wə/ respectively. This is a common process which we will use consistently in the last lesson of the book. Meanwhile, don't worry if you use /ɪə/ and our version is /jə/. You can regard them as alternative pronunciations.
14. Heathrow is one of the airports in London.
15. Progressive assimilation of the syllabic nasal is not possible because /ŋ/ is followed by a vowel sound.

Exercise 7.1 Transcribe each of the following phrases, including any possible assimilations. Be careful! Not all of the phrases can have an assimilation.

- | | | |
|--------------|--------------------|---------------|
| (a) red book | (b) does she | (c) back part |
| (d) won't go | (e) one by one | (f) has to |
| (g) had to | (h) shouldn't come | (i) this year |

Exercise 7.2 The following passage is given in orthography. Try to identify all the places where an assimilation might occur. You can find an edited version and a transcription with comments in the answers section at the end of the book.

I've just been told a tragic story. A friend of mine's recently been on a trip abroad. He was doing some lectures at a couple of universities in South America. I think he went to Chile, Argentina and Brazil. He had a wonderful time. Apparently, while he was there, he had quite a lot of free time for sightseeing and he bought masses of souvenirs to bring back with him. He and his wife are very keen collectors of pottery and paintings and rugs and things like that. He was a bit concerned while he was over there that some of this stuff would get damaged, because some of the trips he did were in really rough country and the transport you have to use is often quite primitive. He told me that once he had to do a 40-mile journey sitting on the roof of a bus. Anyway, he managed to get back to England with everything in one piece. He landed back at Heathrow airport at some really uncivilised hour and decided to get a taxi back home, rather than struggle with all this stuff on public transport. He had all his clothes in one case and all these beautiful things he'd bought in another. The taxi dropped him at his front door and he got out with his suitcases and put them down while he paid the taxi driver. The taxi then started off, but for some reason in reverse, ran over his suitcase and ruined everything he'd bought.

Exercise 7.3 The transcription below contains no examples of assimilation, but it could do. Change the transcription to include all possible examples of assimilation. Check your version with the one provided in the answers section.

| aɪ 'flʌŋkt 'aut ɪn maɪ 'fɜːst 'jɪə | aɪ 'dəʊn nəʊ 'waɪ | aɪ 'θɔːt aɪ wəz 'duːɪŋ ɔːl 'raɪt |
 bət wen ɪt 'keɪm tə ði 'end əv 'jɪər ɪg'zæmz | aɪ dʒəst 'pænikt | ən 'feɪld 'evrɪθɪŋ |
 'eniweɪ ðeɪ 'sed aɪ kəd 'teɪk ə 'jɪər 'aut | ən rɪː'sɪt 'evrɪθɪŋ ðə 'neks 'sʌmə | ən ɪf aɪ
 'pɑːst | aɪ kud 'ðen ɡəʊ ɒn tə ðə 'sekʌd 'pɑːt əv ðə 'kɔːs | maɪ 'dæd wəz
 'fjuːəriəs | hi 'iːvɪ 'θreɪn tə 'θrəʊ mi 'aut əv ðə 'haus | ɪn ði 'end | 'mʌm ən 'aɪ
 'mæniɪdʒ tə 'kɑːm ɪm 'daʊn | bət i 'stɪl ɪn'sɪstəd ðət aɪ 'ʃəd 'ɡəʊ aʊf ən 'faɪnd
 ə 'dʒɒb ɪ'mɪːdʒətli | hi 'geɪv mi 'tuː 'wiːks | ɪt 'wɒzŋ 'iːzi | ði 'əʊnli 'dʒɒb aɪ kəd
 'ɡet | wəz 'stækɪŋ 'ʃelvz ɪn ə 'suːpəməːkɪt | ɪf 'eniwʌn sə'dʒests ðət ju 'stæk
 'ʃelvz ɪn ə 'suːpəməːkɪt | 'dʒʌs 'dəʊnt | ðə 'wɜːk ɪz ɪn'kredəbli 'dʌl | ən ðə 'peɪ
 ɪz dʒes 'luːdɪkrəs | aɪ 'θɪŋk aɪ ɡɒt peɪd 'tuː paʊnz 'fɪfti ən 'æə | ən ðə 'piːpəl
 ðeɪ wər ʌnbɪ'liːvəbl | ðə 'mæniɪdʒər ɪn pə'tɪkjʊlə wəz ə 'rɪəli ʌn'plezənt 'pɜːsn |
 hi 'θɔːt 'hiː wəz ði 'əʊnli 'wʌn ɪn ðə 'həʊl 'pleɪs | hu hæd 'mɔː ðŋ ə'baʊt 'tuː 'breɪn
 'selz | ən ðə 'kʌstəməz wər 'ɔːfl 'tuː | aɪ 'dəʊn nəʊ 'waɪ 'piːpəl hæv tə 'triːt jə laɪk
 'dɜːt | 'dʒʌst bɪkəz ʒɔː 'duːɪŋ ə 'stjuːpɪd 'dʒɒb | ðə wər ə 'nʌmbər əv 'taɪmz | wen
 aɪ 'rɪəli 'lɒst maɪ 'tempə | ən 'təʊl 'sʌmwʌn wɒt aɪ 'rɪəli 'θɔːt əv ðəm | bət 'ðen aɪ
 wʊd əv 'ɡɒt ðə 'sæk | ən maɪ 'dæd wʊd əv 'hɪt ðə 'ruːf | aɪ 'dəʊn nəʊ 'hau aɪ
 'stud 'ɡəʊɪŋ tə ðə 'pleɪs fər əz 'lɒŋ əz aɪ 'dɪd | aɪ kŋ 'tel ju ɪt 'teɪks ə 'lɒt tə
 'ɡet mi tə 'ɡəʊ ɪntu ə 'suːpəməːkɪt 'ðiːz 'deɪz | aɪ fiːl 'kwɔɪt 'stɪk dʒes 'θɪŋkɪŋ
 ə'baʊt ɪt |

Exercise 7.4 Here is a passage for you to transcribe. Include as many assimilations as you can plus all the other processes we have seen so far. Make sure you understand the transcription we provide for these passages in the answers section and all their comments before you move on to the next lesson.

The first time Joan saw the house she knew it was where she had been born. It wasn't as though Joan could remember anybody describing it. Her parents had passed away when she was only three years old, so she retained no clear memory of them. Her grandparents had been forbidden to set foot on the property, both before the tragedy and after. It wasn't because the name of the house – Fourways – (which was her uncle's favourite jazz song) stirred her memory, even though her uncle played it constantly. For some reason she'd always hated it with a rare violence not at all in character with her otherwise mild personality. It might be the trellis with the poison ivy twined round it. Then again that could be her aunt's influence. No. In her heart she knew as surely as she could see the blacked out panes in the conservatory windows that this was the house in which she had been born. The asking price was more than she had planned to spend. In fact if she spent this much, there would be no money left for furniture or anything which needed doing. She'd gone in with the agent and within seconds her mind was made up. She must have it. 'And after all,' said the agent, 'everything is in pretty good condition – at least the important things. And it is fully furnished. Should you take it, all you'd have to spend is time giving it a thorough cleaning. And the owner will let you keep all the contents.' And he was right. In fact, once the linen covers were taken off, it could look as if it was still lived in: rugs and cushions, ornaments on the mantelpiece and on side-tables. The kitchen was equipped to the last saucepan and plate. As she stopped at the doorway an image took over her mind completely. A young woman was standing with her back to the door, bending over the stove and getting something out of the oven. Joan felt

dizzy. She leaned against the door frame for stability. As soon as it had come, the vision was just gone. The kitchen was uninhabited once more. It must have been a mixture of lack of food and overactive imagination. She went out to the hallway. The agent was nowhere in sight. Cautiously Joan proceeded with her inspection. She went towards the back of the house and into a large room overlooking the garden. For some reason she knew it had been called the sunroom. There were several wicker armchairs with flowery cotton covers, two glass-topped coffee tables and potted plants everywhere. There was an atmosphere of comfortable lived-in tidiness. At the right end by the french windows stood a grand piano with several frames on top of it. Joan went in to have a closer look – black and white photographs in all of them. The same people appeared in different scenarios and postures – the woman she'd imagined in the kitchen, a man in his late thirties and a little blonde girl. The room reeled around Joan and she got the same nauseous feeling again. When she was able to open her eyes she saw it all in a flash. The man was at the piano with the little girl sitting by him, her fingers small and chubby beside his on the keys. It was her and the man was her father. The melody was being poorly played because of her contribution, but still recognisable. It was 'Fourways'. While she was staring at them, some instinct told her to look out of the window. The woman, Joan's mother, had come out into the garden. She was just about to pick some herbs when suddenly she stood up and looked around, obviously alerted by some sound. From the bottom of the garden a man came, walking with fast long strides. He carried a huge shotgun. Joan tried to scream, but couldn't make a sound. Her head started spinning and she fainted.

Exercise 7.5 Here is a passage for you to transcribe. Include as many assimilations as you can plus all the other processes we have seen so far.

- What did you do with the newspaper? You haven't thrown it away, have you?
- Newspaper? What newspaper?
- The newspaper I was reading. Which one do you think?
- Oh, it's on the table in the kitchen, isn't it?
- That's yesterday's newspaper. I don't want to read that, do I?
- Oh, dear. I've just used a newspaper to wrap up the ashes from the fire.
- Have you thrown my newspaper away again? You're always doing that.
- Look. I'm not always doing it. I've done it once or twice. That's all.
- Once or twice? You did it on Sunday, didn't you? And one day last week.
- Did I? Well, that's only twice.
- Yes, but today makes it three times, doesn't it?
- Yes. I suppose it does. Sorry. But you still can't claim that I'm always doing it, can you?
- Oh, all right. You always have to be right, don't you? I mean. You throw out my newspaper yet again and you still have to have the last word. It's really annoying.

- Come on! I did say I was sorry. What else do you want me to do? I'll go out and get you another one. shall I?
- No. Don't bother. I'll go myself. I was actually thinking about going for a walk anyway.
- Well, there you are then. You could get some bread and milk too.
- Now I didn't say I was planning to do the weekly shopping, did I?
- For goodness' sake! You're in a foul mood. What's the matter with you? Have you got toothache or something. Maybe rabies?
- Very funny. Just because I dislike having my plans for spending a quiet Sunday afternoon disturbed, it turns out I'm bad-tempered.
- Oh, I beg your pardon for interrupting your rest. I wouldn't mind having some time to relax too, but it so happens I've been doing things all the time, like cleaning the fireplace – my favourite pastime for a weekend. It beats doing the bathrooms anyway, which is what I did before lunch.
- You're not going to start on that again. I've heard it several thousand times before.
- You have? Well, maybe I should start putting it in writing then. Slip it inside your precious paper. That would make you notice it. And by the way, next time you can sweep the fireplace yourself. That will surely stop me from throwing your newspaper out again.
- Oh, lord! Why did I ever mention it?

Exercise 7.6 Here is another passage for you to transcribe. Include as many assimilations as you can plus all the other processes we have seen so far.

There was once a spider called Kell who lived by a river in the woods. He had built quite a cosy little nest at the top of a tree. The spider was well known for his extraordinary weaving. There was just nobody who could make better or stronger webs in the whole forest. Kell felt proud of his craft and devoted most of his time to it. All day long he worked, weaving and weaving, hardly stopping to eat or drink. At night he dreamt of all the new designs he would create, of how to make them hold and shine wonderfully. One day his friend the robin came around to visit, but Kell was struggling with a specially difficult knot. 'Sorry, Robin. I'm very busy,' said Kell. 'Oh! you can surely take a break and talk to me for a while,' replied the robin. 'Well, not now. Spider webs are more difficult than most people think. They should be strong as well as light and that means a lot of serious thinking and hard work. Right now I'm trying to work out this knot, so I can't stop to chat every time somebody turns up.' The robin went away feeling very upset, because she had particularly wanted to spend some time with her friend. Next morning the spider woke up feeling restless. It was a sunny spring day and he didn't care to do any work. He would go to see one of his friends. Then he remembered his words to the robin and realised how unfair he had been. Now that he thought about it, he had done the same to several of his friends. No wonder that most of them had given him up. Well, something had to be done and he had an

idea. He would give a party. The spider started working on it straight away. He chose a clearing in the forest, surrounded by tall ash trees and started weaving from one to the other and across them. He wove and wove non-stop, day and night pushing all his skills to the limit. After seven days the canopy was finished. It covered the whole clearing like a dome and glowed in the sun with millions of dew drops that Kell had captured in his knots. Underneath the awning he had made curtains of webs hanging all around. There were also web streamers and at least a hundred balloons in colours taken from the rainbow. When Kell felt satisfied with the result, he went to the forest orchards and gathered masses of fruits and seeds which he then carried to the tent and placed carefully on many little leaves for everybody to eat. After finishing these arrangements, he went to find the robin. Luckily she was at home and Kell, after apologising for his behaviour, asked her to fly at all speed and call all their friends. The robin was delighted to see the spider was feeling more sociable and rushed to do as she was requested. Within a short time everybody had gathered around robin's house. Then the spider said, 'I'm very sorry to have ignored you all for so long. I sometimes worry too much about my weaving and get carried away with it, but it doesn't mean I forget my friends. So I have done something special for you. Follow me and I'll show you.' When the animals arrived at the clearing, they were all so amazed by the dazzling sight before their eyes that they couldn't move or speak. After a while some of them started gasping, sighing and cheering at the spider's work of art. Then everyone went inside the wonderful tent and celebrated Kell's return to his friends. However, it was the spider himself who was happiest, because his efforts had for once given pleasure to others and made them forgive him for his lack of consideration for them.

Lesson 8

Glottaling

In Lesson 7 we saw that alveolar sounds, especially /t d n/, are very unstable in English and may change their place of articulation to agree with sounds in their environment. One of these sounds, namely /t/, is alternatively affected by a process known as **glottaling** (some textbooks call it *glottal replacement*). Glottaling involves the replacement of a sound by a **glottal stop**, which is symbolised /ʔ/. A glottal stop is formed by a brief closure of the vocal folds which blocks the air coming up from the lungs. Its chief auditory characteristic is a brief period of silence. Glottal stops are common in many languages in emphatic speech. If one were to shout the word *Out!* loudly and angrily, it is extremely likely that there would be an initial glottal stop in this utterance – /ʔaʊt/.

There are various uses for a glottal stop in English: it may reinforce the articulation of a vowel as we saw in the above example; a glottal stop may also be introduced before a voiceless plosive to reinforce its articulation as in *right* /raɪʔt/; voiceless plosives may also be replaced by a glottal stop under certain circumstances as we shall see below.

Among all the possible uses of /ʔ/, we shall deal in this lesson with the one in which it replaces a voiceless alveolar plosive. The reasons for limiting the discussion to this instance are that the use of glottal stop as a reinforcement of articulation is more clearly allophonic and therefore belongs to narrow transcriptions. Amongst the cases where /ʔ/ may replace a sound, we shall not go into the replacement of the voiceless stops /p/ and /k/, since this is not usual in RP. On the other hand, the replacement of /t/ with /ʔ/ is very frequent. In this book to keep the typography as simple as possible, the glottal stop is written between slanted bars as with any phoneme. However, this does not mean that we are considering it a phoneme.

Many accents of English frequently replace /t/ with /ʔ/. It is common in London speech and in New York speech, for instance. In RP it is becoming increasingly common to glottal /t/, but only in specific environments. In London speech, for instance, one may hear glottal stop in the middle of words such as *water*, *butter*, *city*. Glottaling of /t/ is not possible in RP in these circumstances. Before /t/ can be glottaled in RP, a number of conditions must be satisfied. These are:

- /t/ must be followed by a consonant other than /h/;
- /t/ must be preceded by a sonorant sound;
- /t/ must be in the coda of the syllable, not in the onset.

In the following examples, all the conditions are met, so /t/ can be glottaled:

<i>not now</i>	'nɒʔ 'nau
<i>at last</i>	əʔ 'lɑ:st
<i>eight books</i>	'eɪʔ 'bʊks
<i>tent pole</i>	'tɛnʔ 'pəʊl
<i>atlas</i>	'æʔləs
<i>don't delay</i>	'dəʊnʔ di'leɪ
<i>what reason</i>	'wɒʔ 'ri:zən
<i>button</i>	'bʌʔŋ

The last of the above examples shows that glottaling often interacts with syllabic consonant formation. If the final consonant of *button* is syllabic then glottaling can take place. If the sequence /əŋ/ is not merged into a syllabic consonant then glottaling is impossible, because the /t/ is followed by a vowel. Nevertheless, glottaling is not usual in RP before a syllabic /l/, so we shall not glottal /t/ in words such as *bottle* /bɒtəl/ or *settle* /setl/.

For many RP speakers, there are further restrictions on glottaling. These usually involve word-internal /t/. A good example is the word *mattress*. Many speakers would not glottal the /t/ here, because it is followed by /r/. Our advice is to avoid /t/ glottaling in the middle of a word when the next consonant is /r/. Glottaling is all right across a word boundary before /r/, however. In non-RP accents, such as London, glottaling is common in such words.

Notice that when /t/ is followed by a bilabial or velar consonant, there is a choice of pronunciation. One may perform an assimilation and change the /t/ into a /p/ or a /k/, or one may glottal the /t/. Examples:

<i>hot potato</i>	'hɒp pə'tetəʊ	or	'hɒʔ pə'tetəʊ
<i>right kind</i>	'raɪk 'kaɪnd	or	'raɪʔ 'kaɪnd

Notice also that in negative contractions the speaker may choose to glottal the /t/ of the *n't* ending or to elide it. However, elsewhere the conditions for glottaling and those for alveolar plosive elision are mutually exclusive – where one can do glottaling, elision is impossible and vice versa.

Glottaling is becoming more common in modern RP English. However, like assimilation and other connected speech processes, glottaling is not obligatory and one can never guarantee that a particular speaker will glottal /t/ on a given occasion, even though all the conditions for glottaling are met. RP speech with no glottaling at all would sound very formal and over-careful. If you are a non-native speaker of English, it is up to you to what extent you adopt /t/ glottaling as part of your speech patterns. However, it is important to get it right and not to glottal /t/ where native speakers would not. Another warning: /d/ is *never* glottaled in RP English.

If you look at the following passage you will find many examples of glottaling. There is an orthographic version for it in the answers section. Remember, the comments will not refer to processes dealt with in previous lessons.

Sample transcription

| fə 'sevrəl 'jɪz nau | aɪ əv 'drɪvŋ tə ðə 'steɪʃŋ məʊs¹⁻² 'mɔːnɪz əv ðə 'wi:k | əm
 'pɑ:k¹⁻² maɪ 'kɑ:r ɪm 'mɔːr ɔː 'les ðə seɪm 'pleɪs ɪn ðə 'kɑː pɑ:k | aɪ əv 'ðeɪ kɔː ðə
 'treɪn tə *'lændən | ən 'dʌm maɪ 'deɪz 'wɜ:k | ɪn ði 'iːvniŋ aɪ əv 'riːtʃːnd | 'faʊm maɪ
 'kɑːr ən 'drɪvŋ 'həʊm | ɪ² 'prɒbblɪ³ dʌzŋ⁴ 'saʊn laɪk ə veri 'ɪntrəstɪŋ ruː'tiːn | aɪ
 əb'mɪ⁵ ðæt⁵⁻⁶ | bə⁷ wɒŋ 'kɑ:n⁴⁻⁷ hæv⁸ ɪk'saɪ² mənt⁹ evri 'deɪ | 'wʌn iːvniŋ
 lɑːs¹ 'wi:k | aɪ gɒ² 'bæk tə ðə 'steɪʃŋ ət⁷ 'hɑːf pɑːst⁹⁻¹⁰ 'eɪt⁶ | ɪ⁷ wəz ə 'mʌndəɪ
 'iːvniŋ | ənd aɪ əd hæŋ⁸ 'kwɑɪt⁹ ə 'hɑːd 'deɪ | aɪ wɔːk¹ 'wɪərəli tə ðə 'kɑː pɑ:k |
 lʊkɪŋ 'fɔːwəd tə maɪ 'iːvniŋ ət⁷ 'həʊm | aɪd ge⁷ 'sʌmθɪŋ tə 'drɪŋk | 'iː⁷ 'dɪnə |
 əm 'meɪbi duː⁸ səm 'wɜ:k ɒn ə 'bʊkkeɪs aɪ əb 'bɔː⁷ sekŋ'hænd⁵ | bə⁷ tə maɪ
 'lʌt⁹ ə'meɪzment⁶ | ðeə | weə 'maɪ kɑː 'sʊd¹¹ əv 'biːn | wəz ə 'streɪndz 'kɑː | aɪ
 'kʊbm⁴⁻²⁻¹² biːliːv maɪ 'aɪz | aɪ 'lʊkt⁹⁻¹⁰ ʌp ən 'daʊn ði ɪn'tæ 'rəʊ əv 'kɑːz | bə⁷
 'maɪn wəz 'nɒ⁷ tə bi 'siːn 'eniweə | ɪ⁷ wəz 'sevrəl 'mɪnɪz biːfɔːr aɪ kɛŋ¹¹
 kən'sɪdə ðə pɒsə'bɪləti⁹ | ðe⁷ ðə 'kɑːr əb biːn 'stəʊlən | fɜː ə 'waɪl | aɪ 'θɔː⁷
 ðe⁷ maɪ 'maɪn wəz 'gəʊɪŋ | hɛd aɪ 'pɑːkt⁹⁻¹⁰ ɪn ə 'dɪfrəm⁷ 13-2 'pleɪs ðe⁷
 'mɔːnɪŋ | aɪ 'sɪmpli 'kʊd⁴⁻⁹ ək'sep ðə 'fæk¹ ðe⁹ ɪ⁷ wəz 'gɒn | 'nau ɪz 'klɪər aɪl
 'nevə ge⁷ maɪ 'kɑː 'bæk | maɪ 'fiːlɪŋz əv 'pʌzɪmənt⁹ ɛŋ kən'fjuːzŋ | hɛv 'tɜːnd
 ɪntu⁹ 'æŋgə | ði ɪn'fɔːrəns 'kʌmpni tuk 'keər əv 'evrɪθɪŋ | aɪ dʒæst¹⁻⁷ 'həʊp ðe⁷
 ðeɪ 'le² mi hæv⁸ ə 'njuː kɑː 'suːn | ən ðe⁷ maɪ 'əʊl wʌm breɪks 'daʊn ɒn
 huː'evər əz gɒ⁷ ðə 'juːs əv ɪ⁷ 'nau | 'kɔːl ɪ⁷ 'sɪli | bət⁹ aɪ hæv⁸ ə 'raɪ⁷ tu ə 'ɪtɪ¹⁴
 'hɑːmləs rɪ'vendz aɪ 'θɪŋk | 'ðe⁷ wəz nɒ⁷ ði 'əʊnli mɪs'fɔːtɪŋ aɪ əv 'riːsŋli
 ɪk'spɪəriəns¹ wɪð 'kɑːz | maɪ 'waɪfs wəz brəʊkŋ 'ɪntu⁹ ə 'fjuː mʌnθs ə'gəʊ | ðeɪ
 'smæst⁹⁻¹⁰ ə 'wɪndəʊ | ən 'traɪd tə ge⁷ ðə 'steriəʊ | bə⁷ wɪð 'nəʊ 'lʌk | 'ɔːl əv
 'ðɪs went⁹ 'ɒn | waɪl wi 'sæt⁷ hævnŋ 'dɪnər ɪn ðə 'haus | nɒt⁹ 'eɪ⁷ 15 'jɑːdz ə'weɪ
 frəm ðə 'bæk 'gɑːdŋ | weə maɪ 'waɪf əb 'pɑːkt⁶⁻¹⁰ | ɑːftər 'ɔːl 'ðɪs⁵ | ju kŋ
 ɪ'mædzɪn wɒ⁷ maɪ 'ættɪjuːd⁹ tə 'kɑː kraɪm ɪz | 'wʌns aɪv 'bɔː⁷ maɪ 'njuː wʌn
 | aɪm 'gəʊɪŋ tə pu⁷ 'səʊ meni 'lɒks | ə'lɑːm 'sɪstəmz⁹⁻¹⁰ | ənd sɪ'kjoːrəti⁹ di'vaɪsɪz
 ɒn ɪ⁶ | ðe⁷ ðə məʊs¹ diːtʃːmɪnd ən di'vəʊtɪd⁹ əv 'θiːvz | wɪl 'nɒ⁷ sək'sɪːd ɪn 'teɪkɪŋ
 ɪ⁷ frɒm¹⁶ mi |

Comments on sample transcription

1. /t/ has been elided and not glottaled because glottaling is not possible since /t/ is not preceded by a sonorant.
2. Alternatively, /t/ could have been assimilated.
3. This is a special case of /ə/ elision since it is not followed by a liquid or /n/. An alternative, quite rapid, pronunciation to the one shown in the exercise would be /prɒbblɪ/ in which one of the /b/ sounds is elided as well.
4. In negative contractions /t/ may be elided or, if followed by a consonant other than /h/, it may be glottaled instead.
5. Remember that assimilation may be inhibited by a potential pause (see Lesson 7).
6. Glottaling is not possible because /t/ is followed by a potential pause.
7. /t/ cannot be glottaled because it is followed by /h/.
8. Strong form because the verb is not used as an auxiliary here.
9. Glottaling is not possible because /t/ is followed by a vowel.

10. Glottaling is not possible because /t/ is not preceded by a sonorant.
11. Remember that grammatical words which have the vowel /ʊ/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed but they may be further weakened to /ə/ in a quicker pronunciation.
12. If glottaling had been applied in place of deletion, assimilation would still have been possible since glottal stop does not prevent assimilation.
13. Assimilation is possible despite the intervening glottal stop because glottaling does not prevent assimilation.
14. Glottaling is not usual in RP before a syllabic /l/.
15. /t/ could not have coalesced with the following /j/ because the palatal is in a lexical word (see Lesson 7).
16. A preposition preceding an unstressed pronoun may be used in strong form (see Lesson 3).

Exercise 8.1 Each of the following phrases contains a /t/. Say whether the /t/ can be affected by (a) assimilation, (b) elision, (c) glottaling, (d) none of these.

- (1) first class (2) salt solution (3) hit parade (4) white shoes (5) most important

Exercise 8.2 Look at the following passage which is given in orthography. Try to identify all the possible instances of glottaling in it. Check your version with that at the end of the book, where you can also find this text transcribed and commented.

I've had some terrible car journeys in my time, but I think the very worst one was in Athens. We'd booked a holiday on a small island not far away from Athens and had to catch a ferry to get there. Well, of course the plane was late and we landed at the airport about three-quarters of an hour before the ferry was due to leave. Fortunately we found a taxi driver who spoke a bit of English and managed to make him understand what our problem was. It was the middle of the day and all the roads in the city were jammed solid. The driver didn't let this put him off. He drove most of the way to the port on the pavement. My wife and I sat in the back with our hands over our eyes, while he narrowly missed trees and pedestrians. Every time he came to a traffic light he simply drove onto the pavement and shot forward until he was level with the front of the queue. When the light changed to green, he cut in front of the first vehicle and drove on. We got to the ferry with about five minutes to spare and sat there shaking. Finally, the ship's hooter sounded to signal that we were about to sail. All the Greek passengers around us crossed themselves and muttered a prayer for a safe journey. I strongly advise you to do the same if ever you take a taxi from Athens airport.

Exercise 8.3 Now we ask you to look at the following transcription and insert all the possible instances of glottaling that you can find. You will find an edited version with explanations and comments as well as the orthographic version at the end of the book.

| fər əz 'lɒŋ əz ʃi kʊd ri'membə | 'ðɪs əd 'ɔ:lweɪz bi:n 'wʌn əv hə 'feɪvɪt 'pleɪsɪz |
 | ʃi 'sɔ: *'deɪzi kwɑ:t 'klɪəli 'kʌmɪŋ tə'wɔ:dz ðə 'fænlaɪt wɪð ə 'lʊk əv 'pɜ:pəs |
 | 'mædəm sez 'mɪʃ ʃʊg get 'bæk tə hə 'ni:d| wɜ:k | ən 'stɒp 'weɪstɪŋ hə 'taɪm |
 | ɪt wəz nəʊ 'wʌndə ðət hə 'mʌðə 'ɪnju: wɒt *'hæɪrət wəz 'æktʃʊəli 'du:ɪŋ |
 | 'wɒt wʊd əv bi:n sə'praɪzɪŋ | wəz 'faɪndɪŋ ðət ʃi wəz 'du:ɪŋ sʌmθɪŋ 'lʌðə ðɪ

'steəriŋ ət ðə 'wɜ:l d bi:ʒn ðəʊz 'wɪndəʊz | 'evrɪbɒdi 'θɔ:t ʃi wəz ən ʌn'ɪntrestɪŋ
 əŋ 'kwæʔət 'tʃaɪld } ə 'ɪt } 'leɪzɪ 'i:vŋ } sɪnz ɪt 'tʊk ə 'lɒt tə 'meɪk ə 'li:v ðə 'wɪndəʊz
 'si:t } wəə ʃi 'si:m tə 'spen səʊ mʌtʃ 'taɪm ɪn ði 'i:vniŋz } 'lʊkɪŋ 'aʊt θru: ðə
 'wɪndəʊz pɛɪnz ət ðə 'gɑ:dŋ (*'hærtət 'nju: wɒt ðeɪ 'θɔ:t (bət ʃi 'dɪdnt lɛt
 ðəm 'bɒðər ə | ðeɪ 'ri:li ju:d 'nɒt bi 'bleɪm d | bɪkɒz ðeɪ 'kudnt 'i:vŋ 'ges |
 dʒəst ə 'ʃɔ:t lʊk ɪntə hɛ 'wɜ:l wud əv 'ʃəʊn ðəm | hɑu 'restləs ən 'laɪvli hɛ
 'maɪn wɒz | bət ðeɪ wud 'nevə 'traɪ tə 'si: | 'eniθɪŋ ðət 'kudnt bi 'tʌtʃtɔ:r ɪk'spleɪn
 səən'tɪfɪkli | 'dɪdnt ɪg'zɪst fə ðəm | ən ðəʊ ðeɪ 'lʊkt θru: ðə 'seɪm 'wɪndəʊz | ən
 'θɔ:t ðeɪ 'sɔ: ðə 'seɪm 'θɪŋz | 'nəʊbɒdi ɪn hɛ 'fæmli əd 'evə kɔ:t ðə 'slɔ:tɪst
 'glɪmps | ən ðeɪ wud 'nevər əv 'gest wɒt wəz 'hæpniŋ evri 'naɪt bɪhaɪn ðəʊz
 'bʊʃɪz | ʃi 'hɜ:d ðə 'meɪg kləʊz ðə 'geɪt bɪ'haɪnd ə ɜz ʃi 'went ə'weɪ | ɪt wəz
 'kwɔ:t 'seɪf 'nau | ðeɪ kud 'stɔ:t 'kʌmɪŋ | ʃi sæt 'stɪl ən 'redi tə 'weɪt fə ðə
 'mɪrək | hɑu 'kud ʃi lɛt hɛ 'fæmli 'nəʊ əbaʊt ðə 'grɑ:s 'kɪŋdəm | ən ðə 'kɔ:t
 hu 'met daʊn ət ði 'əʊk 'kɑ:s | ɔ:r əbaʊt ðə 'trezə 'hɪdŋ ʌndə ðə 'θɜ:d 'stəʊn
 | ɪt wəz 'prɒbli 'bətə ðət ðeɪ 'dɪdnt 'nəʊ | *'hærtət 'kudnt fə'get ðə 'si:gl
 'prɪns ənd ɪz 'prɒmɪs | ðət 'wʌn naɪt wʊg 'kʌm wen i wud 'teɪk ə tu ɪz
 'kɪŋdəm | 'fɑ:r ə'weɪ | bɪ'haɪnd ðəʊz 'bʊʃɪz |

Here there are three passages for you to transcribe, including glotting whenever you can, as well as all the processes covered in the previous lessons. After completing each one, compare it to the version at the end of the book and study the comments carefully. We suggest you do not start a new transcription until you have fully understood the last one you have done. It may be a good idea to revise the explanations given in this lesson and previous ones if you find you don't understand the transcription comments or that you are making many mistakes.

Exercise 8.4 Transcribe the following passage, including all we have seen so far, with special attention to glotting.

It was Saturday morning when I woke up to the sound of the alarm ringing in my ears. I quickly jumped out of bed, remembering that we were going off to Wales in less than an hour's time. I ran upstairs to the spare bedroom to wake my sister up. I shook her vigorously and shouted, 'Come on, Madeleine! Get up or we'll miss the train.' As I rushed into the bathroom, I heard her mumbling, 'What train?' She had obviously forgotten what we had planned the night before. I shouted at the top of my voice, 'The train to Wales! We are supposed to be catching a train at eight thirty to go home to see Mum. Remember?' It all went quiet for a while, until she realized she wasn't dreaming. She almost flew out of the bedroom and started to panic as usual. 'What time is it now? Why didn't you wake me earlier? I must have a cup of coffee first, otherwise I'll never make it through the day,' she said desperately. This was a typical reaction from my sister, who doesn't have a care in the world. 'Never mind the coffee,' I screamed. 'Phone for a taxi.' I left her to it and went downstairs to put the kettle on. By this time I was also feeling anxious and wished we hadn't decided to go on this trip at all. 'The taxi will be here in five minutes. Forget about the coffee. Where's my handbag?' she yelled. The doorbell rang. 'Oh no. It must be the taxi driver.' Even I wasn't ready just yet. I rushed to answer the door to discover it was the postman asking me to accept a delivery on behalf of my neighbour as she wasn't in. I took the parcel and signed for it. The doorbell

rang again. This time it was the taxi driver. 'Are you ready?' I asked my sister. 'The taxi is here.' She was running around like a headless chicken, but she grabbed her coat as I clutched my handbag and we both hurried out to the car. At last we were on our way, or so I thought then. We had only got to the bottom of the street when I had a sinking feeling. 'Turn back. I haven't locked the door.' The driver quickly made a diversion and headed back to our house. Time was ticking away and we were both wondering if it was a sensible idea to continue with our plan or not. However, I held the keys in my hand as we approached the house. I was out of the car even before it came to a total stop. Within seconds we were back on our journey to the station, but this time the taxi driver picked up his speed. There were only a few minutes left before the train was due to leave the platform. I realized we must be getting very near the station, as I could hear the station master mumbling something over the tannoy system. We finally arrived, paid the driver, collected the tickets from the office and dashed to the platform to find that there wasn't a train there. We had missed it despite doing what felt like a marathon. Suddenly a voice repeated the earlier message. 'The eight thirty Swansea train departing from platform two has been delayed until eight fifty seven. We apologise for the inconvenience.' 'What a relief!' we both sighed. We could now enjoy some coffee at last and something more substantial too after all the energy we had spent to get there.

Exercise 8.5 Transcribe the following passage, including all we have seen so far, with special attention to glottaling.

I really hate flying. It's not that I'm afraid or anything, though I do get a bit nervous if the flight's bumpy. The thing I really object to is that flying is so boring and so uncomfortable. The last long flight that we did was from Los Angeles to New Zealand. It took about twelve and a half hours overnight. Of course I was seated next to someone who dropped off to sleep immediately after we had taken off and spent most of the night snoring. I find it really difficult to sleep on planes. It's just totally impossible to get comfortable enough. When I did manage to get to sleep, the person sitting next to me woke up and wanted to get out to go to the toilet. Then the stewards kept coming round every half hour and offering us tea or water or orange juice. They were making sure nobody arrived dehydrated, but they also prevented me from getting any rest. On another occasion, I was on an eight-hour flight to North America. This was before I had given up smoking. As luck would have it, my travel agent booked me with one of the few companies who had a non-smoking policy on all their flights. I didn't find out about this until I checked in. Therefore I was completely unprepared for the experience. The first few hours were not too bad. I ate and drank everything I was offered, even though I wasn't hungry in the slightest. After the second main meal and coffee I started feeling edgy, so I went for the sweets. I ate so many that it's a wonder my teeth didn't fall out there and then. With only one hour to go according to schedule we were informed by the pilot that we'd be running about an hour late. That did it for me. I got really angry and was seriously tempted to hide somewhere and light up a cigarette. A stewardess, noticing my agitation, offered me some nicotine chewing gum. She was a smoker herself and always had a terrible time when she was working on one of the transatlantic flights. We finally landed and I

rushed to the airport's smoking area. For my return journey I made sure I was very tired, so that I spent most of the time asleep.

Exercise 8.6 Transcribe the following passage, including all we have seen so far, with special attention to glottaling.

When I woke up, I knew that day would be one of the most important days in my life. And it was, but for very different reasons to what was planned. It seemed like I had made it at last. I had been offered a part in a film. That night the producers, director and I were to meet to sign the contract. Even the weather was on my side. It started as a great day, much better than one would expect at that time of the year, but towards evening the atmosphere began showing signs of change. It became heavy and electric. I didn't have any premonition as such, but I do remember a kind of tickling on my skin, a feeling that put me on edge, as if my body was trying to warn me. I started getting ready very early. I wanted to be on time and I wasn't the most confident of drivers at night. At a quarter to seven I was already on the road. The restaurant wasn't all that far from my house, but the road I had to take was only a country lane and it would take me at least half an hour to get there. Night fell and I turned on the headlights. Suddenly the car stopped. I *got out to see what was wrong with it, cursing it mildly under my breath. I would* hate to be late for this appointment. 'You can break down any other time, but not today, please,' I pleaded. Then I found I was unable to walk, that my legs wouldn't move. A terrible light blinded me for a few seconds. Then it lessened and huge metal globe appeared in front of me. It was coming down and, as it did so, a big cloud of dust and steam rose off the ground. I heard some whistling kind of sound. It was beautiful and it made me start walking towards the globe. Perhaps I got close, maybe even went inside, but nothing else was registered in my mind. After what seemed seconds I was back in the car. The light globe had disappeared. I sat there while a dreamlike feeling overwhelmed me. It wouldn't let me think. At last I made my body start the car. My watch wasn't working, so I had no way of telling what the time was. When I got to the restaurant, it was empty. I thought it must be quite late for them to be closing. I asked the man who was putting out the bins. 'It's past midnight, madam,' he said. Really late then. There was no point hanging around, so I went back home. When I walked in I realised there was dust everywhere, as if the place hadn't been cleaned for ages. That was not possible. I had given the house a thorough cleaning the day before. I went to my answering machine. Maybe they had tried to let me know where they would be. The computerlike voice said, 'Wednesday September the eighth. You have twenty messages.' No, that could not be right, surely. It was March. I turned on the television to check the Ceefax pages. The same date came up on the screen. I had been away for six months. I felt very dizzy, so I sat down and put my head in my hands. What was I going to do? Where had I been?

Lesson 9

Further practice

This last lesson does not introduce new phonological processes because its aim is to provide you with further practice on the features we have covered in the rest of the book. It is therefore very important that these transcriptions should not be attempted before you are satisfied that you have mastered the points in lessons 1–8. We will refer to a couple of additional features of connected speech which we have mentioned before without discussing them, but they should be easily understood with the explanations given in the annotations to the transcribed passages.

Lesson 9 consists of six transcription exercises, for which you can find the answers at the end of the book. Your transcriptions of the passages should include all the processes that have been explained during the course. The answers will not include explanations on particular processes, since they have all been dealt with in their corresponding lessons. Nevertheless, a few reminder comments are occasionally made on some of the features which have already been discussed in previous lessons. You will also find three other types of comments. There will be annotations wherever different processes could have been applied so that you can check whether your version is a possible one. There will also be some explanations on a couple of features which were only mentioned in passing in previous lessons. Additionally, we will take the opportunity in this last lesson to introduce alternative pronunciations for some more words.

Remember that all the processes are optional, so the fact that you do not use them does not imply that the transcription is wrong. However, in a course such as this it is a good idea to take every opportunity to include the processes so that you get plenty of practice at using them. You should also bear in mind that it is unlikely that you will hear somebody speak making as constant and extensive a use of connected speech processes as we do in the transcriptions. This is true for any of the lessons in this book: whichever process we can think of, a speaker is not likely to apply consistently wherever it is possible to do so. But we try to include them all consistently in our versions so that you know where they can be used, should you choose to do so.

By this stage, you should be fairly confident about transcribing English. If you feel that you need even more practice, there are a number of ways of going about this. If

you have a friend or colleague who is also learning to transcribe, you could swap short transcriptions and comment on each other's work. Almost any passage of modern English prose could serve as an exercise: a piece from a modern novel, a passage from a newspaper or magazine, even this paragraph. We would advise you not to attempt to transcribe prose written centuries ago and also to avoid poetry. Both of these might present special problems which have not been covered in this course.

Another way of providing yourself with further practice is to find passages which have already been transcribed. A number of textbooks on the phonetics of English and phonetic readers are available. Make sure you use fairly up-to-date ones. You can then turn the phonetic transcriptions into orthographic versions. This is good practice in itself. Then put away the work for a couple of days. Next, without looking again at the phonetic transcription, make your own transcription. Finally, compare your version with the original.

Phonetic transcription is a skill which needs practice. If you do not do any for a while, it is easy to become rusty. So if it is important for you to be proficient, keep transcribing. A short passage of, say, 100 words per week should be enough to keep you efficient.

We hope you have enjoyed this course and feel that your ability to transcribe has improved. It is not easy to produce perfect transcriptions. Indeed, the very concept of a perfect transcription is rather doubtful. If sometimes you have despaired, don't worry. That is perfectly normal. You are up against a formidable opponent called the English spelling system.

As a final demonstration of this, if any more demonstration is needed, here is an extract of a poem (by G. N. Trenite 1870–1946), which is full of words whose spelling defies logic. If you have the odd day to spare, you might try looking up the pronunciation of all these.

English is Tough Stuff

Dearest creature in creation,
Study English pronunciation.
I will teach you in my verse
Sounds like corpse, corps, horse, and worse.
I will keep you, Suzy, busy,
Make your head with heat grow dizzy.
Now I surely will not plague you
With such words as plaque and ague.
But be careful how you speak:
Say break and steak, but bleak and streak;
Cloven, oven, how and low,
Script, receipt, show, poem, and toe.
Hear me say, devoid of trickery,
Daughter, laughter, and Terpsichore,
Typhoid, measles, topsails, aisles,
Exiles, similes, and reviles;
Scholar, vicar, and cigar,
Solar, mica, war and far:

Tear in eye, your dress will tear.
So shall I! Oh hear my prayer.
Just compare heart, beard, and heard,
Dies and diet, lord and word,
Sword and sward, retain and Britain.
(Mind the latter, how it's written.)
One, anemone, Balmoral,
Kitchen, lichen, laundry, laurel;
Gertrude, German, wind and mind,
Scene, Melpomene, mankind.
Billet does not rhyme with ballet,
Bouquet, wallet, mallet, chalet.
Blood and flood are not like food,
Nor is mould like should and would.
Viscous, viscount, load and broad,
Toward, to forward, to reward.

Exercise 9.1 Transcribe the following passage, including all we have seen in previous lessons (weak forms, sandhi r, syllabicity, elision, assimilation, glottaling).

I used to visit this elderly neighbour of mine to wash and set her hair. One particular evening. I was there when her daughter Anita arrived. She'd just returned from the town's top-class hairdresser and she approached me with what I thought was an incredible opportunity. She asked me if I would consider being one of her hairdresser's apprentices. He had been complaining about how short-staffed he was since two of his assistants had left. Anita had remembered me and thought that I might be interested, so she mentioned my name to him. Naturally I was delighted with this idea, so she called him at the salon and within fifteen minutes they had arranged for me to start work the following weekend. I was only fourteen at the time and being offered a Saturday job in one of the top establishments in town seemed like the chance of a lifetime. It meant that I would have the opportunity to work with professional stylists and earn some pocket money which was desperately needed at the time. I have fond memories of my first day there, despite the fact that it didn't begin very promisingly. I was supposed to start promptly at half past eight. I had never met the owner of the salon before and I was very nervous. I knew he was called Aldo, of Italian nationality, about forty years old and very well off, but I didn't know much about what he was like as an employer. I found my way to the place and arrived right on time, but the front door was locked. I waited nervously for a while and as the minutes ticked by I started wondering if I was in the right place, whilst I paced up and down the pavement waiting for someone to arrive, constantly checking my watch. I was feeling most anxious, as it was now a quarter to nine and still no-one in sight. Then from the bottom of the street a car came speeding towards me. With a screech of brakes the car halted and out jumped this tall, dark-haired man with a beard. 'This must be him,' I thought to myself. 'Good morning,' he said, fumbling with the keys as he tried to open the door. 'Sorry I'm late. Come on in.' I followed him upstairs. He asked me to take off my coat, took it from me and after putting it on a hanger he carried it to the cloakroom upstairs. I was really impressed by his good manners. He escorted me into the salon and asked me to take a seat whilst he switched on the lights. The rest of the staff and several clients started to arrive. I couldn't help noticing how posh everyone looked and how big and clean the room was. It was also very smartly decorated, with lots of fancy mirrors and plush, padded chairs. As I sat by the backwash, he offered me a gown to put on whilst he gently lowered my head. My long hair dangled into the back of the basin. I could hear water running from the tap behind me and got very worried, especially when he said to me, 'What time is the wedding?' I mumbled nervously, 'What wedding?' 'Your wedding,' he replied. 'Aren't you getting married today?' You can imagine how embarrassed I was when I answered 'No. I've come to work here.' By this time the salon was quite crowded. I couldn't stop blushing as I was taken to the back room where I was introduced to Helen, the supervisor. She gave me a towel to rub over the wet ends of my hair and tried to comfort me a little until I felt more relaxed. She took me around, showing me things I was expected to do. I was given a uniform to wear and went to work in the reception area. At the end of the day I got paid, and more than I had dreamed of, since many of the clients were very generous

and I ended up with a lot of extra money from tips. Despite the long hours that I worked and the disastrous start to the day it all proved to be really challenging and enjoyable. I continued to work there every weekend and later on full time, until I completed the three-year apprenticeship and became a qualified stylist.

Exercise 9.2 Transcribe the following passage, including all we have seen in previous lessons (weak forms, sandhi r, syllabicity, elision, assimilation, glottaling).

It was a Thursday afternoon. I was on my way home from work on the underground. The train carriage was empty, because I was going home early. I hadn't got much sleep the night before, because a terrible cold kept making me cough and the cough kept waking me up. The whole morning in the office had gone in a daze. I felt tired and dizzy. It seemed I was going down with 'flu, so I packed up around three o'clock and told my secretary that I might not be in the following day at all if I wasn't feeling any better. So I sat in the train, thinking of a hot cup of tea and the lovely fire I would get going as soon as I arrived home. I avoided all thoughts of the twenty minute walk from the station. I would take a taxi if there was one, but that was unlikely in my village, so it would have to be the old trek home. I didn't usually mind it much, but the paths would be muddy from yesterday's rain and I wanted to be home as soon as possible. All this was going through my mind, when I realised I wasn't alone in the carriage any more. Someone was sitting opposite me. It was a blond chap in his early thirties. He must have got on while I was musing about my fire, because I hadn't noticed him before. I looked at him briefly, as one does, but then my eyes lingered on his face. 'I know this man,' I thought. Before making a fool of myself by greeting a total stranger, I tried to think where I knew him from – not the village. Because it was so small, we all knew each other very well, even too well for my liking. It must be from work then. I spent a few minutes mentally reviewing all the departments, but he didn't fit in any of them. I glanced in his direction again, trying to be subtle. His clothes should have told me that he wasn't from my firm. We have quite a strict dress code and he was wearing old faded sweat pants, trainers and a jacket of indefinite colour. Was it a friend of a friend? No, I didn't think so. Suddenly it dawned on me. I knew where I had seen his face before. It was on television, in a police programme. His photograph had been shown as that of a wanted criminal. As I looked at him again from beneath my eyebrows, all the details of the programme came back to me. He was wanted for questioning (which in other words meant arrest) over a brutal murder. He had previously done time in prison for manslaughter. The police warned anybody who might come across him to be extremely careful, because he was known for his violent, unstable temper. Then I realised I'd been staring at him and he was looking back. I felt so frightened that I started shaking, but at the same time was unable to get up and do something like pull the alarm. 'Is there something the matter?' he said suddenly, scaring the life out of me. 'What's the matter with you?' he repeated. I tried to say something, but found that my lip movements were not accompanied by any sound. I felt cold and hot and was trying hard for a scream. 'Look,' he said, 'Are you all right? You look as pale as a ghost. Can I help you at all?' Well, you can imagine the shock I got at that – a hardened criminal offering me assistance. I couldn't take any more. My head started feeling light and I knew I was going to faint. I managed to say totally the wrong thing before passing out: 'I know you.'

Sometime later I woke up to somebody slapping me. I remembered my last words and realised I was surely done for when I saw him leaning over me. 'Do you feel better?' he asked me. I nodded. God knows why. 'I wasn't sure you'd remember me,' he said. My face must have showed my total bewilderment, because he enlightened me. 'The gym, you know?' 'The gym,' I croaked. 'Yes,' he replied cheerfully. 'We go to the same gym in town. Are you on your way home to Cheltenham? It's funny you should live out here. I've just moved, you know? I could give you a lift home when we get there. You don't look as if you should try to make it on your own.' As he talked, everything fell into place. Of course I knew him from the gym. We often worked out at the same time. I felt terribly foolish. 'I think I've got the 'flu,' I told him. 'Yes. That's what I thought myself. Don't worry. I'll get you home soon enough.'

Exercise 9.3 Transcribe the following passage, including all we have seen in previous lessons (weak forms, sandhi r, syllabicity, elision, assimilation, glottaling).

Some people have a special natural talent that makes all the difference. They may look like normal humans, who go to work, eat, sleep – nothing out of the ordinary, until you find out about their ability. Then they shine in their own domain with a kind of luminous radiance which makes them unique. In our house everybody seemed to have a distinct flare. My father was a gifted story-teller. He could make any anecdote come to life. We would sit for hours listening to him telling us about the past, about the history of our country. What would have been dry chronicles coming from anybody else were transformed by his telling into romantic tales of kings and queens, lords and peasants, blood enemies and broken vows. My sister inherited his skills, because she owned a powerful imagination which she used in various ways. At school it served her well, because she excelled in fiction writing. When I was little, at times she would get me mesmerised or scared out of my wits, depending on the story she was recounting, and she always did so as if she were speaking of pure facts. Other times she would concoct the most entrancing games for us play. Our dolls would acquire a life of their own, full of adventures in which we also would become characters. The only times I can remember ever being bored were those when she wasn't at hand. Our mother had a flare for making everyone comfortable. In an unobtrusive way she would get you feeling at home within minutes of arriving at the house. It was partly the fact that she was always genuinely interested in people which made her a sympathetic and appreciative listener, but there was something else more difficult to pin down – maybe a heartfelt gladness about having that person around. Whatever it was, it invariably worked, so that all our friends felt immediately welcome and never failed to return. Our grandmother had a gift for animals. It was quite amazing how they would take to her instantly. This was especially true of the sick ones. There was one occasion that particularly impressed everyone. Our uncle's alsatian had eaten some rat poison left lying in the streets. The vet prescribed certain tablets that might just work and give him a chance to pull through. The problem was that he wouldn't eat at all, so there was no point mixing the medicine with his food. My uncle tried feeding him the tablets, but the poor dog wouldn't let anyone near him either. It got to a stage where he was so sick and emaciated that we were sure he'd die within a few days. That was when my grandmother arrived. Very frail

and unstable on her feet. she went up to the dog, opened his mouth with one hand and popped in a tablet with the other one, pushing it right down his throat, so that he wouldn't spit it out. After that she fed him, still by hand, some milksops. This went on for several days until the dog was fully recovered and he was at her beck and call ever after. Of course there are people who possess truly extraordinary abilities like a perfect ear for music, so that they can tell what a note is exactly, even when they hear it in isolation. Others have photographic memories. I used to envy them, specially when studying for exams. Have you ever thought what an advantage it must be to be capable of remembering something just by looking at it a couple of times? But if I was given the opportunity to choose, I would settle for musical talent – having a good singing voice or playing an instrument really well. Of course those skills come with practice too, but no doubt a natural gift for it gives you a head start.

Exercise 9.4 Transcribe the following passage, including all we have seen in previous lessons (weak forms, sandhi r, syllabicity, elision, assimilation, glottaling).

Margaret stood holding the neatly wrapped present tight. The small box fitted nicely into the palms of her hands and she felt quite content standing there on the platform of the tube station. The bow on the box rippled gently in the warm air that came from inside the tunnel. Waiting for the northbound train to take her away and with nothing to distract her attention (all the posters were old and advertised holidays or exotic drinks, things she could not get interested in) Margaret's mind wandered. She knew she did not have long to wait now. The strength of the wind told of the imminent arrival of the train. She hoped for a seat to be free, so that the twenty-minute journey would at least pass in comfort for once. Daydreaming was difficult when one was uncomfortable. She pondered on the nature of her favourite pastime. Daydreaming certainly wasn't something that could be done just anywhere. Or could it? The surroundings had to be sympathetic. I wonder what would be the best kinds of places for daydreaming – the ones that would let a small lingering thought develop into a full-scale drama involving love and intrigue. What if the surroundings had an influence on the type of dream? Maybe different kinds of places produced different kinds of daydreams. Her mind was working hard. This was an avenue of exploration that seemed so obvious, yet in all her years of daydreaming never had it occurred to her. When people are asleep and they smell smoke, they dream of fire. She remembered someone telling her. Sometimes daydreams could be really unpleasant. Was there such a thing as a day nightmare? She closed her eyes and took a deep breath. After a second or two her mind felt clear and calm. She opened her eyes again and was greeted by the sight of the tube train slowing down as it passed along the platform. Gradually it came to a stop and luckily enough the doors opened directly opposite her. A smile grew on her lips.

Exercise 9.5 Transcribe the following passage, including all we have seen in previous lessons (weak forms, sandhi r, syllabicity, elision, assimilation, glottaling).

It was over a year ago that Mary last went to church. However, nobody dared criticize her for it. Not even the most inveterate gossips talked about it. Mary didn't go to church any more, and the whole village respected her decision. That is, everyone except for the vicar. He couldn't approve of her resolve, which went

against all established customs, and she did not respect the vicar's attitude. Their last so-called argument took place months ago, on All Souls' day. Mary had gone to the service, as she always did, to pray for the souls of those departed: her father, then her brother and then her mother. Either the sea or sorrow, which sometimes were one and the same thing, had taken them one by one. 'The sea gives, but it takes away more, much more,' her mother used to say, and she would stare out, her eyes lost in the vastness of the sea, from where all her joys and sorrows had always sprung. Her eyes, murky now, had often held their own, challenging the sea. A sigh broke out of Mary when she came back to the real world at the end of the mass that All Souls' day. A sigh that brought to the altar as an offering, all her memories: father, mother, brother, Tony. 'No! Not Tony!' she heard herself shout, as the vicar said a prayer for the sailors lost with the fishing boat *Mounty*, naming each one of them and last of all Tony. 'Not Tony! Not him!' she kept on shouting whilst she strode out of the church. 'Tony is alive and you won't be the ones to kill him. Tony will come back to me soon and you won't be able to take him away from me.' And that day she left the church never to return. As she walked past the cemetery gates, she turned her head the other way, so that she wouldn't have to heed the call from behind the gates, the call which beckoned her to stop and give up her firm belief. Mary sat on a stone bench, facing the misty sea. She refused to go back, not even for her family would she do it. The flowers she had prepared to put by their graves were left behind on the church pew. They had been married for a few months that day when Tony came back in the evening, bursting to share his news. He had been given a job on the *Mounty*, the best and most modern boat in the whole area, it was any fisherman's dream ship he beamed. An imperceptible shadow crossed Mary's brow as he spoke. She decided to ignore it and bring her smile back to the surface. She wouldn't dwell on phantoms, not when Tony was so happy. However, maybe sensing her mood, he reassured her. It was the safest boat in the whole fleet. He'd be away for a few weeks only, three months at the most. The pay would be very good and when he returned, they could think of starting up a family. Mary got up from the bench and started walking home, her jaws clenched with determination. That was a debt destiny owed her, and she had no intention of giving up on it. A year went by, a year since the *Mounty* disappeared. Mary kept on waiting. Every day without fail she would go down to the harbour. With hurried steps she would skip the nets which the women were mending. They would look up and shake their heads sadly. One or two would greet her, getting in return the flicker of a smile or a murmur from Mary. She continued on her way, the same every single day, to the very end of the pier. There, by the light house, she'd stand for a long time, staring hard out towards the horizon, screening the seas. Then she would turn back and retrace her steps, slowly now, as if she had done a ritual duty. She'd go up the hill little by little, delaying her return to the cottage. Nobody would see her until the following morning, back at the pier. One dark rainy day in November on which the wind blew like an omen, Mary left the house, her face flushed and glowing with excitement. She wore the gold brooch her mother had given her on her best coat and a few drops of that really good perfume Tony had brought her from one of his trips. She opened an umbrella against the rain and started walking, light and quick, towards the pier. Only old Tom saw her go by. Mary smiled and waved at him cheerfully without

stopping. When she reached the lighthouse, she closed the umbrella and placed it carefully against one of the stone walls. She took a mirror out of her handbag and touched up her hair. Very slowly, as slowly as one who believes she's walking on water, Mary went into the foam, smiling like a cherub, looking fearlessly at the dark turbulent sea. Then a big wave, sudden and rough, lashed at her waist, took her in its embrace and carried her away.

Exercise 9.6 Transcribe the following passage, including all we have seen in previous lessons (weak forms, sandhi r, syllabicity, elision, assimilation, glottaling).

Travelling is what I like doing best. It is wonderful to find yourself suddenly, after a few hours' plane journey, in a totally different culture and atmosphere unlike yours, where everything surprises you, everything is new, and you can detach yourself from your everyday life. When we go abroad, we like to make our own arrangements which is certainly harder, because you face many more problems and difficulties and you have more contact with the often cruel reality of the places you visit, but that is just why I like travelling like that. You get to know other ways of life. When travelling, you have to have an open mind and be able to adjust to all sorts of situations and, even when you're having a bad time, enjoy it as part of the experience. A lot of people find strange foods and smells unpleasant or they can't bear seeing poverty. And some people are not prepared to be uncomfortable, sleep anywhere, put up with insects or face danger. I don't get scared easily and don't mind going off the beaten track, even if it's supposed to be dangerous. Once we went to visit a Masai village away from the safari circuits. We were taken there by a man from the village who worked for a friend of ours and who was bringing some presents for the girl he was engaged to. He introduced us to all his family and we were welcomed as friends. We visited some of the huts belonging to his father's wives. The huts were made of pressed cow dung. Although a man can have several wives, each woman must have her own dwelling. Everywhere we went we were offered tea and they killed a goat in our honour. They do so by slitting its throat so that it bleeds to death. They drink the blood, because the Masai believe that animal blood gives them the strength to make them the good warriors they are. While they were filling jars with the blood, we thought we were going to be offered some. Fortunately they cooked the animal's meat on an open fire for us. There is no single place I wouldn't want to go to. Hand me a plane ticket and I'm on my way. I don't care. The simple fact of crossing the border, and listening to the radio or looking at petrol station signs in a foreign language is something I adore. I love airports, walking down the streets of foreign towns, watching people. And that's something you can do in Third World countries or in developed ones. In developed countries you have a better chance of enjoying man-made works: architecture, paintings, the history of cities and civilizations. Perhaps in other parts of the world, like central Africa, which is my favourite, what you can enjoy is nature, which is superb, and the people and their way of life, but there aren't great museums to go to. Those are two different kinds of trip. I like them both, but perhaps as a better way of breaking away from everything I prefer the more adventurous type. My latest trip, last winter, was to Zimbabwe. One of the things that impressed me most was flying over the Victoria Falls. It was an indescribably magnificent scene. We were still many miles away from the falls when we saw what seemed to be the smoke from

a huge forest fire rising incredibly high. As we got closer, we realised it was the steam coming up from the falls. We were luckily given permission to fly over the falls, which is usually forbidden. To crown it all, we saw two totally circular rainbows over the water. That was a really moving experience. Facing such splendid natural phenomena puts you in a reflective mood. It makes you stop and think about yourself. It's as if you were sent into a trance. Travelling for me is a chance to know more. Our immediate environment is so restricted, like a grain of sand. Knowing other situations makes you a much richer person. You realise that people's views and habits vary a lot from one place to another and that there is no absolute truth, that anything may be valid, any type of behaviour, any religion. That is why we can't judge from where we are news we get about things happening in another part of the world if we haven't been and haven't seen what things are like there. Travelling is my passion. It's as if one could live several different lives. I like having that store of memories to delve into every now and then. I hope my children feel this way too. It will teach them to appreciate and value other cultures and not to despise anything just because it is not what they are used to.

Appendix: Answers to exercises

Answers to Lesson 1: symbols and terminology

Exercise 1.1 The voiceless consonants in the passage are in bold type.

I haven't got a car at the moment. My car was stolen last Friday. I left it at the station all day and when I got back in the evening it had vanished. I hope the insurance company will send me a cheque soon, so that I can go and buy another one.

Here is the whole passage in transcription:

/aɪ hævənt ɡɒt ə kɑːr ət ðə məʊmənt | maɪ kɑː wəz stəʊlən lɑːst fraɪdeɪ | aɪ left
ɪt ət ðə steɪʃən ɔːl deɪ | ənd wen aɪ ɡɒt bæk ɪn ði iːvɪnɪŋ | ɪt hæd vænɪʃt | aɪ həʊp
ði ɪnʃʊːrəns kʌmpəni wɪl send mi ə tʃek suːn | səʊ ðæt aɪ kən ɡəʊ ənd baɪ ənəðə
wʌn/

Exercise 1.2 The words which contain only voiced consonants are marked with a ✓ All the words are transcribed for you.

much	/mʌtʃ/	moody ✓	/muːdi/	number ✓	/nʌmbə/
yellow ✓	/jeləʊ/	roses ✓	/rəʊzəz/	knees ✓	/niːz/
youth	/juːθ/	loses ✓	/luːzəz/	doses	/dəʊsəz/
dozes ✓	/dəʊzəz/	wishing	/wɪʃɪŋ/	leisure ✓	/leɪʒə/
those ✓	/ðəʊz/	under ✓	/ʌndə/	jeans ✓	/dʒiːnz/
this	/ðɪs/	his	/hɪz/	wins ✓	/wɪnz/
garage ✓	/gæərə:dʒ/ /gæərəːʒ/ /gæərɪdʒ/	universal	/juːnɪvɜːsəl/		

Exercise 1.3 Each word which begins with a consonant is followed by an indication of the place of articulation of that consonant: (a) = alveolar, (b) = bilabial, (d) = dental, (g) = glottal, (l) = labiodental, (lv) = labial-velar, (p) = palatal, (pa) = post-alveolar, (v) = velar.

Last (a) Tuesday (a) my (b) brother (b) came (v) to (a) see (a) me (b). He (g) wanted (lv) to (a) borrow (b) my (b) videorecorder (l) because (b) his (g) is not (a) very (l) reliable (pa). My (b) nephew's (a) birthday (b) is next (a) Thursday (d). They (d) are going (v) to (a) have (g) a party (b) for (l) some (a) friends (l) and they (d) want (lv) to show (pa) some (a) films (l).

Exercise 1.4

plosive: doubt /daʊt/ give /gɪv/ quite /kwɪt/ chemist /kɛmɪst/
 fricative: sixty /sɪksti/ five /faɪv/ xylophone /zaɪləfoʊn/ thrown /θrəʊn/
 then /ðen/ hope /həʊp/ physics /fɪzɪks/
 affricate: generous /dʒenərəs/ cherry /tʃeri/
 approximant: lesson /lesən/ usual /ju:ʒwəl/ yacht /jɔt/ wrong /rɒŋ/
 rubber /rʌbə/
 nasal: monster /mɒnstə/ knot /nɒt/

Exercise 1.5

- Words beginning with an obstruent: choose, soap, coast, told, friend, thought, boast, purple, gate, violet, quiet
- Words beginning with a sonorant: metal, ripe, white, youth, lorry, nasty
- Words beginning with a stop: choose, metal, coast, told, boast, purple, gate, nasty, quiet

Exercise 1.6 The close and close-mid monophthongs are shown in bold type.

There are three reasons I should give if anyone asked why it is a good idea to learn English transcription. First, it helps you to realise what you say as opposed to what you think you say. Second, it teaches you that written language is not the same as spoken language. Third, it can be quite a lot of fun.

Exercise 1.7

bænd	hɔ:l	dʒʌmp	wi:p	lav	kwɪt
ɑ:sk	top	mɪs	dʒu:s	aut	tarm
bles	kɪf	drɒp	hu:p	bi:d	tɜ:n
træp	dɑ:v	fɪə	grəʊ	ləʊd	fɛə
bɔɪl	wɜ:k	wɒnt	lu:z	kləʊs ¹	bu:t
				kləʊz	
kuk	pʊl	dəʊm	wai	kɒs	tʃɛə

Answers to Lesson 2: transcription hints

Exercise 2.1

weights /wɛɪts/ lambs /læmz/ views /vju:z/
 doves /dɒvz/ ideas /aɪdɪəz/ myths /mɪθs/
 towns /taʊnz/ songs /sɒŋz/
 rods /rɒdz/ tracks /træks/

¹close = /kləʊs/ if it is an adjective, but /kləʊz/ if it is a verb

Exercise 2.2

- He missed it /hi mist it/
- She repairs watches /ʃi riːpeɪz wɒtʃəz/
- Bill's brother's passed /bɪlz brʌðəz pɑːst/
- Jack's started school /dʒæks stɑːtəd sku:l/
- He makes badges /hi meɪks bædʒəz/
- He misses his friends' company /hi mɪsɪz hɪz frendz kʌmpəni/

Exercise 2.3

- hours /aʊəz/
- wiring /waɪərɪŋ/
- showered /ʃəʊəd/
- grower /grɔː/

Exercise 2.4

Why do you want to leave so early? I'd have thought that we could get there on time if we left at about half past ten. If we leave at nine, we'll arrive far too early and we'll have to stand around in the cold, waiting for the others to show up.

Answers to Lesson 3: stress, rhythm and weak forms

Orthographic version for the sample transcription passage

When I think of my years at university, one of the things I regret is the fact that I did not take some subjects seriously and I only did enough work to scrape by. Somehow they have all contrived to come back hauntingly, since I have ended up needing to know about them for my work. What a lot of wasted opportunities! At the time, for whatever reason, I couldn't see any interest in them. A lot of it was my own fault for spending my time in other pursuits, such as playing cards with my classmates, or going to the cafeteria for long chats and numerous coffees, but I must also point out that it often was the lecturer's fault. Now I am throwing stones in my own glass-house, but it has to be said. There was this course which went totally over my head and to this day I don't know how I passed it. The lecturer was a very nice man, a bit shy and with a monotonous voice quality, which meant that you were easily sent to sleep. But the worst was that he knew too much, or rather he didn't know how to pitch things low enough for students to follow. He finally gave up teaching and became a full-time researcher, which I think is what he was cut out for. I'm not trying to shift all the blame for the courses I wasted. Like I said, it was also due to my interests leaning towards other things. Still, socialising is another skill that has to be learnt, and is important for your future, don't you think?

Exercise 3.1 Edited orthographic version (*You will find some words highlighted. They are grammatical words which are likely to be used in the weak form.*)

A group of people were sitting having a drink in a bar and one man was boasting about how tough he was. After a while, everyone else got fed up with listening to this, so someone said, 'All right. You say you're so tough, but I bet you can't

spend the night alone on the top of the mountain without a coat or anything to keep you warm.' The man took on the bet and the next night he climbed the mountain alone. He found a sheltered spot and sat down. He had brought a book with him and he lit a candle so that he was able to read. He spent the coldest, most miserable night of his life. In the morning, he staggered down the mountain half dead and went to find his friends and to claim his winnings. 'Are you sure you didn't have a coat?' they asked him. 'I was dressed just as I am now,' he said. 'And you didn't light a fire? Not even a candle?' 'Oh, yes. I had a candle, but only in order to read my book.' 'The bet's off,' they said and went away laughing. The man was very annoyed, but he didn't say anything. A few weeks later, he invited them all to dinner at his house. They all arrived on time and sat waiting for the meal to be served. An hour went by, two hours, but still no food appeared. Finally, they began to lose patience and asked the man what he was playing at. 'All right,' he said. 'Let's go into the kitchen and see if the food's ready.' They all followed him into the other room where they saw a huge pot of water on a stand and underneath was a single lighted candle. The man put his finger into the water. 'No. It's not ready yet. I can't understand it. The candle's been there since yesterday.' His friends laughed and took him out for an expensive meal at the nearest restaurant.

Transcription

| ə 'gru:p əv 'pi:pəl wə 'sɪtɪŋ hævɪŋ¹ | ə 'drɪŋk ɪn ə 'bɑ: | ənd² 'wʌn mæn wəz
'bɔ:stɪŋ əbʌt hʌu 'tʌf ɪ³ 'wɔ:z⁴ | 'ɑ:ftə⁵ ə 'waɪl | 'evrɪwʌn 'els gɒt fəd 'ʌp wɪð
'lɪsənɪŋ tə 'ðɪs | səʊ 'sʌmwʌn 'sed | ɔ:'rɑ:t | ju 'seɪ jɔ:⁶ səʊ 'tʌf | bət aɪ 'bet
ju 'kɑ:n⁷ spend ðə 'nɑ:t ə'ləʊn ɒn ðə 'tɒp əv ðə 'maʊntən | wɪðʌʊt ə 'kəʊt
ɔ:r⁵ 'eniθɪŋ tə 'ki:p ju 'wɔ:m | ðə 'mæn tuk 'ɒn ðə 'bet | ənd² ðə 'nekst 'nɑ:t ɪ³
'klaɪm⁸ ðə 'maʊntən ə'ləʊn | hi⁹ 'faʊnd ə 'fɛltəd⁸ 'spɒt ənd² sæt 'daʊn | hi⁹
əd³ 'brɔ:t ə 'bʊk wɪð ɪm³ | ənd² ɪ³ 'lɪt ə 'kændəl səʊ ðæt ɪ³ wəz ɛɪbəl tə 'ri:d |
hi⁹ 'spent ðə 'kəʊldɪst | mɔ:st 'mɪzərəbəl 'nɑ:t əv ɪz³ 'lɑ:f | ɪn ðə 'mɔ:nɪŋ ɪ³
'stæɡəd⁸ 'daʊn ðə 'maʊntən hɑ:f 'ded | ənd² 'went tə 'faɪnd ɪz³ 'frendz¹⁰ |
ənd² tə 'kleɪm ɪz³ 'wɪnɪŋz¹⁰ | ə ju 'fɔ:⁶ ju 'dɪdənt hæv¹¹ ə 'kəʊt ðeɪ 'ɑ:skt¹²
ɪm³ | aɪ wəz 'drest¹² 'dʒʌst¹³ əz aɪ 'æm⁴ 'nəʊ ɪ³ 'sed | ənd² ju 'dɪdənt lɑ:t ə
'fæ¹⁴ | nɒt 'i:vən ə 'kændəl | əʊ 'jes | aɪ 'hæd¹¹ ə 'kændəl | bət 'əʊnli ɪn 'ɔ:də
tə 'ri:d mɑɪ 'bʊk | ðə 'bet¹⁵ 'ɒf ðeɪ 'sed | ənd² 'went əweɪ 'lɑ:fɪŋ | ðə 'mæn
wəz 'veri 'ə'nɔɪd⁸ | bət ɪ³ 'dɪdənt seɪ 'eniθɪŋ | ə 'fju: wɪ:ks¹⁵ 'lertə | hi⁹ ɪn'vɑ:tɪd¹⁶
ðəm 'ɔ:l tə 'dɪnər⁵ ət ɪz³ 'hɑ:ʊs | ðeɪ 'ɔ:l ə'rɑ:vɪd⁸ ɒn 'tɑɪm | ənd² sæt 'wertɪŋ fə ðə
'mi:l tə bi 'sɜ:vɪd⁸ | ən 'æ¹⁴ went 'bɑɪ | 'tu: 'æz¹⁰⁻¹⁴ | bət 'stɪl nəʊ 'fʊ:d ə'prɪəd⁸ |
'fɑɪnəli ðeɪ bi'gæn tə 'lu:z 'peɪʃəns | ənd² 'ɑ:skt¹² ðə 'mæn wɒt ɪ³ wəz 'pleɪŋ
æt¹ | ɔ:l 'rɑ:t ɪ³ 'sed | 'lets ɡəʊ ɪntə ðə 'kɪtʃən ənd² 'sɪ: ɪf ðə 'fʊ:dz¹⁰ 'redi | ðeɪ
'ɔ:l 'fələʊd⁸ ɪm³ ɪntə ðɪ¹⁷ 'lɒð 'rʊ:m | wə ðeɪ 'sɔ: ə 'hju:dʒ pɒt əv 'wɔ:tər⁵ ɒn
ə 'stænd | ənd² 'ʌndəni:θ ðə wəz ə 'sɪŋɡəl 'lɑ:ɪtɪd¹⁶ 'kændəl | ðə 'mæn put ɪz³
'fɪŋɡər⁵ ɪntə ðə 'wɔ:tə | 'nəʊ | ɪts¹⁵ 'nɒt redɪ 'jet | aɪ 'kɑ:n⁷ 'ʌndə'stænd ɪt |
ðə 'kændəlz¹⁰ bi:n 'ðə¹⁸ sɪns 'jestədeɪ¹⁹ | hɪz⁹ 'frendz¹⁰ 'lɑ:ft¹² | ənd² 'tuk
ɪm³ 'aʊt fər⁵ ən ɪk'spensɪv 'mi:l ət ðə 'nɪərɪst 'restərɒnt²⁰ |

Comments to transcription (Remember that *** after a comment means that it won't be repeated in future lessons.)

1. Only monosyllabic grammatical words have weak forms.***

2. /ənd/ and /ən/ are alternative weak forms for *and*.***
3. /h/ can be deleted because it is not following a potential pause.***
4. Use of strong form because the grammatical word is stranded.
5. /r/ is pronounced here because the next word begins with a vowel sound (see Lesson 4).***
6. Monophthonging (see Lesson 2).
7. Notice this is the form for the negative contraction *can't*.***
8. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/.***
9. /h/ cannot be deleted because the word is following a potential pause.***
10. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /z/.***
11. The strong form is used because the verb does not function as an auxiliary here.
12. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/.***
13. When *just* is used in the sense of *exactly*, *precisely* it tends to be stressed and therefore pronounced in strong form. On the other hand, when it means *only* it tends to be in weak form (see Lesson 3, note 5).
14. Smoothing (see Lesson 2).
15. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /s/.***
16. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/.***
17. /ði/ is the form used when the next word begins with a vowel sound.***
18. Strong form because *there* is being used as a location adverb.
19. /'jestədi/ is an alternative pronunciation.
20. /'restərə:nt/ and /'restərənt/ are alternative pronunciations.

Exercise 3.2: transcription

| 'hau dɪd ju 'gɛt 'hɪə ðɪs 'mɔ:ɪnɪŋ | aɪ 'dɪdɪnt 'si: ju ət ðə 'steɪʃən | aɪ 'keɪm baɪ
 'kɑ: | bət aɪ 'wʊdɪnt¹ 'du:² ɪt ə'gen | 'waɪ 'nɒt | ðə 'træfɪk 'ɪzənt tu: 'bæd | 'ɪz ɪt |
 ɪt 'wɒz³ ðɪs 'mɔ:ɪnɪŋ | ðə⁴ ə⁴ 'lɒt əv 'rəʊd wɜ:kz⁵ 'dʒʌst⁶ ðɪ⁷ 'lðə 'saɪd əv ðə
 'rɪvə | əv 'jes | aɪd kəm'pli:tli fə'gɒtən əbaʊt 'ðəʊz | səʊ 'waɪ dɪdɪnt ju 'kæʃt ðə
 'treɪn | ðɪ⁷ ə'lɑ:m klɒk 'dɪdɪnt gəʊ 'ɒf | ðə 'mʌst⁸ əv⁹ bi:n ə 'pæ¹⁰ kʌt 'lɑ:st nɑ:t |
 bɪkɒz ðə 'nʌmbəz¹¹ wə 'blɪŋkɪŋ | ɛnd¹² 'ðen ðə 'træfɪk 'meɪd mi 'twenti 'mɪnɪts⁵
 'leɪt | əv 'dɪə | 'mɪstə *'dʒɛŋkɪnz 'wʊdɪnt¹ 'lɑ:k 'ðæt¹³ | hɪ¹⁴ 'sɜ:tənli 'dɪdɪnt 'lɑ:k
 ɪt | hɪ¹⁴ gɒt 'rɑ:ðə⁴ ʌn'plezənt əbaʊt ɪt | aɪm 'nɒt sə'praɪz¹⁵ | hɪz¹¹-¹⁴ bi:n
 'gɛtɪŋ 'mɔ:r⁴ ɛnd¹² 'mɔ: 'bæd 'tempəd¹⁵ 'leɪtli | 'evrɪbɒdɪz¹¹ 'nəʊtɪst¹⁶ ɪt | 'evə
 sɪnz ɪ⁹ 'hæd² 'ðæt¹³ 'mɪ:tɪŋ ət ðə 'hed 'ɒfɪs | hɪ¹⁴ əz⁹ bi:n 'kwɑ:t ʌn'beərəbəl |
 'jes | aɪ 'nəʊ ɪz⁹-¹¹ 'gɒt ə 'lɒt ɒn ɪz⁹ 'plɛt ət ðə 'məʊmənt | bət ðəz¹¹ 'rɪli
 'nəʊ 'hi:d tə bi 'ru:d tə 'sʌmwən ɪn 'frʌnt əv 'evrɪbɒdɪ 'els | hɪ¹⁴ 'meɪd mi 'fi:
 əz ɪf aɪ əd⁹ dʒəst 'kɪd¹⁵ 'sʌmbədi¹⁷ | aɪ 'tɛl ju | aɪ 'θɪŋk ɪ⁹ 'mɪ:nz¹¹ tə 'meɪk mi
 'peɪ fə 'ðɪs | əv aɪ 'ʃʊdɪnt¹ 'wʌri 'tu: 'mʌʃ əbaʊt ɪt | hɪl¹⁴ əv⁹ fə'gɒtən 'ɔ:l
 əbaʊt ɪt baɪ tə'mɒrəʊ | hɪ¹⁴ 'ɔ:lweɪz 'dʌz³ | ɪts⁵ 'wʌn əv ɪz⁹ 'fju: 'gʊd 'kwɒlətɪz¹¹

| hi¹⁴ 'wɪl ɪf aɪm 'nɒt 'leɪt ə'ɡen | bət 'ðɪs ɪz ðə 'fɔ:θ 'taɪm | aɪv bi:n 'leɪt ðɪs 'mʌnθ
 | wen ɪts⁵ 'nɒt 'rəʊd wɜ:k s³ | ɪts⁵ ə 'brəʊkən daʊn 'bʌs | aɪ 'rɪəli 'mʌst⁸ 'mæɪnɪdʒ
 tə get 'hɪə⁴ ɒn 'taɪm frəm 'nau 'ɒn | aɪd 'du:² məɪ 'veri 'best ɪf 'aɪ wə 'ju:⁸ | ju
 'mʌsɪz¹ ʌndə'restɪmənt ɪm⁹ | 'nɒt wɪð 'ɔ:l ði:z 'gəʊl ə'tʃi:vɪŋ 'pɒlɪsɪz¹¹ | hɪz¹¹-¹⁴
 'ɔ:lweɪz¹ 'ræntɪŋ əbaʊt | bi'saɪdʒ | ðə³ə 'kwart ə 'fju: 'pi:pəl ə'raʊnd | ðət wʊd¹⁸
 'lʌv tə 'hæv² ə 'gəʊ ət 'jo: 'dʒɒb | 'nʌθɪŋ 'pɜ:sənəl ju ʌndə'stænd | ɪts⁵ 'dʒʌst⁶
 'pɜ:ʒo:¹⁹ 'klaɪmɪŋ | əʊ aɪ 'du:⁸ 'nəʊ | ənd¹² aɪ 'wɪl 'traɪ | 'laɪk ju 'sed | 'ðɪs pleɪs ɪz
 'ti:mɪŋ wɪð kəm'petɪtəz¹¹ | ənd¹² 'getɪŋ ɒn ðə 'rɒŋ saɪd əv *'dʒenɪkɪz | ɪz 'nɒt ðə
 'best weɪ tə 'ki:p ðəm ət 'beɪ | əv ɔ:l'redɪ 'tʃeɪndʒɪd¹⁵ 'dʒɒbz¹¹ 'twɔɪs ɪn ðə 'lɑ:st
 θri: 'jɪz¹¹ | aɪ 'dəʊnt²⁰ 'wɒnt tə 'gəʊ θru: 'ɔ:l 'ðæt¹³ ə'ɡen |

Comments to transcription

1. The strong form must be used because it is a negative contraction. Additionally, words of more than one syllable do not have weak forms.
2. The strong form is used because the verb is not being used as an auxiliary.
3. The strong form is used because the grammatical word is stranded.
4. /r/ is pronounced here because the next word begins with a vowel sound and there is no pause in between (see Lesson 4). ***
5. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /s/. ***
6. When *just* is used in the sense of *exactly*, *precisely* it tends to be stressed and therefore pronounced in strong form. On the other hand, when it means *only* it tends to be in weak form unless it is stressed for emphatic reasons (see Lesson 3, note 5).
7. /ði/ is the weak form used when the next word begins with a vowel sound. ***
8. The strong form is used because the grammatical word is being emphasised and therefore stressed.
9. /h/ can be deleted here because it is not preceded by a potential pause. ***
10. Smoothing (see Lesson 2).
11. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /z/. ***
12. /ənd/ and /ən/ are alternative weak forms for *and*. ***
13. *that* is used in the strong form here because it is a demonstrative.
14. /h/ cannot be deleted here because it is preceded by a potential pause.***
15. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/. ***
16. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/. ***
17. /sʌmbədi/ is an alternative pronunciation.
18. Grammatical words which have the vowel /ʊ/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed because /ʊ/ is already a weak vowel, but in a faster pronunciation they may be further weakened to /ə/. ***
19. Monophthonging (see Lesson 2).
20. Notice this is the form for the negative contraction *don't*.***

Exercise 3.3

| aɪ əv¹ 'lɪvd² ɪn *'lændən fə 'ten 'jɪəz³ nau | ɪt 'si:mz³ sʌtʃ ə 'lɒŋ 'taɪm wen aɪ
 'æktʃuəli 'stɒp ənd⁴ 'θɪŋk ə'baut ɪt | 'ten 'jɪəz³ | 'mɔ: ðən ə 'θɜ:d əv maɪ 'laɪf |
 wen aɪ 'θɪŋk əv 'hæʊm | hau'vevə | *'fɛldən 'ɔ:lweɪz 'kʌmz³ tə 'maɪnd | ə 'taɪni
 'vɪldʒ ɪn ðə 'hɑ:t əv ðə *'blækdaʊn 'hɪlz³ | 'hɪdən ɪn ðə 'depθs⁵ əv *'devən |
 aɪ 'lʌv ɡəʊɪŋ 'hæʊm et 'ðɪs taɪm əv 'jɪə | 'sprɪŋ ɪz mə'tʃʊəɪŋ laɪk ən
 'ædəlesənt 'ɡɜ:l | ðə 'li:vz³ ʌn'fɜ:lɪŋ | 'mɒdəstli ɪk'stendɪŋ ðeə 'fref ɡri:n
 'ɡreʊθ | ðə 'fi:ldz³ ri'vɜ:bərəɪt wɪð ðə 'hezɪtənt 'bli:tɪŋ əv 'nju:bɔ:n 'læmz³ |
 ənd⁴ ðə 'hedʒɪz⁶ ənd⁴ 'tri:z³ | ə 'fɪld² wɪð ði⁷ ɪk'spektənt 'rʌsəl əv 'nju: 'laɪf ɪn
 kri'eɪʃən | *'lændən hau'vevə ri'meɪnz³ ə'blɪvɪəs tə ðə fɜ:'tɪləti əv 'sprɪŋ | wɪ ə
 'berɪd² ɪn æθ⁸'selvz³ | ðeə⁹ ə di'leɪz³ ɒn ðə 'nɔ:ðən laɪn ə'ɡen | ə 'sɪɡnəl
 'feɪljə⁹⁻¹⁰ et sʌm¹¹ 'steɪʃən | meɪks⁵ 'ɔ:l treɪnz³ 'leɪt | ðə *'bɪɡ *'ɪʃu:¹²
 'vendar⁹ et ði⁷ 'lændəgraʊnd 'tɪkɪt 'ɒfɪs | 'ʃaʊts⁵ ɪn ʤɔ: 'feɪs | ðə 'kraʊdz³ 'pʊʃ
 ənd⁴ 'ʃʌv ɪn ðə daɪ'rekʃən əv ðə 'su:pəmə:kɪt | 'maʊðz³ 'wɔ:təriŋ ɪn æntɪsɪ
 'peɪʃən əv ðeə⁹ 'i:vɪŋ 'mi:l | aɪ 'teɪk ə 'wɔ:k daʊn ðə 'rəʊd tə 'pəʊst ə 'leɪtə |
 *'lændən 'kɪlz³ mi | 'rəd 'bʌsɪz⁶ 'ʃʌdəriŋ 'pɑ:st mi | 'bɛltʃɪŋ 'θɪk 'sməʊk | wɪtʃ
 'kɪŋz³ tə ðə 'bæk əv maɪ 'θrəʊt | ɪn 'ðɪs 'sɪti | ju 'lɜ:n tə 'wɔ:k 'fɑ:st | ə'vɔɪd
 ɔ:l 'aɪ kɒntækt | ənd⁴ meɪn'teɪn ði⁷ 'eə⁹ əv 'sʌmwaʊn ɒn ən 'erənd | ɪts⁵
 'kɔ:ld² 'self prezə'veɪʃən | ɪf ju 'sləʊ 'daʊn | ɔ: 'kæʃ ə 'streɪndʒəz³ 'aɪ | ðen
 hu:¹³ 'nəʊz³ wɒt maɪt 'hæpən | ɪt ɪz 'seɪfə tə ri'meɪn wɪð'ɪn ðə 'bʌbəl əv
 ænə'nɪməti | aɪ 'wɒnt tə ɡəʊ 'hæʊm | 'maɪ 'hæʊm | weə⁹ aɪ kən 'sɪt ʌndə ðə
 ju:kə'lɪptəs 'tri: ɪn ðə 'dʌsk | ənd⁴ 'wɒtʃ ðə h'eɪrɪzən 'dɑ:kən əz ðə 'sʌn 'sets⁵ |
 ənd⁴ ðə 'bæts⁵ stɑ:t ðeə 'nɑ:tli 'hʌnt fə 'dʒu:sɪ 'ɪnsektz⁵ |

Comments to transcription

1. /h/ can be deleted here because it is not following a potential pause. ***
2. The regular past tense morpheme agrees in voicing with the previous sound, so in this case, because the previous sound is voiced, it is pronounced /d/. ***
3. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound, in this case the previous sound is voiced so 's' is pronounced /z/. ***
4. /ənd/ or /ən/ are alternative weak forms for *and*. ***
5. When it is a morpheme or contraction, 's' agrees in voicing with the previous sound, in this case the previous sound is voiceless so 's' is pronounced /s/. ***
6. The morpheme 's' is pronounced /ɪz/ or /əz/ after sibilants (/s/, /z/, /ʒ/, /ʒ/, /ʒ/, /tʃ/ and /dʒ/). ***
7. /ði/ is the weak form used when the next word begins with a vowel sound. ***
8. Smoothing (see Lesson 2).
9. /r/ is pronounced because it is immediately followed by a word beginning with a vowel sound (see Lesson 4). ***
10. In unstressed positions, the first element of the diphthongs /ɪə/ and /ʊə/ may lose its prominence and become /jə/ or /wə/ respectively. This is a common process which we will use consistently in the last lesson of the book. Meanwhile, don't worry if you use /ɪə/ and our version is /jə/. You can regard them as alternative pronunciations.
11. The strong form is used because *some* modifies a countable noun in the singular (see Lesson 3 note 5).

12. The *Big Issue* is a weekly magazine sold by and for the homeless in London.
 13. Strong form because *who* is used as an interrogative pronoun.

Exercise 3.4

| aɪ 'hævənt¹ 'gɒt ə 'kɑ:r² əv maɪ 'əʊn | bət 'sʌmtaɪmz³ aɪ 'bɒrəʊ wʌn frəm ə
 'frend | ənd⁴ 'draɪv tə 'si: maɪ 'brʌðə² ənd⁴ 'sɪstə² ɪn 'lɔ: | hu⁵ 'lɪv ə'baʊt
 'sɪksti 'maɪlz³ frəm *'lʌndən | aɪ əv⁶ 'dʌŋ ðə 'dʒɜ:nɪ ɪn 'ɔ:l 'kaɪndz³ əv 'weðə |
 bət ðə 'wɜ:st 'taɪm aɪ 'evə 'hæd⁷ | wəz ɒn ə 'veri 'fɒgi 'deɪ ɪn ðə 'mɪdəl əv
 nəʊ'vembə | wen aɪ 'stɑ:trɪd⁸ ðə 'draɪv | ðə 'weðə wəz ə 'bɪt 'mɪsti | bət aɪ
 'dɪdənt 'θɪŋk ɪt wəz 'bæd ɪ'nʌf tə pəs'pəʊn maɪ 'trɪp ɔ: tə 'gəʊ bɑɪ 'treɪn |
 'wɪtʃ | ɔ:l'ðəʊ ɪt wəz 'pɒsɪbəl ət 'ðæt⁹ 'taɪm | 'wɒzənt¹ 'veri 'i:zɪ ɔ: kən'vi:nɪənt
 | 'eniweɪ | aɪ 'gɒt ə'baʊt 'twentɪ 'maɪlz³ 'aʊtsaɪd *'lʌndən | ənd⁴ ðə 'mɪst
 'stɑ:trɪd⁸ 'getɪŋ 'θɪkə² ənd⁴ 'θɪkə | aɪ wəz 'getɪŋ 'mɔ:r² ənd⁴ 'mɔ: 'nɜ:vəs | bɪ'kɒz
 aɪ əm 'nɒt ə 'veri 'kɒnfɪdənt 'draɪvə² ət ðə 'best əv 'taɪmz³ | aɪ sə'pəʊz aɪ
 'dəʊnt¹⁰ 'get ɪ'nʌf 'præktɪs | aɪ 'rɪəlɪ 'heit 'fɒg | 'i:vən wen aɪm 'nɒt 'draɪvɪŋ |
 bət wen ʒɔ:¹¹ bɪ'hænd ðə 'wi:l əv ə 'kɑ:r² ɪt 'si:mz³ 'ten 'taɪmz³ 'wɜ:s |
 'dʌzənt¹ ɪt | aɪ 'hæd⁷ tə 'draɪv ɪks'tri:mli 'sləʊli | ənd⁴ ðə 'dʒɜ:nɪ 'tʌk mi
 'ɔ:l'məʊst ən 'æ¹² 'lɒŋgə¹³ ðən ɪt 'nɔ:məli 'dʌz¹⁴ | 'faɪnəli aɪ 'gɒt tə ðə 'pleɪs
 weər² aɪ 'hæd⁷ tə 'tɜ:n 'ɒf ðə 'meɪn 'rəʊd | ɪntə ðə 'smɔ:l 'kʌntri 'leɪn | wɪtʃ
 'li:dz³ tə ðə 'vɪlɪdʒ weə maɪ 'brʌðə 'lɪvz³ | ət 'li:st aɪ 'θɔ:t aɪ əd⁶ 'gɒt tə ðə
 'raɪt 'leɪn | 'ɑ:ftə² ə'baʊt ə 'maɪl | aɪ 'pɑ:st¹⁵ ə 'haus wɪtʃ aɪ kud¹⁶ 'dʒʌst¹⁷
 meɪk 'aʊt ɪn ðə 'fɒg | bət wɪtʃ aɪ 'dɪdənt 'rekəgnɪz ət 'ɔ:l | aɪ 'dɪdənt 'fænsɪ
 'tɜ:nɪŋ 'raʊnd | ənd⁴ 'gəʊɪŋ 'bæk tə ðə 'meɪn 'rəʊd | bɪkɒz aɪ 'θɔ:t ɪt wud¹⁶ bɪ
 'veri 'deɪndʒərəs 'getɪŋ 'bæk ɪntə ðə 'fləʊ əv 'træfɪk | ɪn 'sʌtʃ 'pɔ:¹¹ 'vɪzɪ'bɪlətɪ
 | aɪ dɪ'saɪdɪd⁸ tə 'pres 'ɒn | ənd⁴ 'si: ɪf aɪ 'keɪm tu¹⁸ 'eni 'səɪnpəʊsts¹⁹ | wɪtʃ
 wud¹⁶ 'put mi 'bæk ɒn ðə 'raɪt 'træk | 'ðæt⁹ wəz maɪ 'sɪliəst mɪ'steɪk | ðə
 'nekst 'æ¹² wəz laɪk ə 'naɪtməə | aɪ 'gɒt 'di:pə² ɪntə ðə 'kʌntrɪsaɪd | ənd⁴ ðə
 'fɒg gɒt 'i:vən 'θɪkə | ət 'wʌn 'pɔɪnt aɪ 'lɒst ðə 'rəʊd ɔ:l'tə'gəðə | ənd⁴ 'faʊnd
 maɪ'self 'draɪvɪŋ ə'krɒs ə 'fi:ld | 'θru: ə 'hɜ:d əv 'rɑ:ðə sə'praɪzd²⁰ 'kaʊz³ |
 'wʌns aɪ 'mɪst¹⁵ bɑɪ 'ɪntʃɪz²¹ 'gəʊɪŋ ɪntu¹⁸ ə 'rɑ:ðə 'di:p 'dɪtʃ | 'faɪnəli aɪ 'keɪm
 tu¹⁸ ə 'səɪnpəʊst wɪð ðə 'neɪm əv maɪ 'brʌðəz³ 'vɪlɪdʒ 'ɒn ɪt | ɪt wəz 'ten
 'maɪlz³ 'bæk ɪn ðə daɪ'rekʃən aɪ əd⁶ 'dʒʌst¹⁶ 'kʌm | ðə 'nekst taɪm aɪ 'vɪzɪt
 maɪ 'brʌðə² ɪn nəʊ'vembə | aɪ ʃəl 'lɪsən veri 'keəfəli tə ðə 'weðə 'fɔ:kɑ:st |
 bɪ'fɔ:r² aɪ set 'aʊt | 'betə 'stɪl | aɪ ʃəl 'get ɪm⁶ tə 'vɪzɪt 'mi:²² |

Comments to transcription

1. Strong form is used because it is a negative contraction and disyllabic.
2. /r/ is pronounced here because it is followed by a word which begins with a vowel sound and there is no pause between them (see Lesson 4). ***
3. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/. ***
4. /ənd/ and /ən/ are alternative weak forms for *and*. ***
5. Weak form because it is the relative pronoun, not the interrogative one. ***
6. /h/ can be deleted here because it is not preceded by a potential pause. ***
7. Strong form because the verb is not used as an auxiliary here.
8. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/. ***

9. *that* is used in the strong form because here it is a demonstrative.
10. The strong form must be used because it is a negative contraction.
11. Monophthonging (see Lesson 2).
12. Smoothing (see Lesson 2).
13. *long* (/lɒŋ/) is an exception in that, when forming the comparative and superlative forms, /g/ is added after the velar nasal /ŋ/. Other such exceptions are the words *strong* and *young*.
14. The strong form is used because the grammatical word is stranded.
15. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/. ***
16. Grammatical words which have the vowel /ʊ/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed because /ʊ/ is already a weak vowel, but in a faster pronunciation they may be further weakened to /ə/. ***
17. When *just* means *exactly*, *precisely* or *barely*, *hardly*, it tends to be stressed and therefore pronounced in strong form. When it means 'a short time before/ago' it is pronounced in the strong form if it is stressed for emphatic reasons (see Lesson 3, note 5).
18. /tu/ is the weak form used when the next word begins with a vowel sound. ***
19. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/. ***
20. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/. ***
21. The morpheme or contraction 's' is pronounced /əz/ or /ɪz/ when it follows a sibilant (/s/, /z/, /ʒ/, /ʒ/, /ʒ/, /ʒ/ and /dʒ/). ***
22. The strong form is used because the grammatical word is emphasised and therefore stressed.

Exercise 3.5

| ðə 'geɪmz¹ 'sɑ:mθɪŋ laɪk 'beɪsbɔ:l | 'sɑ:mθɪŋ laɪk 'fʊtbɔ:l | bət 'let mi 'tel ju | its² 'mʌtʃ 'betə ðən 'aɪðə³ | its² 'pleɪd⁴ ɒn ə 'flæt 'pɑ:k | wɪtʃ hæz⁵ ə 'skweə mɑ:kt⁶ ɪn ðə 'mɪdəl | ɛnd⁷ ə 'lɪmɪt raʊnd ðɪ⁸ aʊt'saɪd | ðə 'skweə⁹ ɪz weə ðə 'bætmen¹⁰ 'stændz¹ | hi¹¹ hæz⁵ ə 'bæt meɪd əv 'wʊd | ən⁷ 'ʃeɪpt⁶ sɑ:mθɪŋ laɪk ə 'gɑ:dən 'speɪd | ðə 'bætmen¹⁰ kænɒt 'li:v ðɪ⁸ 'eəriə wɪtʃ ɪz mɑ:kt⁶ 'ɒf | et 'eni taɪm 'dʒɑ:ɪn¹² ɪz¹³ 'raʊnd ɒn ðə 'pɔ:tʃ | ɪf¹³ 'dʌz¹⁴ | hi¹¹ 'lu:zɪz¹⁵ 'wʌn əv ɪz¹³ 'θri: 'lɑ:vz¹ | ðə 'bɔ:lmen¹⁰ stændz¹ 'eniweə⁹ ɪz¹³ 'wɒnts² | 'aʊtsaɪd ðə 'skweə | ɛnd⁷ 'θrəʊz¹ ðə 'bɔ:l tə ðə 'bætmen¹⁰ | ðə 'bɔ:l məst 'lænd wɪðɪn ðə 'skweə | ɪf ɪt 'dʌz¹⁶ | ðə 'bætmen¹⁰ gets² ə 'pɔɪnt | 'lʌðəwɔ:z ɪz¹³ hæz⁵ tə 'hɪt ðə 'bɔ:l bɪfɔ:r⁹ ɪt 'baʊnsɪz¹⁵ ə 'sekənd taɪm | bət ɪz¹³ 'kɑ:nt¹⁷ 'hɪt ɪt bɪfɔ:r⁹ ɪt 'baʊnsɪz¹⁵ et 'ɔ:l | ɪf ðə 'bɔ:l 'baʊnsɪz¹⁵ ə 'sekənd taɪm ɪn'saɪd ðə 'skweə | ðə 'bætmen¹⁰ 'lu:zɪz¹⁵ 'tu: əv ɪz¹³ 'lɑ:vz¹ | 'lets ə'sju:m ðət ðə 'bætmen¹⁰ 'hɪts² ðə 'bɔ:l | hi¹¹ kən get 'tu: 'pɔɪnts² ɪf ðə 'bɔ:l geʊz¹ 'əʊvə ðə 'lɪmɪt wɪðəʊt 'tʌtʃɪŋ ðə 'graʊnd | ɛnd⁷ 'wʌn 'pɔɪnt ɪf ɪt 'dʌz¹⁸ tʌtʃ 'daʊn | bæʊθ ðə 'bætmenz¹⁰⁻¹ 'ti:m ɛnd⁷ ðə 'bɔ:lmenz¹⁰⁻¹ 'ti:m hæv⁵ 'fi:lɪdmən¹⁰ ɒn ðə 'pɑ:k | ɪg'zæktli hæv 'meni ɪz di'saɪdɪd¹⁹ bɑɪ ðə 'bɔ:lmen¹⁰ | fər⁹ 'i:tʃ nju: 'raʊnd | 'sʌmtaɪmz¹ ðər⁹ ə 'twenti ɔ: 'mɑ: | ðə 'bætmenz¹⁰⁻¹ 'ti:m məst 'ɔ:lweɪz 'hæv⁵ əz 'meni əz ðə 'bɔ:lmenz¹⁰⁻¹ 'ti:m | ɪf ə 'fi:lɪdmən¹⁰ əv ðə 'bɔ:lmenz¹⁰⁻¹

'ti:m gets² ðə 'bɔ:l | hi¹¹ məst 'traɪ tə 'get ɪt 'bæk tə ðə 'skweə⁹ ənd⁷ 'drɒp ɪt 'ɪn | hi¹¹ kən 'du:ː⁵ ðɪs baɪ 'rʌŋŋ wɪð ðə 'bɔ:l | ɔ: 'θrəʊŋ ɪt tu²⁰ ə'nʌðə 'fi:ldmən¹⁰ ɒn ɪz¹³ 'ti:m | ɪf i¹³ sək'si:dz¹ | ðə 'bætmən¹⁰ 'dʌzənt¹⁶ skɔ:r⁹ 'eniθŋ | ðə 'bætmənz¹⁰⁻¹ 'ti:mz¹ 'fi:ldmən¹⁰ hæv⁵ tə 'traɪ tə 'stɒp ðɪs 'hæpənɪŋ | ən⁷ tə 'get ðə 'bɔ:l əkros ðə 'lɪmɪt | ə'gen baɪ 'θrəʊŋ ɪt ɔ: baɪ 'rʌŋŋ wɪð ɪt | 'ðɪs 'feɪz əv ðə 'geɪm ɪz 'mɔ: laɪk 'wɔ: ðən 'eniθŋ | əbaʊt ðiːk⁸ 'əʊnli 'θɪŋ ðæt 'fi:ldmən¹⁰ ɑ:nɪ¹⁷ ə'laʊd⁴ tə 'du:ː⁵ | ɪz tə 'hɪt ən ə'pəʊnənt wɪð ðə 'fɪsts² | ɔ:lmeʊst 'eniθŋ 'els 'gəʊz¹ | 'fi:ldmən¹⁰ 'ni:d tə bi 'ri:li 'tʌf | 'aɪ kən 'tel ju | 'meʊst əv ðəm ə⁹ əbaʊt 'eɪt fi:t 'tɔ:l | ənd⁷ ju 'wʊdənt¹⁶ wɒnt tə 'mi:t 'eni əv ðəm ɪn ən 'æli ɒn ə 'dɑ:k 'haɪt | ə 'fju: 'jɪəz¹ ə'geʊ | ðə 'geɪm wəz 'pleɪd⁴ wɪðəʊt 'eni prə'tektɪv 'gɪə | bət ðə wə 'meni 'æksɪdənts² | ənd⁷ 'ɒftən²¹ 'pleəz¹⁻²² gɒt 'sɪəri:əli 'ɪndʒəd⁴ | 'nəʊdeɪz²² ɪf ju 'sɔ: ðə 'pleəz¹⁻²² fe ðə 'fɜ:st 'taɪm | ju wʊd²³ 'θɪŋk ðeɪ bi'lɒŋd⁴ tu²⁰ ə kə'mɑ:ndəʊ 'ju:nɪt | ɔ: tu²⁰ ə 'saəns²² 'fɪkʃən 'fɪlm | ðeɪ ə 'pædɪd¹⁹ frəm 'hed tə 'təʊ | ðeɪ wə 'kræf 'helmts² | ən⁷ prə'tekʃənz¹ ɒn ɔ:l ðə 'dʒɔɪnts² ənd⁷ 'sɒft 'pɑ:ts² | 'speʃəli ðə 'fi:ldmən¹⁰ | bət ðeɪ 'daʊnt¹⁷ wə 'glʌvz¹ | 'ðæt²⁴ ɪz bɪkɔz ju kən 'get ə 'betə 'grɪp wɪð ʝɔ: 'bæ 'hændz¹ | 'bætmən¹⁰ 'du:ː⁵ ju:z 'glʌvz¹ | səʊ ðæt ðə 'bæt dæz nɒt 'slɪp | 'əʊld 'taɪməz¹ 'θɪŋk ði:z 'nju: 'aʊfɪts² meɪk ɪt ə 'sɒftə 'geɪm | səʊ ðeɪ ə 'nɒt ɪn 'feɪvər⁹ əv 'pleəz¹⁻²² 'ju:zɪŋ ðəm | bət aɪm 'ʝɔ: ðə 'pleəz¹⁻²² ɑ:ː¹⁴ |

Comments to transcription

1. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/.***
2. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/.***
3. /i:ðə/ is an alternative pronunciation.
4. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/.***
5. The strong form is used because the verb is not an auxiliary here.
6. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/.***
7. /ənd/ and /ən/ are alternative weak forms for *and*.***
8. /ði/ is the weak form used when the next word begins with a vowel sound.***
9. /r/ is pronounced here because the next word begins with a vowel sound and there isn't a pause in between (see Lesson 4).***
10. When the word *man* becomes a suffix, it is unstressed and pronounced /mən/. In such cases the singular and plural forms ('-man' '-men') may both be pronounced /mən/.
11. /h/ cannot be deleted here because it is preceded by a potential pause.***
12. Monophthonging (see Lesson 2).
13. /h/ may be deleted here because it is not preceded by a potential pause.***
14. The strong form is used because the grammatical word is stranded.
15. The morpheme or contraction 's' is pronounced /ɪz/ or /əz/ when it follows a sibilant.***
16. The strong form is used because it is a negative contraction and it is also a disyllabic word.
17. The strong form is used because it is a negative contraction.

18. The strong form is used because the grammatical word is emphasised and therefore stressed.
19. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/. ***
20. /tu/ is the weak form used when the next word begins with a vowel sound.***
21. /ʊfən/ is an alternative pronunciation.
22. Smoothing (see Lesson 2).
23. Grammatical words which have the vowel /u/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed because /u/ is already a weak vowel, but in a faster pronunciation they may be further weakened to /ə/. ***
24. Strong form because *that* is used as a demonstrative.

Exercise 3.6

| aɪ 'ri:səntli went tə *'lændən tə 'mi:t ə 'frend aɪ əd¹ 'nɒt si:n fə 'sʌm² 'taɪm | aɪ ə'reɪndʒd³ tə 'mi:t ə r⁴ ət *'vɪk'tɔ:riə 'steɪʃən | ənd⁵ 'trævəld³ baɪ 'treɪn | ɪn'sted əv 'draɪvɪŋ əz 'ju:ʒʊəl | ðə 'treɪn wəz ə 'fju: mɪnɪts⁶ 'leɪt | dju: tə 'meɪntənəns 'wɜ:k ɒn ðə 'leɪn | ɪt wəz 'nɒt 'kraʊdɪd⁷ | əz ɪt wəz tu: 'leɪt fə kə'mju:təz⁸ tə bi 'ju:zɪŋ ɪt | ən⁵ wi hæd⁹ ə 'kʌmfətəbəl 'dʒɜ:nɪ | maɪ 'frend wəz 'weɪtɪŋ fə mi baɪ ðə ə'reɪvəlz⁸ ənd⁵ dɪ'pɑ:tʃəz⁸ 'bɔ:d | ənd⁵ əz wi əd¹ 'bəʊθ 'brekfəstɪd⁷ 'z:lə ðən 'ju:ʒʊəl | wi 'went ɪntə ðə 'steɪʃən 'kæfeɪ | ənd⁵ 'hæd⁹ ə 'kʌp əv 'kɒfi | wen wi əd¹ 'fɪnɪʃt¹⁰ əθ¹¹ 'dɪŋk | wi 'went baɪ 'tju:b tə *'səʊθ 'kɛnzɪŋtən¹² | tə ðə *'vɪk'tɔ:riə ənd⁵ *'ælbət mju:'zi:əm | ɪt wəz 'dɪfɪkəlt tə dɪ'saɪd 'weə tə geʊ 'fɜ:st | əz ðə wəz 'seʊ mʌtʃ əv 'ɪntərəst tə 'si: | bət wi 'faɪnəli 'tʃeʊz ən eksi'biʃən ɒn 'dres | weə wi sɔ: 'kɒstju:mz⁸ frəm ði¹³ 'eɪti:nθ 'sentʃəri 'ɒnwədʒ | 'sʌm¹⁴ əv ðəm fə 'deɪwəə | bət 'məʊstli fər⁴ 'ɪ:vɪŋwəə | ən⁵ 'ɔ:l fə 'wel əv 'pi:pəl | 'sʌm¹⁴ əv ðə 'bɔ:lgaʊnz⁸ wə mæg'nɪfɪsənt | wi ðən 'lʊkt¹⁰ ət ɪz'læmɪk¹⁵ 'ɑ:t | 'məʊstli 'pɒtəri | sə'ræmɪks⁶ ən⁵ 'kɑ:pɪts⁶ | ðə 'læte wə 'veri 'bju:trɪfəl | wɪð 'ɪntrɪkət 'pæteɪnz⁸ ənd⁵ 'rɪtʃ 'kʌləz⁸ | ðə wər⁴ 'ɔ:lseʊ 'lʌvli 'pleɪts⁶ ən⁵ 'ju:əz⁸ | ən⁵ 'kɑ:vɔ: 'wʊd ɪn'leɪd wɪð 'aɪvəri | wi 'ɔ:lseʊ əndʒɔ:ɪd³ 'lʊkɪŋ ət *'jɔ:rə'pi:ən¹⁶ medi'i:vəl 'kɑ:vɪŋz⁸ ənd⁵ 'sɪlvə 'kʌps⁶ | wi hæd⁹ 'lʌntʃ ɪn ðə kæfɪ'teəriə ɪn ðə mju:'zi:əm | ən⁵ hævɪŋ əd'mæd³⁻¹¹ səm 'steɪnd³ 'glɑ:s ənd⁵ 'tʃɜ:tfɪm'brɔ:ðerɪz⁸ | wi 'left ðə mju:'zi:əm | ənd⁵ 'went tə 'lʊk ət mɔ: 'ri:sənt 'wɜ:k ɪn *'hæredʒ⁸⁻¹⁷ dɪ'pɑ:tment 'stɔ: | wi spent 'məʊst əv əθ¹¹ 'taɪm ðeər¹⁸⁻⁴ ɪn ðə 'fu:d hɔ:lz⁸ | weər⁴ əθ¹¹ 'maʊðz⁸ 'wɔ:təd³ | əz wi pɑ:st¹⁰ 'paɪlz⁸ əv 'fru:t ənd⁵ 'vedʒətəbəlz⁸ | frəm 'ɔ:l pɑ:ts⁶ əv ðə 'wɜ:ld | 'lʌʃəs 'tʃɔkələts⁶ | 'spɑ:st¹⁰ | 'sməʊkt¹⁰ ənd⁵ 'fref 'mi:ts⁶ | ðə wər⁴ 'ɔ:lseʊ 'paɪz⁸ | 'pæteɪz⁸ | 'tʃi:zɪz¹⁹ 'pɪkəlz⁸ ən⁵ 'prɪ'zɜ:vz⁸ | maɪ 'frend sed ɪt məst bi 'pɒsɪbəl tə baɪ 'eniθɪŋ ju 'wɪʃt¹⁰ fɔ:²⁰ | əz 'lɒŋ əz ju hæd⁹ ɪn'lɪf 'mʌni | 'ɔ:l tu: 'su:n ɪt wəz 'taɪm tə 'kætfɪ maɪ treɪn 'hæʊm | 'ðɪs taɪm ɪt wəz 'fɪld³ wɪð kə'mju:təz⁸ | ən⁵ 'sʌm²¹ pi:pəl kudənt 'faɪnd ə 'si:t | ənd⁵ 'hæd⁹ tə 'stænd fər⁴ ə 'lɒŋ 'taɪm | ʌntɪl 'lʌðəz⁸ 'ri:tʃt¹⁰ ðeə destɪ'neɪʃən ən⁵ gɒt 'aʊt | ði¹³ 'z:lɪ 'pɑ:t əv ðə 'dʒɜ:nɪ wəz 'θru: ðə *'lændən 'sʌbz:bz⁸ | 'wen wi wə 'weɪtɪŋ fə ðə 'sɪgnəlz⁸ tə 'tʃeɪndʒ ɪn əθ¹¹ 'feɪvə nɪə *'klæpəm 'dʒʌŋkʃən | aɪ 'sɔ: ə 'fɒks | 'wɔ:kɪŋ ə'lɒŋ bi'saɪd ðə 'træk | weə ðə wəz ə 'grɑ:si 'speɪs bi'twi:n ðə 'reɪlz⁸ | hi²² 'si:md³ kwɑɪt ʌŋkən'sɜ:nd³ əbʌʊt ðə 'treɪn | hi²² 'keɪm tu²³ ə 'pleɪs weə ðə wəz ə 'skæteər⁴ əv 'feðəz⁸ | ən⁵ aɪ 'wʌndəd³ ɪf ɪ' əd¹ 'kɔ:t ə 'pɪdʒən ðə 'pri:vɪəs

'i:vniŋ | ən⁵ əd¹ klɪm 'bæk tə 'si: fɪ i¹ kəd²⁴ kætʃ ə'nʌðə fər⁴ ɪz¹ 'dɪnə | ðə wəz
 'nəu mɔ:r⁴ ɪk'saɪtmənt²⁵ ɑ:ftə 'ðæt²⁶ | ðəu ði¹³ ɪm'bæŋkmənts⁶ wə lʊkiŋ
 'bjʊ:tɪfəl | wɪð 'tʃeri blɒsəm ən⁵ 'laɪlək ɪn ðə 'gɑ:dənz⁸ | 'fref grɪ:n 'fəʊlɪɪdʒ
 ənd⁵ 'waɪld 'flæz⁸⁻¹¹ | aɪ hæd⁹ ə 'veri ɪn'dʒɔɪəbəl 'deɪ | ðəu aɪ felt 'plɛzəntli
 'tæd³⁻¹¹ ət ði¹³ 'end əv ɪt |

Comments to transcription

1. /h/ may be deleted here because it is not preceded by a potential pause. ***
2. When it means 'a considerable amount of' the strong form /sʌm/ tends to be used (see Lesson 3, note 5).
3. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/. ***
4. /r/ is pronounced here because the next word begins with a vowel sound and there is no pause between the two words (see Lesson 4). ***
5. /ənd/ and /ən/ are alternative weak forms for *and*. ***
6. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/. ***
7. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/. ***
8. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/. ***
9. The strong form is used because the verb is not an auxiliary here.
10. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/. ***
11. Smoothing (see Lesson 2).
12. South Kensington is an area of London where there are many important museums.
13. /ði/ is the weak form used when the next word begins with a vowel sound. ***
14. *some* is pronounced in strong form when it is used as a pronoun (see Lesson 3, note 5).
15. The first syllable of this word may also be pronounced /ɪs/ and the remainder may also be pronounced /lɑ:mɪk/.
16. Monophthonging (see Lesson 2).
17. Harrod's is a famous department store in London.
18. Strong form because *there* is used as a location adverb here.
19. The morpheme or contraction 's' is pronounced /ɪz/ or /əz/ when it follows a sibilant. ***
20. The strong form is used because the grammatical word is stranded.
21. *some* tends to be used in strong form when it means 'a portion of the whole' (see Lesson 3, note 5).
22. /h/ cannot be deleted here because it is preceded by a potential pause. ***
23. /tu/ is the weak form used when the next word begins with a vowel sound. ***
24. Grammatical words which have the vowel /ʊ/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed because /ʊ/ is already a weak vowel, but in a faster pronunciation they may be further weakened to /ə/. ***
25. The first syllable of this word may be pronounced /ɪk/ or /æk/.
26. *that* is used in the strong form here because it is a demonstrative.

Exercise 3.7

| məi 'frend ən¹ 'aɪ | 'bəʊθ hæv² 'veri enə'dzɛtɪk 'dɒgz³ | səʊ 'fɜːst θɪŋ ɪn ðə
 'mɔːnɪŋ | wɪ 'laɪk tə 'teɪk ðəm fɔːd⁴ ə 'wɔːk | tə 'bɜːn ʌp ə lɪtəl 'brɪt əv ðeə⁴
 'enədʒɪ | ən¹ 'kiːp 'fɪt əs'selvz⁵⁻³ ət ðə 'seɪm 'taɪm | wɪ ə 'lɪki tə hæv² ə 'pɑːk
 nɪə'baɪ | 'juːʒuəli 'nəʊn əz ðə *'hɪl | ɪt ɪz 'ri:li 'tuː 'hɪlz³ | 'wʌn 'əʊpən end¹
 'roki | wɪð 'waɪld pleɪsɪz⁶ 'kʌvəd⁷ ɪn 'brækən ən¹ 'gɔːs | ðeə⁴ ɪz ə 'sɪstəm
 əv 'pɑːθs⁸ | ðət əv⁹ biːn 'sɜːfɪst¹⁰ wɪð 'tɑːmæk | səʊ ðət wɪ kən 'kiːp əs⁵
 'juːz³ 'draɪ | 'iːvən ɒn 'veri 'reɪni 'deɪz³ | wɪ 'dəʊnt¹¹ juːʒuəli 'siː mʌtʃ 'waɪldlaɪf
 | 'bɜːdz³ | 'skwɪrəl³ end¹ ə 'ræbrɪt ɔː 'tuː | bət aɪm 'təʊld ðət et ðə 'les dɪ'stɑːbd⁷
 'taɪmz³ əv 'zɪli 'mɔːnɪŋ | 'leit 'iːvniŋ ən¹ 'nart taim | 'bædzɜːz³ | 'fɒksɪz⁶ |
 'hedʒhɒgz³ | 'lɪzədʒ³ | 'ɔːl ɪn'dʒɔɪ ðə 'hɪl | 'ædɪŋ tə ðə 'fʌn fe ðə 'dɒgz³ | bɪkɔz
 ðeə⁴ eə⁴ 'ɪntərəstɪŋ 'sents⁸ tə pɪk 'ʌp | end¹ 'treɪlz³ tə 'fɒləʊ | ðə 'sekənd 'hɪl
 hæz² ə 'kɒnɪfə 'wʊd | wɪð ə 'sɒft 'flɔːr⁴ əv 'paɪn 'niːdɛlz³ | ən¹ ə dɪ'sɪdʒuəs
 'wʊd | wəə 'tʃɪldrən dɪ'laɪt tə 'sɜːtʃ fe 'hɔːs 'tʃesnats⁸ | wɪtʃ ə 'nəʊn əz
 'kɒŋkɛz³ | ɪn ðɪ¹² 'ɔːtəm | fe ðə 'rest əv əs | ðeə⁴ ə 'bjuːtɪfəl 'vjuːz³ tu¹³ ɪn'dʒɔɪ
 | tə ðə 'səʊθ end¹ 'west | ju kən siː ðə *'dʌblɪn 'maʊntənz³ | 'iːtʃ 'siːzən hæz²
 ɪts dɪ'lɑːrts⁸ | ðə 'griːn əv 'sprɪŋ | wɪð ðə 'waɪt 'blækθɔːn 'blɒsəm | ɪz 'fɒləʊd⁷
 baɪ ðə 'hɔːθɔːn end¹ 'ɔːlde 'blɒsəm | 'hevi wɪð 'sent wɪtʃ ə'træktz⁸ ðə 'biːz³ |
 ðə 'gɔːs 'bluːmz³ ɪn 'spæzəmz³ frəm 'sprɪŋ ɒn | bət 'pʊts⁸ ɒn ɪts 'ri:əl 'ʃəʊ əv
 'gəʊld ɪn 'leit 'sæmə | tə 'kɒmplɪmənt ðə 'pɜːpəl əv ðə 'heðə | end¹ 'grædʒuəli
 ðə 'brækən 'tɜːnz³ ɪts 'lʌvli 'red 'braʊn 'kʌlə | 'iːvən ɪn 'wɪntə ðə 'maʊntənz³
 lʊk 'lʌvli | 'sʌmtaɪmz³ 'mɪstɪ | 'ʌðə 'taɪmz³ 'paʊded⁷ wɪð 'snəʊfɔːlz³ ðət wɪ
 'mɪs | əz wɪ ə 'nɪə ðə 'siː | ðə 'snəʊ ɪz 'nɒt ɒfən¹⁴ 'dɪːp | bət ɪt 'aʊtlaɪnz³ ðə
 'fɑːmz³ | 'hedʒɪz⁵ end¹ 'fiːldz³ | ən¹ 'ɔːlsəʊ ðə 'rɒki 'aʊtkrɒps⁸ ən¹ 'siːmz³ | ɪf
 wɪ 'tɜːn tə feɪs 'iːst | wɪ kən 'siː ðə 'siː | 'ɔːlweɪz¹⁵ wɪð ə 'leɪs əv 'waɪt 'fəʊm
 ɒn ðə 'dɪstənt 'biːtʃ | ɪn 'faɪn 'weðə | ðeə⁴ ə 'lɪtəl 'fɪʃɪŋ 'beʊts⁸ | ən¹ 'men
 'hɔːlɪŋ ʌp 'lɒbstə⁴ ən¹ 'kræb 'pɒts⁸ | 'tæŋkɛz³ end¹ 'kɑːgəʊ 'ʃɪps⁸ seɪl 'ʌp tə
 'dɒk | ʌp'ri'ver⁴ ɪn *'dʌblɪn 'pɔːt | end¹ ðə 'feri frəm *'weɪlz kən bi 'siːn |
 'meɪkɪŋ fe 'wʌn əv ðə 'tuː 'hɑːbɛz³ nɪə'baɪ | bi'ləʊ əs | ðeə⁴ ə 'bjuːtɪfəl 'hauzɪz¹⁶
 'skɜːtɪŋ ðə 'kəʊstlaɪn | 'məʊst əv ðəm ə 'kwɑɪt 'əʊld | bət ðeɪ lʊk 'splendɪd | sɪnz
 ðeɪ bi'lɒŋ tə 'piːpəl hu ə 'veri wel 'ɒf | ə 'fjuː 'feɪməs 'ɑːtɪsts⁸ e'mʌŋst ðəm | end¹
 hu kən ə'fɔːd tə 'kiːp ðəm ɪn 'eksələnt kən'dɪʃən | tə ðə 'nɔːθ | ju kən 'siː ðə 'sɪti |
 wɪð 'zɪli 'sʌnʃaɪn 'glɪntɪŋ ɒn 'kɑːz³ | əz 'piːpəl meɪk ðeə 'weɪ tə 'wɜːk | ə'krɒs ðə
 'beɪ ɪz ðə 'nɔːθsaɪd 'ɪkwɪlənt tu¹³ əs⁵ 'hɪl | ɪts⁸ ə 'feɪvərɪt 'pleɪs tə 'geʊ ɒn
 'aʊtɪŋz³ | ɪf ɪts⁸ nɒt 'reɪnɪŋ | wɪ 'laɪk tə 'teɪk ə 'pɪkɪk 'bɑːskɪt 'wɪð əs | end¹
 'spend ðɪ¹² 'ɑːftə'nʊːn ðeə¹⁷ | 'sɪpɪŋ 'tiː ɔː 'kɒfi | end¹ 'iːtɪŋ ə 'fjuː 'sændwɪdʒɪz⁶
 end¹ 'keɪks⁸ | waɪlst wɪ 'wɒtʃ ðə 'gʌlz³ 'dɪpɪŋ ɪntə ðə 'siː | ðə 'treɪn spiːdɪz³ 'baɪ
 bi'ləʊ əs | təwɔːdz ðə 'sɪti ən¹ ðɪ¹² 'ʌðə saɪd əv ðə 'beɪ | ət 'lɑːst aɪ 'tɜːn daʊn 'hɪl |
 ɪn'vɪgərəɪtd¹⁸ bət rɪ'læktənt tə 'liːv | ɔːlðəʊ aɪm lʊkɪŋ 'fɔːwəd tə 'tiː ən¹ 'təʊst |
 bɪfɔː 'stɑːtɪŋ ɒn 'hauswɜːk end¹ 'ʃɒpɪŋ |

Comments to transcription

1. /ənd/ and /ən/ are alternative weak forms for *and*. ***
2. The strong form is used because the verb is not an auxiliary here.
3. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/. ***

4. /r/ is pronounced here because it is immediately followed by a word which begins with a vowel sound (see Lesson 4).***
5. Smoothing (see Lesson 2).
6. The morpheme or contraction 's' is pronounced /ɪz/ or /əz/ when it follows a sibilant.***
7. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/.***
8. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/.***
9. /h/ may be deleted here because it is not preceded by a potential pause.***
10. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/.***
11. The strong form is used because it is a negative contraction.
12. /ði/ is the weak form used when the next word begins with a vowel sound.***
13. /tu/ is the weak form used when the next word begins with a vowel sound.***
14. /ɒftən/ is an alternative pronunciation.
15. /ɔ:lwɪz/ is an alternative pronunciation.
16. Irregular plural (see Lesson 2).
17. Strong form because *there* is used as a location adverb.
18. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/.***

Exercise 3.8

| maɪ 'fa:ðə wəz ə 'seɪlər¹ ənd² aɪ wəz bɔ:n 'fa: frəm 'həʊm | ɪn ðə 'sauθ | sɪns
 maɪ 'fa:ðə hæd³ tə 'trævəl 'ɒfən⁴ tə 'ðæt⁵ pɑ:t əv ðə 'kʌntri | maɪ 'fæmɪli went
 tə 'lɪv ðeə⁶ | ən² 'ðæt⁵ wəz 'weər¹ aɪ wəz 'bɔ:n | wen aɪ wəz dʒæst 'sɪks mʌnθs⁷
 'əʊld | wi 'ɔ:l keɪm bæk 'nɔ:θ | tə ðə 'taʊn weə maɪ 'peərənts⁷ hæd³ ðeə 'həʊs |
 'ðeər¹⁻⁶ aɪ gru: 'ʌp | ən² hæd³ ə 'veri 'hæpi 'tʃaɪldhʊd | 'laɪf wəz 'sɪmpəl ənd²
 'seɪf | aɪ 'ju:st⁸ tə mi:t 'lʌðə 'tʃɪldrən ɪn ðə 'stri:t | tə 'pleɪ ɑ:fte 'sku:l | aɪ
 rɪ'membə wʌn 'deɪ wen maɪ 'brʌðə gɒt 'veri 'æŋgri | bi'kɒz aɪ əd⁹ 'lɒst ɪn ə
 'geɪm əv 'mɑ:bɔ:lz¹⁰ | ənd² i⁹ 'hæd³ tə 'gəʊ ən² 'wɪn ðəm ɔ:l 'bæk | 'θɪŋz¹⁰
 kæərɪd¹¹ 'ɒn 'pɪ:sfəli ʌn'tɪl ðə 'wɔ: | aɪ wəz 'əʊnli 'sevən wen æ¹² 'taʊn wəz
 'bɒmd¹¹ | ənd² wi wə 'left wɪð ðə 'kləʊðz¹⁰ wi wə 'stændɪŋ ɪn | 'nʌθɪŋ 'els | aɪ
 wəz 'veri ʌp'set əbaʊt 'lu:zɪŋ ə 'veri pɪti 'dɒl aɪ 'hæd³ | ənd² ə 'tɔ:tən 'dres
 wɪð 'mætsɪŋ velvɪt 'dʒækɪt | maɪ 'mʌðər¹ əd⁹ hæd³ ðəm 'meɪd | fə mi tə
 'weər¹ ɑ:fte maɪ 'fɜ:st kə'mju:nɪən | 'ðæt⁵ wəz ðə 'naɪnti:nθ əv 'eɪprəl ət ðə
 'kɒnvənt nɪə'baɪ | ɪt wəz ə 'bjʊ:tɪfəl 'deɪ | ən² 'veri 'speʃəl | bɪkɒz ɪt 'meɪd mi
 'fi:l veri ɪm'pɔ:tənt | 'ɑ:fte ðə 'wɔ: wi 'went tə 'lɪv ɪn ə ju:nɪ'vɜ:sɪti 'taʊn ɪn ðə
 'west | waɪst maɪ 'brʌðə stʌdɪd¹¹ 'lɔ: | ðeɪ wə 'ræli hɑ:d 'taɪmz¹⁰ | wi 'ɔ:l
 hæd³ tə meɪk 'du: wɪð wɒt'evə wəz ə'veɪləbəl | aɪ rɪ'membə hau 'kəʊld ɪt
 wɒz¹³ ɪn ðə 'wɪntə | maɪ 'mʌðə meɪd mi ə 'kəʊt aʊt əv ə 'blæŋkɪt | ʃɪ 'daɪd¹¹
 ɪt 'blu: | bət ðə 'straɪps⁷ gəʊɪŋ ə'krɒs 'stɪl ʃəʊd¹¹ | wen 'fa:ðə keɪm tə 'vɪzɪt |
 hi¹⁴ 'brɔ:t əs 'wʌndəfəl 'θɪŋz¹⁰ | ðət wə 'nɒt tə bi faʊnd 'eniweər¹ ət 'həʊm |
 'sɔ:lɪd¹⁵ 'blæte | 'tɪnd¹¹ 'mi:t frəm *ɑ:dʒən'ti:nə | 'tʃɒkəleɪt ən² 'kɒfi | ɪt 'meɪd
 əs fi:l 'pɪrɪvɪldʒd¹¹ | aɪl 'nevə fə'get hau ʌp'set aɪ wəz¹³ | wen aɪ faʊnd 'aʊt
 əbaʊt 'fa:ðə 'krɪsməs | ɪt 'hæpənd¹¹ wʌn ɑ:fte'nu:n | maɪ 'mʌðər¹ ən² 'brʌðə

went aʊt 'fɒrɪŋ | ənd² tʊk ə 'lɒŋ taɪm tə kʌm 'bæk | wen ðeɪ ə'raɪvd¹¹ | aɪ 'hɜːd ðə 'kriːkɪŋ frəm ðə 'lɪd əv ə 'bɪg wɪkə 'trʌŋk wɪ 'hæd³ ɪn ə 'kʌbəd | aɪ 'weɪtɪd¹⁵ ʌntɪ ðeɪ wɜːnt¹⁶ 'lʊkɪŋ | ən² 'ðen went veri 'keəfəli tə ðə 'kʌbəd | 'ɪftɪd¹⁵ ðə 'lɪd ə ɪntel 'brɪt | ənd² 'ðeə⁶ ðeɪ 'wɜː¹³ | ðə 'tɔɪz¹⁰ | aɪ 'θɔːt ɪf aɪ 'gət ðiːz 'tɔɪz¹⁰ əz 'prezents⁷ tə'mɒrəʊ | aɪl 'nəʊ hu 'fɑːðə 'krɪsməs ɪz | ən² 'səʊ ɪt 'wɒz¹³ | ðə 'fɒləʊɪŋ 'mɔːnɪŋ | aɪ 'əʊpənd¹¹ ðə 'prezents⁷ aɪ əd⁹ 'siːn ðə 'deɪ bi'fɔː | wen maɪ 'brʌðə 'fɪnɪʃt¹⁷ ɪz⁹ 'stædɪz¹⁰ | wɪ 'muːvd¹¹ tu¹⁸ ə 'sɪti nɒt 'fɑː frəm ær¹² 'əʊld 'həʊm | maɪ 'peərənts⁷ 'wɒntɪd¹⁵ tə geʊ 'bæk tə ðeə 'pɑːt əv ðə 'kʌntri | bət 'sɪns ðeɪ hæd³ tə 'stɑːt frəm 'skrætʃ | ðeɪ 'tʃəʊz ə 'sɪti | səʊ ðət wɪ hæd³ 'mɔːrɪ 'ɒpə'tjuːnɪzɪz¹⁰ tə 'stædɪ ənd² faɪnd 'dʒɒbz¹⁰ | aɪ 'went tə 'sekəndəri 'skuːl | ən² 'ðen 'treɪnd¹¹ tə bi ə 'tiːtʃə | aɪ 'wɜːktɪv¹⁷ ət ə 'praɪməri 'skuːl fə 'naɪn 'jɪəz¹⁰ | 'tiːtʃɪŋ smɔːl 'tʃɪldrən haʊ tə 'rɪːd ən² 'raɪt | ɪt ə'mjuːzɪz¹⁹ mi 'nəʊdeɪz¹² | wen aɪ 'faɪnd ðət sʌm²⁰ əv 'ðeʊz jʌŋ 'pjuːpəlz¹⁰ əv 'maɪn | həv¹⁴ bi'kʌm ɪm'pɔːtənt 'piːpəl | ɔː 'haɪli 'kwɒlɪfaɪd¹¹ prə'feʃənəlz¹⁰ | ɪt 'ɔːlsəʊ 'fɪlz¹⁰ mi wɪð 'praɪd | 'iːvən ɪf 'maɪ kɒntrɪ'bjuːʃən tə ðeə kə'rɪəz¹⁰ | wəz 'əʊnli ə 'maɪnə wʌn | laɪk 'evrɪwʌn aɪ əv⁹ hæd³ 'gʊd ənd² 'bæd taɪmz¹⁰ ɪn maɪ 'laɪf | maɪ 'mæɪrɪdʒ əz⁹ biːn ə 'veri 'hæpi wʌn | ən² wɪ hæd³ 'θriː 'grɛt 'tʃɪldrən | 'meni 'jɪəz¹⁰ əv⁹ gɒn 'baɪ | bət aɪ fiːl 'fɔːtʃənət | bɪkɒz aɪ 'hæv³ ə 'fæmɪli hu 'lʌvz¹⁰ mi | ən² teɪks⁷ 'keər¹ əv mi | ən² 'tuː 'grændðɔːtəz¹⁰ | aɪ 'lʌv spændɪŋ 'taɪm wɪð ðəm | ənd² 'wɒtʃɪŋ ðəm grəʊ 'ʌp | 'lɑːst 'krɪsməs | aɪ 'sɔː ðə 'wʌndər¹ ɪn ðeər¹ 'aɪz¹⁰ | wen ðeɪ 'keɪm ɪntə ðə 'ruːm ənd² 'sɔː ðeə 'prezents⁷ | ðeə 'flʌʃt¹⁷ 'feɪsɪz¹⁹ ənd² 'ɪnəsens | brɔːt ə 'lɒt əv 'memərɪz¹⁰ 'bæk | aɪ 'həʊp ðeɪ deʊnt¹⁶ 'hɜː ðə 'saʊnd əv ə 'kriːkɪŋ 'lɪd fər¹ ə 'lɒŋ taɪm 'jet |

Comments to transcription

1. /r/ is pronounced here because the next word begins with a vowel sound and there is no pause in between (see Lesson 4).***
2. /ənd/ and /ən/ are alternative weak forms for *and*.***
3. The strong form is used because the verb is not an auxiliary here.
4. /ɒftən/ is an alternative pronunciation.
5. *that* is in strong form here because it is used as a demonstrative.
6. *there* is used in the strong form because it functions as a location adverb.
7. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/.***
8. *used* is pronounced /juːzd/ when it means *employed* or *utilised* but is pronounced /juːst/ when it means *accustomed*.
9. /h/ may be deleted here because it is not preceded by a potential pause.***
10. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/.***
11. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/.***
12. Smoothing (see Lesson 2).
13. The strong form is used because the grammatical word is stranded.
14. /h/ cannot be deleted here because it is preceded by a potential pause.***
15. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/.***
16. The strong form is used because it is a negative contraction.

17. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/. ***
18. /tu/ is the weak form used when the next word begins with a vowel sound.***
19. The morpheme or contraction 's' is pronounced /ɪz/ or /əz/ when it follows a sibilant.***
20. *some* is used in strong form when it is a pronoun (see Lesson 3 note 5).

Exercise 3.9

| ðə 'jʌŋ 'wʊmən 'wɔ:kt¹ daʊn ði 'eɪtɪ:nθ 'sɛntʃəri *'lʌndən 'haɪ stri:t | wɪð hæ² 'lɒŋ 'skɜ:t 'bɪləʊɪŋ ɪn ðə 'wɪnd | ɛnd³ ðə 'hɛm 'tæpɪŋ ɛt hæ²⁻⁴ 'æŋkɛlz⁵ | ʃi wɛz 'lɒst ɪn 'θɔ:t | ɛnd³ wɛz 'teɪkən ə'bæk wɛn hæ² 'deɪdrɪ:mɪŋ wɛz dr'stɜ:bd⁶ baɪ ə 'jʌŋ 'dʒɛntəlmən⁷ | gud 'mɔ:nɪŋ leɪdɪ *'hɛlən sɛd ðə 'mæŋ | ðə 'wʊmən wɛz kɛn'fju:zd⁶ | hævɪŋ 'əʊnli 'rɪ:sɛntli ə'raɪvd⁶ | ʃi nju: 'nəʊwʌn ɪn ðə 'kæpɪtəl | ɛn³ 'dɪd nɒt 'ɑ:nse tə ðə 'neɪm əv *'hɛlən | bət *'dʒeɪn | 'rɛkəŋnɑɪzɪŋ ðə mɪ'steɪk | ðə 'mæŋ ə'pɒlədʒaɪzd⁶ fər⁴ ɪz⁸ 'erə | ʃi wɛz ə'baut tə 'tɜ:n ə'weɪ frəm ðə 'jʌŋ 'mæŋ | hu wɛz ɪk'stri:mli wɛl 'drest¹ | ɛn³ 'sɪ:md⁶ tə bi 'vɛrɪ wɛl 'ɒf | wɛn ɪ⁸ 'kɒmɛntɪd⁹ ɒn ðə 'klɒr⁴ əv hæ²⁻⁴ 'aɪz⁵ | ɛn³ ðə 'bju:ti əv hæ²⁻⁴ ɪk'sprɛʃən | ðə kɒnvə'seɪʃən kɛn'tɪnju:d⁶ | ʌntɪl ɪ'vɒntʃuəli ðə 'mæŋ | hu ɪnt'rɔ:dju:st¹ ɪmsɛlf⁸ əz 'lɔ:d *'tʃɑ:lz | ɪn'sɪstɪd⁹ ðət ʃi 'dʒɔɪn ɪm⁸ fə 'ti: ɛt ɪz⁸ ə'pɔ:tɪmɛnt nɪə'baɪ | ðɪ¹⁰ ə'pɔ:tɪmɛnt | ɔ:lðəʊ 'mɒdəst | wɛz 'fɑ: mɔ: 'glæmərəs ðən 'eniθɪŋ ʃi əd⁸ 'evə sɪ:n bɪ'fɔ: | ðə 'meɪd sɜ:vɒd⁶ ðəm 'ti: | ɛnd³ 'kju:kʌmbə 'sændwɪdzɛz¹¹ | ɛnd³ ðə 'lɔ:d dr'skʌst¹ ɪz⁸ 'kɒntæks¹² | ɛnd³ ɪz⁸ 'ɪmɪnənt 'trɪp tə ðə 'kɒntɪnənt | sɪns ʃi əd⁸ 'təʊld ɪm⁸ ðət ʃi wɛz 'fluənt ɪn *'frɛntʃ | *'dʒɜ:mən ɛnd *'spæniʃ | hi¹³ sə'dʒɛstɪd⁹ ðət ʃi ə'kʌmpnɪ ɪm⁸ ɒn ɪz⁸ 'dʒɜ:nɪ ðə 'vɛrɪ nekst 'wi:k | *'dʒeɪn wɛz ɛt fɜ:st 'spi:tʃləs | bət wɪð 'əʊnli ə 'lɪtəl mɔ: pə'sweɪzən | ʃi ə'grɪ:d⁶ | ðə 'lɔ:d fɛlt ðət ɪt wɛz 'nesəsəri fə ðə 'wʊmən tu¹⁴ əb'teɪn ə nju: 'wɔ:drəʊb | səʊ ðət ʃi wʊd¹⁵ hæv¹⁶ mɔ:ɪ⁴ 'ædɪkwət 'kleʊðz⁵ fə ðə 'weðər⁴ ɛnd³ 'kʌmpnɪ ðət ðeɪ wɒd¹⁵ 'mi:t | fə 'ðɪs ðə 'lɔ:d 'geɪv ər⁴⁻⁸ ə 'lɪst əv 'jɒps¹² ɒn *'bɒnd stri:t | wɛə 'hi:¹⁷ 'hæd¹⁶ ɛn ə'kaʊnt | ðə 'nekst 'kwɛstʃən wɛz 'ðæt¹⁸ əv 'dʒuəli¹⁹ | lɔ:d *'tʃɑ:lz wɛz 'mi:tɪŋ ə 'dʒuəle¹⁹ 'frɛnd əv ɪz²⁰ | 'lɛrtə ðæt¹⁸ 'deɪ | ɛn³ kud¹⁵ 'baɪ 'wɒtʃɪz¹¹ | 'ɪərɪŋz⁵ ɛnd³ 'rɪŋz⁵ | ðət wʊd¹⁵ bi 'su:təbəl²¹ fə ðə 'trɪp | ðə 'prɒbləm wɒz²² | ðət ðə 'lɔ:d mɑɪt nɒt 'get ðə kə'rekt 'saɪz | ðen ɪ⁸ ə'prɪəd⁶ tə 'stʌmbəl əkrɒs ə sə'lju:ʃən²³ | *'dʒeɪn wɛz 'weərɪŋ ə sə'lektʃən əv 'dʒuəlz⁵⁻¹⁹ | pə'hæps ɪf ɪ⁸ kəd¹⁵ 'bɒrəʊ ðəm fə ðə 'deɪ | hi¹³ kəd¹⁵ 'jəʊ ðəm tə ðə 'dʒuəle¹⁹ | hu wʊd¹⁵ 'ðen bi 'ɛɪbəl tu¹⁴ əb'teɪn ə 'pɜ:fɪkt 'mæʃ | rɪ'læktəntli | *'dʒeɪn ə'grɪ:d⁶ | hævɪŋ ɪ'stæbɪlɪʃt¹ ðət ʃi wɛz tə rɪ'tɜ:n ðə 'fɒləʊɪŋ 'deɪ | ɛn³ hæv¹⁵ ðɪ¹⁰ 'aɪtəmz⁵ rɪ'tɜ:nd⁶ tu¹⁴ ə⁸ | ðə 'nekst deɪ *'dʒeɪn wɛnt 'bæk tə ðə 'flæt | ɛn³ wɛz ə'lɑ:md⁶ tə dr'skʌvə ðə 'pleɪs kɛm'pli:tli 'empti | wɪð 'taɪm ʃi 'rɪəlaɪzd⁶ ðət ðə 'mæŋ ʃi əd⁸ 'trʌstɪd⁹ wɛz ə 'frɔ:d | ɛn³ 'vaʊd⁶ ðət ʃi wɒd¹⁵ hæv¹⁶ 'dʒʌstɪs 'sɜ:vɒd ə'pɒn ɪm⁸ | fə 'wi:ks¹² ʃi 'wɔ:kt¹ ðə 'stri:ts¹² əv *'lʌndən | 'lʊkɪŋ fə lɔ:d *'tʃɑ:lz | ðen 'wʌn deɪ ʃi 'sɔ: ɪm⁸ | ʃi ə'prɛʊtʃt¹ ɪm⁸ daɪ'rektli²⁴ ɛnd³ dɪ'mɑ:ndɪd⁹ ðət ɪ⁸ rɪ'tɜ:n wɒt wɛz 'hɜ:z²⁵ | 'teɪkən ə'bæk | ðə mæŋ 'blændəd⁶ | 'kleɪmɪŋ ðət ɪ⁸ 'dɪdnt nəʊ 'hu: ðə wʊmən 'wɒz²² | hi¹³ kɛn'tɪnju:d⁶ tə 'meɪk ɪz⁸ 'weɪ daʊn ðə 'stri:t | *'dʒeɪn 'fɒləʊd⁶ ɪm⁸ | ʌntɪl ʃi 'sɔ: ə pɛ'lɪ:smən⁷ | ðen ʃi ɪn'sɪstɪd⁹ ðət ðə 'mæŋ bi ə'restɪd⁹ fə ðə 'θɛft əv hæ² 'dʒuəli¹⁹ |

Comments to transcription

1. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/. ***
2. /h/ is not deleted when *her* is a possessive adjective (see Lesson 3, note 5).
3. /ənd/ and /ən/ are alternative weak forms for *and*. ***
4. /r/ is pronounced here because the next word begins with a vowel sound (see Lesson 4). ***
5. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/.***
6. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/. ***
7. When the word 'man' becomes a suffix, it is unstressed and pronounced /mən/. In such cases the singular and plural forms ('-man' '-men') may both be pronounced the same, i.e., /mən/.
8. /h/ may be deleted here because it is not preceded by a potential pause. ***
9. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/. ***
10. /ði/ is the weak form used when the next word begins with a vowel sound. ***
11. The morpheme or contraction 's' is pronounced /ɪz/ or /əz/ when it follows a sibilant.***
12. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/.***
13. /h/ cannot be deleted here because it is preceded by a potential pause. ***
14. /tu/ is the weak form used when the next word begins with a vowel sound.***
15. Grammatical words which have the vowel /u/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed because /u/ is already a weak vowel, but they may be further weakened to /ə/. ***
16. The strong form is used because the verb is not an auxiliary here.
17. The strong form is used because the grammatical word is emphasised.
18. *that* is used in the strong form here because it is a demonstrative.
19. /dʒu:əl/ and /dʒu:l/ are alternative pronunciations for the word *jewel* and its derivatives.
20. This construction (noun phrase + of + personal pronoun) is exceptional in that /h/ may be deleted, although *his* is a personal pronoun. Note, however, that other personal pronouns in the same construction may not be weakened, for instance 'A friend of hers' must be pronounced /hɜ:z/.
21. /sju:təbəl/ is an alternative pronunciation.
22. Strong form because the grammatical word is stranded.
23. /sə'ljʊ:fən/ is an alternative pronunciation.
24. /di'rektli/ is an alternative pronunciation.
25. Possessive pronouns tend to be used in strong form apart from some constructions such as the one mentioned above.

Exercise 3.10

| ðə 'mæn hu wəz ə'restɪd¹ | wəz 'nəʊn əz *'hæərəld *'fɒks | ənd² ɪt wəz ə'sju:md³ ðət ðə 'neɪm lɔ:d *'tʃɑ:lz | həd⁴ bi:n ən 'eɪlɪs tə 'haɪd ɪz⁵ 'tru: aɪ'dentrti | ən ə'naʊnsmənt wəz 'meɪd ɪn ðə 'nju:zpeɪpəz⁶ | ən² 'fɪfti:n

'wɪmɪn⁷ keɪm 'fɔ:wəd | tu⁸ əd'mɪt ðæt ðeɪ 'tu: əd⁵ bi:n 'vɪktɪmz⁶ əv sɪtʃ ə 'kraɪm
 | ɪt ə'prɪəd³ ðæt mɪstə *'fɒks əd⁵ ju:zd⁹ ə sə'leɪʃən əv 'neɪmz⁶ | ən² ðæt 'ɔ:l əv ɪz⁵
 'kærəktəz⁶ hæd¹⁰ 'sɪmɪlə 'hɪstərɪz⁶ | di'spaɪt mɪstə *'fɒksɪz¹¹ 'ædəmənt
 di'naəl¹² əv ði¹³ ə'fens | ən aɪ'dentɪti pə'reɪd wəz ə'reɪndʒd³ | ən² 'eɪt əv ðə
 'vɪktɪmz⁶ 'pɒzɪtɪvəli aɪ'dentɪfaɪd³ ɪm⁵ | əz ðə 'pɜ:sən hu əd⁵ 'trɪkt¹⁴ ðəm 'aʊt
 əv ðəə pə'zeɪʒənz⁶ | θru:'aʊt ðə həʊl 'træəl¹² | mɪstə *'fɒks meɪn'teɪnd³ ɪz⁵
 'ɪnəsəns | 'kleɪmɪŋ ðæt ɪ⁵ wəz eɪbəl tə 'pru:v ðæt ɪ⁵ wəz 'nɒt ðə 'pɜ:sən hu əd⁵
 kə'mɪtrɪd¹ ðəʊz 'kraɪmz⁶ | rɪ'gɔ:dləs əv 'wɪtʃ | hi⁴ wəz faʊnd 'gɪlti ən 'sevərəl
 'kaʊnts¹⁵ əv dɪs'brɒnəstɪ | dɪ'strɔ:t ən² ɪn dɪsbrɪ'lɪ:f | mɪstə *'fɒks wəz 'teɪkən
 tə ðə 'selz⁶ | weər¹⁶ ɪ⁵ kən'tɪnju:d³ tə 'kleɪm | ðæt ðə wəz ə mɪs'kærɪdʒ əv
 'dʒɒstɪs | ən² ðæt hɪz⁴ 'ɪnəsəns kud¹⁷ bi 'pru:vən | hi⁴ 'rəʊt tə ðə 'həʊm ɒfɪs
 | ðə 'prɪzən 'glævənər¹⁶ ən² ðə 'tʃɪ:f əv pə'li:s | fə ði¹³ ən'tæ¹² 'fɔ:tɪn 'jɪəz⁶ əv
 ɪz⁵ 'sentəns | bət tə 'nəʊ ə'veɪl | i'ventʃʊəli ɪ⁵ wəz rɪ'lɪ:st¹⁴ frəm 'dʒeɪl | ən²
 rɪ:'entəd³ ðə 'wɜ:ld | ən 'əʊldər¹⁶ ən² mʌtʃ 'wi:kə 'mæən | nevəðə'ləs ɪ⁵
 pɜ:sə'veɪəd³ ɪn ɪz⁵ 'mɪʃən tə 'klɪər¹⁶ ɪz⁵ 'neɪm | ən² meɪd 'evri 'efət tə 'kɒntækt
 ði¹³ ɔ:'θɒrətɪz⁶ | ə'gen | 'nəʊwən 'ɪnsənd³ | 'sevərəl 'mʌnθs¹⁵ ɑ:ftər¹⁶ ɪz⁵ rɪ'lɪ:s
 frəm 'prɪzən | hi⁴ wəz ə'prəʊtʃt¹⁴ bɑɪ ə ʒɒŋ 'wʊmən ɪ⁵ əd⁵ 'nevə sɪ:n bɪ'fɔ: | ʃɪ
 bɪ'gæən ə'kju:zɪŋ ɪm⁵ əv hævɪŋ 'teɪkən hæ¹⁸ 'dʒʊəlri¹⁹ | hi⁴ wəz ə'restrɪd¹
 rɪ'mɪ:dɪətli | ən² 'ðɪs taɪm ɪ⁵ wəz 'sentənst¹⁴ tə 'twenti 'jɪəz⁶ | əz ðə 'deɪz⁶
 tɜ:nd³ ɪntə 'wi:ks¹⁵ | ən² ðə 'wi:ks¹⁵ ɪntə 'mʌnθs¹⁵ | mɪstə *'fɒks 'grædʒʊəli
 geɪv 'ʌp ɪz⁵ 'faɪt | ən² ðə bɪ'gæən tu⁸ ək'sept ðæt ɪt wəz *'gɒdʒ⁶ 'wɪl | ðæt ɪ⁵
 ʃəd¹⁷ 'sɒfə fə 'wɒt ɪ⁵ 'hædənt²⁰ 'dʌŋ | 'ðen | 'aʊt əv ðə 'blu: | ɪt wəz rɪ'pɔ:tɪd¹
 ɪn ə 'nju:zpeɪpə | ðæt ə 'mæən əd⁵ bi:n ə'restrɪd¹ fə 'sti:lɪŋ 'dʒʊəlri¹⁹ frəm ʒɒŋ
 'wɪmɪn⁷ | ðɪs 'mæən əd⁵ əd'mɪtrɪd¹ tu⁸ ə'sju:mɪŋ ðə 'neɪm əv lɔ:d *'tʃɑ:lz ən²
 'lʌðəz⁶ | ðʌs 'pru:vɪŋ ðæt mɪstə *'fɒks əd⁵ bi:n 'ɪnəsənt ɔ:l ðə 'taɪm | rɪ'sɜ:tʃ
 ɪntə ðə 'keɪs 'fɔ:tli ɑ:ftə | ʃəʊd³ ðæt mɪstə *'fɒks əd⁵ bi:n ɪn *pə'ru: ət
 ðə 'taɪm əv ði¹³ ə'rɪdʒɪnəl ə'fensɪz¹¹ | ən² kəd¹⁷ 'nɒt | bɑɪ 'eni 'stretʃ əv ði¹³
 ɪmædʒɪ'neɪʃən | həv⁴ bi:n rɪ'spɒnsɪbəl fə ðə 'kraɪmz⁶ ɪ⁵ əd⁵ bi:n 'pʌnɪʃt¹⁴ fɔ:z²¹
 | mɪstə *'fɒks rɪ'sɪ:vd³ səm kɒmpən'seɪʃən fə ðə mɪs'kærɪdʒ əv 'dʒɒstɪs | bət
 pə'hæps 'mɔ:r¹⁶ ɪm'pɔ:təntli | ə 'kɔ:t əv ə'pɪ:l wəz ɪ'stæblɪʃt¹⁴ ɪn *'brɪtən fə
 ðə 'fɜ:st 'taɪm |

Comments to transcription

1. The regular past tense morpheme is pronounced /ɪd/ or /əd/ when the previous sound is either /t/ or /d/. ***
2. /ænd/ and /ən/ are alternative weak forms for *and*. ***
3. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiced so the morpheme is pronounced /d/. ***
4. /h/ cannot be deleted here because it is preceded by a potential pause. ***
5. /h/ may be deleted here because it is not preceded by a potential pause. ***
6. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiced so 's' is pronounced /z/. ***
7. Notice the irregular pronunciation of the plural *women*.
8. /tu/ is the weak form used when the next word begins with a vowel sound. ***
9. *used* is pronounced /ju:zd/ when it means *employed* or *utilised* but may be pronounced /ju:st/ when it means *accustomed*.
10. The strong form is used because the verb is not an auxiliary here.

11. The morpheme or contraction 's' is pronounced /ɪz/ or /əz/ when it follows a sibilant.***
12. Smoothing (see Lesson 2).
13. /ði/ is the weak form used when the next word begins with a vowel sound.***
14. The regular past tense morpheme agrees in voicing with the previous sound. In this case the previous sound is voiceless so the morpheme is pronounced /t/.***
15. When it is a morpheme or a contraction, 's' agrees in voicing with the previous sound. In this case the previous sound is voiceless so 's' is pronounced /s/.***
16. /r/ is pronounced here because the next word begins with a vowel sound and there is no potential pause between the two vowels (see Lesson 4).***
17. Grammatical words which have the vowel /ʊ/ in their citation form, such as *would*, *should* and *could*, may remain unchanged even if they are unstressed because /ʊ/ is already a weak vowel, but they may be further weakened to /ə/.***
18. /h/ is not deleted when *her* is used as a possessive adjective.
19. /dʒu:əl/ and /dʒu:l/ are alternative pronunciations for the word *jewel* and its derivations.
20. The strong form is used because it is a negative contraction and a two-syllable word.
21. Strong form because the grammatical word is stranded.

Answers to Lesson 4: Sandhi r

Orthographic version for the sample transcription passage

I never imagined that I would move away from the tiny little village where I grew up to settle down in such a big city as London. It's only now that I understand why my family were not so keen on the idea of us leaving. Now I have two young kids, Linda and Paul, and a husband to care about, I realise the disadvantages a child has in a city. Looking back to the days when I was a small girl, I remember above all how independent we all were and how much freedom we had. We used to go to school on our own, ride bicycles, play hide-and-seek in the park, hopscotch in the street, swim in the stream and ride on the swing which we used to make from a tree in the woods. We would literally play for hours, having great fun. It would be almost dark before I got home, yet I never saw either my mother or my father concerned about it, since they knew we were all safe and we would come home when we felt hungry. I would like my children to have plenty of fun too and do outdoor activities, but it's impossible for a child here in the city to have the kind of freedom I enjoyed. They certainly cannot go out on their own. Cars are a danger I'm very aware of, not to mention motorbikes. The rush hour is particularly bad, with everyone speeding and driving like maniacs. Then there is the violence. It's not even safe for an adult to walk around without the fear of getting mugged or assaulted. Anyway, I try to take my son and daughter out to play as much as I can. On summer evenings we go to the park and take picnics with us. There is an adventure area in the park where a lot of children get together and play, but they don't have the opportunity of doing very many things on their own, nor of running around, or cycling all over the place as we did. Sometimes I wonder whether, after all, I should have moved away. I just hope the kids don't feel they are actually missing out. Maybe, as they say, you don't miss what you have never experienced.

Exercise 4.1: Edited orthographic version (*linking r is indicated in bold type; intrusive r is indicated by bold type on the letters before and after it*)

My exams are over and I have some breathing space now for a few months, before I have to start thinking about revising again. I was very insecure about my ability to study again when the course began. I felt as though my brain had been atrophied for all those years since I left college. And to make the matter even worse, most of the students in my class were much younger than me. However, I'm happy to report that I did very well, so now I'm more at ease and can relax and really enjoy the lessons. My class is made up of a very diverse group of people, coming from a variety of countries, cultures, religions and economic backgrounds. It is interesting to discover all the various reasons that brought all these students to this particular area of the world and I have learnt a lot more in this place than a new language by listening to their sometimes harrowing stories. Many of them are refugees and were faced with the dilemma of leaving it all behind or risking prison or worse. It is once more evident to me how easily things come to a western European and how very much we take for granted things like fair law and justice. Over a few months all of us in the class have become a close-knit group, since we share a common problem that crosses all barriers. We are all struggling to understand the same new culture and settle into the same new country. And everyone has funny things to relate about the lack of progress we sometimes find. There is no one who understands better about the difficulties we face than a fellow foreigner in the same boat. It doesn't matter if they come from the other end of the world. We are all far away from home and missing those we left behind, so we console, cajole, and encourage each other along frequently.

Transcription

| maɪ ɪg'zæmz² əf 'əʊvəʃ ənd aɪ 'hæv³ səm 'bri:ðɪŋ speɪs 'naʊ | fɛʃ ə 'fju: 'mʌnθs | bɪ'fɔ:ʃ aɪ 'hæv³ tə 'stɑ:t 'θɪŋkɪŋ əbaʊt rɪ'vaɪzɪŋ ə'gen | aɪ wəz 'veri'ɪnsɪ'kju:ʃ⁴ əbaʊt maɪ 'ə'bɪlɪtɪ tə 'stɑ:dɪ' ə'gen | wen ðə 'kɔ:s bɪ'gæən | aɪ 'felt əz 'ðəʊ maɪ 'breɪn əd bɪ:n 'ætrəfɪd fɛʃ 'ɔ:l ðəʊz 'jɪəz | sɪns aɪ 'left 'kɒlɪdʒ | ən tə 'meɪk ðə 'mætəʃ i:vən 'wɜ:s | 'məʊst əv ðə 'stju:dənts ɪn maɪ 'kɪl:s wə mʌtʃ 'jʌŋgə⁵ ðən 'mi:⁶ | haʊ'əvəʃ aɪm 'hæpɪ tə rɪ'pɔ:t ðət aɪ 'dɪd veri 'wel | səʊ' aɪm 'naʊ mɔ:ʃ ət 'i:z ən kən rɪ'læks | ənd 'rɪəli' ɪn'dʒɔɪ ðə 'lesənz | maɪ 'kɪl:s ɪz meɪd 'ʌp əv ə 'veri 'daɪvz:s 'gru:p əv 'pi:pəl | 'kʌmɪŋ frəm ə və'raeti⁻⁷ əv 'kʌntrɪz | 'kʌltʃəz | rɪ'lɪdʒənz ənd 'i:kənəmɪk 'bækgraʊndz | ɪt ɪz 'ɪntərəstɪŋ tə 'dɪskʌvəʃ ɔ:l ðə 'veərɪəs 'ri:zənz | ðət 'brɔ:t ði:z 'stju:dənts tə 'ðɪs pə'tɪkjʊləʃ 'eərɪəʃ⁸ əv ðə 'wɜ:lɪd | ənd aɪ' əv 'lɜ:nt ə 'lɒt 'mɔ:ʃ ɪn 'ðɪs 'pleɪs | ðən ə 'nju: 'læŋgwɪdʒ | baɪ 'lɪsənɪŋ tə ðəə 'sʌmtaɪmz 'hæərəʊɪŋ 'stɔ:rɪz | 'meni' əv ðəm ə refju'dʒi:z | ənd wə 'feɪst wɪð ðə daɪ'ləməʃ⁸ əv 'li:vɪŋ ɪt ɔ:l bɪ'haɪnd | ɔ: 'rɪskɪŋ 'prɪzən ɔ: 'wɜ:s | ɪt ɪz 'wʌns mɔ:ʃ 'eɪdɪnt tə mi | haʊ' 'i:zɪli θɪŋz 'kʌm tu' ə 'westən ʒɔ:rə'pɪən⁴ | ən haʊ 'veri 'mʌtʃ wɪ 'teɪk fə 'grɑ:ntɪd θɪŋz ləɪk 'feə 'lɔ:ʃ⁸ ən 'dʒʌstɪs | 'əʊvəʃ ə 'fju: 'mʌnθs | 'ɔ:l əv əs ɪn ðə 'kɪl:s əv bɪ'kʌm ə 'kləʊsɪt 'gru:p | sɪns wɪ 'ʃeəʃ ə 'kɒmən 'prɒbləm | ðət 'krɒsɪz ɔ:l 'bæərɪəz | wɪ' əʃ 'ɔ:l 'strʌŋlɪŋ tu' 'ʌndestænd ðə 'seɪm nju: 'kʌltʃə⁹ | ənd 'setəl ɪntə ðə 'seɪm nju: 'kʌntrɪ⁻⁹ | ənd 'evrɪwʌn hæz³ 'fʌni 'θɪŋz tə rɪ'lɪt | əbaʊt ðə 'læk əv 'prəʊgres wɪ 'sʌmtaɪmz 'faɪnd | ðəʃ ɪz 'neʊ wʌn hu' 'ʌndestændz

'betəʃ əbaʊt ðə 'dɪfɪkəltɪz wi 'feɪs | ðən ə 'feləʊ 'fɔːrnəʃ In ðə 'seɪm 'bəʊt | ɪt 'dʌzənt¹⁰ 'mætəʃ ɪf ðeɪ 'klɑːm frəm ðiː 'lɒðəʃ 'end əv ðə 'wɜːld | wiː əʃ 'ɔːl fəːʃ ə'weɪ frəm 'həʊm | ənd 'mɪsɪŋ 'ðəʊz wi 'left bi'haɪnd | səʊ wi kən'səʊl | kə'dʒəʊl ənd ɪŋ'kʌrɪdʒ iːtʃ 'lɒðəʃ əlɒŋ 'friːkwəntli |

Comments to transcription

1. Sandhi r is not possible because the preceding vowel is a high one.
2. The unstressed syllable /ɪg/ can also be pronounced /eg/, /əg/, or with /k/ instead of /g/.
3. The strong form is used because here the verb is not an auxiliary.
4. Monophthonging (see Lesson 2).
5. The word *young* /jʌŋ/ is an exception in that it adds the voiced velar plosive after the nasal when forming the comparative and superlative. Other such words are *strong* and *long*.
6. The strong form is used because the grammatical word is emphasised and therefore stressed.
7. Smoothing (see Lesson 2).
8. Notice this is an intrusive r.
9. Sandhi r is not possible when the two vowels are separated by a boundary.
10. The strong form is used because it is a negative contraction and disyllabic.

Exercise 4.2: Transcription

| *'eməʃ¹ ənd hæ² 'jʌŋgə³ 'sɪstəʃ *'ænzθɪəʃ¹ ə 'klɑːmɪŋ tə 'steɪ | maɪ 'brʌðəʃ ənd ɪz 'waɪf ə 'gəʊɪŋ ə'weɪ fəʃ ə 'lɒŋ wi:k'end ɒn ðeəʃ 'əʊn | səʊ ðeə 'dɔːtəz wɪl bi 'left wɪð 'ʌs | əv 'kɔːs | aɪ⁷ əv 'nəʊn ðɪs fəʃ ə 'waɪl | ənd əv 'ɡɒn əbaʊt maɪ 'deɪli 'bɪznɪs wɪð maɪ 'juːzʊəl 'tʃɪəriːd⁴ 'ætrɪtʃuːd | ɪt ɪz 'əʊnli⁴ In ðə 'lɑːst fjuː 'deɪz | 'nəʊ ðət ðeəʃ ə'raɪvəl ɪz 'ɔːlməʊst ə'pɒn əs | ðət aɪ⁴ əv 'nəʊtɪst 'klɪəʃ ɪndɪ'keɪʃənz əv 'stres ɪn mi | maɪ 'hændz 'seɪk 'slɑːtli frəm 'taɪm tə 'taɪm | ənd maɪ 'θrəʊ⁴ əweɪ rɪ'mɑːks əbaʊt haʊ 'ɡɑːstli⁴ ɪt wɪl ɔːl 'biː | həv bi'ɡʌn tə siːm 'klæd wɪð ðə 'taɪniəst 'tʌtʃ əv 'hɪstɪəriəʃ¹ ən 'saʊnd ə lɪtəl 'streɪnd | aɪ 'dəʊnt wɒnt ju tə 'ɡet mi 'rɒŋ | aɪ 'lʌv ðəm bæθ 'dɪəli | 'teɪkən ɪndɪ'vɪdʒəli⁵ maɪ 'niːsɪz əʃ ə'fɛkʃənət | 'ɪntərəstɪŋ ən dɪ'lɑːtɪf | ðə 'trʌbəl ɪz | ðeɪ⁴ ə 'nɒt 'klɑːmɪŋ ɪndɪ'vɪdʒəli⁵ | ðeɪ⁴ ə tə bi 'wɪð əs tə'ɡeðəʃ ənd fəʃ ət 'liːst 'fɔː həʊl 'deɪz | *'ænzθɪəʃ¹ ɪz nɒt 'əʊnli⁴ *'eməz jʌŋgə³ 'sɪstə | ʃɪ⁴ ɪz 'ɔːlsəʊ hær² 'enəmi⁴⁻⁶ | ənd ðə 'fiːlɪŋ ɪz 'mjuːtʃʊəl | 'haʊ 'tuː sʌtʃ 'wel brɔːt ʌp 'tʃɪldrən kən 'mænɪdʒ tə ɡəʊ⁴ ɒn 'faɪtɪŋ iːtʃ 'lɒðəʃ ɪn sʌtʃ ə kən'sɪstənt 'mæne⁶ | ɪz 'hɑːd tu⁴ ɪk'spleɪn | ðeəʃ ænɪ'mɒsətɪ dɪd 'nɒt 'ɡrəʊ⁴ əʊvəʃ 'eniθɪŋ ɪn pə'tɪkjʊləʃ aɪ maɪt 'æd | ɪt wəz 'ðeə⁷ frəm ðə bi'ɡɪnɪŋ | ðə 'deɪ⁴ *'emə wəz ɪntrə'djuːst tə hæ² 'njuːbɔːn 'sɪblɪŋ | wəz wʌn əv 'ɒmɪnəs fə'bəʊdɪŋ | *'eməʃ¹ ət ðə 'taɪm wəz 'əʊnli 'tuː | ʃɪ wəz 'brɔːt ɪn tə 'siː ðə 'beɪbi⁴⁻⁶ | ənd ɑːftəʃ ə 'kwɪk 'lʊk ət ðə 'taɪni 'bʌndəl | ʃɪ 'snɔːtɪd 'laʊdli | 'tɜːnd ɒn hæ² 'hiːl ənd 'left | ʃɪ rɪ'fjuːzɪd tə 'tɔːk tu⁴ 'eni'bɒdɪ fəʃ ə 'nʌmbəʃ əv 'deɪz | ənd ɪt wəz 'nɪəʃ ə 'mʌnθ | bɪfɔːʃ 'eniwʌn kʊd pə'sweɪd ə tə 'spiːk tə hæ² 'mʌðəʃ ə'ɡen | ðɪ⁴ aɪ'dɪəʃ¹ əv 'traɪnɪ tu⁴ ɛntə'teɪn ðiːz 'tuː lɪtəl 'ɡɜːlɪz | fəʃ 'eniθɪŋ əʊvəʃ ən 'æð⁸ ɪz 'fɪlɪŋ mi wɪð 'pʌnɪk | aɪ⁴ əv 'traɪd tə prɪ'peəʃ əz 'mʌtʃ əz aɪ 'kæn⁹ | aɪ⁴ əv 'bɔːt ðə 'dʒeli⁴⁻⁶ | əbaʊt 'ten 'pækɪts əv ɪt | ɪn 'evri 'fleɪvəʃ aɪ kʊd 'faɪnd | aɪ 'nəʊ ðət wɒt'evəʃ ɪz *'eməz 'fleɪvəʃ əv ðə 'mʌnθ | *'ænzθɪəʃ¹ ɪz 'baʊnd tə 'heɪt ɪt | ðə 'lɑːst tɪm ðeɪ 'keɪm

tə 'vɪzɪt | əɪ meɪd 'brɪndʒ 'dʒeli⁴⁻⁶ | *'eməʃ¹ ə'dɔ:dɪt | *'ænthɪə tuk 'wʌn smɔ:l
'spu:nfʊl¹⁰ | 'skru:d əp hæ² 'feɪs ənd 'sed ðət ɪt 'teɪstɪd 'nɔ:stɪ⁴⁻⁶ | əɪ wɪl 'traɪ
'teɪkɪŋ ðəm fɔ: ə 'wɔ:k tə 'fi:d ðə 'dʌks ɒn ðə 'vɪlɪdʒ 'pɒnd | bət aɪm 'ʃɔ:lɪŋ ɪt
wɪl bi ðə 'best aɪ'dɪəʃ¹ ɪn ðə 'wɜ:lɪd fə 'wʌn əv ðəm | ənd ðɪ⁴ 'lʌðə wʌn wɪl
'stɪk aʊt hæ² 'ləʊə 'lɪp | 'stæmp hæ² 'fʊt ənd 'seɪ ðæt ʃɪ 'heɪts sɪli 'dʌks | əɪ
'wʌndəʃ ɪf ɪt wɪl bi ðɪ⁴ 'eldəst hu wɪl 'flætlɪ rɪ'fju:z tə hæv¹² 'bɔɪld 'eg fə 'brekfəst
| ɔ: 'geʊ fɔ: ə 'saɪkəl 'raɪd | ɔ:ʃ¹ 'i:vən wɒtʃ ə 'vɪdiəʊ⁴ ət 'həʊm | 'hau kən 'tu:
'tʃɪldrən əv 'fɔ:ʃ¹ ənd 'sɪks | 'mænɪdʒ tə 'sʌmən ðɪ⁴ 'enədʒɪ tə dɪs'eɪ'grɪ:⁴ ɒn
'æbsəlu:tli⁴ 'evrɪθɪŋ | əɪ 'sʌmtaɪmz sə'spekt ðət ðeɪ 'kʌm tə 'sɪ:kret ə'grɪ:mənts
wɛn 'nəʊwʌn ɪz 'prezənt | əz tə 'wɪtʃ 'saɪd əv ðeəʃ¹ ɪn'evrɪtəbəl dɪs'eɪ'grɪ:mənt ɒn
'evrɪ 'sʌbdʒɪkt | 'i:tʃ wɪl 'teɪk | 'meɪbɪ⁴ ɪts 'ɔ:l ə 'plɔɪ tə draɪv 'ædʌlts əp ðə 'wɔ:l |

Comments to transcription

1. Notice the intrusive r.
2. /h/ elision is not recommended for the adjectival use of *her*.
3. The word *young*, like other adjectives ending in /ŋ/ such as *long* and *strong*, adds the voiced velar plosive /g/ when forming the comparative and superlative.
4. Sandhi r is not possible because the preceding sound is a high vowel.
5. An alternative pronunciation would be /ɪndɪ'vɪdʒʊəli/.
6. Sandhi r is not possible because the two vowels are separated by a potential pause.
7. The strong form is used because *there* is used as a location adverb.
8. Smoothing (see Lesson 2).
9. Strong form because the grammatical word is stranded.
10. The suffix '-ful' is pronounced /fʊl/ when, like in this word, it still means 'full of...'. On the other hand, in words such as *awful*, *beautiful* where it has lost its original meaning, it is usually pronounced /fəl/.
11. Monophthonging (see Lesson 2).
12. The verb is in the strong form because here it is not an auxiliary.

Orthographic version

Emma and her younger sister Anthea are coming to stay. My brother and his wife are going away for a long weekend on their own, so their daughters will be left with us. Of course, I have known this for a while, and have gone about my daily business with my usual cheery attitude. It is only in the last few days, now that their arrival is almost upon us, that I have noticed clear indications of stress in me. My hands shake slightly from time to time and my throwaway remarks about how ghastly it will all be have begun to seem coloured with the tiniest touch of hysteria and sound a little strained. I don't want you to get me wrong: I love them both dearly. Taken individually, my nieces are affectionate, interesting and delightful. The trouble is they are not coming individually. They are to be with us together and for at least four whole days. Anthea is not only Emma's younger sister, she is also her enemy and the feeling is mutual. How two such well brought up children can manage to go on fighting each other in such a consistent manner is hard to explain. Their animosity did not grow over anything in particular, I might add. It was there from the beginning. The day Emma was introduced to her newborn sibling, was one of ominous foreboding. Emma at the time was only two. She was brought in to see the baby, and after a quick look at the tiny bundle, she snorted loudly, turned on her heel and left. She

refused to talk to anybody for a number of days, and it was near a month before anyone could persuade her to speak to her mother again. The idea of trying to entertain these two little girls for anything over an hour, is filling me with panic. I have tried to prepare as much as I can. I have bought jelly, about ten packets of it, in every flavour I could find. I know that whatever is Emma's flavour of the month, Anthea is bound to hate it. The last time they came to visit, I made orange jelly. Emma adored it. Anthea took one small spoonful, screwed up her face and said that it tasted nasty. I will try taking them for a walk to feed the ducks on the village pond, but I'm sure that it will be the best idea in the world for one of them, and the other one will stick her lower lip, stamp her foot and say that she hates silly ducks. I wonder if it will be the eldest who will flatly refuse to have boiled egg for breakfast or go for a cycle ride, or even watch a video at home. How can two children of four and six manage to summon the energy to disagree on absolutely everything? I sometimes suspect that they come to secret agreements when no one is present as to which side of their inevitable disagreement on every subject, each will take. Maybe it's all a ploy to drive adults up the wall.

Exercise 4.3

| wen i 'hɜ:d əv ði 'ɒfəʃ əv ə 'haus ɒn ə 'smɔ:l 'aɪlənd | hi 'went fəʃ it | hi¹ əd
 'lɜ:tlɪ bi:n 'fi:lɪŋ ʌn'hæpi¹ | ɪn ðə 'bɪg 'sɪti | hɪz 'wɜ:k 'wɒzənt² 'gəʊɪŋ 'əniwɛəʃ ət
 'ɔ:l | hi 'sæɪt ɪn 'frʌnt əv ðə kəm'pju:təʃ evri 'mɔ:ntɪŋ | 'sti:mɪŋ 'kʌp əv 'kɒfi¹ | ɪn ɪz
 'hænd | hi wud 'steəʃ ət ðə 'blæŋk 'skri:n | 'dɛərɪŋ ɪt tə di'fi:t ɪm | 'ɑ:ftəʃ əbʌt
 ən 'əʊ³ əv 'reslɪŋ | hi wud sə'rendəʃ ənd 'stɑ:t tə 'wɒndəʃ 'endləsli¹ ə'raʊnd ðə
 'flæt | ðen 'lɑ:st wenzdeɪ | hi 'gɒt ə 'breɪk | ðə 'deɪ brɪ'fɔ:ʃ i¹ əd 'bʌmpt ɪntu¹
 *'æneʃ⁴ | ɪn ðə 'pʌb | ji¹ əd 'ri:səntli¹ ɪn'herɪtɪd ə 'haus ɒf ðə 'west 'kəʊst |
 'wel | 'rɑ:ðəʃ ən 'əʊld 'kɒtɪdʒ ji 'sed | jɪd 'θɔ:t əbʌt 'selɪŋ ɪt | hɑu'evə | hɛʃ
 'eɪdʒənt 'sed ɪt 'wudənt² 'fɛʃ ə 'gʊd 'praɪs | bɪkɔz əv ɪts rɪ'məʊt ləu'keɪʃən |
 bi'saɪd | ɪt wud bi¹ ə 'naɪs 'pleɪs fəʃ *'æne tə 'spend ðə 'sʌməʃ æt⁵ | ɪn ðə
 'wɪntəʃ ɪt kud bi 'rentɪd 'aʊt | bət ji 'hæd⁶ tə 'faɪnd sʌm⁷ 'taɪm tə 'trævəl aʊt
 'ðeə⁸ ənd 'sɔ:t ɪt 'aʊt | ðə wɛʃ ə 'kʌpəl əv 'θɪŋz ðət 'hæd⁶ tə bi 'dʌn tu¹ ɪt |
 bi'fɔ:ʃ əni di'sɪʒənz wə 'teɪkən | ə 'kəʊt əv 'peɪnt | 'meɪbi¹ ə 'wɪndəʊ 'ʃʌtəʃ ɪn
 'ni:d əv ə'dʒʌstɪŋ | ənd ə 'fju: 'taɪlz 'hɪəʃ ənd 'ðeə⁸ 'ɔ:t tə bi rɪ'pleɪst | ə'pɑ:t
 frəm 'ðæt⁹ | ðə wɛz 'nʌθɪŋ ðə 'mæteʃ *'æne 'sed | hi wɛz 'rɪəli 'teɪkən wɪð
 ði'ɑ:diə⁴ əv ɪt | ənd 'i:vən 'hɪntɪd ðət 'hi:¹⁰ ɪn'dʒɔɪd 'wɜ:kɪŋ wɪð ɪz 'hænd |
 *'æne 'ræŋ ðə 'fɒləʊɪŋ 'mɔ:ntɪŋ | ji¹ əd bi:n 'θɪŋkɪŋ əbʌt ðə 'haus | ənd ɪz
 ɪn'θju:zɪəzəm 'əʊvəʃ ɪt | 'wʊd i bi¹ ɪntərəstɪd ɪn 'mu:vɪŋ ɪn 'rent 'fri:¹¹⁻¹ | ɪn
 ɪks'teɪndʒɪz i wud 'dʒʌst¹² 'hæv⁶ tə 'fɪks ʌp wɒt'evəʃ i 'θɔ:t 'nesəsəri | hi kud
 'steɪ¹ ʌntɪl ðə 'sʌməʃ ɪf i 'wɒntɪd tu:⁵⁻¹⁻¹¹ | *'æneʃ⁴ əv 'kɔ:s wud 'pɛʃ fəʃ 'ɔ:l
 ðə mə'tɪəriəlz ðət wə 'ju:zd | ji¹ əd 'hɑ:dli 'fɪnɪʃt 'spi:kɪŋ wen i¹ ək'septɪd |
 'wɒt ə 'wʌndəfəl 'aɪdiə⁴ ɪt wɒz⁵ | ənd ɪt wɛz 'pɜ:fɪkt 'taɪmɪŋ 'tu: | hi 'rɪəli
 'wɒntɪd tə 'get aʊt 'ðeə⁸ ənd ɪn'dʒɔɪ ðə 'læk əv di'strækʃənz | 'ʌðə ðen
 'neɪtʃəʃ ənd 'helθi 'wɜ:k | hi wɛz 'nau 'stændɪŋ ɪn ðə 'kɪtʃən əv ðə 'haus |
 'feəʃ ɪ'nʌf | ji 'hæd¹⁰ sed 'kɒtɪdʒ | ənd 'fi:lɪŋ ðə 'wert əv ðə 'wɜ:ld ɒn ɪz
 'ʃəʊldəz | wen i 'fɜ:st 'sɔ:ʃ⁴ ɪt | ɪt 'hædənt² 'lukt tu: 'bæd | ə 'fju: 'sleɪts
 'mɪsɪŋ frəm ðə 'ru:f | ənd 'əʊnli 'wʌn 'ʃʌtəʃ ɪn ɪts 'rart 'pleɪs | 'nʌθɪŋ 'meɪdʒəʃ
 ɪt 'si:mɪd | bət 'wen i wɔ:kt ɪn | hi 'stɑ:tɪd 'rɪləɪzɪŋ 'wɒt i¹ əd 'let ɪmself ɪn
 fɔ:⁵ | 'ðɪs wɛz 'ʃɔ:lɪ¹³ nɒt ə 'mæteʃ əv 'fɪksɪŋ | bət əv 'gʌtɪŋ 'aʊt ənd 'bɪldɪŋ

frəm 'skrætʃ | 'nʌn əv ðə 'laɪts 'wɜ:k | 'hau 'kʊd ðeɪ | wen ði' ilek'trɪsɪti
 'dɪdənt 'aɪðə¹⁴ | ðə 'fju:z bɒks wəz 'bɜ:nt tu' ə 'sɪndə¹¹ | ənd 'nʌθɪŋ 'ʃɔ:t əv 'nju:
 'wærɪŋ³ wʊd 'sɒlv 'ðæt⁹ | 'tɜ:nɪŋ ɒn ə 'tæp meɪd ðə 'paɪps 'rætəl | əz ɪf ðeɪ wə
 ə'baut tə 'teɪk 'ɒf | bət 'nəʊ 'wɔ:tə | 'æktʃuəli keɪm 'aʊt | ðə 'si:lɪŋ 'bi:mz əd bi:n
 'i:tən baɪ¹ ən 'ɑ:mɪ¹ əv 'tɜ:məɪts | 'ɔ:l 'flɔ: bɔ:dz 'kri:kt wen 'stept ɒn | ənd
 'sevərəl ʃəʊd ðeə 'tru: 'neɪtʃə | ənd 'brəʊk ʌndə | ɪz 'prəʊbɪŋ 'fʊt | hi hæd⁶ ə
 'fʌni 'fi:lɪŋ ðæt ðə 'haus mənt tə kə'læps | ənd 'berɪ¹ ɪm fər'evə | ʌndə | ɪts
 'weɪt |

Comments to transcription

1. Sandhi r is not possible because the preceding sound is a high vowel.
2. Strong form because it is a negative contraction and disyllabic.
3. Smoothing (see Lesson 2).
4. Intrusive r.
5. Strong form because the grammatical word is stranded.
6. Strong form because here the verb is not an auxiliary.
7. When it means 'a considerable amount of...', *some* tends to be stressed and therefore in strong form (see Lesson 3, note 5).
8. Strong form because *there* is used as a location adverb.
9. Strong form because *that* is a demonstrative.
10. Strong form because the grammatical word is being emphasised and therefore stressed.
11. Sandhi r is not possible because there is a potential pause between the two vowels.
12. *just* is used in the strong form although it means *only* (see Lesson 3, note 5) because it is emphasised and therefore stressed.
13. Monophthonging (see Lesson 2).
14. /i:ðə/ is an alternative pronunciation.

Exercise 4.4

| *'fredi gru: | 'ʌp ɪn ðə 'sɪti wɪð ɪz 'brʌðə | *'æləks ənd ðeə 'peərənts | bət ɪz
 'fɒndɪst 'memərɪz | ðə 'wʌnz ɪ 'telz ɒv² | 'taɪm ənd 'taɪm ə'gen | ə | əv ðeə
 'hɒlɪdeɪz ɪn ðə 'kʌntri | ðeɪ¹ 'əʊnd ə 'bju:tɪfəl 'haus | ɪts 'stɪl 'ðeə³⁻⁴ | ən 'nau¹
 ɪt bi'lɒŋz tə *'fredi | sɪnz ɪ 'bɔ:t ɪz 'brʌðə | 'aʊt | *'æləks əz 'lɪvd ə'brɔ:d fə
 'əʊvə 'θɜ:ti 'jɪəz | ənd ɪz 'nɒt laɪkli tə 'kʌm bæ k 'nau | ðə 'haus ɪz 'waɪt wɪð
 'dɑ:k grɪ:n 'wɪndəʊz | ə 'vərəendə⁵ ənd 'bælkənɪz | ðeə | ɪz ə 'pɔ:tʃ daʊn'steəz
 | 'ru:ft baɪ¹ ə 'vaɪn 'treɪs | ðə 'wɔ:lz ɪn ðə 'pɔ:tʃ ə 'klʌvd | tə 'weɪst 'haɪt | wɪð
 'mɔ:ɪf⁶ lʊkɪŋ 'taɪlz ɪn 'ɔ:l 'klʌz | ðeə | ɪz 'kwɑɪt ə 'lɒt əv 'lænd sə'raʊndɪŋ ðə
 'meɪn 'bɪldɪŋ | 'məʊstli 'teɪkən 'ʌp baɪ¹ ə 'waɪld lʊkɪŋ 'gɑ:dən | wɪð 'fru:t 'tri:z
 | 'bʊʃɪz ənd 'fləəz⁷ | *'fredi 'steɪz ðeə | 'ɔ:l θru: ðə 'sʌmə | ənd 'z:lɪ¹ 'ɔ:təm |
 ən 'gəʊz fə | ən ɑ:ftə'nu:n | dʒɔ:ɪŋ⁶⁻⁸ ðə 'rest əv ðə 'jɪə | ət 'li:st 'wʌnz ə 'wɪk
 | ɪts 'tu: 'kəʊld tə 'steɪ ðeə³ | əʊvə'nɑɪt ɪn ðə 'wɪntə⁴ | əz ði' 'əʊnli¹ ə'veɪləbəl
 'hi:tɪŋ | ɪz ðæt⁹ prə'vaɪdɪd baɪ ðə 'fæpleɪs⁷ ɪn ðə 'sɪtɪŋru:m¹⁰ | ənd ði'
 'ɑ:gə⁵ ɪn ðə 'kɪtʃɪn | ðə 'gɑ:dən sləʊps 'daʊn təwɔ:dz ðə 'vɪlɪdʒ | sɪnz ðə
 'haus ɪz kən'vi:nɪəntli 'sɪtʃuətɪd | 'slɑɪtli rɪ'mu:vd 'frɒm² | ənd ə'bʌv ɔ:l ði'
 'lðəz | *'fredɪz 'fɑ:ðə | *'ælbət | 'bɔ:t ðə 'haus ɪn ðə 'naɪnti:n 'twentɪz | hi' əd
 'gɒn tə *'kju:bə⁵ ət ðə bi'gɪnɪŋ əv ðə 'sentʃəri wɪð ɪz 'tu: 'brʌðəz | ðeɪ 'wɜ:kt
 veri 'hɑ:d | laɪk 'məʊst 'emɪgrənts | 'ænd¹¹ | laɪk 'sʌm¹² əv ðə m | *'ælbət

meɪd 'kwaɪt ə 'lɒt əv 'mʌni¹⁻⁴ | ənd 'keɪm bæŋk 'həʊm tə bi¹ ə 'dʒentəlmən əv
 'leɪzə ənd 'faʊnd ə 'fæməli | bi'fɔ:ʃɪm 'bɑ:kɪŋ ɒn ðə 'lætəʃ 'eɪm | hi 'bɔ:t ðə
 'haus ənd sə'raʊndɪŋ 'lænd | ənd ɪn'vestɪd ðə 'rest əv ɪz 'fɔ:tʃu:n¹³ 'waɪzli¹⁻⁴ |
 'ɑ:ftə ə 'waɪl | ə 'jʌŋ 'gɜ:l ɪn ðə 'vɪlɪdʒ 'kɔ:t ɪz 'aɪ | hi lɒst 'nəʊ 'taɪm ɪn 'setɪŋ
 θɪŋz ɪn 'məʊʃən | hi 'spəʊk tə ðə 'vɪlɪdʒ 'pri:st | ənd wəz ə'ʃɔ:d⁶ əv ðə 'gɜ:lz
 'kærəktə ənd 'fæməli 'bækgraʊnd | ɑ:ftə əb'teɪnɪŋ 'sɪmɪlə ʌnɪm'pi:tʃəbəl
 krə'densjəlz fə *'ælbət | ðə 'pri:st 'put ɪn ə 'gʊd 'wɜ:d wɪð ðə 'gɜ:lz 'peərənts
 | ənd wɪðɪn ə 'fju: 'mʌnθs ðeɪ wə 'mæɪd | *'fredi¹ ənd *'æləks hæd¹⁴ ə 'veri
 'strikt ənd rɪ'lɪdʒəs 'ʌpbrɪŋɪŋ | *'ælbət hæd¹⁴ 'ɔ:l ðə 'taɪm ɪn ðə 'wɜ:ld tə 'ki:p
 ən 'aɪ ɒn ðə 'rʌŋɪŋ əv ðə 'haʊshəʊld ənd ɪz 'tʃɪldrən | nevəðə'les | ðə 'tu:
 'bɔɪz wə 'ɔ:lweɪz 'nəʊn fə ðeə rɪ'mædʒɪnətɪv 'præŋks | ðeɪ wə ə'weə əv ðə
 'kɒnsəkʁwənt 'pʌnɪʃmənts | bət ðeɪ 'ək'septɪd ðə 'penənsɪz | əz ðə 'nætʃərəl
 'praɪs ðət 'hæd¹⁴ tə bi 'peɪd fə 'ətʃɪvɪŋ ðeə 'endz | ðeə 'mʌðə wʊd 'traɪ tə
 'klʌvə ʌp əz 'mʌtʃ əz ʃi 'kʊd fə ðəm | bət ʃi 'nevə ʌndə'stʊd wɒt ɪt 'wɒz² ðət
 'meɪd ðəm səʊ¹ ʌn'ru:lɪ | 'wen | ənd 'ðɪs wəz 'eɪvɪdənt tu¹ 'ɔ:l | ðeɪ wə sʌtʃ
 'gʊd ənd 'kaɪndhɑ:tɪd 'bɔɪz | 'wʌn 'wɪntə ɪn ðə 'sɪti¹⁻⁴ | *'æləks spent ə 'fju:
 'plezərəbəl 'ɑ:z⁷ | 'θrəʊɪŋ 'egz daʊn frəm ɪz 'wɪndəʊ¹⁻⁴ | ət 'ɔ:l ðə 'pɑ:səz
 'baɪ hu 'kɔ:t ɪz 'fænsɪ | hi¹ 'ɔ:lseʊ 'kæɪd ə 'lɪtəl 'nəʊtbʊk | weə i 'kept ə
 'rekɔ:d əv 'ɔ:l ðə 'stri:t 'laɪts ɪ¹ əd 'brəʊkən | ɔ: 'rɑ:ðə 'stəʊnd | *'fredi wəz ə
 'ki:n gr'tɑ:'pleə⁷⁻⁴ | ənd 'kɒnsəkʁwəntli | hɪz 'prezəns wəz 'mʌtʃ rɪ'kwaəd⁷ ət
 'ɔ:l 'pɑ:tɪz ənd 'gæðərɪŋz | sɪns 'nəʊwʌn 'əʊnd ə 'rekɔ:d 'pleə⁷ ət ðə 'taɪm |
 'bi:ɪŋ səʊ 'pɒpjulə ə 'feləʊ¹⁻⁴ | ɪt wəz 'i:zɪ fə ɪm tə fə'get pə'rentəl 'kɜ:fju:z |
 ɒn 'wʌn ə'kerɪzən | hi 'gɒt bæŋk 'həʊm ɑ:ftə 'eɪt eɪ¹ 'em | tə 'faɪnd ɪz 'fɑ:ðə
 ɒn ðə 'pɔ:tʃ 'weɪtɪŋ fə ɪm | 'dəʊnt¹⁵ ɪ:vən 'θɪŋk əv 'gəʊɪŋ tə 'bed *'ælbət
 'sed | bi'fɔ:ʃɪ ɔ:l ðəʊz 'sæks ə 'æbsəlu:tli 'ful əv pə'tertəʊz | ðen ɪ rɪ'zju:md ɪz
 'nju:zpeɪpə 'rɪ:dɪŋ ɒn ðə 'pɔ:tʃ 'sɪ:t | ðə 'wɜ:kmen tuk 'pɪti¹ ɒn *'fredi¹⁻⁴ | ən
 'helpt ɪm baɪ 'sni:kɪŋ ə 'fju: pə'tertəʊz ɪntu¹ ɪz 'sæks | wen *'ælbət 'wɒzənt¹⁵
 'lʊkɪŋ | 'stɪl ɪ wəz 'dɪŋɪŋ ɪn ðə 'gɑ:dən ʌntɪl 'lʌntʃ tɑɪm | 'ɔ:l θru: ðə 'sʌməz |
 'bəʊθ 'brʌðəz wʊd 'ɒftən¹⁶ get ðə 'ləʊkəl 'kæbi | tə 'gɪv ðəm 'raɪdʒ tə ðə
 'veəriəs 'pɑ:tɪz ɪn sə'raʊndɪŋ 'vɪlɪdʒɪz | sɪns ðeɪ 'dɪdənt hæv¹⁴ enɪ 'mʌni |
 ðeə ə'kaʊnt wɪð ðə 'draɪvə 'endɪd ʌp ət 'sʌtʃ ə haɪ 'fɪgə | ðeɪ wə 'fɔ:st tə
 'gəʊ tu¹ 'ɑ:nt *'sæli fə 'fʌndz | ʃi wəz ðeə 'fɑ:ðəz 'sɪstə⁴ | ənd 'wʌn əv ðə
 'məʊst 'ɪnəsənt | 'kaɪndɪst 'pɜ:sənz ju wʊd 'evə ɪŋkaʊntə ɪn ðɪs 'wɜ:ld | ʃi
 wəz ʌn'mæɪd ənd 'lɪvd ɒn hæ¹⁷ 'əʊn | ət ðɪ 'lðə 'end əv ðə 'vɪlɪdʒ | *'fredi¹
 ənd *'æləks | wʊd 'ɔ:lweɪz 'tɜ:n tu¹ ə ɪn ə 'skreɪp | 'kwaɪt ə 'nʌmbə əv
 'taɪmz | ðeɪ rɪ'tɜ:nd lʊkɪŋ 'hɒrəbli 'skrʌfi¹⁻⁴ | ɑ:ftə ə pə'tɪkjʊləli 'fʌn 'aʊtɪŋ |
 'gəʊɪŋ 'həʊm ɪn 'sʌtʃ ə 'steɪt | wʊd əv bi:n 'lʊkɪŋ fə ʌn'nesəsəri 'trʌbəl | səʊ
 ðeɪ wʊd 'pɒp ɪntə *'sæliz haʊs 'fɜ:st | 'spɪn ə ɪn ɪŋ'kredɪbəl 'jɑ:n | ənd 'get
 ə 'ful 'mi:l | waɪlst ðeə 'kləʊðz wə bi:ɪŋ 'kli:nd ən 'aænd⁷ | 'ðen ðeɪ wʊd gəʊ
 'həʊm | lʊkɪŋ əz 'ni:t əz tu: 'pɪnz | ɪt ɪz ʌnɪ'mædʒɪnəbəl 'wɒt ðə 'tu: əv ðəm
 wʊd əv gɒt 'ɪntu:² | hæd² *'ælbət bi:n ə 'fɑ:ðə əv ə 'les 'strikt 'kaɪnd | ənd
 'jet | wɪð'əʊt səʊ meni 'ru:lz tə bi 'brəʊkən | ənd ə 'les 'fɑ:mɪdəbəl ə'pəʊnənt
 | ðeɪ 'maɪt əv 'θɔ:t ðət ɪt 'wɒzənt¹⁵ 'wɜ:θ ðeə 'waɪl | 'prɒbəbli fə 'ðem | 'hɑ:f
 ðə 'fʌn wəz 'bestɪŋ *'ælbət |

Comments to transcription

1. Sandhi r is not possible because the preceding vowel is a high one.

2. The strong form is used because the grammatical word is stranded.
3. *there* is used in the strong form because it functions as a locative adverb.
4. Sandhi r is not used because the two vowels are separated by a boundary.
5. Intrusive r.
6. Monophthonging (see Lesson 2).
7. Smoothing (see Lesson 2).
8. The sequence /dj/ can also be pronounced /dʒ/ in this word.
9. *that* is used in the strong form here because it functions as a demonstrative.
10. When part of a compound, *room* can also be pronounced /rʊm/.
11. The strong form is used because the word is emphasised and therefore stressed.
12. *some* is used in the strong form when it is a pronoun (see Lesson 3, note 5).
13. /fɔ:tʃən/ is an alternative pronunciation.
14. The verb is in the strong form because here it is not an auxiliary.
15. The strong form is used because it is a negative contraction.
16. /ɒfən/ is an alternative pronunciation.
17. /h/ is not deleted because it is the adjectival use of *her*.

Exercise 4.5

| ðeɪ 'wɔ:ktɪntə ðə 'restərɒnt | bət *kɔ:'di:lɪəz 'hɑ:t dʒəst 'wɔzənt¹ 'ɪn ɪt | ʃʊd ʃi
 'li:v ɪt fə tə'nait | ɑ:ftə'ɔ:l ɪt 'wɔz² ðeə'æni'vɜ:səri³ | ɔ: 'ʃʊd² ʃi klɪm 'aʊt wɪð ɪt |
 raɪt 'ðeə⁴ ənd 'ðen ɪn 'frʌnt əv ə 'ru:m fʊl əv 'pi:pəl | wʊd ju 'laɪk ə 'teɪbəl nekst
 tə ðə 'wɪndəʊ 'mædəm | ɔ: 'aʊt ɪn ðə kən'sɜ:vətɪri | hæ⁵ ʌn'i:zi 'θɔ:ts wəʃ
 ɪntə'rɒptɪd | ənd kwɑɪt 'ɒnəstli | ʃi 'dɪd nɒt 'keə ɪn ðə 'li:st 'weə ðeɪ 'sæt | ʃi
 hæd⁶ mɔ: ɪm'pɔ:tənt 'θɪŋz ɒn hæ⁷ 'maɪnd | lets 'sɪt nekst tə ðə 'wɪndəʊ ʃi
 rɪ'pləɪd | 'θɪŋkɪŋ ðæt ɪf ðɪs 'dɪd get ə 'brɪt tu: 'hɒt tə 'beə | ʃi kʊd 'ɔ:lweɪz meɪk
 ə 'kwɪk 'getəweɪ | θru: ðə 'nɪərɪst 'dɔ: ɔ: 'i:vən əkrɒs ðə 'pætiəʊ | ðeɪ 'tʊk
 ðeə'æləkeɪtɪd 'si:ts | *'dʒɔ:dʒ əz 'ju:ʒʊəl puld ðə 'tʃeə' aʊt | ənd meɪd 'ʃɔ:
 əv hæ⁷ 'klɪm fət | bi'fɔ: i sæt 'daʊn ɪm'self | hi 'gɒt ðə 'waɪn menju | wɪl hæv⁶
 ʃæm'peɪn ɪ dɪ'saɪdɪd | ɪt wəz 'əʊnli 'prɒpə ɒn ðeə'æni'vɜ:səri | *kɔ:'di:lɪəz⁸
 ək'nɒlɪdʒd ðə 'dʒestʃə ɔ:l'ðəʊ ʃi 'wɔzənt¹ əbaʊt tə 'fɔ:l fə ɪt | hæ⁵ 'maɪnd
 wəz els'weə' ət ðə 'taɪm | ʃi wəz 'traɪŋ tə rɪ'membə' ɪg'zæktli 'wɛn əd ʃi
 bɪklɪm sə'spɪʃəs | ðə wəz 'nʌθɪŋ 'klɪə' ət 'fɜ:st | dʒəst ðæt ɪ 'wɔzənt¹ ə'raʊnd
 əz 'mʌtʃ əz ɪ 'ju:st tə bi:⁹ | bət ɪ 'wɔz² ə 'bɪzi 'mæn | ənd ət 'dɪfrənt 'taɪmz
 əv ðə 'jɪə' ɪz 'dʒɒb dɪd meɪk dɪ'ma:ndz ɒn ɪm | *kɔ:'di:lɪəz⁸ əd 'ju:zd ði:z
 ɪk'skju:sɪz 'əʊvə' ənd 'əʊvə' ə'gen | bət ʃi 'nju: ɪn hæ⁷ 'hɑ:t ðæt hæ⁷ 'ɪnstɪŋkts
 wə' ɔ:lweɪz 'raɪt | ɪt əd bi:n 'pru:vd 'meni¹⁰ ə 'taɪm | 'i:vən wɛn ðə 'dredfəl
 'mɪsɪz *'ʃɔ:⁸ ə'naʊnst ðæt ʃi¹⁰ əd 'si:n *'dʒɔ:dʒ | hæ⁵ 'əʊn *'dʒɔ:dʒ | ət ðə
 mju: 'zɪəm kæfɪ'tɪəriə⁸ ɪn ðə 'klɪmpəni¹⁰ əv ə'nʌðə 'wʊmən | ʃi¹⁰ əd dɪ'nɑɪd
 ðæt ðə wəz 'eniθɪŋ ʌntə'wɔ:d 'hæpənɪŋ | ɪt əd bi:n ə 'pri:vɪəsli¹⁰ ə'reɪndʒd
 'bɪznɪs 'dɪnə | ənd 'jes | *kɔ:'di:lɪəz⁸ əd 'nəʊn ɔ:l ə'baʊt ɪt | ʌn'fɔ:zʃənətli ʃi
 'tu: əd bi:n ɪŋ'geɪdʒd ðæt¹¹ 'i:vniŋ | ənd 'ðeəfɔ: ʌn'eɪbəl tu¹⁰ ə'tend | wɛn ʃi
 'gɒt hæʊm ðæt¹¹ 'nait | ʃi 'dɪdənt brɪŋ ʌp ðə 'sʌbdʒɪkt wɪð hæ⁷ 'hʌz b' ənd | ənd
 wɪð 'taɪm | ʃi¹⁰ əd 'mæniɪdʒd tə kən'vɪns əself ðæt 'meɪbi wɒt ʃi 'təʊld mɪsɪz
 *'ʃɔ: wəz 'tru: | hɪz 'æbsənsɪz bɪkeɪm 'mɔ: ən mɔ: 'fri:kwənt | hɪ 'stɑ:tɪd
 gəʊɪŋ ə'weɪ fə' ə 'lɒŋ wɪ:k'end evri 'naʊ¹⁰ ənd 'ðen | ənd 'ɑ:ftə' ə 'waɪl | 'evri
 'θɜ:d 'wɪ:k | 'kleɪmɪŋ ðæt ɪ hæd⁶ ə 'wɪ:k'end 'kɒnfrəns¹² | ɪt wəz 'sʌtʃ ə 'bɔ: ɪ
 kleɪmd | 'hau¹⁰ ɪ wʊd əv 'lʌvd dʒəst tə 'steɪ¹⁰ ət 'həʊm | ənd 'spend ðə 'taɪm

wɪð 'hɜ:ɪ² 'ɪn'sted | bət ðə 'mɔ:ɡɪdʒ 'ni:ɪdɪd tə bi 'peɪd | ənd 'mʌni 'hæd⁶ tə bi¹⁰ 'z:nd | wen i keɪm 'bæk | hi wəz dɪ'stræktɪd | ə 'dɪfɪkəlt 'mi:tɪŋ i 'sed | ɪt əd 'brɔ:t
 ʌp 'mʌtʃ tə 'θɪŋk əbaʊt | *kɔ:'di:læ⁸ 'ɔ:lweɪz ʃəʊd 'sɪmpəθi | bət ʃi 'nju: wen i
 wəz 'laɪŋ | ənd wəz ɪn'sʌltɪd ðæt i 'θɔ:t i kud 'pul ðə 'wʊl 'əʊvə hæ⁷ 'aɪz | hæd i
 'lɜ:nt 'nʌθɪŋ ə'baʊt ə¹ ɪn 'ɔ:l ðeə 'jɪz tə'geðə¹ ʌndə ðə 'seɪm 'ru:f | ɪn hæ⁷
 aɪsə'leɪʃən ən 'ləʊnɪnəs | ʃi¹⁰ əd bi'ɡʌn tə lʊk 'ɪntu¹⁰ ə'self fə¹ ə sə'lu:ʃən | fə¹
 ə 'ri:zən wəz *'dʒɔ:dʒ nəʊ lɒŋɡə¹³ 'lʌv ə | ʃi 'faʊnd nəʊ¹⁰ 'ɑ:nse¹ ɪn'saɪd |
 hæ⁵ ɪntju:ʃən 'təʊld ə¹ ɪt wəz ən 'aʊtsaɪd 'kɔ:z | ɪn ðə 'kɔ:s əv ðɪs 'ɪnə¹
 ə'preɪzəl | *kɔ:'di:læ⁸ əd'mɪtɪd ðə 'fækt ðæt wɒt'evə¹ ʌŋ'kɒnfəs mɪ'steɪks ʃi
 'mʌt əv 'mɛɪd | ʃi dɪ'zɜ:vð 'betə¹ əz ə 'hju:mən 'bi:ɪŋ | ənd wʊd 'hæv⁶ tə
 ɡəʊ¹⁰ 'ɑ:fə¹ ɪt | ʃi wʊd 'tel ɪm tə'nʌt | hi 'hæd⁶ tə 'tʃu:z | ɪt wəz 'hɜ:ɪ² ɔ: ði¹⁰
 'ʌðə wʌn | hɪz dɪ'si:t wʊd 'nɒt bi 'tɒləreɪtɪd frəm 'nau¹⁰ 'bɒn | ɪt 'hæd⁶ tu¹⁰
 'end | kwɑ:t 'bɒnəstli | ʃi 'dɪdənt maɪnd 'wɒt ɪz dɪ'sɪzən wɒz⁹ | 'nɒt eni
 'lɒŋɡə¹³ 'æktʃʊəli | 'wɒt ə sə'praɪzɪŋ ənd 'kʌmfətɪŋ 'θɔ:t | aɪ 'dəʊnt 'keə¹ eni
 'mɔ: |

Comments to transcription

1. The strong form is used because it is a negative contraction.
2. The strong form is used because the word is being emphasised and therefore stressed.
3. Sandhi r is not possible because the preceding vowel is a high one and because there is a potential pause between the two vowel sounds.
4. The strong form is used because *there* is being used as a location adverb.
5. /h/ cannot be dropped here because it is the adjectival use of *her* and because there is a boundary preceding it.
6. The verb is used in the strong form because it is not being used as an auxiliary.
7. /h/ cannot be dropped because 'her' is used as an adjective.
8. Intrusive r.
9. The strong form is used because the grammatical word is stranded.
10. Sandhi r is not possible because the preceding vowel is a high one.
11. *that* is in the strong form because it is being used as a demonstrative.
12. /'kɒnfərəns/ is an alternative pronunciation.
13. *long* is an exception in that it adds the voice velar plosive /g/ after the nasal in the formation of superlatives and comparatives. Other such exceptions are *strong* and *young*.

Answers to Lesson 5: consonant syllabicity

Orthographic version for the sample transcription passage

Many countries have introduced juries. This is done in an attempt to bring justice closer to ordinary people, so that we all take part in the application of the law. In such countries jurors are randomly selected from the electoral census and whoever is chosen has the obligation to act as a juror in any case that goes up for trial in the local courts. This is known as jury service. Fifteen persons are appointed, from whom twelve will have to take part in a trial. The defence can reject up to three

candidates on different grounds, such as being prejudiced against the defendant. Once you've been chosen, there's little chance of being able to get out of it. Jury service is considered a right but also a duty, an obligation. Why should anybody want to avoid it? Well, many people would be honoured to be asked to form part of a jury, but others have strong reservations. Not everybody feels capable of bearing the responsibility that it involves. I recently watched a television programme in which various people who had been jurors told of their experiences. All of them had tried murder cases. There was a lady who had been threatened, she and her family, by friends of the accused. The police could only suggest that she call 999 if anything should happen. Another man was so devastated by the whole thing that he still had tears in his eyes when he talked about it. For him, it wasn't only the burden of having to decide whether someone was guilty or not, it was the whole trial – listening to awful details about the victim's death, looking at the photographs, the weapons. The thing that came across as hardest on the jurors was the fact that they were not allowed to talk to anybody about what was happening every day in court. Their family lives had been disrupted, because they were unable to say why they were feeling low or upset, and therefore no one could help them cope with it. I suppose these were to a certain extent exceptional cases. Most people only attend minor trials, things like theft, forgery or burglary. Still there is always the chance that one of us will get called for a capital case.

Exercise 5.1: Edited orthographic version (*Syllabic consonants are marked in bold type.*)

It is a widely held belief that whenever two English people meet, they will start talking about the weather. I am not sure that is entirely true but I can see the reason why the English should be so interested in this subject. For one thing, English society is one which, unlike some others, doesn't easily tolerate total silence, even between strangers. The exception to this is, of course, when the English are on trains. It is another supposed typical trait of the national character that the English never speak to one another on a train. Apart from this, the weather makes a nice neutral topic of conversation for a few minutes. One cannot blame anybody for the weather, so talking about it is unlikely to cause any ill feeling. You *can*, of course, blame the weather forecasters for getting their predictions wrong and the English frequently do this. The other thing about the weather in England is that it is certainly worth talking about. Things change so rapidly here. You can experience three of more different types of weather in a single day. Quite recently I left home early in the morning and drove to the station in terrible fog and frost. By the middle of the morning it was sunny and warm, but I came home in the evening and had to drive through an awful storm with wind, rain, thunder and lightning. Given this uncertainty, it is hardly surprising that we comment on the weather so often. I find it difficult to envisage what it is like living in a completely predictable climate. It must be so boring to wake up every day and know for certain what the temperature is going to be within a few degrees and whether there will be any rain or not. It is hard to imagine two people who live in an oasis on the edge of a desert saying things like 'it's turned out nice again, hasn't it?', but for the English such a remark has some meaning.

Transcription

| it iz a 'wardli held bi'li:f | ðæt wen'eve tu: *'ɪŋɡlɪʃ 'pɪ:p| 'mi:t | ðer wɪl 'stɑ:t
 'tɔ:kɪŋ əbaʊt ðə 'weðə | aɪ əm 'nɒt 'ʃɔ: 'ðæt² iz ɪn'tæli³ 'tru: | bæt aɪ kɪ 'si:
 ðə 'ri:zɪŋ wəz ði *'ɪŋɡlɪʃ 'ʃʊd bi 'səʊ ɪntərəstɪd ɪn ðɪs 'sʌbdʒɪkt | fə 'wʌn θɪŋ |
 *'ɪŋɡlɪʃ sə'sæti³ iz 'wʌn wɪtʃ | ʌn'laɪk səm 'lʌðz | 'dʌzɪt⁴ 'i:zɪli 'tɒləreɪt 'təʊt
 'saɪləns⁵ | 'i:vɪŋ brɪtwi:n 'streɪndʒəz | ði ɪk'seɪʃn⁶ tə 'ðɪs iz | əv 'kɔ:z | wen ði
 *'ɪŋɡlɪʃ ər ɒn 'treɪnz | it iz ə'nʌðə səpəʊzd 'tɪpɪk| 'treɪt əv ðə 'næʃn⁷ 'kærəkətə
 | ðæt ði *'ɪŋɡlɪʃ 'nevə 'spi:k tə wʌn ə'nʌðər ɒn ə 'treɪn | ə'pɑ:t frəm 'ðɪs | ðə
 'weðə meɪks ə 'naɪs 'nju:trəl⁶ 'tɒpɪk əv kɒnvə'seɪʃn⁸ fər ə 'fju: 'mɪnɪts | wʌn
 'kænɒt 'bleɪm 'enɪbɒdɪ fə ðə 'weðə | səʊ 'tɔ:kɪŋ ə'baʊt ɪt iz ʌn'laɪkli tə 'kɔ:z
 enɪ 'ɪl 'fi:lɪŋ | ju 'kæn⁷ əv 'kɔ:s 'bleɪm ðə weðə 'fɔ:kɑ:stəz | fə 'getɪŋ ðeə
 prɪ'dɪkʃnz 'rɒŋ | ənd ði *'ɪŋɡlɪʃ 'fri:kwentli⁵ 'du:⁸ ðɪs | ði 'lʌðə θɪŋ əbaʊt ðə
 'weðər ɪn *'ɪŋɡlənd⁹ | iz ðæt ɪt iz 'sɜ:tʃli 'wɜ:θ 'tɔ:kɪŋ əbaʊt | 'θɪŋz 'tʃeɪndʒ
 səʊ 'ræpɪdli 'hɪə | ju kɪ ɪk'spɪəriəns 'θɪrɪ: ɔ: 'mɔ: 'dɪfərənt⁵ 'taɪps əv 'weðər ɪn
 ə 'sɪŋɡl| 'deɪ | kwɑ:t 'ri:sɪtli aɪ 'left hæʊm 'zɪ:lɪ ɪn ðə 'mɔ:nɪŋ | ənd 'drəʊv tə ðə
 'steɪʃn⁹ ɪn 'terɪb| 'fɒɡ ənd 'frɒst | bɑɪ ðə 'mɪd| əv ðə 'mɔ:nɪŋ | ɪt wəz 'sʌni ənd
 'wɔ:m | bæt aɪ 'keɪm hæʊm ɪn ði 'i:vɪnɪŋ | ənd 'hæd⁸ tə 'draɪv 'θru: ən 'ɔ:f|
 'stɔ:m | wɪð 'wɪnd | 'reɪn | 'θʌndər ən 'laɪtnɪŋ | 'grɪv⁹ ðɪs ʌn'sɜ:tʃli | ɪt iz
 'hɑ:dli sə'praɪzɪŋ ðæt wɪ 'kɒment ɒn ðə 'weðə səʊ 'ɒf| | aɪ 'faɪnd ɪt 'dɪfɪkɪt tu
 ɪn'vɪzɪdʒ wɒt ɪt iz 'laɪk | 'lɪvɪŋ ɪn ə kəm'pli:tli prɪ'dɪktəb| 'klaɪmət | ɪt məst bi
 'səʊ 'bɔ:nɪŋ tə 'weɪk ʌp evrɪ 'deɪ | ənd tə 'nəʊ fə 'sɜ:tʃ| | wɒt ðə 'tempərətʃər
 iz 'gəʊɪŋ tə bi | wɪðɪn ə 'fju: dɪ'grɪ:z | ənd 'weðə ðə wɪl bi enɪ 'reɪn ɔ: 'nɒt | ɪt
 iz 'hɑ:d tu ɪ'mædʒɪn 'tu: 'pɪ:p| | hu 'lɪv ɪn ən əʊ'eɪsɪs ɒn ði 'edʒ əv ə 'dezət |
 seɪŋ 'θɪŋz laɪk ɪts 'tɑ:nd aʊt 'naɪs əgen | 'hæzɪt⁴ ɪt | bæt fə ði *'ɪŋɡlɪʃ | 'sʌtʃ ə
 rɪ'mɔ:k hæz⁸ 'sʌm¹⁰ 'mɪ:nɪŋ |

Comments to transcription

1. Monophthonging (see Lesson 2).
2. Strong form because it is used as a demonstrative.
3. Smoothing (see Lesson 2).
4. Strong form because it is a negative contraction. ***
5. Syllabicity for the alveolar nasal is not possible here because the sound preceding schwa is a sonorant.
6. Syllabicity for /l/ is not possible because schwa is preceded by an approximant.
7. The strong form is used because the word is being emphasised.
8. Strong form because here the verb is not an auxiliary.
9. Syllabicity for /n/ is not possible for several reasons: the sound preceding schwa is a sonorant, there is more than one consonant preceding schwa and one of them is a nasal.
10. *some* is used in the strong form with countable nouns in the singular when it means 'a certain' or 'a considerable amount of' (see Lesson 3).

Exercise 5.2: Transcription

| *'neɪθ⁹ ʌvd 'mi:t | ʌn'fɔ:tʃ⁹ etli¹ 'hi:² ənd iz 'waɪf wə 'veri 'pɔ:r³ ən ðeɪ 'kud⁴
 'ju:zʊəli ə'fɔ:d ɪt | ðeɪ 'hæd⁴ ɪ:t⁹ 'mi:t fə 'severəl⁵ 'wɪ:kz | ən *'neɪθ⁹ wəz
 'getɪŋ ə 'terɪb| 'kreɪvɪŋ fər ɪt | ɪ'ventʃʊəli ɪ 'kud⁴ 'stænd ɪt enɪ 'lɒŋge⁶ | səʊ ɪ

'gerv ɪz 'wɜ:f sʌm⁷ əv ðə 'mʌni i əd bi:n 'seɪvɪŋ tə 'baɪ səm 'nju: 'ʃu:z | 'lɪs | ju məst 'gəʊ ənd baɪ səm 'mi:t tə'deɪ | ðəz i'nʌf 'ðeə⁸ fər əbaʊt 'sev̩ 'paʊndz əv 'stju:ɪŋ 'bi:f | 'mɜ:k ə 'hju:dʒ 'stju: | aɪ dəʊnt 'keə wɒt 'vedʒətəb|z ju put 'ɪn ɪt | bət ɪt 'mʌst² hæv⁹ 'mi:t | ðən *'neɪθ̩ went 'ɒf tə 'wɜ:k | ənd 'ɔ:l 'deɪ i felt 'hæpi ət ðə 'θɔ:t əv ðə 'mɑ:v|jes¹ 'stju: i wəz 'gəʊɪŋ tə 'get ɪn ði 'i:vniŋ | 'mi:nwaɪl | *'neɪθ̩z 'wɜ:f set 'ɒf fə ðə 'bʊtʃə tə 'baɪ ðə 'mi:t | 'ʃi 'wɒz⁴ əz 'fəʊnd əv 'mi:t əz *'neɪθ̩ wɒz¹⁰ | 'hɜ:z² greɪt 'pæʃ̩ wəz 'tʃɒk|ət | ənd 'ʃi 'hæd⁴ 'i:t̩ 'eni əv 'ðæt¹¹ fə 'mʌnθs | 'raɪt nekst tə ðə 'bʊtʃəz 'ʃɒp | ðə wəz ə kən'fɛkʃ̩|ə¹ | wɪð ə 'wɪndəʊ dɪ'splɛɪ | 'ful əv ðə 'məʊst dɪ'fɪʃəs lʊkɪŋ 'θɪŋz 'ʃi əd 'si:n fə 'jɪəz | 'ʃi 'kʊd⁴ rɪ'zɪst ɪt | 'ʃi went 'ɪn ən 'spɛnt ɔ:l əv ðə 'mʌni *'neɪθ̩ əd 'gɪv̩ ə | ðæt¹¹ 'i:vniŋ *'neɪθ̩ keɪm hæʊm 'bi:mɪŋ ɔ:l 'əʊvə | hɪz 'wɜ:f put ə 'pɒt əv 'stju: ɒn ðə 'teɪb| | ən 'sɜ:v dɪm ə 'bɪg 'pleɪtful¹² | ɪt wəz ə 'wʌndəf̩¹² 'stju: kənteɪnɪŋ 'bi:nz | ənd pə'tertəʊz ənd 'lentɪz | ənd 'ɔ:l sɔ:ts əv 'lʌðə 'vedʒətəb|z | bət *'neɪθ̩ 'kʊd⁴ 'faɪnd i:v̩ ə 'ɪt̩ pi:s əv 'mi:t | hi 'sɜ:v dɪmself ə 'kʌp| əv 'tʌɪmz | 'fɪʃɪŋ ə'raʊnd ɪn ðə 'pɒt | bət 'stɪl i 'faʊnd nəʊ 'mi:t | 'dɪd⁴ ju 'baɪ ðə 'mi:t ɑ:skt *'neɪθ̩ | əʊ aɪ 'sɜ:t̩li 'dɪd sed ɪz 'wɜ:f | bət ðə məʊst 'hɒrɪb| 'θɪŋ hæp̩d | wen aɪ keɪm 'hæʊm frəm ðə 'bʊtʃə aɪ 'rɪəlaɪzd ɑɪ əd fə'gɒt̩ tə get 'sɔ:lt | səʊ aɪ 'went tə ðə 'neɪbə tə 'bɒrəʊ sʌm¹⁰ | 'wen aɪ gɒt 'bæk | aɪ 'əʊp̩d ðə 'dɔ:r ənd sɔ: ðə 'kæt 'næpɪŋ ʌndə ðə 'teɪb| | ɪt wəz 'klɪər ɪt əd 'i:t̩ ɔ:l ðə 'mi:t | *'neɪθ̩ gɒt 'ʌp ənd went ɪn 'sɜ:t̩j əv ðə 'kæt wɪð ə 'teɪb| 'lʊk ɒn ɪz 'fets | hi keɪm 'bæk ən 'put ɪt ɪn ə 'kɒt̩ 'bæg | ənd put ðə 'bæg ɒn ðə 'kɪt̩ 'skeɪɪz | ðə 'kæt weɪd 'dʒʌst¹³ əʊvə 'sev̩ 'paʊndz | ɪf 'ðɪs ɪz ðə 'kæt | 'weər ɪz ðə 'mi:t | ənd ɪf 'ðɪs ɪz ðə 'mi:t | 'weər ɪz ðə 'kæt graʊld *'neɪθ̩ |

Comments to transcription

1. We could have de-syllabicity because the syllabic consonant is followed by a weak vowel in the same word so the consonant can become the onset of the following syllable. It could also be seen as /ə/ elision (see Lesson 6).
2. The strong form is used because the grammatical word is emphasised and therefore, stressed.
3. Smoothing (see Lesson 2).
4. Strong form because it is a negative contraction. ***
5. Syllabicity is not possible because /əl/ is preceded by an approximant.
6. The word *long* adds /g/ after /ŋ/ when forming the comparative and superlative. Thus, /'lɒŋ/ but /'lɒŋgə/. Other adjectives ending in /ŋ/, such as *strong* and *young* behave similarly.
7. When it acts as a pronoun, *some* is used in the strong form (see Lesson 3).
8. *there* is used in the strong form because it is used as a locative adverb.
9. The strong form is used because here the verb is not an auxiliary.
10. Strong form because the grammatical word is stranded.
11. Strong form because *that* is used as a demonstrative.
12. The suffix 'ful' is pronounced /fʊl/ when it still means 'full of...' as in the *plateful*. In words such as *wonderful* this meaning is no longer present and the usual pronunciation is /fəl/.
13. When it means *precisely, exactly* we tend to stress *just* and therefore use it in the strong form (see Lesson 3).

Orthographic version

Nathan loved meat. Unfortunately he and his wife were very poor and they couldn't usually afford it. They hadn't eaten meat for several weeks and Nathan was getting a terrible craving for it. Eventually he couldn't stand it any longer, so he gave his wife some of the money he had been saving to buy some new shoes. 'Listen. You must go and buy some meat today. There's enough there for about seven pounds of stewing beef. Make a huge stew. I don't care what vegetables you put in it, but it must have meat.' Then Nathan went off to work and all day he felt happy at the thought of the marvellous stew he was going to get in the evening. Meanwhile, Nathan's wife set off for the butcher to buy the meat. She wasn't as fond of meat as Nathan was. Her great passion was chocolate and she hadn't eaten any of that for months. Right next to the butcher's shop there was a confectioner with a window display full of the most delicious looking things she had seen for years. She couldn't resist it. She went in and spent all of the money Nathan had given her. That evening Nathan came home beaming all over. His wife put a pot of stew on the table and served him a big plateful. It was a wonderful stew containing beans and potatoes and lentils and all sorts of other vegetables, but Nathan couldn't find even a little piece of meat. He served himself a couple of times, fishing around in the pot, but still he found no meat. 'Didn't you buy the meat?' asked Nathan. 'Oh, I certainly did,' said his wife, 'but the most horrible thing happened. When I came home from the butcher, I realised I had forgotten to get salt, so I went to the neighbour to borrow some. When I got back, I opened the door and saw the cat napping under the table. It was clear it had eaten all the meat.' Nathan got up and went in search of the cat with a terrible look on his face. He came back and put it in a cotton bag and put the bag on the kitchen scales. The cat weighed just over seven pounds. 'If this is the cat, where is the meat? And if this is the meat, where is the cat?' growled Nathan.

Exercise 5.3

| sins wi 'mu:vd hɪər ə 'jɪər əgəu | aɪ əv bi:n 'veri fræs'treɪtɪd baɪ maɪ ɪnə'brɪlti tə
kə'mju:nɪkət 'fluəntli | aɪ hæv 'mʌtʃ | 'sʌm² wʊd seɪ 'tu: mʌtʃ | tə 'seɪ ɒn 'eni
'grɪvɪŋ 'sʌbdʒɪkt | aɪ əv 'ɔ:lweɪz bi:n 'nəʊn əz 'sʌmwʌn hu ɪz 'wɪlɪŋ | i:vɪŋ 'i:gə | tə
'ʃeə hɜːr³ ə'pɪnjənz ɒn 'ɔ:lməʊst 'eni 'tɒpɪk | ənd 'sʌdʒlɪ əv 'faʊnd maɪself wɪð
ðɪs 'kʃɔ:rtəs⁴ 'nju: dɪsə'brɪlti | ðət prɪ'vents mi frəm 'du:ɪŋ səʊ | baɪ ðə 'taɪm
aɪ əv 'fɔ:mjʊlətɪd maɪ 'vaɪtʃ kɒn'trɪ'bju:ʃn̩ tu ə dɪ'skʌʃn̩ ɪn 'prəʊgrəs | ðə
kɒnvə'seɪʃn̩ əz mu:vd 'ɒn | ən aɪ hæv¹ tə bɪ'grɪn 'prəʊsəstɪŋ 'ɔ:l 'əʊvər ə'gen |
aɪ 'faɪnd maɪself 'regjʊləli⁵ ənd 'ɪtərəli⁵ ət ə 'lɒs fə 'wɜ:dz | ən ʌnfə'mɪljə
dɑ:l'lemə fə 'mi:⁶ | ðə 'məʊst ɪm'pɔ:tnt⁷ 'benəfɪt əv ðɪ:z 'klɑ:sɪz 'ðeəfɔ: | ɪz ðət
ðeɪ əv 'stɑ:tɪd rɪ'əʊpɪŋ⁷ ðəʊz 'vɜ:bɪ 'flʌd gerts | aɪ kən kən'vɜ:s⁸ ə'gen | ən
səʊ 'nau aɪm 'bæk ɒn 'həʊm 'graʊnd | ɒn maɪ 'əʊld 'səʊpbɒks | pɒn'tɪfɪkətɪŋ
ə'gen tu 'eniwʌn hul 'ɪz⁹ | ðɪ 'əʊnli 'dɪfərəns⁹ ɪz ðət 'nau | aɪ 'həʊld 'fɔ:θ ɪn
ə'nʌðə 'læŋgwɪdʒ | ən ðət 'lðə 'pɪ:pɪ get 'mɔ: 'tʃɑ:nsɪz tə 'spi:k | sins aɪ 'stɪl
hæv¹ tə 'stɒp tə 'θɪŋk mɔ: 'frɪ:kwəntli ðɪ¹⁰ ɪn maɪ 'neɪtv 'læŋgwɪdʒ | aɪ 'stɪl
hæv¹ 'mʌtʃ tə 'lɜ:n | ənd 'meɪk ðə 'sɪliəst mɪ'steɪks 'regjʊləli⁵ | maɪ 'kaɪndə
'frendz seɪ ɪts 'pɔ:t əv maɪ 'tʃɑ:m | ən ðeɪ məst hæv¹ 'sɔ: 'tʌŋz | frəm 'bɑ:ɪŋ
ðəm səʊ 'ɒfⁱ⁰ | tə rɪ'zɪst ðə tæmp'teɪʃn̩¹¹ tə kə'rekt mi 'kɒnstəntli¹¹ | aɪ faɪnd

'hju:mə ðə məʊst 'dɪfɪkɪt 'æspækt tə 'mɑ:stə | ənd 'frɪə əɪ meɪ 'nevə 'get ɪt | əɪ
 əm 'stɪl træns'leɪtɪŋ 'seɪnɪz 'lɪtərəli⁵ | ənd bi:ɪŋ 'left ɪn kən⁸'fju:z əz ə rɪ'zʌlt | əɪ
 tend tə swɪtʃ 'ɒf ɪn ə kɒnvə'seɪʃən | ɪf 'nəʊwən ɪz 'spi:kɪŋ daɪ'rektlɪ tə mi | əz əɪ
 hæv¹ tə 'kɒnsɪtrɪt¹² səʊ 'hɑ:d | səʊ 'sʌmtaɪmz əɪ 'sʌdʒɪli 'rɪələɪz ðət 'evrɪwʌn
 ɪz 'lʊkɪŋ ət mi ɪk'spektntli¹³ | ə'weɪtɪŋ ə rɪ'spɔ:ns | 'ðen əɪ 'hæv¹ tu əd'mɪt ðət əɪ
 'hævɪt¹⁴ gɒt ə 'klu: əz tə 'wɒt ðeɪv bi:n 'tɔ:kɪŋ əbʌʊt | ənd 'kʊd əɪ 'get ə 'kwɪk
 'rɪ:kæp 'pli:z | əɪ 'æm⁶ 'meɪkɪŋ 'prəʊgrəs hɑʊ'əvə | 'evrɪtaɪm aɪm 'eɪbɪ tu 'ɑ:nse
 'sʌmwʌn wɪðʌʊt 'kɒŋsəli 'ni:dɪŋ tə træns'leɪt ɪ:tʃ 'wɜ:d | əɪ 'fi:l ðeɪ ɪz 'jet ə 'lɑ:t
 'glɪmərɪŋ ət ði 'end əv ðə 'tʌŋ |

Comments to transcription

1. The verb is in strong form because here it is not an auxiliary.
2. Strong form because *some* is used as a pronoun (see Lesson 3).
3. /h/ is not deleted because *her* is used as an adjective. ***
4. Monophthonging (see Lesson 2).
5. Syllabicity is not possible because /əl/ is preceded by an approximant.
6. Strong form because the grammatical word is emphasised and therefore stressed.
7. Syllabicity can be lost (de-syllabicity) because there is an unstressed vowel following and the nasal becomes the onset of the following syllable. That could also be seen as /ə/ elision (see Lesson 6).
8. Syllabicity in the syllable preceding the stress is not very frequent.
9. Syllabicity is not possible because /ən/ is preceded by a sonorant.
10. /ɒftən/ is an alternative pronunciation for which syllabicity is unlikely, because /ən/ is preceded by two consonants.
11. Syllabicity is not possible because /ən/ is preceded by three consonants, one of which is a nasal.
12. Syllabicity is not possible because the sequence /ən/ is preceded by two consonants, the first of which is a nasal.
13. Syllabicity is not possible because the sequence /ən/ is preceded by two plosive consonants.
14. The strong form is used because it is a negative contraction. ***

Exercise 5.4

| əz 'su:n əz *kə'let *'lɪtʃ sɔ: ðə tek'nɪʃən pul 'lɒp | ʃi ræn 'aʊt | 'pli:z hʌri 'lɒp | ɪts
 'fɔ:lən¹ ɔ:l ðə 'weɪ daʊn tə ðə 'bɒtəm | ðə tek'nɪʃən 'rʌʃt θru: ðə 'dɔ:r əv ðə
 'hju:dʒ 'əʊld 'fəʊks həʊm | 'fɒləʊɪŋ mɪsɪz *'lɪtʃ | wɪ 'hæv² tə 'hʌri | əɪ hæv²
 'nɜ:sɪz 'steɪʃənɪd ət ɔ:l 'dɔ:z | bət 'stɪl | ðeɪ 'gɒt tə ði 'eləvɪtə dʒest ɪn 'taɪm ɪt
 'sɪ:md | əz ən əʊld 'leɪdi 'ʃʌftɪd tə'wɔ:dz ɪt | ən 'klɪəli 'nəʊwʌn wəz 'stɒpɪŋ ə |
 əʊ 'nəʊ | ðə 'nɜ:s məst əv 'teɪkɪŋ ə 'breɪk ɔ: 'sʌmθɪŋ mɪsɪz *'lɪtʃ 'mʌtəd 'lʌndə
 hə 'breθ | 'nəʊ *'heɪz | ju 'kɑ:n³ ju:z ði 'eləvɪtə tə'deɪ | 'gəʊ bæk tə ʃɔ:
 'ru:m nɑʊ 'dɪə | ənd ʃi 'geɪv ði əʊld 'wʊmən¹ ə 'lɪtʃ 'pʊʃ təwɔ:dz ðə 'kɒrɪdə |
 bəɪ 'ðɪs taɪm ðə tek'nɪʃən əd 'əʊpɪd ði 'eləvɪtə 'dɔ:z | ðə 'bʌtɪz stɪl 'wɜ:k ðə
 'dɔ:z 'mædəm | bəɪ ðə 'lʊks əv 'θɪŋz | wɪð ðə kəm'pɑ:tmənt⁴ ət ðə 'bɒtəm |
 ən 'hɑ:f ðə 'keɪbɪz 'ʃɒt | əɪ 'kɑ:n³ du: 'eniθɪŋ rʌɪt 'nɑʊ | əɪ 'dɪdɪt brɪŋ ðə rʌɪt
 'tu:lɪz fə 'ðɪs | ənd əɪl 'sɜ:tʃɪli 'ni:d sʌmbədi⁵ 'els tə 'help mi | ju wɪl 'hæv² tə
 'weɪt | əʊ 'nəʊ mɪsɪz *'lɪtʃ sed | 'kʊdɪt³ ju ət 'li:st dɪs'eɪbɪ ðə 'dɔ:z | nəʊ əɪ
 'kɑ:n³ | bət əɪl 'blɒk ɔ:l 'dɔ:z wɪð ðə 'keʊnz | səʊ ðət 'evrɪbɒdi 'nəʊz ðəz

'sʌmθɪŋ ɡəʊɪŋ 'ɒn | ɪf ju 'laɪk | wi 'wʊdnt 'wɒnt enɪbɒdi 'fɔ:lɪŋ daʊn ðə 'ʃɑ:ft |
 'wʊd wi | 'nəʊ | 'nəʊ | 'jes | 'ɔ:lraɪt sɜ: | 'ðæt wʊd bi 'veri 'helpf | a:ftə 'dɪne
 | *kə'let went 'ʌp tə hæ⁷ 'ru:m | wɪtʃ wəz 'ɒn ðə 'tɒp 'flo: | ɪt wəz 'leit | ənd
 'evrɪwʌn wəz ə'sli:p ɪk'sept fə 'hɜ:z⁸ | ʃi ʌn'drest ən 'ɡɒt ɪntə 'bed | 'ɔ:l ði
 'eləvɜ:tə 'dɔ:z əd bi:n 'blɒk ɪk'sept fə 'hɜ:z⁹ | ʃi əd 'θɔ:t ɪt wəz 'sɪl | 'ʃi:⁸ wʊd
 'sɜ:tli rɪ'membə | ʃi keɪt 'telɪŋ ðə tek'nɪʃ | hu 'lʊkt et ə dɪsbɪ'li:vɪŋli | ə ju
 'æbsəlu:tli 'ʃɔ:¹⁰ mædəm | 'jes | aɪl bi 'faɪn ʃi rɪ'ʃɔ:d¹⁰ ɪm | 'ʃi wəz 'kwɔ:t
 'stʌb | ənd ɪt wəz 'hɑ:d tə 'tʃeɪndʒ hæ⁷ 'maɪnd | 'wʌns ɪt əd bi:n 'set | ʃi
 'kʊdn³ 'sli:p ðæt⁶ 'naɪt | 'ɔ:l ʃi kʊd 'θɪŋk əbaʊt wəz *'tʃɑ:li | hæ 'ded 'hʌzbænd¹¹
 | ənd 'ɔ:l ðeɪ əd 'hæd² tə'geðə | ʌn'tɪl ðæt⁶ 'deɪ ɪn 'meɪ lɑ:st 'jɪə | hi əd 'təʊld ə
 'ðen əbaʊt ði 'lʌðə 'wʊmən¹ | ʃi hædn³ 'nəʊn haʊ tə rɪ'ækt et 'fɜ:st | bət 'ðen | ɪt
 'si:md lɑ:k ðə 'raɪt θɪŋ tə 'du:² | *kə'let 'ʃʌdəd | ʃi rɪ'membəd 'pɪkɪŋ ʌp ðə 'nɪərɪst
 'hevi 'ɒbdʒɪkt | ə 'læmp | ənd 'hɪtɪŋ ɪm 'əʊvə ðə 'hed wɪð ɪt | ɪt wəz ə 'met
 'læmp | ənd ɪt əd 'kɪld ɪm ɒn ðə 'spɒt | ʃi 'hædn³ 'ment tə 'kɪl ɪm | ɪt dʒæst
 'hæpɪd | ʃi 'ʃɪvəd ə'gen | 'lʊkt et ðə 'klɒk | ən fel 'bæk ɒn hæ⁷ 'pɪləʊ | 'hɑ:f
 pɑ:st 'θɪrɪ: | aɪl 'nevə get tə 'sli:p ʃi 'θɔ:t | ən 'rəʊld 'əʊvə | 'sʌdnli ʃi 'hɜ:d ə
 'nɔ:z | ɪt 'saʊndɪd lɑ:k 'wɔ:tə 'rʌŋɪŋ | wəz ɪt ðə 'tæp ɪn ðə 'bɑ:θrʊm¹² | ɪt
 'kɑ:nt³ bi | aɪ 'dɪdnt 'li:v ɪt 'ɒn ʃi 'mʌtəd | ðen ɪt 'stɒpt | aɪm 'hɪərɪŋ 'θɪŋz | aɪ
 məst bi 'getɪŋ 'əʊld | 'ðen ʃi hɜ:d 'sʌmwʌn 'sɒftli 'kɔ:lɪŋ hæ⁷ 'neɪm | *'kɒli | hæ
 'mɑ:sɪz 'tɑ:tnɪd | hu:¹³ 'wɒz¹⁴ ɪt ðæt 'ju:st¹⁵ tə 'kɔ:l ə 'ðæt⁶ | *'kɒli | ɪt wəz
 *'tʃɑ:li | hi əd 'ɔ:lweɪz 'kɔ:ld ə 'ðæt⁶ | ən ʃi 'hertɪd ɪt | ʃi 'wɒzn³ ə 'dɒg | bət
 'hi:⁸ wəz 'ded | ʃi 'ɡɒt ʌp ənd 'hedɪd təwɔ:dz ðə 'nɔ:z | ɪt wəz 'kʌmɪŋ frəm ðə
 'lændɪŋ | ʃi 'əʊpɪd ðə 'dɔ: | 'hu:z¹³ 'ðeə¹⁶ | 'ɑ:nseɪ rɪ'mɪ:dʒetli¹⁷ | ɔ:r aɪl 'kɔ:l ðə
 pə'li:s | *'kɒli ðə 'vɔɪs sed ə'gen | *'tʃɑ:li | 'nəʊ | ɪt 'kɑ:nt³ bi ju | ʃɔ:¹⁰ 'ded ʃi
 'skri:md tə ði 'emptɪ 'kɒrɪdə | ən 'tɜ:nɪŋ ə'weɪ frəm ðə 'saʊnd | ræn 'deɪzd tə
 ði 'eləvɜ:tə | ʃi 'hæd² tə get 'aʊt əv ðɪs 'pleɪs | ʃi 'pʊst ðə 'bʌtn | ənd əz 'su:n
 əz ðə 'dɔ:z 'əʊpɪd | ʃi 'stept ɪn'saɪd |

Comments to transcription

1. Syllabicity is not possible because /ən/ is preceded by a sonorant.
2. The strong form is used because here the verb is not an auxiliary.
3. Strong form because it is a negative contraction. ***
4. Syllabicity is not possible because /ən/ is preceded by two consonants, one of which is a nasal.
5. /sʌmbɒdi/ is an alternative pronunciation.
6. The strong form is used because *that* is used as a demonstrative.
7. /h/ is not deleted because it is the adjectival use of *her*. ***
8. Strong form because the grammatical word is emphasised, and therefore stressed.
9. Possessive pronouns tend not to have weak forms.
10. Monophthonging (see Lesson 2).
11. Syllabicity is unlikely here because /ən/ is preceded by two consonants.
12. *room* can be pronounced either /ru:m/ or /rʊm/ when it appears in compounds.
13. Strong form because here *who* is the interrogative pronoun.
14. Strong form because the grammatical word is stressed.
15. Notice this is the pronunciation for *used* when it means *accustomed*. ***
16. Strong form because *there* is used here as locative adverb.

17. In unstressed positions, the first element of the diphthongs /ɪə/ and /ʊə/ may lose its prominence and become /jə/ or /wə/ respectively. This is a common process which we will use consistently in the last lesson of the book. Meanwhile, don't worry if you use /ɪə/ and our version is /jə/. You can regard them as alternative pronunciations.

Exercise 5.5

| maɪ 'feɪvərɪt 'taɪm əv ðə 'jɪər əz 'ɡɒt tə bi ði 'ɔ:təm | 'mɔ:st 'pi:p| In 'maɪ
 ɪk'spɪəriəns | wen 'ɑ:skt tə 'tʃu:z ə pri'fɜ:d 'si:z| | wɪl pi:k 'sprɪŋ ɔ: 'sʌmə | 'lɪstɪŋ
 'sʌnʃaɪn | 'wɔ:mθ | 'nju: 'grəʊθ | 'flæz¹ | 'hɒlɪdeɪz ən 'aʊtɔ:r æk'tɪvɪtɪz əz
 'ri:zɪŋz | 'ðəʊz pi:p| faɪnd 'ɔ:təm ən 'ɒd 'tʃɔ:z | əz ðeɪ ə'səʊʃɪeɪt ɪt wɪð 'ɒŋkʌmɪŋ
 'wɪntə | 'wɜ:sɪŋ² 'weðə | 'ʃɔ:t 'deɪz | 'laɪt depri'veɪʃ| | ɛnd di'preʃ| | wɑɪl aɪ
 ɪn'dɔ:ɪ ði əd'vɑ:ntədʒɪz əv 'evri 'si:z| | ən 'wʊd| |t du:³ wɪðəʊt 'eni əv ðəm | aɪ
 'du:⁴ | ɒn ði 'lɒðə 'hænd | faɪnd 'ɔ:təm ðə 'kəʊziəst 'taɪm əv ðə 'jɪə | ðə 'taɪm
 wen aɪ 'lʌv tə 'nest | ɛnd aɪ 'rev| | ɪn 'evri 'ʃɔ:tɪŋ² 'deɪ | 'sɪtɪŋ 'hɪər əz aɪ 'rɑ:t |
 aɪm 'kʌndʒəriŋ ʌp 'pɪktʃəz əv 'lɒŋ kʌntri 'wɔ:ks | 'ɔ:təm 'li:vz | 'welɪŋtən⁵ 'bu:ts
 | ən 'pʌdʒz | 'mʌʃrʊmz | 'kɒbwebz 'ɡlɪtəriŋ wɪð 'dʒu: | ə ðə'ɪʃəsli 'mʌski 'dæmp
 'smel aʊt'ɔ:z | ə 'ləʊ 'sʌn | 'lɒŋ 'jædəʊz | ə 'hɪnt əv 'red tə ðə 'laɪt | ən 'ʃɔ:p
 'kɒntrɑ:sts | aɪ ɪ'mædʒɪn 'wɔ:m 'fæz¹ | 'həʊm 'krɑ:fts | 'pʌmpkɪnz | 'hɒt 'su:p |
 'wɔ:m 'bɑ:θs | ɛnd 'æp| | 'sɪnəmən⁶ 'sentɪd 'kænd| |z | ðəz 'nʌθɪŋ mɑ:r ʌp'ɪftɪŋ
 ɛnd ɪnsp'reɪʃ| | ɪn 'maɪ ə'pɪnʃən | ð| | ə 'lɒŋ 'trek θru: ðə 'wʊd | ə'kʌmpənɪd⁵
 baɪ maɪ 'dɒŋ | wɪð 'fri:kwənt⁶ 'stɒps əlɒŋ ðə 'weɪ | fər ɪm tu ən'dʒɔ: ðə 'veəriəs
 di'ɪʃəs 'smelz | ɛnd 'mi:⁴ tə 'fɪl maɪ 'pɒkɪts wɪð 'trezəz | ʌntɪ ðeɪ 'sæŋ | 'dæmp
 ɛnd 'freɪgrənt⁶ | 'leɪd| | wɪð 'preʃəs 'spɔ:ɪz | 'stəʊlən⁶ frəm 'mʌðə 'neɪtʃə | aɪ
 kə'lekt 'paɪn 'kəʊnz | 'si:d 'pɒdz | 'grɑ:sɪz | 'prɪti 'li:vz | 'pi:sɪz əv 'bɑ:k | ɛnd
 pə'hæps ə 'hændf| | əv 'berɪz | tə 'ju:z ɪn 'veəriəs 'weɪz ət 'həʊm | aɪ 'ju:st⁸ tə
 get 'kæɪɪd ə'weɪ | 'ɡri:di | 'brɪŋɪŋ həʊm 'fɑ: mɑ: ð| | aɪ kud 'evə 'ju:st⁸ | bikɒz ɪt
 wəz 'ɔ:l səʊ 'bju:tɪf| | ɛnd aɪ 'wɒntɪd tə 'seɪv ɪt fər'evə sʌmhʌʊ | ðen 'leɪtə |
 wen aɪ wʊd rɪ'mu:v maɪ 'hɔ:l frəm maɪ 'pɒkɪts | aɪ wʊd 'faɪnd ðət 'ɔ:l wʊd əv
 'lɒst ɪts 'splende | 'nʌʊ ðət ɪt wəz rɪ'mu:vd frəm ɪts 'næʃtʃərə⁹ sə'raʊndɪŋz | ɛnd
 aɪd bi 'left wɪð ə 'hændf| | əv 'sæd | 'wet | 'braʊn 'ɒbdʒɪkts | di'spleɪŋ 'ɪt| |
 'evɪd| | əv ðeə 'pri:vɪəs 'ɡlɔ:ri | aɪ əv 'lɜ:nd ðət ɪts 'betə tu ɛrəv 'həʊm wɪð ə
 'hed ful əv ɪk'skwɪ:zɪt 'memerɪz | ð| | tu ə'tempt tə 'kæptʃər ɪt 'ɔ:l | ən 'træp ɪt ɪn
 ə 'bɒks | aɪ 'lɪvd ɪn *kæɪɪ'fɔ:nɪə fər ə 'fju: 'jɪəz | ən 'ðɪs meɪ 'help tu ɪk'spleɪn
 maɪ pə'tɪkjʊlə ə'fekt| | fə ði 'ɔ:təm | 'bi:ŋ 'æərɪʃ¹ | aɪ gru: 'ʌp teɪkɪŋ 'reɪn | 'bæd
 'weðər ɛnd ðə 'tʃeɪndʒɪŋ əv 'si:zɪŋz fə 'grɑ:ntɪd | aɪ 'ju:st⁸ tə 'ɡrʌmb| | əlɒŋ wɪð
 'evrɪwʌn 'els əbʌʊt ðə kən'tɪnʃʊəli¹⁰ 'ɡreɪ 'skɑ:z | ən ðə səʊ 'ɒf| | ʌnɪ'leɪntɪŋ
 'reɪn | ɛnd 'wɪnd | aɪ 'nevər ɪk'spektɪd tə 'si: ə 'deɪ | wen aɪ wʊd 'lɒŋ fə 'reɪn |
 ɔ:r ə 'deɪ wen aɪ wʊd 'wɪʃ tə 'si: səm 'rɪəl 'wɪntə 'weðə | ən ɪn'di:d | wʊd əv
 'lɑ:ft ɪn ʃɔ: 'feɪs əd ju ðen sə'dʒestɪd sʌtʃ ə 'θɪŋ | hʌʊ'evə | ðæts¹² ɪɡ'zæktli wɒt
 'hæp| | d | fə ðə 'fɜ:st 'nɑ:ɪn 'mʌnθs ðət aɪ 'lɪvd ɪn *kæɪɪ'fɔ:nɪə | aɪ sɔ: 'deɪ ɑ:ftə
 'deɪ əv 'ɡlɔ:riəs 'sʌnʃaɪn | mɑ:d 'əʊnli baɪ ði ə'keɪz| | 'pæʃ əv 'fɒŋ | ɛnd ɑ:ftə
 'fəɪv ɔ: sɪks 'mʌnθs əv 'ðɪs | aɪ wəz 'ɡɑ:spɪŋ | 'dʒʌst¹³ laɪk ə 'fɪʃ ʌʊt əv 'wɔ:tə |
 fər ə 'tʃeɪndʒ | aɪ dɪs'kʌvəd ðət ə 'wet | 'rɔ: 'klaɪmət | ət 'li:st fə 'pɑ:t əv ðə 'jɪə |
 ɪz əz ɪ'sens| | tə 'mi:⁴ əz 'brɪ:ðɪŋ | ðət 'dʒʌst¹³ laɪk ə 'plɑ:nt | aɪ bɪ'ɡɪn tə drɑɪ 'ʌp |
 ɪf aɪ 'dəʊnt¹⁴ get 'reɪnd ɒn 'regjʊlə⁹ | pə'hæps ɪts 'ðeər ɪn maɪ *'æərɪʃ¹ 'dʒɪ:nz |
 ɔ:l'ðəʊ aɪ əv met 'meni ə 'feʊlə 'kʌntrɪmən | hu ðəz 'nɒt ʃeə ðɪs 'prɒbləm | bət

aɪ 'lʌv ðə 'tʃeɪndʒɪŋ əv ðə 'si:zɪŋz | ðə 'rɪðəm əv ðə 'jɪt | 'ɔ:l əv ɪt | ənd aɪ 'kɑ:nt¹⁴
 du:ʒ wɪð'ɑut ɪt | 'i:vɪŋ wen 'tʃeɪndʒ sɑm'taɪmz ə'raɪvz | 'bləʊn ɪn ɒn ə 'bɪtʃi 'kəʊld
 'wɪntə 'wɪnd | ɪn 'æktʃʊəl 'fækt | maɪ 'tru: rɪ'spɒns tə ðə 'kwɛstʃən pəʊzd ə'blʌv |
 ɪz ðæt aɪ dəʊnt¹⁴ 'hæv³ ə 'feɪvərɪt 'si:zɪŋ | ɪts ɪm'pɒsɪbəl fə mi tə 'tʃu:z dʒɛst 'wʌn
 | aɪ 'ni:d ðəm 'ɔ:l | 'i:tʃ wʌn 'kɒmplɪmɛnts ðɪ 'lðəz | 'i:tʃ hæz³ ɪts 'əʊn əd'vɑ:ntɪdʒɪz
 ənd 'dɪsəd'vɑ:ntɪdʒɪz | bət 'i:tʃ ɪz əz 'vərɪtʃ tə mi ɪn 'wʌn weɪ ɔ:r ə'nʌðə | əz ðɪ 'lðəz |

Comments to transcription

1. Smoothing (see Lesson 2).
2. Syllabicity can be lost (de-syllabicity) because there is an unstressed vowel following the syllabic consonant. Thus the consonant may become the onset to the following syllable. This could also be seen as /ə/ elision (see Lesson 6).
3. Strong form because the verb is not an auxiliary here.
4. Strong form because the grammatical word is emphasised, and therefore stressed.
5. Syllabicity is not possible because /ən/ is preceded by two consonants, the first of which is a nasal.
6. Syllabicity is not possible because /ən/ is preceded by a sonorant.
7. The suffix 'ful' is pronounced /fʊl/ only when it retains its original meaning of 'full of...' but in words such as *beautiful* it is pronounced /fəl/ or /fɪ/.
8. *used* is pronounced /ju:st/ when it means *accustomed*, otherwise it is pronounced /ju:zd/. ***
9. Syllabicity is not possible because /əl/ is preceded by an approximant.
10. Syllabicity in the syllable preceding the stress is not very common.
11. /ɒftən/ is an alternative pronunciation for which syllabicity would be unlikely since schwa is preceded by two consonants. ***
12. Strong form because *that* is being used as a demonstrative.
13. When it means *exactly, precisely*, the word *just* tends to be used in strong form (see Lesson 3).
14. Strong form because it is a negative contraction. ***

Answers to Lesson 6: elision

Orthographic version for the sample transcription passage

Marjory picked the bag up. It seemed extraordinarily heavy for its size. Surely there must be something in it which would identify its owner. She could then make a quick call and maybe even prevent her afternoon being ruined by a little white lie. No one would know she had looked inside the bag. She could just say that she recognised whose it was and had phoned right after finding it. She supposed she could just phone them all one by one and find the owner that way, but Marjory felt too weary for all that rigmarole. No. If someone couldn't be careful enough to look after their bag, then they'd better start suffering the consequences. She opened the bag. The first thing she saw was a small yellow diary and, underneath that, something silvery and shining. She lifted out the diary and there, lying comfortably at the bottom of the bag, was a revolver. Marjory stared at it, fascinated, hardly understanding what she was looking at. Then she snapped the bag shut and closed her

eyes. Had she drunk too much? She certainly didn't feel in the least befuddled now. She felt panic rising in her. Surely none of her friends, her fellow committee members, would carry such a thing. She opened it again carefully, as she would a bag in which she knew there lay a poisonous snake. There was the gun. Shuddering, she put in her hand and took it out. What could she do? The thing felt hard and cold to the touch. How could she confront the person it belonged to? Should she just pretend that it wasn't there? What would any of her ladies want with such a thing? She dropped the revolver back into the bag as if it burnt. She would just wait and see who called for it and then give it back and try to forget. But she saw these women regularly, some of them practically every day. How could she carry on treating the one who owned the bag in the same fashion? She couldn't think of a suitable word to describe a woman who would keep such an object with her.

Exercise 6.1: Edited orthographic version (*Elided sounds are marked in bold type.*)

Overhearing conversations on trains can be amusing, sometimes even alarming. Some years ago I used to travel on the London underground to get to work. Quite often I used to spend the journey marking students' work, especially phonetic transcriptions of English. One morning in summer a group of tourists got into the carriage where I was sitting. It was an Italian family who were going into the centre of the city to see the sights. One of them sat next to me. After a few minutes he said to his family, in Italian of course, that he didn't know what I was doing. Apparently, I seemed to be reading things in a very peculiar language. I said nothing, but just carried on with my work. The odd thing is that exactly the same thing happened the next morning. This time the man said, 'It's him! He's doing it again! I wonder what that funny lettering is.' They all collected around me, peering over my shoulder. I couldn't resist the challenge. When I got off the train, I said in Italian, 'I hope you all have a pleasant day.' I wish I had had a camera to take a picture of the expressions on their faces. Another time, I was really puzzled by an exchange I overheard. Two men sitting opposite me were talking. One of them I could understand perfectly. He was talking about a police raid. The trouble was I couldn't make out a word of what the other was answering. It was after about ten minutes that I finally realised the reason. He wasn't speaking in English at all, but in Welsh. Why they chose to have a conversation in two different languages at the same time I don't know.

Transcription

| əʊvəhɪərɪŋ kɒvə'seɪŋz ɒn 'treɪnz kɪ bi ə'mju:zɪŋ | 'sʌmtaɪmz 'i:vŋ ə'lɑ:mɪŋ |
 sɛm 'jɪəz ə'gəʊ aɪ 'ju:s tɛ 'trævɪl ɒn ðə *'lʌndən 'ʌndəgraʊnd tɛ 'gɛt tɛ 'wɜ:k |
 kwɔ:t 'ɒfŋ aɪ ju:s tɛ 'spɛn ðə 'dʒɑ:nɪ 'mɑ:kɪŋ 'stju:dnts 'wɜ:k | 'ɪspeʃlɪ²
 fə'netɪk træn'skrɪpʃnz əv *'ɪŋglɪʃ | 'wʌn 'mɑ:nɪŋ ɪn 'sʌmə | ə 'gru:p əv 'tɔ:rɪs³
 gɒt ɪntə ðə 'kæərɪdʒ wɛər aɪ wɛz 'sɪtɪŋ | ɪt wɛz ən *'ɪ'tæljən fæmli² | hu wɛ
 'gəʊɪŋ ɪntə ðə 'sɛntə tɛ 'si: ðə 'sɑ:ts | 'wʌn əv ðəm sæt 'neks tɛ 'mi:⁴ |
 'ɑ:ftə⁵ ə 'fju: 'mɪnɪts | hi 'sed tu ɪz fæmli² | ɪn *'ɪ'tæljən əv 'kɔ:s | ðæt ɪ 'dɪdŋ⁶
 ŋəʊ 'wɒt aɪ wɛz 'du:ɪŋ | ə'pɛərəntli⁷ aɪ 'si:m tɛ bi 'ri:dɪŋ θɪŋz ɪn ə 'veri
 pɪ'kju:lɪə 'læŋgwɪdʒ | aɪ sed 'hʌθɪŋ | bɛt dʒɛs 'kæərɪd ɒn wɪð mɑɪ 'wɜ:k | ðɪ
 'ɒd θɪŋ 'ɪz | ðæt ɪŋ'zæŋli ðə 'seɪm θɪŋ 'hæpŋ ðə 'neks 'mɑ:nɪŋ | 'ðɪs tɑɪm ðə
 'mæn sed | ɪts 'hɪm⁸ | hɪz 'du:ɪŋ ɪt ə'gen | aɪ 'wʌndə wɒt ðæt⁹ 'fʌni 'leɪŋ ɪz |

ðei 'ɔ:l kə'lektɪd¹⁰ ə'raʊn mɪ | 'piəriŋ 'əʊvə maɪ 'ʃəʊldə | aɪ 'kʊdn̩⁶ 'rɪzɪs ðə
 'tʃæləndʒ | wen aɪ 'gɒt of ðə 'treɪn | aɪ 'sed in *'rʌlɪŋ | aɪ 'həʊp ju 'ɔ:l
 hæv¹¹ ə 'pleznt¹ ðei | aɪ 'waɪf aɪ əd 'hæd¹¹ ə 'kæmbrə tə 'teɪk ə 'pɪktʃəz⁵ əv ði
 ɪk'spreʃŋz ɒn ðəə 'feɪsɪz | ə'nʌðə 'taɪm aɪ wəz 'rɪəli 'pʌzɪ ðaɪ ən ɪks'tʃeɪndʒ aɪ
 əʊvə'hɜ:d | 'tu: mən sɪtɪŋ 'ɒpəzɪt mi wə 'tɔ:kɪŋ | 'wʌn əv ðəm aɪ kʊd
 əndə'steɪn 'ɒs:fəldɪ | hi wəz 'tɔ:kɪŋ əbʌʊt ə 'plɪ:s¹² 'reɪd | ðə 'trʌbl wɒz¹³ | aɪ
 'kʊdn̩⁶ 'meɪk 'aʊt ə 'wɜ:d əv 'wɒt ði 'lʌðə wəz 'ɑ:nstɪŋ | ɪt wəz 'ɑ:ftəz⁵ əbʌʊt
 'ten 'mɪnɪts ðət aɪ 'faɪnli rɪələz ðə rɪ:zŋ | hi wɒzn̩⁶ 'spi:kɪŋ ɪn *'ɪŋglɪʃ ət 'ɔ:l |
 bət ɪn *'wɛlf | 'waɪ ðei 'tʃəʊz tə 'hæv¹¹ ə kɒnvə'seɪʃŋ ɪn 'tu: 'dɪfrənt¹ 'læŋgwɪdʒɪz
 ət ðə 'seɪm 'taɪm | aɪ 'dəʊn⁶ 'neʊ |

Comments to transcription

1. /t/ may not be deleted because it is preceded by a voiced consonant.
2. Syllabicity could be applied instead of /ə/ elision here.
3. Monophthonging (see Lesson 2). ***
4. Strong form because the grammatical form is being emphasised and therefore stressed.
5. /ə/ is unlikely to be deleted (except in very rapid and informal speech) because it is not followed by an unstressed syllable in the same word.
6. /t/ is deleted even though the previous consonant is voiced because it is a negative contraction.
7. /ə/ cannot be deleted because it is preceded by an approximant.
8. /h/ cannot be deleted because the pronoun is emphasised and thus stressed.
9. *that* is used in the strong form because it is used as a demonstrative.
10. /ə/ is not usually elided when it precedes the stressed syllable.
11. Strong form because the verb is not used as an auxiliary here.
12. Special case in which /ə/ is deleted when preceding the stressed syllable.
13. Strong form because the grammatical word is stranded.

Exercise 6.2: Transcription

| wɛl 'wʌn əv ðə 'wɜ:s⁸ 'dɪŋz ðət 'hæpɪ tə 'mi: | wəz 'wen aɪ æksɪ'dentli²⁻³
 dɪ'strɔɪd ði 'evɪdɪs ðət wəz 'gəʊɪŋ tə bi 'ju:z⁴ fər⁴ ə 'kɔ:t keɪs | ɪt 'hæpɪ ten
 'jɪəz əgəʊ | et ðə 'taɪm | aɪ ə'keɪzŋli³ dɪd brɪts əv 'wɜ:k fə sə'ɪsɪtəz⁵ | wen ðei
 'ni:dɪd 'ekspɜ:t ə'pɪnʃən ɒn 'teɪp rɪ'kɔ:dɪŋz | ðə 'keɪs kən'sɜ:nd⁵⁻⁶ ə dɪ'vɔ:s |
 aɪ 'dəʊn⁷ 'rɪ'membə⁴ 'ɔ:l ðə 'di:teɪlz | bət 'wʌn əv ðə 'pɔ:tɪz əd rɪ'kɔ:dɪd ə
 kɒnvə'seɪʃŋ wɪð ði 'lʌðə | 'ju:zɪŋ ə 'dɪktəfəʊn mə'ʃi:n | ðə wəz ə dɪs'pju:t əz tə
 'wɒt wəz 'æktɪ³⁻⁸ sed | bɪkɔz ðə rɪ'kɔ:dɪŋ 'wɒzn̩⁷⁻⁹ ə pə'tɪkjʊləli¹⁰ 'klɪə wʌn |
 səʊ ðə sə'ɪsɪtə 'sent²⁻⁶ ɪt tə 'mi: | ʌn'fɔ:tʃnətli³ ðə rɪ'kɔ:dɪŋ wəz ɒn ə 'mɪni
 kə'set | ənd aɪ 'dɪd⁷⁻⁹ 'hæv¹¹ ə mə'ʃi:n ðət aɪ kʊd 'pleɪ ɪt ɒn | səʊ aɪ 'hæd¹¹
 tə 'get ðə sə'ɪsɪtə⁵ tu 'ɑ:sk ɪz 'klaənt²⁻¹² tə 'sen mi ðə mə'ʃi:n əz 'wɛl | aɪ
 'ɪsɪŋ¹⁴ ðə ðə 'θɪŋ ə 'kʌpɪ əv 'taɪmz | ən 'ðen dɪ'saɪdɪd tə 'teɪk ɪt 'həʊm | ən 'wɜ:k
 ɒn ɪt 'əʊvə ðə wɪ:k'end¹³ | 'wen aɪ 'traɪd tə 'ɪsɪŋ tu ɪt ðə 'neks ðei | aɪ 'faʊn
 ðət ðə rɪ'kɔ:dɪŋ əd bi:n 'waɪp 'kli:n | ðə mə'ʃi:n məst⁶ əv 'swɪtʃ⁶ ɪtself 'ɒn ɪn
 maɪ 'brɪ:fkeɪs 'sʌmhʌʊ | 'ɔ:l ðət wəz 'lef wəz ðə 'saʊn frəm ði 'ʌndəgraʊn
 'treɪn ðət 'tʊk mi 'həʊm | aɪ 'dɪd⁷ 'neʊ 'wɒt tə 'du: | aɪ 'θɔ:t ðət 'wen aɪ
 'teʊl ðə sə'ɪsɪtə⁵ | hi wʊd ɪ'mɪ:dʒətli 'su: mi fə 'neglɪdʒɪs ɔ: 'sʌmθɪŋ | aɪ wəz
 ɪn 'sʌtʃ ə 'stɛɪt | ðət aɪ 'pɔ:d¹⁴ maɪself ə 'glɔ:s əv 'wɪskɪ | tə 'traɪ ən 'kɑ:m maɪself

'daun | wen maɪ 'waɪf əraɪvd¹⁵ 'həʊm frəm ə 'jɒpɪŋ 'trɪp | ʃi 'faʊn mɪ 'slæmp⁶ ɪn
 ə 'tʃeə | wɪð ə 'bɒtɪ ɪn 'wʌn hænd¹³ | ən ə 'ɡlɑ:s ɪn ði 'lɒðə | əɪ 'faɪnli 'ɡɒt ʌp i'ɪnʌf
 'kærɪdʒ tə 'fəʊn ðə sə'lɪsɪtə⁵ | ən i dʒəz 'sed | əʊ 'dɪə | wɒt ə 'pɪti | wel ðəz 'nʌθɪŋ
 wɪ kn 'du:¹¹ əbaʊt ɪt | 'ɪz ðeə | juð 'betə 'sen mɪ ðə mə'ʃi:n 'bæk | 'ɑ:ftə 'ðæt¹⁶ |
 əz ju kn i'mædʒɪn | əɪ 'ɔ:lweɪz ɪn'sɪstɪd ɒn 'wɜ:kɪŋ frəm 'kɒpɪz əv ði ə'ɪdʒɪnɪ
 rɪ'kɔ:dɪŋz |

Comments to transcription

1. Strong form because the grammatical word is emphasised, and therefore stressed.
2. /t/ cannot be deleted because it is preceded by a voiced consonant.
3. Syllabicity could be applied instead of /ə/ deletion.
4. /ə/ cannot be deleted because it is not followed by an unstressed syllable in the same word.
5. /ə/ cannot be deleted because it is preceding the stressed syllable.
6. The alveolar plosive cannot be deleted because it is followed by a vowel.
7. /t/ is deleted even though the previous sound is voiced because it is a negative contraction.
8. /ækʃli/ is an alternative pronunciation.
9. /t/ can be deleted even when it is followed by a vowel or /h/ because it is a negative contraction.
10. /ə/ is not deleted because it is preceded by an approximant.
11. The strong form is used because the verb is not used as an auxiliary here.
12. Smoothing (see Lesson 2). ***
13. The alveolar plosive cannot be deleted because it is followed by a potential pause.
14. Monophthonging (see Lesson 2). ***
15. The alveolar plosive cannot be deleted because it is followed by /h/.
16. Strong form because *that* is used as a demonstrative here.

Orthographic version

Well, one of the worst things that happened to me was when I accidentally destroyed the evidence that was going to be used for a court case. It happened ten years ago. At the time I occasionally did bits of work for solicitors, when they needed expert opinion on tape-recordings. The case concerned a divorce. I don't remember all the details, but one of the parties had recorded a conversation with the other using a dictaphone machine. There was a dispute as to what was actually said, because the recording wasn't a particularly clear one. So the solicitor sent it to me. Unfortunately the recording was on a mini-cassette and I didn't have a machine that I could play it on, so I had to get the solicitor to ask his client to send me the machine as well. I listened to the thing a couple of times and then decided to take it home and work on it over the weekend. When I tried to listen to it the next day, I found that the recording had been wiped clean. The machine must have switched itself on in my briefcase somehow. All that was left was the sound from the underground train that took me home. I didn't know what to do. I thought that when I told the solicitor, he would immediately sue me for negligence or something. I was in such a state that I poured myself a glass of whisky to try and calm myself down. When my wife arrived home from a shopping trip, she found me slumped

in a chair with a bottle in one hand and a glass in the other. I finally got up enough courage to phone the solicitor and he just said, 'Oh dear. What a pity. Well, there's nothing we can do about it, is there? You'd better send me the machine back.' After that, as you can imagine, I always insisted on working from copies of the original recordings.

Exercise 6.3

| maɪ 'fɜːs riəl¹ 'deɪ ɪn *'strætʃəd | 'ɑːftə 'brekfəʃ wi 'went²⁻³ ɒf tə 'faɪn ðə 'sɑːmə skuːl | 'evriwə ju 'lʊk ju sɔː 'fɔːrɪn 'stjuːdn̩t̩s² | ənd wi wɜːr⁴⁻⁵ 'ɔːl 'hedɪŋ təwɔːdz ðə 'seɪm 'pleɪs | ə 'ləʊk! 'kɔːlɪdʒ | wɛn maɪ 'frɛnd³ ən aɪ 'gɒt ðeə⁶ | wi 'kʊdn̩⁷ 'faɪn ðə 'gruːp fɜːr⁴ 'eɪdʒəz | ɪn ðə 'bɪg 'kraʊd əv 'nɔːzɪ ən 'mɪlɪŋ stjuːdn̩t̩s² | bət et 'lɑːs ðeɪ keɪm 'baʊndɪŋ tə'wɔːdz əs | 'suːn wi 'hæd⁸ tə 'gəʊ ɪn'saɪd 'ðəʊ | ən wi wə 'splɪt ʌp ɪntə 'gruːps | səʊ wi pə'spəʊn 'fɛlɪŋ əs⁹ 'stɔːrɪz ʌntɪl 'leɪtə | ðə 'klɑːsɪz 'wɜːn⁷ 'ðæt¹⁰ 'bæd 'riːli | ɔːl'ðəʊ aɪ 'hædn̩⁷ 'lʊk 'fɔːwəd tə ðɪ aɪ'dɪər¹¹ əv 'gəʊɪŋ ɒn 'hɒlɪdeɪ | ən hævɪŋ 'lektʃəz θrəʊn 'ɪn | bət aɪ 'spəʊz¹² 'ðət ə 'skuːl 'trɪp | 'ɪz⁷ ðə 'seɪm əz ə 'hɒlɪdeɪ | ɪt 'hæz⁸ tə bi mɔː 'kʌltʃrəl⁵ | 'dʌz⁷⁻¹³ ɪt | əs⁹ 'fɜːs 'hɪːtʃə wəz ə 'veri naɪs 'gɑː | ən ɪz 'lektʃə wəz 'kwɔːt ɪn'trɛstɪŋ | hɪ 'təʊld³ əs ə'baut ðə 'θɪŋz 'ðət wi wə 'gəʊɪŋ tə 'siː ən 'duː⁸ | əʊvə ðə 'neks 'wiːk | 'ɑːftə 'lʌntʃ | wi 'went² tə ðə 'taʊn 'sɛntə tə 'duː⁸ sɛm ɪk'splɔːrɪŋ | wi wə 'ʃəʊn ə 'fjuː 'læɪnɪŋks | ən ðen wi 'vɪzɪtɪd ə 'tʃɜːtʃ | wɪtʃ wəz wəə *'ʃeɪkspɪə wəz bəʊθ bæp'taɪzɪd³ ən 'berɪd | ɪt wəz 'hɑːd tə 'rɪləɪz 'ðət ju wə 'stændɪŋ ɪn ðə 'seɪm pleɪs əz 'hiː¹⁴ dɪd wɛn i wəz 'ɪrtl | 'wel | aɪ 'spəʊz¹² i 'wɔːz⁷ riːli 'stændɪŋ et ɪz 'krɪsɪŋ¹⁵ | hɪz 'grevɪz hæd⁸ 'bjʊːtɪfl ɪŋ'grevɪŋz ən ɪn'skrɪpʃnz ɒn ɪt | bət ɪt wəz 'drɪftɪt² tə 'siː ɪt 'prɒpɪ¹⁵ | bɪkɔːz ðə wəz ə 'fɛns ɪn 'frʌnt²⁻³ əv ɪt | ɪn ðɪ 'iːvɪŋ wi wə 'bʊk¹⁶ ðə 'θɪətə | 'zɪːlə | wi əd 'mæɪnɪdʒ tə get 'tɪkɪts wɪtʃ ɪŋ'kluːdɪd ən ə'meɪzɪŋ 'bækstɛrdʒ 'tɔː¹⁶ | ən wi 'θɔːt ðə 'set wəz fæn'tæstɪk | səʊ wi wə 'riːli lʊkɪŋ 'fɔːwəd tə 'siːɪŋ ðə prə'dʌkʃn | ðə 'kɜːtɪŋ went²⁻³ 'ʌp | ən aɪ fe'gɒt ə'baut 'evrɪθɪŋ 'els | ʌntɪl ðə 'lɑːs 'baʊz ən 'kɜːtsɪz wɜːr⁴⁻⁵ əʊvə | ɪt wəz 'brɪljənt²⁻¹⁷ | ðə 'kɑːs wəz 'veri 'gʊd | ðə 'stɔːrɪ 'fæbjʊləs | ən ðɪ 'endɪŋ spek'tækjʊlə | aɪ 'θərəli⁵ ɪn'dʒɔɪd ɪt | dɪ'spɑːt ə 'fjuː 'drɪftɪt² 'wɜːdz | ən 'dʒeʊks aɪ 'dɪd⁷ 'get | ɔːl əv ðə 'kærekteɪz wə 'fʌnɪ | ɔːl'ðəʊ maɪ 'feɪvɪts | wə ðə 'wʊmənɪzɜːr⁴ ən ðə 'bɑːskɪt 'kæriəz | aɪ 'θɔːt ðeə 'feɪʃl ɪk'spreʃnz wə hɪ'leəriəs | 'ɑːftə 'siːɪŋ ðə 'pleɪ | aɪ 'faɪnlɪ 'rɪləɪz wɜː 'evrɪwʌn 'θɪŋks hɪz 'sʌtʃ ə 'grɛn 'pleɪrɪt | aɪ əd 'nevə riːli 'red ənɪ əv ɪz 'wɜːk bɪ'fɔː | ɔːr 'siːn 'eni əv ɪz 'pleɪz | səʊ 'ðɪs wʌn wəz ən 'aɪəʊp¹⁵ fə mi | 'iːvɪŋ ðəʊ ɪz 'stɔːrɪz əv əʊvə 'θɪriː hʌndrəd jɛz 'əʊld¹⁷ | ðeɪ 'siːm tə mi 'stɪl kwɔːt 'mɒdɪ | wɪtʃ ɪz 'spəʊz¹² fə bi ðə 'mɑːk əv ə 'truː 'dʒɪːnɪs |

Comments to transcription

1. /ə/ cannot be deleted because it is not preceded by consonant.
2. The alveolar plosive cannot be deleted because it is not preceded by a consonant with the same voicing.
3. The alveolar plosive cannot be deleted because it is followed by vowel.
4. /ə/ cannot be deleted because it is not followed by an unstressed vowel in the same word.
5. /ə/ cannot be deleted because it is preceded by an approximant.
6. Strong form because *there* is used as a locative adverb here. ***

7. /t/ can be deleted although it is preceded by a voiced consonant because it is a negative contraction.
8. Strong form because here the verb is not used as an auxiliary.
9. Smoothing (see Lesson 2). ***
10. Strong form because *that* is used as a demonstrative.
11. Intrusive-r (see Lesson 4).
12. /sə'pəuz/ is one of a group of words which are exceptional in that /ə/ may be elided although it doesn't meet the general conditions for the process.
13. /t/ may be elided even though it is followed by a vowel because it is a negative contraction.
14. Strong form because the grammatical word is being emphasised and therefore stressed.
15. Syllabicity could be applied here instead of /ə/ elision.
16. Monophthonging (see Lesson 2). ***
17. The alveolar plosive cannot be deleted because it is followed by a potential pause.

Exercise 6.4

| 'lɑ: s' taim aɪ wəz ɪn *'ælənd¹⁻² | maɪ 'mʌðə 'geɪv mi səm 'letəz tə 'ri: d | ðeɪ wə
 'rɪŋ tə hə 'peərənts³ ɪn *'ɪŋləŋ wɛn wi wə 'tʃɪldrən | maɪ 'græŋpeərənts³ əd
 'seɪv ðəm fɜː ə | ən rɪ'tɜ:n ðəm 'ni: tli 'faɪld⁵ ɪn 'fəʊldəz ən 'deɪtɪd | wɛn wi
 'left⁶ 'həʊm | ɪt wəz ə 'sɔ:t əv 'mʌðəz aɪ 'vju: 'reko:d əv ə' tʃaɪldhʊd⁶ | ən
 'sɪns maɪ 'peərənts³ wə 'bəʊθ prə'ɪfɪk⁷⁻⁸ ən 'wɪtɪ 'letə 'raɪtəz | ðeɪ meɪd
 'wʌndə'fɪ⁹ entə'teɪnɪŋ 'ri: dɪŋ | aɪ wəz əb'zɔ:bd⁵ ɪn ðəm fɜː 'æz | træn'spɔ: tɪd
 'bæk tə 'mɑ: wɛs⁹ a:fte'nʊ: nɜ: | ɪ'mædʒɪnətɪvli 'waɪld⁵ ə'weɪ ɪn ə' pleɪrəm wɪð
 maɪ 'sɪblɪŋz ən 'frenz | 'ðeɪ¹⁰ wi ɪn'ventɪd 'meni əv aɪə¹ 'əʊn 'geɪmz | ən 'æktɪd
 aʊt 'ɔ:l sɔ:ts əv 'dra:məz | fə wɒt'evə⁴ 'ɔ: dɪəns wi kʊd ɪn'træp | 'ju: zʊəli maɪ
 'pɔ: ¹¹ 'mʌðə⁴ əv 'kɔ: s | ʃi 'raɪts | fɜː⁴ ɪg'zɑ:mp| | əbaʊt əs bi: ɪŋ ɪns'pæd¹ fə
 'mʌθs | baɪ ə 'krɪsməs 'trɪp tə ði ɒpə'retə⁸ ðə *'mɪ'kɑ:deʊ¹² | wi 'pʊt ɒn ən
 'ek'spənt⁹⁻³ 'ʃəʊ | wɪtʃ ɪŋ'klu: dɪd 'kɒstju: mɜ: ən 'prɒps | ə' tʃaɪld⁶ meɪd 'ʃɔ: ¹¹
 wi 'ɔ:lweɪz hæd¹³ 'plenti əv 'θɪŋz | ðət wɪð ə 'ɪtɪ 'skɪl ən ɪmædʒɪ'neɪʃŋ | kʊd
 bi 'tɜ:nd⁵ ɪntə 'hɪəli 'eniθɪŋ | ʃi 'pɔ:st⁵ ɒn tu əs 'əʊl 'bɛdspreɪz ən 'blæŋkɛts |
 'ɒd 'tɛrɪŋz | 'glʌvz ən 'sɒks | 'pi: sɪz əv 'leftəʊv mə'tɪərɪəlz ən 'dʒʌmb| seɪl
 ækwɪ'zɪʃŋz | ðɪs pə'tɪkju:lə 'ʃəʊ bɪkeɪm ə 'klæstɪk wɪð ə' dra:mə 'kʌmpni¹⁴ |
 'səʊ mʌtʃ 'səʊ | ðət ðə 'neks 'ɔ: 'neɪbə prɪ'zentɪd əs wɪð ə rɪ'kɔ: dɪŋ əv ðə
 *'pærəts¹ əv *'pen'zæns¹⁵ | 'həʊpɪŋ ɪt 'tu: wʊd 'kæʃ ə' fænsɪ | ən 'grɪv ɪm
 ə 'breɪk frəm 'θri: ɪtɪ 'meɪdz frəm 'sku:l ə 'wi: ¹⁶⁻¹⁷ | fləʊtɪŋ mə'lədɪtɪ bət 'ɔ:l
 tu: 'fri:kwəntli⁷⁻³ θru: ɪz 'wɔ:l | ɪt wəz 'fʌn 'ri: dɪŋ ðeə 'vɜ:ʃŋ əv ən ɪ'vent³ wɪtʃ
 aɪ rɪ'membə 'hæpɪŋ⁹ | 'ɔ:lseʊ ɪn'trɛstɪŋ tə 'nəʊt hʌʊ 'dɪfərənt⁷⁻³ 'maɪ memɪrɪz
 ɑ: ¹⁸ frəm ðeə dɪ'skrɪpʃŋz | ɒn ə mɔ: 'sələm 'nəʊt | aɪ 'faʊn ðə wə 'meni θɪŋz
 'gəʊɪŋ ɒn | ðət 'wi: ¹⁹ əz 'tʃɪldrən⁷ wɜː⁴⁻⁷ 'lʌn'weər əv¹⁸ | sɪns maɪ 'peərənts³
 'wɒntɪd tə prə'tekt⁵ əs frəm wɒt'evə wi maɪt 'faɪn 'wɪrɪŋ ɔ: r' an'plezŋt²⁻³ | ɪt
 wəz 'əʊnli baɪ 'ri: dɪŋ ðəʊz 'letəz | ðət aɪ 'rɪləɪzɪd⁶ hʌʊ 'meni 'prɒbləmz maɪ
 'peərənts³ hæd¹³ tə 'di:l wɪð | ən ə'prɪ:ʃɪəɪtɪd ði ə'maʊnt³⁻⁵ əv 'θɪŋkɪŋ ən 'keə
 ðeɪ pʊt 'ɪntu aɪə¹ 'lʌpbrɪŋɪŋ | θru: ðə 'letəz | aɪ 'ɔ:lseʊ dɪ'sklævəd ɪn'trɛstɪŋ
 'vju: z ɒn səm 'pi:p| wɪtʃ aɪ 'əʊnli 'nju: əz ə 'tʃaɪld² | bət 'nevə sɔ: 'mʌtʃ əv¹⁸
 wɛn aɪ 'gru: 'lʌp | fɜː⁴ ɪnstəns | wi 'ju: s' tɛ lʊk 'fɔ: wəd tə 'vɪzɪts frəm ə
 'speɪl⁹ ɪk'sentɪk 'fæmli⁹ 'frend² | bɪkɔz wi 'faʊnd⁵ ɪm veri 'ɒd ən entə'teɪnɪŋ |

maɪ 'mʌðə ju:s t̪ə 'dred ðəm | ə'pærəntli⁷ wɪð ən 'ædʌlts³ pə'spektrɪ | hɪz
 'ɒdɪtɪz wə 'sʌmwɒt les ə'mju:zɪŋ | əz ə rɪ'zʌlt³⁻⁵ əv ðɪs ɪk'spɪəriəns | aɪ əm
 'fresʃli kən'vɜ:s tɪd⁸ t̪ə ði əd'vɑ:ntədʒɪz əv 'letə raɪtɪŋ | 'aɪ 'tu: lɪv ə'brɔ:d ən
 hæv¹³ 'tʃɪldrən⁷ | aɪ 'du: 'raɪt t̪ə maɪ 'mʌðər⁴ əvri 'naʊ ən 'ðen | bət aɪ
 'mʌs¹⁹ 'seɪ ðət aɪ 'gɪv ɪn 'ɔ:l tu: 'fri:kwəntli⁷ | t̪ə ði r'mi:drəsi əv ə 'kwɪk 'telɪfəʊn
 'kɔ:l | maɪ 'mʌðə 'seɪvz 'maɪ 'letəz əz 'hɜ:z²⁰ dɪd | ən maɪ 'tʃɪldrən⁷ kʊd ən'dʒɔɪ ə
 nɒs'tældʒɪk ɑ:ftə'nu:n | 'berɪd ɪn 'tʃaɪldhʊd⁶ 'memɪrɪz wʌn 'deɪ | əz maɪ 'mʌðə
 'sez | ə 'fəʊn kɔ:l ɪz 'əʊvər⁴ əz 'su:n əz ju hæŋ 'ʌp | bət ju kɪ 'rɪ:d ə 'letər⁴
 'əʊvər⁴ ən 'əʊvər⁴ ə'gen |

Comments to transcription

1. Smoothing (see Lesson 2). ***
2. Elision is not possible because the alveolar plosive is followed by a potential pause.
3. The alveolar plosive cannot be elided because it is preceded by a consonant with different voicing.
4. /ə/ is not usually deleted when it is not followed by an unstressed syllable in the same word.
5. The alveolar plosive may not be deleted because it is followed by a vowel.
6. The alveolar plosive may not be deleted because it is followed by /h/.
7. /ə/ deletion is not possible because it is preceded by an approximant.
8. /ə/ is not usually elided when it precedes the stressed syllable.
9. Syllabicity could be applied here instead of /ə/ elision.
10. *there* is used in the strong form because here it is a locative adverb. ***
11. Monophthonging (see Lesson 2). ***
12. *The Mikado*, operetta by Gilbert and Sullivan.
13. Strong form because the verb is not used as an auxiliary here.
14. Elision of /ə/ is possible even though it is preceded by two consonants one of which is a nasal. The general conditions for sounds which can precede /ən/ sequences for schwa elision are wider than those for nasal syllabicity (see Lesson 5).
15. *The Pirates of Penzance*, operetta by Gilbert and Sullivan.
16. Strong form because the word is stressed. The syllable is stressed because of rhythmic reasons since the phrase is a quotation from a song.
17. 'Three Little Maids Are We' is a song in *The Mikado*.
18. Strong form because the grammatical word is stranded.
19. Strong form because the grammatical word is emphasised and therefore stressed.
20. The possessive pronouns are not used in weak form.

Exercise 6.5

| wɛn ðə 'mɛn ə'prɪəd ət ðə 'dɔ: | 'brændɪŋɪŋ ə 'wɒrənt¹⁻² t̪ə 'sɜ:tʃ hə 'haʊs | sɪ 'drɪdʒ³
 'hɪŋk t̪ə 'tʃɛk ðət ɪt wəz ə 'dʒɛnʃuən wʌn | ɪt wəz bɪkɒz sɪ wəz 'stɪl hɑ:f ə'sli:p | ən
 'kʊdn³ rɪ'æk'grɒpɪ⁴ | sɪ əd 'əʊnli gɒt bæ k 'jɛstədəɪ | ɑ:ftə⁵ ə 'hɒlɪdər ə'brɔ:d | ðə
 'lɒŋ 'flaɪt 'həʊm | əd bɪ:n 'veri 'tæərɪŋ⁶ | ən sɪ 'wɛnt² t̪ə 'bed əz 'su:n əz sɪ əd
 'ɔ:gnarɪ⁴ 'sʌm⁷ əv ə 'stɒf | sɪ dɪ'saɪdɪd t̪ə 'li:v 'mæʊs 'hɪŋz ɪn ðə 'su:tkeɪsɪz tɪl ðə
 'neks 'deɪ | ðen 'ʃɔ:tli ɑ:ftə 'sevŋ ɪn ðə 'mɔ:nɪŋ | ðə 'dɔ:bel 'ræŋ | 'fɒləʊd baɪ
 'laʊd 'nɒkɪŋ | ðə 'mɛn wɔ: 'dɑ:k 'su:ts | ən 'təʊl⁸ ɪndə ðət ðeɪ wə 'plɪ:s⁸ dɪ'tɛktrɪz
 | nɑ:'kɒtkɪs dɪ'vɪzɪŋ | 'evrɪθɪŋ wəz 'səʊ ʌn'rɪəl | sɪ 'keɪp 'wʌndərɪŋ ɪf ɪt wəz ə 'dri:m | ə
 'nartmɛər ɔ: 'sʌm⁹ kɑɪnd¹⁰ əv 'præktɪk | 'dʒəʊk | bət ði aɪ'dɪər¹¹ əv ɪt 'bɪ:ɪŋ ə 'gɛɪm |

'su:n left¹² hæ 'maɪnd¹³ | wen ðə di'tektɪvz got tə 'wɜ:k | ðeɪ went² 'streɪt ʌp tə hæ 'bedrʊm | ən ʃi kud 'hɪə laʊd 'nɔ:zɪz əz 'drɔ:z wər 'emptɪd | ən 'drɒp 'keələsli | 'wʌn əv ðəm rɪ'meɪn daʊn'steəz | ən ɪg'zæmɪnd¹² hæ 'desk | hi 'sed ðət ɪt 'wʊdn³ teɪk ðəm 'lɒŋ | ʃi 'ni:dɪŋ³ 'wəri | ðeɪ 'mʌs¹⁴ bi 'traɪnɪŋ tə 'faɪn 'drægz | ɪf ðeɪ wər⁻⁵ 'ɪn nɑ:kɒtɪks | bət 'waɪ ɪn 'hɜ:14'haus | ʃɪd 'nevə 'delt² wɪð 'ðæt¹⁵ kaɪnd¹⁰ əv 'staf | nɒt 'i:vŋ əz ə 'ju:zə | 'let ə'ləʊn əz ə 'di:lə | ʃi 'ɑ:sk ðə di'tektɪv | bət got 'nəʊ kə'hɪərənt²⁻¹⁰ 'ɑ:nسر 'aut əv ɪm | wɪ 'hæv¹⁶ ə 'wɒrənt²⁻¹³ | wəz 'ɔ:l ʃi 'mæɪnɪdʒ tu ʌndə'steɪn wʌns ə'gen | ʃi 'hɜ:d ə 'vɔɪs ʌp'steəz | 'ɑ:skɪŋ ði 'ʌðəz ɪf ðeɪ əd 'tʃek ðə 'su:tkeɪsɪz | *'ɪndə 'rɪələz ðət ðə 'mʌst¹⁰⁻¹⁴ əv bi:n sam⁹ mɪ'steɪk | 'meɪbi ðeɪ 'gɒt ðə 'rɒŋ ə'dres | ʃi 'pɪk ðə 'fəʊn ʌp | tə 'kɔ:l ðə 'plɪ:s⁸ steɪŋ 'nɪərəs tə hæ 'haus | ðə di'tektɪv 'stɒp wɒt i wəz 'du:ɪŋ | 'wɔ:k tə'wɔ:dz əv ən 'græb ðə rɪ'si:və frəm hæ 'hænd¹³ | wəɪs 'kʌtɪŋ ɒf ðə 'kɔ:l wɪð ɪz 'ʌðə 'hænd¹³ | aɪm 'ʃɔ:l¹⁷ ju dəʊn³ 'ni:d tə 'fəʊn enɪbɒdi i 'sed | ɪt wəz 'ðen ðət ʃi bi'keɪm sə'spɪʃəs | 'waɪ 'ʃʊdn³ ʃi 'ju:z ðə 'fəʊn | ʃi 'əʊnli 'ment² tə 'kɔ:l ðə 'steɪŋ tə 'klærɪfəɪ ðə sɪtʃu'eɪʃŋ | hi 'wʊdn³ let ə 'si: ðə 'wɒrənt²⁻¹⁰ ə'gen wen ʃi 'ɑ:skt¹⁰ ɪm | ðeɪ əd ɔ:l'redi 'fəʊn ɪt tu ə | 'hædn³ ðeɪ | 'hau meni 'taɪmz dɪd ʃi 'wɒnt² tə 'si: ɪt | ðə 'mæn sed ʃi 'ʃʊd 'sɪt 'daʊn | ən 'traɪ tə bi 'peɪɪnt² fər⁵ ə 'brɪt 'lɒŋgə | *'ɪndə 'dɪd əz ʃi wəz 'təʊld¹³ | wəɪst¹⁰ ən ɑ:'dɪə 'dɔ:nd¹⁰ ɒn ə | 'ðɪs mes bi 'lɪŋk tə 'jestədəɪz 'mes ʌp wɪð ðə 'lɑ:ɡɪdʒ | ʃi əd 'pɪk ðə 'rɒŋ 'bæg ʌp | bət 'fɔ:tʃɪnətli⁴ ʃɪd 'nəʊtɪs bɪfɔ: 'li:vɪŋ ði 'eəpɔ:t | ʃɪd ɡɒn 'bæk ən ɪk'spleɪn tə 'wʌn əv ðə 'graʊn stɔ:f | ðeɪ wə 'veri rɪ'li:v tə 'si: ə | ði 'əʊnər⁵ əv ðə 'bæg əd bi:n 'ðeə¹⁸ bɪfɔ:r ə | hi wəz ɪk'stri:mli 'æŋɡrɪ | ən əd 'faɪld¹⁰ ɪz kəm'pleɪnt²⁻¹⁰ ə'gens ði 'eələɪn ɪn 'rɑ:ðə 'strɒŋ 'ts:mz | ʃi ə'pɒlədʒɪz tə hæ 'blændə | ən 'sɪŋs hər⁵ 'əʊn 'lɑ:ɡɪdʒ wəz 'raɪt 'ðeə¹⁸ | ʃi 'pʊt ɪt ɒn ðə 'trɒli | ən 'wɔ:k təwɔ:dz ðə 'tækseɪ ræŋk | ʃi əd bi:n 'slartli kən'sɜ:n¹⁹ ðət hæ 'fu:lɪʃnəs əd ʌp'set ə 'feləʊ 'pæsɪndʒə səʊ 'mʌtʃ | bət əz 'su:n əz ʃi ə'raɪv bæk 'həʊm | ʃi fə'gɒt ðə 'həʊl 'epɪsəʊd | ʌntɪl 'naʊ | 'hu:z²⁰ 'bæg əd ʃi mɪ'steɪkŋli 'jæŋk frəm ðə 'lɑ:ɡɪdʒ 'belt²⁻¹³ | 'wɒt əd ɪt kən'teɪn¹⁹ ðət ði:z 'səʊkɔ:l di'tektɪvz | wə 'lʊkɪŋ fɔ:r²¹ ɪn 'sʌtʃ ə 'θɪlə 'mæne | ən 'hu:20'wɜ:14 ðeɪ | 'eniweɪ | 'ʃɔ:l¹⁷ nɒt hu ðeɪ prɪ'tendɪd tə bi |

Comments to transcription

1. /ə/ elision is not possible because it is preceded by an approximant.
2. The alveolar plosive may not be deleted because it is preceded by a consonant of different voicing.
3. /t/ is deleted even though the previous consonant is voiced because it is a negative contraction.
4. Syllabicity could be applied here instead of /ə/ elision.
5. /ə/ is not usually deleted when it is not followed by an unstressed syllable in the same word.
6. Smoothing (see Lesson 2). ***
7. Strong form because *some* is used as a pronoun (see Lesson 3).
8. Special case of /ə/ elision when preceding a stressed syllable.
9. Strong form when *some* modifies a countable noun in the singular (see Lesson 3).
10. The alveolar plosive may not be deleted because it is followed by a vowel.
11. Intrusive-r (see Lesson 4).
12. The alveolar plosive may not be deleted because it is followed by /h/.
13. The alveolar plosive may not be deleted because it is followed by a potential pause.

14. Strong form because the grammatical word is emphasised and therefore stressed.
15. Strong form because *that* is used as a demonstrative here.
16. Strong form because the verb is not used as an auxiliary here.
17. Monophthonging (see Lesson 2). ***
18. Strong form because *there* is used as a locative adverb here. ***
19. /ə/ is not usually elided when it precedes the stressed syllable.
20. Strong form because it is an interrogative pronoun.
21. Strong form because the grammatical word is stranded.

Answers to Lesson 7: assimilation

Orthographic version for the sample transcription passage

My holiday in the islands was sheer bliss, the only bad point being having to take so many flights – four in all – which just about did my nerves in. The weather around the coast was very odd. It was genuinely cold for a couple of days, warm and cloudy the third, and then scorching hot the next four. Apparently the winter and spring there had been quite cold, which I think surprised the staff, who had planned to spend the winter months working in better and warmer climes. Our friends had claimed to have some misgivings about going on a sailing holiday, since they had no experience about boats. I, of course, was already an old hand. Apart from the usual teenage lessons and boat trips with the girl scouts, I had been out with John several times since we got married two years ago. Needless to say, all my supposed knowledge was absolutely no use, so that Heather and I managed to capsize the boat every time we went out on our own. We soon got through a lot of outfits those first few days. I even fell in wearing my down-padded coat, which meant not only that I didn't have anything warm to wear for the rest of the holiday, but also that I was sucked down under the water by the weight of the coat when it got wet. Fortunately, the life-jackets were really good and I soon came up again, but it frightened me so much that I started hyperventilating with shock. At that point the other boat had already rowed in my direction. John leaned over and held me afloat, whilst shaking me and telling me to stop it and calm down. Then I was fished out and went back to the hotel feeling totally miserable. One day John chartered a yacht with the rest of us as his crew and we went off round Jackie Onassis's private island. We got off for lunch on another island a bit further on still. It's a really beautiful area, although Heather and Paul were surprised at how rundown all the little towns were – very poor, and quite grubby. I actually prefer it like that, because it seems more real to me. Anything else would look like some kind of glorified theme park. As a foursome, we got on wonderfully well. John and Paul hit it off right away, as Paul was immediately bitten by the sailing bug, and so he could share his enthusiasm with John. On the last day the sailing club manager and owner of the business presented Paul with a special prize. He said that never in all the years he had been at the club had he seen anyone try so hard or put in so many hours' practice, especially as it was his first time ever aboard a boat. On the way back, at Heathrow airport Paul bought himself a couple of yachting magazines and said that he is going to start looking out for a secondhand boat already, so Heather is now resigned to a future including a

boat-mad husband. As you can imagine, after all the fun we had, going back home was a terrible letdown, especially because John and I won't be able to spend time together again until the summer arrives. I know that it can't be avoided, so it's pointless getting into a state about it, but I can't help wishing we could have stayed on for a whole month instead of just a few days, or even that it was possible to extend the sailing holiday into a lifestyle. It doesn't sound sensible, but there are people out there who have taken such decisions, abandoning career and country in search of a more enjoyable, humane or fulfilling lifestyle.

Exercise 7.1

- | | | |
|-----------------|-------------------|----------------|
| (a) /rɒb bʊk/ | (b) /dʌʒ ʃi/ | (c) /bæk pɔ:t/ |
| (d) /wəʊŋk ɡəʊ/ | (e) /wʌm baɪ wʌn/ | (f) /hæs tu/ |
| (g) /hæd tu/ | (h) /ʃʊŋk kʌm/ | (i) /ðɪʃ jɪə/ |

Exercise 7.2: Edited orthographic version (*Assimilation is marked in bold type.*)

I've just been told a tragic story. A friend of mine's recently been on a trip abroad. He was doing some lectures at a couple of universities in South America. I think he went to Chile, Argentina and Brazil. He had a wonderful time. Apparently, while he was there, he had quite a lot of free time for sightseeing and he bought masses of souvenirs to bring back with him. He and his wife are very keen collectors of pottery and paintings and rugs and things like that. He was a bit concerned while he was over there that some of this stuff would get damaged, because some of the trips he did were in really rough country and the transport you have to use is often quite primitive. He told me that once he had to do a forty mile journey sitting on the roof of a bus. Anyway, he managed to get back to England with everything in one piece. He landed back at Heathrow airport at some really uncivilised hour and decided to get a taxi back home, rather than struggle with all this stuff on public transport. He had all his clothes in one case and all these beautiful things he'd bought in another. The taxi dropped him at his front door and he got out with his suitcases and put them down while he paid the taxi driver. The taxi then started off, but for some reason in reverse, ran over his suitcase and ruined everything he'd bought.

Transcription

| aɪv dʒʌs¹ bi:n 'təʊld ə 'trædʒɪk 'stɔ:ri | ə 'frend əv 'maɪnz | 'ri:səntli bi:n ɒn ə 'trɪp ə'brɔ:d | hi wəz 'du:ɪŋ səm 'lektʃəz | ət ə 'kʌp əv ju:ni'vɜ:sətɪz² |n *səʊð *ə'merɪkə | ət 'θɪŋk | i 'went tə *'tʃɪli | *ɑ:dʒŋ'ti:nə | ɒm³ *br'eɪzɪl | hi hæd⁴ ə 'wʌndəfəl 'taɪm | ə'pærəntli | 'waɪl i wəz 'ðəə | hi hæd⁴ 'kwɔ:t ə 'lɒt əv 'fri: 'taɪm fə 'saɪtsi:ɪŋ | ən i 'bɔ:ð 'mæseɪz əv su:və'nɪz | tə 'brɪŋ 'bæk wɪð ɪm | 'hi: ən ɪz 'waɪf | ə 'veri ki:ŋ kə'lektəz əv 'pɒtri | ɒm³ 'peɪntɪŋz | ən 'rʌgz | ən 'θɪŋz laɪk 'ðæt⁶ | hi wəz ə 'bɪk kən'ss:nd | 'waɪl i wəz 'əʊvə 'ðəə | ðæt 'sʌm⁷ əv ðɪs 'stʌf wʊd get 'dæmɪdʒd⁸ | bɪkəz⁹ 'sʌm⁷ əv ðə 'trɪps i 'dɪd | wɜr ɪn 'rɪəli 'rʌf 'kʌntri | ən ðə 'tra:nspɔ:t ju 'hæf⁴⁻¹⁰ tə 'ju:z | ɪz 'ɒfŋ 'kwɔ:ɪp 'prɪmɪtɪv | hi 'təʊl¹ mi ðæt 'wʌnz | hi 'hæd⁴ tə 'du: ə 'fɔ:ti maɪl 'dʒɜ:nɪ | 'sɪtɪŋ ɒn ðə 'ru:f əv ə 'bʌs | 'eniweɪ | hi 'mænidʒ tə 'geɪp¹¹ 'bæk tu *'ɪŋɡlən wɪð 'evrɪθɪŋ ɪn 'wʌm 'pi:s | hi 'lændəð¹¹ bæk ət *'hi:θrəʊ 'eəpɔ:t | ət sʌm¹² 'rɪəli ʌn'sɪvɪlaɪzd 'dæ | ən dɪ'saɪdɪd¹¹ tə 'get ə 'tæksi bæk 'həʊm | 'rɑ:ðə ɒŋ 'strʌgl wɪð ɔ:l ðɪs 'stʌf

oʊn 'pʌblɪk 'trɑ:nspɔ:t | hi hæd⁴ 'ɔ:l ɪz 'kleʊdʒ ɪn 'wʌŋ 'keɪs | ən 'ɔ:l ði:z 'bjʊ:tɪf |
 'θɪŋz ɪb 'bɔ:t | ɪn ə'nʌðə | ðə 'tæksɪ 'drɒpt ɪm ət ɪz 'frʌnt 'dɔ: | ən i 'gɒt 'aʊt wɪð ɪz
 'su:kkeɪsəz¹¹ | əm³ 'pʊt ðəm 'daʊn | wʌz i 'peɪd ðə 'tæksɪ 'draɪvə | ðə 'tæksɪ ðen
 'stɑ:təd¹¹ 'ɒf | bət fe 'sʌm¹² 'ri:zŋ | ɪn rɪ'vɜ:s | 'ræn 'əʊvər ɪz 'su:kkeɪs | ən 'ru:ɪnd
 'evrɪθɪŋ ɪb 'bɔ:t |

Comments to transcription

1. In this case one can either delete the alveolar plosive or assimilate it.
2. Alternatively, /ə/ could be elided in which case the alveolar fricative would be made longer giving the pronunciation /ju:nɪvɜ:sstɪz/. This is a special type of /ə/ elision since a trace of the presence of /ə/ is left behind, in this case the greater duration of the fricative sound. Some people call it 'pseudo-elision'. The term was introduced by J C Wells.
3. The alveolar plosive could have been assimilated instead of deleted, giving rise to a double assimilation.
4. Strong form because the verb is not an auxiliary here.
5. The strong form is used because the grammatical word is emphasised and therefore stressed.
6. Strong form because *that* is a demonstrative here. ***
7. Strong form because in this case *some* is used as a pronoun (see Lesson 3).
8. Assimilation is inhibited by the potential pause.
9. /bɪkəz/ and /bɪkɔz/ are alternative pronunciations. The first syllable may also be pronounced /bə/.
10. This is one of the few cases in which voice assimilation is possible in current RP English.
11. Remember that /ɪ/ and /ə/ are alternative pronunciations in many endings such as the regular past tense morpheme when the previous sound is /t/ or /d/, the morpheme 's' when it follows a sibilant consonant, the superlative morpheme 'est' or in the suffixes 'ness' and 'less' (see Lesson 3).
12. *some* is used in the strong form when it modifies a countable noun in singular (see Lesson 3).

Exercise 7.3: Transcription

/aɪ 'flʌŋkt 'aʊt ɪm³ mɑɪ 'fɜ:s¹ 'jɪə | aɪ 'dəʊn nəʊ 'waɪ | aɪ 'θɔ:t aɪ wəz 'du:ɪŋ ɔ:l 'frʌnt
 | bət wɛn ɪk² 'keɪm tə ði 'end əv 'jɪər ɪg'zæmz | aɪ dʒəs² 'pænɪkt | ən 'feɪld
 'evrɪθɪŋ | 'eniweɪ ðeɪ 'sed aɪ kəd³ 'teɪk ə jɪər 'aʊt | ən rɪ:'sɪt 'evrɪθɪŋ ðə 'neks
 'sʌmə | ən ɪf aɪ 'pɑ:st | aɪ kud 'ðeɪ⁴ geʊ ɒn tə ðə 'sek⁴ 'pɑ:t əv ðə 'kɔ:s |
 mɑɪ 'dæd wəz 'fjuəriəs | hi 'i:vŋ 'θreɪn tə 'θrəʊ mi 'aʊt əv ðə 'haus | ɪn ði
 'end⁵ | 'mʌm ən 'aɪ 'mænɪdʒ tə 'kɑ:m ɪm 'daʊn⁵ | bət i 'stɪl ɪn'sɪstəd ðæt aɪ
 'fæ³ 'geʊ aʊt ən 'faɪnd ə 'dʒɒb rɪ'mɪ:dʒətli | hi 'geɪv mi 'tu: 'wi:ks | ɪt 'wɒzŋ 'i:zɪ
 | ði 'əʊnli 'dʒɒb aɪ kə³ 'get | wəz 'stækɪŋ 'felvz ɪn ə 'su:pəmə:kɪt | ɪf 'eniwʌn
 sə'dʒests ðə⁶ 'stæk 'felvz ɪn ə 'su:pəmə:kɪt | 'dʒʌs⁶ 'dəʊnt | ðə 'wɜ:k ɪz
 ɪŋ 'kredəbli 'dʌl | ən ðə 'peɪ ɪz⁷ dʒəs 'lu:dɪkrəs | aɪ 'θɪŋk aɪ gʊ⁸ 'peɪd 'tu:
 paʊnz⁸ 'fɪfti ən 'əe | ən ðə 'pi:pəl ðeə wɛr ʌ'bi'lɪ:vəbəl | ðə 'mænɪdʒər ɪm⁹
 pɛtɪkjʊlə wəz ə 'rɪəli ʌ'plez⁹ 'pɜ:sŋ | hi 'θɔ:t 'hi:⁶ wəz ði 'əʊnli 'wʌn ɪn ðə
 'həʊl 'pleɪs | hu hæ¹⁰ 'mɔ: ðŋ ə'baut 'tu: 'breɪn 'selz | ən ðə 'klʌstəmɪz wɛr
 'ɔ:fɪ 'tu: | aɪ 'dəʊn nəʊ 'waɪ 'pi:pəl hæ¹¹ tə 'tri:ŋ¹² lɑɪk 'dɜ:t | 'dʒʌs²⁻⁶ bɪkə¹³

ju: 'du:ɪŋ ə 'sɪmplɪ 'dʒɒb | ðə wɜr ə 'nʌmbər əv 'taɪmz | wen əɪ 'nɪəli 'lɒs² maɪ
 'tempə | ən 'təʊlɪ 'sʌmwʌn wɒt əɪ 'rɪəli 'θɔ:t əv ðəm | bət 'ðen əɪ wʊd əv 'gɒt
 ðə 'sæk | əm¹⁴ maɪ 'dæd wʊd əv 'hɪt ðə 'ru:f | əɪ 'dəʊn nəʊ 'hau əɪ 'stʊd
 'gəʊɪŋ tə ðə 'pleɪs fər əz 'lɒŋ əz əɪ 'dɪd | əɪ kɪ 'tel ju ɪt 'teɪks ə 'lɒt tə 'geɪp mi
 tə 'gəʊ ɪntu ə 'su:pəmə:krɪt 'ði:z 'deɪz | əɪ fi:l 'kwɑɪt 'sɪk dʒəs 'θɪŋkɪŋ ə'baʊt ɪt/

Comments to transcription

1. Even if the alveolar plosive had not been deleted, coalescence with the following /j/ would not have been usual in RP English because the approximant is not in a grammatical word.
2. The alveolar plosive could have been assimilated instead of elided.
3. Weaker, more colloquial, version (see Lesson 2).
4. Here there is an option between progressive assimilation (as in our version) or regressive bilabial assimilation. In the second case the alveolar /d/ could have been retained and assimilated rather than deleted. The retention of the plosive is also possible in the first case, but it cannot be assimilated. Accordingly, the following are alternative pronunciations for 'second part' in the exercise: /sekŋ pɑ:t/ or /sekŋd pɑ:t/ (progressive assimilation with and without deletion of the alveolar); /sekŋb pɑ:t/ (double regressive assimilation); /sekŋ pɑ:t/ (regressive assimilation and alveolar deletion).
5. Assimilation can be blocked by a potential pause.
6. Strong form because the grammatical word is emphasised, and therefore stressed.
7. In other English accents, the alveolar fricatives can become post-alveolars by assimilation to a following post-alveolar affricate, as in the text here, but not in RP.
8. Notice the word-internal alveolar plosive deletion (see Lesson 6).
9. Double assimilation.
10. Strong form because the verb is not an auxiliary here.
11. This is one of the few cases in which voicing assimilation is possible in current RP.
12. The pronunciation /jə/ for *you* in *treat you* is a more colloquial alternative (see Lesson 3).
13. /bɪkəz/ and /bɪkɒz/ are alternative pronunciations. The first syllable may also be pronounced /bə/.
14. The alveolar plosive could have been assimilated rather than elided, giving rise to a double assimilation.

Orthographic version

I flunked out in my first year. I don't know why. I thought I was doing all right, but when it came to the end of year exams, I just panicked and failed everything. Anyway, they said I could take a year out and resit everything the next summer and if I passed I could then go on to the second part of the course. My dad was furious. He even threatened to throw me out of the house. In the end Mum and I managed to calm him down, but he still insisted that I should go out and find a job immediately. He gave me two weeks. It wasn't easy. The only job I could get was stacking shelves in a supermarket. If anyone suggests that you stack shelves in a supermarket, just don't. The work is incredibly dull and the pay is

just ludicrous. I think I got paid two pounds fifty an hour. And the people there were unbelievable. The manager in particular was a really unpleasant person. He thought he was the only one in the whole place who had more than about two brain cells. And the customers were awful too. I don't know why people have to treat you like dirt just because you're doing a simple job. There were a number of times when I nearly lost my temper and told someone what I really thought of them. But then I would have got the sack and my dad would have hit the roof. I don't know how I stood going to the place for as long as I did. I can tell you it takes a lot to get me to go into a supermarket these days. I feel quite sick just thinking about it.

Exercise 7.4

| ðə 'fɜ:s taɪm *'dʒəʊn sɔ: ðə 'haus | ʃi 'nju: ɪt wəz 'weə ʃi əb bi:ɪn 'bɔ:n | ɪt
'wɒz əz ðə *'dʒəʊz kʊd rɪ'membə 'enɪbɒdɪ dɪ'skraɪbɪŋ ɪt | hə 'peərənts ə
'pɑ:st ə'weɪ wen ʃi wəz 'əʊnlɪ 'θri: ɪəz 'əʊld | səʊ ʃi rɪ'teɪn 'nəʊ klɪə 'memrɪ əv
ðəm | hə 'græmp'eərənts' əb bi:n fə'bɪdŋ tə set 'fʊt ɒn ðə 'prɒpəti | bæʊθ
bɪ'fɔ: ðə 'trædʒədi | ən 'ɑ:ftə | ɪt 'wɒz bɪkɔz ðə 'neɪm əv ðə 'haus
*'fɔ:weɪz | wɪtʃ wəz hər 'ʌŋklz 'feɪvrɪt 'dʒæz sɒŋ | 'stɜ:d hə 'memrɪ | 'i:vŋ
ðəʊ hər 'ʌŋkl 'pleɪd ɪk 'kɒnstəntli | fə 'sʌm² 'ri:zŋ ʃɪd 'ɔ:lweɪz 'heɪtɪd ɪt wɪð ə
'reə 'væləns | nɒt et 'ɔ:l ɪŋ 'kæəræktə wɪð hə 'ʌðəweɪz 'maɪ³ pɜ:sə'hæɪlɪ | ɪ
'maɪ³ bɪ ðə 'treɪlɪs wɪð ðə 'pɔ:zɪŋ 'ɑ:vɪ twaɪnd ə'raʊnd ɪt | ðen ə'gen | 'ðæ
kʊb bɪ hər 'ɑ:nts 'ɪnfluəns | 'nəʊ | ɪn hə 'hɑ:t ʃi 'nju: əʒ 'fɔ:lɪ əʒ ʃi kəd 'si: ðə
'blækt əʊp 'peɪnz ɪn ðə kən'sɜ:vri 'wɪndəʊz | ðət 'ðɪs wəz ðə 'haus ɪn 'wɪtʃ
ʃi əb bi:ɪn 'bɔ:n | ði 'ɑ:skɪŋ 'praɪs wəz 'mɔ: ðŋ ʃi əb 'plæn tə 'spend | ɪn 'fækt
ɪf ʃi 'spent 'ðɪs mʌtʃ | ðə wʊb bɪ 'nəʊ mʌni 'lef fə 'fɜ:nɪtʃər ɔ:r 'enɪθɪŋ wɪtʃ
'ni:did 'du:ɪŋ | ʃɪŋ 'gɒn ɪn wɪð ði 'eɪdʒŋt | ən wɪðɪn 'sekʒz | hə 'maɪn wəz
meɪd 'ʌp | ʃi 'mʌst⁵ 'hæv⁶ ɪt | ənd ɑ:ftər 'ɔ:l sed ði 'eɪdʒŋt | 'evrɪθɪŋ ɪz ɪ
'prɪti gʊd kən'dɪʃŋ | et 'li:s ði ɪm'pɔ:tŋt 'θɪŋz | ən ɪt ɪz 'fʊli 'fɜ:nɪʃt | ʃʊdʒu 'teɪk
ɪt | 'ɔ:l ʃʊd 'hæv⁶ tə 'spend | ɪz 'taɪm gɪvɪŋ ɪt ə 'θərə 'kli:nɪŋ | ən ði 'əʊnə wɪl
'letʃu 'ki:p ɔ:l ðə 'kɒntənts | ən hɪ wəz 'raɪt | ɪn 'fækt | 'wʌns ðə 'ɪnəŋ 'kʌvəz
wə 'teɪkŋ⁷ 'ɒf | ɪk kʊd 'lʊk əz ɪf ɪt wəz 'stɪl 'lɪvd ɪn | 'rʌgz əŋ⁸ 'kʊʃŋz |
'ɔ:nəmənts ɒn ðə 'mæntɪpi:s ən ɒn 'saɪd teɪblz | ðə 'kɪtʃŋ wəz ɪ'kwɪp tə ðə
'lɑ:s 'sɔ:spən əmb⁸⁻⁹ 'pleɪt | əʒ ʃi 'stɒpt et ðə 'dɔ:weɪ | ən ɪmɪdʒ tʊk 'əʊvə
hə 'maɪ⁹ kəm'pɪ:tli | ə 'ɹʌŋ 'wʊmən wəz 'stændɪŋ wɪð hə 'bæk tə ðə 'dɔ: |
'bendɪŋ əʊvə ðə 'steʊv | əŋ⁹ 'getɪŋ 'sʌmθɪŋ 'aʊt əv ði 'ʌvŋ | *'dʒəʊn felt 'dɪzi
| ʃi 'li:nd əgəns ðə 'dɔ:freɪm fə stə'bɪlɪti | əz 'su:n əz ɪt əŋ⁹ 'kʌm | ðə 'vɪzŋ
wəz¹⁰ dʒəs³ 'gɒn | ðə 'kɪtʃŋ wəz ʌnɪn'hæbɪtɪd wʌns 'mɔ: | ɪp 'mʌst¹¹ əv bɪ:n
ə 'mɪkstʃər əv 'læk əv 'fu:d | ən 'əʊvər 'æktɪv ɪmædʒɪ'neɪʃŋ | ʃi went 'aʊt tə
ðə 'hɔ:lweɪ | ði 'eɪdʒŋt wəz 'nəʊweər ɪn 'saɪt¹² | 'kɔ:ʃəsli | *'dʒəʊn prə'sɪ:did
wɪð hər ɪn'spekʃŋ | ʃi went təwɔ:dz ðə 'bæk əv ðə 'haus | ənd ɪntə ə 'lɑ:dʒ
'ru:m əʊvə'lʊkɪŋ ðə 'gɑ:dŋ | fə 'sʌm² 'ri:zŋ ʃi 'nju: ɪt əb bi:ɪn 'kɔ:l ðə 'sʌnrʊ:m¹³
| ðə wə 'sevrl wɪkər 'ɑ:mtʃeəz wɪð 'flæəri 'kɒkŋ⁸ 'kʌvəz | 'tu: 'glɑ:s tɒp 'kɒfi
teɪblz | əm¹ 'pɒtəb 'plɑ:nts 'evrɪweə | ðə wəz ən 'æp'mæsfər əv 'kʌmfətəbl
'lɪvd ɪn 'tɑɪdɪnəs | et ðə 'raɪt 'əmb⁸⁻⁹ bəɪ ðə 'frentʃ 'wɪndəʊz | stʊd ə 'græm¹
pɪ'ænəʊ | wɪð 'sevrl 'freɪmz ɒn 'tɒp əv ɪt | *'dʒəʊn went ɪn tə 'hæv⁶ ə
'kləʊsə 'lʊk | 'blæk ənd waɪt 'feʊtegrɑ:fs | ɪn 'ɔ:l əv ðəm | ðə 'seɪm pi:pɪ
ə'pɪəd ɪn 'dɪfrənt sɪ'nɑ:riəuz əm¹ 'pɒstʃeɪz | ðə 'wʊmən ʃɪd ɪ'mædʒɪnd ɪn ðə

'kɪtʃn | ə 'mæn ɪn ɪz 'leɪt 'θɜ:tɪz | ən ə 'lɪt | 'blɒŋg⁸⁻⁹ 'gɜ:l | ðə 'ru:m 'ri:ld ə'raun
 *'dʒəʊn | ən ʃi gɒt ðə 'seɪm 'nɔ:ziəs 'fi:lɪŋ ə'gen | wen ʃi wəz 'etʃl tu 'əʊpŋ hɜr
 'aɪʃ ʃi 'sɔ:r¹⁴ ɪt 'ɔ:l ɪn ə 'flæʃ | ðə 'mæn wəz ət ðə pi'æneʊ wɪð ðə 'lɪt | 'gɜ:l sɪtɪŋ
 'baɪ ɪm | hə 'fɪŋgəz¹⁵ 'smɔ:l ən 'tʃʌbi bɪsaɪd 'hɪz¹⁶ ɒn ðə 'ki:z | ɪt wəz 'hɜ:s⁵ | ən ðə
 'mæn wəz hə 'fɑ:ðə | ðə 'melədi wəz bi:ɪŋ 'pɔ:li 'pleɪŋ bɪkɔz əv 'hɜ:s⁵
 kɒn'tri'bju:ʃn¹² | bət 'stɪl 'rekəgnəɪzəb | ɪt wəz *'fɑ:weɪz | wɜ:l ʃi wəz 'steəriŋ
 ət ðəm | 'sʌm² 'ɪnstɪŋk 'təʊld ə tə 'lʊk aʊt əv ðə 'wɪndəʊ | ðə 'wʊmən |
 *'dʒəʊnz 'mʌðə | həŋ kʌm 'aʊt ɪntə ðə 'gɑ:dŋ | ʃi wəz¹⁰ 'dʒʌst¹¹ əbaʊt tə 'pɪk
 səm 'hɜ:bz | wen 'sʌdŋli ʃi 'stud ʌp ən 'lʊk ə'raʊnd | 'ɒbvɪəsli ə'ɜ:tɪʃ bɜr
 sʌm² 'saʊnd | frəm ðə 'bɒtəm əv ðə 'gɑ:dŋ ə 'mæŋ keɪm | 'wɔ:kɪŋ wɪð 'fɑ:s
 lɒŋ 'straɪdz | hi 'kæərɪd ə 'hju:dʒ 'ʃɒkŋ ʌn | *'dʒəʊn traɪd tə 'skri:m | bək
 'kʊbŋp¹⁷⁻⁹ meɪk ə 'saʊnd | hə 'hed stɑ:tɪd 'spɪrɪŋ ən ʃi 'feɪntɪd |

Comments to transcription

1. The alveolar plosive could have been assimilated instead of elided giving thus rise to a double assimilation.
2. *some* is used in the strong form when it modifies a countable noun in the singular (see Lesson 3).
3. The alveolar plosive could have been assimilated instead of elided.
4. Strong form because *that* is used as a demonstrative. ***
5. Strong form because the word is emphasised and therefore stressed.
6. Strong form because the verb is not an auxiliary here.
7. Progressive assimilation is not possible because the nasal is followed by a vowel.
8. Double assimilation.
9. The alveolar plosive could have been elided instead of assimilated.
10. In RP the alveolar fricatives do not assimilate to a following post-alveolar affricate.
11. The grammatical word is stressed (and therefore, used in strong form) for rhythmic reasons: to avoid a long sequence of unstressed syllables.
12. Assimilation is inhibited by the potential pause.
13. 'room' can also be pronounced /rʊm/ in compound words.
14. Notice the intrusive r (see Lesson 4).
15. Notice the pronunciation /fɪŋgə/ with a /g/. Another such word is /æŋgə/. On the other hand, words such as *sing* and *singer* do not have a /g/. This is because the velar nasal is at the end of a morpheme, even if another morpheme has been added as in *singer*.
16. Possessive pronouns are not weakened, therefore, /h/ may not be deleted either.
17. Triple assimilation.

Exercise 7.5

| 'wɒt dɪdʒu 'du:¹ wɪð ðə 'nju:ʃpeɪpə² | ju 'hævn θrəʊn ɪt ə'weɪ | 'hæv³ ju
 | 'nju:ʃpeɪpə² | 'wɒt 'nju:ʃpeɪpə² | ðə 'nju:ʃpeɪpə² aɪ wəz 'ri:dɪŋ | 'wɪtʃ wʌn
 dʒu⁴ θɪŋk | 'əʊ | ɪts ɒn ðə 'teɪb | ɪn ðə 'kɪtʃn | 'ɪznt ɪt | 'ðætʃ⁵ 'jestədeɪz
 'nju:ʃpeɪpə² | aɪ 'deʊnt 'wɒnt tə 'ri:d 'ðæt⁵ | 'du:³ aɪ | əʊ 'dɪə | aɪv 'dʒʌf⁶⁻⁷
 'ju:zd ə 'nju:ʃpeɪpə² tə 'ræp ʌp ðɪ 'æɪz frəm ðə 'fæ | həv ju θrəʊn maɪ
 'nju:ʃpeɪpə² ə'weɪ ə'gen | ʃɔ:r 'ɔ:lweɪz 'du:ɪŋ 'ðæt⁵ | 'lʊk | aɪm 'nɒt 'ɔ:lweɪz
 'du:ɪŋ ɪt | aɪv 'dʌn ɪt 'wʌns ɔ: 'twɪs | 'ðæt⁵ 'ɔ:l | 'wʌns ɔ: 'twɪs⁸ | ju 'dɪd ɪt
 ɒn 'sʌndeɪ | 'dɪdɪŋju⁹ | ən 'wʌn deɪ lɑ:s 'wɪ:k | 'dɪd aɪ | 'wel | 'ðæt⁵ 'əʊnli

'twɔɪs⁸ | 'jes | bət tə'deɪ 'meɪks ɪt 'θɪrɪ: 'taɪmz | 'dʌznt ɪt¹⁰ | 'jes | aɪ sə'pəʊz ɪt
 'dʌz¹ | 'sɒrɪ | bəʊ'ju 'stɪl 'kɑ:ŋk¹¹⁻¹² 'kleɪm ðæt aɪm 'ɔ:lweɪz 'du:ɪŋ ɪt⁸ | 'kænz³ ju
 | əʊ 'ɔ:l raɪt¹⁰ | ju 'ɔ:lweɪz 'hæf¹³⁻¹ tə bi 'raɪt | 'deʊntʃu⁹ | aɪ 'mi:n | ju 'θrəʊ
 aʊp maɪ 'nju:spɛɪpə² jet ə'gen | əndʒu⁹ 'stɪl hæf¹³⁻¹ tə 'hæv¹ ðə 'lɑ:s 'wɜ:d |
 ɪts 'rɪəli ə'nɔɪɪŋ | 'kʌm 'ɒn | aɪ 'dɪd seɪ aɪ wəz 'sɒrɪ | wɒt 'els dʒu⁴ 'wɒmp¹² mi
 tə 'du: | aɪl 'gəʊ aʊt əŋ¹⁴ 'getʃu ə'nʌðə wʌn | 'fæɪ³ aɪ 'nəʊ | 'deʊmp¹¹⁻¹²
 'bɒðə | aɪl 'gəʊ maɪ'self | aɪ wəz 'æktʃʊəli 'θɪŋkɪŋ əbʌʊk 'gəʊɪŋ fər ə 'wɔ:k
 'eniweɪ | 'wel | 'ðeə ju 'ɑ: |¹⁵ ðen | ju kʊd 'get səm 'bred əm¹⁴ 'mɪlk 'tu: | 'nəʊ |
 aɪ 'dɪd seɪ aɪ wəz 'plænzɪŋ tə 'du: | ðə 'wi:kli 'fɒpɪŋ | 'dɪd aɪ | fe 'gʊdnəs 'seɪk
 | 'jɔ:r ɪn ə 'faʊl 'mu:d | 'wɒts ðə 'mæte wɪð ju | həv ju 'gɒt ə 'tu:θeɪk ɔ:
 'sʌmθɪŋ | 'meɪbi 'reɪbɪz | 'veri 'fʌni | dʒes¹¹ 'bɪkɔz aɪ dɪs'laɪk hævɪŋ maɪ
 'plænz əv 'spendɪŋ ə 'kwaət 'sʌndeɪ ɑ:ftə'nʊ:n dɪ'stɜ:bd | ɪt 'tɜ:nz aʊt aɪm
 'bæd 'tempəd | əʊ aɪ 'beg jɔ: 'pɑ:dŋ fər ɪntə'rʌptɪŋ jɔ: 'rest | aɪ 'wʊbɪmp¹¹⁻¹⁶
 'maɪnd hævɪŋ səm 'taɪm tə rɪ'læks 'tu: | bət ɪt səʊ 'hæpɪŋz aɪv bi:n 'du:ɪŋ
 θɪŋz 'ɔ:l ðə 'taɪm | laɪk 'kli:nɪŋ ðə 'fæpɪləs | maɪ 'feɪvɪp 'pɑ:s taɪm fər ə
 wɪ:k'end | ɪp 'bi:ts 'du:ɪŋ ðə 'bɑ:θru:mz 'eniweɪ | wɪtʃ ɪz 'wɒt aɪ 'dɪð bɪfɔ:
 'lʌntʃ | jɔ: 'nɒk gəʊɪŋ tə 'stɑ:t ɒn 'ðæt⁵ ə'gen | aɪv 'hɜ:d ɪt 'sevrəl 'θaʊznd
 'taɪmz bɪfɔ: | ju 'hæv¹⁵ | wɪl 'meɪbi aɪ jʊd 'stɑ:p 'putɪŋ ɪt ɪn 'raɪtɪŋ ðen | 'slɪp
 ɪt ɪn'saɪdʒɔ: 'preʃəs 'pɛɪpə | 'ðæt⁵ wʊd 'meɪk ju 'nəʊtɪs ɪt | əm¹⁴ 'baɪ ðə 'weɪ
 | 'neks taɪm 'ju: |¹⁷ kɪ 'swɪ:p ðə 'fæpɪləs jɔ:'self | 'ðæt⁵ wɪl 'fɔ:lɪ 'stɒp mi frəm
 'θrəʊɪŋ jɔ: 'nju:spɛɪpə² 'aʊt ə'gen | əʊ 'lɔ:d | 'waɪ dɪd aɪ 'evə 'menʃŋ ɪt |

Comments to transcription

1. Strong form because the verb is not used as an auxiliary here.
2. This is an exceptional case in which voice assimilation is possible within this compound word changing /z/ to /s/ because the following sound /p/ is voiceless.
3. Strong form because the grammatical word is stressed. This is the usual pattern in tag questions.
4. Colloquial pronunciation: *do* is weakened to /d/ and then coalesces with the following /j/ giving /dʒ/ as a result.
5. Strong form because *that* is used as a demonstrative here. ***
6. Fricative assimilation is possible because the plosive has been deleted, leaving the fricative and /j/ in contact.
7. When it means 'a short time ago', the word *just* can be weak if unstressed, but if it is stressed as in this case, it must be strong (see Lesson 3).
8. Assimilation is inhibited by the potential pause.
9. Instead of coalescing with /j/, the alveolar plosive could have been deleted.
10. Coalescence is inhibited by the potential pause.
11. The alveolar plosive could have been deleted instead of assimilated.
12. Double assimilation.
13. This is one of the few instances in which voicing assimilation is found in current RP English.
14. Assimilation could have been applied here instead of elision of the alveolar plosive, giving rise to a double assimilation.
15. Strong form because the grammatical word is stranded.
16. Triple assimilation.
17. Strong form because the grammatical word is emphasised and therefore stressed.

Exercise 7.6

| ðə wəz 'wʌns ə 'spɑ:de kɔ:lg¹ *'kel | hu 'lɪv¹ bɑ: ə 'rɪvə ɪn ðə 'wʊdz | hi əb
 'brɪk kwɑ:t ə 'kəʊzi lɪt¹ 'nest ət ðə 'tɒp əv ə 'tri: | ðə 'spɑ:de wəz wel 'neʊm fər ɪz
 ɪk'strɔ:dɪnri 'wi:vɪŋ | ðə wəz² dʒəs 'neʊbɒdi hu kʊb¹ 'meɪk 'betər ɔ: 'strɒŋdʒ³
 'webz ɪn ðə 'həʊl 'fɔ:st⁴ | *'kel feɪl¹ 'praʊd əv ɪz 'krɑ:ft | ən dɪ'vəʊtɪb¹ 'məʊst
 əv ɪz 'taɪm tu ɪt | 'ɔ:l deɪ 'lɒŋ i 'wɜ:kɪt | 'wi:vɪŋ ənd 'wi:vɪŋ | 'hɑ:dli 'stɒpɪŋ tu
 'ɪt ɔ: 'drɪŋk | et 'nɑ:t i 'dremt əv 'ɔ:l ðə 'nju: dɪ'zɑ:ɪnz i wʊd¹ kri'et | əv 'hau tə
 'meɪk ðəm 'həʊld ən 'ʃaɪn 'wʌndəflɪ⁵ | 'wʌn deɪ ɪz 'fren ðə 'rɒbɪŋ keɪm ə'raʊn
 tə vɪzɪt⁴ | bə¹ *'kel wəz² 'strʌŋlɪŋ wɪð ə 'speʃli⁵ 'dɪfɪkɪt 'nɒt | 'sɔ:ri 'rɒbɪn | aɪm
 'veri 'bɪzi seɪ¹ *'kel | əv ju kɪŋ¹ 'ʃɔ:li 'teɪk ə 'breɪk | ən 'tɔ:k tə mi fər ə 'waɪl rɪ'plaɪd
 ðə 'rɒbɪn | wel 'nɒt 'nau | 'spɑ:de 'webz ə 'mɔ: 'dɪfɪkɪt ðeɪ¹ 'mɛʊsp¹ pi:pɪ | 'θɪŋk |
 ðeɪ ju¹ bi 'strɒŋ əz 'wel əz 'laɪt | ən 'ðæ⁶ mi:nz ə 'lɒt əv sɪəriəs 'θɪŋkɪŋ ənd
 'hɑ:d 'wɜ:k | 'raɪt nau aɪm 'traɪŋ tə 'wɜ:k aʊt ðɪs 'nɒt | səʊ aɪ 'kɑ:n stɒp tə
 'tʃæt | 'evri taɪm 'sʌmbədi tɜ:nz 'ʌp | ðə 'rɒbɪn went ə'weɪ fi:lɪŋ 'veri 'ʌp'set⁴ |
 bɪkɔ:ʒ¹ ʃi əb¹ pə'tɪkjʊləli 'wɒntəd tə 'spen səm 'taɪm wɪð hə 'frend | 'neks¹
 'mɔ:nɪŋ ðə 'spɑ:de 'wəʊk ʌp 'fi:lɪŋ 'resləs | ɪt wəz ə 'sʌni 'sprɪŋ 'deɪ | ənd i
 'drɒŋk¹⁻⁷ 'keɪ tə 'du:⁸ eni 'wɜ:k | hi wʊd¹ 'gəʊ tə 'si: 'wʌn əv ɪz 'frenz | ðen i
 rɪ'membəd ɪz 'wɜ:dz tə ðə 'rɒbɪn | ən 'rɪəlaɪzd hau ʌn'feər i əb¹ 'bi:n | 'nau ðət
 i 'θɔ:t əbʌʊt ɪt | hi əd 'dʌn ðə 'seɪm tə 'sevərə əv ɪz 'frenz | nəʊ 'wʌndə ðeɪ¹
 'mɛʊst əv ðəm əg¹ 'gɪvɪŋ ɪm 'ʌp | wel 'sʌmθɪŋ 'hæd⁸ tə bi 'dʌn | ənd i 'hæd⁸
 ən aɪ'dɪə | hi wʊd¹ 'gɪv ə 'pɑ:ti | ðə 'spɑ:de 'stɑ:təd 'wɜ:kɪŋ ɒn ɪt 'stret ə'weɪ
 | hi 'tʃəʊz ə 'klɪərɪŋ ɪn ðə 'fɔ:st sə'raʊndə¹ bɑ: 'tɔ:l 'æʃ tri:z | ən 'stɑ:təd
 'wi:vɪŋ frəm 'wʌn tə ði 'lʌð | ən ə'krɒs ðəm | hi 'wəʊv ən 'wəʊv nɒn 'stɒp |
 'deɪ ən 'naɪp¹ pʊʃɪŋ 'ɔ:l ɪz 'skɪlz tə ðə 'lɪmɪt | a:ftə 'sevɪŋ 'deɪz ðə 'kænəpi wəz
 'fɪnɪʃt | ɪk¹ 'kʌvəd ðə 'həʊl 'klɪərɪŋ laɪk ə 'dæʊm | əg¹⁻⁹ 'gləʊd ɪn ðə 'sʌn wɪð
 'mɪlɪjənz əv 'dju: 'drɒps | ðək¹ *'kel əg¹ 'kæptʃəd ɪn ɪz 'nɒts | ʌndə'ni:θ bi 'ɔ:nɪŋ
 i əb¹ meɪg¹ 'kɜ:tɪnz əv 'webz | 'hæŋɪŋ ɔ:l ə'raʊnd | ðə wɜ: 'ɔ:l'səʊ 'web
 'stri:məz | ənd ət 'li:st ə 'hændrə¹ bə'lu:nz | ɪŋ¹ 'kʌləz 'teɪk¹ frəm ðə 'reɪn**1**bəʊ
 | weɪ¹ *'kel felt 'sætɪsfɑ:ɪd wɪð ðə rɪ'zʌlt | hi 'went tə ðə 'fɔ:st 'ɔ:tʃədz | əg¹⁰
 'gæðə¹ 'mæseɪz əv 'fru:ts ən 'si:dz | wɪt¹ i 'ðeɪ¹ 'kæərɪd tə ðə 'tent | əg¹⁻⁹
 plɛɪs¹ 'keəflɪ⁵ ɒm¹ 'meni lɪt¹ 'li:vz | fər 'evrɪbɒdi tu 'ɪt | 'ɑ:ftər 'fɪnɪʃɪŋ ði:z
 ə'reɪndzɪmənts | hi 'went tə 'faɪn ðə 'rɒbɪn | 'ʌkɪli ʃi wəz ət 'həʊm | əg¹⁰ *'kel
 | ɑ:ftər ə'pɒlədʒaɪzɪŋ fər ɪz bɪ'hɛrvjə | 'ɑ:skt ə tə 'flaɪ ət 'ɔ:l 'spi:d | əg¹⁻⁹
 'kɔ:l ɔ:l ðeə 'frenz | ðə 'rɒbɪn wəz dɪ'lɑ:ɪtəd tə 'si: ðə 'spɑ:de wəz 'fi:lɪŋ mɔ:
 'səʊfəbɪ | ən 'rʌʃ tə 'du:⁸ əg¹ ʃi wəz rɪ'kwɛstəd | wɪðɪn ə 'ʃɔ:t 'taɪm | 'evrɪbɒdi
 əg¹ 'gæðəd əraʊn 'rɒbɪnz 'həʊs | ðen ðə 'spɑ:de 'sed | aɪm 'veri 'sɔ:ri tu əv
 ɪg'no:ð¹ ʒu 'ɔ:l fə səʊ 'lɒŋ | aɪ 'sʌmtaɪmz 'wʌri tu: 'mʌtʃ əbʌʊp¹ maɪ 'wi:vɪŋ |
 əg¹⁰ gek¹ 'kæərɪd ə'weɪ wɪð ɪt⁴ | bət ɪt 'dʌz¹⁰ 'mi:n aɪ fə'geɪp¹ maɪ 'frenz | səʊ
 aɪ əv 'dʌn sʌmθɪŋ 'speʃ¹ fə ju | 'fɒləʊ 'mi:¹¹ ənd aɪ 'ʃəʊ ju | wen ði 'æɪnɪmɪz
 ə'raɪvd ət ðə 'klɪərɪŋ | ðeɪ wɜ: 'ɔ:l səʊ ə'meɪz¹² bɑ: ðə 'dæzɪŋ⁵ 'saɪp¹ bɪfɔ:
 ðeər 'aɪz | ðət ðeɪ 'kʊbrɪŋ⁹⁻¹² 'mu:v ɔ: 'spi:k | 'ɑ:ftər ə 'waɪl | 'sʌm¹³ əv ðəm
 'stɑ:təg¹ 'gɑ:spɪŋ | 'saɪŋ ən 'tʃɪərɪŋ ət ðə 'spɑ:deɪz 'wɜ:k əv 'ɑ:t | ðen 'evrɪwʌn
 went ɪn'saɪd ðə 'wʌndəflɪ 'tent | ənd 'selɪbrɪteɪg¹ *'kelz rɪ'tɜ:n tu ɪz 'frenz |
 hau'evər ɪt wəz ðə 'spɑ:deɪz ɪm'self hu wəz 'hæpiəst⁴ | bɪkəz¹⁴ ɪz 'efəts əd fə
 'wʌns gɪvɪŋ¹ 'plezə tu 'lʌðez | əm¹ 'meɪd ðəm fə'gɪv ɪm fər ɪz 'læk əv kɒns-
 də'reɪʃɪŋ fə ðəm |

Comments to transcription

1. Instead of assimilating the alveolar plosive, we could have elided it.
2. In RP, the alveolar fricatives do not assimilate to a following post-alveolar affricate.
3. *strong* together with *young* and *long* are exceptional words in that they add the velar plosive /g/ when forming the comparative and superlative.
4. Assimilation may be inhibited by the potential pause.
5. Instead of /ə/ elision we could have applied syllabicity.
6. Strong form because *that* is a demonstrative here. ***
7. Triple assimilation.
8. Strong form because the verb is not being used as an auxiliary in this case.
9. Double assimilation.
10. Assimilation could have been applied instead of elision, giving rise to double assimilation.
11. Strong form because the grammatical word is emphasised, and therefore stressed.
12. Instead of deleting the alveolar plosive, we could have assimilated it.
13. Strong form because *some* is used as a pronoun here (see Lesson 3).
14. /bikɒz/ is an alternative pronunciation. The first syllable could also be pronounced /bæ/.

Answers to Lesson 8: glottaling**Orthographic version for the sample transcription passage**

For several years now, I have driven to the station most mornings of the week and parked my car in more or less the same place in the car park. I have then caught the train to London and done my day's work. In the evening I have returned, found my car and driven home. It probably doesn't sound like a very interesting routine, I admit that, but one can't have excitement every day. One evening last week I got back to the station at half past eight. It was a Monday evening and I had had quite a hard day. I walked wearily to the car park, looking forward to my evening at home. I'd get something to drink, eat dinner and maybe do some work on a bookcase I had bought secondhand. But to my utter amazement, there, where my car should have been was a strange car. I couldn't believe my eyes. I looked up and down the entire row of cars, but mine was not to be seen anywhere. It was several minutes before I could consider the possibility that the car had been stolen. For a while I thought that my mind was going. Had I parked in a different place that morning? I simply couldn't accept the fact that it was gone. Now it's clear that I'll never get my car back. My feelings of puzzlement and confusion have turned into anger. The insurance company took care of everything. I just hope that they let me have a new car soon and that my old one breaks down on whoever has got the use of it now. Call it silly, but I have a right to a little harmless revenge, I think. That was not the only misfortune I have recently experienced with cars. My wife's was broken into a few months ago. They smashed a window and tried to get the stereo, but with no luck. All of this went on while we sat having dinner in the house, not eight yards away from the back garden where my wife had parked. After all this, you can imagine what my attitude to car crime is. Once I've

bought my new one, I'm going to put so many locks, alarm systems and security devices on it that the most determined and devoted of thieves will not succeed in taking it from me.

Exercise 8.1

(1) first class = a, b

/t/ cannot be glottaled because it is preceded by an obstruent.

(2) salt solution = c

/t/ in the word *salt* cannot be deleted because it is preceded by a consonant which does not agree in voicing with it. It cannot be assimilated because there is neither a velar nor a bilabial consonant following.

(3) hit parade = a, c

/t/ cannot be deleted because it is not preceded by a voiceless consonant.

(4) white shoes = c

/t/ cannot be deleted because it is not preceded by a voiceless consonant. It cannot be assimilated because there is neither a velar nor a bilabial consonant following.

(5.1) most = d

/t/ in the word *most* cannot be assimilated because there is neither a velar nor a bilabial consonant following. It cannot be deleted because it is followed by a vowel. It cannot be glottaled because it is not preceded by a sonorant and also because it is followed by a vowel.

(5.2) important = c

/t/ in the middle of the word *important* can be neither deleted, assimilated nor glottaled because it is followed by a vowel. However, if we apply syllabicity /ɪmpɔ:tɪnt/, it could be glottaled, though not deleted since it is preceded by a vowel.

(5.3) important = d

/t/ at the end of the word *important* can't be deleted because it is not preceded by a voiceless consonant and also because it is not followed by a consonant. Although it is preceded by a sonorant it cannot be glottaled because it is not followed by a consonant.

Exercise 8.2: Edited orthographic version (*Glottaling is marked in bold type.*)

I've had some terrible car journeys in my time, but I think the very worst one was in Athens. We'd booked a holiday on a small island not far away from Athens and had to catch a ferry to get there. Well, of course the plane was late and we landed at the airport about three-quarters of an hour before the ferry was due to leave. Fortunately we found a taxi driver who spoke a bit of English and managed to make him understand what our problem was. It was the middle of the day and all the roads in the city were jammed solid. The driver didn't let this put him off. He drove most of the way to the port on the pavement. My wife and I sat in the back with our hands over our eyes, while he narrowly missed trees and pedestrians. Every time he came to a traffic light he simply drove onto the pavement and shot forward until he was level with the front of the queue. When the light changed to green, he cut in front of the first vehicle and drove on. We got to the ferry with about five minutes to spare and sat there shaking. Finally, the ship's hooter sounded

to signal that we were about to sail. All the Greek passengers around us crossed themselves and muttered a prayer for a safe journey. I strongly advise you to do the same if ever you take a taxi from Athens airport.

Exercise 8.2

| aɪv 'hæd¹ sɛm 'tɛrɪb| 'kɑ: dʒɜ:nɪz ɪm maɪ 'taɪm | bət² aɪ 'θɪŋk ðə 'veri 'wɜ:s³
wʌn wɛz ɪn *'æθənz | wɪb 'bʊkt⁴⁻² ə 'hɒlədeɪ ɒn ə 'smɔ:l 'aɪlən nɒʃ 'fɑ:r
əweɪ frəm *'æθənz | ən 'hæd¹ tə 'kæʃ ə 'feri tə 'geɪ ðə | wɛl əf⁵ 'kɔ:s ðə
'pleɪn wɛz 'lɛt⁶ | ən wɪ 'lændəd əʃ ði 'eəpɔ:t⁶ | əbauʃ⁷ 'θri: kwɔ:təz² əv ən 'æ
bɪfɔ: ðə 'feri wɛz 'dʒu: tə 'li:v | 'fɔ:tʃnətlɪ⁷ wɪ 'faʊnd ə 'tæksi draɪvə hu 'spəʊk
ə bɪt² əv *'ɪŋɡlɪʃ | əm 'mænɪdʒ tə 'meɪk ɪm ʌndə'stæən wɒt² ə 'prɒbləm
wɒz⁸ | ɪʃ wɛz ðə 'mɪd| əv ðə 'deɪ | ənd 'ɔ:l ðə 'rændz ɪn ðə 'sɪtɪ² wə 'dʒæm
'sɒlɪd | ðə 'draɪvə 'dɪdɪŋ⁹ leɪ⁷ 'ðɪs put² ɪm 'ɒf | hɪ drəʊv 'məʊst²⁻⁴ əv ðə 'weɪ
tə ðə 'pɔ:t² ɒn ðə 'pɛɪvmənt⁶ | maɪ 'waɪf ənd 'aɪ | 'sæt² ɪn ðə 'bæk wɪð ə
'hænz əʊvər ær 'aɪz | waɪl hɪ 'nærəli mɪs³ 'tri:z əm pə'destrɪənz | 'evrɪ 'taɪm ɪ
'keɪm tu ə 'træfɪk lɑ:t⁶ | hɪ 'sɪmplɪ 'drəʊv ɒntə² ðə 'pɛɪvmənt⁶ | ən 'jɒʃ
'fɔ:wəd | ʌntɪ² | wɛz 'lev| wɪð ðə 'frʌnt² əv ðə 'kju: | wɛn ðə 'laɪʃ tʃeɪndʒ tə
'grɪ:n | hɪ 'kʌt² ɪn 'frʌnt² əv ðə 'fɜ:s³ 'vɪæk| | ən 'drəʊv ɒn | wɪ 'gɒʃ tə ðə 'feri
wɪð əbauʃ⁷ 'faɪv 'mɪnɪʃs tə 'speə | ən 'sæʃ⁷ ðəə 'ʃeɪkɪŋ | 'faɪn|¹⁰ ðə 'ʃɪps
'hu:tə² 'saʊndɪd | tə 'sɪgnəl ðəʃ wɪ wɛr ə'bauʃ⁷ tə 'seɪl | 'ɔ:l ðə *'grɪ:k
'pæsɪndʒəz ə'raʊnd əs 'krɒs³ ðəm'selvz | əm 'mætəd² ə 'preə fər ə 'seɪf
'dʒɜ:nɪ | aɪ 'strɒŋli əd'vaɪz ju tə 'du: | ðə 'seɪm | ɪf 'evə ju 'teɪk ə 'tæksi frəm
*'æθənz 'eəpɔ:t⁶ |

Comments to transcription

1. Strong form because the verb is not an auxiliary here.
2. Glottaling is not possible because /t/ is followed by a vowel.
3. Glottaling is not possible because /t/ is not preceded by a sonorant, instead it has been deleted.
4. Glottaling is not possible because /t/ is preceded by an obstruent, not by a sonorant.
5. One of the few cases of voicing assimilation in current RP (see Lesson 7).
6. Glottaling is not possible because /t/ is followed by a potential pause.
7. Syllabicity could have been applied to the nasal instead of /ə/ elision.
8. Strong form because the grammatical word is stranded.
9. In negative contractions /t/ may be elided or, if it is followed by a consonant other than /h/, it may be glottaled instead.
10. /faɪn|/ is an exception in that it cannot lose syllabicity even though it is followed by an unstressed vowel in the same word.

Exercise 8.3: Transcription

| fər əz 'lɒŋ əʒ ʃɪ kʊd rɪ'membə | 'ðɪs əd 'ɔ:lweɪz bɪ:n 'wʌn əv hɛ 'feɪvrɪʃ¹ 'plɛɪsɪz |
ʃɪ 'sɔ: *'deɪzi kwærɪ¹ 'klɪəli 'klʌmɪŋ tə'wɔ:dʒ ðə 'fænlɑɪʃ wɪð ə 'lʊk əv 'pɜ:pəs |
'mædəm sez 'mɪʃ ʃʊg geɪ¹ 'bæk tə hɛ 'ni:d| wɜ:k | ən 'stɒp 'weɪstɪŋ²⁻³ hɛ
'taɪm | ɪʃ wɛz nəʊ 'wʌndə ðət⁴ hɛ 'mʌðə 'nju: wɒt⁴ *'hæəriəʃ wɛz 'æktʃʊəli
'du:ɪŋ | 'wɒʃ wʊd əv bɪ:n sə'praɪzɪŋ | wɛz 'faɪndɪŋ ðəʃ ʃɪ wɛz 'du:ɪŋ sʌmθɪŋ
'lʌðə ðŋ 'steərɪŋ əʃ ðə 'wɜ:lɪb bɪʃn ðəʊz 'wɪndəʊz | 'evrɪbɒdɪ 'θɔ:ʃ ʃɪ wɛz ən

an'intrestɪŋ əŋ 'kwæʃ tʃaɪd | ə 'lɪt⁵ 'leɪzɪ 'i:vŋ | sɪns ɪŋ 'tʌk ə 'lɒʃ tə 'mɜ:k ə 'li:v
 ðə 'wɪndəʊ 'sɪ:t⁶ | wəʃ ʃi 'si:m tə 'spɛn səʊ mætʃ 'tɑɪm ɪn ði 'i:vɪŋz | 'lʊkɪŋ 'aʊ
 θru: ðə 'wɪndəʊ peɪnz əʃ ðə 'gɑ:dŋ | *'hærtəʃ 'nju: wɒʃ ðeɪ 'θɔ:t⁶ | bəʃ ʃi
 'dɪdŋ⁷ leʃ ðəm 'bɒðə ə | ðeɪ 'rɪəli ʃʊd 'nɔ?⁷ bɪ 'bleɪmɪd | bɪkɔz ðeɪ 'kʊdŋ⁷⁻¹¹ 'i:vŋ
 'ges | dʒest²⁻³ ə 'ʃɔ:ʃ lʊk ɪntə³ hə 'wɜ:l wʊd əv 'ʃəʊn ðəm | hɑʊ 'resləs⁸ ən 'lɑ:vli
 hə 'maɪn wɔz⁹ | bəʃ ðeɪ wʊd 'nevə 'traɪ tə 'si: | 'eniθɪŋ ðeɪ¹ 'kʊbm¹⁰⁻¹¹ bɪ
 'tʌtʃ²⁻³ ɔ:r ɪk'spleɪn səən'trɪkli¹² | 'dɪdŋ⁷⁻³ ɪg'zɪs⁸ fə ðəm | ən ðəʊ ðeɪ 'lʊk⁸
 θru: ðə 'seɪm 'wɪndəʊ | ən 'θɔ:ʃ ðeɪ 'sɔ: ðə 'seɪm 'θɪŋz | 'nəʊbɒdi ɪn hə
 'fæmli¹² əd 'evə kɔ:ʃ ðə 'slɑ:tɪs¹³⁻⁸⁻¹¹ 'glɪmps | ən ðeɪ wʊd 'nevə əv 'ges⁸
 wɒʃ wəz 'hæpɪŋ¹² evrɪ 'naɪ¹ bɪhaɪn ðəʊz 'bʊfɪz | ʃi 'hɑ:d ðə 'mɜ:g kləʊz ðə
 'geɪ¹ bɪ'haɪnd ə ɜz ʃi 'went³ ə'weɪ | ɪ wəz 'kwæʃ 'seɪf 'nɑʊ | ðeɪ kʊd 'stɑ:ʃ¹
 'kɑ:mɪŋ | ʃi səʃ 'stɪl ən 'redi tə 'weɪ¹ fə ðə 'mɪrək | hɑʊ 'kʊd ʃi let⁴ hə 'fæmli¹²
 'nəʊ əbɑʊ¹ ðə 'grɑ:s 'kɪŋdəm | ən ðə 'kɔ:t⁴ hu 'mɛʃ daʊn əʃ ði 'əʊk 'kɑ:s |
 ɔ:r əbɑʊ¹ ðə 'trezə 'hɪdŋ ʌndə ðə 'θɜ:d 'steʊn | ɪ wəz 'prɒblɪ¹⁴ 'betə³ ðeɪ
 'dɪdŋ⁷ 'nəʊ | *'hærtəʃ¹ 'kʊdŋ⁷ fə'geɪ ðə 'si:ɡəl 'prɪns ənd ɪz 'prɒmɪs | ðeɪ¹
 'wʌn naɪ wʊg 'kɑ:m wen ɪ wʊd 'teɪk ə tu ɪz 'kɪŋdəm | 'fɑ:r ə'weɪ | bɪ'haɪn
 ðəʊz 'bʊfɪz |

Comments to transcription

1. The alveolar plosive could have been assimilated instead of glottaled.
2. Glottaling is not possible because /t/ is not preceded by a sonorant.
3. Glottaling is not possible because the alveolar plosive is followed by a vowel.
4. Glottaling is not possible because the next sound is /h/.
5. In RP glottaling before a syllabic /l/ is not usual.
6. Glottaling is not possible because the alveolar plosive is followed by a potential pause.
7. In negative contractions /t/ may be elided or, if followed by a consonant other than /h/, it may be glottaled instead.
8. Glottaling cannot be applied because the sound preceding /t/ is not a sonorant. However, /t/ can be elided here.
9. The strong form is used because the grammatical word is stranded.
10. If glottaling had been applied instead of deletion, assimilation would still have been possible because glottal stop does not prevent assimilation.
11. /t/ could have been assimilated instead of deleted.
12. Syllabicity could have been applied instead of /ə/ elision.
13. The first /t/ in *slightest* cannot be glottaled because it is followed by a vowel.
14. This is a colloquial, quite rapid pronunciation for /prɒbəlɪ/ in which exceptionally /ə/ has been elided, even though it is not followed by a liquid or /n/, resulting in two adjacent /b/ sounds, and one of the /b/ sounds is elided as well.

Orthographic version

For as long as she could remember, this had always been one of her favourite places. She saw Daisy quite clearly coming towards the fanlight with a look of purpose. 'Madam says Miss should get back to her needlework and stop wasting her time.' It was no wonder that her mother knew what Harriet was actually doing. What would have been surprising was finding that she was doing something other than staring at the world beyond those windows. Everybody thought that she was an

uninteresting and quiet child, a little lazy even, since it took a lot to make her leave the window seat where she seemed to spend so much time in the evenings looking out through the window panes at the garden. Harriet knew what they thought, but she didn't let them bother her. They really should not be blamed, because they couldn't even guess. Just a short look into her world would have shown them how restless and lively her mind was. But they would never try to see. Anything that couldn't be touched or explained scientifically didn't exist for them. And though they looked through the same window and thought they saw the same things, nobody in her family had ever caught the slightest glimpse and they would never have guessed what was happening every night behind those bushes. She heard the maid close the gate behind her as she went away. It was safe now. They could start coming. She sat still and ready to wait for the miracle. How could she let her family know about the grass kingdom and the court that met down at the oak castle or about the treasure hidden under the third stone? It was probably better that they didn't know. Harriet couldn't forget the seagull prince and his promise that one night would come when he would take her to his kingdom, far away, behind those bushes.

Exercise 8.4

| ɪ̥ wəz 'sætədi¹⁻² 'mɑ:niŋ wən aɪ wʊk 'ʌp tə ðə 'saʊnd əv ði ə'la:m 'rɪŋŋɪm maɪ 'iəz | aɪ 'kwɪkli dʒʌmpt³⁻² 'aʊt əv 'bed | rɪ'membɪŋ ðə̃ wi wə 'gəʊɪŋ əf tə *'weɪlz ɪn 'les ðŋ ən 'əʊz 'taɪm | aɪ 'ræn ʌp'steəz tə ðə 'spəʊ 'bedrʊm⁴ | tə 'weɪk maɪ 'sɪstə³⁻² 'ʌp | aɪ 'ʃʊk ə 'vɪɡrəsli | ən 'ʃaʊtɪɡ³ 'kʌm ɒm *'mædlən | get² 'ʌp ɔ: wɪl 'mɪs ðə 'treɪn | əz aɪ 'rʌft³⁻² ɪntə³ ðə 'bɑ:θrʊm⁴ aɪ 'hɜ:d ə 'mʌmbɪŋ 'wɒʃ 'treɪn | ʃi əd 'ɒbvɪəsli fə'gɒʃŋ 'wɒʃ wi əb 'plæn ðə 'naɪ⁵ bɪfɔ: | aɪ 'ʃaʊtəd³ ə̃ ðə 'tɒp əv maɪ 'vɔɪs | ðə 'treɪn tə *'weɪlz | wi ə 'spəʊz⁶ tə bi 'kætfɪŋ ə 'treɪn ət² 'eɪ̃ 'θɜ:tɪ³ | tə 'gəʊ 'həʊm tə 'si: 'mʌm | rɪ'membə | ɪt² 'ɔ:l weŋk⁷ 'kwæə̃ fər ə 'waɪl | ʌntɪl³ ʃi 'rɪəlɪz ʃi 'wɒzn̩⁸ 'dri:niŋ | ʃi 'ɔ:lmeʊs⁹ 'flu: aʊt² əv ðə 'bedrʊm⁴ | ən 'stɑ:tɪd³ tə 'pæniŋk əz 'ju:zʊəl | 'wɒʃ 'taɪm ɪz ɪ̃ nau | 'waɪ dɪdntʃu⁸⁻¹⁰ 'weɪk mi 'z:lə | aɪ 'mʌst¹¹⁻¹² hæv¹³ ə 'kʌp əv 'kɒfi 'fɜ:st³⁻¹⁴ | 'ʌðəwaɪz aɪl 'neve 'meɪk ɪ̃ θru: ðə 'deɪ ʃi sed 'desprə̃li | 'ðɪs wəz ə 'tɪpɪkɪ rɪ'ækʃŋ frəm maɪ 'sɪstə³⁻² | hu 'dʌzn̩⁸⁻¹¹ hæv¹³ ə 'keər ɪn ðə 'wɜ:ld | 'neve 'maɪn ðə 'kɒfi aɪ 'skri:mɪd | 'fəʊn fər ə 'tæksi | aɪ 'left³⁻² ə 'tu:ɪt¹⁴ | ən 'wenʃ daʊn'steəz tə 'pũ ðə 'ket¹⁶ ɒn | baɪ 'ðɪs taɪm aɪ wəz 'ɔ:lseʊ fɪ:lɪŋ 'æŋkʃəs | ən 'waɪ⁹ wi 'hædn̩⁸ dɪ'saɪdɪd tə 'gəʊ ɒn 'ðɪs 'trɪp ət² 'ɔ:l | ðə 'tæksi wɪl bi 'hɪər ɪn 'faɪv 'mɪnɪʃs | fə'get² əbʌʊ̃ ðə 'kɒfi | 'weəz maɪ 'hæmbæɡ ʃi 'jeld | ðə 'dɔ:bel 'ræŋ | əʊ 'nəʊ | ɪ̃⁵ məs⁹ bi ðə 'tæksi 'draɪvə | 'i:vŋ 'aɪ wɒzn̩⁸ 'redi dʒeɪ⁹⁻¹⁷ 'jet¹⁴ | aɪ 'rʌʃ⁹ tu 'ɑ:nse ðə 'dɔ: tə dɪ'skʌvər ɪ̃ wəz ðə 'peʊsmən⁹ | 'ɑ:skɪŋ mi tu ək'sept³⁻² ə dɪ'lɪvri ɒm bɪ'hɑ:f əv maɪ 'neɪbə | əz ʃi 'wɒzn̩⁸⁻² ɪn | aɪ 'tʊk ðə 'pɑ:sɪl ən 'saɪn fər ɪt¹⁴ | ðə 'dɔ:bel 'ræŋ ə'gen | 'ðɪs taɪm ɪ̃ 'wɒz¹² ðə 'tæksi draɪvə | ə ju 'redi aɪ 'ɑ:sk⁹ maɪ 'sɪstə³⁻² | ðə 'tæksi ɪz 'hɪə | ʃi wəz 'rʌŋŋɪ ə'raʊn laɪk ə 'hedləs 'ʃɪkɪŋ | bə̃ ʃi 'græbd hə 'keʊt² əz aɪ 'klɪtʃ⁹ maɪ 'hæmbæɡ | ən wi 'beʊθ hʌrɪd 'aʊ̃ tə ðə 'kɑ: | ə̃ 'lɑ:s⁹ wɪ wər 'ɒn əə 'weɪ | ɔ: 'seʊ aɪ 'θɔ:̃ ðen | wi əd 'əʊnli 'gɒʃ tə ðə 'bɒtəm³ əv ðə 'stri:ʃ wən aɪ 'hæd¹³ ə 'sɪŋkɪŋ 'fɪ:lɪŋ | 'tɜ:m 'bæk | aɪ 'hævn̩⁸ 'lɒk⁹ ðə 'dɔ: | ðə 'draɪvə 'kwɪkli 'meɪd ə daɪ'vɜ:ʃŋ | ən 'hedrɪb 'bæk tu əə 'haus | 'taɪm wəz 'tɪkɪŋ ə'weɪ | ən wi wə 'beʊθ 'wʌndɪŋɪf ɪ̃ wəz ə 'sensɪbɪl aɪ'dɪə tə kən'tɪnju wɪð əə

'plæn ɔ: nɒt¹⁴ | hau'vevə aɪ 'hel ðə 'ki:z ɪm mɑː 'hænd əz wi ə'præʊtjə⁹ ðə 'haus |
 aɪ wəz 'aʊt² əv ðə 'kɑ:r i:vɪŋ bi'fɔ:r ɪŋ⁵ 'keɪm tu ə 'təʊt¹⁶ 'stɒp | wɪðɪn 'sekŋz wi
 wə 'bæk ɒn ðə 'dʒɜ:nɪ tə ðə 'steɪjŋ | bə⁷ 'ðɪs tɑːm ðə 'tæksɪ draɪvə 'pɪkt³⁻² ʌp ɪz
 'spi:d | ðə wɜː 'əʊnlɪ ə fju: 'mɪnɪs 'lef⁹ bi'fɔ: ðə 'treɪn wəz 'dju: tə 'li:v ðə
 'plæːfɔ:m | aɪ 'rɪəlaɪz wi məs⁹⁻¹⁸ bi 'getɪŋ² veri 'nɪə ðə 'steɪjŋ | əz aɪ kʊd 'hɪə
 ðə 'steɪjŋ 'mɑ:stə³⁻² 'mʌmblɪŋ 'sʌmθɪŋ əʊvə ðə 'tænzɪ 'sɪstəm³⁻² | wi 'faɪnli
 ə'raɪvd | 'peɪd ðə 'draɪvə | kə'lektəd³⁻² ðə 'tɪkɪŋs frəm ði 'ɒfɪs | ən 'dæʃ⁹ tə
 ðə 'plæːfɔ:m | tə 'faɪn ðə⁷ ðə 'wɒzn⁸⁻² ə 'treɪn 'ðeə | wi əb 'mɪst³⁻² ɪŋ
 dɪ'spaɪ⁷ du:ɪŋ wɒ⁷ 'fel⁷ læk ə 'mæərəθŋ | 'sʌdnli ə 'voɪs rɪ'pi:təd² ði 'z:ɪə
 'mesɪdʒ | ði 'eɪ⁷ θɜ:ti² *'swɒnzɪ: 'treɪn | dɪ'pɑ:ɪtɪŋ² frəm 'plæːfɔ:m 'tu: | əz
 bi:n dɪ'leɪd ʌntɪl² 'eɪ⁷ fɪfti³⁻² 'sevŋ | wi ə'pɒlədʒaɪz fə ði ɪŋkən'vi:niəns | 'wɒt²
 ə rɪ'lɪ:f wi bəʊθ 'saɪd | wi kʊd 'hau ən'dʒɔɪ səm 'kɒfi ə⁷ 'lɑ:st³⁻¹⁴ | ən 'sʌmθɪŋ
 mɔ: səb'stænsjəl 'tu: | 'ɑːftə ɔ:l ði 'enədʒɪ wi əd 'spen⁷ tə 'ge⁷ ðeə |

Comments to transcription

- As we have pointed out in previous annotations, the days of the week may be pronounced with an ending in /deɪ/ or /di/.
- Glottaling is not possible because /t/ is followed by a vowel.
- Glottaling is not possible because /t/ is preceded by an obstruent.
- /rʊm/ and /ru:m/ are alternative pronunciations when the word is used in a compound.
- Instead of glottaling /t/ we could have assimilated it.
- Exceptional /ə/ elision because it happens in the syllable preceding the stress and without /ə/ being followed by a liquid.
- Either /t/ assimilation or glottaling would have been possible here. Either way the sound preceding /t/ can be assimilated because a glottal stop does not prevent assimilation.
- In negative contractions /t/ can be elided or, if it is followed by a consonant other than /h/, it may be glottaled.
- Glottaling is not possible because /t/ is not preceded by a sonorant, but it may be deleted.
- Instead of coalescing /t/ with /j/, we could have glottaled it.
- /t/ cannot be glottaled because it is followed by /h/.
- Strong form because the grammatical word is emphasised and therefore stressed.
- The verb is used in the strong form because here it is not an auxiliary.
- Glottaling is not possible because /t/ is followed by a potential pause.
- Strong form because the grammatical item is stressed, as it usually is in this idiomatic usage.
- Glottaling is not usual in RP before a syllabic /l/.
- Fricative assimilation is possible because the alveolar plosive has been deleted leaving the fricative and the palatal in contact.
- Either assimilation or deletion is possible here.

Exercise 8.5

| aɪ 'rɪəli 'heɪ⁷ 'flaɪŋ | ɪŋs 'nɒ⁷ ðət¹ aɪm ə'freɪd ɔ:r 'eniθɪŋ | ðəʊ aɪ 'du:² get¹ ə bɪ⁷
 'nɜ:vəs ɪf ðə 'flaɪŋs 'bʌmpɪ | ðə 'θɪŋ aɪ 'rɪəli əbd'ʒek³ tu:¹ | ɪz ðə⁷ 'flaɪŋ ɪz 'səʊ
 'bɔ:ɪŋ | ən 'səʊ ʌŋ'kʌmfətəb¹ | ðə 'lɑ:s³ 'lɒŋ 'flaɪ⁷ ðə⁷ wi 'dɪd | wəz frəm

*lɒs'ændʒəli:z tə *nju:'zi:lənd | ɪŋ 'tʊk ə'baʊt 'twelv ənd ə ha:f 'æz əʊvə'nari⁵
 | əf⁶ kɔ:s 'aɪ wəz 'si:tɪd 'neks³ tə 'sɑ:mwʌn hu 'drɒpt⁷⁻¹ ɒf tə 'sli:p | ɪ'mi:diətli
 'ɑ:ftə⁷⁻¹ wi əd 'teɪkŋ 'ɒf | ən 'spɛm⁸ 'mɔ:st⁷⁻¹ əv ðə 'naɪ 'sno:riŋ | aɪ
 'faɪnd ɪŋ 'ri:li 'dɪfɪklɪ tə 'sli:p ɒn 'pleɪnz | ɪs dʒəs³ 'təʊtli⁹ ɪm'pɒsɪbl tə geɪ¹⁰
 'kɑmfetəbl ɪ'nʌf | wɛn aɪ 'dɪb 'mæniɪdʒ tə 'geɪ tə 'sli:p | ðə 'pɔ:sɪn si:tɪŋ
 'neks³ tə mi wɔ:k 'ʌp | ən 'wɒntɪd¹ tə geɪ¹ 'aʊt tə 'geʊ tə ðə 'tɔ:lət⁵ | ðen ðə
 'stju:ədʒ keɪp¹¹ 'kɑmɪŋ raʊnd 'evri ha:f 'æ | ənd 'ɒfrɪŋ əs 'ti: ɔ: 'wɔ:tər¹ ɔ:r
 'brɪndʒ dʒu:s | ðeɪ wə 'meɪkɪŋ 'ʃɔ: 'nəʊbədi ə'raɪv diha'drɔ:ɪtɪd¹ | beɪ ðeɪ
 'ɔ:lseʊ prɪ'ventɪb¹ mi frəm 'getɪŋ¹ eni 'rest⁷⁻⁵ | ɒn ə'nʌðər ə'keɪʒŋ | aɪ wəz ɒn
 ən 'eɪt¹ ə 'flaɪ¹ tə *'nɔ:θ ə'merɪkə | ðɪs wəz bɪ'fɔ:r aɪ əg 'gɪvŋ ʌp 'sməʊkɪŋ |
 əz 'lʌk wʊd 'hæv¹² ɪt⁵ | maɪ 'trævəl eɪdʒm⁸ 'bʊk¹¹ mi wɪð 'wʌn əv ðə 'fju:
 'kɑmpnɪz | hu hæd¹² ə 'nɒn 'sməʊkɪŋ 'pɒləsi ɒn 'ɔ:l ðeə 'flaɪs | aɪ 'dɪdŋ¹³
 faɪnd 'aʊt¹ əbaʊt¹ 'ðɪs | ʌntɪ¹ aɪ 'tʃekt⁷⁻¹ 'ɪn | 'ðeəfɔ:r aɪ wəz kəm'pli:ʃli
 ʌmpri'peəd fə ði ɪk'spiəriəns | ðə 'fɜ:s³ fju: 'æz wə nɔ: 'tu: 'bæd | aɪ 'et¹ ən
 'dræŋk 'evriθɪŋ aɪ wəz 'ɒfəd | 'i:vŋ ðəʊ aɪ 'wɒzŋ¹³⁻¹⁴ 'hʌŋgrɪ ɪn ðə 'slɑ:tɪst⁷⁻⁵ |
 ɑ:ftə⁷⁻¹ ðə 'sekŋ meɪm 'mi:l əŋ 'kɒfi | aɪ 'sta:tɪd¹ fi:ɪŋ 'edʒɪ | səʊ aɪ 'wen¹ fə
 ðə 'swi:ʃs | aɪ 'e¹ səʊ 'meni | ðæt¹ ɪs ə 'wʌndə maɪ 'ti:θ dɪdŋ¹³ fɔ:l 'aʊt
 ðeər ən 'ðen | wɪð əʊnli 'wʌn ət tə 'geʊ ə'kɔ:ɪŋ tə 'ʃedʒl | wi wə ɪn'fɔ:m
 bæɪ ðə 'paɪlə¹ ðeɪ wɪb bi 'rʌŋŋ əbaʊt¹ ən 'aə 'leɪt⁵ | 'ðæ¹ 'dɪd ɪŋ fə mi | aɪ
 gɔ: 'ri:li 'æŋgrɪ | ən wəz 'sɪəriəsli 'temptɪd⁷⁻¹ tə 'haɪd sɑ:mweər ən 'lɑ:t¹ ʌp ə
 sɪgə'ret⁵ | ə 'stju:ədɛs | 'nɔ:tsɪŋ¹ maɪ ædʒɪ'teɪŋ¹ | 'ɒfəb mi səm 'nɪkəti:n¹
 'tʃu:ɪŋ gʌm | ʃi wəz ə 'sməʊkə hə'self | ənd 'ɔ:lweɪz¹⁵ hæd¹² ə 'teɪɪbl 'tɑɪm |
 wɛn ʃi wəz 'wɜ:kiŋ ɒn 'wʌn əv ðə trænzeɪ'læntɪk¹ 'flaɪs | wi 'faɪnli¹⁶ 'lændɪd
 | ənd aɪ 'rʌʃ³ tə ði 'eəpɔ:ʃs 'sməʊkɪŋ 'eərtə | fə maɪ rɪ'tɜ:n 'dʒɜ:nɪ aɪ meɪd
 'ʃɔ:r aɪ wəz 'veri veri 'tæd | səʊ ðæt¹ aɪ spɛm⁸ 'mɔ:st⁷⁻¹ əv ðə 'tɑɪm ə'sli:p |

Comments to transcription

1. Glottaling is not possible because /t/ is followed by a vowel.
2. Strong form because the grammatical word is emphasised and therefore stressed.
3. Glottaling is not possible because /t/ is not preceded by a sonorant, but it may be deleted.
4. Strong form because the grammatical word is stranded.
5. Glottaling is not possible because /t/ is followed by a potential pause.
6. This is one of the few cases in which voicing assimilation is possible in current RP English.
7. Glottaling is not possible because /t/ is not preceded by a sonorant.
8. Either /t/ assimilation or glottaling would have been possible here. Either way the sound preceding /t/ can be assimilated because a glottal stop does not prevent assimilation.
9. In RP glottaling is not usual before a syllabic /l/.
10. Instead of glottaling /t/ we could have assimilated it.
11. /t/ cannot be glottaled because it is preceded by an obstruent, but it may be assimilated or deleted.
12. Strong form because the verb is not used as an auxiliary here.
13. In negative contractions /t/ can be elided or, if it is followed by a consonant other than /h/, it may be glottaled.

14. /t/ cannot be glottaled because it is followed by /h/.
 15. /ɔ:lʍz/ and /ɔ:lʍəz/ are alternative pronunciations. The sound /l/ may be dropped too.
 16. /faɪnli/ is an exception in that /l/ cannot lose syllabicity even though it is followed by an unstressed vowel in the same word.

Exercise 8.6

| 'wen aɪ wəʊk 'lʌp | aɪ 'nju: ðæʃ¹ 'deɪ wʊb bi 'wʌn əv ðə məʊst¹⁻² ɪm'pɔ:ʃn̩
 'deɪz ɪm maɪ 'laɪf | ənd ɪʃ 'wɒz³ | bæʃ fə 'veri 'dɪfrənʃ 'ri:zɪz tə 'wɒʃ wəz
 'plænd | ɪʃ 'si:m laɪk aɪ əb 'meɪd ɪt⁴ əʃ 'lɑ:st²⁻⁴ | aɪ əb bi:n 'ɒfəd ə 'pɔ:t¹ ɪn ə
 'fɪlm | 'ðæʃ 'naɪʃ ðə prə'dju:səz | 'daɪrɛktər⁵ ənd 'aɪ | wə tə 'mi:ʃ tə 'saɪn ðə
 'kɒntrækt²⁻⁴ | 'i:vŋ ðə 'weðə wəz ɒm maɪ 'saɪd | ɪʃ 'stɑ:trɪd¹ əz ə 'greɪʃ 'deɪ |
 'mʌtʃ 'beta¹ ðŋ wʌn wʊd ɪk'spekt¹⁻² əʃ 'ðæʃ taɪm əv ðə 'jɪə | bæʃ tə'wɔ:dz ði
 'i:vɪŋ ði 'æʃməsfɪə⁶ bɪgæn 'ʃəʊɪŋ saɪnz əv 'tʃeɪndʒ | ɪʃ⁶ bɪkeɪm 'hevi ənd
 ɪ'lektɪk | aɪ 'dɪdn̩⁷⁻⁸ hæv⁹ enɪ premə'nɪʃn̩ əz 'sʌtʃ | bət¹ aɪ 'du: ¹⁰ri'membə ə
 'kaɪnd əv 'tɪklɪŋ ɒm maɪ 'skɪn | ə 'fi:lɪŋ ðəʃ⁶ 'pʊp¹¹ mi ɒn 'edʒ | əz ɪf maɪ 'bɒdi
 wəz 'traɪnɪŋ tə 'wɔ:m mi | aɪ 'stɑ:trɪd¹ getɪŋ¹ 'redi veri 'z:lɪ | aɪ 'wɒntrɪd¹ tə bi
 ɒn 'taɪm | ənd aɪ 'wɒzn̩⁷ ðə məʊs¹² 'kɒnfɪdnt̩¹ əv 'draɪvəz əʃ 'naɪt⁴ | ət¹ ə
 'kwɔ:tə¹ tə 'sevn̩ aɪ wəz ɔ:l'reɪdɪ ɒn ðə 'rəʊd | ðə 'restɹɒn¹³ wɒzn̩⁷⁻¹ ɔ:l 'ðæʃ
 fɑ: frəm maɪ 'haus | bæʃ ðə 'rəʊd aɪ hæv⁹ tə 'teɪk wəz 'əʊnli ə 'kʌntri 'leɪn |
 ənd ɪʃ wʊd 'teɪk mi əʃ 'li:st²⁻⁸ ha:f ən 'əə tə 'geɪʃ ðəə | 'naɪʃ 'fel | ənd aɪ
 'tɑ:nd ɒn ðə 'hed laɪʃs | 'sʌdn̩li ðə 'kɑ: 'stɒpt²⁻⁴ | aɪ gɒt¹ 'aʊʃ tə 'si: wɒʃ wəz
 'rɒŋ wɪð ɪt⁴ | 'kɜ:sɪŋ ɪʃ⁶ 'maɪldli ʌndə maɪ 'brɛθ | aɪ wʊd 'heɪʃ tə bi 'leɪʃ fə
 'ðɪs ə'pɔɪm⁷ 'mɛnt⁴ | ju kɒm¹⁵ 'breɪk 'daʊn 'eni ʌðə 'taɪm | bæʃ 'nɒʃ tə'deɪ
 pli:z aɪ 'pli:dɪd | ðen aɪ 'faʊnd aɪ wəz ʌn'eɪbəl tə 'wɔ:k | ðəʃ⁶ maɪ 'legz
 wʊbm̩⁷⁻¹⁴ 'mu:v | ə 'terɪbəl 'laɪʃ⁶ 'blaɪndɪb mi fə ə fju: 'sekɪz | ðen ɪʃ 'lesnd
 | ənd ə 'hju:dʒ metl¹⁶ 'gləʊb ə'prɪəd ɪn 'frʌnt¹ əv mi | ɪʃ wəz 'kʌmɪŋ 'daʊn |
 ənd əz ɪʃ 'dɪd səʊ | ə 'bɪg klaʊd əv 'dʌst²⁻¹ ən 'sti:m 'rəʊz ɒf ðə 'graʊnd | aɪ
 'hɜ:d sʌm¹⁷ 'wɪslɪŋ kaɪnd əv 'saʊnd | ɪʃ wəz 'bju:tɪf¹ | ən ɪp¹¹ 'meɪd mi stɑ:ʃ
 'wɔ:kɪŋ təwɔ:dz ðə 'gləʊb | pə'hæps aɪ gɒʃ⁶ 'klaʊs | meɪbi 'i:vŋ went¹ ɪn'saɪd
 | bæʃ 'nʌθɪŋ əls wəz 'redʒɪstəd²⁻¹ ɪm maɪ 'maɪnd | ɑ:ftə²⁻¹ 'wɒʃ si:m 'sekɪz
 aɪ wəz 'bæk ɪn ðə 'kɑ: | ðə 'laɪʃ⁶ gləʊb əd dɪsə'prɪəd | aɪ 'sæʃ ðəə waɪl ə
 'dri:mleɪk 'fi:lɪŋ əʊvə'welɪm mi | ɪʃ 'wʊdn̩⁷ leɪʃ⁶ mi 'θɪŋk | əʃ 'lɑ:st²⁻¹ aɪ 'meɪb
 maɪ 'bɒdi stɑ:ʃ ðə 'kɑ: | maɪ 'wɒtʃ wɒzn̩⁷ 'wɜ:kɪŋ | səʊ aɪ hæv⁹ 'nəʊ weɪ əv
 'telɪŋ wɒʃ ðə 'taɪm wɒz¹⁸ | wen aɪ 'gɒʃ tə ðə 'restɹɒnt¹³⁻⁴ | ɪʃ wəz 'emptɪ²⁻¹ |
 aɪ 'θɔ:ʃ ðæt¹ ɪʃ⁶ məs¹² bi 'kwaiʃ 'leɪʃ fə ðəm tə bi 'kləʊzɪŋ | aɪ ɑ:skt²⁻¹ ə
 'mæn hu wəz 'pʊtɪŋ¹ aʊʃ⁶ ðə 'bɪnz | ɪʃs 'pɑ:s¹² 'mɪdn̩aɪʃ⁶ 'mædəm ɪ 'sed
 | 'rɪəli 'leɪʃ ðen | ðə wəz 'nəʊ pɔɪnt⁸ 'hæŋɪŋ ə'raʊnd | səʊ aɪ 'wem⁷ bæk
 'həʊm | wen aɪ 'wɔ:kt²⁻¹ ɪn aɪ 'rɪələɪz ðə wəz 'dʌst²⁻¹ 'evrɪweə | əz ɪf ðə
 'pleɪs hæbm̩⁷⁻¹⁴ bɪ:ŋ 'kli:n fə 'eɪdʒɪz | 'ðæʃ wəz nɒʃ⁶ 'pɒsɪbəl | aɪ əg 'gɪvŋ
 ðə 'haus ə 'θʌrə 'kli:nɪŋ ðə 'deɪ bi'fɔ: | aɪ 'wen⁷ tə maɪ 'ɑ:nɪŋ mɛ'ʃi:n |
 'meɪbi ðeɪ əd 'traɪd tə leɪʃ⁶ mi 'nəʊ weə ðeɪ wʊd 'bi: ³ | ðə kəm'pju:tələɪk
 'voɪs sed | 'wenzdeɪ sep'tembə¹⁹ ði 'eɪʃθ | ju hæv⁹ 'twenti¹ 'mesɪdʒɪz | nəʊ
 'ðæʃ⁶ kud 'nɒʃ⁶ bi raɪʃ 'ʃɔ:lɪ | ɪʃ wəz 'mɑ:tʃ | aɪ 'tɑ:nd ɒn ðə 'telɪvɪzɪŋ tə 'tʃek
 ðə 'si:fæks 'peɪdʒɪz | ðə 'seɪm 'deɪʃ⁶ keɪm 'lʌp ɒn ðə 'skri:n | aɪ əb bi:n ə'weɪ
 fə 'sɪks 'mʌnθs | aɪ 'fel⁷ veri 'dɪzɪ | səʊ aɪ 'sæʃ⁶ 'daʊn | əm pʊʃ⁶ maɪ 'hed ɪm
 maɪ 'hænz | 'wɒʃ wəz aɪ 'geʊɪŋ tə 'du: ⁹ | 'weər əd aɪ 'bi:n |

Comments to transcription

1. Glottaling is not possible because /t/ is followed by a vowel.
2. Glottaling is not possible because /t/ is preceded by an obstruent.
3. Strong form because the grammatical word is stranded and also because it is stressed for rhythmical reasons.
4. Glottaling is not possible because /t/ is followed by a potential pause.
5. /dɪrɛktə/ and /daɪrɛktə/ are alternative pronunciations.
6. /t/ could have been assimilated instead of glottaled.
7. In negative contractions /t/ can be elided or, if it is followed by a consonant other than /h/, it may be glottaled.
8. Glottaling is not possible when /t/ is followed by /h/.
9. Strong form because the verb is not used as an auxiliary here.
10. Strong form because the grammatical word is emphasised and therefore stressed.
11. Instead of assimilating /t/, we could have glottaled it.
12. Glottaling is not possible because /t/ is preceded by an obstruent, but it may be deleted or assimilated here.
13. /rɛstərɒnt/ without schwa deletion is an alternative pronunciation. In either case the /t/ in 'rest' cannot be glottaled because (i) it is preceded by an obstruent, (ii) it is followed by a vowel or (iii) by /r/ in the same word (see glottaling conditions in the lesson).
14. Either /t/ assimilation or glottaling would have been possible here. Either way the sound preceding /t/ can be assimilated because a glottal stop does not prevent assimilation.
15. In this case either progressive or regressive assimilation would have been possible.
16. In RP glottaling before a syllabic /l/ is not usual.
17. *some* is used in the strong form when it modifies a countable noun in the singular (see Lesson 3).
18. Strong form because the grammatical word is stranded.
19. /sɒp'tɛmbə/ is an alternative pronunciation.

Answers to Lesson 9: further practice**Exercise 9.1**

| aɪ 'ju:s tə 'vɪzɪ? ðɪs 'eldʒi¹ 'neɪbər əv 'maɪn | tə 'wɒʃ ɪ² 'set hæ 'heə | 'wʌm pə'tɪkjʊlə 'i:vɪŋ | aɪ wəz 'ðeə wen hæ 'dɔ:tər *ə'ni:tər ə'raɪvd | ʃɪd 'dʒʌs rɪ'tʌ:n frəm ðə 'taʊnz 'tɒp klɑ:s 'heədresə | ən ʃɪ ə'prɛʊtʃ³ mi wɪð 'wɒt aɪ 'θɔ:ʔ wəz ən ɪŋ'kredɪbl̩| ɒpə'tju:nɪti | ʃɪ 'ɑ:skt mi ɪf aɪ wəd⁴ kən'saɪd bi:ɪŋ 'wʌn əv hæ 'heədresəz ə'prɛntɪsəz | hi əb bi:ɪŋ kəm'plɛɪnɪŋ əbaʊt hæʊ 'ʃɔ:ʔ 'stɑ:ft i wɒz | sɪns 'tu: əv ɪz ə'sɪstənʔs əd 'left | *ə'ni:tər⁵ əd rɪ'membəb 'mi: | ən² 'θɔ:ʔ ðət aɪ 'maɪ⁶ bi 'ɪntrɛstəd| səʊ ʃɪ 'menʃəm³ maɪ 'neɪm tu ɪm | 'næɪtʃrəli aɪ wəz dɪ'lɑ:rtəd wɪð ðɪs aɪ'dɪə | səʊ ʃɪ 'kɔ:ld ɪm əʔ ðə 'sælon | ən wɪðɪn 'fɪfti:m 'mɪnɪʔs | ðeɪ əd ə'reɪndʒ fə mi tə 'stɑ:ʔ 'wɜ:k ðə 'fɒləʊɪŋ wɪ:k'end | aɪ wəz 'əʊnli fɔ:'tɪ:n əʔ ðə 'taɪm | əm²⁻³ 'bi:ɪŋ 'ɒfəd ə 'sætədɪr⁷ 'dʒɒb ɪn 'wʌn əv ðə 'tɒp ə'stæblɪʃmənʔs ɪn 'taʊn | si:m laɪk ðə 'tʃɑ:nz əv ə 'laɪftaɪm | ɪ⁶

'men? ðæt aɪ wʊd⁴ hæv ði ɒpə'tju:nɪti tə 'wɜ:k wɪð prə'feʃnəl 'stɑ:tɪsts | ən² 'z:n səm 'pɒkɪ?⁶ mɑ:nɪ | wɪtʃ wəz 'desprəʃli 'ni:dəd ə? ðə 'taɪm | aɪ hæv 'fɒm³ 'memrɪz əv mɑɪ 'fɜ:s 'deɪ ðeə | di'spaɪ? ðə 'fæk ðæt ɪ? 'dɪbm⁸ bɪ'gɪn veri 'prɒmɪznɪŋl | aɪ wəz sə'pəʊz tə stɑ:?⁶ 'prɒmptli ət 'hɑ:f pɑ:st 'eɪt | aɪ əd 'neve 'me? ði 'əʊnər əv ðə 'sæləm bɪ'fɑ: | ən² aɪ wəz 'veri 'nɜ:vəs | aɪ 'ŋju: i wəz kɑ:ld *'ældəʊ | əv ɪ'tæljən næs'fæltɪ?⁹ | əbau? 'fɑ:ti jɪəz 'əʊld | ən² 'veri wel 'ɒf | bət aɪ 'dɪdn¹⁰ nəʊ 'mʌtʃ əbau? 'wɒt i wəz 'laɪk əz ən ɪm'plɔ:?¹¹ | aɪ 'faʊm³ mɑɪ 'wei tə ðə 'pleɪs | ən² ə'raɪv 'raɪt ɒn 'taɪm | bət ðə 'frʌŋ? 'dɔ: wəz 'lɒkt | aɪ 'wertəd 'nɜ:vəsli fər ə 'waɪl | ənd² əz ðə 'mɪnɪ?'s tɪk³ 'baɪ | aɪ 'stɑ:təd 'wʌndrɪŋ ɪf aɪ wəz ɪn ðə 'raɪ?⁶ 'pleɪs | waɪlst aɪ 'peɪst ʌp ŋ² 'daʊn ðə 'pɜ:vmen? 'weɪtɪŋ fə 'sʌmwʌn tu ə'raɪv | 'kɒnstən?li 'tʃekɪŋ mɑɪ 'wɒtʃ | aɪ wəz 'fi:lɪŋ məʊst 'æŋkʃəs | əz ɪ? wəz 'nəʊ ə 'kwɔ:tə tə 'naɪn | ən² 'stɪl 'nəʊwʌn ɪn 'sɑ:t | 'ðen frəm ðə 'bɒtəm əv ðə 'strɪ:t | ə 'kɑ: keɪm 'spi:dɪŋ tə'wɔ:dz mɪ | wɪð ə 'skri:tʃ əv 'breɪks ðə 'kɑ: 'hɔ:lɪtəd | ənd² 'aʊ? dʒʌmp ðɪs 'tɔ:l 'dɑ:k heeb 'mæn wɪð ə 'brɪəd | ðɪs 'mʌs³⁻¹³ bɪ 'hɪm aɪ 'θɔ:ʔ tə mɑɪ'self | gʊb 'mɔ:nɪŋ i 'sed | 'fʌmblɪŋ wɪð ðə 'ki:z əz i 'traɪd tu 'əʊpŋ ðə 'dɔ: | 'sɒri aɪm 'leɪt | 'kʌm ɒn 'ɪn | aɪ 'fɒləʊd ɪm ʌp'steəz | hi 'ɑ:sk³ mɪ tə 'teɪk ɒf mɑɪ 'keʊt | 'tʊk ɪ? 'frɒm¹⁴ mɪ | ən² ɑ:fte 'pʊtɪŋ ɪt ɒn ə 'hæŋgə | hi 'kæɪd ɪ? tə ðə 'klɑʊkrʊm ʌp'steəz | aɪ wəz 'rɪəl¹⁵ ɪm'pres³ bɑɪ ɪz 'gʊb 'mæneɪz | hi ə'skɔ:təb mɪ 'ɪntə ðə 'sælən | ənd² 'ɑ:sk³ mɪ tə 'teɪk ə 'si:ʔ waɪlst i 'swɪtʃt ɒn ðə 'laɪ?'s | ðə 'rest əv ðə 'stɑ:f | ən² 'sevərəl 'klaən?'s 'stɑ:təd tu ə'raɪv | aɪ 'kʊdn help 'nəʊtɪsɪŋ hɑʊ 'pɒʃ 'evrɪwʌn 'lʊkt | ən¹ hɑʊ 'bɪg ŋ²⁻³ 'kli:n ðə 'ru:m wɒz | ɪ? wəz 'ɔ:lseʊ veri 'smɑ:ʔli 'dekərəɪtəd | wɪð 'nɒ?'s əv 'fænsi 'mɪrəz | əm²⁻³ 'plʌʃ 'pædəd 'tʃeəz | əz aɪ 'sæʔ daʊm bɑɪ ðə 'bækwɒʃ | hi 'ɒfəb mɪ ə 'gəʊn tə put 'ɒn waɪlst i 'dʒentli 'ləʊəb mɑɪ 'hed | mɑɪ 'lɒŋ 'heə 'dæŋgld ɪntə ðə 'bæk əv ðə 'beɪsɪn | aɪ kəd⁴ 'hɪə ðə 'wɔ:tə 'rʌnɪŋ frəm ðə 'tæp bɪ'hɑɪm³ mɪ | əŋ²⁻³ 'gɒʔ veri 'wʌrɪd | ə'speʃli¹ wen i 'sed tə mɪ | 'wɒʔ tɑɪm ɪz ðə 'wedɪŋ | aɪ 'mʌmb! 'nɜ:vəsli 'wɒʔ 'wedɪŋ | 'jɔ: wedɪŋ i rɪ'plɑɪd | 'ɑ:ntʃu¹⁶ getɪŋ 'mæɪɪd tə'deɪ | ju kŋ ɪ'mædʒɪn hɑʊ ɪm'bærəst aɪ 'wɒz wen aɪ 'ɑ:nseɪd 'nəʊ | aɪv 'kʌm tə 'wɜ:k hɪə | bɑɪ 'ðɪs tɑɪm ðə 'sælən wəz 'kwɑ:k⁶ 'kraʊdəd | aɪ 'kʊdn¹⁰ stɒp 'blʌʃɪŋ əz aɪ wəz 'teɪkɪŋ tə ðə 'bæk 'ru:m | weər aɪ wəz ɪn'trədʒu:s tə *'helən | ðə 'su:pəvaɪzə | ʃi 'geɪv mɪ ə 'tʌəl tə 'rʌb əʊvə ðə 'wet 'endz əv mɑɪ 'heə | ən² 'traɪd tə 'kʌmfə?⁶ mɪ ə 'lɪt | ʌntɪl aɪ 'fel?⁶ mɔ: rɪ'lækst | ʃi 'tʊk mɪ ə'raʊnd | 'ʃeʊɪŋ mɪ ðə 'θɪŋz aɪ wəz ɪk'spektəd tə 'du: | aɪ wəz 'gɪvŋ ə 'ju:nɪfɔ:m tə 'weə | ən² 'wen? tə 'wɜ:k ɪn ðə rɪ'sepʃŋ⁹ 'eərjə¹² | əʔ ði 'end əv ðə 'deɪ aɪ gɒp 'peɪd | əm²⁻³ 'mɔ: ðŋ aɪ əd 'dri:md ɒv | sɪns 'meni əv ðə 'klaən?'s wə 'veri 'dʒenrəs | ənd² aɪ 'endəd 'ʌp wɪð ə 'lɒt əv 'ekstrə 'mɑ:nɪ frəm 'tɪps | dɪs'paɪ? ðə 'lɒŋ 'sæz ðæt aɪ 'wɜ:kt | ən² ðə dɪ'zɑ:stres 'stɑ:ʔ tə ðə 'deɪ | ɪt 'ɔ:l 'pru:v tə bɪ 'rɪəli 'tʃæləndʒɪŋ ənd² ɪn'dʒɔ:b!¹¹ | aɪ kən'ti:nju:d tə 'wɜ:k ðeər 'evrɪ wɪ:k'end | ən² 'leɪtər 'ɒn | 'fʊl 'tɑɪm | ʌntɪl aɪ kəm'pli:təd ðə 'θri: jɪər ə'prentɪʃɪp | əm²⁻³ bɪ'keɪm ə 'kwɒlɪfaɪd 'stɑ:ɪst |

Comments to transcription

1. Either /ə/ elision or syllabicity is possible here.
2. Remember that /ənd/, /ən/, /ŋd/ and /ŋ/ are alternative weak forms independently of whether the sequence meets the general conditions for alveolar plosive elision outlined in Lesson 6.
3. The alveolar plosive could have been assimilated instead of elided.

4. Remember that grammatical words which have /u/ in their citation form, such as *would*, *should* and *could*, can remain unchanged even if they are unstressed because /u/ is already a weak vowel, but they may also be further weakened to /ə/ in quicker pronunciations.
5. Sandhi r would not have been possible if the following /h/ had not been elided.
6. The alveolar plosive could have been either assimilated or glottaled.
7. The ending '-day' used in the days of the week may be pronounced /di/ or /deɪ/.
8. The alveolar plosive could have been elided, glottaled or assimilated here.
9. /ə/ elision or syllabicity frequently take place in the suffix *-tion*, even if there are two consonants before schwa or if /ən/ precedes the stressed syllable.
10. The alveolar plosive could have been either glottaled or elided.
11. The sequence /ɔɪə/ can be pronounced /oə/. This is the same type of smoothing process we have been using for /aɪə/ and /oʊə/ but since /ɔɪə/ appears less frequently than these other triphthongs we have not used it through the book to simplify things.
12. This is a common process for the diphthong /ɪə/ which has already been mentioned in some previous transcriptions. In unstressed positions, the first element of the diphthong may lose its prominence and become /jə/.
13. *must* is pronounced in strong form when it is stressed, like any other grammatical word. However, *must* tends to be stressed when it means 'deduction' as in *she must be tired* or *he must have left early*. In some of these cases, *must* may also be stressed because of rhythmical reasons (to avoid a very long sequence of unstressed syllables).
14. The preposition could have been unstressed and in the weak form.
15. The word *really* can also be pronounced /ri:li/.
16. Instead of coalescing /t/, we could have glottaled or elided it.

Exercise 9.2

| ɪ? wɛz ə 'θɜ:zdeɪ ɑ:fə'nʊ:n | aɪ wɛz 'ɒm maɪ weɪ 'həʊm frəm 'wɜ:k ɒn ðɪ
 'ʌndəgraʊnd | ðə 'treɪŋ kærɪdʒ wɛz 'emptɪ¹ | bɪkɒz² aɪ wɛz 'gəʊɪŋ həʊm 'z:lɪ |
 aɪ 'hæŋŋ³ ɡɒp⁴ mʌtʃ 'sli:p ðə 'naɪp⁴ bɪfɔ: | bɪkɒz² ə 'terɪb¹ 'kæʊlg⁵ keɪp⁵
 'meɪkɪŋ mi 'kɒf | ən ðə 'kɒf keɪp 'weɪkɪŋ mi 'ʌp | ðə 'həʊl 'mɔ:ɪnɪŋ ɪn ðɪ 'ɒfɪs əŋ
 'ɡɒn ɪn ə 'deɪz | aɪ feɪ? 'tæd ŋ 'dɪzɪ | ɪ? 'sɪ:md aɪ wɛz gəʊɪŋ 'daʊn wɪð 'fi:u: |
 səʊ aɪ 'pækt 'ʌp əraʊn 'θɪrɪ: ə'klɒk | ən 'təʊl⁵ maɪ 'sekretri ðæt aɪ 'maɪ? nɒp⁴ bɪ
 'ɪn ðə 'fɒləʊɪŋ 'deɪ ət 'ɔ:l | ɪf aɪ 'wɒzn⁶ 'fɪ:ɪŋ enɪ 'betə | səʊ aɪ 'sæt ɪn ðə
 'treɪn | 'θɪŋkɪŋ əv ə 'hɒk⁴ kʌp əv 'tɪ: | ən ðə 'ʌvli 'faər aɪ wʊd gek⁴ 'gəʊɪŋ | əz
 'su:n əz aɪ ə'raɪvd 'həʊm | aɪ ə'vɔɪdɪd ɔ:l 'θɜ:z əv ðə 'twenti maɪnɪ? 'wɜ:k
 frəm ðə 'steɪŋ | aɪ wʊd 'teɪk ə 'tæksɪ | ɪf ðə 'wɒz wʌn | bə? 'ðæf wɛz ʌn'laɪkli
 ɪm 'maɪ 'vɪlɪðʒ | səʊ ɪ? wʊd 'hæf⁷ tə bɪ ðɪ 'əʊl trek 'həʊm | aɪ 'dɪdŋ⁶ ju:zʊəli
 'maɪnd ɪ? 'mʌtʃ | bə? ðə 'pɔ:θs wʊb bɪ 'mʌdi frəm 'jestədeɪz 'reɪn | ənd aɪ
 'wɒntɪd tə bɪ 'həʊm əz 'su:n əz 'pɒsɪb¹ | 'ɔ:l ðɪs wɛz 'gəʊɪŋ θru: maɪ 'maɪnd |
 wen aɪ 'rɪəlaɪzd aɪ 'wɒzn ə'leʊn ɪn ðə 'kærɪdʒ enɪ 'mɔ: | 'sʌm wʌn wɛz 'sɪtɪŋ
 'ɒpəzɪp⁴ mi | ɪ? wɛz ə 'blɒn 'tʃæp ɪn ɪz 'z:lɪ 'θɜ:tɪz | hi məst əv 'ɡɒt ɒn 'waɪl aɪ
 wɛz 'mju:zɪŋ əbaʊp⁴ maɪ 'fae | bɪkɒz² aɪ 'hædn⁶ 'nəʊtɪst ɪm bɪfɔ: | aɪ 'lʊkt ət
 ɪm 'brɪ:flɪ əz wʌn 'dʌz | bə? ðem maɪ 'aɪz 'lɪŋɡed⁸ ɒn ɪz 'feɪs | aɪ 'nəʊ ðɪs
 'mæn aɪ 'θɜ:t | bɪfɔ: meɪkɪŋ ə 'fu:l əv maɪ'self bæɪ 'ɡrɪ:tɪŋ ə 'təʊt¹ 'streɪndʒə |
 aɪ 'traɪd tə 'θɪŋk weər aɪ 'nju: ɪm frəm | 'nɒ? ðə 'vɪlɪdʒ | bɪkɒz² ɪ? wɛz 'səʊ

'smo:l | wi 'o:l nju: i:tf 'lðə veri 'wel | i:vŋ 'tu: 'wel fə 'maɪ 'laɪkɪŋ | ɪ? 'mas⁵ bi frəm 'wɜ:k ðen | aɪ 'spent ə 'fju: 'mɪnɪz 'mentlɪ⁹ rɪ'vju:ɪŋ 'ɔ:l ðə di'pɑ:p⁴ mənʔs | bət i 'dɪdŋ⁶ fɪt ɪn 'eni əv ðəm | aɪ 'glɑ:nst ɪn ɪz dɑ:'rekŋ¹⁰ ə'gen | 'traɪŋ tə bi 'sʌt | hɪz 'kləʊðz ʃʊd əv 'təʊl⁵ mi ðət i 'wɒzŋ⁶ frəm 'maɪ 'fɜ:m | wi hæv 'kwɑɪt ə 'strɪk 'dres kəʊd | ən 'hi: wəz 'weəriŋ 'əʊl feɪdɪd 'swe?⁴ pænʔs | 'treɪnəz | ən ə 'dʒækɪt əv ɪn'defənɪk⁴ 'klæ | 'wɒz ɪt ə 'frend əv ə 'frend | nəʊ aɪ 'dɪdŋ⁶ 'θɪŋk səʊ | 'sʌdnli ɪ? 'dɔ:nd əm mi | aɪ 'nju: weər aɪ əd 'si:n ɪz 'feɪs bi'fɔ: | ɪ? wəz ɒn 'telɪvɪzŋ | ɪn ə 'pli:s¹¹ 'prəʊgrəm | hɪz 'fəʊtəʊgrɑ:f əb bi:n 'ʃəʊn əz 'ðæt əv ə 'wɒntɪg 'krɪmɪn | əz aɪ 'lʊkt ət ɪm ə'gen frəm bi'ni:θ maɪ 'aɪbrəʊz | 'ɔ:l ðə 'di:teɪz əv ðə 'prəʊgrəm keɪm 'bæk tə mi | hi wəz 'wɒntɪd fə 'kwestʃənɪŋ | wɪtʃ ɪn 'lðə wɜ:dz 'ment ə'rest | əʊvər ə 'bru:tɪ 'mɜ:də | hi əd 'pri:vʒəli¹² dʌn 'taɪm ɪn 'pɪzɪŋ fə 'mænslə:tə | ðə 'pli:s¹¹ wɔ:nd 'enɪbɒdi hu 'maɪ?⁴ kʌm ə'krɒs ɪm | tə bi ɪk'stri:mli 'keəf | bɪkɒz² i wəz 'nəʊn fər¹³ ɪz 'vælənt ʌn'steɪb | 'tempə | ðen aɪ 'rɪələɪzd aɪb bi:n 'steəriŋ ət ɪm | ən i wəz 'lʊkɪŋ 'bæk | aɪ fel? 'səʊ 'fraɪ?ŋ ðət aɪ 'stɑ:tɪd 'ʃeɪkɪŋ | bət ə? ðə 'seɪm 'taɪm | wəz ʌn'eɪb | tə get 'ʌp ən 'du: sʌmθɪŋ | ləɪk 'pʊl ði ə'lɑ:m | ɪz ðeə 'sʌmθɪŋ ðə 'mæteɪ¹³ i sed 'sʌdnli | 'skeəriŋ ðə 'laɪf ʌt əv mi | 'wɒ?z ðə 'mæte wɪð ju i rɪ'pi:tɪd | aɪ 'traɪd tə 'seɪ sʌmθɪŋ | bə? 'faʊn ðəp⁴ maɪ 'ɪp mu:vmenʔs wə 'nɒt ə'kʌmpənɪb baɪ eni 'saʊnd | aɪ fel?⁴ 'kəʊld ən 'hɒt | ən wəz 'traɪŋ 'hɑ:d fər ə 'skri:m | 'lʊk i 'sed | ə ju ɔ:l'rɑɪt | ju lʊk əz 'peɪl əz ə 'gəʊst | kŋ aɪ 'help ju ət 'ɔ:l | 'wel | ju kŋ rɪ'mædʒɪn ðə 'ʃɒk aɪ 'got ə? 'ðæt | ə 'hɑ:grŋ⁵ 'krɪmɪn | 'ɒfrɪŋ mi ə'sɪstəns | aɪ 'kʊdŋ⁶ 'teɪk eni 'mɔ: | maɪ 'hed stɑ:tɪd 'fi:lɪŋ 'lart | ɒnd aɪ 'nju: aɪ wəz 'gəʊɪŋ tə 'feɪnt | aɪ 'mænɪdʒ tə 'seɪ 'təʊtli ðə 'rɒŋ 'θɪŋ | bɪfɔ: 'pɑ:sɪŋ 'aʊt | aɪ 'nəʊ 'ju: | 'sʌmtaɪm 'leɪtər aɪ wəʊk 'ʌp tə 'sʌmbədi¹⁴ 'slæpɪŋ mi | aɪ rɪ'membəb maɪ 'lɑ:s 'wɜ:dz | ən 'rɪələɪzd aɪ wəz 'ʃɔ:li 'dʌn fɔ: | wen aɪ 'sɔ:r¹³ ɪm 'li:nɪŋ 'əʊvə mi | du¹⁵ ju 'fi:l 'betər¹³ i 'ɑ:sk⁵ mi | aɪ 'nɒdɪd | 'gɒd nəʊz 'waɪ | aɪ 'wɒzŋ⁶ 'ʃɔ: ʃʊd rɪ'membə mi i 'sed | maɪ 'feɪs məst əv 'ʃəʊb maɪ 'təʊt | bi'wɪldəmənt | bɪkəz² i ɪn'læɪpm⁵ mi | ðə 'dʒɪm ju 'nəʊ | ðə 'dʒɪm aɪ 'krəʊkt | 'jes i rɪ'pləɪd 'tʃæfli⁹ | wi 'gəʊ tə ðə 'seɪm 'dʒɪm ɪn 'taʊn | ə ju 'ɒn ʃɔ: weɪ 'həʊm tə *'tʃelneɪm | ɪ?s 'fʌni ju ʃʊd 'lɪv ʌt 'hɪə | aɪv dʒəs⁵ 'mu:vɔ:dʒu¹⁶ 'nəʊ | aɪ kæg 'grɪv ju ə 'lɪft 'həʊm wen wi 'ge? ðeə | ju 'dəʊn⁶ lʊk əz 'ɪf ju ʃʊd 'traɪ tə 'meɪk ɪt ɒn ʃɔ:r 'əʊn | əz i 'tɔ:kt | 'evrɪθɪŋ 'fel ɪntə 'pleɪs | əf⁷ 'kɔ:s aɪ 'nju: ɪm frəm ðə 'dʒɪm | wi 'ɒfŋ wɜ:kt 'aʊt ə? ðə 'seɪm 'taɪm | aɪ fel? 'terɪbli 'fu:lɪ | aɪ 'θɪŋk aɪv gɒ? ðə 'flu: aɪ 'təʊld ɪm | jes 'ðæ?z wɒt aɪ 'θɔ:p⁴ maɪ'self | 'dəʊn⁶ 'wɑɪ | 'aɪl getʃu¹⁷ 'həʊm 'su:n ɪ'nʌf |

Comments to transcription

1. /ernti/ is also a possible pronunciation.
2. /bɪkɒz/ and /bɪkəz/ are alternative pronunciations.
3. /t/ could have been elided, glottaled or assimilated here.
4. /t/ could have been either assimilated or glottaled.
5. The alveolar plosive could have been assimilated or elided.
6. The alveolar plosive could have been either glottaled or elided.
7. Voice assimilation in current RP English is only possible in a few cases, like this one.
8. Notice the pronunciation /ɪŋgə/ with a /g/ which is pronounced because the velar nasal /ŋ/ is **not** morpheme-final. On the other hand, words such as *sing* and *singer* do not have a /g/ because the velar nasal is at the end of a morpheme, even if

another morpheme has been added as in *singer* /sɪŋə/. The only exceptions to this rule are the adjectives *long*, *strong* and *young* since although /ŋ/ is morpheme-final, /g/ is added after /ŋ/ in the comparative and superlative forms, so that we say /lɒŋ/ and /lɒŋgə/.

9. Either /ə/ elision or syllabicity is possible here.
10. /dɪ'rekʃn/ and /də'rekʃn/ are alternative pronunciations.
11. Special case of /ə/ elision because it precedes the stressed syllable (see Lesson 6).
12. In unstressed positions, the first element of the diphthong /æ/ may lose its prominence and become /jə/.
13. Sandhi r would not have been possible if the following /h/ had not been elided.
14. /sʌmbədi/ is an alternative pronunciation.
15. *do* could be weakened further to /də/ or even, in fast speech, to /d/ in which case it could coalesce with the following /j/ giving the sequence /dʒu/.
16. /d/ elision is an alternative to coalescence here.
17. /t/ glottaling or coalescence with /j/ are two possible alternatives here.

Exercise 9.3

| 'sʌm¹ pi:p| hæv ə 'speʃ| 'næʃrəl 'tælən? ðəp² 'meɪks ɔ:l ðə 'dɪfrəns | ðeɪ meɪ
 'lʊk lɑ:k 'nɔ:m| 'hju:mənz | hu 'gəʊ tə 'wɜ:k | 'i:t | 'sli:p | 'nʌθɪŋ 'aʊt əv ði 'ɔ:dŋri |
 ʌn'tɪl ju faɪnd 'aʊt əbaʊ? ðeər ə'brɪleɪ | 'ðen ðeɪ 'ʃaɪn ɪn ðeər 'əʊn də'meɪn³ | wɪð
 ə 'kaɪnd əv 'lu:mɪnəs⁴ 'reɪdʒəns⁵ ðəp² 'meɪks ðəm ju'ni:k | ɪn 'əə 'haus |
 'evrɪbədi 'si:m tə hæv ə dɪ'stɪŋk 'fleə | məɪ 'fɑ:də wəz ə 'grɪftɪd 'stɔ:ri 'telə | hi
 kʊb meɪk 'eni 'æni:kðəʊk² 'kʌm tə 'laɪf | wɪ wʊd 'sɪ? fər əz 'ɪnsɪŋ⁶ tu ɪm
 'telɪŋ əz əbaʊ? ðə 'pɑ:st | əbaʊ? ðə 'hɪstri əv əə 'kʌntri | 'wɒ? wʊd əv bi:n
 'draɪ 'krɒnɪk|z | 'kʌmɪŋ frəm 'enɪbədi 'els | wə træns'fɔ:m⁷ bɑɪ ɪz 'telɪŋ | ɪntə
 rə'mæntɪk³ 'teɪlz əv 'kɪŋz əŋ⁷ 'kwɪ:nz | 'lɔ:dz əmb⁷ 'pezn?s | 'blɑd 'enəmɪz
 əm⁷ 'brəʊkɪŋ 'vauz | məɪ 'sɪstər ɪn'herɪtɪd ɪz 'skɪlz | bɪkɒz ʃi 'əʊnd ə 'pəəfl
 ɪmædʒɪ'neɪʃn | wɪtʃ ʃi 'ju:zd ɪn 'veərjəs⁵ 'weɪz | ə? 'sku:l ɪt 'sɜ:vð ə 'wel |
 bɪkɒz ʃi ɪk'seld ɪn 'fɪkʃn 'raɪtɪŋ | 'wen aɪ wəz 'ɪt| | ə? 'taɪmz ʃi wʊg 'gep² mi
 'mezməraɪzd⁸ | ɔ: 'skeəd əʊt əv məɪ 'wɪz | dɪ'pendɪŋ ɒn ðə 'stɔ:ri ʃi wəz
 rɪ'kaʊntɪŋ | ən ʃi 'ɔ:lweɪz 'dɪd səʊ | əz 'ɪf ʃi wəz 'spi:kɪŋ əv 'pɔ: 'fæks | 'lʌðə
 'taɪmz | ʃi wʊg kəŋ'kɒk ðə məʊst ɪn'tra:nzɪŋ 'geɪmz fər əs tə 'pleɪ | əə 'dɒlz
 wʊd ə'kwəər ə 'laɪf əv ðeər 'əʊn | 'fʊl əv əd'ventʃəz | ɪn wɪtʃ 'wi: 'ɔ:lseʊ |
 wʊb bɪ'kʌm 'kærəktəz | ði 'əʊnli 'taɪmz aɪ kɪŋ rɪ'membər 'evə bi:tɪŋ 'bɔ:d | wə
 'ðəʊz wen ʃi 'wɒzn ət 'hænd | əə 'mʌðə hæd ə 'fleə fə 'meɪkɪŋ 'evrɪwʌŋ
 'kʌmfətə|⁹ | ɪn ən 'ʌnəbtrʊ:sɪv 'weɪ | ʃi wʊg 'getʃu¹⁰ 'fi:ɪŋ ət 'həʊm | wɪðɪn
 'mɪnɪ?s əv ə'raɪvɪŋ ə? ðə 'haus | ɪ? wəz 'pɑ:ʃli ðə 'fæk ðə? ʃi wəz 'ɔ:lwɪz
 'dʒenjuɪnli ɪn'træstɪd ɪm 'pi:p| | wɪtʃ 'meɪd ər ə sɪmpə'θetɪk ŋ ə'pri:ʃətɪv
 'ɪsnə⁶ | bə? ðə wəz 'sʌmθɪŋ 'els mɔ: 'dɪfɪk|? tə pɪn 'daʊn | 'meɪbi ə 'hɑ:ʔfelk²
 'glædnəs əbaʊt 'hævɪŋ ðəp² 'pɜ:sŋ ə'raʊnd | wɒt'evər ɪ? 'wɒz | ɪt ɪn'veərjəbli⁵
 'wɜ:kt | səʊ ðət 'ɔ:l əə 'frenz felt ɪ'mɪ:dʒətli⁵ 'welkəm | ən 'neve 'feɪl tə rɪ'tɜ:n | əə
 'græmmʌðə⁷ hæd ə 'grɪf fər 'æni:m|z | ɪ? wəz 'kwɑɪt ə'meɪzɪŋ hɑʊ ðeɪ wʊd 'teɪk
 tu ə? ɪnstən?li | 'ðɪs wəz ɪ'speʃi|⁶ 'tru: əv ðə 'sɪk wʌnz | ðə wəz 'wʌn ə'keɪʒŋ ðə?²
 pə'tɪkjələli ɪm'prest evrɪwʌn | əə 'ʌŋk|z əl'seɪŋ əd 'i:ŋ səm 'ræp² 'pɔɪzn | lef
 'laɪŋ ɪn ðə 'stri:ʔs | ðə 've?² 'prɪ'skræb 'sɜ:ʔŋ 'tæbləʔs | ðəp² 'maɪ? dʒes 'wɜ:k |
 əŋ⁷ 'gɪv ɪm ə 'tʃɑ:nz tə pul 'θru: | ðə 'prɒbləm 'wɒz | ðət ɪ 'wʊdn 'i:t ət 'ɔ:l | səʊ
 ðə wəz 'neʊ pɔɪm?² 'mɪksɪŋ ðə 'medsŋ¹¹ wɪð ɪz 'fʊ:d | məɪ 'ʌŋk| traɪd 'fi:dɪŋ ɪm

ðə 'tæbləʔs | bəʔ ðə 'pɔ: 'dɒg 'wʊdŋ¹² let 'eniwʌn 'niə¹³ ɪm | 'aɪðə | ɪk² 'gɒʔ tu ə
 'steɪdʒ weə¹³ | wəʒ 'səʊ 'sɪk ŋ 'meɪʃiəri: | ðəʔ wi wə 'ʃɔ:r¹³ id 'daɪ wɪðɪn ə 'fju:
 'deɪz | 'ðæʔ wəʒ wem maɪ 'græmməðə⁷ ə'reɪvd | 'veri 'freɪl ənd ʌn'steɪb|l ɒn he
 'fi:t | ʃi went 'ʌp tə ðə 'dɒg | 'əʊpŋd ɪz 'maʊθ wɪð 'wʌn 'hænd | əm⁷ 'pɒpt ɪn ə
 'tæbləʔ wɪð ði 'lðə wʌn | 'pʊʃɪŋ ɪʔ 'raɪʔ daʊn ɪz 'θrəʊt | səʊ ðet i 'wʊdŋ¹² spɪt ɪt
 'aʊt | ɑ:ftə 'ðæʔ ʃi 'fed ɪm | 'stɪl baɪ 'hænd | səm 'mɪlksɒps | 'ðɪs went 'ɒn fe
 'sevrel 'deɪz | ʌntɪ ðə 'dɒg wəʒ 'fʊli rɪ'kʌvəd | ən i wəʒ et he 'bek əŋ⁷ 'kɔ:l
 evər 'ɑ:ftə | əf 'kɔ:s ðər ə 'pi:p|l hu pə'zes 'tru:lɪ ɪk'strɔ:dnri ə'bɪlətɪz | laɪk ə
 'pɜ:fekt 'tə fe 'mju:zɪk | səʊ ðəʔ ðeɪ kŋ 'tel wɒt ə 'nəʊt ɪz ɪg'zækli¹⁴ | 'i:vŋ
 wen ðeɪ 'hɪər ɪt ɪn aɪsə'leɪʃŋ | 'lðəz hæv fəʊtə'græfɪk 'memrɪz | aɪ 'ju:s tə
 'envɪ ðəm | 'speʃl⁶ wen 'stʌdɪŋ fər ən ɪg'zæm¹⁴ | həv ju 'evə 'θɔ:ʔ wɒt ən
 əd'vɑ:ntɪdʒ ɪp² mæs⁷ 'bi: | tə bi 'keɪpəb|l əv rɪ'membɪŋ sʌmθɪŋ | 'dʒʌs⁷⁻¹⁵ baɪ
 'lʊkɪŋ et ɪt ə 'kʌp|l əv 'taɪmz | bət ɪf 'aɪ wəʒ 'grɪvŋ ði ɒpə'tju:nɪtɪ tə 'tʃu:z | 'aɪ
 wʊd 'set|l fe 'mju:zɪk|l 'tælənt | laɪk 'hævɪŋ ə 'gʊd 'sɪŋɪŋ¹⁶ 'vɔɪs | ɔ: 'pləɪŋ ən
 'ɪnstɹəmənʔ 'rɪəli 'wel | əf 'kɔ:s ðəʊz 'skɪlz kʌm wɪð 'præktɪs |'tu: | bəʔ 'nəʊ
 daʊt ə 'nætsrəl 'gɪf fər ɪt | 'grɪv ju ə 'hed 'stɑ:t |

Comments to transcription

1. *some* is used in the strong form because it means 'some, but not all' (see Lesson 3).
2. The alveolar plosive could have been either assimilated or glottaled.
3. When the diphthong /əʊ/ appears in an unstressed position preceding the stressed syllable, it is often simplified to /ə/ as in this case.
4. /ju:mɪnəs/ is an alternative pronunciation.
5. In unstressed positions, the first element of the diphthong /ɪə/ may lose its prominence and become /jə/.
6. Either syllabicity or /ə/ elision is possible here.
7. The alveolar plosive could have been assimilated or elided.
8. /ə/ elision is not likely here because the resulting sequence of consonants /zmr/ does not occur within words in RP English.
9. /ə/ elision in the syllable /fət/ is frequent although exceptional since /ə/ is not followed by a liquid.
10. /t/ glottaling or coalescence with /j/ are alternative processes here.
11. There is an alternative pronunciation /medɪsən/. The final syllable may also be pronounced /sɪn/ in which case syllabicity would not be possible.
12. The alveolar plosive could have been either glottaled or elided.
13. Sandhi r would not have been possible if the following /h/ had not been elided.
14. The first syllable in this word may also be pronounced /ɛg/ /ɛg/ /ek/ /æk/ or /ɪk/.
15. The strong form is used because the word is emphasised.
16. Remember that words such as *sing* do not have a /g/ because the velar nasal is at the end of a morpheme, even if another morpheme has been added as in *singing* /sɪŋɪŋ/. The adjectives *long*, *strong* and *young* are exceptions since although /ŋ/ is morpheme-final, /g/ is added after /ŋ/ in the comparative and superlative forms.

Exercise 9.4

| *'ma:grəʔ stud 'həʊldɪŋ ðə 'ni:ʔli ræp¹ 'prezŋʔ 'tɑ:ɪt | ðə 'smɔ:l 'bɒks frɪd
 'naɪslɪ ɪntə ðə 'pɑ:mz əv he 'hænz | ən ʃi 'felʔ² kwaɪk² kən'tenʔ 'stændɪŋ ðeər
 ɒn ðə 'plæʔfɔ:m əv ðə 'tju:b steɪʃŋ | ðə 'bəʊ ɒn ðə 'bɒks | 'rɪp|l 'dʒenʔli ɪn ðə

'wɔ:m 'eə | ðə?² 'keɪm frəm ɪn'saɪd ðə 'lɑŋ | 'wertɪŋ fə ðə 'nɔ:θbaʊn 'treɪn tə
 'teɪk ə ɹ ə'weɪ | ən wɪð 'nʌθɪŋ tə dɪ'strækt hɜr ə'tenʃŋ | 'ɔ:l ðə 'pəʊstəz wɜr
 'əʊld | ənd 'ædvətəɪzd 'hɒlɪdeɪz ɔ:r ɪg'zɔtɪk³ 'drɪŋks | 'θɪŋz ʃɪ kəd 'nɔ?² get
 'ɪntrestɪd 'ɪn | *'mɑ:grəʊs 'maɪn 'wɒndəd | ʃɪ 'nju: ʃɪ dɪd 'nɒt hæv 'lɒŋ tə
 'weɪ? 'nau | ðə 'streŋθ əv ðə 'wɪn 'təʊld əv ðɪ 'ɪmɪnənt ə'raɪv/ əv ðə 'treɪn | ʃɪ
 'həʊp fɜr ə 'si:ʔ tə bi 'fri: | səʊ ðə? ðə 'twenti 'mɪnɪʔ 'dʒɜ:nɪ | wʊd əʔ 'li:s⁴
 pɑ:s ɪŋ 'kɑmfəʔ fə 'wʌns | 'deɪdri:mɪŋ wəz 'dɪfɪkʃ? wɛn wʌn wəz ʌŋ'kɑmfətəbʃ⁵
 | ʃɪ 'pɒndəd ɒn ðə 'neɪtʃər əv hɜ 'feɪvrɪ?² 'pɑ:stɑɪm | 'deɪdri:mɪŋ 'sɜ:ʔŋli
 wɒzŋ⁶ 'sʌmθɪŋ ðæk² kub bi 'dʌn dʒəst 'eniweə | ɔ: 'kʊd ɪt | ðə sə'raʊndɪŋz
 hæd tə bi sɪmpə'θetɪk | ɹ 'wʌndə wɒʔ wʊd bi ðə 'bes⁴ kɑɪnz əv 'plɛɪsɪz fə
 'deɪdri:mɪŋ | ðə 'wʌnz ðə? wʊd 'let ə 'smɔ:l 'lɪŋgɪŋ⁷ 'θɔ:ʔ dɪ'veləp | ɪntʊ ə
 'fʊlskeɪl 'drɑ:mər ɪn'vɒlvɪŋ 'lʌv ən 'ɪntri:g | 'wɒt ɪf ðə sə'raʊndɪŋz hæd ən
 'ɪnflwəns⁸ ɒn ðə 'taɪp əv 'dri:m | meɪbi 'dɪfrɛŋk² 'kɑɪnz əv 'plɛɪsɪz | prədju:s
 'dɪfrɛŋ?² 'kɑɪnz əv 'deɪdri:mz | hɜ 'maɪn wəz 'wɜ:kɪŋ 'hɑ:d | 'ðɪs wəz ən
 'ævenju: əv ɛksplə'reɪʃŋ ðə? 'si:m səʊ 'ɒbvjes⁹ | jet ɪn 'ɔ:l hɜ 'jɪz əv 'deɪdri:mɪŋ
 | 'nevər¹⁰ əd ɪʔ ə'kɜ:d tu ə | wɛn 'pi:p/ ɹ ə 'sli:p | ən ðeɪ 'smel 'sməʊk | ðeɪ 'dri:m
 əv 'fæ | ʃɪ rɪ'membəd 'sʌmwʌn 'telɪŋ ə | 'sʌmtaɪmz 'deɪdri:mz kub bi 'rɪli¹¹
 ʌm'plezŋt | wəz ðeə 'sʌtʃ ə 'θɪŋ əz ə 'deɪ 'nɑɪ'meə² | ʃɪ 'kləʊzd hɜr 'aɪz | ən
 tʊk ə 'di:p 'brɛθ | 'ɑ:ftər ə 'sekŋd ɔ: 'tu: | hɜ 'maɪn fel?² 'klɪər əŋ⁴ 'kɑ:m | ʃɪ
 'əʊpnd hɜr 'aɪz ə'gen | ənd wəz 'grɪ:tɪb baɪ ðə 'saɪt əv ðə 'tju:b treɪn 'sləʊŋ
 'daʊn | əz ɪʔ² 'pɑ:st əlɒŋ ðə 'plæʔfɔ:m | 'grædʒwəli⁸-¹² ɪʔ² 'keɪm tu ə 'stɒp |
 ən 'lʌkɪli ɪ'nʌf | ðə 'dɔ:z əʊpŋ 'dærekli¹³ 'ɒpəɪt¹⁴ ə | ə 'smʌl gru: ɒn hɜ 'lɪps |

Comments to transcription

1. The alveolar plosive could be assimilated or elided but in this case assimilation would result in a /ppp/ sequence which is indistinguishable from the sequence /pp/ we would get if the alveolar was deleted.
2. The alveolar plosive could have been either assimilated or glottaled.
3. The first syllable in this word may be pronounced as in the transcription or /eg/ /ɛg/ /ek/ /ɛk/ /ɪk/.
4. The alveolar plosive could have been assimilated or elided.
5. Frequent though exceptional case of /ə/ elision in the syllable /fət/ because it is not followed by a liquid.
6. The alveolar plosive could have been either glottaled or elided.
7. Notice the pronunciation /lɪŋgɪŋ/ with a /g/ which is pronounced because the first velar nasal /ŋ/ is not morpheme-final. On the other hand, words such as *sing* and *singer* do not have a /g/ because the velar nasal is at the end of a morpheme, even if another morpheme has been added as in *singer* /sɪŋə/. The only exceptions to this rule are the adjectives *long*, *strong* and *young* since although /ŋ/ is morpheme-final, /g/ is added after /ŋ/ in the comparative and superlative forms.
8. In the same way we have seen for /ɪə/, the first element in the diphthong /ʊə/ may in unstressed positions lose its prominence and become /wə/.
9. This is a common process for the diphthong /ɪə/ which has already been mentioned in some previous transcriptions. In unstressed positions, the first element of the diphthong may lose its prominence and become /jə/.
10. Sandhi r would not have been possible if the following /h/ had not been elided.
11. This word could also be pronounced /ri:li/.

12. Notice the word internal coalescence of /d/ and /j/ giving /dʒ/.
 13. Notice that /t/ has been deleted word internally.
 14. /ɒpəsɪt/ is an alternative pronunciation.

Exercise 9.5

| ɪ? wɛz 'əʊvə ə 'jɪə eɪə ðə? *'meəri lɑ:s 'wen? tə 'tʃɜ:tʃ | hauevə 'nəʊbædi'
 deeg 'kɪtɪsɪz ə fə:r² ɪt | nɒt 'i:vŋ ðə məʊst ɪn'vetræk³ 'gɒsɪps 'tɔ:kt əbaut ɪt |
 *'meəri dɪdŋ⁴ ɪt tə 'tʃɜ:tʃ eni 'mɔ: | ən ðə həʊl 'vɪldʒ rɪ'spektɪd⁵ hɛ dɪ'sɪʒŋ |
 ðæt 'ɪz | 'evrɪwʌn ɪk'sɛp fə ðə 'vɪkə | 'hi: kʊdn ə'pru:v əv hɛ rɪ'zɔlv | wɪtʃ
 'went əɡenst 'ɔ:l rɪ'stæblɪʃ⁶ 'kʌstəmz | ən 'ʃi: dɪd nɒ? rɪ'spek ðə 'vɪkəz
 'æɪtʃu:d | ðeə 'lɑ:s səʊ kɔ:ld 'ɑ:gjʊmən? tʊk pleɪs 'mʌnθs eɪə | ɒn
 *'ɔ:l'səʊlz deɪ | *'meəri əg 'ɡɒn tə ðə 'sɜ:vɪs | əʒ ʃi 'ɔ:lwɪz 'dɪd | tə 'preɪ fə ðə
 'səʊlz əv ðeʊz dɪ'pɑ:tɪd⁵ | hɛ 'fɑ:ðə | ðen hɛ 'brʌðə ən ðen hɛ 'mʌðə | aɪðə⁷
 ðə 'si: ɔ: 'sɒrəʊ | wɪtʃ 'sʌmtaɪmz wə 'wʌn ən ðə 'seɪm θɪŋ | hɛd 'teɪkŋ ðəm
 'wʌm bɑɪ 'wʌn | ðə 'si: 'ɡɪvz | bət ɪ? 'teɪks əweɪ 'mɔ: | 'mʌtʃ mɔ: hɛ 'mʌðə
 ju:s tə 'seɪ | ən ʃi wʊd⁸ 'steə 'aut | hɛr 'aɪz 'lɒst ɪn ðə 'vɑ:snəs⁵ əv ðə 'si: |
 frəm weər 'ɔ:l hɛ 'dʒɔɪz ən 'sɒrəʊz əd 'ɔ:wɪz 'sprʌŋ | hɛr 'aɪz | 'mɜ:kɪ 'nau |
 hɛd 'ɒfn 'hel ðeər 'əʊn | 'ʃæləndʒɪŋ ðə 'si: | ə 'sɑɪ brəʊk aut əv *'meəri |
 wen ʃi keɪm 'bæk tə ðə 'rɪəl 'wɜ:lɪd | ə? ði 'end əv ðə 'mæəs ðæt *'ɔ:l 'səʊlz
 deɪ | ə 'sɑɪ ðəp³ brɔ:ʔ tə ði 'ɔ:l'tər əz ən 'ɒfrɪŋ | ɔ:l hɛ 'memrɪz | 'fɑ:ðə |
 'mʌðə | 'brʌðə | *'təʊni | 'nəʊ | 'nɒ? *'təʊni | ʃi 'hɜ:d əself 'ʃəʊt əz ðə 'vɪkə
 sed ə 'preə fə ðə 'seɪlɪz | 'lɒs wɪð ðə 'fɪʃɪŋ bæʊp³ *'maʊntɪ | 'neɪmɪŋ i:tʃ 'wʌn
 əv ðəm | ən 'lɑ:st əv ɔ:l *'təʊni | 'nɒ? *'təʊni | 'nɒt 'hɪm ʃi keɪpt ɒn 'ʃəʊtɪŋ |
 wɪtʃ⁹ ʃi 'streʊd aut əv ðə 'tʃɜ:tʃ | *'təʊni ɪz ə'lɑ:v | ənd¹⁰ 'ju: 'wəʊmp⁴ bɪ ðə
 'wʌnz tə 'kɪl ɪm | *'təʊni wɪl kʌm 'bæk tə mi 'su:n | əndʒu¹¹ 'wəʊm⁴ bɪ 'eɪb |
 tə 'teɪk ɪm ə'weɪ frəm² mi | ən 'ðæ? 'deɪ | ʃi 'lef ðə 'tʃɜ:tʃ | 'neve tə rɪ'tɜ:n | əʒ
 ʃi 'wɔ:k⁶ pɑ:s ðə 'semətɪ 'geɪtʃs | ʃi 'tɜ:nd hɛ 'hed ði 'lðə 'weɪ | səʊ ðə? ʃi
 'wʊdn hæf¹² tə 'hi:d ðə 'kɔ:l frəm bɪ'hæɪn ðə 'geɪtʃs | ðə 'kɔ:l wɪtʃ 'bekŋd ə tə
 'stɒp | əʒ⁶ ɡɪv 'ʌp hɛ 'fɜ:m bɪ'lɪ:f | *'meəri 'sæt ɒn ə 'stəʊm 'bentʃ | 'feɪsɪŋ ðə
 'mɪstɪ 'si: | ʃi rɪ'fju:z tə ɡeʊ 'bæk | nɒt 'i:vŋ fə hɛ 'fæmli wʊd⁸ ʃi 'du: ɪt | ðə
 'fləʊz ʃi əb prɪ'peəd tə 'pʊp³ bɑɪ ðeə 'ɡreɪvz | wə 'lef⁶ bɪ'hæɪnd ɒn ðə 'tʃɜ:tʃ
 'pju: | ðeɪ əb bɪ:m 'mæɪrɪd fər ə 'fju: 'mʌnθs | ðæ? 'deɪ wen *'təʊni keɪm
 'bæk ɪn ði 'i:vnrɪŋ | 'bɜ:stɪŋ tə 'ʃeər¹³ ɪz 'nju:z | hi əb bɪ:ŋ 'ɡɪvŋ ə 'dʒɒb ɒn ðə
 *'maʊntɪ | ðə 'best əmb⁶ məʊsp⁶ 'mɒbm 'bəʊt ɪn ðə 'həʊl 'eəriə¹⁴ | ɪ? wɛz
 'eni 'fɪʃemənz 'dri:m 'ʃɪp ɪ 'bɪ:mɪd | ən ɪmpə'seɪtɪbl 'ʃædəʊ kros⁶ *'meərɪz
 'brʌʊ əz ɪ 'spəʊk | ʃi dɪ'saɪdɪd⁵ tʊ ɪg'nɔ:r ɪt | əm⁶ 'brɪŋ hɛ 'smʌɪl 'bæk tə ðə
 'sɜ:fɪs | ʃi 'wʊdn¹⁵ dwel ɒn 'fæntəmz | 'nɒ? wen *'təʊni wɛz səʊ 'hæpi |
 hɑ:uevə | 'merbɪ 'sensɪŋ hɛ 'mu:d | hi rɪ'ʃɔ:d ə | ɪ? wɛz ðə 'seɪfəs⁵⁻⁶ 'bəʊt ɪn
 ðə 'həʊl 'flɪ:t | hiɪb bɪ ə'weɪ fər ə 'fju: wɪ:kʃ 'əʊnli | 'θɪrɪ: 'mʌnθs ə? ðə 'məʊst |
 ðə 'peɪ wəb bɪ 'veri 'ɡʊd | ən 'wen ɪ rɪ'tɜ:nd | ðeɪ kəd⁸ 'θɪŋk əv 'stɑ:tɪŋ ʌp ə
 'fæmli | *'meəri ɡɒt 'ʌp frəm ðə 'bentʃ | ən 'stɑ:tɪd⁵ 'wɔ:kɪŋ 'həʊm | hɛ
 'dʒɔ:z 'kɪlntʃ wɪð dɪtʃ:mrɪ'neɪʃŋ | 'ðæ? wɛz ə 'de? 'destəni 'əʊd ə | ən ʃi hæd
 'nəʊ ɪn'tenʃŋ əv ɡɪvɪŋ 'ʌp ɒn ɪt | ə 'jɪə wɛmp³ 'bɑɪ | ə 'jɪə sɪns ðə *'maʊntɪ
 dɪs'eɪpɪd | *'meəri keɪpt ɒn 'weɪtɪŋ | 'evrɪ 'deɪ wɪðəʊ? 'feɪl | ʃi weg⁸ ɡeʊ
 'daʊn tə ðə 'hɑ:bə | wɪð 'hærɪd 'stepʃ ʃi wəd⁸ 'skɪp ðə 'ne?z | wɪtʃ ðə 'wɪmɪn
 wə 'mɛndɪŋ | ðeɪ wʊd⁸ lʊk 'ʌp ɪn¹⁶ 'ʃeɪk ðeə 'hedz 'sædli | 'wʌn ɔ: 'tu: wʊg⁸
 'ɡri:t ə | 'ɡetɪŋ ɪn rɪ'tɜ:nd ðə 'flɪkər əv ə 'smʌɪl | ɔ:r ə 'mɜ:mə frəm *'meəri | ʃi

kən'tɪnju:dən hə 'weɪ | ðə 'seɪm 'evri 'sɪŋɡl 'deɪ | tə ðə 'veri 'end əv ðə 'prɪə | 'ðeə
 | baɪ ðə 'laɪthaus | ʃɪd 'stæn fər ə 'lɒŋ 'taɪm | 'steəriŋ 'hɑ:d au? tə'wɔ:dz¹⁷ ðə
 hə'raɪzŋ | 'skri:nɪŋ ðə 'si:z | ðen ʃɪ wud⁸ 'tɜ:m 'bæk | ən rɪ'treɪs hə 'steps |
 'sləʊli 'nau | əz ɪf ʃɪ əd 'dʌn ə 'rɪtʃuəl¹⁸ 'dju:ti | ʃɪŋ ɡəʊ 'ʌp ðə 'hɪl 'lɪt| bɑɪ 'lɪt| |
 dɪ'leɪŋ hə rɪ'tɜ:n tə ðə 'kɒtɪdʒ | 'nəʊbədɪ¹ wud⁸ 'si: ər ʌntɪ ðə 'fɒləʊɪŋ
 'mɔ:nɪŋ 'bæk ət ðə 'prɪə | 'wʌn 'dɔ:k 'reɪni 'deɪ ɪn nə'vembə¹⁹ | ɒn wɪtʃ ðə
 'wɪm⁶ blɪ: laɪk ən 'əʊmən | *'meəri 'lef ðə 'haus | hə 'feɪs 'flʌʃt²⁰ ŋ⁶ 'ɡlɛʊɪŋ
 wɪð ɪk'saɪpmənt³ | ʃɪ 'wɔ: ðə 'gəʊl⁶ 'brɔʊtʃ hə 'mʌðə¹³ əŋ 'ɡɪvɪŋ ər ɒn hə
 'bɛsk⁶ 'kəʊt | ənd ə 'fju: 'drɒps əv ðæ? 'rɪəli gʊb 'pɜ:fjʊm *'təʊni əb 'brɔ:t ə
 frəm 'wʌn əv ɪz 'trɪps | ʃɪ 'əʊpɪnd ən ʌm'brələʊ əɡens ðə 'reɪn | ən 'stɔ:təd⁵
 'wɔ:kɪŋ | 'lɑ:ʔ³⁻²¹ ŋ⁶ 'kwɪk | təwɔ:dz¹⁷ ðə 'prɪə | 'əʊnli əʊl *'tɒm sɔ:r¹³ ə ɡəʊ
 'bɑɪ | *'meəri 'smaɪld ən 'weɪvd æt² ɪm 'tʃɪfli²² | wɪðəʊ? 'stɒpɪŋ | wen ʃɪ 'ri:tʃ
 ðə 'laɪthaus | ʃɪ 'klɔ:z ðɪ ʌm'brələʊ əm pleɪst ɪk³ 'keəfli²² əɡens 'wʌn əv ðə
 'stəʊn 'wɔ:lz | ʃɪ tʊk ə 'mɪrər aʊt əv hə 'hæmbæg⁶ | ən 'tʌtʃt ʌp hə 'heə | 'veri
 'sləʊli | əz 'sləʊli əz 'wʌn hu bɪ'li:vz ʃɪz 'wɔ:kɪŋ ɒn 'wɔ:tə | *'meəri went 'ɪntə
 ðə 'fəʊm | 'smaɪlɪŋ laɪk ə 'tʃerəb | lʊkɪŋ 'fɪələsli ə? ðə 'dɔ:k 'tɜ:bju:lən? 'si: |
 ðen ə 'bɪɡ 'weɪv | 'sʌdŋ ən 'rʌf | 'læʃt ət hə 'weɪst | tʊk ər ɪn ɪʔs ɪm'breɪs |
 əŋ⁶ 'kæərɪd ər ə'weɪ |

Comments to transcription

1. /nəʊbədɪ/ is an alternative pronunciation.
2. A preposition may be in the strong or weak form before an unstressed pronoun.
3. The alveolar plosive could have been either assimilated or glottaled.
4. The alveolar plosive could have been elided, glottaled or assimilated here.
5. Remember that /t/ and /ə/ are alternative pronunciations in the plural, third person and past tense morphemes and in others like '-less' and '-ness'.
6. The alveolar plosive could have been assimilated or elided.
7. /i:ðə/ is an alternative pronunciation.
8. Remember that grammatical words which have /ʊ/ in their citation form, such as *would*, *should* and *could*, can remain unchanged even if they are unstressed because /ʊ/ is already a weak vowel, but they may also be further weakened to /ə/ in quicker pronunciations.
9. In this case, fricative assimilation is possible because the alveolar plosive has been deleted.
10. Coalescence is less likely because /j/ is in a stressed word.
11. /d/ elision or coalescence with /j/ are alternative processes here.
12. Notice this is one of the few cases of voice assimilation in connected speech.
13. Sandhi r would not have been possible if the following /h/ had not been elided.
14. In unstressed positions, the first element of the diphthong /rə/ may lose its prominence and become /jə/.
15. The alveolar plosive could have been glottaled or deleted.
16. Notice the progressive assimilation which occurs across words.
17. /tu'wɔ:dz/ and /'tɔ:dz/ are other possible pronunciations for this word.
18. This word could also be pronounced without coalescence /'rɪtʃuəl/. Additionally, the first element of the diphthong /ʊə/ may lose its prominence and become /wə/.
19. When the diphthong /əʊ/ is preceding the stressed syllable, the second element of the diphthong (/ʊ/) often disappears.

20. Theoretically, /t/ could be assimilated. However, the resulting sequence of /ʃkŋgl/ is unlikely. It may not be deleted because the consonant following it is a syllabic one.
21. Glottaling is possible because the following word does not begin with vowel since we have applied syllabicity to *and*.
22. Either /ə/ elision or syllabicity is possible here.

Exercise 9.6

| 'trævɪŋ¹ | ɪz 'wɒt aɪ 'laɪk du:ɪŋ 'best | ɪt ɪz 'wʌndəfʃl tə 'faɪn² jəsɛlf³ 'sʌdnli |
 ɑ:ftə ə 'fju: əz 'pleɪn dʒɜ:nɪ | ɪn ə 'təʊtʃi¹ 'dɪfrɒŋ⁷ 'kʌltʃə | ən 'æpməʃfɪə⁴
 ʌn'laɪk 'jɔ:z | wɛə 'evrɪθɪŋ sə'praɪzɪz ju | 'evrɪθɪŋ ɪz 'nju: | əndʒu kŋ dɪ'tæʃtʃ
 jɔ:'sɛlf³ frəm jɔ:r 'evrɪdɪə 'laɪf | wɛn wɪ 'gəʊ ə'brɔ:d | wɪ 'laɪk tə 'meɪk əə
 'əʊn ə'reɪndʒmənʔs | wɪtʃ ɪz 'sɜ:ʔŋli 'hɑ:də | bɪkɒz ju 'feɪs mɛni mo: 'prɒbləmz
 ən 'dɪfɪkɪtɪz | əndʒu² 'hæv mo: 'kɒntæʃt wɪð ðɪ ɒfŋ 'krʊəl rɪ'ælɪtɪ əv ðə 'pleɪsɪz ju
 'vɪzɪt | bəʔ 'ðæt ɪz dʒəs 'wɑ: aɪ 'laɪk 'trævɪŋ¹ laɪk 'ðæt | ju 'gɛʔ tə nəʊ 'lʌð wɛɪz
 əv 'laɪf | wɛn trævɪŋ¹ | ju 'hæf⁵ tə hæv ən 'əʊpŋ 'maɪnd | əm⁶ bɪ 'eɪbɪ tu ə'dʒʌs
 tu 'ɔ:l sɔ:ʔs əv sɪtʃu'eɪŋz⁷ | ənd 'i:vŋ wɛn ju ə 'hævɪŋ ə 'bæd 'taɪm | ɪn'dʒɔɪ ɪt əz
 pɑ:t əv ðɪ ɪk'spɪərjəns⁸ | ə 'lɒt əv 'pi:pɪ 'faɪn 'streɪndʒ 'fu:dʒ ŋ 'smɛlz ʌm'plezŋt |
 ɔ: ðeɪ 'kɑ:m⁹ bɛə 'si:ɪŋ 'pɒvəti | ən 'sʌm¹⁰ pi:pɪ ə 'nɒp⁴ pri'pɛəd tə bɪ
 ʌŋ'kʌmftəb¹¹ | 'sli:p 'eniwɛə | 'put ʌp wɪð 'ɪnseks | ɔ: 'feɪs 'deɪndʒə | aɪ
 'dəʊŋ⁹ gɛʔ 'skeəd 'i:zɪli | ən 'dɛʊm⁹ maɪn⁶ 'gəʊɪŋ 'ɒf ðə 'bi:ʔŋ 'træk | 'i:vŋ ɪf
 ɪʔs 'spəʊz¹¹ tə bɪ 'deɪndʒrəs | 'wʌns wɪ wɛnʔ tə 'vɪzɪt ə *mɑ:'saɪ 'vɪlɪdʒ |
 ə'wɛɪ frəm ðə sə'fɑ:ri 'sɜ:kɪʔs | wɪ wɛ 'teɪkŋ ðəə bɑɪ ə 'mæŋ frəm ðə 'vɪlɪdʒ |
 hu 'wɜ:k fə ə 'frɛnd əv 'əz | ən hu wɛz 'brɪŋɪŋ 'prezŋʔs fə ðə 'gɜ:l i wɛz
 ɪŋ'geɪdʒ tu: | hɪ ɪntrə'dju:st əs tu 'ɔ:l ɪz 'fæmli | ən wɪ wɛ 'welkəmd əz 'frɛnz |
 wɪ 'vɪzɪtɪd sʌm¹⁰ əv ðə 'hʌʔs bɪ'lɒŋɪŋ tu ɪz 'fɑ:ðəz 'wɑ:ɪvz | | ðə 'hʌʔs wɛ mɛɪd
 əv 'pres⁶ 'kɑʊ dʌŋ | ɔ:l'ðəʊ ə 'mæŋ kŋ hæv 'sɛvrəl 'wɑ:ɪvz | 'i:tʃ 'wʊmən mɛst
 hæv hɛr 'əʊn 'dwɛlɪŋ | 'evrɪwɛə wɪ 'wɛnʔ wɪ wɛr 'ɒfəd 'ti: | ən ðeɪ 'kɪld ə
 'gəʊt ɪn əər 'ɒnə | ðeɪ 'du: səʊ bɑɪ 'slɪtɪŋ ɪʔs 'θrəʊt | səʊ ðət ɪʔ⁴ 'bli:dʒ tə
 'dɛθ | ðeɪ 'drɪŋk ðə 'blʌd | bɪkɛz ðə *mɑ:'saɪ bɪ'li:v ðət 'æŋɪmɪ 'blɒg gɪvz ðəm
 ðə 'streŋθ | tə 'meɪk ðəm ðə 'gʊd 'wɔ:ʒɛz⁸ ðeɪ 'ɑ: | 'wɑɪl ðeɪ wə 'fɪlɪŋ 'dʒɑ:z
 wɪð ðə 'blʌd | wɪ 'θɑ:ʔ wɪ wɛ 'gəʊɪŋ tə bɪ 'ɒfəd sʌm¹⁰ | 'fɑ:tʃŋəʔli¹ | ðeɪ 'kʊk ðɪ
 'æŋɪmɪz 'mi:t ɒn ən 'əʊpŋ 'fæə fər 'ʌs | ðər ɪz 'nəʊ sɪŋŋl 'pleɪs aɪ 'wʊdŋ¹²
 wɒnʔ tə 'gəʊ tu: | 'hæm⁶ mɪ ə 'pleɪn tɪkɪt | ən aɪm 'ɒm mɑɪ 'wɛɪ | 'aɪ dəʊŋ⁹
 'keə | ðə 'sɪmpɪ 'fækt əv 'krɒsɪŋ ðə 'bɔ:də | ənd 'ɪsɪŋɪ¹ tə ðə 'reɪdʒəʊ⁸ | ɔ:
 'lʊkɪŋ əp⁴ 'pɛtrəl steɪŋŋ 'saɪnz ɪn ə 'fɒrɪn 'læŋgʷɪdʒ | ɪz 'sʌmθɪŋ aɪ ə'dɔ: | aɪ
 'lʌv 'əəpɔ:ʔs | 'wɔ:kɪŋ daʊn ðə 'stri:ʔs əv 'fɒrɪn 'taʊnz | 'wɒtʃɪŋ pi:pɪ | ən
 'ðæʔs sʌmθɪŋ ju kŋ 'du: ɪn 'θɜ:d wɜ:l⁶ 'kʌntrɪz ɔ:r ɪn dɪ'veləp wʌnz | ɪn dɪ'veləp⁶
 'kʌntrɪz ju hæv ə 'betə 'tʃɑ:ns əv ən'dʒɔɪŋ 'mæmmeɪd 'wɜ:ks | 'ɑ:kɪtɛktʃ
 'pɛrɪŋtɪz | ðə 'hɪstrɪ əv 'stɪz ɪn sɪvɪlɪz'eɪʃŋz | pə'hæps¹³ ɪn 'lʌð pɑ:ʔs əv ðə
 'wɜ:l laɪk 'sɛntrəl *'æfrɪkə | wɪtʃ ɪz mɑɪ 'feɪvɪt | wɒtʃu¹⁴ kŋ ən'dʒɔɪ ɪz 'neɪtʃə
 | wɪtʃ ɪz su:'pɜ:b | ən ðə 'pi:pɪ ən ðəə 'wɛɪ əv 'laɪf | bəʔ ðər 'ɑ:ŋ⁹ grep⁴
 mju:'zɪəmz tə 'gəʊ tu: | 'ðəʊz ə 'tu: 'dɪfrɒŋ⁷ kɑɪnz əv 'trɪp | aɪ 'laɪk ðəm
 'bəʊθ | bəʔ⁴ pə'hæps¹³ əz ə 'betə wɛɪ əv 'breɪkɪŋ əwɛɪ frəm 'evrɪθɪŋ | aɪ pri'fɜ:
 ðə mɑ:r əd'ventʃrəs 'tʌɪp | mɑɪ 'feɪtəs 'trɪp | lɑ:s 'wɪntə | wɛz tə *zɪm'bɑ:bwi |
 'wʌn əv ðə 'θɪŋz ðət ɪm'pres⁶ mɪ 'mɛʊst | wɛz 'flaɪŋ 'əʊvə ðə *vɪk'tɔ:rjə⁸ 'fɑ:lz |
 ɪʔ wɛz ən ɪndɪ'skraɪbəbli mæg'nɪfɪʃŋ¹⁵ 'si:n | wɪ wɛ 'stɪl mɛni 'maɪlz əwɛɪ frəm

ðə 'fɔ:lz | wen wi 'sɔ: wɒ? 'si:m tə bi ðə 'sməʊk frəm ə 'hju:dʒ 'fɔrɪs 'fæ | 'raɪzɪŋ
 ɪŋ'kredɪblɪ 'haɪ | əz wi ɡɒ? 'kləʊsə | wi 'rɪləaɪzd ɪ? wəz ðə 'sti:m kʌmɪŋ 'ʌp frəm
 ðə 'fɔ:lz | wi wə 'lʌkɪli ɡɪvɪŋ pə'mɪʃŋ tə 'flaɪ əʊvə ðə 'fɔ:lz | wɪtʃ ɪʒ 'ju:ʒuəli¹⁶⁻¹⁷
 fə'bɪdŋ | tə 'kraʊn ɪt 'ɔ:l | wi sɔ: 'tu: 'təʊtʃlɪ 'sɜ:kjʊlə 'reɪmbəʊz əʊvə ðə 'wɔ:tə |
 'ðæ? wəz ə 'rɪəli 'mu:vɪŋ ɪk'spɪərjəns⁸ | 'feɪsɪŋ sʌtʃ 'splendɪd 'næʃtʃrəl
 fə'nɒməne | 'pʊ?ʃ ju ɪn ə rɪ'fleksɪv 'mu:d | ɪp⁴ 'meɪkʃ ju 'stɒp ɪ¹⁸ 'θɪŋk əbʌʊ?
 ʒə'self³ | ɪ?s əz ɪf ju wə 'sent ɪntu ə 'trɑ:nz | 'trævlɪŋ¹ fə 'mi: | ɪz ə 'tʃɑ:nz tə
 nəʊ 'mɔ: | ɔər ɪ'mi:dʒət⁸ ən'væərəmmənt¹⁹ ɪz səʊ rɪ'strɪktɪd | ləɪk ə 'ɡreɪn əv
 'sænd | 'nəʊɪŋ ʌðə sɪtʃu'eɪʃnz meɪkʃ ju ə mʌtʃ 'rɪtʃə 'pɜ:sŋ | ju 'rɪləaɪz ðə?⁴
 'pɪ:plz 'vju:z ən 'hæbɪ?z | 'veəri ə 'lɒ? frəm 'wʌn pleɪs tu ə'nʌðə | ən ðə? ðər
 ɪz 'nəʊ 'æbsəljʊ: 'tru:θ | ðət 'eniθɪŋ meɪbɪ 'vælɪd | 'eni taɪp əv bɪ'heɪvɪŋ⁸ |
 'eni rɪ'ɪdʒɪŋ | 'ðæt ɪz waɪ wi kɑ:n¹² 'dʒʌdʒ frəm 'weə wi 'ɑ: | 'ŋju:z wi 'ɡet
 əbʌʊ? θɪŋz 'hæpɪŋɪŋ¹ ɪn ə'nʌðə pɑ:t əv ðə 'wɜ:lɪd | ɪf wi 'hævm⁹ 'bɪ:n | ən
 hævn¹² 'si:n wɒ? 'θɪŋz ə 'ləɪk ðeə | 'trævlɪŋ¹ ɪz maɪ 'pæʃŋ | ɪ?s əz ɪf 'wʌŋ kʊd
 lɪv 'sevərəl dɪfrən? 'laɪvz | aɪ 'ləɪk hævɪŋ ðæ? 'stɔ:r əv 'memrɪz tə delv 'ɪntu
 evrɪ 'nəʊ ən 'ðen | aɪ 'həʊp maɪ 'tʃɪldrən fɪ:l ðɪs weɪ 'tu: | ɪ? wɪl 'tɪ:tʃ ðəm tu
 ə'pɪ:ʃtɪt ən 'vælju ʌðə 'kʌltʃəz | ən 'nɒ? tə dɪ'spaɪz 'eniθɪŋ | 'dʒʌs⁶ bɪkɔz ɪt ɪz
 'nɒ? wɒ? 'ðeɪ ə 'ju:s tu: |

Comments to transcription

1. Either syllabicity or /ə/ elision is possible here.
2. /d/ deletion or coalescence with /j/ are alternative processes here.
3. /jə'self/ and /jɔ:'self/ are alternative pronunciations, the one with schwa being more colloquial.
4. The alveolar plosive could have been either assimilated or glottaled.
5. Notice this is one of the few cases of voice assimilation in RP connected speech.
6. The alveolar plosive could have been assimilated or elided.
7. /sɪtʃu'eɪʃnz/ is an alternative pronunciation without word internal coalescence.
8. In unstressed positions, the first element of the diphthong /tə/ may lose its prominence and become /jə/.
9. The alveolar plosive could have been elided, glottaled or assimilated here.
10. *some* is used in the strong form when it means 'a group within the whole' or when it modifies a countable noun in the singular, when it is used as a pronoun etc. (see Lesson 3).
11. Exceptional case of /ə/ elision because it is not followed by a liquid.
12. The alveolar plosive could have been either glottaled or elided.
13. /pə'reæps/ and /'præps/ are other possible pronunciations.
14. The alveolar plosive could have been glottaled or coalesced with /j/.
15. /mæg/ is an alternative pronunciation of the first syllable of this word.
16. In unstressed positions, the first element of the diphthong /ʊə/ may lose its prominence and become /wə/.
17. Instead of /'ju:ʒuəli/ we could have chosen /'ju:ʒəli/ as an alternative pronunciation which could then have been subject to syllabicity or /ə/ elision giving /'ju:ʒli/.
18. Notice the progressive assimilation which occurs across words.
19. Notice the word-internal regressive assimilation of the alveolar nasal to bilabial.

Glossary

- accent:** a variety of pronunciation of a language. Received Pronunciation (RP) is only one of the many accents with which Modern English is spoken. Others include: General American, Australian, Scottish, Irish, Welsh, Northern English, South Western English. There are many more.
- affricate:** an oral stop with a slow release during which there is audible friction. RP English has two affricate sounds /tʃ/ (example: the two consonants in *church*) and /dʒ/ (example: the two consonants in *judge*).
- alveolar plosive elision:** a connected speech process where /t/ or /d/ is deleted.
- alveolar:** a place of articulation. The passive articulator is the alveolar ridge and the active articulator the tip or the blade of the tongue. The alveolar consonants of RP English are: /t d n s z l/.
- alveolar ridge:** the bony ridge behind the upper front teeth. It is the passive articulator for alveolar sounds such as /s t n/.
- anticipatory assimilation:** a form of assimilation where the first sound in a sequence takes on one of the features of the next sound. Example: *bad boy* /bæd bɔɪ/ → /bæb bɔɪ/. Here the /d/ at the end of the word *bad* turns into a /b/ in anticipation of the bilabial place of articulation of the /b/ at the beginning of the following word.
- APE:** alveolar plosive elision.
- approximant:** a speech sound produced by leaving a wide opening between the active and passive articulators so that no friction noise is caused when air passes between the articulators. RP English has four approximants: /w r l j/.
- assimilation:** a feature of connected speech where one sound becomes more similar to an adjacent sound. An example from RP English is *one book* /wʌn bʊk/ → /wʌn bʊk/.
- back vowel:** a vowel produced by raising the back of the tongue towards the soft palate. /u: ʊ ɔ:/ are examples of RP English back vowels.
- bilabial:** a place of articulation. The articulators concerned are the lips. The bilabial sounds of RP English are: /p b m/.
- central vowel:** a vowel produced with the centre of the tongue (the junction of the front and back parts of the tongue) raised highest. Examples of RP central vowels are /ɜ:/ in *bird* and /ə/ in *bigger*.

- citation form:** the pronunciation of a word when it is unaffected by any connected speech processes such as weakening, assimilation, sandhi r, elision. The citation form is the form normally used when the word is pronounced in isolation. Example: *bad*: citation form /bæd/ non-citation forms: /bæb, bæɡ/.
- close vowel:** a vowel produced with the highest point of the tongue close to the roof of the mouth. /i: u:/ are examples of close vowels in RP English.
- close-mid vowel:** a vowel produced with the highest point of the tongue fairly close to the roof of the mouth. RP English /ɪ ʊ/ are approximately close-mid.
- coalescence:** a form of assimilation where two adjacent sounds merge to form a single sound. In RP English this may occur with the sequences /t/ + /j/ and /d/ + /j/, resulting in /tʃ/ and /dʒ/ respectively. Examples: *but you* /bətʃu/ and *did you* /dɪdʒu/.
- coda:** the part of the syllable after the vowel. RP English codas may contain no consonants, one, two, three or four consonants. Examples: *sea, set, sent, belts, texts*.
- connected speech process:** any one of a number of phenomena, such as assimilation and elision, which account for the influence that sounds may have on their neighbours when words are used in phrases or sentences.
- connected speech:** any stretch of speech consisting of more than one word.
- dental:** a place of articulation. For dental sounds the active articulator is the tip or blade of the tongue and the passive articulator is the upper front teeth. /θ ð/ are the dental consonants of RP English.
- deletion:** the same as elision.
- de-syllabicity:** a process where the syllabic nature of a consonant (see *syllabic* below) is removed and there is a reduction in the number of syllables. For example: *garden-
ing* /gɑ:dnɪŋ/ → /gɑ:dnɪ/.
- diphthong:** a vowel sound where there is a change in quality within a syllable. The diphthongs of RP English are /eɪ aɪ ɔɪ əʊ əʊ ɪə eə ʊə/.
- elision:** a connected speech process where a sound is deleted.
- fricative:** a manner of articulation. The active and passive articulators are very close together forming a narrow channel. When air passes through this it becomes turbulent and produces friction noise. The RP English fricative sounds are: /f v θ ð s z ʃ ʒ h/.
- front vowel:** a vowel produced by raising the front of the tongue towards the hard palate. /i: ɪ e/ are examples of RP English front vowels.
- glottal:** a place of articulation. The articulators concerned are the two vocal folds.
- glottaling:** the replacement of /t/ by /ʔ/ as in *not now* /nɒʔ nəʊ/.
- grammatical word:** a word such as an auxiliary verb, pronoun, preposition or conjunction. Grammatical words very often have weak forms and are frequently unstressed.
- height:** a feature of vowel production. The height of a vowel is specified in terms of the distance between the highest point of the tongue and the roof of the oral cavity.
- intrusive /r/:** a form of sandhi r. When a word ending in a vowel in the set /ɑ: ɔ: ɪə eə ʊə ə/ is immediately followed by a word beginning with a vowel, an /r/ may be inserted to break up the vowel sequence, even though there is no letter *r* in the spelling of the word. Example: *I saw it* /aɪ sɔ:r ɪt/. Intrusive /r/ may also occur word-internally as in *drawing* /draʊ:rɪŋ/, although some speakers attempt to avoid it in this position.

- labial-velar:** a place of articulation where there are two simultaneous constrictions in the vocal tract, one at the lips and the other between the back of the tongue and the soft palate. The only labial-velar sound in RP English is /w/.
- labiodental:** a place of articulation. The passive articulator is the upper front teeth and the active articulator is the lower lip. /f v/ are the labiodental consonants of RP English.
- larynx:** a cartilaginous structure at the lower end of the vocal tract. The larynx contains the vocal folds.
- lateral approximant:** a manner of articulation. A lateral approximant has a closure on the midline of the vocal tract, but one or both sides of the tongue are lowered so that air can escape laterally without causing any friction noise. /l/ is the only RP English lateral approximant.
- lexical stress:** refers to the relative prominence of syllables within words when they are spoken in isolation.
- lexical word:** a word such as a noun, adjective or main verb. Lexical words do not have weak forms and are usually stressed. See also **grammatical word**.
- linking /r/:** a form of sandhi r in which r or re in the spelling of a word is pronounced as /r/, rather than being silent, because the next sound is a vowel.
- lip posture:** a feature of vowel production. Lip posture has two values: rounded and unrounded.
- location:** a feature of vowel production. The location of a vowel is specified in terms of where in the oral cavity, at the front or at the back, the highest point of the tongue is during the production of a vowel.
- manner of articulation:** a feature of the production of consonant sounds. The manner of articulation for a consonant is specified principally in terms of the narrowness of the constriction for the production of the consonant. RP English consonants are produced using the following manners of articulation: plosive, fricative, affricate, nasal, median approximant, lateral approximant.
- median approximant:** a manner of articulation. A median approximant consonant is produced with a fairly wide constriction between the passive and active articulators and there is no air turbulence causing friction noise. The air escapes down the midline of the vocal tract. /w r j/ are the median approximants of RP English.
- mid vowel:** a vowel produced with the highest point of the tongue approximately midway between the position for close vowels and that for open vowels. The RP English vowels /ə ɜː e ɔː/ are all approximately mid.
- moa:** manner of articulation.
- monophthong:** a vowel sound where there is no change of quality within a syllable. The monophthongs of RP English are /iː ɪ e æ ʌ ɑː ɒ ɔː ʊ uː ɜː ə/.
- monophthonging:** the replacement of a diphthong with a monophthong. An example is *tour* /tʊə/ → tɔː/.
- nasal:** a manner of articulation. There is a complete closure in the oral cavity, but the soft palate is lowered and air exits via the nasal cavity. The RP English nasals are /m n ŋ/.
- neutralisation:** the reduction or suspension in certain environments of the distinction which two sounds can normally make in a language.
- obstruent:** a consonant sound which is produced with a constriction between the articulators which causes a rise in air pressure in the vocal tract. Plosives, fricatives and affricates are all obstruents. The opposite of obstruent is **sonorant**.

- onset:** the part of the syllable before the vowel. Onsets in RP English may contain no consonants, one, two or three consonants. Examples: *egg, leg, stop, strange*.
- open vowel:** a vowel produced with a considerable distance between the highest point of the tongue and the roof of the oral cavity. /ɑ:/ is an example of an RP English open vowel.
- open-mid vowel:** a vowel produced with a fairly large distance between the highest point of the tongue and the roof of the mouth. The RP English vowels /æ ʌ/ are both slightly below open mid.
- orthography:** the spelling of a word or words in written language.
- palatal:** a place of articulation. The active articulator is the front of the tongue and the passive articulator is the hard palate. /j/ is the only palatal consonant in RP English.
- past tense morpheme:** the suffix (usually spelled *-ed*) attached to regular verbs to signal past tense. In RP English the morpheme has three different pronunciations (1) /t/ which is attached to verbs which end in a voiceless sound except /t/, (2) /d/ which is attached to verbs which end in a voiced sound except /d/, (3) /ɪd/ or /əd/ (some speakers use the first and others use the second) which is attached to verbs which end in /t/ or /d/.
- perseverative assimilation:** a type of assimilation when the second of a sequence of consonants takes on a feature of the production of the previous consonant. For example *back and forth* can be pronounced /bæk ŋ fɔ:θ/. The reason why the word *and* in this pronunciation is represented by a velar nasal is the influence of the preceding velar consonant. Perseverative assimilation is rarer than anticipatory assimilation in RP English.
- phonological process:** a phenomenon where a sound or morpheme is affected by the context in which it appears.
- place of articulation:** a feature of the production of consonants sounds. The place of articulation refers to the location of the narrowest constriction in the vocal tract during the production of a consonant. RP English uses the following places of articulation for consonants: bilabial, labiodental, dental, alveolar, post-alveolar, palatal, velar, glottal and labial-velar.
- plosive:** an oral stop consonant with a rapid release. The plosives of RP English are /p b t d k g/.
- plural morpheme:** the suffix (usually spelled *s* or *es*) added to the end of a noun to indicate plural number. The plural morpheme in RP English has three different pronunciations: (1) /s/ which is used when the noun ends in a voiceless non-sibilant sound, (2) /z/ which is used when the noun ends in a voiced non-sibilant sound, (3) /əz/ or /ɪz/ (some speakers use the first and others the second) which is used when the noun ends with a sibilant sound.
- poa:** place of articulation.
- post-alveolar:** a place of articulation. The active articulator is the tip or blade of the tongue and the passive articulator is the rear part of the alveolar ridge. /ʒ ʒ tʃ dʒ r/ are the post-alveolar consonants of RP English.
- progressive assimilation:** the same as perseverative assimilation.
- Received Pronunciation:** an accent of English used in England. Received Pronunciation (RP) is the accent most widely used for the purposes of teaching English as a foreign or second language and is the accent represented in nearly all pronouncing dictionaries produced in England.

- regressive assimilation:** the same as anticipatory assimilation.
- rhythmic stress:** the same as sentence stress.
- rounded vowel:** a vowel produced with rounded lips. /u: ɔ:/ are examples of RP English rounded vowels.
- RP:** Received Pronunciation.
- sandhi r:** a term used to cover both intrusive /r/ and linking /r/.
- SBS:** Southern British Standard.
- SCF:** syllabic consonant formation.
- schwa elision:** a process whereby /ə/ is deleted. Example: *history* /hɪstəri/ → /hɪstri/.
- schwa:** the name given to the mid central unrounded vowel symbolised /ə/. Examples are the first vowel in the word *perhaps* and the final vowel in the word *brother*.
- sentence stress:** the relative prominence of syllables found in the pronunciation of phrases or sentences. Sentence stress does not necessarily coincide with lexical stress.
- sibilant:** an alveolar or postalveolar consonant with an intense friction component. The sibilant sounds of RP English are /s z ʃ ʒ tʃ dʒ/.
- smoothing:** the deletion of the second in a sequence of three vowel qualities. In RP English this occurs most frequently when a diphthong is followed by /ə/. The second part of the diphthong is deleted. Example: *fire* /faɪə/ → /faɪ/.
- soft palate:** the moveable back part of the roof of the oral cavity. Another name for this is the velum.
- sonorant:** a class of sounds comprising vowels, nasals, lateral approximants and median approximants. During the production of sonorant sounds there is no appreciable rise of air pressure within the vocal tract.
- Southern British Standard:** another term for Received Pronunciation.
- stop:** a consonant sound produced with a complete closure in the oral vocal tract. Nasals, plosives and affricates are all stops.
- stranding:** this is the situation where a preposition is not immediately followed by the noun to which it refers or an auxiliary or modal verb is not immediately followed by a main verb. This occurs because of a movement or a deletion process. Stranded prepositions and auxiliaries must have a strong form pronunciation even when they are not stressed. Examples: *What are you looking at?* /æɪt/. *I'll do it as soon as I can.* /kæn/.
- stressed:** a syllable is stressed if it is more prominent than the syllables around it. This prominence is caused by a combination of extra length and loudness.
- strong form:** the pronunciation which certain function words have when they bear sentence stress, when they are stranded or in citations. For example the strong form of the word *and* is /ænd/.
- style:** the variety of pronunciation suited to a particular occasion or situation. In a lecture or other formal situation the type of pronunciation used would probably be different from that used in an informal situation such as a relaxed conversation among friends.
- syllabic:** a term describing a consonant which forms a syllable without the help of an accompanying vowel. The two most common syllabic consonants in RP English are /ŋ/ (as in the word *button*) and /l/ (as in the word *bottle*).
- syllabic consonant formation:** the coalescence of a sonorant consonant with a preceding /ə/ to form a syllabic consonant.

unrounded vowel: a vowel produced without rounding of the lips. Examples of RP English unrounded vowels are /i: e æ a:/.

unstressed: a syllable is unstressed if it does not bear prominence due to lexical or sentence stress.

velar: a place of articulation. The active articulator is the back of the tongue and the passive articulator is the soft palate. /k g ŋ/ are the velar consonants of RP English.

velum: the soft palate.

voiced: accompanied by vocal fold vibration. All RP English vowels are voiced and so are the following consonants: /b d g v ð z ʒ dʒ m n ŋ w r l j/.

voiceless: produced without accompanying vocal fold vibration. The following RP English consonants are voiceless: /p t k f θ s ʃ tʃ h/.

weak form: the pronunciation used for certain function words when they are not stranded and do not bear sentence stress. For example the weak form of the word *for* is /fə/.

word group boundary: the beginning or end of a group of words which bear a complete intonation pattern. For the purposes of this course a word group boundary can be thought of as marking a brief pause. The symbol used is |.