

Excerpts form Luciano Canepari
(Phonetics & Phonology, University of Venice, Italy)

English PronunciationS
The Pronunciation of English around the World
Geo-social Applications of the Natural Phonetics & Tonetics Method

1. International, American & British neutral Accents

- Part 1. Vowels*
- * 22 1. On vowels & vocoids – A necessary introduction
 - 26 2. The length of the English vowels and diphthongs
 - 29 3. The vowels & diphthongs of *International English*
 - 33 4. The native-like accent of *International English*
 - * 37 5. The vowels of the three neutral accents
 - 43 6. The American monophthongs
 - 49 7. The British monophthongs
 - 53 8. The socio-diaphoneme /ə/
 - 56 9. The other vowel diaphonemes
 - * 61 10. The diphthongs of the three neutral accents
 - 65 11. The British centering diphthongs and triphthongs
 - 70 12. Hyper-precise speech
- Part 2. Consonants*
- * 72 13. On consonants & contoids
 - * 75 14. Phonation types & positions of the glottis
 - * 77 15. The consonants of English
 - 80 16. Nasals
 - 86 17. Stops
 - * 90 18. Flapped *t* (not only American)
 - 94 19. Stop unexplosion
 - 97 20. The laryngeal stop
 - 100 21. British glottalization
 - 103 22. Lenitions
 - 106 23. Stop-strictives (or ‘affricates’)
 - 110 24. Constrictives (or ‘fricatives’)
 - 115 25. Approximants
 - * 119 26. The ‘whole truth’ on English *r*
 - 123 27. Laterals
- Part 3. Microstructures*
- 128 28. Non-systematic differences for some words
 - 132 29. Unstressed syllables
 - * 136 30. Reduced forms
 - 145 31. Everyday-speech simplifications
 - 151 32. American dissimilation of *r*
 - 153 33. Some morphonological remarks
 - 155 34. Stress (or word stress)
 - * 159 35. Sentence stress

1. On vowels & vocoids

[© Luciano Canepari, 2010, Venice University, Italy]

A necessary introduction to vowel production and classification

1.1. As far as *vowels* are concerned, let us recall that from a phonetic point of view it is more convenient to use the term *vocoids*, while reserving the more traditional terms for *phonemes* and *graphemes*.

fig 1.1. *Orograms* of the four extreme points for vocoid articulations (with corresponding *labiograms*) and the *vocogram*. Note that rounded vocoids (such as [u]) have round *markers*, instead of square ones.

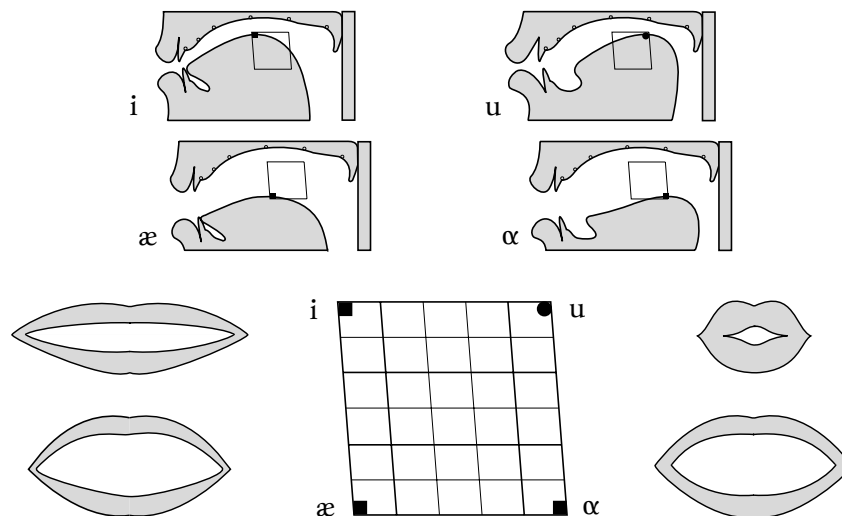


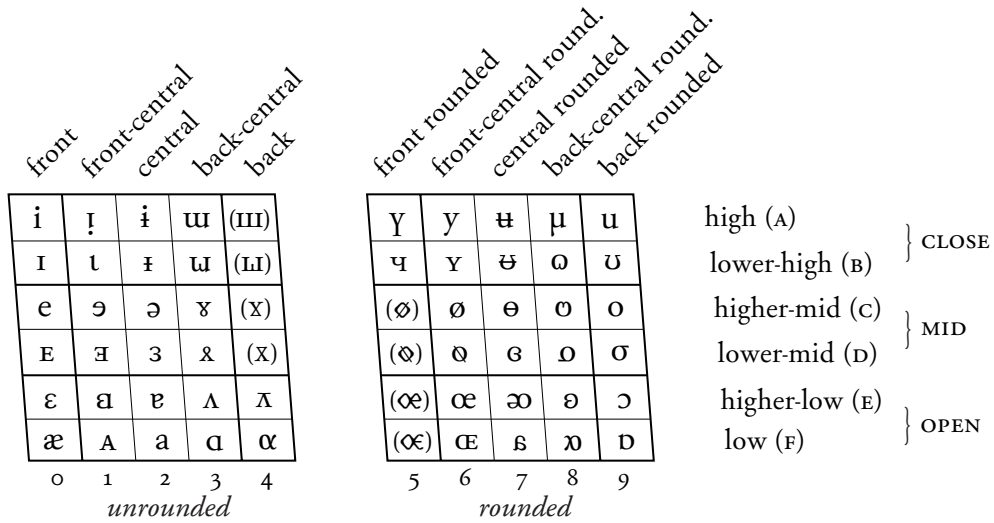
fig 1.1 will help to ‘reconstruct’ the typical modalities for the production and identification of vocoids, or vowel phones, which have *three* fundamental components that – concisely– are: the *fronting* and *raising* of the dorsum (or central part of the tongue), with different degrees of jaw opening, and different *lip* positions, since lip rounding doubles the number of all possible vocoids.

1.2. Let us notice that our *vocogram* is different from the currently official *trapezoid*, which we decided to abandon because of its partially unsatisfactory shape and conception (cf 6-8 of our *NPT*, *Natural Phonetics & Tonetics*, for more details and general information, as well).

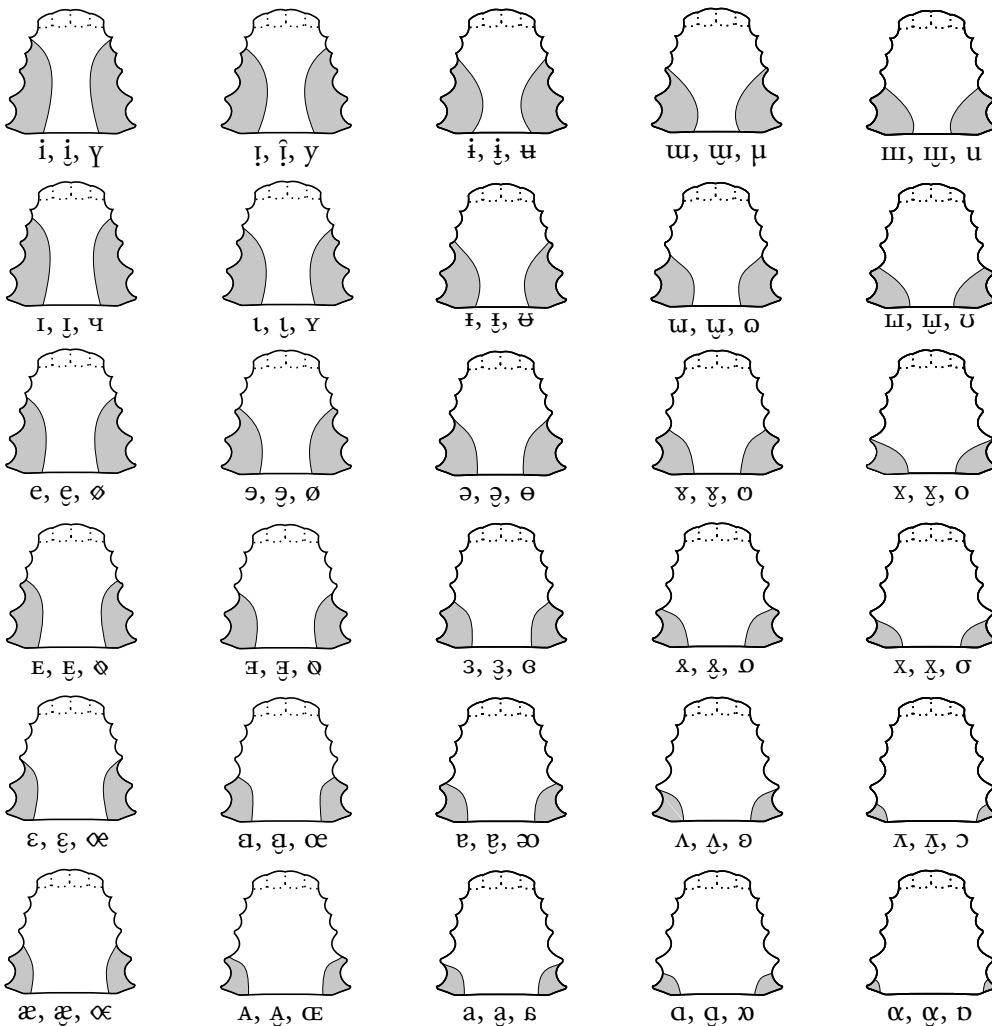
Furthermore, it is very important to realize that the two low vocoids are –more realistically– [æ, ɶ], not ‘[a, ɑ]’ (as acoustic phonetics can easily show, as well).

Besides, the vocogram is subdivided in a considerable number of boxes, which

fig 1.2. All vocoids and their palatograms (including eight theoretical or less frequent ones).



PALATOGRAMS



renders it more precise a tool than the too generic official one (given at the end of the book); fig 1.2 shows the vocograms and palatograms of all our vocoids.

1.3. In addition, fig 1.3-4 will complete our general view, by providing all possible vocoids (both unrounded and rounded), again in *orograms* which contain a miniature *vocogram*, in order to help to see nuances and differences better. For half-rounded vocoids (some of which are certainly needed even for neutral American English, as for instance /e/ before the *diaphoneme* /ɹ/, as in [ˈhʌɹt] /ˈhɛɹ/ *hull*), cf fig 1.5 (some of the regional accents we will deal with can use half-rounded vocoids, too).

1.4. For vocoids, voicing is the normal type, so much so because voicelessness is considered to be the marked characteristic for vowels.

For the eight vocoids which appear without any grey background, and with symbols in brackets, no language has been found that uses them systematically, as yet. However, it is very important to consider them, too, because the official IPA system is too rough to be really useful.

fig 1.3. Orograms of unrounded (or spread, or normal) vocoids.

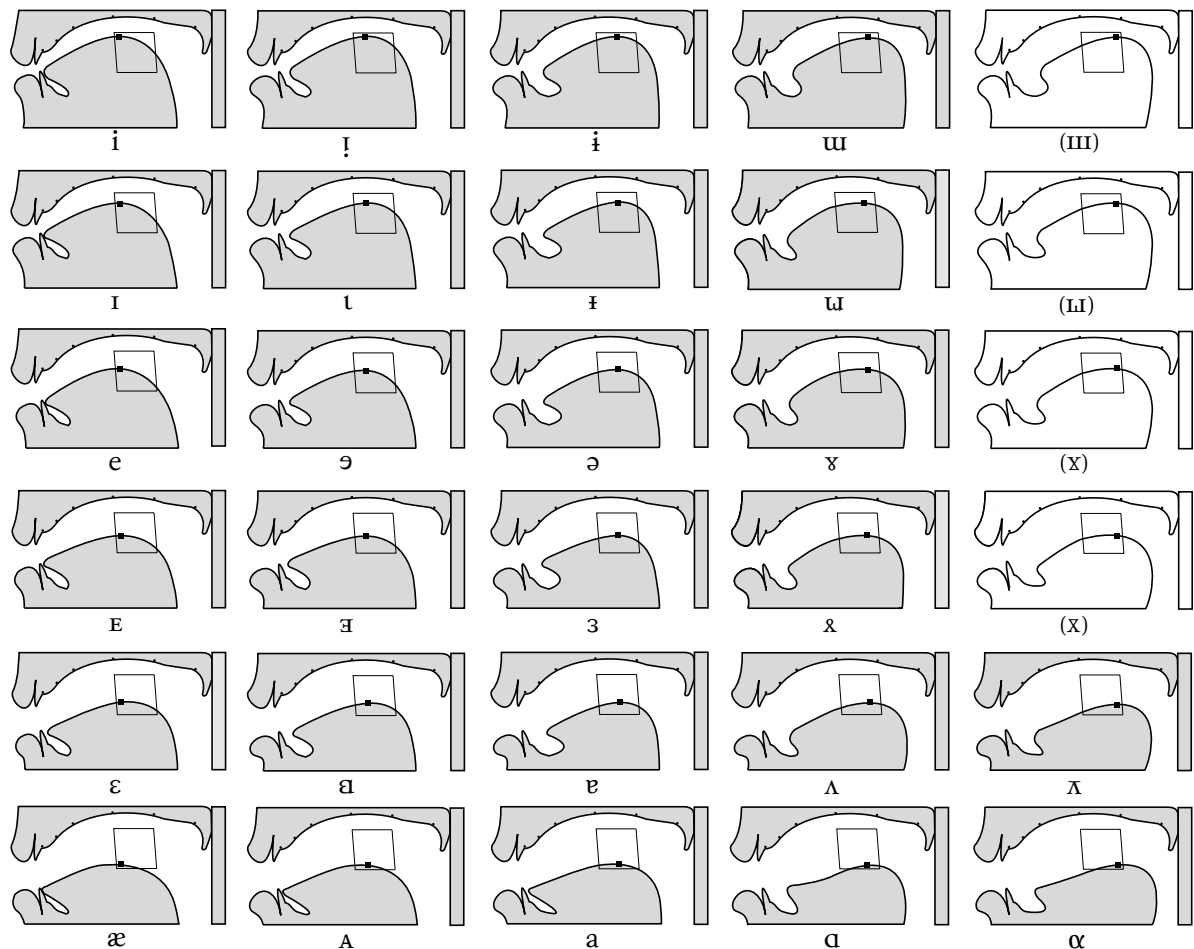


fig 1.4. Orograms of rounded vocoids.

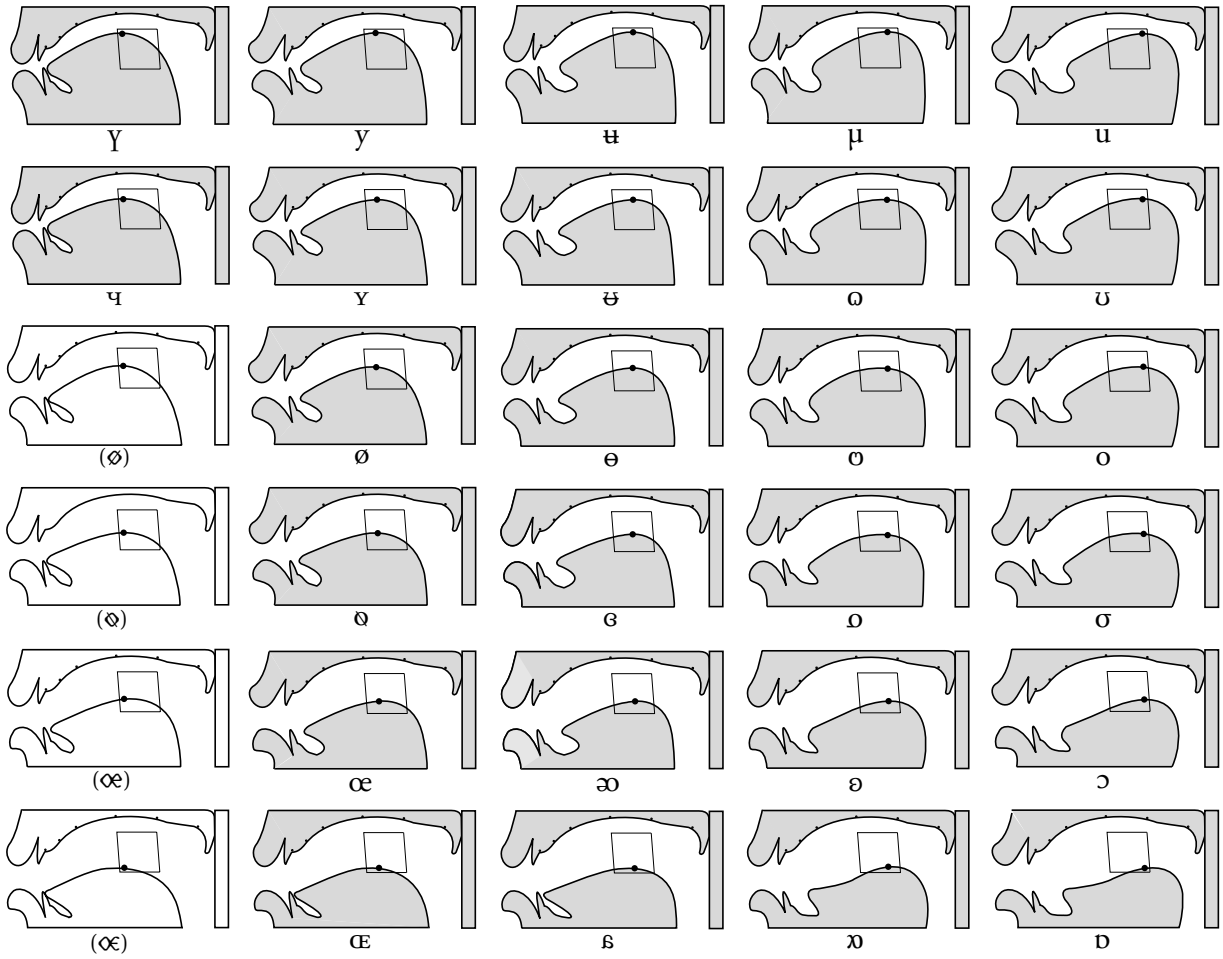
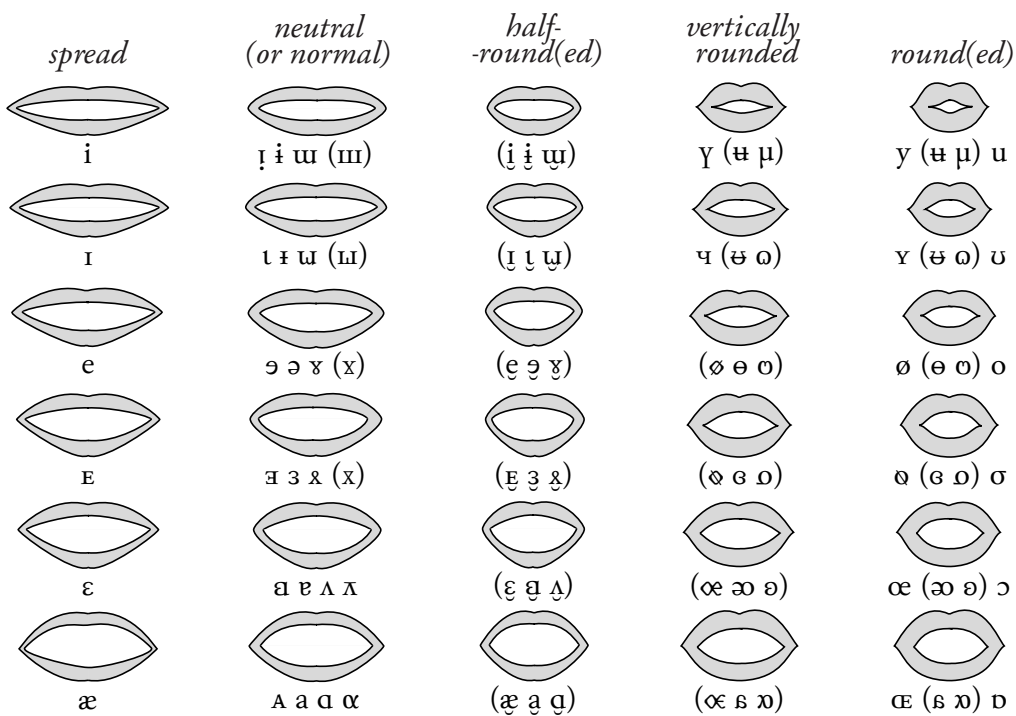


fig 1.5. Comparisons between vocoid lip-positions (including different kinds of rounding).



5. The vowels of the 3 neutral accents

[© Luciano Canepari, 2010, Venice University, Italy]

5.0. Starting again from the vowels of our diaphonemic transcription, we will now see systematically the characteristics of neutral American and British English, in relation to those of the International accent. The diphthongs are dealt with in § 7, although some reference has to be done to them in this chapter too (as we had to, already, previously).

5.1. English has a high number of vowel phonemes, so it is advisable to subdivide them into groups, rather than either keeping them all together or taking them one by one. This is also useful to make easier comparisons with other languages, and to avoid possible confusions.

5.2. The essential English vowel phonemes are:

monophthongs (long and short) /ɪ, e, æ, ɑː, ɛ, ɒ, ɔː, ɔ, ə, ɜ/ and
diphthongs /ii, eɪ, aɛ, ɔɛ, aɔ, ɔɔ, uu/.

5.3. It is important to note (cf fig 5.1-3) that /ii, uu/ are true diphthongs (even in the International English pronunciation), although narrow ones, with second elements definitely more peripheral than their first elements, [ii, uu] [[i<i>ɪ>, u>u<]]. In American and British neutral pronunciations (as well as in the native-like International one), /ii, uu/ need two different symbols each: [iɪ, i^ʰaɪu, b^hɪu].

5.4. In addition, there are some *diaphonemes*:

/æ, ɑː, ɒ, ɔː, ɜː/, including unstressed /ə, i, u/ (plus some other possible, less important, devices).

5.5. The former have the following realizations:

i^ʰa[læst] b[lɑːst] /læst/ *last*

i[phæstɛ] a[phɑːstɛ] b[phæstɛ] /pɑːstɛ/ *pasta*

i^ʰb[lɒst] a[lɔːst] /lɒst/ *lost*

i[ɔːstən] a[ɔːstən] b[ɔːstən, ɔːs-] /ɔːst(ə)n/ *Austen/-in*.

5.6. In modern neutral (and International) pronunciations, /i, u/ are used in words such as:

i^ʰa[^hveɪi] b[^hveɪi] /^hveɪi/ *very*

i^a[¹VEJiɪŋ] *b*^a[¹VEɜJiɪŋ] /¹VEɔJiɪŋ/ *varying*
i^b[¹ɪŋflʊəns] *a*^b[¹ɪŋflɪməns] /¹ɪnfluəns/ *influence*.

5.7. The diaphoneme /ə/ stands for *i*^a[ə] /ə/ and *b*^a[ɪ] /ɪ/ (by normalizing its usage), as in:

i^a[¹hɑsɜz̩] *a*^a[¹hɑɔz̩] *b*^a[¹hɑɔz̩] /¹hɑsɜz̩/ *houses*.

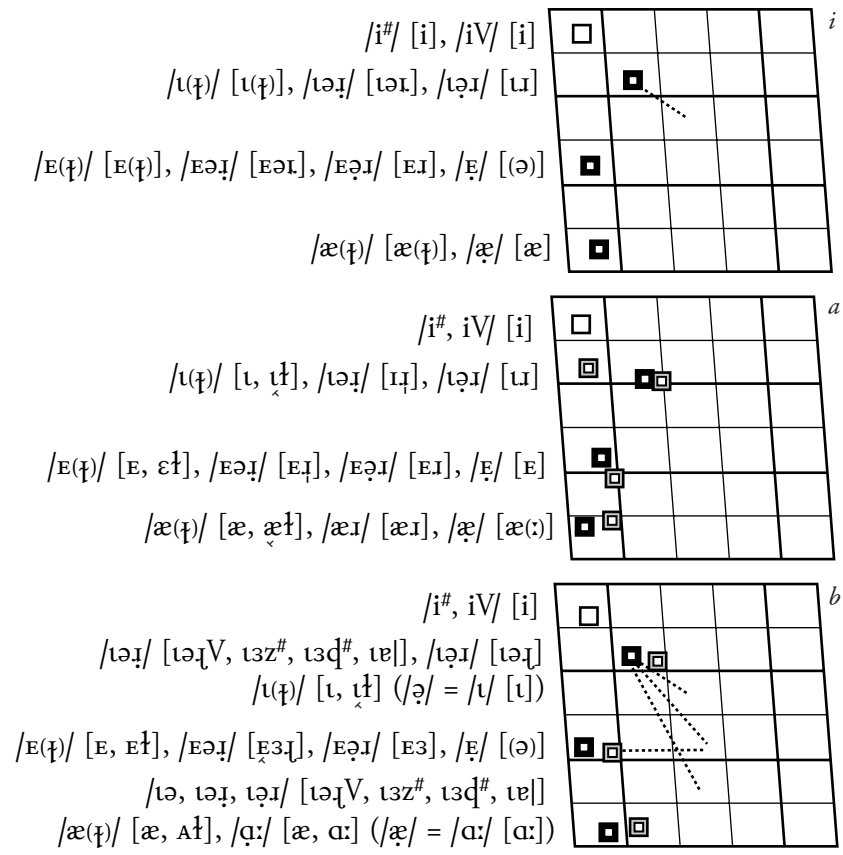
5.8. We certainly prefer to deal with English pronunciation in a *diaphonemic* way. It is important to show especially what the International, American and British accents have in common, so that their structural differences are made clearer and more natural.

5.9. *Front monophthongs* /i, ɪ, E, æ, ə/. Their realizations coincide for the three accents (International, American, and British) in that the same symbols are sufficient, except for British /æ/, which corresponds to /ɑ:/, rather than to /æ/ (while, in central-northern England, the situation is /æ/ = /æ/ [a], with some differences).

5.10. They include three *phonemes*: /ɪ, E, æ/:

/ɪ/ [ɪ], *i*^a*b*[¹hɪt] /¹hɪt/ *hit*
 /E/ [E], *i*^a*b*[¹lEt] /¹lEt/ *let*
 /æ/ [æ], *i*^a*b*[¹dʒæz̩] /¹dʒæz̩/ *jazz*

fig 5.1. Front monophthongs (and two British centering diphthongs).

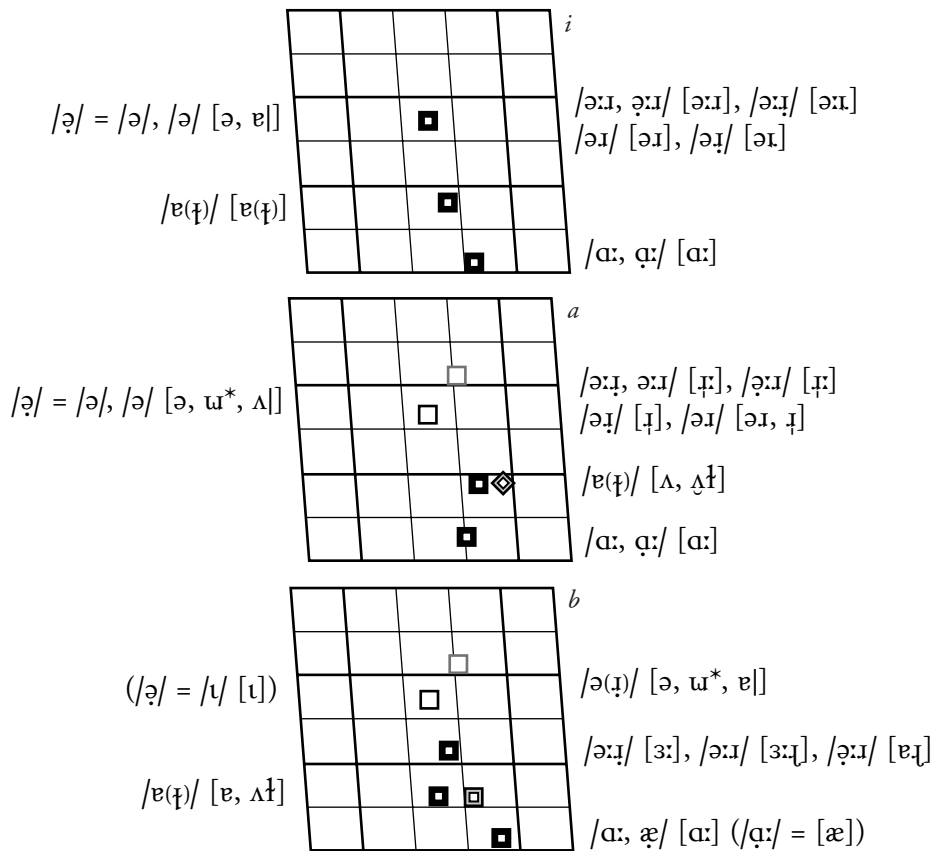


5.11. And three *diaphonemes*: /i, ɛ, æ/:

/i/ [i], ⁱa[^hæpi, ⁱi'ækt] ^b[ɹ-] /^hæpi, ⁱi'ækt/ *happy, react*
 /ɛ/ ⁱb[ə] ^a[ɛ], ⁱ[^ɹɪkʃənɪ] ^a[^ɹɪkʃənɛɪ] ^b[^ɹɪkʃənɪ] /^ɹɪkʃənɛɪ/ *dictionary*
 /æ/ ⁱa[æ] ^b[ɑ:], ⁱa[^læst] ^b[^lɑ:st] /^læst/ *last*.

5.12. *Central monophthongs* /ə, ɜ, ɜ:, ɐ, ɛ, ɑ:, ɑ:/. Here, there is more variation, even for some of the true phonemes; but especially for the diaphoneme /ɑ:/, which is mostly found in words of foreign origin spelled with an *a* (that is preferably /ɑ:/, but can be /æ/ as well, especially in British English).

fig 5.2. Central monophthongs (phonemes and diaphonemes).



5.13. Four *phonemes*, /ə, ɜ, ɐ, ɑ:/:

/ə/ [ə], ⁱ[ðə'ɔɪ] ^ab[ðə'ɔɪ] /ðə'ɔɪ/ *the boy*
 /ɜ:/ [ɜ:], ⁱ[^wɜ:ɪd] ^a[^wɜ:ɪd] ^b[^wɜ:ɪd] /^wɜ:ɪd/ *word*
 /ɐ/ ⁱb[ɐ] ^a[ʌ], ⁱb[^hɛɪ] ^a[^hʌɪ] /^hɛɪ/ *hut*
 /ɑ:/ [ɑ:], ⁱ[^hɑ:ɪ] ^a[^hɑ:ɪ] ^b[^hɑ:ɪ] /^hɑ:ɪ/ *heart*.

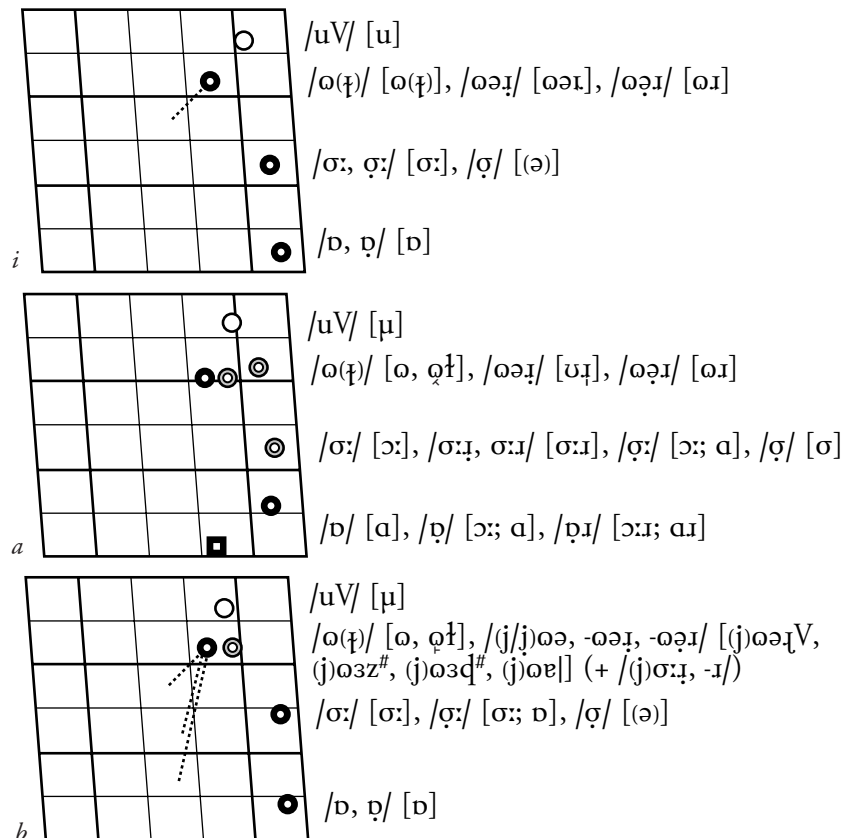
5.14. And three *diaphonemes*, /ɜ, ɜ:, ɑ:/:

/ɜ/ ⁱa[ə] ^b[ɪ], ⁱa[^lɪftɛd] ^b[^lɪftɪd] /^lɪftɛd/ *lifted*
 /ɜ:/ ⁱ[ɜ:] ^a[ɪ] ^b[ɐ], ⁱ[^hɜ:ɪ] ^a[^hɜ:ɪ] ^b[^hɜ:ɪ] /^hɜ:ɪ/ *hurry*
 /ɑ:/ [ɑ:], ⁱ[^viɛt'nɑ:m, -ɹn-] ^a[^viɛt'nɑ:m; -æm] ^b[-æm; -ɑ:m] /^viɛt'nɑ:m/ *Vietnam*.

5.15. To be true, things are a little less simple than that, as far as the diaphoneme /ə/ is concerned. In fact, even in British English, we can have /ə/ = /ɜ/, and /ɜ/ = /ɪ/ in American English, as well – cf *The socio-diaphoneme /ə/*, Ch 8.

5.16. *Back monophthongs* /u, ʊ, ɔ:, ɒ, ɔ, ɒ, ɒ/. Their most peculiar characteristic regards the two lower elements; while /ɔ:/ shows variation according to words (spelled with *au, aw*) and speakers (/ɔ:/, used in the suffix *-ory*, as well, alternating with /ə, ə/).

fig 5.3. Back monophthongs (and one British centering diphthong).



5.17. Three *phonemes*, /ʊ, ɔ:, ɒ/:

/ʊ/ [ʊ], [lʊk] /lʊk/ *look*

/ɔ:/ *i*^b[ɔ:] *a*[ɔ:], *i*^b[lɔ:n] *a*[lɔ:n] /lɔ:n/ *lawn*

/ɒ/ *i*^b[ɒ] *a*[ɑ], *i*^b[hɒt] *a*[hɑt] /hɒt/ *hot*.

5.18. And four *diaphonemes*, /u, ɔ:, ɒ, ɒ/:

/u/ *i*[u] *a*^b[ɯ], *i*[ɪnflʊ'ɛnzə] *a*[-ɪ'ɛnzɹ] *b*[-ɪ'ɛnzɹ] /ɪnflʊ'ɛnzə/ *influenza*

/ɔ:/ *i*^b[ɔ:, ɒ] *a*[ɔ:, ɑ], *i*[fɔ:t] *a*[fɔ:t] *b*[fɔ:t] /fɔ:t/ *fault*

/ɒ/ *i*^b[ə] *a*[ɔ, ə], *i*[tɛrɪtɔ:ri] *a*[tɛrɪtɔ:ri] *b*[tɛrɪtɔ:ri] /tɛrɪtɔ:ri/ *territory*

/ɒ/ *i*^b[ɒ] *a*[ɔ:, ɑ], *i*[sɒri] *a*[sɔ:ri, 'sɑ:ri] *b*[sɒri] /sɒri/ *sorry*.

5.19. Here are further examples, to show some relevant taxophones of /ɪ, ɛ, æ/ followed by /t/:

i [ˈbɪɹ̩] *a* [ˈbɪɹ̩] *b* [ˈbɪɹ̩] /ˈbɪɹ̩/ *Bill*
i [ˈbɛɹ̩] *a* [ˈbɛɹ̩] *b* [ˈbɛɹ̩] /ˈbɛɹ̩/ *bell*
i [ˈæɹ̩] *a* [ˈæɹ̩] *b* [ˈæɹ̩] /ˈæɹ̩/ *Al*.

5.20. The same three phonemes, /ɪ, ɛ, æ/, can be followed by /ɪ/ too (ie /VɪV/):

i [ˈmɪɪɪ] *a* [ˈmɪɪɪ] *b* [ˈmɪɪɪ] /ˈmɪɪɪ/ *mirror*
i *a* [ˈmɛɪɪ] *b* [ˈmɛɪɪ] /ˈmɛɪɪ/ *merry*
i *a* [ˈmæɪɪ] *b* [ˈmæɪɪ] /ˈmæɪɪ/ *marry*.

5.21. While in neutral British pronunciation *Mary*, *merry* and *marry* are all different, respectively *b* [ˈmɛɜɹ̩ɪ, ˈmɛɹ̩ɪ, ˈmæɹ̩ɪ], in mediatic American pronunciation they are all the same *ma* [ˈmɛ̃ɜɹ̩ɪ] (with a unique different vocoid, nasalized by the preceding /m/, and a uvularized /ɹ/ [ɹ̠]). International English and neutral American English, as well, have only two different pronunciations:

i *a* [ˈmæɪɪ] /ˈmæɪɪ/ *marry* and
i *a* [ˈmɛɪɪ] both for /ˈmɛɜɹ̩ɪ/ *Mary* and (as expected) for /ˈmɛɪɪ/ *merry*.

5.22. In addition, let us consider /ɪ, ɛ, ɔ/ followed by /ə/ plus /ɹ/ (ie /VəɹV/), giving /ɪəɹ̩, ɛəɹ̩, ɔəɹ̩/, which in British English, are realized as centering diphthongs, [ɪəɹ̩V; ɛəɹ̩V; ɔəɹ̩V] (although *b* /ɔəɹ̩/ is almost always changed into *b* /σɹ̩/):

i *a* [ˈhɪɹ̩] *b* [ˈhɪəɹ̩] /ˈhɪəɹ̩/ *hearing*
i *a* [ˈwɛɹ̩] *b* [ˈwɛɜɹ̩] /ˈwɛɜɹ̩/ *wearing*
i [ˈtʃhɔɹ̩ɪ; ˈtʃhɜɹ̩-] *a* [ˈtʃhɔɹ̩ɪ, ˈtʃhɜɹ̩ɪ; ˈtʃh-] *b* [ˈtʃhɔɹ̩ɪ, ˈtʃhɜɜɹ̩-; ˈtʃhɜɹ̩-] /ˈtʃhɜɜɹ̩ɪ/ *Turing*
i [ˈdʒɔɹ̩ɪ; ˈdʒ-] *a* [ˈdʒɔɹ̩ɪ, ˈdʒɜɹ̩ɪ; ˈdʒ-] *b* [ˈdʒɔɹ̩ɪ, ˈdʒɜɜɹ̩ɪ; ˈdʒ-] /ˈdʒɜɜɹ̩ɪ/ *during*.

The variants of /tʃhɜɜɹ̩V, dʒɜɜɹ̩V/ with [ˈtʃh- ˈdʒ-] are possible in all three neutral accents, while /tʃjuu-, ˈdʒjuu-/ → /ˈtʃjuu-, ˈdʒjuu-/ as in *tube*, *dune*, are only mediatic or local variants. As to /əɹ̩/ added to diphthongs, we will see below (§ 11).

5.23. We will now see similar combinations, but with exchanged diaphonemes, /ɪ, ɛ, ɔ/ followed by /ə/ plus /ɹ/ (ie /əɹ̩/, not to be confused with /əɹ̩/, just seen), giving /ɪəɹ̩, ɛəɹ̩, ɔəɹ̩/ (+ /C/ or /#/) *b* [ɪɜɹ̩, ɛɜɹ̩, ɪɜɹ̩; ɛɜɹ̩, ɛɜɹ̩, ɛɜɹ̩; ɔɜɹ̩, ɔɜɹ̩, ɔɜɹ̩], where, /ɹ̩/ corresponds to ‘zero’, in neutral British English, while in International English it is realized as a semi-approximant, [ɹ̩]; or as a full approximant, [ɹ], in neutral American English. So, we have:

i [ˈhɪɹ̩] *a* [ˈhɪɹ̩] *b* [ˈhɪɹ̩] /ˈhɪɹ̩/ *here*
i [ˈðɛɹ̩] *a* [ˈðɛɹ̩] *b* [ˈðɛɹ̩] /ˈðɛɹ̩/ *there*
i [ˈkʰjɔɹ̩] *a* [ˈkʰjɔɹ̩] *b* [ˈkʰjɔɹ̩] /ˈkʰjɔɹ̩/ *cure*.

5.24. This is also true of the /Vəɹ̩/ sequences, /ɑɹ̩, ɔɹ̩, əɹ̩/:

i [ˈkʰɑɹ̩] *a* [ˈkʰɑɹ̩] *b* [ˈkʰɑɹ̩] /ˈkʰɑɹ̩/ *car*
i [ˈdʰɔɹ̩] *a* [ˈdʰɔɹ̩] *b* [ˈdʰɔɹ̩] /ˈdʰɔɹ̩/ *door*
i [ˈfəɹ̩] *a* [ˈfɜɹ̩] *b* [ˈfɜɹ̩] /ˈfəɹ̩/ *fur*.

5.25. The diaphoneme /i/ occurs at the end of words or of first elements of compounds, and before Vs as well:

[ˈhæpi] /ˈhæpi/ *happy*
*i*ˈa[ˈsɪtɪz] *i*ˈb[ˈsɪtɪz] /ˈsɪtɪz/ *cities*
*i*ˈb[ˈɛnɪbɒdɪ] *a*[-,bɑdɪ] /ˈɛnɪbɒdɪ/ (also *i*ˈb[-,bɛ-, -bə-] *a*[-,bʌ-, -bə-] /-bɛ-, -bə-/) *anybody*
i[ˈvɛɪ.ɪˈeɪʃən] *a*[-ˈeɪʃən] *b*[ˈvɛɪ.ɪˈeɪʃən] /vɛɪ.ɪˈeɪʃ(ə)n/ *variation*.

5.26. The diaphoneme /u/ only occurs before Vs, also with unstressed *to* (and *into*), which can have /u/ even at the end of phrases, before a pause (or even before Cs in slow, deliberate or emphatic speech); while it is possible to find /tə/ even before Vs as well, especially in American English. Thus we have:

i[ˈsɪtʃuˈeɪʃən] *a*[ˈsɪtʃuˈeɪʃən] *b*[ˈsɪtʃuˈeɪʃən] /sɪtʃuˈeɪʃ(ə)n/ *situation*
i[ˈæwɒntʃu] *a*[ˈæwɒntʃu] *b*[ˈæwɒntʃu] /æwɒntʃu/ *I want to* (sentence-final)
i[ˈtʃuːɪt] *a*[ˈtʃuːɪt; tʰə-] *b*[ˈtʃuːɪt] /tʃuːɪt/ *to eat*
i[ˈtʃəˈsɛn:d] *a*ˈb[ˈtʃəˈsɛn:d; tʰu-] /tʃəˈsɛnd/ *to send*.

5.27. We can use the diaphoneme /u/ even in words ending in unstressed *-ue* (as in *statue* or *value*, besides /uu/), and in the reduced forms of completely unstressed *do*, *who* (rel.), *you*, before Vs. But, before pauses, unstressed *you* is /ju/ or (especially in International and American English) /jə/, as well:

i[ˈæfˌtʰɛljʊ, -jə] *a*[ˈæfˌtʰɛljʊ, -jʌ] *b*[ˈæfˌtʰɛljʊ; -jə] /æfˌtʰɛljʊ, -jə/ *I'll tell you*.

5.28. Of course, it is scientifically unacceptable to list among the monophthongs the following two true diphthongs: /ii, uu/ [ii, uu] (still generally rendered as /i:, u:/; and, in some books or dictionaries, even /eɪ, oʊ/ are sometimes shown as /e:, o:/).

Not rarely, these four phonemes are shown as plain /i, u, e, o/, together with /ɑ, ɔ, ɜ/, too!). It is obvious that the /Vvəɪ/ sequences, /iiəɪ, eɪəɪ, æəɪ, ɔəɪ, aɔəɪ, uəɪ/ will be dealt with under the diphthongs, below (cf C 11).

10. The diphthongs of the 3 neutral accents

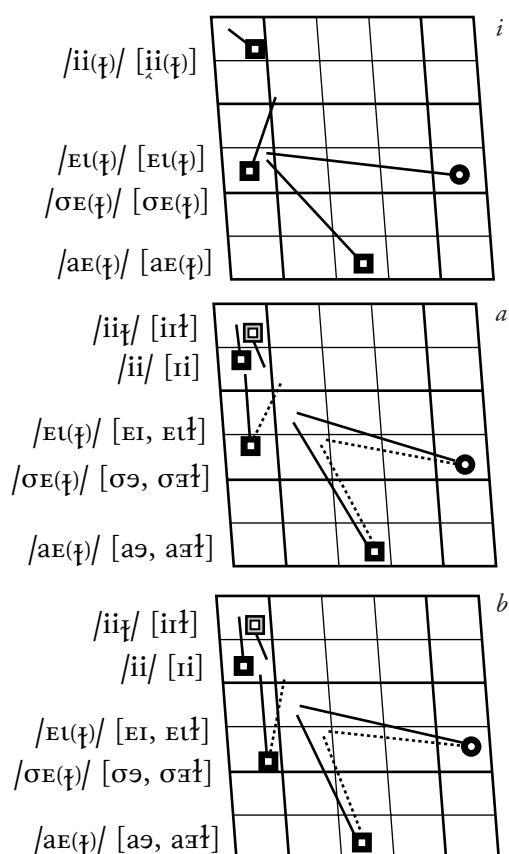
[© Luciano Canepari, 2010, Venice University, Italy]

10.1. Let us now consider the seven phonemic diphthongs of our three neutral accents.

Of course, in plain International English, we have one realization for each of the seven diphthongs. Let us notice, once again, that they are *seven*, not just *five*, as even most native-speaker phoneticians still seem to believe, in spite of clear and obvious evidence of the fact that /ii, uu/ are diphthongs, too.

This can be done even acoustically, for those who are not able to hear the sounds, or who rely too heavily on documented ‘scientific’ results, as if the results of a trained ear would just be a case of unexpected chance (something like ‘what a lucky fluke!’).

fig 10.1. Fronting diphthongs.



10.2. *fig 10.1* shows the four fronting diphthongs, for the three accents. In place of the four expected realizations of plain International English, the American and British neutral accents (as well as the native-like International accent, cf *fig 5*) have eight, more or less different, realizations, because we cannot absolutely ignore the taxophones before /ɹ/.

This might let one think that –after all– the type of (plain) International pronunciation is not a ‘natural’ one. But we have to state, once again, that it is far more natural than what most books on the phonetics of English still present.

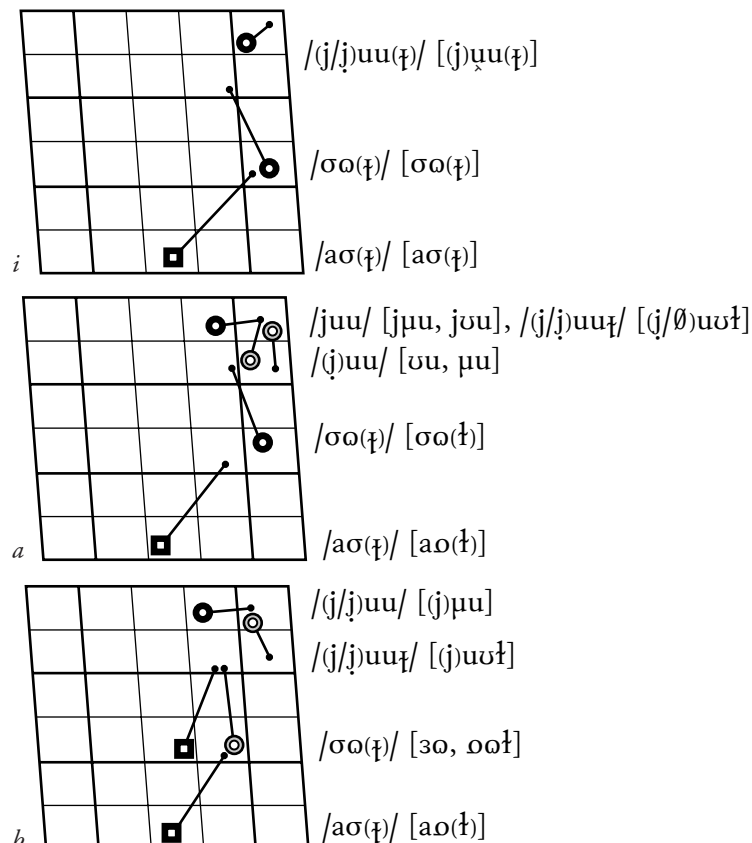
10.3. The *black markers and lines* stand for the four phonemes, while the *grey markers and broken lines* show the additional taxophones, or contextual variants – i [ii(ɹ)] $a'b$ [ii, iɪɪ] /ii(ɹ)/, i [Eɪ(ɹ)] $a'b$ [Eɪ, Eɪɪ] /Eɪ(ɹ)/, i [aE(ɹ)] $a'b$ [aə, aɪɪ] /aE(ɹ)/, i [σE(ɹ)] $a'b$ [σə, σɪɪ] /σE(ɹ)/:

i [ˈtʰɪrɪ, ˈfiiɹ] $a'b$ [ˈtʰɪrɪ, ˈfiiɹɪ] /ˈtʰii, ˈfiiɹ/ *tea, feel*
 i [ˈdɛɪl, ˈseɪl] $a'b$ [ˈdɛɪl, ˈseɪlɪ] /ˈdɛɪl, ˈseɪlɹ/ *day, sail*
 i [ˈhaɪ, ˈfaɪ] $a'b$ [ˈhaɪə, ˈfaɪɪ] /ˈhaɪ, ˈfaɪɹ/ *high, file*
 i [ˈbɔɪ, ˈboɪ] $i'b$ [ˈbɔɪə, ˈboɪɪ] /ˈbɔɪ, ˈboɪɹ/ *boy, boil.*

10.4. *fig 10.2* shows the three backing diphthongs, with i [aσ(ɹ)] $a'b$ [aɔ(ɪ)] /aσ(ɹ)/, i [σɔ(ɹ)] a [σɔ(ɪ)] b [ɜɔ, ɔɔɪ] /σɔ(ɹ)/, i [uɔ(ɹ)] a [uɔ, uɔɪ] b [μu, uɔɪ] /uɔ(ɹ)/.

For the American accent, we must show also the variant with exchanged possible realizations, since they vary quite freely, although it is better to use [μu] when

fig 10.2. Backing diphthongs.



preceded by /j/, and [ʊu] in the other cases, including /juu/, which, in neutral American English, stands for plain /uu/; thus, we have ⁱ[juu] ^a[ʊu] ^b[jmu] /juu/, and ⁱ[juu] ^a[jmu] ^b[jmu] /juu/ as in:

ⁱ[ˈnjɜru] ^a[ˈnɔru] ^b[ˈnjɜru] /ˈnjuu/ *new*
ⁱ[ˈjɜru] ^a[ˈjɜru] ^b[ˈjɜru] /ˈjuu/ *you*.

10.5. In addition, for neutral British English, besides the expected [mu, uɔt] /uu(ɜ)/ realizations, there is an important taxophone of /σɔ(ɜ)/, [ɜɔ, ɔɔt], ie with a back-central round first element occurring before [t] (which, as far as we know, no one else had clearly shown before, except for mediatic British /σɔt/ [ɔɔt], given as ‘[ɔɔ]’). In fact, in British English, *go* starts as *girl*, rather than as *goal*: ^b[ˈgɜɔ, ˈgɜɔt, ˈgɔɔt] /ˈgσɔ, ˈgσɔt/.

10.6. Thus, we have:

ⁱ[ˈnaɔ; ˈfaɔt, ˈfaɔt] ^a^b[ˈnaɔ; ˈfaɔt, ˈfaɔt] /ˈnaɔ, ˈfaɔt/ *now, fowl*
ⁱ[ˈgσɔ; ˈgσɔt] ^a[ˈgσɔ, ˈgσɔt] ^b[ˈgɜɔ, ˈgɜɔt] /ˈgσɔ, ˈgσɔt/ *go, goal*
ⁱ[ˈhuɜ; ˈkhuɜt, ˈkhuɜt] ^a[ˈhɜu; ˈkhuɜt, ˈkhuɜt], ^b[ˈhɜu; ˈkhuɜt] /ˈhuu, ˈkuuɜ/
who, cool, and:
ⁱ[ˈkhjɜru; ˈjɜru, ˈjuuɜ] ^a[ˈkhjɜru, ˈkhjɜru; ˈjɜru, ˈjuuɜ], ^b[ˈkhjɜru; ˈjɜru, ˈjuuɜ] /ˈkhjɜu,
 ˈjuuɜ/ *cue, yule*.

10.7. As we have already seen, the other diphthongs, even if followed by /t/, do not change much their components, apart from those with front second elements; besides (except for /σɔ/, which has only /t/, in neutral pronunciation), they freely fluctuate between /t/ and /t/ (with a possible realization of /t/ as /ɛt/ [ɔt]):

ⁱ[ˈsɛɪt, ˈsɛɪt] ^a^b[ˈsɛɪt, ˈsɛɪt] /ˈsɛɪt/ *sail*, ⁱ[ˈfaɪt, ˈfaɪt] ^a^b[ˈfaɪt, ˈfaɪt] /ˈfaɪt/ *file*
ⁱ[ˈbɔɪt, ˈbɔɪt] ^a^b[ˈbɔɪt, ˈbɔɪt] /ˈbɔɪt/ *boil*; but only:
ⁱ[ˈsɔɪt] ^a[ˈsɔɪt] ^b[ˈsɔɪt] /ˈsɔɪt/ *soul*
 (while the former examples have ⁱ[t, t], with /Vɛ-/ , ^a^b[t, t]).

10.8. Let us notice that the modern neutral British pronunciation differs only slightly from the more traditional one (and so there is little difference from the American one) for /ii, eɪ, aɪ, σɛ, aɔ/ and even for /iɪt/, as can be seen better through a careful comparison between the British and the American vocograms.

Indeed, we have:

ⁱ[ˈtʰɪri] ^a^b[ˈtʰɪri] /ˈtʰii/ *tea*
ⁱ[ˈdɛɪ] ^a^b[ˈdɛɪ] /ˈdɛɪ/ *day*
ⁱ[ˈhaɪ] ^a^b[ˈhaɪ] /ˈhaɪ/ *high*
ⁱ[ˈbɔɪ] ^a^b[ˈbɔɪ] /ˈbɔɪ/ *boy*
ⁱ[ˈnaɔ] ^a^b[ˈnaɔ] /ˈnaɔ/ *now*, and also:
ⁱ[ˈfiɪt, ˈfiɪt] ^a^b[ˈfiɪt, ˈfiɪt] /ˈfiɪt/ *feel*
ⁱ[ˈsɛɪt, ˈsɛɪt] ^a^b[ˈsɛɪt, ˈsɛɪt] /ˈsɛɪt/ *sail*
ⁱ[ˈfaɪt, ˈfaɪt] ^a^b[ˈfaɪt, ˈfaɪt] /ˈfaɪt/ *file*
ⁱ[ˈbɔɪt, ˈbɔɪt] ^a^b[ˈbɔɪt, ˈbɔɪt] /ˈbɔɪt/ *boil*.

10.9. Thus, there is a bigger difference for /uu, ɔʊ/ and /uuɪ, ɔʊɪ/ (but only –at least– in what is considered to be neutral, which, of course, is different from mediatic):

i[fɑːɔɪ] *a*^b[fɑːoʊ] /fɑːɔɪ/ *fowl*
i[jʊuɪ] *a*^b[jʊʊɪ] /jʊuɪ/ *yule*
i[khuːuɪ] *a*^b[khuːoʊɪ] /khuːuɪ/ *cool*. We find then:
i[sɔːoʊɪ] *a*[sɔːoʊɪ] *b*[sɔːoʊɪ] /sɔːoʊɪ/ *soul*, and above all:
i^a[sɔːoʊ] *b*[sɔːoʊ] /sɔːoʊ/ *so*, as well as:
i[jʊuθ] *a*^b[jʊuθ] /jʊuθ/ *youth*
i[nɪjʊu] *a*[nɪʊu, 'nɪru] *b*[nɪjʊu] /nɪjʊu/ *new*
i[hʊu] *a*[hʊu] *b*[hɪru] /hʊu/ *who*.

10.10. In slower speech, /VVɪ/ –in an intoneme– can be realized as /VVəɪ/ *i*[VVəɪ] *a*^b[VVɪɪ]. While, in normal speech, /VVɪ/ –in a *preintoneme*– generally changes into /VVɪ/ *i*[VVɪ] *a*^b[VVɪ]. Of course, this holds even more for those /VVɪ/ that currently become [VVɪ]:

i[tɹɪɪəɪ] *a*[tɹɪɪəɪ] *b*[tɹɪɪəɪ] /tɹɪəɪ/ *trial*
i[ətɹɪɪəɪ] *a*[ətɹɪɪəɪ] *b*[ətɹɪɪəɪ] /ətɹɪəɪ/ *a tri-
 al period*
i[fiɪɪ] *a*^b[fiɪɪ, 'fiɪɪ] /fiɪɪ/ *feel*
i[æfiɪɪ] *a*^b[æfiɪɪ, 'gɔːd] /æfiɪɪ/ *I feel good*.

10.11. Of course, the most peculiar diphthong in the British accent is /ɔʊ/ [ɜʊ], whose first element is central and unrounded (if not followed by [ɪ], where we find [oʊɪ]); while in American pronunciation (and International, as well) it is back and rounded, [ɔʊ]:

i^a[nɔːoʊ. 'dʒɔːoʊ. 'wɔːoʊ. 'gɔːoʊ.] *b*[nɜːoʊ. 'dʒɜːoʊ. 'wɜːoʊ. 'gɜːoʊ.] /nɔːoʊ. 'dʒɔːoʊ. 'wɔːoʊɪ
 'gɔːoʊ./ *No, Joe won't go*.

10.12. In the British accent, at the beginning of the twentieth century, [oʊ] was widespread; until the fifties it was [ɔʊ], always with lip rounding, while [əʊ, ɜʊ], at that time, sounded rather affected.

In mediatic British pronunciation, we have /ɔʊ(ɪ)/ [ɜʊ, ɔʊ(ɪ)] (cf fig 55.2).

13. On consonants & contoids

[© Luciano Canepari, 2010, Venice University, Italy]

13.0. Even for the *consonants* of English we follow a more scientific terminology, which defines the consonantal phones as *contoids*, while reserving the more traditional term (precisely *consonant*) for *phonemes* and *graphemes*, in addition to more general expositions. We will now see how the contoids are produced.

As we have already seen, the articulation of vowels is determined by the back of the *tongue*, with its *up/down* movements (complemented by closing and opening the jaw), as well as its *front/back* movements, and also by the possibility of *lip rounding*.

With contoids, instead, the space available is greater. In fact, it extends from the lips all the way to the larynx (cf fig 13.1). Of course, for more details and general information the reader can see our book *Natural Phonetics & Tonetics* (or its earlier version *A Handbook of Phonetics*).

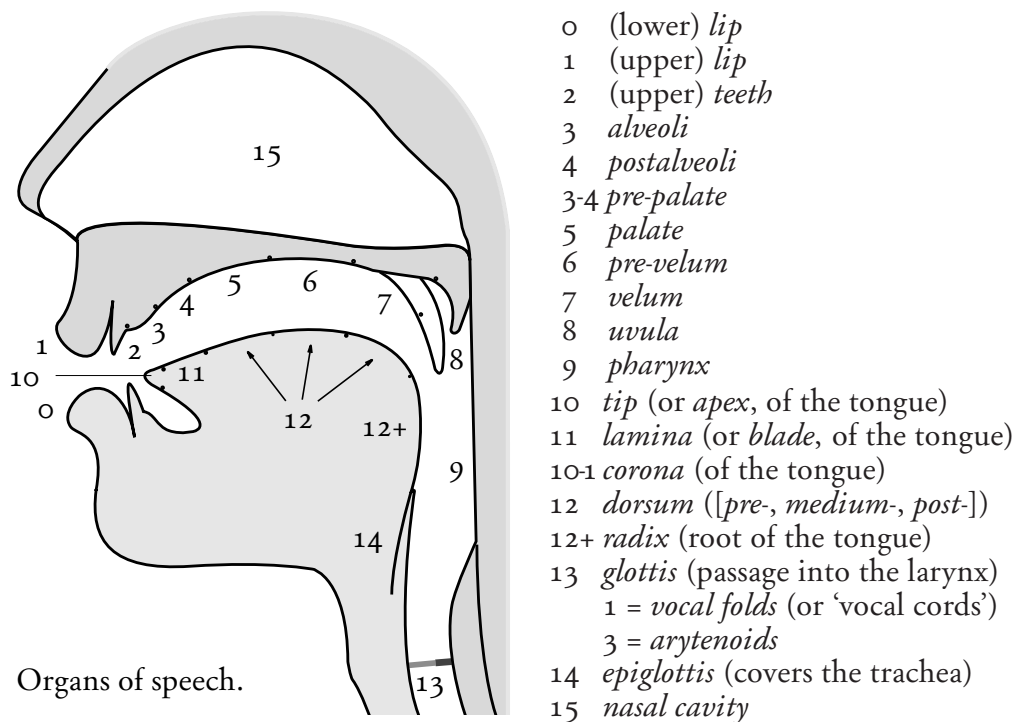


fig 13.1. Organs of speech.

13.1. The *consonants* of the three neutral accents of English are given in the table of fig 13.2. It shows all the phonemes and diaphonemes, and the different taxophones, as well, including some less frequent ones, which are important, however, for a native-like pronunciation of English.

fig 13.2. The consonantal phonemes and diaphonemes (/m, n, ŋ; p, b, t, ʈ, d, k, g; ʧ, ʤ; f, v, θ, ð, s, z, ʃ, ʒ; ɹ, ɻ, j, ɰ, w, ɰ, h; l, ɭ/) of neutral International, American, and British English (with their normal taxophones, between [], and special taxophones, between [[]]).

	bilabial	labiodental	velarized labial	pridental	dental	dentalveolar	alveolar	labiodentaliz. alv.	bilabializ. alv.	velarized alveol.	postalveolar	postalveolar prot.	velariz. postalv.	postalveopalatal	postalveopal. prot.	postalveopal. prot. raised tip	prepalatal	palatal	prevelar	[postalveolarized] prevelar round.	velar	velar rounded	laryngeal
N	m [m]						n [n]	[ɱ]	[ɱ]	[ɱ]	[ɳ] ^b												
K	p b [p b]	[p b]			[t d]		t d				[t d] ^b			[t̪ d̪]	[t̪ d̪]								
KS															ʧ ʤ	[ʧ ʤ]							
X	[f β]	f v		[θ ð]	θ ð																		
X				[θ ð]																			
S				s z	[s z]	[ʃ z] ^a									ʒ ʒ	[ʒ ʒ]							
S				[ʃ z]																			
J																							
J																							
ɻ																							
ɻ																							
L																							
L																							

13.2. In the table of fig 13.2 (cf fig 15.1), the names across the top are the principal *places of articulation*, ranging from the lips to the larynx, as already said. The signs on the left of the rows, instead, indicate the principal *manners of articulation*. Intersections between the rows and columns can then produce various contoid sounds, and the number is often doubled due to the possibility of adding *voicing* (ie the voiced *phonation type* – cf § 4.1.7-12).

All the contoids of the three neutral accents of English (ie International, American, and British) are given in the table and shown in the following chapters (including the voiced and voiceless elements, which form diphonic pairs).

The other contoids, ie those which are typical of different accents, will be shown where they are dealt with (in the chapters on Territorial Accents).

Places and manners of articulation

13.3. The *three* fundamental components for the production and identification of contoids are: *manners* and *places* of articulation, and *phonation* types.

The latter are extremely useful for contoids, since –depending on whether voicing is present or not– they double their number, for distinctive –or phonemic– purposes, as often happens with [t, d; ʧ, ʤ; f, v] / [t̪, d̪; ʧ̪, ʤ̪; f̪, v̪], which then form *diphonic pairs*, which are distinguished only by the different type of phonation.

13.4. The seven fundamental *manners* of articulation are: *nasal, stop, stop-strictive, constrictive, approximant, flap* (and *tap* within *trill*), *lateral*.

Traditionally (in spite of actual and objective difficulties, instead of the clearer ar-

tulatory terms that we use), some terms of auditory origin, are still widespread, such as ‘affricate’ for *stop-strictive* or ‘fricative’ for *constrictive*.

Although neutral English has no actual trill contoid, it does have a couple of flaps, [ɾ, ɽ], which belong to this group, naturally, and are very typical especially of the American accent.

13.5. In addition to the various fundamental orograms given in the next chapters, a series of different useful diagrams are shown in fig 13.3-5 (labiograms, dorsograms, and palatograms), in order to give further important articulatory information on some of the main phones (including a few which are not part of neutral English accents). The readers should inspect them very carefully, checking their own characteristics in a mirror.

fig 13.3. Different kinds of *labiograms* for some important phones.

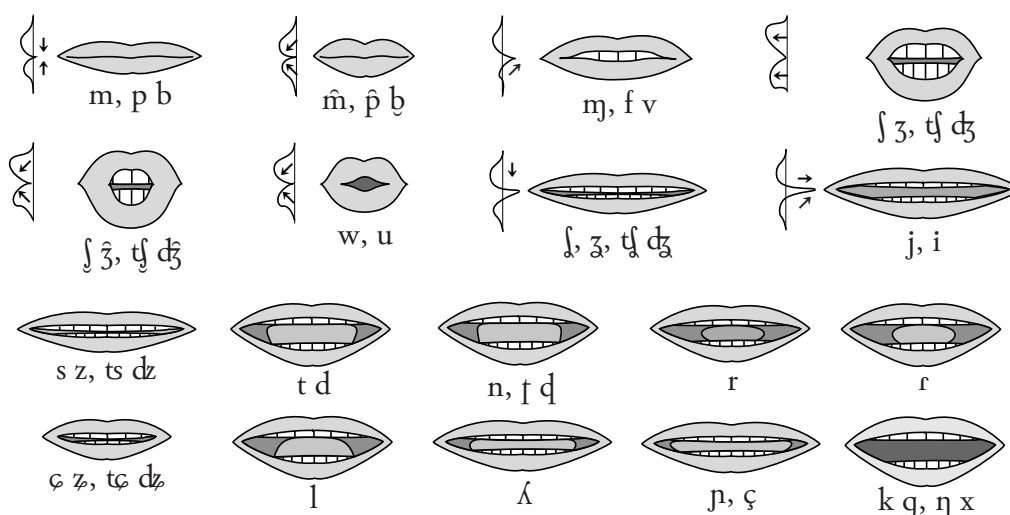


fig 13.4. Some *dorsograms* for some important phones.

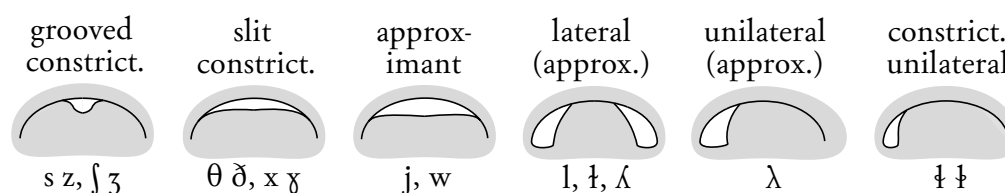
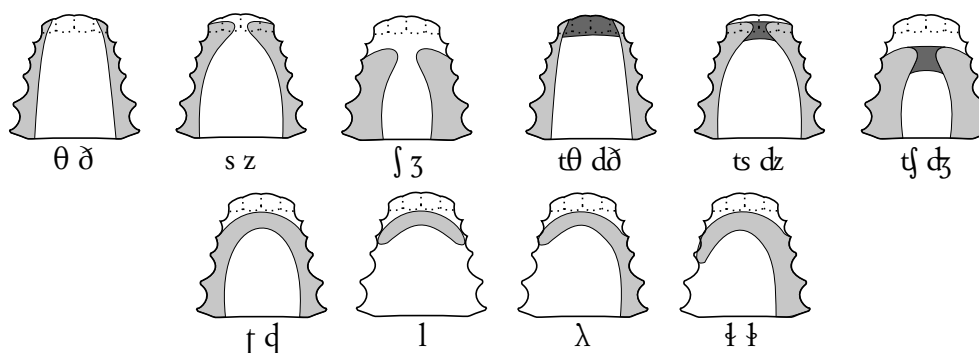


fig 13.5. Some *palatograms* for some important phones.



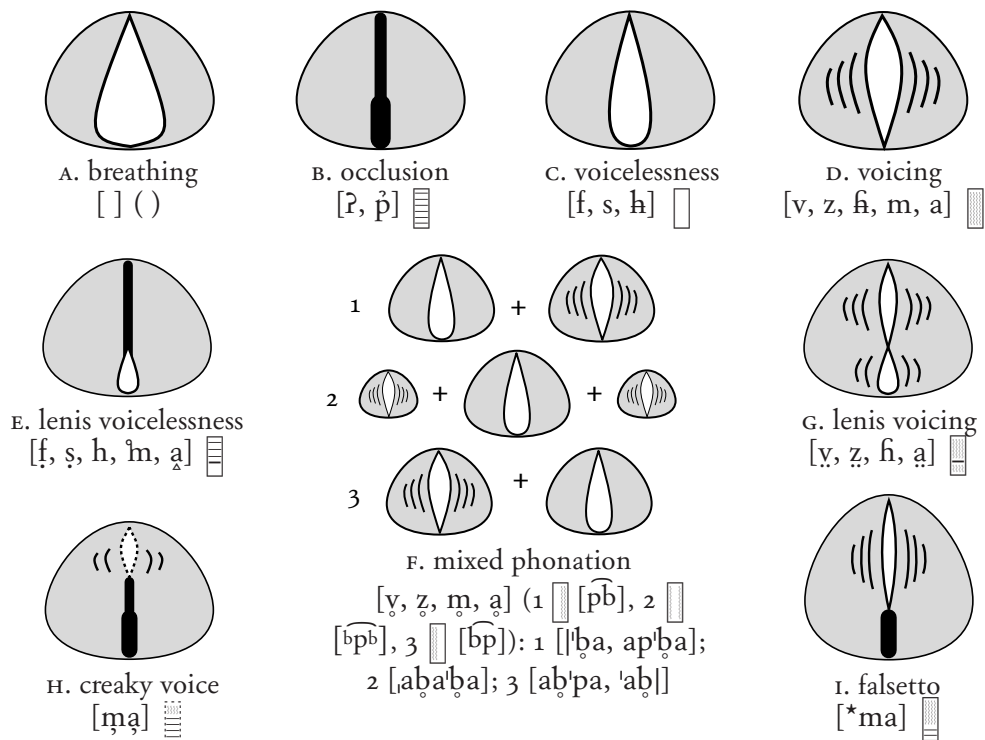
14. Phonation types & positions of the glottis

[© Luciano Canepari, 2010, Venice University, Italy]

14.1. *fig 41.1* shows the glottis (which is the space between the vocal folds) and the positions adopted during the phonation types we are interested in. In addition to normal breathing, we have a complete stoppage (ie the stop contoid, [ʔ], which technically can be neither voiced nor voiceless, but has more affinities with the latter type, and will schematically be represented by laryngoids as), besides *voicelessness* ([f],) and *voicing* ([v],). Furthermore, we also find *lenis* (or *lenited*) voicelessness and voicing (respectively [ɸ, ɸ̥], ,), and *mixed* phonation (or *half-voicing*, [ɸ̥̹], with three schematic icons, which we will shortly see), where half of the interested phone is voiced, while the other half is voiceless.

Generally, the ‘choice’ –between the three of them– depends on context: *after* a pause (or silence) or a voiceless consonant, the first half is still voiceless; whereas the second half, which is in contact with voiced phones, is voiced: (), as in German: *Bett* /'bɛt/ [ɸ̥̹ɛt].

fig 14.1. Phonation types and positions of the glottis (and their laryngoids).



Instead, *before* a pause or a voiceless consonant, the two halves are exchanged: (□), as in English: *bed* /^hbɛd/ [ˈbɛːd].

14.2. On the other hand, within words or phrases/sentences, *between voiced phones*, the central part is the voiceless one, whereas the two margins (each one for a fourth of the total duration) are voiced: (□), as in some American pronunciations: [ˈhæpi, ˈhæbi; ˈɛni, ˈɛni; ˈphakʊt, ˈphɑːɡʊt] /^hhæpi, ˈɛti, ˈpɒkət/ *happy, eighty, pocket*. In § 4.1.7-12 of *NPT/HPb*, we have explained how to verify and check if ‘voice’ is present or not, depending on vocal-fold vibrations during the productions of phones. We have added several particulars in fig 14.1, where there are two peculiar phonation types, too: *creak* (□) and *falsetto*: (□), which are useful for some paraphonic usages, expressing social or regional characteristics.

14.3. The devoicing of voiced diphonic consonants (/b, d, g; dʒ; v, ð, z, ʒ/), before pauses or before voiceless consonants (‘*postdevoicing*’), is very important:

i^b[ˈbɒːb] *a*^[bɑːb] /^hbɒb/ *Bob*, [ˈdæːd] /^hdæd/ *dad*
i^b[ˈdʒɛːdʒ] *a*^[dʒʌːdʒ] /^hdʒɛdʒ/ *judge*, ⁱ[ˈvɜːɪv] *a*^[ˈvɜːɪv] *b*^[ˈvɜːɪv] /^hvɜːɪv/ *verve*
i^b[ˈbɒːb ˈsɛːz] *a*^[ˈbɑːb ˈsɛːz] /^hbɒb ˈsɛz/ *Bob says*
 [ˈdæːd ˈtʰɒkʊt] /^hdæd ˈtʰɒkʊt/ *dad took it*.

14.4. Of less importance is their devoicing after pauses or after voiceless consonants (‘*predevoicing*’), which is slighter, too. It is true that for some speakers it is as strong as postdevoicing, but it is usually less evident, and we need not mark it in our transcriptions – although they could be shown by means of a dot under a symbol: [ḅ, ẓ] (or above: [ḡ, ḑ]):

i^b[ˈḅɒːb] *a*^[ˈḅɑːb] /^hḅɒb/ *Bob*, &c.

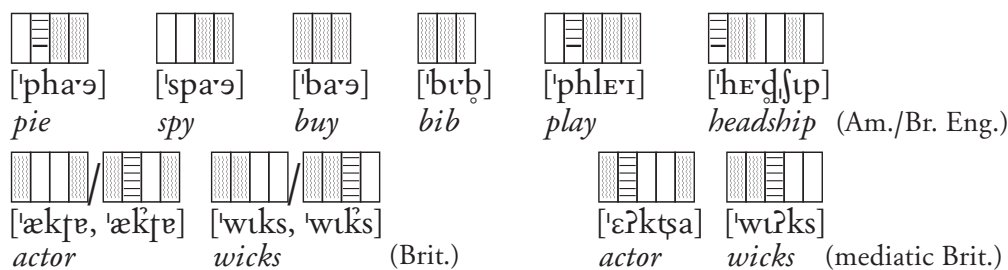
14.5. A dot could be used even after ‘aspirated’ /p, t, k, tʃ/, but we will do that only here, because [h] is sufficient:

i^[pʰlɛɪ] *a*^b[ˈpʰlɛɪ] [[ˈpʰlɛɪ]] /^hplɛɪ/ *play*
i^[kʰwæɪt] *a*^b[ˈkʰwæɪt] [[ˈkʰwæɪt]] /^hkʰwæɪt/ *quite*.

14.6. It is the same also for the other voiceless consonants (although their devoicing is only slight, and therefore usually it need not be marked):

i^[fjʊu] *a*^b[ˈfjʊu] [[ˈfjʊu]] /^hfjʊu/ *few*, ⁱa^[θɪɛt] *b*^[θɪɛt] [[θɪː-, θɪː-]] /^hθɪɛt/ *threat*
i^[snɔːɪ] *a*^[snɔːɪ] *b*^[snɔːɪ] [[sn̩-]] /^hsnɔːɪ/ *snore*.

fig 14.2. Some exemplifications of different phonation types.



15. The consonants of English

[© Luciano Canepari, 2010, Venice University, Italy]

15.1. As to consonants, suffice to say that [ʔ] is acceptable for /t/ and that [ɹ] may be good for /t/, mainly after vowels, while, after /n, ɹ, ʔ/, [t] is the most recommendable phone:

i[ˈbɛtʃi, -ɪ] *a*[ˈbɛɪ] *b*[ˈbɛtʃi] /ˈbɛtʃi/ *Betty*
i[ˈbɛtʃəɪ, -ɪəɪ] *a*[ˈbɛɹɹ] *b*[ˈbɛtʃɐ] /ˈbɛtʃəɪ/ *better*
i[ˈtʃhwɛntʃi] *a*[ˈtʃhwɛn(ɹ)ɪ] *b*[ˈtʃhwɛntʃi] /ˈtʃwɛntʃi/ *twenty*.

15.2. In American English, /t/ [ɹ] becomes [ɹ] (laterally contracted, by assimilation) before /əɪ/ [ɹ]; there is a slight difference between [ɹ] and [ɹ], and, especially in native-like international English, [ɹ] can usefully be added to the inventory of contoids, giving *i*[ˈbɛɹəɪ, -ɹəɪ] *m*[ˈbɛɹɹ, -ɹəɪ] *a*[ˈbɛɹɹ].

15.3. For *r*, we systematically have: /ɹ/ *i*[ɹ], /ɹ/ *i*[ɹ]. The semi-approximant, [ɹ], is lighter than the typical approximant, [ɹ], and is placed in an intermediate auditory and articulatory position. In fact, the sequence [əɪ] may sound like [ɹ] to American ears, and even like [ə] to British ears (provided it is not final before a pause, where we have *b*[ɐ]):

i[ˈnɛvəɪ] *a*[ˈnɛvɹ] *b*[ˈnɛvɐ] /ˈnɛvəɪ/ *never*, or
i[ˈnɛvəɪ 'sɪrɪn] *a*[ˈnɛvɹ 'sɪrɪn] *b*[ˈnɛvɜ 'sɪrɪn] /ˈnɛvəɪ 'siɪn/ *never seen*, but

fig 15.1. Consonantal elements of English (cf fig 13.2).

	bilabial	labiodental	dental	alveolar	velarized alveol.	postalveolar	postalveo-palatal protruded	postalveo-palatal	prepalatal	palatal	[postalveolariz.] prevelar round.	[postal.] prevelar uvulariz. round.	velar	velar rounded	laryngeal
N	m	[m]	[n]	n	[ŋ] ^b		[ɲ]	[ɲ]					ŋ		
K	p b		[t d]	t d	[t d] ^b		tʃ dʒ (tʃ dʒ)						k ɡ		[ʔ]
KS															
X		f v	θ ð												
S			s z				ʃ ʒ								
J						[ɹ] ^b				j					
R				[ɹ]ɹ ^a							ɹ ɹ	[ɹ] ^{ma}		w h	
L				l	ɹ [ɹ]ɹ				[ɹ]						

i['nɛvəɪ ɪm,mæɪ'lɑɪf] *a*['nɛvɪ ɪm,mæθ'lɑɪf] *b*['nɛvəɪ ɪm,mæθ'lɑɪf] /'nɛvəɪ ɪnmæɪ'lɑɪf/
never in my life.

15.4. The auditory timbre of British [ɹ] is not very different from [ɹ], and to many native speakers – both American and British – actually they sound ‘the same’, although they are quite different articulatorily, although, of course, they are both laterally contracted and rounded. To be true, it is possible to feel the difference, even because [ɹ] has a lower auditory timbre than [ɹ].

15.5. Internationally //tɹ, dɹ; ɹ̥, ɹ̥̄// are better treated as ‘/tɹ, dɹ/’ [tɹ, dɹ], or even [tɹ, dɹ], without intrinsic lip-protrusion, just as in [t, d]. They are possible, and quite acceptable, neutral pronunciations, in American and British English, too; although we still show only their ‘expected’ forms, by simply implying the two additional ones:

i['tɹhɪɑːɪ] *a*['tɹhɪɑːə] *b*['tɹhɪɑːə] /'tɹɪɑːɪ/ *try*
i['dɹɪɑːɪ] *a*['dɪɑːə] *b*['dɪɑːə] *dry*, and
i['kʰɛnɹtʃɪ] *a*['kʰɛnɹtʃɪ] *b*['kʰɛnɹtʃɪ] /'kɛnɹtʃɪ/ *country*
i['ɔːdɹɪ] *a*['ɔːdɪ] *b*['ɔːdɪ] /'ɔːdɪ/ *Audrey*, or
i['sɛmətʃɪ] *a*['sɛmətʃɪ, -ətʃɪ, -ətʃɪ] *b*['sɛmətʃɪ, -tʃɪ] /'sɛmətʃɪ/ *cemetery*
i['mændʒɪn] *a*['mændʒɪn, -dʒɪn] *b*['mændʒɪn, -dʒɪn] /'mændʒɪn/ *Mandarin*.

15.6. Of course, ‘foreign’ [tr, dr; tr, dr; tr, dr; tr, dr] &c are not suitable, although they, generally, do not actually prevent communication.

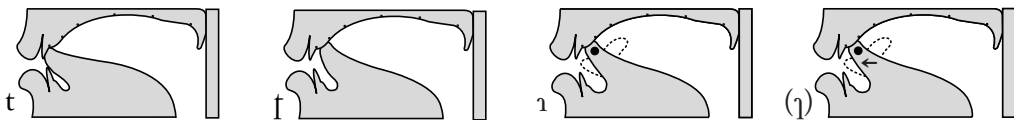
For /ɹ, ɹ̥/, it is better to actually use [ɹ, ɹ̥] (semi-lateral, ie with no full contact, cf fig 15.2.3), which, articulatorily, are decidedly simpler than [ɹ, ɹ̥] (in case, even [ɹ, ɹ̥] –velar semi-lateral– can be used, which, auditorily, are certainly better than ‘foreign’ [l, l̥] &c).

Undoubtedly, plain [w] realizes /w/ (which we could even drop definitely, were it not for its possible regional, or social, or personal usage; although it is clearly shown in the spelling):

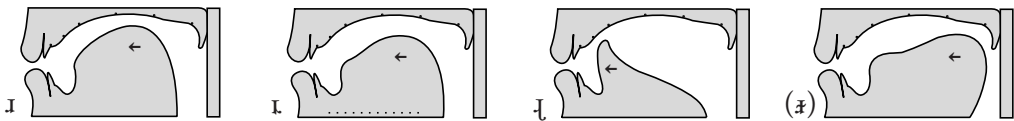
i['wɛn:] *a*/*b*['wɛnɪ; 'hɛnɪ] /'wɛn/ *when*.

fig 15.2. Some important consonant orograms.

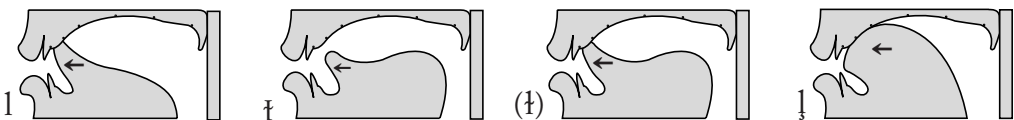
1. The taxophones of /t/ [t, t] and /t̥/ [t̥, t̥], *a*[ɹ, ɹ].



2. The taxophones of /ɹ/ *i*[ɹ] *a*[ɹ] *b*[ɹ] (*ma*[ɹ]), and /ɹ̥/ *i*[ɹ̥] *a*[ɹ̥] (*b*[θ, ə, ɜ, ɐ] *ma*[ɹ]).



3. The taxophones of /l/ [l] and /l̥/ [l̥, l̥]. Besides, [l̥]+[#j].



15.7. Actually, today, *a*^b[^hwɛn:, ^hʊɛn:] are rather marked, either as provincial/rustic, or as posh/affected ‘choices’, except, perhaps, mostly in Scotland and New Zealand.

In the international accent, /j/ is better treated as /j/ – although both /tj, dj/ and /tj, dj/ may become /tʃ, dʒ/, too (mostly, in mediatic or local accents), even if this can cause some spelling problems, to both foreigners and native speakers. For American English, in addition to /juu/ [ʊu], we show the possible variant /jju/ → [ju], as well:

i [tʰjɹun, tʰh-] *a* [tʰɹun, tʰɹun] *b* [tʰjɹun] /tjjuun/ *tune*
i [dʒjɹun, dʒ-] *a* [dʒɹun, dʒɹun] *b* [dʒjɹun] /dʒjuun/ *dune*
i [njɹu] *a* [nɹu, nɹu] *b* [njɹu] /njju/ *new*.

15.8. The *plain* ‘international’ kind of English pronunciation is a simplified model, which aims to only one articulatory phone for each phoneme or diaphoneme. But, there is a certain freedom as to the use of basic contoids and voicoids, especially in the case of /t/ [t, ɾ], as we have already seen.

Of course, the ‘aspiration’ of /p, t, k, tʃ/ and the partial devoicing of voiced diaphonic contoids (before pauses or voiceless C) are very important. In fact, in a diaphonemic kind of transcription, we might as well imagine to show ‘aspiration’ as a phonemic sequence, just as we do from a phonetic point of view (at least in stressed syllables, with no preceding tautosyllabic /s/, by reusing /h/):

i [tʰəʔtʰeɪk] *a*^b [-eɪk] /tʰəʔtʰeɪk/ or ‘/tʰəʔtʰeɪk/’ *to take*.

15.9. Naturally, postpausal ‘aspiration’ is less important; so it would not be really necessary to show it diaphonemically. But it is up to transcribers to decide whether to choose one type or the other, depending on their (teaching) purposes. However, it is better to follow a general and coherent model, such as:

i [tʰəʔtʰeɪk sʰɛmbədi tʰəðəʔsʰteɪʃən, -bɛ-, -bɔ-] *a* [tʰəʔtʰeɪk sʰɛmbədi tʰəðəʔsʰteɪʃən, -bɛ-, -bɔ-] *b* [tʰəʔtʰeɪk sʰɛmbədi tʰəðəʔsʰteɪʃn, -bɛ-, -bɔ-] /tʰəʔtʰeɪk sʰɛmbədi tʰəðəʔsʰteɪʃ(ə)n, -bɛ-, -bɔ-/ *to take somebody to the station*.

15.10. The chart also shows some taxophones, which occur by automatic assimilation to the following consonants:

[hændz] [[-ndz]] /hændz/ *hands*
 [bɛntʃ] [[-ntʃ]] /bɛntʃ/ *bench*
i^b [ɛnjən] *a* [ʌnjən] [[-n[#]jən]] /ɛnjən/ *onion*
 [mɪljən] [[mɪl[#]jən]] /mɪljən/ *million*.

18. Flapped *t* (not only American)

[© Luciano Canepari, 2010, Venice University, Italy]

18.1. An important characteristic of the neutral American accent (which, however, is not neutral in the British accent, although it is fairly widespread now) regards /t/ that, in given contexts, is realized as a voiced alveolar flap, [ɾ] (which, before [ɹ], is equally lateralized, as well, *ie* laterally contracted: [ɹ̟]).

fig 18.1-2 show both these contoids, [ɾ, ɹ̟], which are actual flaps and in clear contrast with the plain tap, [ɾ̥], as in Spanish [ˈkaro] /ˈkaro/ *caro* ‘expensive; dear’.

As a matter of fact, [ɾ̥] is quite another contoid in comparison with [ɾ], although most textbooks in phonetics still keep on confusing them, mixing them up, as though they were the same thing.

Too often, even the terminology currently used is inadequate and inappropriately mixed up, or even completely reversed, by calling ‘taps’ what are clearly *flaps*, and vice versa.

18.2. Thus, we feel obliged to explain how things actually are. So we will treat in detail their exact nature, by starting from the simpler sound, the alveolar tap, [ɾ̥], although it does not belong to English proper, except for the typical Scottish accent (and traditional and affected British English, cf Gh 56-57), where, however, it stands for another phoneme, *ie* /ɹ/, as in [ˈvɛɹə ˈfaɹ] /ˈvɛɹi ˈfa:ɹ/ *very far*, instead of ⁱ[ˈvɛɹi ˈfa:ɹ] ^a[ˈvɛɹi ˈfa:ɹ] ^b[ˈvɛɹi ˈfa:ɹ].

In fact, the tap is produced by a single (generally light) contact between the tip of the tongue and the alveolar ridge (or alveoli), made directly as a rapid strike, as illustrated in fig 18.1, which shows [ɾ, ɹ̟, ɹ̟, l] in this order. It is fairly clear that [ɾ̥] only consists of one simple action.

In fig 18.2, we can see again [ɾ̥] and the typical alveolar trill, [r̥] (with two strikes), in a way, the tap may be considered as a part (or a half) of a trill, with just one strike, as in Italian [ˈra:ro] /ˈra:ro/ *raro* ‘rare’. If the trill is lengthened, as in Spanish [ˈra:ro] /ˈra:ro/ *raro* ‘rare’ again or [ˈkarr̥o] /ˈkarr̥o/ *carro* ‘car’ (or Italian [ˈkar:ro] /ˈkarro/ *carro* ‘cart’), where we have three strikes for [r̥], and four strikes altogether in [rr̥, r̥r̥]: one for [ɾ̥] and three for [r̥]; of course, for three strikes, [r̥] would

fig 18.1. Orograms of [ɾ, ɹ̟] in comparison with [ɾ̥, l].

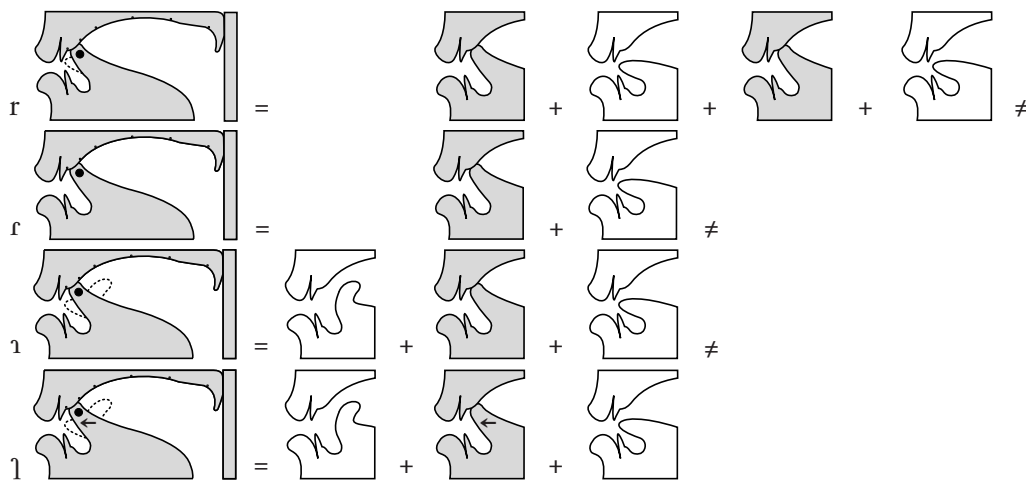


be more appropriate, but we know that for the eye it is certainly better to use [r].

Perhaps, it is not here the proper place to explain that, unfortunately, the traditional Hispanic symbol, \bar{r} , is too often inserted even in *IPA* transcriptions, giving things like $\bar{r}\acute{a}ro$ and $k\acute{a}\bar{r}o$, instead of actual and more realistic [r̄aˈro, ˈkarr̄o]. But we think that these things must be said loud and clear.

18.3. Going back to fig 18.1, let us now consider the flap, [ɾ], which consists of three parts, although it is a very quick and short sound: first, the tip is drawn back, behind the alveolar ridge; secondly, there is a tapping during its movement forwards, with a light strike when passing from behind to a front position of rest. fig 18.2 shows the three phases more clearly.

fig 18.2. Comparisons between [ɾ, ɹ] and [r, ɹ].



Again in fig 18.2, we can see [ɹ], as well, whose middle phase is laterally contracted (which is indicated by the arrow), just as in the lateral [l] (given in fig 18.1). This should make the relation clear between these different but similar contoids.

Perhaps, this could even make clear why so many phoneticians (to say nothing of phonologists or general linguists) still treat [r, ɾ, ɹ] as if they were just one and the same sound. Instead, at least in American English (and in native-like International English, as well), [ɾ, ɹ] are different from [r]:

i a [ˈbɛtʃi, -ɪ] *b* [ˈbɛtʃi] /ˈbɛtʃi/ *Betty*
i [ˈbɛtʃɚ, -ɚɪ] *a* [ˈbɛtʃɹ, -tʃɹ] *b* [ˈbɛtʃɚ] /ˈbɛtʃɚ/ *better*.

18.4. But, let us see, first, when we have /t/, which remains a voiceless alveolar stop (though, in certain cases, it may become a laryngeal –or ‘glottal’– stop, [ʔ]), instead of the diaphoneme /t/ *i* [t, ɾ] *a* [ɾ, ɹ] *b* [t]. Our (diaphonemic) transcriptions are a convenient guide.

There is /t/ [t] in stressed (even ‘unaspirated’ because in the sequence /ˈst/) or in half-stressed syllable:

[ˈtʰɛn:] /ˈtʰɛn/ *ten*
 [ˈstʰɛm:] /ˈstʰɛm/ *stem*
i [ɑːtʰɪkjələtʃɪ, -tʃɪ] *a* [ɑːtʰɪkjələtʃɔːɪ] *b* [ɑːtʰɪkjələtʃɪ, -tʃɪ, -jɔː] /ɑːtʰɪkjələtʃɔːɪ/

articulatory (+ ^b[ɑːfʌkʃəˈleɪtʃi, -tʃi, -jə] /ɑːfʌkʃəˈleɪtʃi/)
ⁱ[ˈruːməˈtɪzəm] ^a[ˈruː-] ^b[ˈrɪmu-] /ˈruːməˈtɪzəm/ *rheumatism*.

18.5. There is /t/ [t] after a pause, or after consonants (different from /n, ɹ, ʃ/), too:

ⁱ[tʰəˈtʰeɪk] ^a^b[tʰəˈtʰeɪk] /təˈtʰeɪk/ *to take*
ⁱ[ˈæktəɪ] ^a[-tɪ] ^b[-tʰe] /ˈæktəɪ/ *actor*
ⁱ[ˈæftəɪ] ^a[ˈæ(ɹ)ftɪ] ^b[ˈɑːftʰe] /ˈæftəɪ/ *after*
 [ˈɛm(p)ti] /ˈɛm(p)ti/ *empty*.

18.6. Before heterosyllabic consonants, we have /t/ [t, ʔ] (of course, in ⁱ[ˈphɒə-
 tʃi] ^a[ˈphɒətʃi] ^b[ˈphɒtʃi] /ˈpɒətʃi/ *poetry*, /tɪ/ are tautosyllabic, with no [ʔ]):

ⁱ^b[ˈtʃhɛtʃni, -ɹni] ^a[ˈtʃhɛtʃni, -ɹni] /ˈtʃhɛtʃni/ *Chutney*
ⁱ[ˈleɪtʃli, -ɹli] ^a^b[ˈleɪtʃli, -ɹli] /ˈleɪtʃli/ *lately*
ⁱ^b[əˈflænʃɪk, əʔl-] ^a[əˈflæn(ɹ)ɪk, əʔl-] /əˈflænʃɪk/ *Atlantic*.

18.7. It is the same (/t/ [t, ʔ] again) even after /ɹ, ʃ/ before /ŋ/:

ⁱ[ˈnɔːtʃn, -ɹn] ^a[ˈnɔːtʃn, -ɹn] ^b[ˈnɔːtʃn; ˈnɔːʔn] /ˈnɔːtʃn/ *Norton*
ⁱ[ˈhɪtʃn, -ɹn] ^a[ˈhɪtʃn, -ɹn] ^b[ˈhɪtʃn; -ɹn] /ˈhɪtʃn/ *Hilton*.

18.8. It remains /t/ [t] even in words in *-Vtic* (even with no secondary stress):

ⁱ[ˈluːnətɪk] ^a[ˈluː-] ^b[ˈlɪmu-] /ˈluːnətɪk/ *lunatic*
ⁱ^b[ˈpɒlətɪk] ^a[ˈphɑ-] /ˈpɒlətɪk/ *politic*
ⁱ^a[əˈnɪθmətɪk] ^b[əˈɪθ-] /əˈnɪθmətɪk/ *arithmetic*.

18.9. Besides, we find:

ⁱ^a[ˈkhlɪntən, -nɪn, -nɹn] ^b[ˈkhlɪntən; -nɹn] /ˈkhlɪntən, -nɪn/ *Clinton*.

18.10. Let us now turn to the contexts where /t/ [t] becomes /t/ [ɹ, ɹ], in normal speaking (neither slow, nor particularly careful; otherwise, we have [t], as we will see below).

We find /t/ [ɹ, ɹ] between a stressed (or unstressed) vowel and another unstressed vowel, or [ɹ, ʃ] (but also with a stressed vowel, if heterosyllabic):

ⁱ[ˈbetʃi, -ɹi] ^a[ˈbetʃi] ^b[ˈbetʃi] /ˈbetʃi/ *Betty*
ⁱ[ˈviɪtʃə, -ɹə] ^a[ˈviɪtʃə] ^b[ˈviɪtʃə] /ˈviɪtʃə/ *veto*
ⁱ[ˈvɪzəˈbɪlətʃi, -ɹi] ^a[-əɹi] ^b[-əɹi] /vɪzəˈbɪlətʃi/ *visibility*
ⁱ[ˈætəˈmɪstɪk, ˈæɹə-] ^a[ˈæɹə-] ^b[ˈætə-] /ætəˈmɪstɪk/ *atomistic*
ⁱ[ˈletʃəɪ, -ɹəɪ] ^a[ˈletʃɪ] ^b[ˈletʃe] /ˈletʃəɪ/ *letter*
ⁱ[ˈlɪtʃ, -ɹtʃ] ^a[ˈlɪtʃ] ^b[ˈlɪtʃ] /ˈlɪtʃ/ *little*
ⁱ[ˈætʃɔːtʃ, ˈæɹ-] ^a[ˈætʃɔːtʃ] ^b[ˈætʃɔːtʃ] /ˈætʃɔːtʃ/ *Atall*
ⁱ[əˈtʃɔːtʃ, əˈtʃhɔːtʃ] ^a[əˈtʃɔːtʃ, əˈtʃhɔːtʃ] ^b[əˈtʃɔːtʃ, əˈtʃhɔːtʃ] /əˈtʃɔːtʃ, əˈtʃhɔːtʃ/ *at all*.

18.11. We have /t/ [ɹ, ɹ] even between /n, ɹ, ʃ/ and a vowel, or [ɹ, ʃ] (remembering that, as our examples show, [ɹ, ɹ] may often be dropped after /n/, [n(ɹ), n(ɹ)]):

ⁱ^b[ˈbæntəm] ^a[ˈbæn(ɹ)əm] /ˈbæntəm/ *bantam*

i['wʌnʃəɪ] *a*['wʌn(ɹ)ɪ] *b*['wʌnʃe] /'wʌnʃəɪ/ *winter*
i['mæntʃ] *a*['mæn(ɹ)ɪ] *b*['mæntʃɪ] /'mæntʃɪ/ *mantel*
i['θɜːɪtʃi] *a*['θɜːɹi] *b*['θɜːtʃi] /'θɜːɪtʃi/ *thirty*
i['pɑːɪtʃi] *a*['pɑːɹi] *b*['pɑːtʃi] /'pɑːɪtʃi/ *party*
i['ʃɛʃtəɪ] *a*['ʃɛʃɹɪ, -tʃɪ] *b*['ʃɛʃtʃe] /'ʃɛʃtəɪ/ *shelter*.

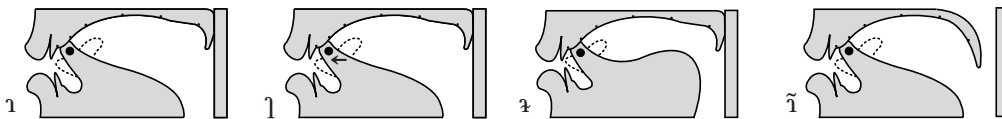
18.12. Again, we have /t/ [ɹ, ɹ] before a stressed vowel (provided it is heterosyllabic):

i[pʰə'tʃheɪtʃəʊ, -ɹəʊ] *a*[pʰə'tʃheɪnəʊ, pʰə'ɹheɪnəʊ] *b*[pʰə'tʃheɪtʃəʊ] /pə'tʃeɪtʃəʊ; pə'tʃeɪ-
 tʃəʊ/ *potato*
i[ət'ɔːtʃ, əɹ-, ə'tʃɔːtʃ] *a*[əɹɔːtʃ] *b*[ət'ɔːtʃ] /ət'ɔːtʃ, ə'tʃɔːtʃ/ *at all*.

18.13. In American English (especially mediatic), the sequences /nɪ, ɪt, tɪ/ may also have 'fused' realizations, [ɹ̃, ɹ, ɹ̃] (which we show only here):

ma['phɛɹ̃nɪŋ] /'pɛɹnɪŋ/ *painting*
ma['pɑːɹi] /'pɑːɪtʃi/ *party*
ma['fɔːɹi] /'fɔːtʃi/ *faulty*.

fig 18.3. Orograms of [ɹ, ɹ] in comparison with [ɹ̃] (velarized) and [ɹ̃̃] (nasalized).



18.14. However, in American English, when speed is reduced, or when more attention is paid to the way of speaking, /t/ [ɹ, ɹ] become /t/ [t]:

i['bɛtʃi, 'bɛɪi] *a*['bɛɪi, 'bɛtʃi] *b*['bɛtʃi] /'bɛtʃi/ *Betty*
i['tʃwɛntʃi] *a*['tʃwɛn(ɹ)i, -nɪtʃi] *b*['tʃwɛntʃi] /'tʃwɛntʃi/ *twenty*
i['lɛtʃəɪ, 'lɛɹəɪ] *a*['lɛɹɪ, 'lɛtʃɪ] *b*['lɛtʃe] /'lɛtʃəɪ/ *letter*
i['wʌnʃəɪ] *a*['wʌn(ɹ)ɪ, -nɪtʃɪ] *b*['wʌnʃe] /'wʌnʃəɪ/ *winter*.

18.15. The same goes, even in a normal manner of speaking, for /tʃt/:

i['ʃɛʃtəɪ] *a*['ʃɛʃɹɪ, -tʃɪ] *b*['ʃɛʃtʃe] /'ʃɛʃtəɪ/ *shelter*
i['ɔːtʃəɪ] *a*['ɔːtʃɹɪ, -tʃɪ] *b*['ɔːtʃtʃe, 'ɔt-] /'ɔːtʃtəɪ/ *alter*.

18.16. This happens even to less common words, such as:

i['viɪtʃəʊ, -ɹəʊ] *a*['viɪnəʊ, -tʃəʊ] *b*['viɪtʃəʊ] /'viɪtʃəʊ/ *veto*
i['pʰlɛɪtʃəʊ, -ɹəʊ] *a*['pʰlɛɪnəʊ, -tʃəʊ] *b*['pʰlɛɪtʃəʊ] /'plɛɪtʃəʊ/ *Plato*
i[dʃɪɪtʃɪzəm, -ɹɪzəm] *a*[dʃɪɪɹɪzəm, -tʃɪzəm] *b*[dʃɪɪtʃɪzəm] /dʃɪɪtʃɪzəm/ *defeatism*.

18.17. /t/ is [ɹ] also in Australia, New Zealand, South Africa (and in towns in Wales, and /t/ [ɹ, ɹ] in towns in Ireland); while, Scotland is well-known for /t/ → [ɹ], even between vowels and before /t/ [t, t] (and even before its typical pronunciation of /əɪ/ [əɪ]). The same change, /t/ → [ɹ], including /t/ → [ɹ] as well, occurs in broad accents in England, too, in particular, in London, Birmingham, &c.

26. The ‘whole truth’ on English *r*

[© Luciano Canepari, 2010, Venice University, Italy]

26.1. The English ‘/r/’ phoneme is completely different from that of most languages, which have *alveolar* contoids: [r] (trill), [ɾ] (tap), while other languages have *uvular* contoids: [ʀ] (trill), [ʁ] (constrictive), [ʁ̥] (approximant), just to name a few.

Thus, it is extremely important to use a different symbol for English *r*, even at a phonemic level: /ɹ/. Furthermore, American and British English have two quite different articulations, although –from an auditory point of view– the impression is quite similar. However, there are some perceptible differences: suffice to say that the American type has a relatively higher intrinsic timbre than the British.

Even International English *r* is alike, since it has both the approximant type, [ɹ], before vowels, and the semi-approximant, [ɹ̥], as well, which is similar, though weaker, and is used before consonants or pauses.

26.2. Once and for all, it is of paramount importance to establish the exact articulation of both kinds of approximants (and semi-approximant).

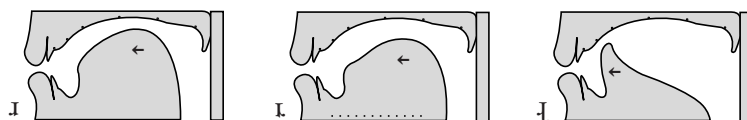
Unfortunately, except in very few cases, even among native English phoneticians, there exist odd and perhaps too traditional ideas about the precise nature and articulation of /ɹ/, which are not based either on real analyses of sounds or accurate kinesthesia.

It is true that the American *r* is articulated in a backer position than the British one, but its retraction refers to the dorsum *not* to the tip of the tongue.

26.3. It is proved that the American /ɹ/ is a prevelar approximant, [ɹ], with a very slight raising of the tip of the tongue towards the postalveolar region. But it is (almost) uninfluential, and practically unavoidable, because it is caused by the lateral contraction, which is typical of both American (& International) and British /ɹ/, as we will see.

On the contrary, the British sound is decidedly postalveolar, [ɹ̠], in the specific meaning of an area after the alveolar one, approached by the tip of the tongue (not

fig 26.1. The taxophones of English /ɹ/: *i*^v*a*[ɹ] *b*[ɹ̠] and /ɹ/: *i*[ɹ̠] *a*[ɹ] *b*[∅].



by the lamina, as in the unsatisfactory IPA official point of view). It is actually an apico-postalveolar articulation.

26.4. It will be very important to observe the orograms of these two approximants very carefully (fig 26.1). As we have already said, both of them are laterally contracted, just as real lateral contoids, but there is no contact with the roof of the mouth (as, instead, with real laterals).

The absence of such a lateral contraction would simply deprive these articulations of their typical timbre, which is so similar (in these phones), even though their actual articulations are relatively very different.

In addition, both [ɹ] and [ɻ] show a certain amount of lip rounding (more evident in stressed syllables and, for [ɹ], in prenuclear position), but less than for [w]. Thus, by changing both [ɹ] and [ɻ] towards a duller timbre, it contributes in making them less different auditorily, while remaining articulatorily rather different. By coarticulation, a preceding consonant is somewhat rounded, as well. However, it would be a sort of complication wanting to use different symbols for unrounded, or less rounded, postnuclear [ɹ] (and international [ɹ]), which could be [ɹ̥, ɹ̥̄]; but, if intense, [ɹ̥̄, ɹ̥̄̄].

26.5. Once the exact articulations are clear, it is easy to understand why, for /tɹ, dɹ/, the British pronunciation regularly undergoes assimilation, giving [t(h)ɹ̥, dɹ̥]. On the other hand, the fact that the auditory impression is so similar for these two types of phones, may explain why, even in American pronunciation, [t(h)ɹ̥, dɹ̥] can be used, besides the more usual ones, [t(h)ɹ, dɹ]. In International pronunciation, we have [tʃ(h)ɹ, dʒɹ], as in many accents, and even in the neutral ones:

i [tʃhɹ̥] *a* [tʃhɹ̥] *b* [tʃhɹ̥] /tɹ̥/ *try*
i [dʒɹ̥] *a* [dʒɹ̥] *b* [dʒɹ̥] /dɹ̥/ *dry*.

Certainly, it is very strange that the majority of phoneticians (even native ones) keep on using the symbol [ɹ] to hint at the neutral American type, which is far from being postalveolar. By the way, the term *postalveolar* corresponds to the official ‘retroflex’ one, which picturesquely tries hard to pass itself off as a real point of articulation, while, in fact, it is –at most– just a very peculiar articulatory *modification*. But, as is well known, good kinesthetic, auditory (and even acoustic) skills are not the same for all people...

26.6. In the previous chapters, we have seen several examples of /ɹ/ *i* [ɹ, ɹ̥] *a* [ɹ] *b* [ɹ̥], and several others will follow. Let us remember only that our diaphonemic transcription rigorously distinguishes between /ɹ/, which is always pronounced in all accents of English, and /ɹ̥/, which is pronounced, as such, only in American and International English (with a slight difference, though). As a matter of fact, in British English, /ɹ̥/ corresponds to ‘zero’, as *r* is pronounced only before vowels:

i [ɹ̥ɹ̥] *a* [ɹ̥ɹ̥] *b* [ɹ̥ɹ̥] /ɹ̥/ *rear*
i [ɹ̥ɹ̥] *a* [ɹ̥ɹ̥] *b* [ɹ̥ɹ̥] /ɹ̥/ *rare*
i [ɹ̥ɹ̥] *a* [ɹ̥ɹ̥] *b* [ɹ̥ɹ̥] /ɹ̥/ *roar*.

26.7. In American pronunciation, /əɪ/, preceded by vowels or consonants, is realized as [ɪ]. It is the same for /əɪ/ (and, by and large, for /əɪ/), too, which occur before vowels. In addition, both /əɪ/ and /əɪ, əɪ/ are realized as [ɪ] (although ^a[əɪ, əɪ], for ^a[ɪ, ɪ], are acceptable, as well, even if less frequent).

In International English, we find [ɪ] before vowels, but the weaker taxophone, [ɪ], before consonants or pauses; besides, /əɪ/ and /əɪ, əɪ/ are generally realized as [əɪ] and [əɪ], respectively:

ⁱ[ˈmɛɪɹdɔɪ] ^a[ˈmɪɹdɪ] ^b[ˈmɛɹdɔɪ] /ˈmɛɪɹdɔɪ/ *murder*
ⁱ[ˈmɛɪɹdɔɪɹɪ] ^a[ˈmɪɹdɔɪɹɪ, -dɪɹɪ] ^b[ˈmɛɹdɔɪɹɪ, -dɪɹɪ, -dɪɹɪ] /ˈmɛɪɹdɔɪ(ə)ɹɪ/ *murderer*.

26.8. In normal American speech, /VVɪ/ (in a *preintoneme*) generally changes into ^a[VVɪ] (for British English cf 11):

ⁱ[ˈtʰaɔɪ] ^a[ˈtʰaɔɪ] ^b[ˈtʰaɔɪ] /ˈtʰaɔɪ/ *tower*
ⁱ[ðəˈtʰaɔɪ əvˈlɛndɔn] ^a[ðəˈtʰaɔɪ əvˈlɛndɔn] ^b[ðəˈtʰaɔɪ əvˈlɛndɔn, -aɪ] /ðəˈtʰaɔɪ əvˈlɛndɔn/ *the Tower of London*
ⁱ[ˈpʰaɔɪz] ^a[ˈpʰaɔɪz] ^b[ˈpʰaɔɪz] /ˈpʰaɔɪz/ *powers*
ⁱ[ðəˈpʰaɔɪz əvˈdɑːknəs] ^a[ðəˈpʰaɔɪz əvˈdɑːknəs] ^b[ðəˈpʰaɔɪz əvˈdɑːknəs, -aɪz] /ðəˈpʰaɔɪz əvˈdɑːknəs/ *the powers of darkness*.

26.9. However, /ɪ/ is pronounced, even in British English, when it occurs final in a rhythm group before a following rhythm-group initial vowel (and there is no intervening pause, not even a short one). In this way, the two words are bound together, and /ɪ/ becomes /ɪ/ [ɪ]:

ⁱ[ðəˈkɑːɪ əˈɪɹɪvɪd] ^a[ðəˈkɑːɪ wˈɪɹɪvɪd] ^b[ðəˈkɑːɪ əˈɪɹɪvɪd] /ðəˈkɑːɪ əˈɪɹɪvɪd/ *the car arrived*
ⁱ[ˈtʰɛɪk ˈkɛɪ əvˈjɔːsɛɪf, -jɔːɪ] ^a[ˈtʰɛɪk ˈkɛɪ əvˈjɔːsɛɪf, -jɔːɪ] ^b[ˈtʰɛɪk ˈkɛɪ əvˈjɔːsɛɪf, -jɔːɪ] /ˈtʰɛɪk ˈkɛɪ əvˈjɔːsɛɪf, -jɔːɪ/ *take care of yourself*.

26.10. On the other hand, in British English again, on the analogy of word-final /əɪ, ɪə, ɛə, ɔə, ɔɪ, ɑɪ/, very frequently, final /ə, ɪ, ɔ, ɑ/ are realized as the previous ones, as well, even if no etymological *r* is present in their spelling:

ⁱ[ðɪəˈdɪiə(ɹ)əvɪtʃ] ^a[ðɪəˈdɪiə(ɹ)əvɪtʃ] ^b[ðɪəˈdɪiə(ɹ)əvɪtʃ; -ɪəvɪtʃ] /ðɪəˈdɪiəvɪtʃ/ *the idea of it*
ⁱ[əˈlæɪzə ˈɛlɪs] ^a[əˈlæɪzə ˈɛlɪs] ^b[ɪˈlæɪzə ˈɛlɪs; -zəɪ ˈɛlɪs] /əˈlæɪzə ˈɛlɪs/ *Eliza Ellis*
ⁱ[ˈdʒɪɪbi ʃɔː ˈæs(k)ɪ] ^a[ˈdʒɪɪbi ʃɔː ˈæs(k)ɪ] ^b[ˈdʒɪɪbi ʃɔː ˈɑːs(k)ɪ; -ɔɪ] /ˈdʒɪɪbi ʃɔː ˈɑːs(k)ɪ/ *G. B. Shaw asked*.

26.11. This British use is very widespread, chiefly for /ə[#]/, although good speakers try to avoid it, but many others use it airily, even teaching it to foreigners (who should avoid it, unless they are very fluent and have a very good command of British English).

In mediatic American English, we have a uvularized [ɪ], ie [ɪ̠]. In a broad New Zealand accent, /ɪ/ is a velarized version of [ɪ], ie [ɪ̠] (however, neutral New-Zealand English has [ɪ]).

In addition to American English (except in typical Southern, Eastern, and Black accents) and Canadian English, also Irish English (in the whole island) has /ɪ/ = /ɪ/.

The same goes both for a small area of the South Island in New Zealand and for the West Country in the southwest of England (as well as for some more limited areas in the North of England).

A typical Scottish accent, usually, has /ɪ, ɪ/ = [r] (though, too often, it is still described as a trill, ‘[r]’).

26.12. As a speech defect, /ɪ/ is realized as a labiodental [ʋ]. This is so widespread, especially in Great Britain, that someone considers it to be normal (all the more so because it is frequent in the *mediatic British* accent).

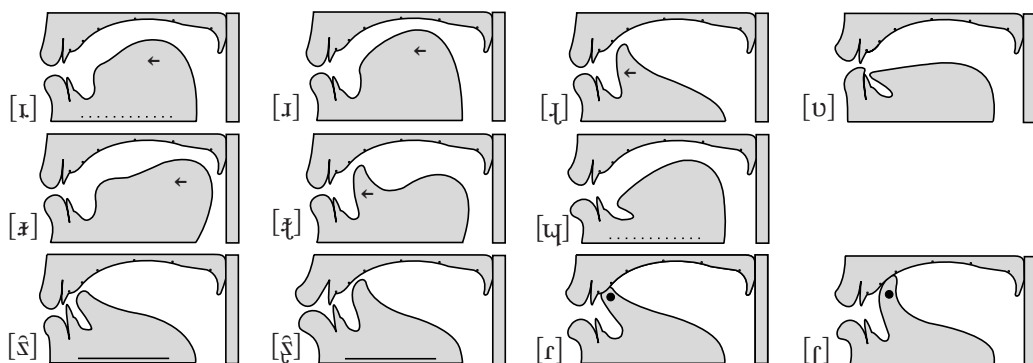
Another defective realization is /ɪ/ → [ɔ], similar to [w] (cf fig 26.2), which can cause some communication problems, though not exactly alike:

[ˈwɪtʃ] /ˈwɪtʃ/ *witch*
*i*ˈa[ˈɪtʃ] *b*[ˈɪtʃ] ‘[ˈɔtʃ]’ /ˈɪtʃ/ *rich*.

26.13. Besides [ɪ, ɪ, ɪ], given again for better comparisons with the other variants, fig 26.2 shows [ɤ, ɤ, ʋ]. In addition, it shows ^a[ɛ̃] ^b[ɛ̃], which can occur in the sequences /tɪ, dɪ/ (as seen in § 17.7-10), and [r], as well.

26.14. In traditional British pronunciation, we find /ɪ/ [ɪ, ʲrV, θr, ðr, pr, br, kr, gr], as in affected British pronunciation, where we also have [ʲVʋV], and even [ʲVɕV] (voiced postalveolar tap) [ʲVɥV] (voiced provelar semiapproximant), in some frequent words such as: *very, terrible, sorry, tomorrow*.

fig 26.2. Various taxophones for English /ɪ, ɪ/ (see text).



30. Reduced forms

[© Luciano Canepari, 2010, Venice University, Italy]

30. The examples given illustrate various elements simultaneously. It is worthwhile to observe them very carefully and to consider all the variants given (generally with no phonemic transcription). Especially for American and British transcriptions, it should be kept in mind that some identical variants are generally implied in successive transcriptions, passing from the International to the American and British accents, unless there is a serious risk of ambiguity, otherwise, it would be much harder to read comfortably (in the examples given, we will ignore /w/ *wh*-):

a: ⁱ[ə'leɪəɪ, -təɪ] ^a[ə'leɪɪ] ^b[-tə] *a letter*

[ə'mæn] *a man*

ⁱ[ə'gɑː] ^{a/b}[w'gɑː] *a guy*

ⁱ[ɪnə'waɪt] ^{a/b}[ɪnə'waɪt] *in a while*

ⁱ[ə'juːnɪt] ^a[ə'juːnɪt] ^b[ə'juːnɪt] *a unit*

ⁱ[ə'neɪm] ^{a/b}[ə'neɪm] *a name*;

am: ⁱ[aem'weɪt] ^a[aem'weɪt] ^b[aem'weɪt] *I'm well*

ⁱ[aem'faɪn] ^{a/b}[aem'faɪn] *I'm fine*

ⁱ[aem'glæd] ^{a/b}[aem'glæd, æm-, æŋ-] *I'm glad*

ⁱ[əmaɪ'wɒŋ, æ-] ^a[əmaɪ'wɒŋ, -ɑŋ, æ-] ^b[əmaɪ'wɒŋ] *am I wrong?*;

an: ⁱ[ən'æpəl] ^{a/b}[ən'æpəl] *an apple*

ⁱ[gɒt ən'aɪs, kɦɪɪm, 'gɒt] ^a[gɒt ən'aɪs, kɦɪɪm, 'gɒt ɪ-] ^b[gɒt ən'aɪs, kɦɪɪm, 'gɒt] *got an ice cream?*

ⁱ[ən'aɪm] ^a[ən'aɪm] ^b[ən'aɪm] *an arm*

ⁱ[ən'eɪm] ^{a/b}[ən'eɪm] *an aim*;

and: [ən'dɛnɪ, ɪ-] *and then*

ⁱ[ˈbɪɛd ɪ'bɪəɪ, -təɪ] ^a[ˈbɪɛd ɪ'bɪɪ] ^b[ˈbɪɛd ɪ'bɪtə] *bread and butter*

ⁱ[ˈbɒb ɪ'kɦeɪt] ^a[ˈbɒb ɪ'kɦeɪt] ^b[ˈbɒb ɪ'kɦeɪt] *Bob and Kate*

ⁱ[jʊə ən'aɪ, əndɪ-] ^{a/b}[jʊə ən'aɪ, əndɪ-] *you and I*;

any: ⁱ[ɪzðəɪ'eni ˈbɪɛd, -ðeɪ-] ^a[ɪzðəɪ'eni ˈbɪɛd, -ðeɪ-] ^b[ɪzðəɪ'eni, ˈbɪɛd, -ðeɪ-] *is there any bread?*

ⁱ[hævən'tʃə 'gɒt ɪnɪ'mɔː, -tʃu] + [gɒt, əni-, ɪ ɪ, ɪ ni, ɪ ni, ɪ ni] ^a[-tʃu 'gɒt ɪnɪ'mɔː, -tʃu] &c ^b[-tʃu 'gɒt, -tʃu] &c *haven't you got any more?*;

are: ⁱ[ðɪrɪz əɪ'wɔːz, -sɪz] ^a[ðɪrɪz ɪ'jʊːz, ɪ'jʊːz] ^b[ə'jʊːz; ə'jʊːz] *these are yours*

ⁱ[ɑɪjə'weɪ, əɪ-, ɪjʊ-, ɑɪ-] ^a[ɑɪjə'weɪ, ɪjʊ-, ɪjʊ-, ɑɪ-] ^b[ɑɪjə'weɪ, əjʊ-, əjʊ-, ɑɪ-] *are*

- you well?*; but notice: *how are you?* ⁱ[hɑs'ɑ:ɪju] ^a[hɑs'ɑ:ɪju] ^b[-'ɑ:ɪju] (since ⁱ[hɑs'ɑ:ɪju] ^a[hɑs'ɑ:ɪju] ^b[hɑs'ɑ:ɪju] would be contrastive: *How are YOU?*);
as: ⁱ[əzə'mæɪəɪ əv'fæktɪ, -fæɪ] + [zə-, ɪf-, əf-] ^a[əzə'mæɪəɪ əv'fæktɪ, zə-, ɪf-, ʊf-] & ^b[-mæɪ-
 əɪ-, -fɪ-] & *as a matter of fact*
 [əʒʒi'seɪd, əʒʒi-] *as she said*
ⁱ^b[dʒɛst əzɪ'gʊd, dʒɛstə-] ^a[dʒɛst əzɪ'gʊd, dʒɛstə-] *just as good*
ⁱ[nɒt sɒw'laɪt əzɪ'lʊks, sə-] + [-t zɪ, -t sɪ-, -ɪfɪ-] ^a[nɒt sɒw'laɪt əzɪ'lʊks, sə-] &
^b[nɒt sɒw-] & *not so light as it looks*;
- at:* ⁱ[ətðə'theɪbɪ, əɪðə-] ^a^b[-'theɪbɪ] *at the table*
ⁱ[ət'liɪst, əɪl-] ^a^b[ət'liɪst, əɪl-] *at least*
ⁱ[ət'kɪlɪ, əkɪk-] ^a^b[ək'kɪlɪ, ʊkɪk-, əɪkɪk-] *at Clay*
ⁱ[əp'wɜ:k, əɪw-, əɪw-] ^a[-ɪk] & ^b[-ɜ:k] & *at work*;
- be:* [bi'gʊd] *be good!*
ⁱ[lɪɪp bi'mɪri, lɪɪ-] + [-ɪ; -ɪ] ^a[lɪɪp bi'mɪri, -ɪ; -ɪ] & ^b[lɪɪ-] & *let it be me*
ⁱ[æw'sɒm(p) bi'lɒŋ, ɛ-] ^a[æw'sɒm(p) bi'lɒŋ, ʌ-, -ɑŋ] ^b[-ɜw-, ɛ-, -ɒŋ] *I won't be long*;
- been:* ⁱ[æbbɪnə'weɪ-, -bən-, -dɪb-; æə-, -hə-] ^a[æbbɪnə'weɪ-, -bɛn-, -bən-, æd-; æə-,
 əshə-] ^b[-bɪn-, -bɪn-] & *I had been away (I'd)*
ⁱ[hɪzbɪn'biɪn, -bəm-, -bɪn-, -ɪn] ^a[-'biɪn, -bəm-, -bɪn-, -bɛm-, -ɪn] ^b[-'biɪn, -bəm-,
 -bɪn-, -bɪn-, -ɪn] & *he has been beaten (he's)*;
- but:* [bətðɛn, bəɪ-] *but then*
ⁱ[bəɪ'gɒw, bək-] ^a[bɜ:k'gɒw, bɜ:k-, bəɪ-] ^b[-ɜw] & *but go*
ⁱ[bəɪ'bɪli, bəp-] ^a^b[bəp'bɪli, bəɪ-] *but Billy*;
- by:* ⁱ[bae'ɔ:ɪmiɪnz, bæ-, bæ-] ^a[bae'ɔ:ɪmiɪnz, bʌ-, bʌ-] ^b[-ɔ:t, bæ-, bæ-] *by all means*
ⁱ[sɒwɪ(b) bæðə'pha:ɒŋd, bæ-, bæ-] ^a[sɒwɪ(b) bæðə'pha:ɒŋd, bʌ-, bə-] ^b[sɜwɪ(b),
 bæ-, bə-] *sold by the pound*;
- can:* ⁱ[kənə'heɪvɪ, -ɪ] ^a^b[kənə'heɪvɪ, -ɪ] *can I have it?*
ⁱ[wɪkən'phleɪ] ^a^b[wɪkən'phleɪ, -kɜm-] *we can play*
ⁱ[jəkən'gɒw, -kən-, ju-] ^a[jɜ:kən'gɒw, -kɜn-, ju-] ^b[-ɜw] & *you can go*;
- could:* ⁱ[dɜk kəd'ɪu, -k, -ɪ] ^a[dɜk kɜd'ɪu, -ɪ, -ɪ] ^b[dɜk kɜd'ɪu, -ɪ, -ɪ] *that
 could do*
ⁱ[wɪkəb'meɪkɪ, -dɪm-] ^a^b[wɪkəb'meɪkɪ, -dɪm-] *we could make it*;
- did:* ⁱ[dɪdɪ'steɪ 'lɒŋgə, dɪdɪ-] ^a[dɪdɪ'steɪ 'lɒŋgə, -ɑŋ-] ^b[-ɒŋgə] *did he stay longer?*
ⁱ[wɛn dɪdɪ'kɛm, dɪdɪ-, dɪ-] ^a[-ɪm:] ^b[-ɛm:] *when did he come?*
ⁱ[hɑs dɪdɪ'ni:ʊ, dɪ-, dɪ-] ^a[hɑs dɪdɪ'ni:ʊ] ^b[-ɜw] *how did she know?*
ⁱ[hɑs dɪdɪ'gɒw, dɪdɪ-, dɪ-, dɪ-, -ɪg-, -ɪg-] ^a[hɑs] ^b[-ɜw] *how did it go?*
ⁱ[hɑs dɪdɪ'læɪkɪ, dɪ-, dɪdɪ-, dɪdɪ-] ^a^b[hɑs dɪdɪ'læɪkɪ] *how did they like it?*
ⁱ[weɪ dɪdɪ'gɒw, -ɪ-, -dɪ-, dɪ-, dɪ-] ^a[weɪ dɪdɪ'gɒw] ^b[weɪ, -ɜw] *where did you go?;*
- do:* ⁱ[dɜnɒsɪt, dɜ-, dɪ-] ^a[dɜ-, dɪ-] ^b[-ɜw] *do you know it? (d'you)*
ⁱ[weɪ dɜ'kɪɪpɪt, dɜ-, dɪ-, dɪ-] ^a[weɪ dɜ'kɪɪpɪt] ^b[weɪ] *where do you keep it?
 (d'you)*
ⁱ[sɒw dɜ'wɪri, dɜ-, dɪ-] ^a[dɜ'wɪri, dɪ-] ^b[sɜw] *so do we*
ⁱ[weɪ dɜ'ðeɪlɪvɪ, dɜ-, dɪ-] ^a[weɪ dɜ'ðeɪlɪvɪ, dɪ-] ^b[weɪ] *where do they live?*
ⁱ[wɒt dɪ'wɒnt, dɪ-, dɪ-, dɪ-, -ɪ-, -ju-] ^a[wɒt dɪ'wɒnt, 'wɒ-, -ɔŋt-, -ju-] & ^b[wɒt,

- 'wɒnʃ] &c *what do you want?*
i[dʌɑrɪ'tʃɪlɪdʒɪŋ 'gɔːo] *a*[dʌɑrɪ'tʃɪlɪdʒɪŋ 'gɔːo] *b*[dʌɑrɪ'tʃɪlɪdʒɪŋ 'gɔːo] *do our children go?*;
- does: i*[dɔːzɪp'wɔːk, -ɹ'w-, -f'w-] *a*[-'wɹk] *b*[-'wɜːk] *does it work?*
i['wɒɪdʒəzi 'mɪrɪn, -tdzi, -tsi-, -ɹ-] *a*['wɒ-, 'wɑ-, 'mɪrɪn] *b*['wɒ-] *what does he mean? (what's)*
a['wɛn dɔːzɪ'dʌuɪt, 'wɛn ʒi-] *a*[-'dʌuɪt] *b*[-'dʌuɪt] *when does she do it? (when's)*
i['hɑːo dɔːzɪ'lɒk, dʒɪ, dʒɪ-, ʒɪ, -ɪ'lɒk] *a**b*['hɑːo] *how does it look? (how's);*
- for: i*['lɒkfəɪt] *a*[-fɪt, -fɪɪt] *b*[-fəɪt, -fɪt; -fɔɪt] *look for it*
i['stɛɪ fəɪə'wiik, -fɪə-] *a*['stɛɪ fɪə'wiik, -fɪə-] *b*[-fəɪw-, -fɪw-, -fɪw-] *stay for a week*
i['ɪtsfəɪjuː] *a*[-fɪ'juː] *b*[-fəɪ'juː, -fɪj-, -fɪj-] *it's for you;*
- from: i*[fɪəm'skuːɪ] *a*[fɪəm'skuːɪ] *b*[fɪəm'skuːɪ] *from school*
i[fɪm'ðeɪ] *a*[fɪm'ðeɪ] *b*[fɪm'ðeɪ] *from there*
a['weɪ 'ɑɪjəfɪɪm; -jɪ-, 'weɪ] *a*['weɪ 'ɑɪjəfɪɪm, -ɑm; -jɪ-, 'weɪ] *b*['weɪ 'ɑɪjəfɪɪm, -jɪ-, 'weɪ] *where are you from?;*
- had: i*[hædæ'siɪnɪt, hæ-, -ɪɹ] *a**b*[-æ'siɪ-] *had I seen it*
i[ðeɪə'dɪə'dɪ, ðeɪd-; -ɪhæd-] *a**b*[ðeɪə'dɪə'dɪ, ðeɪd-; -ɪhæd-] *they had died (they'd)*
i[ɪəbbɪn'dɪn, -dɪb-, ɪfə-; -ən-; ɪfə-] *a*[ɪəbbɪn'dɪn, -dɪb-, -ɛn-; -ən-; ɪfə-] *b*[ɪfə-, ɪə-, -ɪn-, -ɛn-] *it had been done (it'd)*
*i**b*[ðə'mæɪn əg'gɒn, əd-] *a*[wɪg'gɒn, əd-, -ɑn] *the man had gone*
i[ʃɪhæd fə'stɛɪ, -æf, -æɪ] *a*[-ɛɪ, æɪ ə] *b*[-ɛɪ, -æf ə] /ʃɪhæd fə'stɛɪ, -æf ə/ *she had to stay;*
- has: i**b*[hæzɪ'gɒn, hæ-] *a*[-ɔːn, -ɑn] *has he gone?*
*i**b*[ʃɪz'dɪn, ʃɪz-; ʃɪhəz-] *a*[-'dɪn] *she has done (she's)*
i['ɪts'biːn, ɪəz-, ɪfəz-; ɪfəz-] *a*[ɪəz-, -'bɛn] *b*[ɪfəz-, ɪ-, -'brɪn,] *it has been (it's)*
i['dʒɔːɪdʒ əz'kɪm, əs-; -dʒ hə-] *a*['dʒɔːɪdʒ, -ɑm] *b*['dʒɔːɪdʒ, -ɛm] *George has come*
i[hi'hæz fə'stɛɪ, -æs] *a**b*[-ɛɪ] *he has to stay;*
- have: i*[hævjə'siɪnɪt, hæ-, -jɪ-, -ɪɹ] *a**b*[-'siɪn-, -jɪ-] *have you seen it?*
i[ðeɪv'gɒn; ðeɪə-; -hə-] *a*[ðeɪv'gɒn, -ɑn; ðeɪə-; -hə-] *b*[ðeɪv'gɒn; ðeɪə-; -hə-] *they have gone (they've)*
a[wɪv'kɪm, -fɪk-; wɪə-; wɪhə-] *a*[-ɑm] *b*[-ɛm] *we have come (we've)*
i[wi'hæv fə'stɛɪ, -æf] *a**b*[-'stɛɪ] /wi'hæv fə'stɛɪ/ *we have to stay*
i[jə'sʊdɪv, jɪ-, -æv, -hæv] *a**b*[jə-, jɪ-] *you should have*
i[jə'sʊdɪv 'dɪn, -ɪ, -əv, jɪ-] *a*[-ɑn, jɪ-] *b*[-ɛn, jɪ-] *you should have done (should've)*
i[jə'kɒdɪv 'sɛɪd, -ɪ, -əv, jɪ-] *a**b*[jɪ-] *you could have said (could've)*
*i**b*[jə'wɒdɪv 'gɒn, -ɪ, -əv, jɪ-] *a*[-ɔːn, jɪ-] *you would have gone (would've)*
i[jə'mʌstə 'nɔːn, -ɪ, -əv, jɪ-] *a*[-ɑs-, jɪ-] *b*[-ɛs-, jɪ-] *you must have known (must've)*
i[ʃɪ'maɪtə 'sɛɪd, -ɪ, -əv, -ɪə] *a*[-æɪə] &c *b*[-æfə] &c *she might have said (might've)*
- he: [hi'wɛnʃ] he went*
i['wɛni 'sɔːt, wɛ-, -ɪɹ] *a*['sɔːt, wɛ-, wɪ-, -ɪɹ] *b*['sɔːt, wɛ-, wɪ-, -ɪɹ] *when he saw it [hæzi] has he?;*
- her: i*[həɪ'ɑɪz] *a*[hɪ'ɑɪz] *b*[həɪ'ɑɪz] *her eyes*

- i*[tʰɛlɔɪ] *a*[-lɪ] *b*[-lɛ] *tell her*
i['gɪvəɪ əɪ'hætʃ] *a*['gɪvɪ tʰætʃ] *b*['gɪvəɪ ɜ-, ə hət] *give her her hat*
i['tʰuəɪ'meðəɪ, tʰəhəɪ-, tʰwəɪ-] *a*['tʰɪmɪ'mʌðɪ, tʰəhɪ-, tʰwɪ-] *b*['tʰəhə'meðe, tʰɪmɜ-, tʰwɜ-, tʰɪhə-] *to her mother;*
him: *i*[æ'sɔɪm] *a*[aə'sɔɪm; -əm] *b*[aə'sɔɪm] *I saw him*
i['lɛɪm 'ɪn; 'lɛɪ-; -m] *a*['lɛɪm 'ɪn; -əm; -m] *b*['lɛɪm 'ɪn; -ɪ; -m] *let him in;*
his: [hɪz'pɛn:] *his pen*
 [hi'tʰɒk ɪz'bɒk] *he took his book*
i[hɪz'juuθ] *a**b*[-ɪjuuθ] *his youth;*
I: *i*[æ'sɪɪ, ɛɛ-] *a*[aə'sɪɪ, ʌə-] *b*[aə'sɪɪ, ɛə-] *I see*
i[æɪtʰɛɪk, ɛɪ-; -t-; -əɪ-; -wɪ-] *a*[æɪtʰɛɪk, ʌt-; -t-; -wɪ-; -wɪ-] *b*[æɪt-, ʌt-; -t-; -wɪ-; -wɪ-]
I will take (I'll)
i['hɑːs kədʌə'stɛɪ, -eɪ-; -əɪ-] *a*['hɑːs kɪdʌə'stɛɪ, -ʌɪ-; -əɪ-] *b*[-aə-, -eɪ-; -əɪ-] *how could I stay?;*
if: *i*[ɪfæ'meɪ, əf-, f-] *a**b*[ɪfæ'meɪ, əf-, f-] *if I may*
i[ɪfjə'seɪsɔw, əf-, f-, -u-] *a*[ɪfjə'seɪsɔw, əf-, f-, -ɪ-] *b*[-ɜw] *if you say so*
i[ɪf'nɒt fəɪ'juu, əf-, f-, -t] *a*[ɪf'nɒt fɪ'juu, əf-, f-, -p, -t] *b*[-nɒt fəɪ-, fɪ-, fɪj-, əf-, f-, -p, -t] *if not for you;*
in: *i**b*[ɪn'lɛndən] *a*[-lʌn-] *in London*
i[ɪn'pɛrɪs] *a*[-ɪs] *b*[-ɪs] *in Paris*
*i**b*[ɪn'kænədə] *a*[-ʌ] *in Canada*
i[hi'sæɪ ɪnðə'tʃɛɪ, -æɪ, ɪnə-, ɪnə-, -t nðə-, -t nə-, -ʔ n-] *a*[hi'sæɪ ɪnðə'tʃɛɪ] &
b[-æɪ, -ɛɪ] & *he sat in the chair*
i['brɛɪkɪ ɪn'tʰuɪ, -ɪ; -ɪ n-] *a*['brɛɪkɪ ɪn'tʰuɪ; -ɪ n-] *b*['brɪ-, -ɪ, -ɪu] *break it in two*
i[æmɪnə'hɪɪ, e-, -mɪnə-, æəm-] *a*[æmɪnə'hɪɪ, ʌ-, -mɪnə-, æəm-] *b*[-æɪ, e-] & *I am in a hurry (I'm);*
is: *i*[ɪzɪ'juu, -ɪj-; ɪɪ-] *a**b*[ɪzɪ'juu, -ɪj-; ɪɪ-] *is it you?*
i[ɪts'mɪɪ; ɪɪz-, ɪɪz-] *a*[ɪts'mɪɪ; ɪɪz-] *b*[ɪts-; ɪɪz-] *it is me (it's)*
i['kɪmz 'hɪɪ; -m ɪ-] *a*['hɪɪ] *b*['hɪɪ] *Kim is here (Kim's)*
i['ðɪs ɪzə'faɪn 'dɛɪ, 'ðɪs zəɪ-; 'ðɪs səɪ-] *a**b*[-aɪn 'dɛɪ] *this is a fine day*
i['ɪsɔz ɪzə'næɪs 'wɒmən, 'ɪsɔz zəɪ-, 'ɪsɔz zəɪ-] *a*['ɪsɔz ɪzə'næɪs] & *b*['ɪzɔz ɪzə'næɪs]
 & *Rose is a nice woman*
i['ðɪs'dɪʃ ɪz'waɪt, zɪ-, sɪ-, ðəs-] *a**b*[-aɪt] *this dish is white;*
it: *i*[ɪzɪ'tʃɪjuu, əz-, z-, -t-] *a*[-tʃɪjuu] *b*[-tʃɪjuu, -t-] *is it true?*
i[ɪts'ɔɪt 'raɪt, tsɪ-, sɪ-, 'ɔɪ; ɪɪz-, ɪɪz-] *a*[ɪts'ɔɪt 'raɪt, tsɪ-, sɪ-, 'ɔɪ; ɪɪz-] *b*[-'ɔɪt ɪt, tsɪ-, sɪ-, 'ɔɪ; ɪɪz-] *it is all right (it's)*
i[jɛs ɪtʃz, ɪtʃz; jɛs'tʃz] *a*[jɛs ɪtʃz; jɛs'tʃz] *b*[ɪtʃz, ɪtʃz, jɛs'tʃz] *yes it is*
i['tʰɛɪkɪt, -ət, -ɪ] *a*['tʰɛɪkɪt, -wɪt, -ɪ] *b*['tʰɛɪkɪt, -ɪ] *take it*
i[ɪtʃ'biə'gɔd 'θɪŋ, ɪtʃ-; ɪpɪtʃ-; ɪwɪtʃ-; ɪwɪtʃ-; ɪtʃ-] *a*[ɪtʃ'biə'gɔd 'θɪŋ, ɪtʃ-; ɪpɪtʃ-; ɪwɪtʃ-; ɪwɪtʃ-] *b*[ɪtʃ-, ɪtʃ-] & *it will be a good thing (it'll)*
i[ɪəbbɪ'næɪs, ɪt-, -dɪb-; ɪpw-; ɪfw-; ɪhwɪ-] *a*[ɪə-] & *b*[ɪfə-, ɪə-] & *it would be nice (it'd);*
its: *i*[ɪts'tʰɛɪt] *a**b*[ɪts'tʰɛɪt] *its tail*

- i*[ʊ'hæ:d ʊts'hi:θ 'bi:ʊkən] *a*[ʊ'hæ:d ʊts'hi:θ 'bi:ʊkən, əts-] *b*[ʊ'hæ:d ʊts'hi:θ 'bi:ʊkən] *it had its teeth broken;*
- just:* *i*[æv'dʒəs(t)'si:nɪm, -dʒəs-] *a*[æv'dʒəs(t)'si:nɪm, -dʒəs-] *b*[-dʒəs-, -dʒəs-] *I have just seen him (I've)*
- i*[ʃiz'dʒəsgɔ:n ə'weɪ, -əs-] *a*[ʃiz'dʒəsgɔ:n ə'weɪ, -əs-, -ə'n] *b*[-əs-, -əs-, -ə'n] *she has just gone away (she's)*
- i*[dʒəs'laek ɪz'sən, dʒəs-, -ɪl-] *a*[dʒəs'laek ɪz'sən:] *b*[dʒəs-, -ən:] *just like his son;*
- many:* *i*['meni 'bɔ:ɪz] *a*/'bɔ:ɪz] *b*['bɔ:ɪz] *many boys*
- i*['hɑ:ʊ məni'mɔ:ɪ, məni-, mɪni-, mni-] *a*['hɑ:ʊ, 'mɔ:ɪ] *b*[-'mɔ:ɪ] *how many more?;*
- may:* *i*[jə'meɪ'æskəɪ, ju-] *a*[-eɪ'æ(*)skɪ, ju-; -mi-] *b*[-eɪ'ɑ:skə, ju-; -mi-] *you may ask her*
- i*[wɪ'meɪ'gɔ:ɔ; -mə-] *a*[wɪ'meɪ'gɔ:ɔ; -mɪ-] *b*[-ɜ:ɔ] *we may go*
- i*[ʃɪ'meɪ'steɪ] *a*/'ʃɪ'meɪ'steɪ; -mə-] *b*[-mə-] *she may stay;*
- me:* *i*[hi'kɒs'fɪmi, -dmi] *a*[-ɔ:t-] *b*[-ɔ:t-] *he called me*
- i*[ʃɔ:mi ðə'weɪ] *a*[ðə'weɪ] *b*[ʃɔ:mi ðə'weɪ] *show me the way;*
- might:* *i*[jə'maɪ'li:vi, -ɪl-, jə'meɪ-, ju-] *a*[jə'maɪ'li:vi, -ɪl-, jə'maɪ-, ju-] *b*[jə'meɪ-] &c *you might leave*
- i*[maɪ'ɪə'ju:z ə'fɔ:ɔn, mə'eɪ-, -ɪ-, -ɜ j-] *a*[maɪ'ɪə'ju:z ə'fɔ:ɔn, mə'eɪ-] *b*[-ɪ-, -ɪ-, ə'fɔ:ɔn, mə'eɪ-] *might I use your phone?;*
- must:* *i*[aɪ'mʌs'gɔ:ɔ, -mʌs-, eə-] *a*[aə-, ə-] *b*[aə-, eə-, -ɜ:ɔ] *I must go*
- i*/'b[ɪp'məsbi'dʌn, ɪ-] *b*[-ɪ-] *it must be done (but: i*/'b[ɪp'məsbi 'leɪ, ɪ-] *a*[-ɪ-, -ɪ-] *it must be love); i*['ʃɪ'məs'pheɪ] *a*/'b[-eɪ] *b*[-eɪ] *she must pay;*
- my:* *i*[maɪ'heɪd, mə-, mə-] *a*[maɪ'heɪd, mə-, mə-] *b*[maɪ'heɪd, mə-, mə-] *my head*
- i*['nɒt ʃə'maɪ'nɒlɪdʒ, -eə-, -e-, -ə; -ɪ-, -i-, -ɪ] *a*['nɒt ʃə'maɪ'nɒlɪdʒ, -ə-, -ə-] &c *b*['nɒt ʃə'maɪ'nɒlɪdʒ, -eə-, -e-] &c *not to my knowledge;*
- no:* *i*[nɔ:ɔ'mɔ:ɪ dʌ'aɪ; nə-] *a*[nɔ:ɔ'mɔ:ɪ dʌ'aɪ; nə-] *b*[nɔ:ɔ'mɔ:ɪ; nə-] *no more do I*
- i*[nɔ:ɔ'eðəɪ 'i:zɪ; nɪ-] *a*[nɔ:ɔ'eðəɪ 'i:zɪ; nɪ-] *b*[nɔ:ɔ'eðəɪ 'ɪ; nɪ-] *no other reason*
- i*/'a[ɪts'nɔ:ɔ'gʊd; -nə-] *b*[-ɜ:ɔ; -nə-] *it's no good;*
- nor:* *i*[ni:ðəɪ'fɪʃ nɔ:ɪ'fleʃ, nəɪ; nɔ:ɪ-] *a*[ni:ðəɪ'fɪʃ nɔ:ɪ'fleʃ, nɪ; nɔ:ɪ-] *b*[nɔ:ɪ-; nɔ:ɪ-, nəɪ-] *neither fish nor flesh*
- i*[ni:ðəɪ'hi:nəɪ nɔ:ɪ; nɔ:ɪ-] *a*[ni:ðəɪ'hi:nəɪ nɔ:ɪ; nɔ:ɪ-] *b*[nɔ:ɪ-; nɔ:ɪ-, nɔ:ɪ-; ni:] *neither he nor I;*
- not, -n't:* *i*[ɪ'vɪzɪz, ɪ-] *a*[ɪ'vɪzɪz] *b*[ɪ-, ɪ-] *it isn't*
- i*[aɪ'wɔ:ɔnɪ, e-] *a*[aɪ'wɔ:ɔnɪ, ə-] *b*[e-, -ɜ:ɔnɪ] *I won't*
- i*[hi'dəɪzɪz, -də-] *a*[hi'dəɪzɪz, -də-] *b*[-e-, -də-] *he doesn't*
- i*[wi'dɔ:m 'phleɪ] *a*['phleɪ] *b*[-ɜ:ɔm'phleɪ] *we don't play*
- i*[ɪ'vɪzɪz 'gʊd, ɪ-] *a*[ɪ-] *b*[ɪ-, ɪ-] *it isn't good*
- [ɪ'vɪzɪz, -nɪ] *isn't he?*
- [ɪ'vɪzɪz, -nɪ] *isn't it?*
- i*[hi'ju:zɪzɪz] *a*/'b[hi'ju:zɪzɪz] *b* he used not to
- i*[aɪ'dɔ:ɔn'nɔ:ɔ, e-, -dɪ'n-, -dɪ'n-, -dɪ'n-] *a*[aɪ'dɔ:ɔn'nɔ:ɔ, ə-, -dɪ'n-] &c *b*[e-, -ɜ:ɔ-, -nɔ:ɔ] &c *I don't know (dunno)*
- i*[aɪ'dɔ:ɔn'nɔ:ɔ, e-, -mɪ'm-, -mɪ'm-, -mɪ'm-, -dɪ'n-m-, -dɪ'n-m-, -dɪ'n-m-, -dɪ'n-m-] *a*[aɪ'dɔ:ɔn'nɔ:ɔ, ə-, -dɪ'n-m-] &c *b*[aɪ'dɔ:ɔn'nɔ:ɔ, e-] &c *I don't mind;*

- of*: ⁱ[ðə'fɪfθ əv'meɪ, ɪ'm-] ^ab[-'meɪ] *the fifth of May*
ⁱ[ə'khep əv'tʰi:ri, -ə't-, -f't-] ^a[w'kʰɒp əv'tʰi:ri] & ^b[-ep] & *a cup of tea*
ⁱ[fɔ:ɪst əv's:t, ɪ'] ^a[fɪst əv'ɔ:t, ɪ'] ^b[fɜ:s't əv's:t, ɪ'] *first of all*;
- on* (the most reduced form, [ŋ], only occurs when no ambiguity with *in* is possible):
ⁱb[epɒndə'bɒks; -ən-, -nənə-] ^a[ɒpɒndə'bɒks, -ən-, -ən-, -nənə-] *up on the box*
ⁱ[ʌtsɒmmaəs'a:ɛd, -mɛɛ-, -mə-, ʌt-, ʌt-] ^a[ʌtsɒmmaəs'a:ɛd, -əm-, -mɛɛ-, -mə-, ʌt-] ^b[-ɒm-, -mɛɛ-, ʌt-, ʌt-] *it is on my side (it's)*
ⁱ[wɒɹən 'ɜ:θ, -ɒn, -t-] ^a[wɒɹən 't:θ, 'wɑ-, -ɔ:n, -ən] ^b[wɒɹən 'z:θ, -ɒn, -ɹ-] *what on earth!*;
- once*: ⁱ[wɛns'mɔ:ɪ, wən-] ^a[wɒns'mɔ:ɪ, wɒn-] ^b[wɛns'mɔ:, wɒn-] *once more (= again)*
 – ⁱ[wɛns'mɔ:ɪ] ^a[wɒns'mɔ:ɪ] ^b[wɛns'mɔ:] *once more (= one more time)*;
- one(s)* (the form without /w/ may be judged as dialectal or regional): ⁱ[ə'bʊgwen, -wən] ^a[ə'bʊgwɒn, -wɒn; -wɪn] ^b[-wɛn, -wɒn; -wɪn] *a big one*
ⁱ[ðætsə'gɔ:bwen, -wən, -d-, -dɛn; -dɪn; ðæɪzə-, -t-] ^a[ðætsə'gɔ:bwɒn; ðæɪzə-] & ^b[-wɛ-, ðæɪzə-, -ɹ-] & *that is a good one (that's)*
ⁱ[wɛn'stɪwɪz 'hɔ:ps, wə-, -ɪz, -eɪz, -sɔ:w-] ^a[wɒn'stɪwɪz 'hɔ:ps, wə-, -eɪz, -ɔ:w-] ^b[wɛn'stɪwɪz 'hɔ:ps, wə-, -ɪz, eɪz-, -sɔ:w-] *one always hopes*
ⁱ[ðɔ:zəɪ'næswɛnz, -swɛnz; -sɛnz] ^a[ðɔ:zəɪ'næswɒnz, -swɒnz; -sɛnz] ^b[ðɔ:zə-, -swɛ-, -swɒnz; -sɛnz] *those are nice ones*;
- or*: ⁱ[fɪhə'deɪ əɪtə'mɔ:ɪs, sɪt-] ^a[fɪhə'deɪ ɪtə'mɔ:ɪs, sɪt-; -mɔ:ɪ-] ^b[əɪt-, sɪt-, -ɔ:ɪs] *today or tomorrow*
ⁱ[tʰu: əɪθɪri 'phɑ:ndz; sɪ-] ^a[tʰu: ɪθɪri 'phɑ:ndz; sɪ-] ^b[tʰu: sɪ-, ə-, -θɪ-] *two or three pounds*
ⁱ[əɪ'eɪs] ^a[ɪ'eɪs] ^b[əɪ'eɪs] *or else*;
- our*: ⁱ[ɑ:ɪ'sku:ɪ] ^a[ɑ:ɪ'sku:ɪ] ^b[ɑ:skɪ] *our school*
ⁱ[ðɪɪzɪɑ:ɪ'phɛnz;] ^a[ðɪɪzɪɑ:ɪ-] ^b[ðɪɪzɪɑ:-] *these are our pens*;
- per*: ⁱ[fɪfti pɛɪ'sɛnt] ^a[pɪ-] ^b[pə-] *fifty per cent*
ⁱ[fɑ:ɛp pɛɪ'sɛmp pɛɪ'ænəm, -mɪ, -nt] ^a[fɑ:ɛp pɪ's- pɪ'æ-] & ^b[pɛ's-, pɛɪ'æ-] & *five per cent per annum*;
- shall* (in American English it is a stylistic choice, with less reduced forms): ⁱ[ʃələe- 'tʰeɪkɪt, ʃləe-, -ɛe-, -e-, -ɪ] ^a[ʃələe'tʰeɪkɪt, -ləe-, -ɪ] ^b[ʃələe'tʰeɪkɪt, ʃləe-, -ɛe-, -e-, -ɪ] *shall I take it?*
ⁱ[æʃt'dɪu, æt-, ɛt-] ^a[æʃt'dɪu, æt-, ɛt-] ^b[-ɪu, ɛt-] *I shall do*
ⁱ[ʃtɪwɪ'gɔ:ɔ, ʃəwi-, ʃwi-] ^a[ʃtɪwɪ'gɔ:ɔ, ʃwɪ-, ʃwi-] ^b[-zɔ:] & *shall we go?*;
- she*: [ʃi'wɛnt] *she went*
ⁱ[ʃi'hæzɪu, -stɪ] ^ab[-tɪ] *she has to*
 [hæznɪʃi, -nɪʃi, -nɪʃi, -nɪʃi] *hasn't she?*;
- should*: ⁱb[ʃədɪ'khem:] ^a[-ɒm:] *should he come*
ⁱ[jəʃədɪ'quɪt, ju-, -ɪ] ^a[-dɪ'quɪt, ju-, -ɪ] ^b[-dɪ'quɪt, ju-, -ɪ] *you should do it*
ⁱ[æʃə'gɔ:ɔnəʊ, ɛ-, -ʃg-, -ə'dɪg-] ^a[æʃə'gɔ:ɔnəʊ, ɒ-] & ^b[-zɔ:, ɛ-] & *I should go now*
ⁱ[æʃə'dɪθɪŋksɔ, ɒ-, -ʃt-, -ʃt-] ^a[æʃə, ɒ-] & ^b[ɛ-, -zɔ:] & *I should think so*
ⁱ[ðəɪ'ʃə'gɪ'khem 'aɔt, ðəɪ-, -ɪ'kɪh-, -ə'dɪ-, -ɪ] ^a[ðəɪ'ʃə'gɪ'kɪhəm 'aɔt] & ^b[-tɪ-, -ɪ-, -ɛm] & *that he should come out*;

- sir*: ⁱ[ˈjɛsəɪ, -s-] ^a[-ɪ] ^b[-ə] *yes, sir*
ⁱ[ˈnɒsəɪ] ^a[ˈnɒsɪ] ^b[ˈnɒsə] *no, sir*
ⁱ[səɪˈdʒɒn] ^a[sɪˈdʒɒn] ^b[səˈdʒɒn] *Sir John*
ⁱ[səɪˈæfrɪd] ^a[sɪˈæfrɪd] ^b[səɪˈæfrɪd] *Sir Alfred*
ⁱ[səɪˈtʃɑːlz] ^a[sɪˈtʃɑːlz, -ɑːlz] ^b[səˈtʃɑːlz, sɔː, ʃ-] *Sir Charles*;
- so*: ⁱ[ˈnɒt sɒwˈɡɔːd əzɪpˈwɔːz, sə-, -əp-, -tʃ-] ^a[ˈnɒt sɒwˈɡɔːd əzɪpˈwɔːz, -ɑːz, sɪ-, -əp-, -tʃ-] ^b[ˈnɒt sɒw-, -ɔːz, sɪ-] & *not so good as it was*
ⁱ[ɪtsˈnɒt sɒwˈfaːn ʃəˈdɛɪ, sə-, ts-, s-; ɪɪz-, ɪtʃz-] ^a[ɪtsˈnɒt sɒwˈfaːn ʃəˈdɛɪ, sə-, ts-, s-; ɪɪz-] ^b[-ɒt sɒw-; ɪtʃz-, ɪɪz-] & *it is not so fine today (it's)*
ⁱ[ˈnɒt sɒwˈɔːld; su-] ^a[ˈnɒt sɒwˈɔːld; sɪ-] ^b[ˈnɒt sɒwˈɔːld; sɪ-] *not so old*
ⁱ[ˈɛvəɪ sɒwˈmeni; sə-] ^a[ˈɛvɪ, sə-] ^b[-ə sɒw-, sə-] /ˈɛvəɪ sɒwˈmeni/ *ever so many*;
- some* (determ.): ⁱ[wɒdʒəˈleɪk smˈθɪri, səm-] ^a^b[wɒdʒəˈleɪk smˈθɪri, səm-] *would you like some tea?*
ⁱ[dʒəˈwɒn səˈmɔː, dʒu-, səm-, -nt, -nɪ] ^a[dʒuˈwɒn səˈmɔː, -wɔː-, dʒu-, səm-, -nt, -nɪ] ^b[-wɒ-, -ɔː] & *do you want some more?*
ⁱ[æˈhæyʃəm] ^a[æˈhæyʃəm] ^b[æˈhæyʃəm] *I have some*;
- St, Saint* (less reduced in American English): ⁱ[smˈphaɪtəl, -ɪəl, sɪm-, seɪm-] ^a[seɪm-
 ˈphaɪtəl, -mpˈh-] ^b[smˈphaɪtəl, sɪm-, seɪm-] *St Peter*
ⁱ[sɪˈkhlɛɪ, sɪŋ-, seɪŋ-] ^a[seɪŋˈkhlɛɪ, -ŋkˈkhl-] ^b[sɪˈkhlɛɪ, sɪŋ-, seɪŋ-] *St Clair*
ⁱ[snˈfænθəni, sɪn-, seɪn-, -nɪ] ^a[seɪn(ɪ)ˈænθəni, -tʃ-] ^b[snˈfænθəni, sɪn-, seɪn-, -nθ-] *St Anthony*;
- such*: ⁱ[sɛtʃəˈphɔːsn, sɛ-, sə-] ^a[sɛtʃəˈphɔːsn, sɛ-, sə-] ^b[sɛtʃəˈphɔːsn, sɛ-, sə-] *such a person*
ⁱ^b[sɛtʃəˈθɪŋ, sɛ-, sə-] ^a[sɛ-, sɛ-, sə-] *such a thing*;
- than*: ⁱ[ˈmɔː ɒnˈðæt] ^a[ˈmɔː] ^b[ˈmɔː] *more than that*
ⁱ[ʃɪzˈfaɪnəɪ ðmˈmeɪ, ʃɪs-; ʃɪl-] ^a[ʃɪzˈfaɪnəɪ ðmˈmeɪ, ʃɪs-; ʃɪl-] ^b[-nə, -ɛɪ] & *she is finer than Mary (she's)*
ⁱ[ɪtsˈlɛs ðənənˈɪntʃ, nən, ts-; ɪɪz-, ɪtʃz-] ^a[ɪɪz-] & ^b[ɪtʃz-, ɪɪz-] & *it is less than an inch (it's)*
ⁱ[ðætsˈmɔː ðəˈnæhæy; (ð)ənɛ-, ðæɪz-, ðæɪz-] ^a[-ɔː, -ə; (ð)ənɛ-, ðæɪz-] ^b[-ɔː; ðəɪ-, -ɔː əɪ; ðæɪz-, -ɪ] *that is more than I have (that's)*;
- that* (conj. & rel. pron.): ⁱ[ˈnɒt ðəɪpˈmætɪz, ˈnɒt, ðət-, ˈmæɪ-, -ɪtˈm-, -tʃˈm-] ^a[ˈnɒt ðəɪ-, -æɪz, ˈnɒt] & ^b[ˈnɒt ðət-, ðəɪ-, ˈnɒt, -tʃz] & *not that it matters*
ⁱ[ˈsɪrɪn ðətʃəˈnɒwðæt, -u-, ðətʃ-, ðətʃ-, ðətʃ-, ðətʃ-] ^a[ˈsɪrɪn ðətʃəˈnɒwðæt, -ɪ-] & ^b[ˈsɪrɪn ðətʃəˈnɒwðæt, -ɪ-] & *seen that you know that*
ⁱ[ðəˈdɛɪ (ðəp)wɪˈmeɪ] ^a^b[ˈɛɪ] *the day (that) we met*;
- the*: [ðəˈbɒk] *the book*
 [ðəˈmæn] *the man*
ⁱ[ðəˈjɛɪ, ðɪj-, ðɪj-] ^a[-ɛɪ] & ^b[ðəˈjɛɪ] & *the yell*
 [ðiˈɛnd; ðəˈɛnd] *the end*
ⁱ[ðiˈɛðəɪ ˈdɛɪ] ^a[ðiˈlðɪ ˈdɛɪ] ^b[ðiˈɛðəɪ] *the other day*
ⁱ[ðəˈhiːt] ^a^b[ðəˈhiːt; ðɪ-] *the heat*
ⁱ[ˈwɒts ðəˈtʃaːm, zə-, ɪɪz-, ɪtʃz-] ^a[ˈwɒts ðəˈtʃaːm, ˈwɒ-, zə-, ɪɪz-] ^b[ˈwɒ-, zə-, ɪtʃz-, ɪɪz-] *what is the time? (what's)*

- i*[₁uzðə'khæt 'ðe'ɔɪ, ɪzzə-, ɪzə-, -ɪ] *a*[₁uzðw'khæt 'ðe'ɪ] & *b*[-e'ɜ] & *c* is the cat there?
- i*[₁undə'haos, ɪnnə-, ɪnnə-] *a*^{*b*}[-'haos] & *c* in the house
- i*[ə'weɪ fɪəmðə'sɪi, -tɪ] *a*[w'weɪ fɪəmðə'sɪi, -ðə's-] *b*[fɪ-, -tɪ] & *c* /ə'weɪ fɪəmðə'sɪi/ away from the city;
- their*: *i*[ðeɪ'bɔt ðeɪ'bɔt, ðəɪ-] *a*[ðeɪ'bɔt ðeɪ'bɔt, ðɪ-] *b*[-ɔt ðeɪ'bɔt, ðə-, ðə-] *they bought their boat*
- a*[ə'haos əvðeɪ'σɔn; -ðəɪ-, ɣð-, əð-] *a*[ə'haos əvðeɪ'σɔn; -ðwɪ-] & *b*[-eɜɪ'ɜɔn; -ðəɪ-] & *c* a house of their own;
- them*: *i*^{*b*}[wɪs'ðəm, -ðm, -σəm] *a*[wɪs'ðəm, -ðm, -σəm] *we saw them ('em)*
- [gɪvðəm, -ðm, -vəm, -vɪŋ] *give them ('em)*;
- then*: *i*[su:p 'fɜ:st ðeɪ'fɪkən, ðəɪ-] *a*[su:p 'fɜ:st ðeɪ'fɪkən, ðəɪ-] *b*[su:p 'fɜ:st ðeɪ'fɪkən, ðəɪ-] *soup first then chicken*
- i*[æ'mæ:kɔ: bəɪðeɪ'ɟen: æ'mæ:ɪ 'nɔt, -əðən-, e-, -tɟ-, -t 'n-] *a*[æ'mæ:kɔ: bəɪðeɪ'ɟen: æ'mæ:ɪ 'nɔt, -əðən-, ʌ-, -tɟ-, -t 'n-] *b*[-ɜ:, -ɔt] *I might go but then again I might not*
- i*[ðeɪ'æftəɪ ə'fha'em, ðən-] *a*[ðeɪ'æ(ɪ)ftəɪ w'fha'em, ðən-] *b*[-'æftəɪ ə-, -tɟə 'fɪ-, ðən-] *then after a time...*;
- there (exist.)*: *i*[ðeɪ'meni, ðəɪ-, ðɪ-] *a*[ðeɪ-, ðwɪ-, ðɪ-, ðɪ-] *b*[ðeɪ-, ðəɪ-, ðəɪ-] *there are many*
- i*[ðeɪ'zəɪlɔt, ðəɪ-] *a*[ðeɪ'zəɪlɔt, ðɪ-] *b*[ðeɪ'zəɪlɔt, ðəɪ-, ðəɪ-] *there is a lot*
- i*[hævntðeɪ, -əðeɪ, -əðeɪ] *a*[-eɪ-, -ɪ] *b*[-eɜ-, -e] *haven't there?*;
- they*: *i*[ðeɪ'ðeɪ, ðəɪ-, ðeɪ-] *a*[ðeɪ'ðeɪ, ðɪ-, ðeɪ-] *b*[ðeɪ'ðeɪ, ðeɪ-] *they are there (they're)*
- i*[wɛnðeɪ'wɛnt; ðe-, ðɪ-] *a*^{*b*}[-ðeɪ-, ðe-, ðɪ-] *when they went*
- i*[ðeɪ'seɪ; ðeɪ-, ðeɪwɪ-, ðeɪwɪ-] *a*^{*b*}[ðeɪ'seɪ; ðeɪ-, ðeɪwɪ-, ðeɪwɪ-] *they will say (they'll)*;
- this*: *i*[ðɪs'iɪvɪŋ, ðəs-] *a*^{*b*}[ðɪs'iɪvɪŋ, ðəs-, ðəs-] *this evening*
- [ðɪs'pɛn; ðəs-] *this pen*
- i*[ɪndɪs'weɪ, ɪnn-; ɪnn-; -əs-] *a*^{*b*}[-eɪ] & *c* in this way
- i*[ɔndɪs'fheɪbɪ, -nn-; -əs-] *a*[ɔndɪs'fheɪbɪ, ɪ-] & *b*[ɔ-] & *c* on this table
- i*[wɔdɪs 'ðɪs, -ɪs, -s, 'zɪs, 'sɪs; -ɪz, -tɪz] *a*[wɔdɪs 'ðɪs, 'wɔ-; -ɪz] & *b*[wɔd-; -tɪz, -ɪz] & *c* what is this? (what's);
- till*: *i*[weɪt ɪlɪ'kɛm:z, tɪ-] *a*[weɪt, -ɪm:z] & *b*[-em:z] & *c* wait till he comes
- i*[fɪtʃɪ'ju:zdeɪ, -i, fɪtʃ-] *a*[fɪtʃɪ'ju:zdeɪ, -i, fɪtʃ-] *b*[-fɪtʃɪ'ju:zdeɪ] & *c* till tuesday;
- time(s)*: *i*[ðə'fɪstəɪ'fha'em æ'wɛntðeɪ, -stɛm, -stɛm, -stɛm, -nɪð-, -nɪð-] *a*[ðə'fɪstəɪ'fha'em æ'wɛntðeɪ, -stɛm, -stɛm, -stɛm, -nɪð-, -nɪð-] *b*[-ɜ:s-, -a'em, -em, -em] & *c* the first time I went there...
- i*[θɪɪ'fhaemz 'fɔɪ ə'fɪweɪv, -tɛm, -tɛm, -tɛm] *a*[θɪɪ'fhaemz 'fɔɪ ɪ'fɪweɪv, -tɛm, -tɛm, -tɛm] *b*[θɪ-, 'fɔɪ ə-, -em, -em, -em, -eɪv] *three times four are twelve*;
- to*: *i*^{*b*}[fɪ'hɛndən] *a*[-ɪ] *to London*
- i*[fɪ'hɛskʊl] *a*^{*b*}[-u:ɪ] *to school*
- i*[fɪ'ɪŋlənd, fɪhwɪ-] *a*^{*b*}[fɪhwɪ-] & *c* to England

- i*[f'hə'ju:u, f'hɪ'j-, f'hɪ'j-] *ab*[-jɪu] &c *to you*
i[f'hʊ'æ:n] *ab*[f'hɪ-] *to Ann*
i[l'khemf'uɪf, -f'wɪf] *a*[l'khlɒm-] &c *b*[l'khem-] &c *come to it*
i[jə'hævɪ'u, -f'u, ju-] *ab*[jə-, jɪ-, -ɪ] *you have to*
i[f'hə'gɪvɪ] *ab*[f'hɪ-] *to give*
i[f'hə'wɪnɪ, f'hɪ-] *ab*[f'hɪ-, f'hɪ-] *to win*
i[f'hʊ'iɪf; f'hə'-] *a*[f'hɪ'iɪf; f'hə'-] *b*[f'hɪ'iɪf; f'hə'ɪ-] *to eat*
i[f'hʊ'ɒfəɪ; f'hə'-] *a*[f'hɪ'ɒfɪ, -'ɑ-; f'hə'-] *b*[f'hɪ'ɒfɛ; f'hə'ɒfɛ] *to offer*, note that for *to* before consonants, [ə, ʊ] can be very short, [ə, ʊ]:
i[f'hɛn f'ɒ'næ'n] *ab*[f'ɒ'næ'n] *ten to nine*
i[f'hɛn f'ɒ'wɛnɪ] *a*[f'wɒlɒnɪ] *b*[f'wɒnɪ] *ten to one*, besides, before voiceless consonants, they are often partially or completely devoiced, [ə, ʊ; ə, ʊ]:
i[f'hɛn f'ɒ'fa'eɪvɪ, f'ɒ-] *ab*[f'ɒ'fa'eɪvɪ, f'ɒ-] *ten to five*
i[f'hə'gɒ'w, f'hə-] *a*[f'hɪ'gɒ'w, f'hɪ-] *b*[f'hɪ'gɒ'w, f'hɪ-] *to go*;
up: *i*[m'eɪkəp jə'tma'ɛndʒ, jə'ɪ-; -əp-] *a*[m'eɪkəp jə'tma'ɛndʒ, jʊɪ-; -wɪp-] *b*[-əp jə-, -jɒ-; -wɪp-] *make up your mind*
i[ðə'ɪz'wɛn ɛp'ðɛ'ɪ; əp-; ðə'ɪz-] *a*[ðɪz'wɒn ɛp'ðɛ'ɪ; əp-; ðɪz-] *b*[ðəz'wɛn ɛp'ðɛ'ɪ; əp-; ðə'ɪz-] *there is one up there (there's)*;
upon: *i*[-wɛn əp'ɒnə'nɛðəɪ, əpən-] *a*[wɒn əp'ɒnə'nɛðɪ, əpən-, əpən-, əpɑ-, əpɒ-] *b*[-wɛn əp'ɒnə'nɛðə, əpən-] *one upon another*
i[l'a'ɛn əp'ɒn'l'a'ɛn, -pə-] *a*[l'a'ɛn əp'ɒn'l'a'ɛn, -pɑ-, -pɒ-, -pə-] *b*[-pɒ-, -pə-] *line upon line*;
us: [f'hɛləs] *tell us*
i^a[lɛts'gɒ'w, lɛts-, lɛs-] *b*[-ɒ'w] *let's go!* – but: *i*[lɛɪəs 'gɒ'w, lɛɪ-] *a*[lɛɪəs 'gɒ'w] *b*[lɛɪəs 'gɒ'w, -ɪ-] *let us go*;
was: *i*[æwəz'ɪɒ'ɪŋ] *a*[æwɒz'ɪɒ'ɪŋ, -ɒŋ] *b*[æwɒz'ɪɒ'ɪŋ] *I was wrong*
i^a[hɪwzə'fɪɛnɪdʒ] *b*[-ɪ-] *he was a friend*;
we: *i*[wɪ'meɪ] *ab*[-eɪ] *we may*
i[ɑ'ɪnɪwi, -mpwi, -mɔ'wi] *a*[ɑ'ɪ-] *b*[ɑ'ɪ-] *aren't we?*;
were: *i*[ðɛɪwə'ɪɪ-] *a*[ðɛɪwɪ'ɪɪ-] *b*[-wɪɪ-] *they were ill*
i[wɛɪjə'ðɛ'ɪ, -jɪ-] *a*[wɪjə'ðɛ'ɪ, -jɪ-] *b*[wɪjə'ðɛ'ɪ, -jɪ-] *were you there?*;
what: *i*[sɪri wɒtjəv'dɛnɪ, wə-, -fɪ-, -fɪ-, -tɪ-, -ɪv-; -juə-; juhə-] *a*[sɪri wɒtjəv'dɒnɪ, wɑ-, wɒ-, -fɪ-, -fɪ-, -tɪ-, -ɪv-; -juə-; juhə-; hw-; hɪ-] *b*[wɒ-, wɛ-] &c *see what you have done! (you've)*
i[hɪ'nju:u wɒnɪ'wɒnɪdʒ, wə-, -fɪ-] *a*[hɪ'nju:u wɒnɪ'wɒn(ɪ)dʒ, wɑ-, wɒ-, -wɒn-; hw-; hɪ-] *b*[-nɪju:u wɒnɪ'wɒnɪdʒ, wɛ-, -ɪ-] &c *he knew what he wanted*
i[wɒɪəɪjə'seɪɪŋ, -jɪ, wə-, -fɪ-] *a*[wɒɪjə'seɪɪŋ, -jɪ, wɑ-, wɒ-, -eɪŋ; hw-; hɪ-] *b*[wɒfə-, -ɪə-] &c *what are you saying? (what're)*
i[wɒɪdʒjə'seɪɪ, -fɪzə, -fɪzə, -fɪzə, -tɪzə, -u, wə-] *a*[wɒɪdʒjə'seɪɪ, -fɪzə, -fɪzə, -fɪzə, -tɪzə, -ɪ, wɑ-, wɒ-, hw-; hɪ-] *b*[wɒɪ-] &c *what do you say? (d'you)*
i[wɒɪdʒjə'du:u, -fɪzə, -fɪzə, -fɪzə, -tɪzə, -tɪzə, wɒdʒjə-, wɒdʒjə-, -u, wə-] *a*[wɒɪdʒjə'du:u, -fɪzə, -fɪzə, -fɪzə, -tɪzə, -tɪzə, wɒdʒjə-, wɒdʒjə-, -ɪ, wɑ-, wɒ-, hw-; hɪ-] *b*[wɒɪ-] &c *what do you do? (d'you)*;
when (not interr.): *i*[əmwɛnə'eɪ'sɔɪf, mɪwə-, -nɛ', -nə'] *a*[əmwɛnə'eɪ'sɔɪf, mɪwɒ-, -nɒ',

- nə-] *b*[-σ-, -nə-] &c *and when I saw it...*
- i*[sɔwweŋjə'geɹ̩ ʰðe'ɔɪ, -wə-, -ju-, -f-] *a*[sɔwweŋjə'geɹ̩ ʰðe'ɹ̩, -wɪ-, -jɪ-, -f-; hw-; hɪ-] *b*[sɔw-, -e'ɹ̩] &c *so when you get there...*
- where* (not interr.): *i*[ðə'phleɪs weəɪwəz'fɑ:ɒŋd̩, wəɪɪ-] *a*[-eɪs weɪɪwɪwz'fɑ:ɒŋd̩, wɪɪ-; hw-; hɪ-] *b*[-eɪs weɪɪɪ-, wɪɪɪ-] *the place where he was found*
- i*[ə'kheŋtʃɪ weəɪ'phiɪpɪt̩ 'sɪŋ:, wəɪɪ-] *a*[w'khanɪtʃɪ weɪɪ'phiɪpɪt̩ 'sɪŋ:, wɪɪ-; hw-; hɪ-] *b*[-eŋtʃɪ weɪɪ-, wɪɪ-] *a country where people sing*
- who*: *i*[wɛn hu'nɔ:ɔz, u-] *a*[wɛn hu'nɔ:ɔz, ɪ-] *b*[wɛn hu'nɔ:ɔz, ɪ-] *one who knows*
- i*[ðə'mæn u'dɪdɪt̩, hu-, -ɪɹ̩] *a**b*[ɪ'dɪdɪt̩, hu-, -ɪɹ̩] *the man who did it*
- will*: *i*[ðæɪt̩ 'dʊru; -fɪt̩, ʰðæpɪwɪt̩; -fɪwɪt̩] *a*[ðæɪt̩ 'dʊru; ʰðæpɪwɪt̩; -fɪwɪt̩] *b*[-fɪt̩ 'dʊru, -ɪt̩] &c *that will do (that'll)*
- i*[jəf'sɪri, jɔf-, juɪf-, juəf-, juwɪt̩] *a**b*[jɪwɪt̩'sɪri, jɔt̩-, juɪt̩-, jɪwɪt̩; juwɪt̩] *you will see (you'll)*
- i*[wɪlɪp'wəɪk, -ɹ̩w-, -f̩w-; wəl-] *a*[wɪlɪp'wɪɹ̩k, -ɹ̩w-, -f̩w-; wɪl-] *b*[-ɹ̩k] &c *will it work?*
- i*[ɪf̩bɪ'mɪri, ɪf-, ɪpɪwɪt̩; ɪwɪt̩] *a*[ɪf̩bɪ'mɪri; ɪpɪwɪt̩; ɪwɪt̩] *b*[ɪf̩t̩-, ɪt̩-] &c *it will be me (it'll)*
- i*[dʒɔ:m wəf̩bɪ'hɪɹ̩ɪ, -n f̩bɪ-] *a*[dʒɔ:m wɪf̩bɪ'hɪɹ̩ɹ̩, -n f̩bɪ-] *b*[dʒɔ:-, -ɪe] &c *John will be here (John'll)*
- i*[ðə'ʃhəɪt̩ʃ (w)əf̩bɪ'fɔ:f, wɪt̩-] *a*[ðə'ʃhɪɹ̩t̩ʃ (w)ɪf̩bɪ'fɔ:t̩, wɪt̩-] *b*[-ɹ̩t̩ʃ] &c *the church will be full*
- would*: [wəɹ̩pɪbɪ'gɔ:d̩, -ɹ̩b-, -f̩b-] *a**b*[wɪd-] *would it be good?*
- i*[ðeɪd'ɹ̩dʊru; ðeɪɪəɹ̩d-; -wəɹ̩d-] *a*[ðeɪd'ɹ̩dʊru; ðeɪɪəɹ̩d-; -wɪd-] *b*[-ɹ̩ru] &c *they would do (they'd)*
- i*[hɪg̩'khem:, -ɹ̩k-; hɪəg̩; hɪəɹ̩d̩; hɪwə-] *a*[hɪg̩'kham:, -ɹ̩k-; hɪwəg̩; hɪəɹ̩d̩; hɪwɪ-] *b*[-em:] &c *he would come (he'd)*
- i*[ɪəbbɪ'naəs, ɪf-, -ɹ̩b-; ɪpɪwə-; ɪwə-] *a*[ɪəbbɪ'naəs, -ɹ̩b-; ɪpɪwɪ-; ɪwɪ-] *b*[ɪf̩ə-, ɪə-] &c *it would be nice (it'd)*
- i*[dʒɪɹ̩m wəd'seɪsɔw, -n əd-] *a*[dʒɪɹ̩m wɪd'seɪsɔw, -n əd-] *b*[-ɹ̩w] &c *Jean would say so*
- you*: *i*[ɪf̩jə'dʊru, -ju-] *a*[ɪf̩jə'dʊru, -jɪ-] *b*[-ɹ̩ru] &c *if you do*
- a*[æf̩t̩'f̩heɪjə, -ju, eɪf̩; æəf̩t̩; æwəf̩t̩] *a*[æf̩t̩'f̩heɪjɪ, -jɪ, ɹ̩t̩; æwɪt̩; æwɪt̩-] *b*[-jɪ, ɹ̩t̩-] &c *I will tell you (I'll)*
- i*[θæŋkjɪ, -je] *a*[θæŋkjɪ, -jɪ] *b*[-jɪ] *thank you*
- i*[ɑɹ̩nɪt̩ʃu, -e] *a*[ɑɹ̩nɪt̩ʃu, -ɹ̩] *b*[ɑɹ̩nɪt̩ʃu; -e] *aren't you?*
- i*[dɪdɪnɪt̩ʃə 'sɪri, -t̩ʃu, -nɪf̩-, -nɪf̩-] *a**b*[sɪri, -t̩ʃu] *didn't you see?*
- i*[dɪdɪnɪt̩ʃə 'khwɪt̩, -u, -nɪf̩-, -nɪf̩-, -n j-] *a**b*[-t̩ʃu] *didn't you quit?;*
- your*: *i*[jəɹ̩'phleɪs, jɔəɪ-; jɔɹ̩ɹ̩-] *a*[jɪɹ̩'phleɪs, jɪɹ̩ɹ̩-, jɔɹ̩ɹ̩-] *b*[jə-, jɔɹ̩-] *your place*
- i*[wɔdʃəɪ'neɪm, -ɔəɪ-, -ɔɹ̩ɹ̩-; -ɹ̩ɹ̩-, -f̩ɹ̩-, -ɹ̩z-; -ɹ̩zj-; ɹ̩f̩-, -tsɹ̩-, -tsj-] *a*[wɔf̩ɹ̩'neɪm, wɔɹ̩-, -ɹ̩ɹ̩-, -ɔɹ̩ɹ̩-; -ɹ̩z-; -ɹ̩zj-] &c *b*[wɔd-, -ə'n-, -ɔɹ̩n-; -f̩ɹ̩z-; -f̩ɹ̩zj-, -ɹ̩ɹ̩-] &c *what is your name? (what's).*

35. Sentence stress

[© Luciano Canepari, 2010, Venice University, Italy]

35.1. It is advisable to consider as *sentence stress* (or *ictus*), every case of word stress which remains stressed in sentence context, and does not become reduced. Generally, English does not reduce its ictuses; as a matter of fact, we can easily have examples such as the following (please, note that in phonotonic transcriptions, the symbols /, ; ./ indicate intonation, not just a separation of example words, together with /?/ and /ɛ̇ i ɹ/, which are less ambiguous at first):

i [ˈðɛnː θɹiː ˈnaɪs ˈblæk ˈkæt̩s ˈɹæn ˈaʊt.]
a [ˈðɛnː θɹiː ˈnaɪs ˈblæk ˈkæt̩s ˈɹæn ˈaʊt.]
b [ˈðɛnː θɹiː ˈnaɪs ˈblæk ˈkæt̩s ˈɹæn ˈaʊt.]
/?ðɛn, θɹiː ˈnaɪs ˈblæk ˈkæt̩s, ˈɹæn ˈaʊt./
Then three nice black cats ran out.

35.2. It is preferable to avoid using the term ‘sentence stress’ to refer to the sentence *focus*; this last notion refers to the word, or words (and therefore concepts), which in a given utterance are communicatively more *prominent*; in fact, they are highlighted by virtue of being *new* to the conversation (as opposed to being already *given*, or *known*).

Sentence stress and focus are in fact two distinct attributes, although they are not necessarily incompatible. In fact, they can both be present in the last stress group, even though this possibility is statistically the least frequent:

i [aɪˈnevəɪ ˈseɪd ˈðæp wəz ˈtʃhɹuː, -æɹ, -æɹ]
a [aɪˈnevəɪ ˈseɪd ˈðæp wəz ˈtʃhɹuː, -æɹ, -æɹ]
b [aɪˈnevəɪ ˈseɪd ˈðæp wəz ˈtʃhɹuː, -æɹ, -æɹ]
/aɪˈnevəɪ ˈseɪd, ˈðæp wəz ˈtʃhɹuː/
I never said that was true.

35.3. In practice, it is much more probable that the sentences above would be said as follows (although we leave with readers the task of making their own phonotonic transcriptions):

/aɪˈnevəɪ ˈseɪd, ˈðæp wəz ˈtʃhɹuː/ or:
/aɪˈnevəɪ ˈseɪd, ˈðæp wəz ˈtʃhɹuː/ or better:
/aɪˈnevəɪ ˈseɪd. ˈðæp wəz ˈtʃhɹuː./
I never said that was true.

35.4. Therefore, a concrete utterance (which is sufficiently long) will have multiple *ictuses* – ie *protonic* syllables and one or more *tonic* syllables (in the rigorous sense of *stressed syllables*, respectively, in the *preintoneme* or in the *intoneme*).

At the same time, the utterance can even have one or more points which are communicatively *highlighted* (ie the *sentence foci* /fʊʊsə, -kæ, -kii), and these are generally expressed by different proportions of stress and pitch.

35.5. The sentence *These are the new co-workers of my neighbor Roberta* /ðiizəɪðə'njuu 'kʊwə:ɪkəɪz əvmaɛ'neɪbəɪ ɪə'bə:ɪfə/ can be variously realized, with single or multiple highlights. We can therefore encounter:

/ðiizəɪðə'njuu 'kʊwə:ɪkəɪz, əvmaɛ'neɪbəɪ ɪə'bə:ɪfə/, or also:

/ðiizəɪðə'njuu, 'kʊwə:ɪkəɪz, əvmaɛ'neɪbəɪ ɪə'bə:ɪfə/, or possibly:

/ðiizəɪðə'njuu 'kʊwə:ɪkəɪz, əvmaɛ'neɪbəɪ, ɪə'bə:ɪfə/, or else also:

/ðiizəɪðə'njuu, 'kʊwə:ɪkəɪz, əvmaɛ'neɪbəɪ, ɪə'bə:ɪfə/

These are the new co-workers of my neighbor Roberta.

35.6. In any case, the elements highlighted can be grammemes, as well, in case of particular contrasts. With the examples above, we can have:

/ðiiz, əɪðə'njuu 'kʊwə:ɪkəɪz əvmaɛ'neɪbəɪ ɪə'bə:ɪfə/ or:

/ðiiz'ɑ:ɪ, ðə'njuu 'kʊwə:ɪkəɪz əvmaɛ'neɪbəɪ ɪə'bə:ɪfə/ (with *are* highlighted) or

even:

/ðiizəɪðə'njuu'kʊwə:ɪkəɪz əv'maɛ, 'neɪbəɪ ɪə'bə:ɪfə/ (with *new* destressed, but with *my* highlighted, for some particular reason).

35.7. Some kind of attenuation can occur in parts of the sentence rendered 'parenthetical', as in the following example, which is spoken as a sort of afterthought:

/ɪəvmaɛ'neɪbəɪ ɪə'bə:ɪfə.ɪ/

of my neighbor Roberta.

35.8. In *idiomatic use*, we find that given word sequences, which can also occur in their literal sense, present outwardly 'strange' (or *marked*) stressing. In fact, grammemes, or qualifiers, are brought out instead of the lexemes that accompany them, because these last are destressed (here shown by means of /ɪ/, which becomes distinctive).

More often, we find the sequence *grammeme* + *attenuated lexeme*, as in:

/fɪ'wɛn,θɪŋ/ *for one thing*

/ɒnðɪ'ɛðəɪ'hænd/ *on the other hand*

/bə'ni:miɪnz/ *by no means*

/bə'ɔ:miɪnz/ *by all means*

/ət'eni,ɪeɪt/ *at any rate*

/ɪn'eni,kheɪs/ *in any case*

/ɪn'eni,ɒvenɪt/ *in any event*

/ɪn'ðæf,ɒvenɪt/ *in that event*

/ɒn'ðæf,skɔ:ɪ/ *on that score*

/ɪn'nʊʊtʃaɪm/ *in no time*
 /ɪnðə'lɒŋrʌn/ *in the long run*
 /('iivən) ətʃðə'bɛstəvʃaɪmz/ *(even) at the best of times.*

35.9. Some other times, instead, we find *attenuated lexeme + accentuated grammeme*, as in:

/'aɪnʊʊwɒtʃ/ *I know what*
 /'ðæts əbaʊtɪt/ *that's about it*
 /'fænsi 'ðætʃ/ *fancy that!*

35.10. Thus, *idiomatic stressing* gives a particular meaning, to certain lexical collocations, which is *not* literally predictable. On the contrary, in the *literal sense*, their stress is the 'normal' one, which *is* predictable from the syntactic order of their words, each one bearing its usual meaning, as for:

/ɪn'dæʃ ə'ventʃ/ *in that event*
 /baɪ'ɔːz 'miinz/ *by all means*
 /ɒndɪ'eðəɪ 'hændʃ/ *on the other hand*
 /'ðæts əbaʊtɪt/ *that's about it.*