

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 6. Transcribed texts

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- * 219 52. The sample text: International, American & British *neutral pronunciations*

50. Conversations

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50.0. This part will provide some transcriptions for practice. The pronunciation used is the *international* one, in its *simple* version, which is more than sufficient, for practical use. However, the *international native-like* version is quite easy to obtain, if one follows the indications given (especially in ¶ 4).

We will begin with a few simple conversations. Of course, we cannot avoid to show intonation (including some parentheses). Otherwise, the whole thing would be almost completely useless (or ‘meaningless’), since it is absurd to continue to transcribe full sentences (and even whole passages) with no indication of intonation. In addition, it would have been impossible (and even irresponsible) not to give some suitable paraphonic notation in the literary texts of ¶ 51. *Natural Phonetics & Tonetics* would not be what it is, should it ignore such essential parts of actual pronunciation. It would just be ‘plain Phonetics’. Nothing more.

Although there is no recording to accompany these transcriptions, it is clear that they act as if they themselves were actual (and complete) recordings. They are even better than simple recordings. In fact, people who are not used to actually listen to what they hear, because they are only interested in the meaning of the sentences they hear, are not able to adequately consider the real sounds and intonations (and paraphonics) of what they happen to hear.

50.1. Natural phonetic & tonetic transcriptions provide all we need to exactly match what we hear, much better than a simple recording, at least until when we are ourselves in a position to make our own transcriptions, first starting from carefully listening to some given recordings. Then, the same thing can be done even without actual recordings, but by simply applying (by ourselves, and by successive trials) what is naturally to be applied, to obtain something convincing, as actors do before they are ready for their performances. Nothing else. And nothing is more amusing and useful, as well.

That is why we proceed from the transcriptions: to taste them as they deserve. The gloomy, depressing (and offensively absurd) traditional spelling version is given afterwards, just to match (and indirectly to testify, once more, to the need of a serious spelling reform for the English language). It is a sadly well-known fact that native English-speaking children take at least twice as long to learn how to read their mother tongue. The best start would be to normalize the current –old!–

spelling to match the pronunciation of present-day English. The logically normalized 'new' forms would certainly and quickly catch on with people, and then replace the 'old' and odd forms.

- (50.2) [l'fʊfʲi pʰɔːn'fʰuː.ɹ] | ʲnə'khʲɑːsɔːdɔːd̪ | ʲkhæfɛt. | ʲn'lɛndən.ʲ] |
 |ændɪ.ɹ] | ɹdʲjə'maːɛnd̪ | fae'sʲfʰiɹɹ.
 |'bɛθ.ɹ] | ʲnɔː ə'ɔːf.ɹ] | (ə'fʰɔːf.ɹ] |
 – (ʲ)ts'ʲbʲiːzɪ. | ʲn'hʲuːɹ. | ʲtʲzɹɹ.
 – ts'ɔːfəwəz | ʲlaekðɪs. | ʲnɔːðə'mɔːɹnɹ.
 – ɹdʲjə'ɹv. | ɹɹɑːsɔːnd̪'ɹv.
 – 'nɔː.ɹ] | ae'ɹv ə'fʲjuː'maːɛfz ə'weːt. | bəɹae'wəːɹk. | dʲzəːɹɑːsɔːndə'khɔːɹnəː. | ɹ'wɔː ə-
 |baɔː'jʲuː.
 – aem'vʲzəɹnɹ | ʲɹɛnːdz. | ʲfəɹðə'dɛːt.ɹ]:
 – ɹweɹdʲjə'khɛmʲfɪɔːm. | ʲðɛnː.ɹ]
 – fɹəm'bɹsʲf.ɹ] | bəɹae'ɹv ɹ'khɛɹmbɹdʲz. | ʲnəː.ɹ]: (bə)kəz'dæts | weɹae'wəːɹk. |
 – ɹsɔːwɔːdʲ | dʲjə'dʲuː.
 – aemə'dɔːkʲɹ.ɹ]: ɹ'wɔː əbaɔː'jʲuː.
 – ae'wəːɹk. | fɹə'phɛblɹ]ɹ.]]]

50.2. *In a crowded café in London*

ANDY: Do you mind if I sit here?

BETH: Not at all.

A: It's busy in here, isn't it?

B: It's always like this in the morning.

A: Do you live round here?

B: No – I live a few miles away. But I work just round the corner. What about you?

A: I'm visiting friends for the day.

B: Where do you come from, then?

A: From Bristol. But I live in Cambridge now, because that's where I work.

B: So what do you do?

A: I'm a doctor. What about you?

B: I work for a publisher's.

- (50.3) [l'fʊfʲi pʰɔːn'θɹiː.ɹ] | ʲphiiɹ. | 'nɹɹdz. | 'sæliːz | 'hɛɹp.ʲ] |

- |'phiiɹ.ɹ] | ʲ'sæli.ɹ |
 |'sæli.ɹ] | ʲɹɛs.ɹ | ɹwɔːɹtʲzɹ.ɹ |
 – ʲaek'hænɹ | faːɛnd̪. | ʲmae'sɛɹfɔːsɔːn.ɹ |
 – ʲ'ɔːnəsɹli.ɹ | ɹ'khæpɹtʲə | ʲhɛɹk. | ʲbɛɹəɹ | 'khɛːɹ. | ʲɹɹvjəɹ'θɹɹz.ɹ |
 – ʲ'dɔːŋ | ɹɔːwɔːnəpɹmi.ɹ | ɹkəpɹjə'hɛɹpɹmi | 'lɔːkʲɹɹ.
 – ʲ'ɔːf | ʲɹɹɹ.ɹ]: ɹ'weːɹ | dʲɹzə'hævɹ. | ʲlæst.ɹ] |
 – ae'hædɹ | ʲmmeɹ'phɔːkəɹ | ʲlæs | naeɹɹ.ɹ] | bəɹae'θɹɹk. | ʲpɹwɹzɔːndə'khɹtʲəɹn | ʲhɛɹbɹ.
 | ʲðɪs'mɔːɹnɹ.ɹ] | bəɹɹts, nɔːdʲðɛːɹ. | 'nəː.ɹ]

- ɛɪzɪp'swɪtʃt 'bɪn.'||
- æ'θɪŋkʌsɔw. |
- 'weɪf. | ɛ'wa'e dɒsɔŋtʃə'jʊrʊz. ɛ'ma'e 'seɪfɪsɔn. tʃə'fɔŋ 'jɔɪz. | ɪ'ðeɪŋ. | ʌ'wɪkən'ts-
əŋ fəɪðə'ɪŋ.
- ʌ'bɪdʒ-ɛnɪf. | 'gɪvmɪ jəɪ'seɪfɪsɔn. ɪ'ðeɪn. |
- ɪ'ɜː|| 'phɪɪf. ∴
- ɛ'wɒt. |
- æ'khaɪn? fə'ændʒ. | 'ma'e 'seɪfɪsɔn. ɪ'æðəɪ. |||] (ɪ'iðəɪ. |||)

50.3. *Pete needs Sally's help*

PETE: Sally!

SALLY: Yes, what is it?

P: I can't find my cell-phone.

S: Honestly, can't you take better care of your things?

P: Don't go on at me – can you help me look for it?

S: All right. Where did you have it last?

P: I had it in my pocket last night, but I *think* it was on the kitchen table this morning. But it's not there now.

S: Is it switched on?

P: I think so.

S: Well, why don't you use *my* cell-phone to phone *yours*? Then we can listen for the *ring*.

P: Brilliant! Give me your cell-phone, then.

S: Er... Pete.

P: What?

S: I can't find *my* cell-phone either.

(50.4) [ɪ'fɪftɪ phɔsemj'fɔɪ. ||| ɪ'ʊnə'khaɪfɪ. 'æftəɪ 'wɜːk. |||]

ɪ'mæɪk. | ɛ'wɒt? 'dɪɪɪzɪp. ɛ'tʃə'dɪeɪ. |

ɪ'bɒb. | ɪtsðə'fɔɪ'thiɪnθ. ɪ'æ'θɪŋk. |

– ɛðə'fɔɪ'thiɪnθ. | ɛ'ɪzɪp ðə'thweɪfθ. |

– ɪ'nɔw. | ɪtsdɛfnə'li. ðə'fɔɪ'thiɪnθ. |

– ʌ'ɔw. 'nɔw. | ʌ'tsmæ'sɪstəɪz 'bɜːθɪ'dɪeɪ. || ɛ'wɒt? 'tʃaɪemɪzɪp. |

– (ɪts)ɪ'huu'leɪt. tʃə'gɔw əm'bæɪ. ə'khaɪd. əɪə'phɪeɪzənt. | ɪ(ɪ)fðæts ɪwɒtjəɪ'θɪŋ-
kɪŋ. ||| ʌ'ts'fæɪv ə'khlɒk. |||

– ɛ'bəp'wɒt ə'mæɪgənə'dɪu. ||| ɪɪ'θɪŋk æ'dɒsɔŋ ɪ'kheɪ. ||| ʌ'æ'nɔw. | ʌ'æɪ'fɔɪsɔnəɪ. |||
ɛ'kənæɪ'ju. ɛ'zəɪ'seɪfɪsɔn. |

– ʌ'gɔwɒfəɪp. |||

50.4. *In a café, after work*

MIKE: What date is it today?

BOB: It's the fourteenth, I think.

M: The fourteenth? Isn't it the twelfth?

B: No, it's definitely the fourteenth.

M: Oh no! It's my sister's birthday! What time is it?

B: It's too late to go and buy her a card or a present, if that's what you're thinking. It's five o'clock!

M: But what am I going-to do? (*going-to* seems to be more convenient than plain *going to* or *gonna*) She'll think I don't care! ... I know, I'll phone her! Can I use your cell-phone?

B: Go for it!

(50.5) [l'fufɪ phɔEM'faɛY.ʃ|| 'əfɪENDli kħomɯvəɪ'seɪʃən. əbaɔʔ'ɸhɪævɪŋ.ʃ||

l'mʃɪɪ'smɪθ.ʃ|| æ'hɪ'əɪ. ðəʃɪɪ'kħwæɪ ə'ɸhɪævɪəɪ.ʃ|| ɹɪz'ðæɪ ə'fækɪ.ʃ||

l'mʃɪɪ'ɸʒɔ'ɔŋz.ʃ|| ʌ'ɔ'ʒɛs.ʃ|| æm'veɪɪ 'fɔn:ɸ. əv'ɸhɪævɪŋ.ʃ|| ənaɛ'spɛm:(b). 'mɛɸ əv-
maɛ'fħa'ɛm. 'vɪzəɪŋ. 'veɪɪəs 'phɑ'ɪts. əvðə'wəɪɪɸ.ʃ|| 'sɛm'fħaɛmz. ɔm'bɪznəs.
ən'sɛm'fħaɛmz. fəɪ'phɪɛzəɪ.

– ɹhəvju'ɔ'(ɸ)wəz. 'ɸhɪævɪ(b) bæ'phɪɛ'ɪn.

– ʌ'ɪ'ɔ'ɔ.ʃ|| 'æhəv 'juuzəɪ 'gɔ'm. bæ'ɛ'əɪ.ʃ|| ɔmmaɛ'ɪznəs'ɸʒə'ɪnɪz.ʃ|| bəp'wɛn æ-
'ɸhɪævɪ. fəɪ'phɪɛzəɪ.ʃ|| 'æpɪə'fəɪɪ 'ɸ'gɔ'ɔ. bæ'ɸhɪɛ'ɪn ə'ɸɪp.ʃ|| ɪts'ɪnɸɪəsɸɪŋ. 'gɛɪŋ
ɸ'ɪ'ɔ'ɔ. ðɪ'vðəɪ 'phæsə'ɸʒəɪz.ʃ|| ənðəɪz'ɪnɛθɪŋ. æɪp'ɸʒə'ɛ 'mɔɪ. ðəm'bɪɪŋ ɪnðə-
'sɪɪ.ʃ|| ɪn'ɛɪnɪ. 'kħa'ɛnɸ əv'wɛðəɪ.ʃ||

– 'mɔɔɸ əv'ma'ɛ 'ɸʒə'ɪnɪz.ʃ|| ʌhəvɪ'm'ɛɪb bæ'ɸhɪɛ'ɪn.ʃ|| æ'faɛnɸɪ. 'kħwæɪ ɪ-
'ɸʒə'ɛbɸ.ʃ|| ʌk'sɛpɸ ɪnðə'hɔɪləɸɪsɪɪz.ʃ|| 'wɛn: ðəɪɪ'sɛɸ 'kħɪa'ɔɸz.ʃ|| ðəʃɪɪkən'hɑɪɸ-
ɪ. 'gɛɪə'sɪɪɸ.ʃ|| ʌæ'səɪɸɪnɪ. 'ɸɔɔnɸ ɪp'ɸʒə'ɛ. 'sɸændɪŋ.ʃ|| fəɪðə'hɔ'ɔɪ əv'ɸʒə'ɪnɪ.ʃ||

– "ðɛ'ɪn: ɪ'fħkħɔ'ɪsɪ.ʃ|| ʌts'ɪɛɪəɪ. ɸ'ə'gɔ'ɔ bæ'kħɑɪ.ʃ||]

50.5. A friendly conversation about traveling

MR SMITH: I hear that you're quite a traveler. Is that a fact?

MR JONES: Oh yes, I'm very fond of traveling, and I spend much of my time visiting various parts of the world, sometimes on business, and sometimes for pleasure.

MR S: Have you always traveled by plane?

MR J: No. I have usually gone by air on my business journeys, but when I travel for pleasure, I prefer to go by train and ship. It's interesting getting to know the other passengers, and there's nothing I enjoy more than being in the sea in any kind of weather.

MR S: Most of my journeys have been made by train. I find it quite enjoyable, except in the holiday season, when there are such crowds that you can hardly get a seat. I certainly don't enjoy standing for the whole of a journey.

MR J: Then, of course, it's better to go by car.

(50.6) [l'fufɪ phɔɛn'sɪks.ʃ|| 'ən'ɪnɸəɪvju əbaɔʔ'fħɛləvɪzən.ʃ||

l'mɑɪkəʔ ɪə'səɪɸɪ.ʃ|| 'na'ɔ. ɸ'fəɪsɸəv 'ɔɸ.ʃ|| ɹɪkħɔɸʒə'fħɛɸmɪ. ɹ'ħaɔmɛɸɸ 'fħa'ɛm. ɹɹə-
'spɛnɪɸ. ɪɹ'ɛvɪɪ 'ɸɛ'ɪ. ɹ'wɔɸɸɪŋ ɸ'hɪɪ'vɪɪ.ʃ||

- fi'ʊwɒn.ə. | 'sɔː. | 'leɪmi θɪŋk. || 'weɪ. | dm'wiikdfeɪz. | æm'juuzəli. 'bæk frəm'wəɪk. əɾəbɑsɔʔfə'eɪ 'θəɪfi. || ən'aɪ. | 'dʒɛnɪəli. | 'swɪʃ ðə'fɦeləvɪzən 'ɒn. : əz'sʊrʌn əzæ'kɦem'tn. ||
- ɛdʒjuu'ɔʔwəz. ɛ'liɪv ðə'fɦeləvɪzən ɛ'ɒn. | ɛ'ɔ:l 'iivnɪ. ||
- æ'juuzəli 'dʊr. : 'jes. || |æ'phɪɒbəbli. |ɦævɪ'ɒn. | 'fɦu'metʃ. | 'æktʃəli. | (bə)kəz-æm'səɪ'fɦli. 'nɒʔ 'ɔʔwəz. 'wɒʃɪŋɪʔ. ||
- 'nɑː. | ɛ'wɒʔ 'kɦæ'ɛndʒ əv'phɪɒɔgɪæm. ɛdʒə'læk 'best. |
- 'weɪ. || æ'læk 'dʒɪɑ'me. | ən'nɛɪʃəɪ 'phɪɒɔgɪæmz. ə'lɒʔ. || ənæ'ɒfən. 'wɒʃ ðə'sɔɒps. ||
- ʌæ'sɪɪ. || ɛəm'wɒɪə'bɑsɔʔ. ɛðə'lɛɪ 'nʒɪrʊz. | ɛ'ɒlə'fɦɪz. ||
- ʌv'juuzəli ɔɒn'fɦe'ɛd. | ʌ'bæ'ðɛn. ||
- ɛdʒə'wɒʃ 'mɔɪnɪ | 'ɦii'viɪ. | ɛə'ɔʃɪ | (ɛə'fɦɔʃɪ |)
- æ'nɛvəɪ. 'wɒʃ | 'ɦii'viɪ. | ɪðə'mɔɪnɪ. : | (bə)kəzæm'nɛvəɪ. | ɪðə'hɑs. || 'dʒɪɒɪ-ðə'wiik. | æ'ɔʔwəz'liɪv. | vɛɪ'ɪ'li. | 'fɦə'wəɪk. || | ənæ'hæv 'jɔɔgə'kɦlæsəz. | 'ɛvɪ 'wiik.ɛndʃ. | dm'ɒsɒθ'sæɪə'di. | ən'sɛndʃi. | 'mɔɪnɪz. ||
- ʌŋ'fɦæ'nəli. | ɛ'wɒʔ dʒɪ'θɪŋk ə'bɑsɔʔ. ɛðə'mɑsɒʃ. | ɛəv'ɦii'viɪ. : | ɛə'wɒʃ. ɛ'ɛvɪ 'wiik. ||
- ʌæ'dɛfnə'li. | 'wɒʃ. | 'fɦu 'metʃ. || | bə'æ'fɦæ'ndʃɪ. | 'riɪli ('ɪəli) | ə'læksɪ. : | æ'fɦɪə'dfeɪz (æ'fɦɪə) | 'wəɪk. || | 'sɔː. | æ'phɪɒbəbli | 'wɒʃ | 'fɦɛ'ɪndʒ. ||
- ʌ'θæŋks fəɪjə'fɦæ'm. : | ɪ'æŋdʒəɪ'hɛɪp. |
- ʌ'nɒɪ ə'ɔʃ. || (ʌ'nɒɪ ə'fɦɔʃ. || |)

50.6. An interview about television

MARKET RESEARCHER: Now, first of all, could you tell me how much time you spend every day watching TV?

FIONA: Oh! Let me think – well, on weekdays I'm usually back from work at about 5:30, and I generally switch the television on as soon as I come in.

M: Do you always leave the television on all evening?

F: I usually do, yes. I probably have it on too much, actually, because I'm certainly not always watching it.

M: Now – what kind of program do you like best?

F: Well, I like drama and nature programs a lot. And I often watch the soaps.

M: I see. And what about the late news bulletins?

F: I've usually gone to bed by then!

M: Do you watch morning TV at all?

F: I never watch TV in the mornings, because I'm never in the house. During the week I always leave very early for work, and I have yoga classes, every weekend, on both Saturday and Sunday mornings.

M: And finally, what do you think about the amount of TV you watch every week?

F: I definitely watch too much, but I find it really relaxing after a day's work, so I probably won't change!

M: Thanks for your time and your help.

F: Not at all.

51. Literary texts

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51.1. This chapter will provide the phono-tonetic transcriptions of some literary texts. First, a short description in prose. Then, a song by the Beatles, followed by a typically very short lyric by Emily Dickinson, and two famous passages from William Shakespeare's tragedies (where /t/ remains more appropriate as [t] than [ʔ]).

At the end, following a consolidated tradition (which is nothing really blasphemous), you will find two nursery rhymes –perhaps even more famous, at least among native speakers, than Billy's works.

(51.2) [ʌfʌfti'wɛm phɒʃən'thɜ:u.ʃ] 'phɛɪnʃɪŋ ə'fɛns.ʃ|| 'fɪɔ:m ðiəd'vɛntʃəɪz əv'thɔ:m 'sɔ:ʒəɪ.ʃ| bæ'mɑ:ɪk 'tʃwɛɪn.ʃ||

λ'sæɪəɪdʒi.·'mɔ:ɪnɪŋ. ɪ'wz'kɛm:ʃ|| (> ≈ λənd'ɔ:ʃ. λðə'seməɪ. λ'wɔ:ɪtʃ. | λwz'bjæf.: λəŋ-
'fɪɛʃ. | λəm'bjʌmɪŋ wɪð'læf.ʃ|| λðəɪwzə'sɔ:n. λ'ɪn'vɪɪ 'hɑ:ɪtʃ.ʃ|| nɪd'ɪfðə'hɑ:ɪtʃ. λwz'jɛŋ.ʃ|| ðə-
'mjuuzɪk. 'fju:ʊd.ʃ| λəfðə'ɪps.ʃ|| λðəɪwz'fɪ'hɪ'xəl.ʃ|| ɪn'vɪɪ 'fɛɪs.ʃ| λnɪd'ə'spɪɪŋ.ʃ| ɪn'vɪɪ: 'stɛp.ʃ)||
<» ° λðə'ɪsɔkəs'tʃhɪɪz ɪ'wɔ:ɪn'blɜ:ʊmʃ|| əndə'fɪɛɪgɪəns. λəvðə'blɔsəmz.ʃ> (> ° 'fɪ:ʃ dɪ'ɛ:ɪ.ʃ)||
<° 'kɪɑ:ɪdɪf 'hɪ:ʃ. ɪ'bɪ'ɔ:n ðə'vɪɪdʒ.: nɪd'ə'bevɪtʃ.ʃ> (<' wz'gɪɪ'n. wɪð'vɛdʒə'tʃɛɪʃən.ʃ)|| əndɪ-
'lɛɪ.ʃ| <° dʒəs'fɑ:ɪ ə'nɛf ə'wɛɪ.ʃ| 'tʃə'sɪɪm. 'ədʒə'ɪɛkʃəbɪt 'læ:ndʒ.ʃ|| (<' : λ'ɔ:ɪɪmɪ.ʃ|| λɪə'phɔwz-
fɪtʃ|| ,əndɪŋ'væɪnɪŋ.ʃ)||

'tʃɔ:m.ʃ| <° ə'phɪ:ɪd. ɔndə'sæb'wɔ:k.ʃ> (<» wɪðə'bɛkəɪ əv'wæɪz'wɔ:ʃ.ʃ> (< λɪəndə'ɪɔ:n-
hændɪtʃ. 'bjɛʃ.ʃ)|| <° hɪsəɪ'vɛɪd. λðə'fɛns.ʃ> (< : ənd'ɔ:ʃ ðə'glædnəs.ʃ| 'lɛftɪm.ʃ>|| əndə'diɪp-
'mɛɪəŋkɔli.ʃ| 'sɛftɪd 'dɑ:ʃn.: əpɔnhɪz'spɪɪtʃ.ʃ|| <° " ≈ 'θə'ɪfɪ. 'jɑ:ɪdʒ.ʃ| əv'bo:ɪdʒ. 'fɛns.ʃ>|| <° "
≈ > λ'nɑ:ɛŋ. 'fɪɪtʃ. 'hɑ:ɛ.ʃ>|| <° > 'læf. ɪ'tʃə'hum.ʃ| 'sɪɪmɪdʒ. λ'hɔlɔw.ʃ|| əndɪg'zɪstəns.ʃ| ,bɛɪə'bɛɪ-
dʒən.ʃ)|| <° ° , 'sæɪŋ| hɪ'dɪtʃ ɪz'bjɛʃ.ʃ| əm'pæstɪ ə'ɪɔ:n. ðə'tʃɔpɔmɔs 'phlæŋk.ʃ)|| ɪə'phɪɪ-
ɪəd dɪɪpə'ɪɛɪʃən.ʃ|| <» 'dɪdɪ ə'gɛn.ʃ>)|| <° kɪəm'phɛ:ɪd.: dɪɪ'ɪnsɪg'nɪfɪkəntʃ.ʃ| 'wæɪz'wɔ:ʃ
'stʃɪɪk.ʃ| wɪððə'fɑ:ɪɪtʃɪŋ. 'kɪhɔnʃənəntʃ.ʃ|| əv'ʔɛn'wæɪz'wɔ:ʃtʃ 'fɛns.ʃ>)|| <° ən'sæft 'dɑ:ʃn.ʃ|
ɔnə'tʃhɪɪɪbɔks.ʃ>|| <° dɪ'skəɪnɔ:ʒ.ʃ>)||

51.2. *Painting a Fence* (from *The Adventures of Tom Sawyer*, by Mark Twain)

Saturday morning was come, and all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and if the heart was young the music issued at the lips. There was cheer in every face and a spring in every step. The locust trees were in bloom and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation,

and it lay just far enough away to seem a Delectable Land, dreamy, reposeful, and inviting.

Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. He surveyed the fence, and all the gladness left him and a deep melancholy settled down upon his spirit. Thirty yards of board fence nine feet high. Life to him seemed hollow, and existence but a burden. Sighing he dipped his brush and passed it along the topmost plank; repeated the operation; did it again; compared the insignificant whitewash streak with the far-reaching continent of unwhitewashed fence, and sat down on a tree-box discouraged...

(51.3) [lɪfɪfɪ'wɛm phɔɛn'θɪrɪ.ɹ] || 'jɛsʃəl,dɛɪ. || baɛðə'biɪnɪz. ||

'jɛsʃəl,dɛɪ. | 'ɔ:ɹ mæ'tʃhɪɛbɪz. 'sɪrɪmɔ̃ sɔw'fɑ:ɹ ə'wɛɹ. |
 'nɑ:ɔ | ɪ'loʊks. əz'ðɔw ðɛɪɹ'hɪɹ.ɹ: ʃə'sʃɛɹ.
 'ɔw | æbəlɪrɪv. ɪ'jɛsʃəl,dɛɪ. ||
 'sɛdɪnɪ. | æm'nɔɹ. 'hæf ðə'mæɹn. æɪjuʊsʃə'brɪ. |
 ðɛɪzəʃædɔw. : 'hæŋɪŋ ,sɔvər'mɪrɪ. ||
 'ɔw. | 'jɛsʃəl,dɛɪ. 'kheɹm 'sɛdɪnɪ. ||
 'wɑ:ɛ: | ʃɪ'hæd ʃə'gɔw. | æ'dɔwɪn 'nɔw. || ʃɪ'wɔdɪn 'sɛɹ. ||
 æ'sɛɹɔ̃ 'sɛmθɪŋ. 'ɪɔŋ. || 'nɑ:ɔ | æ'ɪɔŋ. : fɛɹ'jɛsʃəl,dɛɪ. ||
 'jɛsʃəl,dɛɪ. || 'lɛv. | wəz'sɛɹʃ ə'nɪɪzɪ. 'gɛɹm. : ʃə'phɪɹ. |
 'nɑ:ɔ | æ'nɪrɪd ə'phɪɹs: ʃə'hæ'ɛd ə'wɛɹ. ||
 'ɔw. | æbəlɪrɪv. ɪ'jɛsʃəl,dɛɪ. ||

51.3. *Yesterday* (by the Beatles)

Yesterday, all my troubles seemed so far away,
 Now it looks as though they're here to stay,
 Oh, I believe in yesterday.
 Suddenly, I'm not half the man I used to be,
 There's a shadow hanging over me,
 Oh, yesterday came suddenly.
 Why she had to go, I don't know. She wouldn't say.
 I said something wrong, now I long for yesterday.
 Yesterday, love was such an easy game to play,
 Now I need a place to hide away,
 Oh, I believe in yesterday.

(51.4) [lɪfɪfɪ'wɛm phɔɛmɹ'fɔ:ɹ.ɹ] || 'læɛk ə'lɔk əv'æɡəni. || baɛɹɛməlɪ 'dɪkɪnsən. ||

λæ'læɛk. λəlɔk. λəv'æɡəni. ||
 bə'khɔz æ'nɔw. λɪʃs'tʃɪɹu. || ||
 'mɛn: dɪu'nɔɹ. ʃæ'm. kəŋ'veɹʃən. ||
 'nɔ:ɹ. λ'sɪmɹjələɪʃ. ə'θɪɔw. || ||
 ðɪ'ɑ:ɛz. 'ɡɪɹɪz 'wɛns. || λən'ðæɪz λ'dɛθ. ||
 ɪm'phɔsəbɪ ʃə'fɛɹn.

ðə'brɪdz əpɒndə'fɔ:lhɛdʒ. |
 bæ'hɒmli. ʔæŋɡwɪʃ. ʃɪ'ʤɪɛŋ: .|||]

51.4. *Like a Look of Agony* (by Emily Dickinson)

I like a look of agony,
 Because I know it's true.
 Men do not sham convulsion,
 Nor simulate a throe.
 The eyes glaze once, and that is death,
 Impossible to feign
 The beads upon the forehead
 By homely anguish strung.

(51.5) [ɪ'fɪʃi'wɛm phɒɛŋ'fa:ɛv. || 'fɪə'mɒɪsɔ. ænfə'mɒɪsɔ. || 'fɪɔ'm. mək'beθ. |
 bæ'wɪljəm ʃ'eɪkspɪə. ||]

fɪə'mɒɪsɔ. || ænfə'mɒɪsɔ. || ænfə'mɒɪsɔ. ||
 'kɦɪɪps. ʔɪn: ðɪs'phɛʃɪ 'phɛɪs | fɪəm'dɛɪ ʃə'dɛɪ ||
 fɪhədəl'æst | 'sɪləbɪ: əvɪə'kɦɔɪdɛdʒ. 'fɦa'ɛm. ||
 ændʃɪl. ɑɪ'jɛstəl'dɛɪz: hæv'læfəʒdʒ. ʌ'fɪrɪʒ: |
 ʌðə'wɛɪ. ʌ'ʃə'dɛstɪ. ʌ'dɛθ. || 'aɪ. 'aɪ. 'bɪɪf. ʌ'kɦændʒɪ ||
 'læfs: ʌbətə'wɔ'kɪŋ. ʌ'ʃædɔɔ. | ə'phɔə. ʌ'phɪɪə: |
 ðət'stɪjɛts. əŋ'fɪɛts ɪz'aɔə. | əpɒndə'stɪ'ɛɪʒ: ||
 æn'ðɛn ɪz'həɪdʒ. || ʌ'nɔɔ'mɔɪ. || ʌɪ'ɪzət'hɛɪf. ||
 'fɦɔ'wɪdʒ. ʌ'bæən'ɪdɪət. || ʌ'fɔl əv'sa'ɔndʒ. | ʌ'æŋ'fɪʒəɪ. ||
 'sɪŋɪ'fæɪŋ. || (ə ɪ'nɛθɪŋ.) |||]

51.5. *Tomorrow, and Tomorrow...* (from *Macbeth*, by William Shakespeare)

Tomorrow, and tomorrow, and tomorrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time;
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!
 Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage,
 And then is heard no more; it is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

(51.6) [ɪ'fɪʃi'wɛm phɒɛn'sɪks. || 'fɦə'bɪrɪ. ɔɪ'nɔɪ ʃə'bɪrɪ. || 'fɪɔ'm. 'hæmlət | bæ'wɪljəm ʃ'eɪkspɪə. ||]

fɦə'bɪrɪ. || ɔɪ'nɔɪ. ʃə'bɪrɪ. || 'ðæf ɪzðə'kɦwɛstʃən. ||
 ʒ'wɛðə. ʒɪ'ɪz'nɔɔblə. ɪndə'ma'ɛndʒ. | fɦə'sɛfəɪ.

Ծժ՛սլոյշ: ː ændʰæɪsɔz. շճՎՈՍՊ՛ԻԵԻժՅՑ 'fɔ:ɪtʃun. ||
 շՕ՛ԻԲՊ՛ԻԻԵԻԿ 'ɑɪɪmz. | (օ ʻgɛnst ə'si: ɔv'tʃh.ɪəb'tʃ.) ||
 æmbæə'phɪsɔzɪ. || ʰ'ɛndʒə'm. || ʃhə'dɑ:ɛ. || ʃhə'sliip. ||
 nɪsɔ'mɪ: || (ր ≈ ʎ æmbæə'sliip. ʃə'seɪt. wɪ'ʔɛn:d)
 Ծժ՛հԿ՛ԻԻԵԻԿ: անձժժճճճճ. 'næʃt. ʃ'ɒks. |
 (ր ձժժժժժժ. ɪz'ʔɛ:ɪ. ʃu.) || ʃhɪzə'kɒnsə'meɪʃən.
 Գժ՛ՎՈՍՊ՛Ի: ʃəbi'wɪʃt. || (օ ʃhə'dɑ:ɛ. || ʃhə'sliip.) ||
 ʃhə'sliip. || (օ ʎ phə:tʃhæns. ʃtə'dʒi:im.) || (օ 'ɑ:ɛ. | 'ðe:ɪz Ծժ՛ԻԵ՛Գ.) ||
 (օ ʃɔ:ɪn. Ծժժժժժժ. ɔv'qɛθ: 'wɒʔ 'dʒi:imz: meɪ'kheɪm: ||
 ɪ'weɪ wɪhəv'ʃeɪf. ɪ'ɒf: Ծժ՛մՕ՛ԻԻԻ. 'kɪsɛt. |
 (օ ʎ mɛs 'gɪvəs: ʎ'phɪs:z.) || (օ 'ðe:ɪz Ծժ՛ԻԵ՛Սքեկտ.
 Ծժ՛մԵԻԿs kə'læməʃi: | əv'sɔ'ɪɒ. ʎ'laef.) ||
 (օ ≈ շճ՛Օ՛ԻԻԻ. շժժժժժժ: շժժժժժժ. շճ՛ն'skɔ:ɪnz. շճ՛Պ՛ԻԻԻ. ||
 շժժժժժժժժ. 'ɪɒ. ʎ. || շժժժժժժժժ 'mæ:nz. շ՛kɒnʃju:mlɪ. ||
 շժժժժժժժժ. ɔv'qɛθ: ʎ'ɛv. || շժժժժժժ. Գժ՛ԻԵ՛Տ. ||
 շժժժժժժժժ. ɔv'ɒfɪs. | շժժժժժժժժ: |
 շժժժժժժժժ. 'meɪt. | շժժժժժժժժժ. 'ʃheɪks. ||
 շ՛wɛn 'hɪ: ɪ'ʃhɪm'seɪt. | ʎ mæʃ'hɪz kɪwæ'iiʃəs. ʎ'meɪk.
 ʎwɪԾժժժժժ. (օ ʎ 'bɒdʒkɪn.) || (օ շ՛հու. շժժժժժժժժ. շ՛Ե՛Տ: |
 ʃhə'gɪɪt. ɔn'sweɪt. | ʃndʒə'wɪ ʎ'laef. ||
 bɛʔԾժժժժժժժժ. ɔv'sɛmθɪ. || ʃɛt. ʎ'qɛθ. ||
 ɪ'ɪɛndɪ'skɛvəɪd 'kɪɪtʃi: | ʃɪm'hɪuz 'bɔ:ɪn. ||
 'nɪsɔ 'ʃhɪævəɪ. ʎ'ʃhɪ:ɪn: || ʎ'phɛzɪz Ծժ՛wɪ: ||
 ʎəm'meɪksəs. ʎ'ɪæԾժժ. ʎ'Ե՛Տ: Ծժժժժժժ. wɪ'hæv. ||
 շժժժժժժժժ. շժժժժժժժժ. Ծժժժժժժժժ. 'nɒʃ ʔɒv. ||
 'ðɛs. | 'kɒnʃəns. | 'qɛz. 'meɪk 'kɪhə'ɪd:z. | ɔv'sɔ:ʃ. ||
 ɔn'ðɛs. Ծժ՛ՆԵ՛Տ ʎ'ʃju: ɔv'ɪzə'lu:ʃən:
 ɪz'sɪkɪd 'ɪ: | wɪԾժժժժժժժժ 'kɪhæst. ɔv'θɪ: ||
 ɔndʒɛnʃɪ'pɪæzəz: ɔv'gɪɪp. 'pɪtʃ: ɔm'mɔmənʃt. |
 ɪwɪԾժժժժժժժժ. || Ծժժժժժժժժ: ʃhɪ:ɪn. ʎ'ɪɑ:ɛ. ||
 ɔn'lu:z. | Ծժ՛ՆԵ՛Տ. || ɔv'ʔæksʃən. ||]

51.6. *To Be, or Not to Be...* (from *Hamlet*, by William Shakespeare)

To be, or not to be, that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die; to sleep;
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to, 'tis a consummation
 Devoutly to be wished. To die, to sleep;
 To sleep! Perchance to dream! Ay, there's the rub:

For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 The oppressor's wrong, the proud man's contumely,
 The pangs of despised love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of the unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? Who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscovered country from whose bourn
 No traveler returns, puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all,
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pitch and moment
 With this regard their currents turn awry,
 And lose the name of action.

(51.7) [ɫɪfʃtɪ'wɛm phɔɛn'sɛvən.ɹ]|| 'hɛmptɪ 'dɛmptɪ.ʔ||

<≈ ° λ> 'hɛmptɪ 'dɛmptɪ.ʔ | 'sæɪ dnə'wɔ:ʔ.ʔ |
 'hɛmptɪ 'dɛmptɪ.ʔ | 'hæd ə'gɹɛɪɹ 'fɔ:ʔ.ʔ ||
 'ɔ:ʔ ðə'kɦɪɹzɹ 'hɔ:ɪsəz.ʔ | ənɔ'fɔ:ʔ ðə'kɦɪɹzɹ 'mɛn:ʔ.ʔ ||
 'kɦɔdɹ. 'phɔf. 'hɛmptɪ.ʔ | ʃə'gɛðəɪ. ə'gɛn:ʔ.ʔ ||]

51.7. *Humpty-Dumpty*

Humpty-Dumpty sat on a wall,
 Humpty-Dumpty had a great fall;
 All the king's horses and all the king's men
 couldn't put Humpty together again.

(51.8) [ɫɪfʃtɪ'wɛm phɔɛn'fɛɪʃ.ɹ]|| 'sɪɹ ə'sɔ:ɹ əv'sɪkspəns.ʔ.ʔ||

<≈ ° λ> 'sɪɹ. ə'sɔ:ɹ. əv'sɪkspəns.ʔ.ʔ |
 ə'phɔkəʃ. 'fɔɪ əv'ɪə'ɛ.ʔ ||
 'fɔ:ɪ. ən'fɦwɛnʃɪ. 'blæk,bə'ɪdz.ʔ |
 'bɛɪkʃ. ɪnə'pha'ɛ.ʔ ||
 'wɛn: ðə'pha'ɛ. wɹ'ɔɔpɹɹd.ʔ.ʔ |
 ðə'bə'ɪdz. bə'gæ'n ʃə'sɪɹ.ʔ.ʔ ||

ɜːˈwɒzŋ ˈðæf ˌzɔːdʒɪŋtʃiː ˈdɪʃː
 ɜː[həˈsɛp bəˈfɔːɪ ðəˈkɪŋː|||]

51.8. *Sing a song of sixpence*

Sing a song of sixpence,
 a pocket full of rye;
 four and twenty blackbirds,
 baked in a pie.

When the pie was opened,
 the birds began to sing:
 wasn't that a dainty dish,
 to set before the king?

52. The sample text: International, American & British neutral pronunciations

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52.1. This is the fable (cf § 52.2) that the ‘International Phonetic Association’ –IPA [ˈæɪpʰiiˈɛɪ]– uses to briefly illustrate the pronunciation of languages, variants/accents, and dialects from different parts of the world. Of course, this passage is just an example which is not sufficient to show all the phonemes and phones (or tonemes and tones), since they depend on the very nature of every given language.

However, we have added the two final questions to the fable, so that the four functional intonemes typical of every language are represented even in a short passage like this. This is meant to fill the age-old and unfortunate lack of attention to intonation even from the *IPA* itself. It is clear, on the other hand, that the fable must be accompanied by a more or less exhaustive description with selected examples.

Contrary to the most convenient practice in *Natural Phonetics & Tonetics*, § 52.2 gives first the orthographic text of the fable, then the different transcriptions provided in this chapter. Of course, contrary to common practice in teaching languages, we should not consider any written text as a ‘guide’ to pronunciation, to say nothing about intonation!

On the contrary, we should get to spelling only at the end, almost apologizing for its undignified indecency (especially for English, although, to be frank, French is not much better, even if a bit less unpredictable).

52.2. *The North Wind and the Sun* (by Aesop) [ˈðəˈnɔːrθ ˈwɪnːd ənd ðəˈsʌnː.ː] bæ-ʔiisɒpː.ː]

The North Wind and the Sun were disputing which was the stronger, when a traveler came along wrapped in a warm cloak. They agreed that the one who first succeeded in making the traveler take his cloak off should be considered stronger than the other.

Then the North Wind blew as hard as he could, but the more he blew the more closely did the traveler fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shone out warmly, and immediately the traveler took off his cloak. And so the North Wind was obliged to confess that the Sun was the stronger of the two.

Did you like the story? Do you want to hear it again?

52.2. *International English pronunciation* (simplified, teaching version)

[ðə'nɔ:ɪθ 'wɪn:dʌ əndə'se:n wəɪdɪ'spɜ:juuɪŋ 'wɪtʃ wəzðə'stʃɪŋŋəɪ.] 'wen ə'tʃhɪæv-
ləɪ 'kheɪm ə'lɒŋ ɪ'æpʃɪ unə'wɔ:m 'khlɔk.ɹ] ðeɪw'gɪrɪd: ðətðə'wen u'fə:ɪs sək'siɪdʌd-
ʌm'meɪkɪŋ ðə'tʃhɪævləɪ 'fheɪk ɪz'khlɔk 'ɒf.ɹ | ʃɒbbɪkən'sɪdʌɪd "stʃɪŋŋəɪ ðəndɪ'eðəɪ. ||

ðe:n. ðə'nɔ:ɪθ 'wɪm: 'blu:u əz'hɑ:ɪd əzi'khwɔ:ɹ. | bətðə'mɔ:ɪ i'blu:u. | ðə'mɔ:ɪ 'khlɔs-
li. ɹɪddðə'tʃhɪævləɪ: 'fɔ:wɪd ɪz'khlɔk ə'ɪɑ:ɒndɪm. | ɪən(d)ə'p'læstʃ:ɪ. ðə'nɔ:ɪθ 'wɪŋ: 'gɛɪv
'ep ðiə'thempʃ: || ɪðe:n:ɹ ðə'se:n ʃɔ:ɒn 'ɑ:ɔ:ɹ. ɪ'wɔ:mli.ɹ] ən'tmiɪdɪə'fli: | ʔðə'tʃhɪævləɪ 'fhwɔk
'ɒf. ʔɪz'khlɔk. || ɪn'sɔ:w.ɹ ðə'nɔ:ɪθ 'wɪm:b. wəzə'bla'eɟʒ ʃəkəŋ'fes | ðətðə'se:n: wʔðə-
'stʃɪŋŋəɪ. ɪəvðə'thu:u. ||

չժվւճչ՝լաէկ՝ չժճ՛սթ՛ու: | չժյս՛ւճոն փ՛հւււս Ե՛ցեն: |||]

52.3. *International English pronunciation* (native-like version)

[ðə'nɔ:ɪθ 'wɪn:dʌ əndə'se:n wəɪdɪ'spɜ:juuɪŋ 'wɪtʃ wəzðə'stʃɪŋŋəɪ.] 'wen ə'tʃhɪæv-
ləɪ 'kheɪm ə'lɒŋ ɪ'æpʃɪ unə'wɔ:m 'khlɔk.ɹ] ðeɪw'gɪrɪd: ðətðə'wen u'fə:ɪs sək'siɪ-
dʌd. ʌm'meɪkɪŋ ðə'tʃhɪævləɪ 'fheɪk ɪz'khlɔk 'ɒf.ɹ | ʃɒbbɪkən'sɪdʌɪd "stʃɪŋŋəɪ ðəndɪ-
'eðəɪ. ||

ðe:n. ðə'nɔ:ɪθ 'wɪm: 'blu:u əz'hɑ:ɪd əzi'khwɔ:ɹ. | bətðə'mɔ:ɪ i'blu:u. | ðə'mɔ:ɪ 'khlɔs-
li. ɹɪddðə'tʃhɪævləɪ: 'fɔ:wɪd ɪz'khlɔk ə'ɪɑ:ɒndɪm. | ɪən(d)ə'p'læstʃ:ɪ. ðə'nɔ:ɪθ 'wɪŋ: 'gɛɪv
'ep ðiə'thempʃ: || ɪðe:n:ɹ ðə'se:n ʃɔ:ɒn 'ɑ:ɔ:ɹ. ɪ'wɔ:mli.ɹ] ən'tmiɪdɪə'fli: | ʔðə'tʃhɪævləɪ 'fhwɔk
'ɒf. ʔɪz'khlɔk. || ɪn'sɔ:w.ɹ ðə'nɔ:ɪθ 'wɪm:b. wəzə'bla'eɟʒ ʃəkəŋ'fes | ðətðə'se:n: wʔðə-
'stʃɪŋŋəɪ. ɪəvðə'thu:u. ||

չժվւճչ՝լաէկ՝ չժճ՛սթ՛ու: | չժյս՛ւճոն փ՛հւււս Ե՛ցեն: |||]

52.4. *Neutral American pronunciation*

[ðə'nɔ:ɪθ 'wɪn:dʌ əndə'sɑ:n wɪdɪ'spɜ:juuɪŋ 'wɪtʃ wəzðə'stʃɪŋŋəɪ.] 'wen ə'tʃhɪævlɪ-
'kheɪm ə'lɒŋ ɪ'æpʃɪ unə'wɔ:m 'khlɔk.ɹ] ðeɪw'gɪrɪd: ðətðə'wɑ:n m'fɪ:s sək'siɪdʌd. ʌm-
'meɪkɪŋ ðə'tʃhɪævlɪ 'fheɪk ɪz'khlɔk 'ɒf.ɹ | ʃɒbbɪkən'sɪdɪd "stʃɪŋŋəɪ ðəndɪ'ɪlðɪ. ||

ðe:n. ðə'nɔ:ɪθ 'wɪm: 'blu:u əz'hɑ:ɪd əzi'khwɔ:ɹ. | bətðə'mɔ:ɪ i'blu:u. | ðə'mɔ:ɪ 'khlɔs-
li. ɹɪddðə'tʃhɪævlɪ: 'fɔ:wɪd ɪz'khlɔk ə'ɪɑ:ɒndɪm. | ɪən(d)ə'p'læstʃ:ɪ. ðə'nɔ:ɪθ 'wɪŋ: 'gɛɪv 'ɹp
ðiə'thempʃ: || ɪðe:n:ɹ ðə'sɑ:n ʃɔ:ɒn 'ɑ:ɔ:ɹ. ɪ'wɔ:mli.ɹ] ən'tmiɪdɪə'fli: | ʔðə'tʃhɪævlɪ 'fhwɔk 'ɒf.
ʔɪz'khlɔk. || ɪn'sɔ:w.ɹ ðə'nɔ:ɪθ 'wɪm:b. wəzə'bla'eɟʒ ʃəkəŋ'fes | ðətðə'sɑ:n: wʔðə'stʃɪŋŋ-
əɪ. ɪəvðə'thu:u. ||

չժվւճչ՝լաէկ՝ չժճ՛սթ՛ու: | չժյս՛ւճոն (ռ)՛հւււս Ե՛ցեն: |||]

52.5. *Neutral British pronunciation*

[ðə'nɔ:θ 'wɪn:dʌ əndə'se:n wɪdɪ'spɜ:juuɪŋ 'wɪtʃ wəzðə'stʃɪŋŋəɪ.] ˌwen ə'tʃhɪævlɪ-
ˌkheɪm ə'lɒŋ ɪˌæpʃɪ unə'wɔ:m 'khlɔk.ɹ] ðeɪw'gɪrɪd: ðətðə'wen m'fɪ:s sək'siɪdɪd. ʌm-
ˌmeɪkɪŋ ðə'tʃhɪævlɪ ˌfheɪk ɪz'khlɔk 'ɒf.ɹ | ʃɒbbɪkənˌsɪdɪd "stʃɪŋŋəɪ ðəndɪ'eðəɪ. ||

ðe:n. ðə'nɔ:θ 'wɪm: ˌblu:u əz'hɑ:ɪd əzi'khwɔ:ɹ. | bətðəˌmɔ:ɪ iˌblu:u. | ðəˌmɔ:ɪ 'khlɔs-

li·dɪdðə'thɪævlə: ˈfɔːtɪd ɪz'khlɜk wɪəʊndɪm. | ɪən(d)ə'plɑːstɪ: ðəˈnɔːθ ˈwɪŋ: ˈgeɪv
 'ep ðiə'thɛmpɪ. || ɪ'ðɛn:ɪ ðəˈsɛn ʃɒn 'aɔʔ. ɪ'wɔːmli. || ənʊ'mɪdɪəʃli: λðə'thɪævlɜ ˈhɒk
 'ɒf. ɪz'khlɜk. || ɪn'sɜːwɪ ðəˈnɔːθ ˈwɪm:b wɪzəˈblaːəʒ ˈwɪkɪŋ'fɛs | ðətðə'sɛn: wɪðə-
 'stɪʊŋgɜ. ɪvðə'thɪu. ||

ɛɪdɪʒm'laək: ɛðə'stɔːɪ: ɛdʒɪˈwɒn ˈfə'hɪəɪt ʊ'geɪn: ||||

52.6. All the foregoing accents (and transcriptions) are neutral accents of the English language. It is a well-known fact, however, that common people do not normally use any of these neutral accents (as happens with all other languages). In spite of this, and exactly thanks to this, the neutral accents of any given languages, far from being a kind of myth, are objective reality. As a matter of fact, all those speakers who pay attention to (good) pronunciation and want to improve their way of pronouncing their own language, inevitably point to the neutral-accent version of it. Provided they do not act as utter fools, who do not know what to do and where to look for, somehow, they surely tend to converge at neutral accents: especially International, or American, or British.

The best result is obtained when these people, by avoiding all possible recognizable local and social peculiarities, converge at a kind of international accents. This is what generally most singers of world renown do (or try to do). The same can be true of many world-renowned English-speaking actors.

52.7. The International-English accent, in its native-like version, is the best and simplest form of English pronunciation for today. Its slightly simplified version (with fewer symbols and fewer taxophones [or combinatory variants, or combination allophones]) is the best one for teaching English as a second or foreign language.

All other accents are accurately described (of course with vocograms and tonograms) and more or less exemplified in their respective chapters. A very useful exercise, we strongly recommend, consists in making one's own transcription of an accent, which can be our own, or others that we are familiar with. Of course, this must not be done just by ear, or even by heart, but by listening to real and typical recordings, *and* faithfully following the indications and diagrams provided in our phonosyntheses.

52.8. The transcriptions of the American and British *mediatic accents* of English, arguably, are to be found in the following chapters (C 53-55). They are not included here, because they do not represent actual neutral pronunciations, although they are used by far more people than real neutral accents are, and many people consider them to be a kind of 'neutral pronunciation', given that actual neutral accents are more and more felt as distant realities from common people, who use more or less broad regional/local accents. The neutral British accent can be felt as extremely posh and loathsome, quite rightfully, since it still may resemble the traditional affected British pronunciation.

The British mediatic accent, today, is generally preferred by most native-speakers, because it is felt to be more ‘democratic’ and fit (mostly because ‘you are free to speak’ [... as you can]), while abroad (including North America!) the contrary is still true, where, in fact, the British mediatic (or ‘Estuary’) accent is found to be ‘incomprehensible and jerky’.

The American mediatic accent can, somehow, be subjectively felt as ‘preferable’, because it is phonemically less precise, as many accents are, including those of California, with its 12% of the population and the US film industry in Hollywood (or ‘Tinseltown’). But, very often, it is considered incredibly ugly by most foreigners and by those native speakers, even in America, who do not confuse, or merge, the phoneme /ɒ/ and /ɔː/, as in *cot* and *caught* [ˈkɒt, ˈkɔːt], both rendered as [ˈkɒt] (with that ‘illogical’ pronunciation of *o* as an unrounded vocoid, [ɑ], and even lengthened, as in *law* [lɔː], becoming [lɑː], exactly like *la*, or *lah*, in tonic sol-fa)!

52.9. It is true that the pronunciation of contemporary English, from the general point of view of European languages, has some other –even odder and queer– strangeness, like /ɛɪ, iɪ, æɪ, σɔ, juu/ for ⟨*a, e, i, o, u*⟩, but this only depends on the situation of English ‘orthography’, which has practically remained as it was in Shakespeare’s time, while its pronunciation has changed much more than for any other language in the world, as far as we know.

But the evolution of a language is a natural fact. So, of course, language itself is not to blame! Actually, only school and society are, then, to blame for not having been able (or willing) to make the written (merely auxiliary) form of English adhere to its real essence, which is the *spoken language* – nothing else!