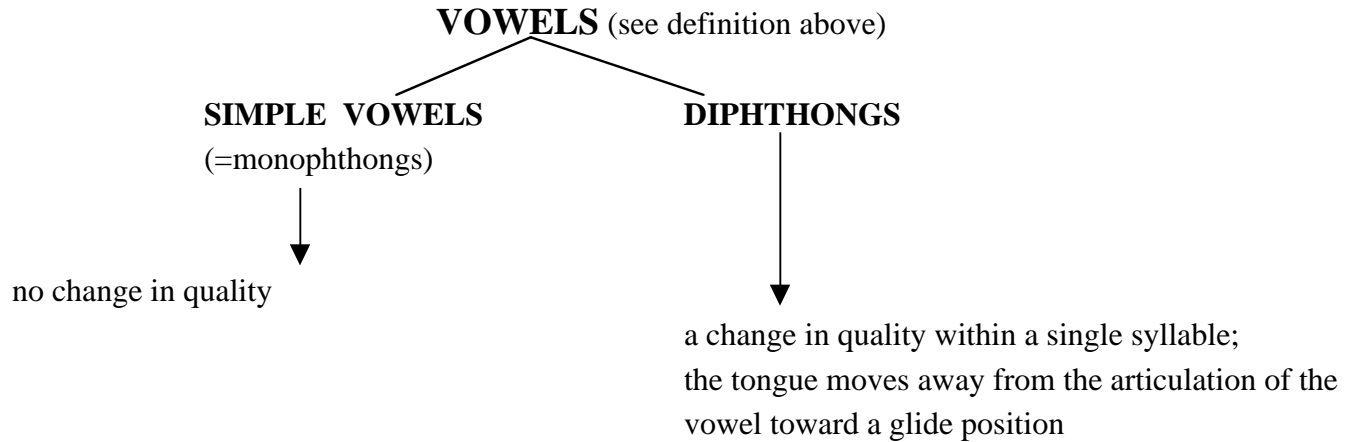


**PHONETICS: THE SOUNDS OF LANGUAGE (continued)**



**SIMPLE VOWELS IN CANADIAN ENGLISH:**

*bid* [ɪ]

*bet* [ɛ]

*bat* [æ]

*book* [ʊ]

*or* [o]

*ought* [ɔ]

*cut* [ʌ]

*cot* [ɑ]

## DIPHTHONGS IN CANADIAN ENGLISH:

*heat* [ij]

*make* [ej]

*shoe* [uw]

*boat* [ow]

*buy* [aj]

*boy* [oj] or [ɔj]

*cow* [aw]

STUDY *Table 2.13* on p. 30

## ARTICULATORY DIMENSIONS

1. HEIGHT: the *vertical* movement of the tongue



vertical dimension

2. FRONTNESS: the *horizontal* movement of the tongue

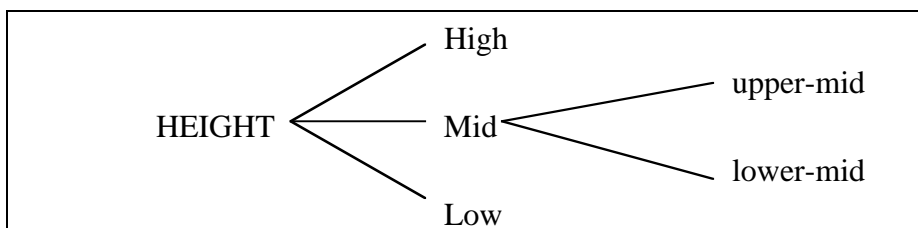


horizontal dimension

3. LIP MOVEMENT: rounded, neutral, or spread
4. TONGUE ROOT POSITION: the root position (forward or back) changes the size of the pharynx.
5. VELIC POSITION: if the velum is lowered, a nasal quality is present.

STUDY *Figure 2.8* and *2.9* on pp. 31-32.  
STUDY *Table 2.14* on p. 31.

Note with regard to terminology:



### TENSE AND LAX VOWELS

TENSE VOWELS are produced with a general tension of the speech muscles.

LAX VOWELS are produced with a more relaxed speech muscle movement.

The terms TENSE/LAX do not capture significant phonetic differences.

TENSENESS/LAXNESS have to be interpreted as a complex of articulatory characteristics.

1. TONGUE ROOT POSITION: In the articulation of tense vowels the root moves more forward -- advanced tongue root (ATR).
2. LIP POSITION: Tense vowels are more rounded, or the lips are more spread.
3. TONGUE BODY POSITION: Tense vowels are articulated with the tongue in a higher position.

Examples:

food [u] }  
beat [i] } TENSE VOWELS

book [ʊ] }  
bit [ɪ] } LAX VOWELS

STUDY Table 2.15 on p. 32.

THE SCHWA :

[ə] mid-central unrounded vowel (schwa)

Articulation: At the mid-point both in terms of height and frontness; the tongue is at the rest position.

about [ə]

RHOTIC VOWELS: vowels having an r-like quality.

bird, fur, Sir [ə]

dark [ɑ̃]

## SUPRASEGMENTALS

Those properties that occur above the level of segments (regardless of their place or manner of articulation) are called *suprasegmental* (or *prosodic*) properties. These are *pitch, loudness and length*.

PITCH: the auditory property of a sound that enables us to put it on a scale that ranges from low to high.

There are two kinds of controlled pitch movements:

1. TONE: a pitch that signals differences in meaning.

a. LEVEL or REGISTER TONES: tones that do not change in pitch.

e.g. Nupe (spoken in Nigeria)

H	M	L
[ba]	[ba]	[ba]
'be sour'	'cut'	'count'

The line drawn from the letters (H, M and L) to the respective vowel is called *association line*.

↓  
autosegmental notation

b. CONTOUR TONES: Tones that change pitch on a single syllable.

e.g. Mandarin

ma	'mother'	(high level)
m a	'hemp'	(high rising)
m a	'horse'	(low rising)
m a	'to scold'	(falling)

H	LH	MLH	HL
	\	\ /	\
[ma]	[ma]	[ma]	[ma]
(register)	(contour)	(contour)	(contour)

STUDY Figures 2.11 and 2.13 on p. 36.

2. INTONATION: pitch movement in spoken utterances that is not related to differences in word meaning.

a. TERMINAL (INTONATION) CONTOUR: falling pitch pattern at the end of utterances.

L                      H L  
|                      | |  
Sam bought a new vacuum cleaner bag.

b. NON-TERMINAL (INTONATION) CONTOUR: rising or level pitch patterns.

LH                  H                  LH  
∨                  /                  ∨  
Bill?              Can you come here?

**STUDY Figures 2.17 and 2.18 on p. 38.**

LENGTH:

Differences in length may signal differences in meaning.

Finnish:

*laki* [k] 'law'              *lakki* [k:] 'cap'

*tuli* [u] 'fire'              *tuui* [u:] 'wind'

STRESS: The combined effect of pitch, loudness and length → vowel prominence!

Primary stress: [ ´ ]

Secondary stress: [ ˘ ]

Examples:

*èxplanátion*

*tèlegráphic*

Stress may have a grammatical role:

*súbject* (NOUN)

*subjéct* (VERB)

STUDY <i>Table 2.21</i> on p. 40.
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