University of Laghouat _ Faculty of Lettres & Languages _ Department of English

Introduction to Seprasegmentals

A PRACTICAL GUIDE TO SUPRASEGMENTAL PHONETICS INTENDED FOR STUDENTS OF ENGLISH (SECOND YEAR _ SEMESTER 4)

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INTRODUCTION

TO

SUPRASEGMENTALS

A Practical Guide to Connected Speech in English

A Task-Supported Course intended for students of English

(Licence: Semester four)

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Preface

This work was guided by the mission of preparing not only licence degree students of English, but also master degree students, who are about to graduate for their new mission as teachers. We do this by providing an optimal set of explanations and activities to enhance the learning of the hidden side of pronunciation that may enable learners to speak like natives, showing mastery of pronunciation and conveying the right messages as well as avoiding misunderstanding.

As mentioned earlier, the present work has multiple uses. *Suprasegmental Phonetics* is designed primarily for use as a course of instruction for those preparing a licence or a master degree of English. Our hallmark is to treat all topics in depth andprovide examples, and then a set of tasks to ensure understanding.

Learners of English may face communication difficulties especially when in real life situations. They may find it difficult to grasp the intended message, or even cause misunderstanding due to the fact that they ignore rules that govern speech such as stress or intonation rules.

In this respect, the present work is of great utility. It enables the learner to go beyond script to the factors that play a crucial role in determining the meaning of words as well as utterances. The book summarizes and exemplifies all aspects of connected speech such as stress and tone. Each topic is supported with a task to ensure understanding and future application.

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1. Introduction

An important purpose of this course is to explain how English is pronounced in the standard accent of people learning English as spoken in England.

In any language a number of regularly used sounds (vowels and consonants), called phonemes, are identified. It is particularly important to think of English pronunciation in terms of phonemes rather than letters of the alphabet.

> ***Be aware***
>
> The vowels in the words "sit" and "set" are different phonemes, and also are the consonants at the beginning of the words "pin" and "bin"

When transcribing speech, we use special symbols to represent speech sounds. The symbol /θ/ stands for "th" as in "thief". While /ʒ/ stands for "su" as in "measure", "sh" of "sheep" is represented by /ʃ/. "ch" of "church" is represented by /ʧ/ whereas /ʤ/ stands for "j" as in "jail".

> ***Be aware***
>
> The word "enough" begins with the same phoneme at the beginning of the word "ink" and ends with the same one at the end of the word "staff".

The words “vowels” and “consonants” are very familiar ones, but it is difficult to exactly define them. Commonly “vowels” are sounds in which there is no obstruction to the flow of air as it passes from the larynx to the lips. In order to look at the back of a patient’s mouth, doctors usually ask them to say “ah”; it’s a case showing that no obstruction is made, which is not the case when uttering a sound like /s/ or /d/.

English has a number of vowel sounds that are classified according to their length (short or long), position of the tongue (open, close, front, back) and shape of the lips (rounded, neutral). Besides, there are diphthongs which are sounds that consist of a movement or glide from vowel to another. Examples of diphthongs are the vowels in “play”, “dive”, “bowl”, “annoy”, “No”. A triphthong is a glide from a vowel to another and then to a third, all produced rapidly and without interruption. A good example is the word “hour”.

On the other hand, consonants are also classified according to three parameters: voicing (voiced, voiceless), place of articulation (bilabial, dental, alveolar, velar…) and manner of articulation (plosive, fricative, affricate…).

2. Suprasegmentals

The word “suprasegmental”, also called **Prosodic Feature**, is composed of two lexical items. The prefix “Super” which means beyond, above on one hand and the word “segment” which means syllable. Based on this, “suprasegmental” stands for the study that goes beyond the segment or syllable. The latter doesn’t make meaning only by itself. There are other factors that make an addition to make the exact meaning of words and utterances.

Suprasegmental stands for a speech feature such as stress, tone, or word juncture that accompanies or is added over consonants and vowels. In Spanish the stress accent is often used to distinguish between otherwise identical words: *término* means “term,” *termíno* means “I terminate,” and *terminó* means “he terminated.” In Mandarin Chinese, tone is a distinctive suprasegmental: *shih* pronounced on a high, level note means “to lose”; on a slight rising note means “ten”; on a falling note means “city, market”; and on a falling–rising note means “history.” English “beer dripped” and “beard ripped” are distinguished by word juncture.

Suprasegmental features include stress, tone, pausing, assimilation, elision, juncture, linking and liaison.

Syllable, a segment of speech that consists of a vowel, with or without one or more accompanying consonant sounds immediately preceding or following—for example, *a, I, out, too, cap, snap, check.* A syllabic consonant, such as the final *n*sound in *button* and *widen,* also constitutes a syllable. Closed (checked) syllables.

While syllables most often consist of a combination of consonants and vowels, they can also consist of individual vowels (eye]) or consonants (the syllabic nasal in cotton.

According to the encyclopedia of phonetics, the syllable is defined as a fundamentally important unit both in phonetics and in phonology. Phonetically we can observe that the flow of speech typically consists of an alternation between **vowel**-like states and **consonant**-like states where some obstruction to the airflow is made. So a syllable consists of a movement from a constricted or silent state to a vowel-like state and then back to constricted or silent.

Phonetically, a syllable can be described as having a centre, also called peak or nucleus, which is produced with little or no obstruction of air, and is therefore usually formed by a vowel.

The minimal syllable, then, is typically a single, isolated vowel, as in the words are /a:/, err /3:/, and eye /ai/. The few consonants that can occur in isolation, such as the interjections mm /m/ (used to express agreement) and sh l\l (used to ask for silence), are not regarded as minimal syllables by all linguists.

In many syllables, the centre is preceded by an onset, which is produced with greater obstruction of air, and is therefore always formed by one or more consonants. Examples of this are words like *far*, *star*, and*my*.

A syllable that ends in a vowel, i.e. one that ends with the centre, is commonly referred to as an open syllable. In many other syllables, there is no onset, but the centre is followed by a coda, which is also produced with greater obstruction of air, and is therefore also formed by one or more consonants. Such syllables are exemplified by words like art, urge, and ice.

There are syllables whose centre is not formed by a vowel, but by a consonant instead. Such syllables contain no vowel at all, and the consonant forming the centre is termed syllabic consonant. This is the case in some words consisting of two or more syllables. A word that consists of a single syllable is referred to as a monosyllabic word, or simply as a monosyllable. One that consists of two syllables, like teacher is referred to as a disyllabic or bisyllabic word, or as a disyllable or bisyllable, and one that consists of three syllables, like expensive is referred to as a trisyllabic word, or as a trisyllable.

Reflection Task

How many syllables are there in each of the following words?

Centre – Consonant – Bank – Vowel – Accoustic – Consists – Damaged

Produced – Minimal – Regarded – Coda – Utterances – Misunderstanding

3. Strong and weak forms

Consider the pronunciation of the following sentence:

It **was** too expensive **for them to** buy.

/ ɪt wəz tuː ekspensɪv fə ðəm tə baɪ /

Notice the pronunciation of the words was, for, them and to; all of them have the vowel / ə /. If those words are pronounced alone, they have the pronunciations /wɒz/, /fɔː/, /ðem/ and /tuː/; but usually they are not pronounced alone and usually they are not stressed, and the forms with /ə/ are used; we call these the *weak forms* of those words.

The use of weak forms is an essential part of English speech and you must learn to use the weak forms of words if you want your English to sound English.

b	back, baby, job
t	tea, tight, button
d	day, ladder, odd
k	key, clock, school
g	get, giggle, ghost
tʃ	church, match, nature
dʒ	judge, age, soldier
f	fat, coffee, rough, photo
v	view, heavy, move
θ	thing, author, path
ð	this, other, smooth
s	soon, cease, sister
z	zero, music, roses, buzz
ʃ	ship, sure, national
ʒ	pleasure, vision
h	hot, whole, ahead
m	more, hammer, sum
n	nice, know, funny, sun
ŋ	ring, anger, thanks, sung
l	light, valley, feel

ɪ	kit, bid, hymn, minute
E	dress, bed, head, many
Æ	trap, bad
ɒ	lot, odd, wash
ʌ	strut, mud, love, blood
ʊ	foot, good, put
iː	fleece, sea, machine
eɪ	face, day, break
aɪ	price, high, try
ɔɪ	choice, boy
uː	goose, two, blue, group
əʊ	goat, show, no
aʊ	mouth, now
ɪə	near, here, weary
eə	square. fair, various
ɑː	start, father
ɔː	thought, law, north, war
ʊə	poor, jury, cure
ɜː	nurse, stir, learn, refer
ə	about, common, standard
i	happy, radiate. glorious

r	right, wrong, sorry, arrange	**u**	thank you, influence, situation
j	yet, use, beauty, few	**n̩**	suddenly, cotton
w	wet, one, when, queen	**l̩**	middle, metal
ʔ	(glottal stop) department, football	ˈ	(stress mark)

Vowels may have two different forms, **strong** and **weak**. When a vowel is in its full, original sound quality, is referred to as a strong vowel, and the syllable of which it forms the centre is called a strong syllable. The first syllable in *teacher*, for example, is strong whereas the second syllable is weak. The second one is the schwa, the weakest vowel.

A vowel that results from a reduction (as is often the case with the schwa and the short i) or one that occurs solely in unstressed syllables and the syllabic consonants is referred to as a weak vowel. The 'schwa', then, is the most common weak vowel of English. There are, in fact, four equally weak vowels (/ə ɪ i u/) in English and they form a very important part of accurate speech. All of the weak vowels appear on weak syllables of long words and when function (grammatical) words are weak.

A strong form, then, is that pronunciation of a given word which contains a strong vowel, and from which no sounds have been omitted, like /haev/ in have. Strong can be either stressed or unstressed. A weak form, on the other hand, is a pronunciation variant which contains a weak vowel, or from which one or more sounds have been omitted, or both, like /t/ in to. Weak forms, like weak syllables, can occur only in non-prominent positions, i.e. they are always unstressed.

A number of monosyllabic words that have strong and weak forms are words that primarily fulfil a grammatical function, but have little or no lexical content. Such words are called grammatical (function) words.

Be aware

We have to distinguish between two categories of words:

Lexical words: words that carry meaning such as nouns, verbs, adjectives, adverbs, question words and auxiliaries when used as main verbs or are in the negative form.

Grammatical (function) words: words used for linking within sentences. They comprise: determiners, pronouns, prepositions, conjunctions, auxiliary verbs.

Remember

All of the weak vowels appear on weak syllables of long words and when function (grammatical) words are weak. Examples are:

/ə / in " to" and "about" - "ɪ" in "English" - "I" in"me"and "lovely", "u" in " you".

Grammatical words (prepositions, pronouns, conjunctions…) are often weak except [1]:

when they occur at final position.

when they express contrast with another word in the utterance.

When emphasized (for a given reason) by the speaker.

Examples	Strong form	Weak form(s)
am	**/ æm/**	**/əm/**
to	**/tʊ/**	**/tə/**
her	**/h ɜ:/**	**/hə/**
you	**/jʊ:/**	**/jə/**
that	**/ ðæt/**	**/ ðət/**
the	**/ ðə/**	**/ ð/**
who	**/hʊ/**	**/hə/**
Would	**/wʊd/**	**/wəd/**

(Table 1): Examples of strong and weak forms of certain words

[1] More details will be provided in the section dealing with « stress ».

Reflection Task

Classify the underlined words according to the vowels they contain, whether in the weak or the strong form.

Where are you coming from?

Your sister went out with the Elvis, not Elvis.

Whom did you offer the book to?

She went to the bank.

I met her at the stadium.

4. The Notion of Prominence

A prominent sound is a sound that is easily seen, heard or noticeable. In every word in English, there is one main emphasized (stressed) syllable. A stressed syllable is usually marked in transcription by placing a small vertical line ' high up just before the syllable it relates to.

We most probably agree that:

- The first syllable of words like ‘kitchen’ , ‘camera’ is stressed;
- That the second syllable of words like ‘apartment’ , ‘relation’ is stressed;
- And that the final syllable of words like ‘about’, ‘receive’, is stressed.

Now what is the difference between prominent and non-prominentsounds or syllables?

To understand the question of prominence (stress), one may consider what characteristics make the sound seem to a listener to be prominent (stressed). Prminenceis generally believed to depend on the speaker using more muscular energy than is used for non-prominent syllables. Indeed, experimental studies have proved that when we produce stressed syllables, the muscles that we use to expel air from the lungs are more active. The second way of considering the question of prominence (stress) deals with the perception of stressed syllables and seems to provide more data for the identification, understanding and analysis of stress and stressed syllables.

When a word has more than one syllable, one is more prominent than the others. When this happens, we say that the syllable is prominent or has a stress, or that it is stressed. Indeed, it is clear that what all listeners agree on is that all stressed syllables

have one characteristic in common: prominence (being noticeable and distinguished). There are at least four factors that make a syllable prominent:

1. ***Loudness***: most people feel that stressed syllables are louder in volume than unstressed ones.

2. ***Length***: the stressed syllable is longer in duration

3. ***Pitch***: the stressed syllable is higher in pitch. Pitch in speech is closely related to the frequency of vibration of the vocal folds and to the musical notion of low-and high-pitched notes.

4. ***Quality of vowel***: a syllable will tend to be prominent if it contains a vowel that is different in quality from neighboring vowels.

Nevertheless, it is duration that is the primary attribute to the prominence of a syllable. Stress plays an important role in the use of language as a means of communication because knowing how to recognize the stressed syllable will help you with comprehension. Placing the stress where it should be when you are speaking helps native speakers understand you better as well. In addition, stress helps create the rhythm of the language.

Let’s try this with the word “driver”. This word comprises two syllables: the diphthong /ai/ in first syllable is stronger compared to the schwa in the second. That’s why, it is perceived in a longer, higher and louder way, compared to the schwa in the second syllable.

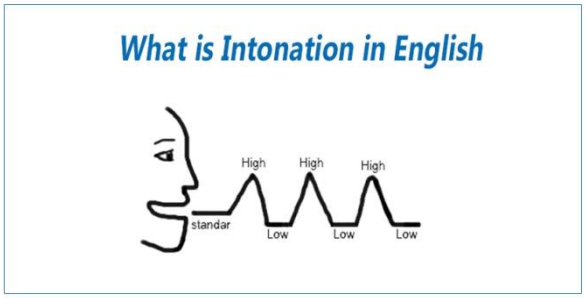
Longer	driiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiver	
Higher	Dri	
		ver
Louder	TEA cher	

All threecombined	TEEEEEEEEEEAAAAAA	cher

(Table 2): Examples sowing criteria of prominence

Based on this distinction between prominent versus non-prominent syllables, languages are also classified into two main categories: stress-timed languages versus syllable-timed languages.

5. Intonation



Question: Can you guess how is the following sentence uttered?

Sentence: ***Those who sold quickly made a profit.***

Option 1: Those who sold **(pause)**quickly made a profit.

Meaning: A profit is quickly made by those who sold.

Option 2: Those who sold quickly **(pause)**made a profit.

Meaning: A profit is made by those who sold quickly.

Question: What is the difference in the way the following two sentences sound?

(A) He is going tomorrow.

(B) He is going tomorrow?

Answer: The 'melodies' of the two sentences are different (the way the two sentences are said is different).

- The melody (way or music) of sentence (A)**drops** at the end, making it a statement.
- The melody of sentence (B)**rises** at the end, making it a question.
- *In languages like English, we call these sentence melodies **intonations**.*
- *All spoken languages have intonations.*

5.1 What is intonation?

- Intonation is a term used to refer to *the distinctive use of different patterns of pitch that carry meaningful information.*
- Pitch is the *rate* of vibration of the vocal folds. When we speak, normally the pitch of our voice is constantly changing. We describe pitch in terms of **high** and **low**.
- Two common examples of one-syllable utterances are 'yes' and 'no'. We have a number of choices for saying these words using different pitch patterns.
- The two words can be said with the pitch remaining at a constant level (***level intonation***) which is not common, or with the pitch changing from one level to another (***moving intonation***) which is more natural.

Moving Intonation

While ***rising intonation*** means the pitch of the voice increases over time, ***falling intonation*** means that the pitch decreases with time.

5.2 Structure of the Tone Unit

The structure of the tone unit is as follows. The tonic syllable is obligatory but all other parts are optional.

(PH)	(H)	(TS)	(T)
(pre-head)	*(head)*	*(tonic syllable)*	*(tail)*

- tonic syllable: 'carries' the tone. It is obligatory.
- head: all stressed syllables up to (but not including) tonic syllable
- pre-head: any unstressed syllables before the head
- tail: any unstressed syllables that follow the tonic

Examples of Tone Units

Some examples of tone units are given below.

1. Those.

In the first example, the tone unit is a single syllable ‘those’. This is the tonic syllable.

2. in an hour.

This utterance is made up of three words

1.| Her. |
2.| 'give me the hat |
3.| in an hour
4.| Look at it
5. What did you say?
6. Bill called to give me the car.

5.3 Tone Change

Every tone unit has a single intonational contour. In other words, the listener will perceive a major change in tone (pitch of voice) somewhere within the tone unit. This change of tone occurs on the tonic syllable and thus we say that the ‘tonic carries the tone’. However, if there is a tail, then the change in the tone may continue over the tail.

A speaker can change the tonic syllable to emphasize different words in the unit. In the following examples the change in tone occurs on different syllables within the tone unit and thus the listener perceives a different emphasis on each one.

| and then I \said my father was here |

| and then I said my \father was here |

| and then I said my father was \here |

Falling Intonation: The pitch begins to fall on the accented syllable and it continues to fall till the end of the tone unit.

assertions, matter-of-fact statements

Rising Intonation: The pitch begins to rise on the

accented syllable and it continues to fall rise till the end of the tone unit.

questioning, uncertain statements, continuation.

5.3.1 Falling Intonation

- Declarative statements *I am going home*
- wh- questions *Who will help?* *Where are you going?*
- Exclamations *How beautiful! What a nice day!*
- Imperatives *Get out1* *Turn the lights on!*
- Question tags when you expect an answer "Yes". *The car is ready, isn't it?*

5.3.2 Rising Intonation

- Yes/no questions *Are you feeling better?*
- Tag questions when we expect a negative answer or tags intended as a genuine Yes/No answer.

  You like chocolate, don't you?

  You have left the door open, haven't you?

He usually arrives at NOON, DOESn't he?

- Statements to encourage the listener: *Come on! You can make it.*
- Yes-no questions in statement form *he is gone?*
- Incomplete sentences (speaker intends to continue) If you wait here,….

6. Defining connected speech

Introduction

Having a good skill in pronunciation is not easy and learning spoken English is really hard for many students of English. They have got a lot of problems related to pronunciation: they do not pronounce the word correctly and do not speak spontaneously. The most problem faced by the students is applying connected speech features. It indicates that they need to know the procedures of pronouncing the word correctly in order they can speak fluently.

By having a good knowledge in phonetics and phonology, it can help us toknow how to pronounce the word in English correctly. Connected speech is a part of phonetics and phonology which is focused to the way of how the native speakers pronounce the words.

Connected speech consists of some features such as assimilation, linking and elision. Assimilation are changes in pronunciation that take place under certain circumstances at the ends and the beginnings of words (that is, changes at word boundaries), when those words occur in connected speech, or in compounds:

For example "**good girl"** instead of **/gʊggɜ:l/**.

Linking is a process in continuous speech which joins the final sound of one word or syllable with the initial sound of the next one:

For example "**blue ink**" instead of **/blu:wɪŋk/**.

Elision is very simply the omission of certain sounds in certain contexts:

For example The "**next day**" instead of /**də**ˈ**neks** ˈ**deɪ**/.

Speech is on-going stream of sounds, with no borderlines between each word. In spoken English, we speak with maximal economy of movement rather than maximal clarity. As a result, some words are lost, and some phonemes are linked together.

Definition of Connected Speech

According to Seong (2008:1), connected speech is **a phenomenon in spoken language that collectively includes phonological processes such as reduction, elision, intrusion, assimilation, and contraction**.

Several research studies have shown that connected speech instruction can help learners to more easily comprehend rapid speech used by native speakers. According to Acosta (2012:1), connected speech, also commonly referred to as **reduced speech or sandhi-variation**, involves the contracted forms, reductions, elisions, and liaisons used by native speakers in their oral speech.

Connected speech features reinforce the regularity of English rhythm and help preserve its stress-timed rhythm. According to Tyrode (2008:5), connected speech **is a term used in linguistics to refer to spoken language when analyzed as a continuous sequence, as in normal utterances and conversations.**

Kondo in Seong (2008:3) states that connected speech makes up "a very real part" of the spoken language and occurs in "all levels of speech" from casual to even very formal levels. The naturally occurring speech of native speakers is mostly rapid and continuous with frequent linking, sound alteration, or reduction at word boundaries, which may cause comprehension difficulty when non-native speakers listen to it.

Connected speech is increasingly regarded as an important matter in English classes as stated by Lee & Jung in Seong (2008).

Practical Definition of Connected Speech

What is meant by “connected speech”?

A good definition is: **ordinary spontaneous speech, as opposed to the pronunciation of individual words or phrases in isolation**.

A practical example (follow these steps):

1- Say the word “MOST”. It should be something like /mst/.
2- Now say the word “PEOPLE” _ / pi:pl /
3- Now pronounce both words together and quickly, “MOST PEOPLE”. We have a problem.

7. Assimilation of consonants

INTRODUCTION

Assimilation is an everyday occurrence in every human language, and it is particularly common for nasal sounds (McMahon, 2002, p. 4). Thus, sounds in the environment of other sounds, across morpheme and word boundaries tend to undergo various phonological changes referred to as phonological processes (Ofulue et al, 2010, p. 49).***Making a sound more like another in the same or next word in continuous utterance is called assimilation*** (OxfordDictionary,2008).

Assimilation usually occurs because two sounds share common features in place or manner. Thus, assimilation of consonants occurs when a consonant takes on features of another one. For instance, the sound /n/ becomes /m/ in certain environments.

It is, however, believed that assimilation varies in extent according to speaking rate and style;itis more likely tobe found in rapid, casual speech and less likely in slow, careful speech (Roach,1998, p.124). Moreover, it occurs either across word boundaries or within a word. If it occurs within a word, the resultant pronunciation is the only possible standard, as in pens / penz/ (Burleigh, 2011, p.89).

7.1 MANNER OFASSIMILATION

After generally introducing the term assimilation, it is time to see how many manners of assimilation there are. Assimilation is of many manners. ***It includes progressive, regressive and coalescent assimilation*** (Gimson2001, p.281).

7.1.1 Progressive Assimilation

The first manner of assimilation is called progressive. Progressive assimilation is also known as Preservative assimilation. The assimilation is said to be preservative "***when the features of a phoneme are modified by the features of the phoneme immediately before it***" (Forel & Puskás, 2005,p.50).

In other words, the conditioned sound is preceded by the assimilated sound. Such simulation is dealt with from left to right.

/wɒt ɪz ðə taɪm/ ⇒ [wɒt s ðə tʰaɪm] What is the time?
/ðə ʃɒp ɪz oʊpn̩/ ⇒ [ðə ʃɒp s oʊpn̩] The shop is open
/ʤak haz bɪn hɪə/ ⇒ [ʤak s bɪn hɪə] Jack has been here
/wɒt haz hi dʌn/ ⇒ [wɒt s hi dʌn] What has he done

Conditioning sound	→	Assimilated sound
-s ending bags		/bæg → z/

Examples of preservative assimilation of voicelessness from English (RP) can be seen in the following pronunciations of is and has (Laver, 1994).

In the word level, progressive assimilation can occur, as well. For instance, for the plural–sending, the voiced /g/ of bags conditions the voiced form of the–s ending, causing it to be pronounced /z/ .

7.1.2 Regressive Assimilation

The second manner of assimilation is regressive. Regressive assimilation is the opposite of progressive and can be called anticipatory. It can be defined as "the change in phoneme characteristics due to influence of a sound occurring later in the word." (Garn-Nunn & Lynn, 2004,p.111).Therefore, regressive assimilation occurs when the features of a phoneme are modified by those of the phoneme immediately following.

To illustrate, the sound /n/ becomes /ŋ/ under the influence of the voiceless velar plosive /k/. This occurs in words such as tank /tæŋk/, think /Θɪŋk/, bank /bæŋk/. These words show the changes from/n/to/ŋ/because of the anticipatory articulation of/k/, which indeed, precedes /n/.

7.1.3 Coalescent Assimilation

The third type of assimilation is the coalescent assimilation which occurs when there is a fusion. This process causes a sound to change by merging two contiguous phonemes into another phoneme different from the two coalesced sounds. In English coalescence occurs when a morpheme final alveolar plosive or fricative /t, d/or/s, z/ is

followed by [j], a palate-alveolar fricative results, mostly when the segment is followed by the suffix “-ion”. A typical example is televise + ion. In the interaction between /s/ and /ɪ/, that occurs while turning the verb to the noun form, results in /ʒ/,which gives /tɛlɪvɪʒn/.

7.2 FORMS OF ASSIMILATION

Although assimilation can be progressive, regressive or coalescent, it has two forms: full assimilation and partial assimilation. When the sound totally adopts another sound, it is called full or complete assimilation. When the sound partially adopts the properties of other sounds, it is called partial or contact assimilation.

7.2.1 Full Assimilation

Full assimilation is also known as complete assimilation. As mentioned previously, a sound may change and become like another. This conversion might be partial or complete. What is meant by complete assimilation is that a sound is totally affected by a neighboring sound in which both sounds become one, or become identical. For example, the phrase /ðætpleɪs/ becomes/ðæp pleɪs/. It is clear that the /t/ sound is totally, or completely, assimilated to the /p/ sound and becomes identical to the one in the next word.

7.2.2 Partial Assimilation

Assimilation of sounds doesn’t always occur completely. Sometimes, sounds partially assimilate with the surrounding sounds that the influenced sound acquires some properties from other sounds. In other words, partial assimilation involves just one feature of a segment.

Most assimilations are partial assimilations in which the assimilated sound becomes only more similar, but not identical, to the influencing sound. Partial assimilation can also refer to another assimilation which is called contact assimilation in which the two sounds involve dare directly adjacent. For example, the phrase 'ten pikes' is pronounced as /tembaiks/ instead of /ten baiks/ in colloquial speech. Here, the alveolar sound /n/ changes to /m/ which is a bilabial sound under the influence of /b/ which is also a bilabial sound.

7.3 TYPES OF ASSIMILATION

It is noticed that the differences between consonants are of three types: ***differences in place of articulation, differences in manner of articulation and differences in voicing.*** Therefore, when a sound assimilates with another sound, the place, manner and voicing of the resulted new sound change depending on the features of the surrounding sounds.

7.3.1 Assimilation of Place

First, when a sound changes its place of articulation to another place, it is called assimilation of place. This change of place depends on the place of articulation of the neighboring sounds. ***Assimilation of place is of three types: alveolar stops, alveolar fricatives and alveolar syllabic nasals*** (Lecumberri & Maidment 2000, p.55).

7.3.1.1 Alveolar Stops Assimilation

Assimilation of this kind is a regressive assimilation. Hence, /t/, /d/ and /n/ tend to change their place of articulation to a position nearer to that of the following sound. In other words, alveolar stops /t, d, n/may become bilabial if followed by bilabial consonants /p, b, m/, or they may become velar stops /k, g/ if they are followed by velars /k, g/. Though they assimilate, they don't change their voicing . The following table shows how alveolar sounds become bilabials and velarstops.

Table1.*AlveolarStopsAssimilation*

Alveolar Stops	Velar Stops	Bilabials	Examples
[t]becomes	/k/	/p/	That car: /ðætka:/ /ðækka:/ That man: /ðæt mæn/ /ðæpmæn/
[d]becomes	/g/	/b/	Bad girl: /bædgɜ:l/ /bæggɜ:l/ Bad boy: /bædbɔı/ /bæbbɔı/
[n]becomes	/ŋ/	/m/	Ten keys: /tenkı:z/ /teŋkı:z/ Ten pens: /tenpenz/ /tempenz/

7.3.1.2 Alveolar Fricatives Assimilation

The alveolar stop /s/ may become post-alveolar fricative /ʃ/ as in:

this shoe /ðɪsʃuː/ /ðɪʃʃuː/ and

/z/ may become /ʒ/ if followed by the palatal approximant /j/ as in:

those years /ðəʊz jɪəz/ /ðəʊʒ jɪəz/

(Roach, 1998, p.125; Lecumberri&Maidment,2000).

7.3.1.3 Alveolar Syllabic Nasal Assimilation

Assimilation of this kind is a progressive assimilation. Thus, /n/ could become bilabial /m/ when preceded by a bilabial or could become velar /ŋ/ if preceded by a velar plosive in the same word and followed by a consonant in the same or next word or by a pause.

Examples of which are:

Open	/'əʊpən/	/'əʊpn/	/'əʊpm/
Bacon	/'beɪkən/	/'beɪkn/	/'beɪkŋ/

7.3.2 Assimilation of Manner

Second, like assimilation of place, assimilation of manner refers to two neighboring sounds becoming similar in their manner of articulation. This happens in coalescence when, in connected speech, two adjacent sounds are merged to form a new sound.

Additionally, it is usually heard in very rapid speech, or very informal situation and it can be either progressive or regressive.

Clear examples of this type are difficult to seek since it involves a change from a stronger consonant (one making a more substantial obstruction to the flow of air) to a weaker one.

Examples of progressive and regressive assimilation are found in Burleigh(2011,p.93). An example the progressive could be in "**shut your mouth**" when pronounced rapidly. Here, the approximant /j/ can be articulated with a narrow gap between the speech organs under the influence of the preceding/t/.

An example of the regressive could be in "**that side** /ðæssaɪd/" and in "**good night**

/gʊnnaɪt/". In /ðæssaɪd/, the plosive /t/ becomes fricative /s/, and in /gʊnnaɪt/, the plosive /d/ becomes nasal /n/.

Generally, according to Burleigh, assimilation of manner tends to be regressive with less obstruction of air.

7.3.3 Assimilation of Voice

Finally, it is difficult to produce a consonant cluster, in many languages including English, with different voicing values for the consonants, particularly if the consonants are obstruent's (fricatives or plosives). When two consonants are in the coda, they have to agree in voicing either voiced or voiceless. Inother words, in a cluster of two consonants differing in voicing, the second consonant has to agree in voicing with the preceding one (Fortson, 2005, p.63). Assimilation of voice is of two forms: across morpheme boundaries and across word boundaries.

7.3.3.1 Assimilation of Voice across Morpheme Boundaries

This type of assimilation is represented in noun plural marker, the possessive and the singular present tense which always agree in voicing with the preceding obstruent consonant (regressive). Recall that the voiced /z/ of the English regular plural suffix is changed to [s] after a voiceless sound. Similarly, the voiced /d/ of the English regular past-tense suffix is changed to [t] after a voiceless sound. In these cases, the value of the voicing feature goes from [+voice] to [–voice] or from [-voice] to [+voice] because of assimilation to the [–+voice] feature of the final consonant of the stem.

Examples:

dogs /dgz/: /s/ becomes /z/ to agree in voicing with /g/

cats / kæts/: /s/ becomes /s/ to agree in voicing with /t/

killed / kɪld/: /d/ agrees in voicing with/l/.

voiced /vɔɪst/: /t/ agrees in voicing with/s/.

The following table shows the alternation of the plural suffix [s] depending on the surrounding sounds.

[s]becomes		
/s/ if preceded by	**/z/ if preceded by**	**/ɪz/if preceded by**
A voiceless non-sibilant[p],[t], [k],[f],[θ]	a voiced non-sibilant [b],[d],[g],[l],[m],[n],[r],[v],[j]	sibilants [s],[z],[ʃ],[ʒ],[tʃ],[dʒ]

From the table, it is noticed that [s] is pronounced as /s/ if preceded by a voiceless non-sibilant sound (cats), pronounced as/z/ (dogs) if preceded by a voiced non-sibilant sound, and pronounced as /ɪz/ (judges /dʒʌdʒɪz/) if preceded by a sibilant sound. Rules can be devised as follows:

7.3.3.2 Assimilation of Voice across Word Boundaries

According to Knight (2003,www.rachaelanne.net/teaching/uev/uev4.doc), "***in English, only regressive assimilation is found across word boundaries and then only when a voiced word final consonant is followed by a voiceless word initial consonant. It is never the case that a word final voiceless consonant becomes voiced because of a word initial voiced consonant***." A clear example demonstrating this kind of assimilation is the assimilation of the voiced /v/ with the voiceless /t/ in "**have to**" /hævtə/ /hæftə/.

7.4 HISTORICAL ASSIMILATION

What is discussed previously is called ontextual assimilation. It means that the assimilation of consonants is subject to the environment of sounds. However, historical assimilation has taken place in the development of a language. A sound in a word may change to another sound that shares the same place, manner or voicing because of the development of a language.

For example, the word 'ant' / ænt/ in the thirteenth and fourteenth centuries was pronounced /æmətə/ and later/æmtə/ and /æmt/.

Thus, the spelling with /n/ instead of /m/ first appeared in the fifteenth century which clearly indicates the change to the modern pronunciation /ænt/ (Jones 1972, p.217).

Some of the progressive assimilation cases in the language

/ t / changes to / p / before / m /, / b / or / p /
mixed bag
/ d / changes to / b / before / m /, / b / or / p /
bad pain
blood bank
/ n / changes to / m / before / m /, / b / or / p/
American plan
brown paper
/ d / changes to / g/ before / k / or / g /
bad girl
closed game
open court

7.5 Reasons of Assimilation

/ n / changes to /ŋ/ before / k / or / g /
/ s / changes to /ʃ/ before /ʃ/ or / j / followed by a rounded vowel sound
/θ/ changes to / s / before / s /

The main reason after assimilation is the homogeneity between the assimilated sounds. They resemble each other in place of articulation or manner of articulation plus other features. for example:

[bad girl] both of the sounds /d/ and /g/ are stop consonants i.e. they are alike in manner of articulation (plosives) and voicing (voiced.

Voicing. If the assimilating phoneme is originally voiceless, it picks up the feature (voice) from the other sound.

Example: The change from /s/ to /z/ is an instance of intervocalic voicing.

Devoicing. If the assimilating phoneme is voiced, it picks up the feature -voice from the other sound.

Example. The word ***have*** ends in the voiced phoneme /v/. The word ***to*** begins with voiceless /t/. Some speakers devoice /v/ to /f/ when they pronounce the expression ***have to*** as ***[haftu***].

Palatalization. the assimilating sound moves its place of articulation closer to the palate. This happens when the sound assimilating to already has a palatal or near-palatal place of articulation. Significant triggers include the consonant **/j/** and the vowel **/i/**.

Example. Some English speakers pronounce the word ***student*** as ['stʃju:dənt]. In rapid speech, the alveolar **/t/** assimilates to the palatal **/j/** and becomes palato-alveolar **/tʃ/,** resulting in the pronunciation ['s**tʃ**ju:dənt].

Fricativization. the assimilating sound changes its manner of articulation so that the airflow is closer to a fricative. Less restricted sounds trigger this kind of change including fricatives and vowels. Stops (plosives) often undergo this assimilation.

Example. The mispronunciation /ʌp θru:/ for ***up through*** fricativizes the plosive /p/ as it assimilates to the fricative /θ/.

7.6 THE IMPORTANCE O FASSIMILATION

When a sound adopts features of another sound, the process of articulation becomes much easier. This idea is confirmed by McMahon (2002, p.4) and Burleigh (2011, p.90). According to them, assimilation involves ease of articulation pressures and it is an important means of making pronunciation easier. Additionally, Eka et al. (2010,p.64) provide three functions of assimilation:

To save time, to anticipate other sounds and to ease articulation. Thus, one can conclude that the importance of assimilation is to make the process of speech easier.

7.7 CONCLUSION

Assimilation is one of the phonological processes in which a sound undergoes a change based on the phonological environments. It has many types and forms including place, manner, voicing, progressive, regressive, and coalescent that can be either full or partial assimilation. Moreover, assimilation can occur within a word level or within word boundaries. Furthermore, assimilation occurs because of the development of languages, and under the effects of the surrounding sounds. This leads us to say that the major function of assimilation is to ease articulation.

8. Elision

Elision can be defined as the "***omission of sounds in connected speech*** " (Crystal,2003: 158). In this respect, Underhill (1998 :61) indicates that ***''elision is a natural result of the speech organs cutting corners in connected speech, mainly to word boundaries***" . Thus, elision is the characteristic of rapid connected speech. It is used for the sake of making the pronunciation of sounds easy in connected speech. It is possible to elide a single phoneme or a whole syllable as illustrated in the following instances:

handsome /hands ∂m/ / hans∂m/ (a single phoneme / d / is elided)
library / laibr ∂ ri / /laibri / (a whole syllable / r∂ / is elided)

In Arabic , the most commonly elided sounds are [a] , [y] and [w] . Sometimes, elision in English is similar to that in Arabic as illustrated in the following examples in which /t/ is elided in both of them:

mostly / moustli / /mousli /

On the other hand, sounds such as [y] and[w] can be elided in Arabic, whereas in English it is impossible to elide / j / and / w / which are known as gliding consonants or semi-vowels.

8.1 Elision in English

This section is concerned with the conditions that govern the elision of single phonemes such as consonants and vowels as well as the elision of whole syllables.Historic elision is also taken into consideration.

8.2 Elision of Consonants

This section deals with the phonemes whose elision primarily depends on their environment, i.e. the context in which the words containing such phonemes occur .

8.2.1 Elision of /d /and / t /

Many linguists affirm that /t / and /d / are considered the most commonly elided phonemes in English. In this respect, Finch (2005: 44-45) points out that such a type of elision is due to "casual speech " as illustrated in the following examples:

mostly /moustli / /mɔ̃usli /

Similarly, Collins and Mees (2008: 118) note that such an elision is involved when changing from ***''the ideal form in connected speech*** ". In addition, Underhill (1998:61) states that / t /and / d / are elided when they occur in a sequence of three consonants in connected speech:

next please / nekst pli:z / /neks pli:z /

you and me /ju: and mi: / /ju: ∂ n mi: /

In the same way, Roach (2000:143) points out that ***''in clusters of three plosives or two plosives plus a fricative, the middle plosive may disappear*** ". Consider the following instances in which the medial plosive /t / is elided:

acts /akts / /aks /

looked back /lukt bak / /luk bak /

In addition, Yule (1996: 59 -60) says that /t / and /d / are elided in consonant clusters especially in "coda position ", i. e. after the center of the syllable as the following instances illustrate:

aspects / aspekts / /aspeks /

friendship /frendʃip / /frenʃip /

/ t / and /d / are also elided when they occur finally preceded by /n / and followed by a word beginning with a consonant as in:

hand that to tom / hand ðat t∂ tom/ / han ðat t∂ tom /

In this respect, Crystal (1989: 164) indicates that /d / is elided when it occurs between / n /and one or two of the following consonants such as / s /, /m /, /z /:

handsome /hands∂m/ /hans∂m/

hands /handz / / hanz /

Gimson (1977:297-298) points out that ***''the alveolar plosives are apt to be elided in rapid speech when they occur in the following sequences followed by a word beginning with a consonant***'':

/ - st / , / -ft / , /- ʃ t / , / -nd / , / - zd / , / - d / - vd / , / -pt / , / -kt / , / -tʃ t / , / -bd / / -gd / , /d/ :

last chance / la:st tʃans/ /la:s tʃans/

kept quiet /kept kwaiðt/ /kep kwaiðt/

Collins and Mees (2008: 121) say that the sequence / tt / is reduced to /t/ in the following forms:

ought to , want to , got to :

We ought to visit him / wi o:tð vizit im /

I want to leave / ai wontð li:v /

It is worth noting that / t / and / d / are not elided when they are :

1- followed by a word beginning with / h / :

smoked hering / smoukt heri /

2- followed by a word beginning with a vowel :

hand it to me / hand it tð mi /

Concerning this point, Collins and Mees (2008:120) note that in certain sequences shown in the following example / k / is elided:

They asked us

However, /t /, in addition to / k /, may also be elided when followed by a consonant:

masked gunman

3-preceded by / nt / or /lt / in which case they may be replaced by a glottal stop [?]:

spent time / spent taim / or / spen? taim /

walt Disney / wo:lt dizni/ or / wo:l? dizni /

8.2.2 Elision and Assimilation

Heffner (1975: 188) affirms that ***''when two sounds become contiguous in the speech measure, one or both of them may, in the fusion of the configuration, undergo changes***

which tend to make each more like its neighbor" . In this case, Gimson(1977 :298) indicates that when final /t/ or /d/ are followed by /j/ , they are kept in a coalesced form with /j/ , i.e./tʃ/and/dʒ/:

Is that yours? /

Similarly, Kuiper and Allan (1996: 74) note that elision of a segment may allow an assimilation to occur:

hand bag / hand bag / / han bag / / ham bag / .

It can be noted that since /d / is elided, /n / and / d / become adjacent. As a result /n /changes into / m / under the influence of / b / so that both of them will become bilabial, i. e. having the same place of articulation.

8.2.3 Elision of /t/ in Contracted Forms

The phoneme /t / of the negative form is often elided, particularly in disyllables, before a following consonant:

You mustn't lose it.

Wouldn't she come?

Elision of / t / may sometimes occur before a vowel:

You mustn't over eat it.

8.2.4 Elision of /h /

In casual speech, the phoneme / h / is elided when it occurs in weak forms offunction words as in:

I think he will have told her.

The example above shows that *he* is pronounced / i /, *have* / ∂ v / and *her* / ∂ /.

8.2.5 Elision of Dental Fricatives

Dental fricatives such as / θ/ and /ð / are prone to elision when they occur in certain words such as *months* and *clothes.*

However, / θ / is not elided in numerals such as *fifth* and *twelfth*. Instead, the preceding sound may be elided.

8.2.6 Elision of/v /

Gimson (1977: 143) indicates that the phoneme /v / in the word *of* is elided when followed by a consonant:

lots of them / lots ∂ v ðəm / / lots ∂ ðəm /

In the same respect, Crystal (2003: 247) says that a word such as *"of"* is prone to elision before consonants":

lots o' people / lots ∂ pi:pl / .

In addition, Collins and Mees (2008: 121) note that the elision of / v / in *of* is common when followed by / ð /:

three of the websites

8.3 Elision of a Whole Syllable

Crystal (203:247) states that "a whole syllable may be elided, especially when there is a separated consonant as in:

library / laibr∂ri/	/ laibri /	(the syllable / r∂ / is elided .)
particularly / p∂tikjul∂li/	/ p∂tikjuli/	(the syllable /l∂ / is elided .)

Similarly, Rajimwale (2009: 105 -106) indicates that elision may occur in words such as *because* and *probably* in which case they can be heard as *cause* and *probly*.

8.4 Historic Elision

Kuiper and Allan (1996: 75) state certain instances in which there are silent consonants that reflect the earlier pronunciation and they have no longer been pronounced even in careful speech:

Wright, knee, gnaw, thistle, fasten, walk, lamb, etc.

In this respect, Elgin (1979: 95) states a phonological rule that/g/ is elided when it occurs before a word final nasal as in: *sign* / sain / design /dizain /. However, / g / is pronounced when followed by a suffix as in: *signature* /signitʃ∂ / and *designation* /dezigneiʃ∂n /.

On the other hand, Fromkin et al (2003: 310) agree with Hudson (2000: 412) to state a rule by means of which/b/ in old spelling is omitted when it occurs finally preceded by a nasal consonant as in:

m / , *limb* / lim / , *climb* / klaim / .

However, Hudson (Ibid) notes that the stop consonant /b / is retained when a suffix is added as in: *limb* /lim /, *limber* / limb∂ /.

8.5 Elision of Vowels

This section is primarily concerned with the elision of vowels in contracted forms and weak syllables. Such types of elision can be initial or medial according to the context in which they occur as illustrated in the following points.

8.5.1 Elision of Initial Vowels

Gimson (1977: 297) says that schwa / ∂ / is elided when followed by a continuant and preceded by a word- final consonant. ("compensation for the loss of / ∂ /frequently being made by the syllabicity of the continuant ") . Consider the following examples:

not alone / not ∂loun / / notl loun /

On the other hand, when a word initial schwa / ∂ / is preceded by a vowel sound, it may coalesce with the preceding vowel:

try again / trai ∂gen / / trai gen /

Lass (1984:187) states that the process of eliding initial vowels is referred to as aphaeresis. Kuiper and Allan (1996:74) points out that a vowel such as /a / can be elided in the word « *am* » when it occurs in a contracted form :

I am / ai am / I'm / aim /

In the same respect, Rajimwale (2009: 105-106) indicates that schwa / ∂ / in weaksyllables is elided as in:

about / ∂baut / bout / baut /

along / ∂long / long / long /

8.5.2 Elision of Medial Vowels

Gimson (1977: 143) indicates that schwa / ∂ / disappears when it follows aspirated sounds such as / p /, / t / and / k / as the following examples illustrate:

potato *today* / *canary*

On the other hand , Gimson (Ibid :297) states that schwa / ∂ / "may be elided if it is followed by linking /r / and word initial vowel " :

after awhile /aftr ∂wail /

Lass (1984: 187) names such a phonological process of vowel elision as *father and son* syncope (syncopation):

secretary / sekrit∂ri / / sekritri /

dictionary /dikʃin∂ri / /dikʃnri /

Kuiper and Allan (1996: 74) indicate that a vowel sound can be elided in certain words such as *geography*.

Hudson (2000: 210) affirms that in English casual speech, the unstressed schwa / ∂ / or / i/ is elided in the middle of words when the preceding vowel is stressed as in:

victory / vikt∂ri /

easily / i:zili /

Finally, Roach (2000: 142) notes that "a weak vowel + / n /, / l / or / r / becomes asyllabic

consonant " :

tonight /tnait / , *police* / pli:s / , *correct* / krekt / .

9. Linking and Juncturing

9.1 The Distinctive Functions of Linking vs. Juncturing

One of the reasons non-native speakers have problems understanding and speaking English could well be because they don't see the difference between "linking" and "juncturing" in oral communication (Kuriakose, 2013). Linking is the process of joining the final sound with the initial vowel of the following word (BBC, 2016).The consecutive two words linked together thus are no longer uttered separately. Many ELT students wanting to sound like natives when they speak the target language miss this very important point and are disappointed with their oral performance.

Once they observe carefully and analyze the English speech features and its melody, they hopefully learn what is in fact most needed for them. One of the most important aspects of speaking clearly and trying to understand what is said is to distinguish the speech styles. Most native speakers do not just speak fast -- as many students believe they do-- but they rather connect their words and change the sounds of their words accordingly.

For example, when they mean to say :

- "What # are # you # going # to # do?"
  [ˈwɒt → ˌaːɚ → ∘jʊ → ˌgoʊɪŋ → ∘tʊ → ˈduː ↘],

  They usually say:

- "Whaddya / Whatcha gonna do?"
  [ˌwɒtjə / ˌwɒʧə ∘gɒnə duː ↘]

Most natives opt for such a relaxed or condensed pronunciation where they slur or consense their pronunciation. Thus the knowledge and awareness of such "connected speech" allows learners to understand and speak English more efficiently (i.e. say the most in the shortest amount of time) through flow and sentence rhythm.

Here are some other examples of relaxed pronunciation of American English:

Examples with “of, have, and to”

The words “of”, “to”, and “have” all tend to elide to nothing more than a “schwa” [ə] in many common situations. This sometimes leads to spelling confusion, such as writing:

"I could of ..." instead of "I could have ..." or "I could've"; “could have” [ˈkʊdəv], “coulda” [kʊdə] or [ˈkʊdəv], “could uhv”,

“must have” [ˈmʌstə] “musta” or [ˈmʌstəv], “must uhv”,

“should have” [ˈʃʊdə], “shoulda” or [ˈʃʊdəv], “should uhv”, “would have” [ˈwʊdə], “woulda” or [ˈwʊɾəv] “would uhv”.;

“it would” when contracted, it's pronounced [ˈɪɾəd], “iduhd”, but this often collapses to [ˈɪd], “ihd”.; “it would” / “it would have”: [ˈɪɾə], “itta”. ;

“a lot of”: [əˈlɑdə], “a lotta”. ; “kind of”: [ˈkaɪndə], “kinda”;

“out of” [ˈaʊɾə], “outta”; “sort of” [ˈsɔəɹdə], “sorta”; “going to”: [ˈgɒnə], “gonna” “got to” [ˈgɒdə], “gotta” “have to” [ˈhɝftə], “hafta” “want to” [ˈwɒdə], “wanna”. “ought to” [ˈɔdə], “oughta”;

"would" can also get contracted as in "I'd have done things differently", which usually yields [də] and "I would have..." can be pronounced as [aɪdə]. The [v] in "have" and "of" is usually retained before a vowel sound (e.g. in "I could have asked...").

Examples with “you”

"You" tends to elide to [jə] (often written "ya"). Softening of the preceding consonant also may occur:

/t/ + /jə/ = [tʃə], /d/ + /jə/ = /t/ + /jə/ = [tʃə], /d/ + /jə/ = [dʒə], /s/+ /jə/ = [ʃə],

and /z/ + /jə/ = [ʒə]).

This can also happen with other words that begin with [j] (e.g. "your", "yet", "year"). In some dialects, such as Australian English, this is not a relaxed pronunciation but compulsory: “got you” [ˈgɔʧə] but never [ˈgɔʧˌjuː]; “did you” [ˈdɪʤə], “didja” “did you”, “do you” [djə], “d'ya”, “don't you” [ˈdoʊnʧə], “doncha”, “got you” [ˈgɒtʃə], “gotcha”; “get you”, “get your” [ˈgɛʧɚ], “getcha”, “would you” [ˈwʊʤə], “wouldja”.

Other Examples

-ing forms of verbs and sometimes gerunds tend to be pronounced with an [ɪn] at the end instead of the expected [iŋ] or [ɪŋ]. E.g. “talking” [ˈtɔːkən], “tahkin”. If followed by a [t], this can in turn blend with it to form [ŋ]. E.g. “talking to Bob” [ˈɔːkɪŋnəˌbɒb], “tahkinna Bob”;

"I will" gets contracted to "I'll" [aɪɬ], which in turn gets reduced to "all" [ɒɬ] in relaxed pronunciation. E.g. “I'll do it” [ˌɑl ˈduːʊɪt], “all do it”; "he" tends to elide to just [i] after consonants, sometimes after vowel sounds as well. E.g. is he: [ˈɪzi], “izee”;

“all he” [ˈɑli], “ahlee”; "his", "him", and "her" tend to elide in most environments to [ɪz], [ɪm], and [ɚ], respectively. E.g. “meet his” [ˈmiːdiɪz], “meetiz”, “tell him” [tɛɬʊɪm], “tellim”; “show her” [ˈʃoʊɚ], “show-er”; "them" tends to elide to [əm] after consonants. E.g. “ask them” [ˈaːskʊəm], “ask'em”. (Historically, this is a remnant of the Middle English pronoun “hem”; “about” [ˈbaʊt], “bout” “already” [ɒˈrɛdi], “ahready”, “all right” [ɒˈraɪt], “ahright” “all right” [ɒəaɪt], “aight”; “come here” [ˈkʌmˌɪːɚ], “cuhmeer”, “don't know” [dəˈnoːʊ];

if not preceded by a vowel sound, “dunno” fixing to “give me” [ˈgɪmi], “gimme”; “I'm going to”: [ˈaɪmə], "I'mma" or [ˈɒmənə], "Ah-muhnuh";

“is it” [zɪt], “’zit” “isn't it” [ˈɪnɪt], “innit”; “let me” [ˈlɛmi], “lemme”; “let's” [ʦ], E.g. “let's go”: [ˌlɛʦ ˈgoːʊ]; “probably”: [ˈprɒli], [ˈp rɒbli], “prolly”, “probly”; “suppose”: [spoʊz] “s'pose”. E.g. “I suppose so”: [aɪ spoʊzˌsoːʊ]; “trying to”: [ˈtraːɪŋ də] "trynna";

“want a” [ˈwɒnə], “wanna”; “what is that”: [wɒsˌɚt], “wussat”; “what is up”: [wəˈsʌp], “wassup”; “what is up”: [sʌp], ’sup; “what are you”: [ˈwʌtʃə], “whatcha”;

“what have you”: [ˈwʌtʃə], “whatcha”. E.g. “What have you been up to?”: [ˌwʌtʃə ˚bɪn ʌp tə↗]; “what do you”, “what are you”: [ˈwʌdəˌjʊ], “whaddaya”, “you all”: [jɒl], “y’all”

9.2 Watching the Natives’ Connected Speech Practice

Foreign students learning English must always keep in mind that understanding the rules of connected speech will not only help them speak better, but also understand how to become better English speakers (Foulkes, 2016). Linking, in brief, involves the distinction between the natural way articulation of the two consecutive words rather than pronouncing them individually. Linking between two consecutive words occur between words starting with a vowel and the final sounds of the preceding words irrespective of whether they are consonants or vowels.

Here are three examples: “stop+it!” [stɒp◡ˌɪt↘] and “a cup of coffee” [ə ƙʌp◡əv ˌƙɒfiː] and “some +of+us” [sʌm◡əv◡ˌʌs].

Juncturing on the other hand means allowing intentional pauses in between words to break the flow of speech to enable the hearer understand us better while digesting the words (Early Years, 2016). This usually occurs between two consonants. The simplest juncture forms are distinguishing a split between the same or similar consonants that would otherwise stick together and assimilate two phonemes (Parker, 2016) as in “Stop # pushing.” “She hit # two balls.”

A little more complicated form of juncture would be separating the two words i.e. “that # school” [ˈوٗt □ ˌskuːl] and “that’s # cool” [ˌوٗts □ ˈƙuːɬ] which would otherwise be confused if pronounced together. Junctures are especially very effective when they are used in sentences as they are shown in writing with punctuations (commas, colons, semicolons, periods etc.) (Grammarbook, 2016) as in these examples:

That’s # elementary” vs. “That’s a # lemon tree.” or
“You are # under+arrest.” vs. “You are # under+a # rest.”

Gyles Brandreth (Brandreth, 2016) suggested in his book “The Joy of Lex” (1980) a term

“oronym” (“oro” whole; “nym” name]) or “slice-o-nym” for a pair of phrases which are homophonic, a contribution to the field of “recreational linguistics”. Oronyms are composed of consonants and vowels cut at different points in the phonetic strings. That is why he referred to them as “slice-o-nyms.” When such phrases are pronounced without a pause between them (internal open juncture), they differ in meaning and spelling and have a similar pronunciation.

An oronym is a word or phrase that sounds very much the same as another word or phrase, often as a result of sounds running together. Oronyms are spelt differently and they have different meanings. Manik Joshi later produced an extensive research on oronyms (Joshua,2014) in which he classifies important points on the field:

1. An oronym is also called a continunym or a sliceonym.
2. An oronym generally originates when it is difficult to tell where one word ends and the next begins (e.g. a name -- an aim).
3. An oronym also originates when a particular word may be divided into two or moremeaningful words (e.g. affection -- a faction).
4. Effectiveness of oronyms may depend on what somebody is saying in context with the rest of the conversation.
5. Oronyms may completely alter the meaning of what somebody is saying. Example: Theywanted the allocation of house. They wanted the location of house.
6. Oronyms may also make conversation very funny. Example: Teacher asked the student to give an example. Teacher asked the student to give an egg sample.
7. Oronyms may also make conversation completely senseless. Example: They will appoint a new manager at the earliest. They will a point a new manager at the earliest.
8. Ornonyms may also include abbreviations (shortened form of a word or group of words)

Examples: ICT -- I see tea; VC -- we see.

Foer (2011) also gives an extensive listing of such oronmys with explanations, among which some are below in pairs:

- “ice cream” vs. “I scream”
- “The stuffy nose may dim liqour.” vs “The stuff he knows made him lick her.”

This phenomenon is taken from the famous children’s tongue twister chant “I scream; you scream; we all scream for ice cream”

- ✓ Here are some other examples:
- ✓ “air-to-air” vs. “year-to-year” (The jets had air-to-air weapons. The jets had year-to-year
- ✓ weapons.)
- ✓ “aggregate” vs. “a green gate” (aggregate – total)
- ✓ “aggregator” vs. “a grass eater” (aggregator -- a kind of Internet company)
- ✓ “agree to differ” vs. “a great offer” (agree to differ -- of two people -- to not discuss their
- ✓ different views about something)
- ✓ “angry response” vs. “a grey sponge”
- ✓ “accede” vs. “a seat” (accede -- to agree)
- ✓ “accent” vs. ”a cent” (accent – pronunciation) (cent -- a coin)
- ✓ “accord” vs. “a cord” (accord -- agreement vs. cord -- string or rope)
- ✓ “accounting” vs. ”a counting” (accounting – bookkeeping)
- ✓ “accrue” vs. “a crew” (accrue -- amass vs. crew – team)

Let us proceed to reviewing the linking and juncturing processes individually more in detail with their features and many examples in minimal pairs to distinguish the two.

9.3 Linking

“Linking” or “liaison” means the uniting of sounds or words. When we say a sentence in English, we join or “link” words to each other. (Roach, 1983). Because of this linking, the words in a sentence do not always sound the same as when we say them individually. Linking is extremely important in English in that if we recognize and use it properly two things will happen:

1. We will understand other people more easily.
2. Other people will understand us more easily.

In spoken discourse the boundaries between words are very often not clear-cut. Words and sounds are lost and linked together in different ways to enable us to articulate with minimal movement. This is one of the reasons learners find spoken discourse more difficult to understand than written discourse. At higher levels it is often not a lack of vocabulary which prevents understanding, but lack of ability to deal with these features of connected speech (eslbase, 2016).

Native speakers do not separate words beginning with vowels from preceding ones, they unite them instead forming new entities unless the two must intentionally be disunited for belonging to another meaning group. It is an ordinary instinct that a native distinguishes between “red dye” vs “red eye” .

In the statement “That’s # enough!” the “s” in “that’s” is linked to the “e” in enough, sounding the phrase like “That # s‿enough” .

Again, instead of breaking the words in a sentence “I need # it” they quickly and naturally say:

“I need +it” [ˌaːɪ ˈniːd‿ɪt ↘]. Instead of saying “Play # a song!” they rather say: “Play+a song!”. Finally they never say: Read # a book!” , but they would rather say in a natural tone, “Read+a book.

Such examples clearly illustrate the difference between the linked and non-linked pairs in the usually accepted and unaccepted norms. In longer sentence settings below, the former articulations are always more preferred to the latter:

- ✓ “Sit+on+an+orange crate.” vs. “Sit # on # an # orange crate.”
- ✓ “Bring+an+apple and+a book.” vs. “Bring # an # apple # and # a book.”

9.3.1 Consonant-to-Vowel Linking Combination

In this combination where the final sound of the former word is combined with the initial

sound of the succeeding word there is an automatic fusion which ties the two elements into one, inseparable part. When one hears them one hardly recognizes them as two distinct words.

More examples :

"made+it+up" ; "slept+an hour" ; "an+orange" ; "Read a book for me, mommy."

9.3.2 Vowel-to-Vowel Linking Combination

In this combination where two vowels are involved such connectors as [j] and [w] are often employed to form special glides. Study first the functioning of the [j] connector in these examples:

"Be+a gentleman." ; "three apples" ; "Tie+it up! ; "Employ+a professional!"

And in the second case where a word ending in [uː], [ɔː], or [aʊ] is followed by another word beginning with a vowel, the two words are connected by a [w] glide as in these examples :

"you are"; "through+it+all" ; "slow+and steady" ; "How+are you?"

More examples:

- ✓ Do you know(w)anyone that can help translate this?"
- ✓ "The value(w)of their house fell drastically."
- ✓ "Kids grow(w)up so quickly! "
- ✓ "Karen wanted to(w)ask if you'd come along."
- ✓ "Let's go(w)over the documents tomorrow(w) afternoon."

9.3.3 Consonant-to-Consonant Linking (Assimilation) Combination

A less known and controversial type "consonant-to-consonant" combination (assimilation)

is also considered by some linguists to fall within this category because they involve linking through a fusion or assimilation instead of enunciation of relevant consecutive consonants separately.

In those cases, instead of repeating individual sounds, the initial sound is lengthened or held and its presence is felt strongly. A typical example occurs when the phrase "best+time" [ˈbɛst ˌtaɪm] is fused into [ˈbɛsˌtaɪm] (ibid). This phenomenon becomes moreobvious when it is used in a sentence: "Yesterday, I had the best time of my life at your party."

9.3.4 Linking [r]

This special linking phenomenon (sandhi) involving the appearance of the rhotic consonant between two consecutive morphemes. The sound incident occurs when the syllable end[r] occurs at the end of word neighbouring with an initial vowel of the next word. However the usual RP speaker does not pronounce the hidden [r] when the word is alone.

For instance :

- ✓ "where" [we:ɚ] but "where and when"[we:ɚ r‿ən ˌwɛn];
- ✓ "the car" [ðə ka:ɚ] but "the car is" [ðə ka:ɚ r‿ˌɪz],

In first of those examples we can observe how an isolated word ending in [r] is not pronounced with a final [r], however in the latter, when that word ending in [r] is followed by another word starting with a vowel then the hidden "r" reappears in full functioning as connector between the two words. The connecting linking [r] then acts as if it were the initial consonants of the next word (ibid).

Here are some common examples of the "linking [r]" phenomenon:

- ✓ "another" but "other island";
- ✓ "dinner but "dinner‿is"
- ✓ "mother" but "mother and father"
- ✓ "more" but "more apples"

9.3.5 Intrusive [r]

Another peculiar occurrence called "sandhi" (morphophonemic alteration) identifying with Londoners often heard in BBC English is "intrusive [r]". This unique phenomenon of Estuary English occurs very frequently when linking the two separate vowels both ending and beginning with vowels. It is produced when an [r] sound surprisingly enters between the final and initial vowels of two consecutive words. Although no etymologically reason exists for such an insertion, the only explanation is that it is used as connector to prevent the assimilation or a hiatus between the two successive vowels.

Here are some very common examples of such intrusive [r] cases:

- ✓ "bacteria in it" [∘bʚkˈtɪəˠ r◡ˌɪn◡ɪt ↘].
- ✓ "I saw a film today" [aːɪ ˌsɔː r◡ə fɪɬm təˠdeːɪ ↘],
- ✓ "Formula A" [fɔəˠmjəɬə◡r◡ˌeːɪ];
- ✓ "Australia all out" [ɒstreɪlɪəˠ r◡ɔːɬ◡ˌaʊt];
- ✓ Draw all the flowers; [∘drɔːr ɔːɬ ◌́ə ˌflaʊəz];

9.4 Juncturing

Apart from linking, another important speech connection function of suprasegmental phonemes that change the meaning of an utterance is juncturing, namely "pausing" (Redford, 2012).

Junctures serve an important function to determine and express the intended meaning of the utterer from a contrastive perspective by either uniting or separating consecutive words (Butler, 1984).

When "an # aim" [ən◡ˈeɪm] is contrasted with "a # name" [ə ˈneɪm], the [n] of "an aim" [ən◡eɪm] moves to the beginning of the word "aim" [eɪm] converting it into "an aim" [ən◡eɪm], thus making the articulation in as "an aim" [ən◡eɪm] not the intended meaning of the utterance. As another example, the word "nitrate" [ˈnaɪˌtreɪt] and the phrase "night # rate"

[ˈnaɪt ˌreɪt] although both having the same stress pattern, the first item is a noun and the second is a phrase, they fall into two different grammatical categories. The heart of the

matter is that the juncture, a suprasegmental phoneme, is present in the utterance of "night # rate" [ˈnaɪt ˌreɪt], whereas it is not the case in "nitrate" [ˈnaɪtˌreɪt].

A close juncture refers to no perceived space between the sounds by taking place within an unbroken segmental phoneme (English Language and Usage (2016).).

In English there are various forms of junctures namely "sustained" (close/open, i.e. short/long), and terminal (falling/ rising) juncture phonemes. These elements determine the specific factors for accuracy, comprehensibility, and intelligibility of the speech conforming to the fluency of the speaker. Junctures can be matched with relevant punctuation marks. For instance, the falling juncture sign (□) is the oral representation of full stop (.) or exclamation mark (!); the rising juncture sign → (→), that of a question mark (?).

As for the sustained junctures the close sustained juncture mark (□) represents a comma, the open, longer one (□□) semicolon (;) and full colon (:) (Demirezen, 2009).

In connected speech, due to the pressures coming from stress, pitch, rhythm, and tempo, consonants and vowels blend together at word or phrasal junctions, which give distinction to the meaning of an utterance.

Such pauses or slight delays in a continuous flow of speech provide intervals of silence between or with in words, phrases or sentences. This silence is an effective communicative tool if used sparingly (German, 2016). For better effect, pausing to breathe must be done at natural breaks in the sentences where commas and full stops would be in written prose. Apart from allowing the listener to digest the message and consider its content, such pauses provide for the speaker opportunity of relaxed breathing that regulates his oxygen supply to his brain thus aids clear thinking (Roach, 2002).

10 Pausing

Speaking clearly and being understood when speaking English isn't just about pronouncing vowels and consonants correctly, or even using the correct rhythm, stress and connected speech pronunciation rules.

Another key to speaking clearly and being understood is **pausing** between groups of words in your sentences.
That means, native English speakers **do not speak continuously**. In fact, they take tiny pauses (meaning, they don't speak for a fraction of a second) between groups of words.

10.1 Why Pause?

1. Give the listener **time to understand** your words.
2. **Emphasize one main word** in a group of words.

Taking a very short pause between groups of words (called "thought groups") gives your listener the opportunity to **digest, take in and understand** what you have already said, without having to worry about what you are going to say next.

Example : Compare the pronunciation of the following two sentences.

- "Why would you go to school when you could work and earn money?"

versus

- "Why would you go to school / when you could work / and earn money?"

The second sentence is much **easier to understand**–even for a native speaker–because I very slightly paused between thought groups, those groups of words that presented a thought together. This allowed the listener to digest and understand each part of the sentence before going on to the next part of the sentence.

Remember, the pause is **very short and quick**, but very effective.

10.2 Pausing + Stress

Pausing is also necessary to be understood, because when starting a conversation, English speakers **unconsciously emphasize the last content word of the thought group**. Therefore, the **last content word** of the thought group will be pronounced with **more stress** and a **higher pitch**.

Example

I didn't just say:

- "Why would you go to school / when you could work / and earn money?"

(2) Emphasize meaning.

In addition to pausing between thought groups, I **emphasized the last content words** of those thought groups. Here, I add extra stress to three nouns: "school", "work" and "money".

Repeat

- "Why would you go to **SCHOOL** / when you could **WORK** / and earn **MO**ney?"

Did you hear that I **paused** and added a bit of **extra stress** to the last content words of each thought group?

Repeat

- "Why would you go to **SCHOOL** / when you could **WORK** / and earn **MO**ney?"

Remember, in English, it is the **speaker's job to be very clear**. It is NOT the listener's job to work hard to understand the speech. So, pausing and stressing content words is an important way that English speakers can be clear.

Content words

There are **7 categories of content words** that you can **emphasize** in a thought group. Content words are those words that **carry the meaning** of a sentence. These include:

- nouns
- main verbs
- adjectives
- adverbs
- negatives ("not")
- wh-words ("what")
- interjections ("wow!")

So, to review, when thinking about pausing when speaking English, we do two things:

1. **Pause** between thought groups, groups of words that create a thought; and
2. **Emphasize** the last content word in each thought group when starting a conversation.

Note that the rules of emphasis in a thought group will change if you are:

- contrasting ideas
- presenting new information
- correcting an error; or
- emphasizing agreement.

Let's practice pausing between thought groups and emphasizing the last content word when starting a conversation.

10.3 A Note about Speaking vs. Writing.

In writing, the pause is represented by a **comma or a period**, so you can think of pausing when you speak like putting a comma between your thoughts.

Sometimes, in English, in order to speak more clearly, you may just need to **slow down** and start pausing between thought groups.

There was a lot of information in this lesson, so listen to it several times and then listen to native English speakers communicate. You should be able to hear now how they pause between thought groups and place special emphasis on the most important words in those thought groups.

10.4 Pauses and Phonetics

In phonetic analysis, a double vertical bar (||) is used to represent a distinct pause. In direct speech (in both fiction and nonfiction), a pause is conventionally indicated in writing by ellipsis points (**. . .**) or a dash (—).

10.5 The Importance of a Pause

Pausing is an essential part of clear speech, giving the speaker time to place stresses and the listener time to absorb information. Sometimes (though not often), a pause will go beyond clarity and entirely change the meaning of what is said

10.6 Pauses in Fiction

- "Gwen raised her head and spoke haltingly, fighting back tears. 'He told me Tuesday there was too much damage . . .' She wiped her wet face with her fingers. 'But he wants to send her to a specialist in Memphis.'" (John Grisham, *A Time to Kill*. Wynwood Press, 1989)
- "'Anyone who is guilty of such practices . . .,' he paused for effect, leaning forward and staring at the congregation, ' . . . anyone in town . . .,' he turned and

looked behind him, at the monks and nuns in the choir, ' . . . or even in the priory . . .' He turned back. 'I say, anyone guilty of such practices should be shunned.'"He paused for effect.
"'And may God have mercy on their souls.'" (Ken Follett, *World Without End*. Dutton, 2007)

10.7 Pauses in Drama

Mick: You still got that leak.
Aston: Yes.
Pause.
It's coming from the roof.
Mick: From the roof, eh?
Aston: Yes.
Pause.
I'll have to tar it over.
Mick: You're going to tar it over?
Aston: Yes.
Mick: What?
Aston: The cracks.
Pause.
Mick: You'll be tarring over the cracks on the roof.
Aston: Yes.
Pause.
Mick: Think that'll do it?
Aston: It'll do it, for the time being.
Mick: Uh.
Pause. (Harold Pinter, *The Caretaker*. Grove Press, 1961)

- "The pause is a pause because of what has just happened in the minds and guts of the characters. They spring out of the text. They're not formal conveniences or stresses but part of the body of the action." (Harold Pinter in *Conversations With Pinter* by Mel Gussow. Nick Hern Books, 1994)

10.8 Pauses in Public Speaking

- "If you prefer to read your speech, make sure to **pause** frequently, take a breath, look up, and scan the audience. . . .
"Besides allowing you to fill your lungs with air, pausing also allows the audience to absorb the spoken words and create pictures in their own minds. The habit of pausing eliminates the dreaded "um" and "err" and adds emphasis to your last point." (Peter L. Miller, *Speaking Skills for Every Occasion*. Pascal Press, 2003)

10.9 Pauses in Conversation

- "There are even 'rules' about silence. It has been said that, in a conversation between two English speakers who are not close friends, a silence of longer than four seconds is not allowed (which means that people become embarrassed if nothing is said after that time—they feel obliged to say something, even if it is

only a remark about the weather.)" (Peter Trudgill, *Sociolinguistics: An Introduction to Language and Society*, 4th ed. Penguin, 2000)

10.10 Types and Functions of Pauses

- "A distinction has been drawn between *silent pauses* and *filled pauses* (e.g. *ah, er*), and several functions of pause have been established, e.g. for breathing, to mark grammatical boundaries, and to provide time for the planning of new material. Pauses which have a structural function (*juncture pauses*) are distinguished from those involved in hesitation (*hesitation pauses*). Investigations of pausal phenomena have been particularly relevant in relation to developing a theory of speech production. In grammar, the notion of *potential pause* is sometimes used as a technique for establishing word units in a language—pauses being more likely at word boundaries than within words." (David Crystal, *Dictionary of Linguistics and Phonetics*, 6th ed. Blackwell, 2008)

"Systematic **pausing** . . . performs several functions:

- marking syntactic boundaries;
- allowing the speaker time to forward plan;
- providing semantic focus (a pause after an important word);
- marking a word or phrase rhetorically (a pause before it);
- indicating the speaker's willingness to hand over the speech turn to an interlocutor.

The first two are closely connected. For the speaker, it is efficient to construct forward planning around syntactic or phonological units (the two may not always coincide). For the listener this carries the benefit that syntactic boundaries are often marked." (John Field, *Psycholinguistics: The Key Concepts*. Routledge, 2004)

10.11 Lengths of Pauses

"Pausing also gives the speaker time to plan an upcoming utterance (Goldman-Eisler, 1968; Butcher, 1981; Levelt, 1989). Ferreira (1991) showed that speech 'planning-based' pauses are longer before more complex syntactic material, whereas what she terms 'timing-based' pauses (after already spoken material), tend to reflect prosodic structure. There is also a relationship between pause placement, prosodic structure, and syntactic disambiguation across a range of languages (e.g., Price et al., 1991; Jun, 2003). In general, tasks that require greater cognitive load on the speaker or that require them to perfom a more complex task other than reading from a prepared script result in longer pauses . . .. For example, Grosjean and Deschamps (1975) found that pauses are more than twice as long during description tasks (1,320 ms) than during interviews (520 ms) . . .." (Janet Fletcher, "The Prosody of Speech: Timing and Rhythm." *The Handbook of Phonetic Sciences*, 2nd ed., edited by William J. Hardcastle, John Laver, and Fiona E. Gibbon. Blackwell, 2013)

10.12 The Lighter Side of Pauses: Joke-Telling

"[A] critical feature in the style of all stand-up comedians is a **pause** after the delivery of the punch line, during which the audience laughs. The comic usually signals the onset of

this critical pause with marked gestures, facial expressions, and altered voice intonation. Jack Benny was known for his minimalist gestures, but they were still discernible, and worked wonderfully. A joke will fail if the comic rushes to his next joke, providing no pause for audience laughter (*premature ejokulation*)—this is comedy's recognition of the power of the punctuation effect. When the comic continues too soon after delivery of his punch line, he not only discourages, and crowds-out, but neurologically *inhibits* audience laughter (*laftus interruptus*). In show-biz jargon, you don't want to 'step on' your punch line." (Robert R. Provine, *Laughter: A Scientific Investigation*. Viking, 2000)

11 Reflection Tasks

_____Reflection Tasks (Part One)_____

Task One: ***Read and focus on the underlined parts and then spot all aspects of connected speech.***

lent 100 bucks	
gets between friends	
Why don't you remind him	

Task Two: ***Answer the following questions***

1) Assimilation, rhythm, and sound changes in connected speech are examples of _____.

2) When the words **"see it"** are said at rapid speed, what "extra" sound do we hear between them? _____

3) In rapid speech, **/t/** and **/d/** are elided (omitted) when they occur at the end of word. True or False. _____

4) In elision, when three or more consonant sounds come together, the consonant cluster is sometimes simplified by omitting _____.

5) When the words **"do it"** are said at normal speed (for most native speakers), what "extra" sound do we hear between them? _____

6) Assimilation of voice is the least common of the three types of assimilation. True or False. _____

Task Three: ***Define the following and use examples to illustrate.***

- Regressive assimilation:
- Velarisation of the alveolar:

_____Reflection Tasks (Part Two)_____

1. How is a stressed syllable different from an unstressed syllable?
2. The types of words that receive the least stress in a sentence are usually _____.
3. The one word in a sentence that is most likely to receive sentence stress is _____.
4. In a stress-timed language, all the syllables receive about the same amount of stress. True or False.
5. Linking: When one word ends in a stop and the next word begins in a stop (for example, “what time” or “black cat”) how do people normally pronounce the words?
6. The word *spring* has only one syllable. True or False.
7. The word *piano* has three syllable(s). True or False.
8. The types of words that receive the least stress in a sentence are usually _____.
9. What sound might disappear in the following: "I can't swim."?
10. If the linking /r/ is used in this phrase, where will it be placed? "far far away"
11. Where should the intrusive /r/ be placed so that the speech will more fluent and natural?
12. the [r] idea of travelling home
13. the idea [r] of travelling home
14. the idea of [r] travelling home
15. the idea of travelling [r] home
16. What is the purpose of of the intrusive sounds/r/, /j/ and /w/?
17. What type of assimilation is this? good night = /gʊdnaɪt/ - /ˈgʊnaɪt/
18. How is 'news' in 'newspaper' transcribed?
19. How is 'have to' transcribed in connected speech?
20. How is 'could you' transcribed in connected speech?
21. What manner of assimilation is this? get them = /gɛt ðɛm/ - /gɛt tɛm/
22. Kenny has gone to France and back (8 syllables) How many stressed syllables are there?
23. The Americans are buying some souvenirs and posters (15 syllables) How many stressed syllables are there?
24. How is 'twenty' pronounced in connected speech?

25. How is 'compact' pronounced in connected speech?
26. What is the missing sound in the phrase? /ðə ˈneks ˈdeɪ/
27. What is the sound missing in the phrase? /ðə ˈlɑːs ˈkɑː/
28. How is 'far' in in /ɪts kwaɪt fɑːr əˈweɪ/ pronounced in isolation?
29. She acts particularly well in the first scene. In this sentence, which aspects of connected speech are evident?
30. When speaking, we can often link a word with another word that is anywhere in the same sentence. True or False
31. Linking occurs mostly when words ending with a vowel or consonant sound are followed by words that begin with a vowel sound. True or False
32. Which word ends with a vowel sound even though the last written letter is a consonant? (Rough / Through)
33. Which word begins with a consonant sound even though the first written letter is a vowel? (Universe / Uncle)
34. In which pair of words does a consonant sound at the end of one word link with a vowel sound at the start of the next word? (Come over / Get better)
35. Say each word pair to yourself. Which pair links? (Pink elephant / Pink Panther)
36. Read the sentences aloud. Which has a pair of words that link?
    - James works for his father.
    - Jenny works for her uncle.
37. In speaking, which two words are linked by inserting a /w/ sound between them?
    - we are
    - you are

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