

285.

Selected annotated English bibliography

285.1. Instead of indicating hundreds and hundreds of books and articles, or even a whole thousand of works (which are perhaps difficult to obtain and often hardly useful), we have preferred to list only what we think is really useful and recommendable to expand one's own experience and knowledge on the subject. Therefore, pragmatic books are preferred, especially when recordings are available too, more than theories, which are often too abstract and consequently quite useless.

285.2. Furthermore, many more- or less-recent books do not appear here, since –unfortunately– they do not have much to offer. Too often, they just keep on repeating the same old things found in other books, without checking them or correcting them. Instead of making progress, they are wholly useless, and –indeed– guiltily and dishonestly harmful.

It is fundamental to avoid such useless and lousy books as, for instance, *The Sound Structure of English. An Introduction* (2009), whose author is so ‘clever a scholar’ as to say that *phonos* = ‘sound’. But, actually, as everybody knows, *phōnē* = ‘sound’, while *phonos* = ‘murder’ (of course, the murder of Phonetics, no doubt, committed by that luminary, who might try to ‘correct’ his ‘pearls of wisdom’ into something like *phonē* = ‘sound’, with the same result, since the root φων- means ‘murder’, while ‘sound’ is φων-. As a matter of fact, *phonē* = ‘massacre’!

But, for *uvula*, there is another ‘clever’ author (of *An Introduction to English Phonetics*, 2009), who writes that it is derived from Latin *ovum* ‘(small) egg’, instead of *uvam* ‘(small) grapes’! Apart from this ‘scholarly’ fact, his booklet, at first glance, might seem useful and precise, but unfortunately it is not so. Just by reading a few pages, one can realize that there is no real innovation, because most of its contents are nothing but the same old story, repeated once again, not going any deeper than was done before.

285.3. Even a book like *The Sound Pattern of English* (1968), much quoted and listed in bibliographies even by those who never read it, does not deserve to be indicated here. Thus, much more can be done, by carefully reading few selected works (and, sometimes, skipping certain –more- or less-extended– parts in them), and by *listening* extensively –and in the right way, according to the *Natural Phonetics Method*– to the sounds of English.

Certain phonetics treatises have the same ‘clarity’ and ‘effectiveness’ of pictorial and chromatic disquisitions performed... on the radio (with no color booklets)!

Therefore, it would be better to read something different, but more useful and interesting, even if the subject might not seem to be related to phonetics. For instance, it is highly recommendable to read (and carefully observe the figures of) something on *typography*, in these days when even traditional publishers are seriously lazy and tragically lax.

In fact, they make limited and partial use of the possibilities provided by electronic publishing, in particular, as far as the use and –mostly– the creation of *fonts*, ie printing characters, are concerned. There are very good programs for anyone willing to produce beautiful –and inoffensive– fonts!

285.4. It seems incredible that publishers like Cambridge University Press, when dealing with phonetics, either with plain non-ASCII symbols or with simple letters with diacritics, actually produce absurd typographical mixtures, by combining together different –clearly mismatched– fonts and sizes, and by slanting characters instead of using actual italic shapes, when needed.

Still, they are the publishers of both *The Handbook of the International Phonetic Association* and *The Journal of the International Phonetic Association*!

285.5. The French project *Phonologie de l’Anglais Contemporain* [Phonology of Contemporary English] is meant to deal with the variation of English from as many different locations as possible in the English-speaking world, by collecting various recorded samples. We do hope that finally those samples will be useful and copious, because the available works so far produced are not at all promising, since they do not differ much from anything produced before.

They are still just glottosopic or glottometric things (and with extremely generic symbols), certainly not glottographic, as they should. And we do not yet know anything about the actual areas they will be collected from, nor about how intonation will be included. But, something disappointing has been produced: *La prononciation de l’anglais contemporain dans le monde* [The pronunciation of contemporary English around the world] (2015; many different authors with different results for a very simple, incomplete, and rather unexciting report of what has been known for a rather long time, but not in French); IPA.

285.6. On the contrary, the unabridged *Webster’s Third New International Dictionary of the English Language* is a rich mine of (lexical and) phonetic information, with many interesting variants, including non-neutral ones, in spite of its complicated non-IPA symbolization and its publication date (which explains why it does not contain such words as *Internet* or *emoticon*).

285.7. Those who are interested in *Natural Phonetics* descriptions, which means practical and realistic, can safely reject (from other bibliographies and catalogs) books and articles from the 1990s/2000s onwards, which explicitly mention *phonology*, es-

pecially when it is specified that it is *generative*, *autosegmental*, *metrical*, and many other definitions (probably abandoned after the publication of just a few articles). A bit more recently, *optimality theory* was rampant, at least for somebody...

These phonic studies are all *glottosophic* (ie abstract and theoretical), not *glotto-graphic* (ie concrete and practical). Equally, *glottometric* studies (ie acoustic and quantitative) can safely be rejected, unless their numerical facts can be turned into actual concrete realities; they are easily recognized, with practice, from some words in their titles, or from the kind of journals in which they are published.

285.8. Therefore, the (relatively) few titles which appear here are not only ‘imper-nicious’, but surely provide useful information and notions for acquisition and personal reflections, which go beyond too many readings, if real *natural phonetics* is what we are looking for (ie glotto-graphic –not glotto-sophic, or glotto-metric– pho-netics).

Even less useful are *glotto-ephemeral* books and articles, by journalist-like ‘lin-guists’, who just repeat what people may seem to like, without changing anything in order not to strain their minds with ‘unwelcome’ innovations, however impor-tant they may be.

285.9. All our examples are taken from the very many *recordings* of spontaneous speech and special questionnaires that we used to collect our samples. The examples are transcribed using *canIPA* symbols, to achieve greater precision. Our descriptions are accompanied by necessary –not merely useful or decorative– diagrams (voco-grams, ograms, tonograms, &c), which, compared to the scanty and vague diagrams used within *offIPA*, are like color pictures compared to black-and-white ones – the nuances they are able to convey are very different, and hardly comparable.

Therefore, we do not feel the need to mention those *authors* who may have given similar descriptions ^{or} transcriptions, which are not as precise as ours. Frankly, it would have been impossible to reconcile the descriptions and transcriptions which can be found in the literature; so we had to decide to ground our transcriptions mainly on the various (selected) *recordings* which we used for our descriptions.

Of course, wherever we mention some particular information ^{or} (retranscribed) examples from certain authors, we give full references.

285.10. We have adopted this strategy because, otherwise, we would feel the necessity –too often and repeatedly– to criticize the terms and symbols used by the majority of phoneticians (to say nothing about general linguists, least of all about generative –or ‘degenerative’– linguists, rather ‘glottosophers’, as we know), since we consider such terms and symbols to be too generic and less scientific.

Let us add our sad personal reflection about the limited and partial production on the subject by native scholars, even after so many years, also those working as a team.

The few books we indicate in our bibliography can be used as general introduc-tions or for general information about less phonetic/linguistic –ie marginal– mat-

ters. On the contrary, of course, the *dictionaries* listed (and generally commented on) are the most useful books, which all readers should use actively, together with good recordings, which they should collect by themselves. Following our taxophonetic indications, the readers can safely change the phonemic transcriptions which they find in the dictionaries into our own *canIPA* phonotonic transcriptions.

285.11. The *recordings* indicated in this bibliography are mere examples of some accents, just to get a taste of them. Certainly, they are not sufficient for a complete analysis of any accent: they are very partial both for the phonemes and especially for the taxophones. Often just one token is provided, but for a limited number of contexts; to say nothing about intonation, which is completely ignored. Even the informants are not always the best possible ones; but this is an actual problem for the recordings, in these studies.

No information is provided here –on purpose– for those CD's which may be available for some books but run just on Windows operating systems (which is not fair, indeed).

285.12. Let us end with a necessary observation on some strange people we happen to find here and there, who seem not to know how to behave and what not to say. Unfortunately, and shamefully, someone decided to put up a very poor show of himself telling lies about the present book of ours: *English Pronunciation & Accents*. We are referring to a certain Alex R., who, even without seeing our book, had the boldness to write that it is nothing but a bad crib of Wells's book *Accents of English*, probably because plagiarizing seems to be his own way of 'working'. Actually, Wells's 'book' is more of a journalist's work, although its title seemed to imply that it was a geo-social-phonetic treatise, like our book, with its more than 900 pages against Wells's 700 pages, which are also of a smaller size (see our *Bibliography*).

285.13. Here follows the bibliography list. Wherever we indicate *IPA*, we mean that that piece of work uses the official (*offIPA*) notation, much more limited than our own *canIPA*, though still far better than all the other transcription systems, all of them provincial and grapho-centric, as well as haphazard and handwavy.

Australian Learners Dictionary (1997) Sydney: National Centre for English Language Teaching and Research. Gives selected distributions of Australian pronunciation; *IPA*.

BRONSTEIN, A.J. (1960) *The Pronunciation of American English*. New York: Appleton-Century-Crofts. Introductory book, although when first published it seemed to us, at 13 years of age, far better than it actually is; *IPA*.

CANEPARI, L. (1983) *Phonetic Notation·La notazione fonetica*. Venice: Cafoscarina. With 2 enclosed audiocassettes; almost *canIPA*.

— (2000/2009) *Dizionario di pronuncia italiana – DiPI* [Italian pronouncing dictionary]. Bologna: Zanichelli. 60,000 forms with transcription and pronunciation variants, which correspond at least to 180,000 actual words; pronunciations giv-

- en: *modern neutral, traditional neutral, acceptable, tolerated, slovenly, intentional and lofty*; *canIPA*; see the *canipa* website, too.
- (2004²) *Manuale di pronuncia italiana – MaPI* [Handbook of Italian pronunciation]. Bologna: Zanichelli. With 2 enclosed audiocassettes (also available on *canipa.net*); it introduces *modern neutral* pronunciation, in addition to the *traditional* one, besides other types, including 22 regional koinés; *canIPA*; see *canipa.net*, too.
 - (2006) *Avviamento alla fonetica* [Getting started with phonetics]. Turin: Einaudi; *canIPA*.
 - (2007²) *Natural Phonetics & Tonetics. Articulatory, auditory, and functional*. München: Lincom. The first part gives a complete presentation of the *canIPA* method and symbolization; whereas, the second part provides accurate phonopses of 241 living languages and 71 dead ones; on our website, the latter are 81, freely downloadable, as well as a number of others added subsequently.
 - (2007) *Pronunce straniere dell'italiano – ProSIIt* [Foreign pronunciations of Italian]. München, Lincom. Precise descriptions of the Italian foreign accents of 43 language groups, not only European, with intonation and more- or less-marked internal variants; *canIPA*.
 - (2007²) *A Handbook of Pronunciation. English, Italian, French, German, Spanish, Portuguese, Russian, Arabic, Hindi, Chinese, Japanese, Esperanto*. München: Lincom; *canIPA*.
 - (2011³) *Pronuncia inglese per italiani* [English pronunciation for Italians]. Rome: Aracne. International English pronunciation, with American & British differences; *canIPA*.
 - (2016²) *German Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, regional and foreign accents, not only in Germany, Austria and Switzerland; *canIPA*.
 - (2017) *French Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, regional and foreign accents, not only in France, Switzerland, Belgium and Canada; *canIPA*.
 - (2017) *Portuguese Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, regional and foreign accents, not only in Brazil and Portugal; *canIPA*.
 - (2018) *Italian Pronunciation & Accents*. München: Lincom. Updated and expanded edition of Canepari 2004²; introduces actual *modern neutral* pronunciation, currently used by professionals, since the 1970s at least; in addition, the now-outdated *traditional* pronunciation is also given, which most dictionaries –surprisingly and anachronistically– still keep on presenting as the only kind of acceptable pronunciation, sadly due to an obvious incapacity of evaluating what can clearly be seen and heard daily; besides, other types are fully described, including 22 regional koinés; *canIPA*; see the *canipa* website, too.
 - (2019) *Hebrew Pronunciation & Accents*. München: Lincom. International, neutral, mediatic, traditional, ethnic, and ‘return-regional’ accents, with counseling by Maya Mevorah; *canIPA*.

- (2019) *Persian Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, and international pronunciations, some regional and bordering accents; some diachronic stages; *canIPA*.
- (2020) *Greek Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, and international pronunciations, five regional accents, including Cyprus; some diachronic stages; *canIPA*.
- (2021) *A note on 4 mediatic accents (3 of German and 1 of French)*, on the *canipa.net* website (with counseling by M. Pugliese); *canIPA*.
- (2021) *Ancient Greek Pronunciation & Modern Accents*. München: Lincom; including diachronic stages and some modern European accents (with counseling by F. Maggi); *canIPA*.
- (2021) *Celtic mediatic accents of English*, on the *canipa.net* web site (with counseling by M. Pugliese); *canIPA*.
- (2021) *Mediatic Northern-English accent*, on the *canipa.net* web site; *canIPA*.
- (2021) *Romanian Pronunciation & Accents*. München: Lincom; neutral, mediatic, and regional accents; *canIPA*.
- (2021) *Sanskrit Pronunciation & Modern Accents*. München: Lincom; including some diachronic stages and modern Indian accents; *canIPA*.
- (2021) *The Alaskan accent of English*, on the *canipa.net* web site; *canIPA*.
- (2024⁵) *Catalan Pronunciation & Accents*, on the *canipa.net* web site; *canIPA*.
- (2022) *Spanish Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, and regional accents, not only in Spain and Latin America (with counseling by R. Miotti); *canIPA*.
- (2022³) *Latin Pronunciation & Ancient & Modern Accents*. München: Lincom; classical neutral pronunciation, with ecclesiastical and national accents (with counseling by F. Maggi); *canIPA*.
- & BALZI, F. (2016) *Turkish Pronunciation & Accents*. München: Lincom. Neutral, mediatic, international pronunciations, and regional accents; *canIPA*.
- & CERINI, M. (2016²) *Dutch & Afrikaans Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, and regional accents, not only in the Netherlands, Flanders, and South Africa; *canIPA*.
- & — (2017²) *Chinese Pronunciation & Accents*. München: Lincom. Neutral and mediatic Mandarin, with 10 regional accents and Taiwanese accents; *canIPA*.
- & — (2020²) *Arabic Pronunciation & Accents*. München: Lincom. Neutral, mediatic, international accents; *canIPA*.
- & MISCIO, F. (2017²) *Japanese Pronunciation & Accents*. München: Lincom. Neutral, with colloquial, mediatic, traditional and international peculiarities, 20 regional accents, 17 foreign accents; *canIPA*.
- & — (2018) *Japanese Pronouncing Dictionary transliterated – JPD^t*. München: Lincom. About 76,000 forms, with an introduction about how to convert everything into *Natural Phonotonetics* *canIPA* symbols.
- & PUGLIESE, M. (2021) *Galician Pronunciation & Accents*. München: Lincom. Neutral and regional accents; *canIPA*.

- & SHARMA, G. (2017²) *Hindi Pronunciation & Accents*. München: Lincom. Neutral, mediatic, international, and national/regional accents; *canIPA*.
- & VITALI, D. (2018) *Russian Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, and some regional accents; *canIPA*.
- CATFORD, J.C. (1988) *A Practical Introduction to Phonetics*. Oxford: OUP. Guided drills to develop phonetic kinesthesia, to be performed accurately, step by step; however, the 2001 edition should be avoided because of too many technical problems during its unsuccessful updating; practically no intonation; *IPA*.
- COLLINS, B. & MEES, I.M. (2008²) *Practical Phonetics and Phonology*. London: Routledge. A simple textbook but with an audio CD containing short and quick unscripted samples of 25 accents, in current orthography; *IPA*.
- Dictionary of South African English on Historical Principles, A* (1996) Oxford: OUP in association with the Dictionary Unit for South African English. Includes words from Afrikaans and South-African languages; *IPA*.
- Duden Aussprachewörterbuch* [Duden (German) pronunciation dictionary] (2015⁷, 1962¹) Berlin: Dudenverlag. The 'DUDEN 6'; also gives person, family, and place names belonging to various languages, with their original pronunciation, but unfortunately, with *intralinguistic* rather than *interlinguistic* transcriptions, and sometimes in an outdated style; *IPA*, with /a, a:/, but /r/; however, now, at last, it accepts '/r/-vocalization' also after short vowels, although it continues using only /r/; nothing on intonation, and a short section on reduced forms.
- However, its first edition was our best 'friend' during school time, when we used to carry with us interesting books on languages and phonetics, rather than the boring curricular ones, not to waste precious time. Among our favorite books were various Linguaphone courses –prepared by renowned phoneticians and also recorded by selected radio speakers– which had a whole disc out of sixteen devoted to the phonetics of the language being taught, with full *IPA* transcriptions of the various examples, accurately chosen to show the phonic structure; later on, we used those same lists, adequately integrated, also for our studies on the different accents, including the social, regional, and foreign ones. Unfortunately, after the sixties, those courses became like all the others, practically with no attention to phonetics.
- FOULKES, P. & DOCHERTY, G.J. (1999 ed) *Urban Voices*. London: Arnold. Different-quality contributions, with a non-enclosed audiocassette; *IPA*.
- Gage Canadian Dictionary* (2000) Gage Educational Publishing Company: Vancouver. Canadian pronunciation; *IPA*.
- GIMSON, A.C. (1975) *A Practical Course of English Pronunciation*. London: Arnold. British English; with a non-enclosed audiotape, with pronunciation well corresponding to those years; *IPA*.
- & RAMSARAN, S. (1982) *An English Pronunciation Companion*. Oxford: OUP. British English; with a non-enclosed audiocassette; *IPA*.
- Gimson's Pronunciation of English* (2008³, indicated as 2008⁷). London: Hodder. Edited by A. CRUTTENDEN; originally: GIMSON, A.C. (1962¹, 1989⁴) *An Introduction to the Pronunciation of English*. London: Arnold; once, the most recommendable

textbook for neutral British pronunciation (and one of our own favorite readings at 15 years of age, soon after the books by Daniel Jones, three years earlier), although it has not managed the announced –and hoped-for– updating of symbols and notions; British English with some regional characteristics, occasionally indicated, and some general variants treated very concisely and too superficially; finally, in this edition the editor got rid of the very unwise addition he had made –from his very first re-edition– of an absurd ‘pronunciation’ of /aσ/ as /uu/, while it is just a dialectal *word* substitution, certainly not a matter of *accent*, at all; *IPA*.

Handbook of the International Phonetic Association (1999). Cambridge: C. Univ. Press.

Although it should be a reliable and advisable guide for transcribing and describing the pronunciation of languages, it honestly cannot be considered such; *IPA*.

HICKEY, R. (2004) *A Sound Atlas of Irish English*. Berlin: Mouton de Gruyter. With an enclosed CD, not too exciting, however, especially because the same things are repeated in so many other publications, but with frequent unwarranted and unintentional changes in the symbols used, and with not too reliable descriptions (even though this ‘characteristic’ is shared with so many other native phoneticians, followed by too many non-native ones); the recordings are certainly not impeccable and quite unfit for intonation; *IPA*.

HUGHES, A. & TRUDGILL, P. & WATT, D. (2012²) *English Accents and Dialects: An Introduction to the Social and Regional Varieties of English in the British Isles*. London: Hodder Education. There had been three previous editions by the first two authors, with the same title and a non-enclosed audiocassette, starting from 1979¹, so that this one is presented as its ‘fifth edition’; the older and some new recordings are now downloadable, although the accents provided are not always completely typical, and are not presented in a uniform and coherent way; the diphthongs of the added accents are shown in a very curious way, at first rather confusing, as a line ending in a big dot, instead of as an arrow as the previous ones, still present, beginning with a smaller dot, but again missing the opportunity of hinting at lip shapes; in addition, the vocalic quadrilaterals, when not absent, are not entirely reliable, being rather ingenuous (certainly *not ingenious*); simple descriptions and transcriptions, with no intonation; *IPA*.

JONES, D. (1956) *Cardinal Vowels*. London: Linguaphone Institute. 2 (78 rpm) records with booklet; face A of both records are downloadable from the Net; *IPA*.

— (1956⁴, 1909¹) *The Pronunciation of English*. Cambridge: CUP. British pronunciation; meanwhile, pronunciation has changed and symbols have been improved, but it is still worthwhile reading, rather than so many more recent books; ‘pre-Beatles’ *IPA*.

— (1960⁹, 1918¹) *An Outline of English Phonetics*. Cambridge: Heffer. British pronunciation; meanwhile, pronunciation has changed and symbols have been improved, but it is still worthwhile reading, rather than many more recent books; ‘pre-Beatles’ *IPA*.

— (1967³, 1950¹) *The Phoneme: its Nature and Use*. Cambridge: Heffer. Somehow still more useful than many recent books; *IPA*.

- (2011¹⁸) *English Pronouncing Dictionary*. Cambridge: CUP. Edited by others, in addition to British pronunciation, gives the American one, which however is not always neutral but simply mediatic; besides, it has lost much of the original spirit, by standardizing the transcriptions (cf Jones & Gimson & Ramsaran); together with Wells 2008³ it provides a reliable survey, especially for British English; unfortunately, it does not take any advantage of the use of diaphonemes or interphonemes; shows cases of stress shift and syntagmatic stress; IPA. Although similar, Jones' and Wells' usefully complement each other, both for variants and entries (not wasting time with the *Oxford...* and *Routledge...* ones).
- & GIMSON, A.C. & RAMSARAN, S. (1988) *English Pronouncing Dictionary*. London: Dent. British; although the pronunciation has now changed a bit, it is still worthwhile consulting, to get a taste of all the nuances indicated and to be able to enter the spirit of the language, lost in the more recent editions; IPA.
- KENYON, J.S. (1950¹⁰, 1924¹) *American Pronunciation*. George Wahr: Ann Arbor. American English; although the pronunciation has now changed a bit, it is still worthwhile reading; there is also an expanded edition by others, mostly for some acoustic data, 1994¹²; no intonation; IPA.
- & KNOTT, T.A. (1953) *A Pronouncing Dictionary of American English*. Springfield, MA: Merriam. American pronunciation; although the pronunciation has now changed a bit, it is still worthwhile consulting; shows cases of stress shift and syntagmatic stress; IPA (while, incredibly—in the 3rd millennium—mostly in America, non-IPA dictionaries are still being published!).
- KING, G. (2005) *Colloquial English*. London/New York: Routledge. A language course with a one-page list of 'mixed' IPA symbols, and 2 CD's with pronunciations including occasional instances of 'newer' mediatic-like British realizations, such as /ii, i[#]/ [i], /ɛɪ/ [aɪ], /æɛ/ [aɛ], /σɛ/ [oɪ], /uu/ [ɥu], /σɔ/ [zɔ], /aσ/ [Aσ], /æ/ [A], /ɒ/ [ɔ], /σ:/ [oɔ], /ɛə/ [aɜ], /iiɪ/ [iɪ], including (n)either as /'(n)iiðəɪ/ and some [ʔC] occurrences for /^V/ + /p, t, k, tʃ/; and also some 'soft' regional pronunciations, such as /æ/ [læf] in *laugh*, or /ɐ/ as [bɜs, wɔn] in *bus, one*; the intonation used is generally 'mediatic', including /ʔ/ [·'·] and /;/ [·-·], and sufficiently spontaneous-like.
- KINGDON, R. (1958) *The Groundwork of English Intonation*. London: Longman. Orthography with intonation strokes and diagrams, but unfortunately lacking a diatonemic approach for comparisons between different pronunciation kinds.
- KORTMANN, B. &c (2005 ed) *A Handbook of Varieties of English: 1 Phonology*. Berlin: Mouton de Gruyter. In a book of 1168 pages, people interested in *accents* of the English language would expect to find more on native varieties of English and, perhaps, a little less on traditional dialects, pidgins, and creoles (although interesting in a general way, though Puerto Rico and southern Florida, for instance, are missing); but especially greater precision would be appreciated, in particular for the presentation and representation of the vowels; simple descriptions and transcriptions, with vague official-IPA symbols, with no vocograms, orograms and intonation. In its demo version on the publishers' website (in spite of some discouraging technical problems), the accompanying CD-ROM seemed to be more promising than it ac-

tually is; *IPA*.

LABOV, W. & ASH, S. & BOBERG, C. (2006) *The Atlas of North American English*. Berlin: Mouton de Gruyter. A fairer and more appropriate title would be *The Atlas of North-American English Stressed Vowels*, seeing that –practically– it only deals with these (ANAESV, rather than ANAE), in a word: *Labovowels*.

Unfortunately, this eagerly awaited (and rather expensive) *Atlas* is quite disappointing, and certainly not driving people into the best of tempers, since it gives far less than promised. In fact, its approach and method suffer too heavily from a cartoon-like and special-effect policy –or, rather, obsession– which has made it widely known, in spite of its evident limits. In fact, it continues to largely ignore such important data as precise *directions* and *extensions* of both phonemic and phonetic *diphthongs*. Instead of clearly and accurately showing these real movements, it gets bogged down in a series of presumed *shifts*, which are hardly ever real or actual changes, but only something that –at last– is fully recognized. The *Atlas* is explicitly and expressly devoted to the description of the vowel systems of regional ‘dialects’; but, generally, it only deals with some stressed vowels, not with whole systems; while consonants are completely ignored, not to speak of intonation, as if they were not an integral part of pronunciation. Reading the chapters of this *Atlas*, it seems as if the authors were three astonished small children, moving to new places, who marvel at people pronouncing words differently from what they are used to. Actually, what is wrong with this approach is that they persevere in seeing ‘changes in progress’ and ‘chain shifts’ everywhere. Their view is as if –by magic– we happened to start from a kind of ‘phonic paradise’, where everybody used to speak neutral American English, but suddenly felt the wicked need to change things, as the only aim in their life, just to create peculiar chain shifts, in order to produce ‘Labovowels’.

At the time of the Beatles, we were in favor of Sociolinguistics. At last, its *glottometric* way (especially when it treated a whole system of variables with precise phonetic values for any variants in a concrete *glottographic* way) was actually countering the ethereal unreality and unconcreteness of the *glottosophic* generative trend, which seems to consider actual reality just as an unpleasant accident. But now, most of current Sociolinguistics has changed into a continual chase after fake scoops. In fact, we are not faced with presumed ‘linguistic changes’, but with *linguistic-usage changes*, as C. H. Grangent and J. S. Kenyon clearly attested at least as early as 1890-1920 (followed and complemented by C. K. Thomas, especially 1930-1960). There exist even precious recordings that date back to the third (and second) part of the 1800’s. Certain sociolinguists want to use them to hint at these blessed ‘changes in progress’ and ‘shift chains’; instead, those recordings clearly demonstrate that these ‘discoveries’ have been already there for a long time! We are firmly convinced that the only really satisfactory solution has to be found in the frame of *Natural Phonetics* (& *Tonetics*), which –to be true– is always based on the objective reality of the pronunciation of actual people, although, of course, in relation to neutral pronunciation.

With an enclosed CD, whose sound files are very far from high-quality, very incomplete and too noisy; no intonation; non-IPA.

LAVER, J. (1980) *The Phonetic Description of Voice Quality*. Cambridge: C. Univ. Press. With a non-enclosed audiocassette; IPA.

— (1994) *Principles of Phonetics*. Cambridge: C. Univ. Press. We were doubtful whether to indicate it or not, because it tries to use the few symbols and various awkward diacritics of official IPA, in transcriptions which are always prosodically deficient, whereas in two pages [arranged in three: 558-60] it tries to give ‘accurate’ descriptions, which only reveal the heaviness and complexity of the method, with results that are not recommendable, and ‘languages’ which are unrecognizable even to native speakers, when one tries to reproduce them as represented; IPA.

Longman Advanced American Dictionary (2000) Harlow: Pearson Education. Some cases of syntagmatic stress; IPA.

Longman Dictionary of Contemporary English (2003) Harlow: Pearson Education. Some cases of syntagmatic stress; IPA.

Longman Dictionary of English Language and Culture (1998²) Harlow: Addison Wesley. Some cases of syntagmatic stress; IPA.

Macquarie Dictionary, The (1997³) Sydney: The Macquarie Library. Australian pronunciation; IPA.

Merriam-Webster's Collegiate Dictionary (2003¹¹) Springfield, MA: Merriam-Webster. American pronunciation; interesting for its frequent *phonic variants*, although it shows absurd ‘secondary stresses’, since they are absurdly marked for almost every non-attenuated V; shows cases of syntagmatic stress; with 2 useful appendices on (about 14,000) *biographical* and *geographical* names; unfortunately still non-IPA, in spite of the great Kenyon & Knott's *Dictionary* example. (Wisely enough, the *Merriam-Webster's Advanced Learner's English Dictionary*, 2008, introduces IPA transcriptions, but unfortunately they are rather inadequate and naïve.)

MÜLLER, E.A. (2012) *Standard Vowel Systems of English, German, and Dutch*. Frankfurt am Main: Peter Lang. Rather a journalist's or accountant's report, more to answer quiz-game questions put to some remote Martian or Amazonic people; talks about nuances, but uses the same old unsatisfactory symbols, although rightly criticizing such clearly odd choices as /e, ʌ/ for British English, almost realistic a century ago, but using /e, o/ for /eɪ, σɔ/, explicitly called ‘monophthongs’ and related to some American and mostly Scottish pronunciations, which, instead, clearly have diphthongs, although monotimbric or narrow ones; provides no real novelty about subjects that are well-known by now, which anyone may be free to repeat, but at least some deeper analysis would have been appreciated, instead of simplifying them even further: just like a black-and-white treatise on painting, and using ‘dialectally’ for *dialectally*; IPA.

New Zealand Oxford Dictionary, The (2005) Oxford University Press: Oxford. New-Zealand pronunciation; IPA.

O'CONNOR, J.D. (1973) *Phonetics*. Harmondsworth: Penguin. Although with some quite strange collocations of regional vowels and diphthongs in the quadrilater-

als; IPA.

Oxford Advanced Learner's Dictionary of Current English (2010⁸) Oxford: OUP. British pronunciation with only major American differences; shows cases of syntagmatic and *idiomatic* stress, with a CD; IPA.

Oxford BBC Guide to Pronunciation (2006) Oxford: OUP. Actually an A-Z dictionary of controversial cases, with a journalese subtitle like ‘the Essential Handbook of the Spoken Word’; British pronunciation through respelling, excessively abundant in *h*'s (as in ‘*Botham bohth-uhm* /'bəʊθəm/'), with IPA only added after it, but not in the very many notes, because –even in the 3rd millennium– its editors ‘do not expect programme makers to be able to use’ IPA; happily giving at least ‘/ɛ/’, instead of ‘/e/’, for /ɛ/, but questionably also ‘/a, i:, u:, ɛ:, ʌ/’ for /æ, ii, uu, ɛə, æ/, according to the debatable OUP fashion in recent years; furthermore, not always reliable and, so to say, quite a little bit ‘hysterical’.

Oxford Dictionary of Pronunciation for Current English, The (2001). Oxford: OUP. Although it was the most recent one in its conception, it absurdly lags behind its predecessors: Jones¹⁸ & Wells³. In addition, it is exactly the opposite of the very convenient diaphonemic and interphonemic transcriptions – as a matter of fact, besides uselessly repeating also ‘identical’ forms, added to those with slightly different phonetic renderings, for every variant given it repeats the whole transcription (and not continuing the line, but starting a new paragraph), instead of indicating –more clearly– the sole differences (failing thus to give a fundamental immediacy). Besides, it uses different criteria and symbols for the two accents (ie British and American), leading the unfortunate reader to think there are differences even where there is actually none, as for instance for secondary stress markings after primary stresses, which are indicated in the American but not in the British pronunciation, for forms which are instead absolutely identical such as ‘*teacake* BR 'ti:kɛk, AM 'ti:kɛk' (3 lines), instead of ‘*teacake* /'ti:kɛk/’ or [tʰi:kh.ɛk]. Therefore, considering the great amount of blank space and its many useless transcriptions, it uses twice the number of pages actually needed: for instance, for the article *a*, it uses 10 lines (ten!) to give –in essence– ‘*a* /'eɪ, ə/’, although it is very deficient in variants of reduced forms; besides, it mixes up neutral pronunciations and others which are not (yet) neutral, eg *dune* with a British variant identical to *June*, ‘/dʒu:n/’, or *latter* shown, in the American pronunciation, exactly like *ladder*, ‘/lædər/’, not even as a variant; ‘mixed’ IPA.

QUAGGIATO, M.E. (1998) *Fonetica inglese neutra e del Sud* [Neutral and Southern English phonetics]. Univ. of Venice, unpublished graduation thesis supervised by L. Canepari; *canIPA*.

Random House Dictionary of the English Language – Unabridged, The (1987²) New York: Random House. American; reliable for secondary and syntagmatic stress; but non-IPA.

Random House Webster's Collegiate Dictionary (1997²) New York: Random House. American; reliable for secondary and syntagmatic stress; but non-IPA.

Routledge Dictionary of Pronunciation for Current English, The (2017). New York: Routledge. This ‘new edition’, which replaces the Oxford former one (see above), is an ex-

- pansion (about 30%), but still with a lot of blank space, and certainly not an improvement, rather the contrary, as can easily be seen from its downloadable *pdf* version.
- SANTIPOLO, M. (1998) *A Socio-phonetic Description of Some Varieties of South-eastern British English*. Univ. of Venice, unpublished graduation thesis supervised by L. Canepari; *canIPA*.
- SMALLEY, W.A. (1964²) *Manual of Articulatory Phonetics*. Terrytown (NY): Practical Anthropology. With 33 non-enclosed (18 cm, 19 cm/s) reels, 32 hours long in total; non-IPA.
- TRUDGILL, P. & HANNAH, J. (2008⁵, 1982¹) *International English. A Guide to Varieties of Standard English*. London: Hodder. The first three editions had a non-enclosed audiocassette; for this edition, the sound files are downloadable from the publisher's website; simple descriptions and transcriptions, with a 'strange' British English /σΩ/, ie ⁿ[3Ω] as '[øu]', ^m[ɹΩ] as '[øɥ]', ^t[θΩ] as '[ɔu]'; and with no intonation; IPA.
- TURRIN, N. (1997) *The Accents of Northern England*. Univ. of Venice, unpublished graduation thesis supervised by L. Canepari; *canIPA*.
- Webster's New Biographical Dictionary* (1988) Springfield, MA: Merriam Company. American pronunciation; non-IPA.
- Webster's New Encyclopedic Dictionary* (1993) New York: Black Dog & Leventhal. American pronunciation; usefully shows destressable monosyllables by means of zero stress marks; non-IPA.
- Webster's New Geographical Dictionary* (1988) Springfield, MA: Merriam Company. American pronunciation; non-IPA.
- Webster's New World Dictionary. Third College Edition* (1988) Cleveland & New York: Webster's New World. American; shows graphic syllabification distinguishing between 'normal' and just 'possible', less recommended, hyphenation; non-IPA.
- Webster's Third New International Dictionary of the English Language – Unabridged* (1967) Springfield, MA: Merriam Company. American pronunciation; gives several variant pronunciations, including mediatic and non-neutral ones, somehow explained in its long introduction to pronunciation; today it is available thanks to the meritorious, inexpensive, and easier to handle reprint –(though) slightly reduced in size– published in Germany by Könnemann, a few years ago; unfortunately, it uses too complicated stress notation and symbol representation, not always quite clear; non-IPA.
- WELLS, J.C. (1982) *Accents of English*. Cambridge: CUP; extensive survey mainly based on available written sources at the time, rather dated now; simple descriptions and transcriptions, with vague official-IPA symbols; no real 'descriptions', but some general 'notes', with no orograms or tonograms, and only two rather poor trapezoids for American English; more of a journalist's work, although its title seemed to imply that it was a geo-social-phonetic treatise (like this *English Pronunciation & Accents* of ours); IPA.
- (2006) *English Intonation. An Introduction*. Cambridge: CUP. British pronunciations; still using the 'British' approach to intonation (but with notational limitations 'suggested' by current computer signs, in comparison with those used by Kingdon). It is better than most others, although not the best one today, with its

excessive $\bar{\upsilon}$ and $\bar{\imath}$ and combinations, too; with an audio CD, where the modern neutral pronunciation *sometimes* alternates with its older version –such as / $\bar{\epsilon}\bar{\epsilon}\bar{\imath}$ / [ɛɛ], older [ɛɐ], ɛɐ], /i/ [i], older [ɪ]– or with *some* of its mediatic variants, including *a few* in-between realizations –such as / $\sigma\omega$ / [ɜθ], / $\sigma\imath$ / [oo], / $\sigma\imath\bar{\imath}$ / [σɐ], / υ / [ɔ, ↓ɔ, ↓↓σ], / α / [ɑ:], / $\æ$ / [A, a], / $\bar{\epsilon}$ / [Λ], / $\bar{u}\bar{u}$ / [ɦɦ, i̯μ], / $\bar{u}\eta$, $\bar{\imath}\eta$ / [i̯η, ↓i̯η], / $\bar{\imath}\bar{\epsilon}\bar{\imath}$ / [əɜ, əɜ], / $\omega\bar{\epsilon}\bar{\imath}$ / [ω:], / $\bar{a}\bar{\epsilon}$ / [Λɪ], half-stressed *so* / $\sigma\omega$ / [ɜω] as [ɜə], and *worry* with regular / $\bar{\epsilon}$ / [ɐ], but also with [ɜ:], and even [ɔ], / \bar{t} / [ɹ], / $\bar{t}^\#$ / [tʃ], / $\bar{\imath}$ / [v, ʊ, ɪ], / $\#b\bar{\imath}$ / [b], one case of intrusive *r* and of non-linking *r*; unfortunately, both / $\bar{;}$ / and / $\bar{?}$ / are still indicated as ‘̣’, and there are some ‘mixed’ occurrences of / $\bar{;}$ / and / $\bar{?}$ /, the latter is riskily rendered –especially before vowels– as ‘̣’, which is too similar to ‘v’, while accompanied by a more rare –but actually unambiguous– mostly, though not always, unconnected ‘̣’; with finer distinctions in the final chapters, but with paraphonics still mixed with linguistic intonation.

- (2008³) *Longman Pronunciation Dictionary*. Harlow: Pearson Education. British & American pronunciations; together with Jones¹⁸ it provides a reliable survey, especially for British English; for American English, / $\bar{\upsilon}$ / has been removed from the first edition (1990), although it could be more useful than / $\bar{\epsilon}\bar{\imath}$ /, which is still there; whereas / $\bar{o}\bar{\imath}$ / has become / $\bar{o}\bar{u}\bar{\imath}$ /, which is more ‘economical’, but far less appropriate; (too) many non-neutral mediatic variants are given; unfortunately, it does not take any advantage of the use of dia-phonemes and inter-phonemes; shows cases of stress shift and syntagmatic stress; *IPA*. Although they are similar, Wells’ and Jones’ usefully complement each other, both for variants and entries (not wasting time and patience with the *Oxford...* and *Routledge...* dictionaries).