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

1. International, American & British neutral Accents

Contents

The contoidal orograms & their [can]IPA *symbols*
Generic [can]IPA *symbols*

Selected annotated bibliography

Contents

1. International, American & British neutral Accents

2. *Territorial Accents*

0. A general introduction

0.1. In this handbook on *English PronunciationS*, we will deal with different accents of English: either *neutral* (in the first volume) or *regional* & *social* accents (more than 200, in the second volume). Arguably, today, *five* of them are the fittest for describing and teaching purposes: three *neutral* and two *mediatic* accents.

Of course, they are the American and British neutral accents (rather than 'standard accents', because the term 'standard' stands more for something which is common and cheap, rather than excellent and recommended), together with their 'mediatic' variants (from non-local TV & radio), which are now as frequently heard as the neutral ones, in the news, in the movies, and in songs.

0.2. The fifth is the 'International' accent of English, which we prefer to use as a first choice, instead of having to choose between the American and the British one, either in their neutral or mediatic versions. In fact, it could usefully be employed in other pronunciation books and pronouncing dictionaries (and in common dictionaries, too), as well as in everyday teaching.

As a matter of fact, this International pronunciation has proven to be a good teaching and descriptive device, which is somehow intermediate between the two principal present-day accents: neutral American or British.

The correspondent mediatic ones, although not properly a kind of regional accents, are in any case more differentiated from one another, than the neutral ones.

0.3. The International accent is both simpler and still less far away from the two extremes. Thus, we decided to show first the *International accent*, fully phonetically transcribed, immediately followed by the American and British differences only (generally, instead of repeating each example completely, in order to draw special attention directly to the differences, and to avoid missing to note them, if distracted by longer and similar stretches of symbols).

They are followed by the diaphonemic transcription and, finally, by their orthographic version.

This is done on purpose, in order to show first the phonetic structures, then the phonemic one, for the necessary comparisons; only at the very end, the corresponding written examples are given, so that the 'mysterious' current spelling does not baffle foreigners.

The meaning of 'International English'

0.4. There are two opposed meaning of this phrase (and at least three more, in intermediate –though less well defined– positions).

The *best* possible meaning refers to what is *superior* and *free* from local peculiarities, and is good for anybody. Thus an *International Pronunciation of English* must be different from any localizable and easily recognizable kind of accent, especially from the many stigmatized ones. Of course, it has to be more similar to the American and British neutral accents, than to any other lesser-known accents.

Furthermore, it must also avoid what is too clearly American or British: *hot, so* [ˈhɒʈ, ˈsoˑʊ] are better than [ˈhɑʈ] (American) and [ˈsɜˑʊ] (British), as *marry* /ˈmæɹi/ is much better than /ˈmɛɹi/, which is more suitable for *merry*, and even for *Mary* (British /ˈmɛəɹi/). As a matter of fact, the opposition between /ɛɹ/ and /ɛəɹ/ is quite secondary, and more a problem than an advantage.

0.5. In addition, it should adhere more to the current English spelling, especially as far as *r* is concerned: it is a good thing that *saw* /ˈsɒː/ is different from *sore* /ˈsɒːɹ/. However, it is no use –actually– that *hurry* /ˈhəːɹi/ be different from *furry* /ˈfəːɹi/.

Arguably, we do not mean to favor spelling pronunciations at all. Although, when a word has more than one pronunciation allowed and recognized, the simpler one has to be preferred, which generally means the one that is less different from spelling: *nephew* /ˈnɛfjuu/ rather than /ˈnɛvjuu/.

The second –extreme and far-fetched– meaning of *International English*, is an unfortunate and quite inappropriate lexical choice for what –more reasonably– should be called '*multi*national' or 'inter*cultural*' English, or –combining them– *multicultural* English. This is quite logical, as we will see below.

0.6. Ⓒ 13 of the book *Gimson's Pronunciation of English* (2008⁷) –ie *Teaching and Learning the Pronunciation of English as an Additional Language*– introduces some targets for teaching and learning the pronunciation of English for foreigners. Besides Native-Speaker Targets, the new 'Amalgam English' and an 'International English' are presented.

Unfortunately, the meaning of the latter –'International English'– is the exact opposite of our own (and many others') *International English*. In fact, our conception of it is highly evaluative: the International accent is even higher than actual native neutral American or British accents. It is the 'purification' of both: it chooses the best of them both, reducing the single peculiarities of each of them. It avoids both what is too American and too British, fusing them into one simplified, but still natural, system with the best of them.

0.7. Certainly, it is nothing 'artificial', because many singers and actors use it, more or less coherently, but systematically, as many CNN newsreaders do.

On the contrary, the 'International English' of that chapter is presented as an extremely simplified kind of English, to be used mostly by non-native speakers,

which 'produces what might still be an intelligible form of English, given that communication using it will be in contexts where the language used has a fair degree of predictability'. Practically, the lowest possible 'thing' that, euphemistically, we could still call *English* (*pace* Kachru and Jenkins).

Nor is any better the intermediate kind of English pronunciation, presented as 'Amalgam English', which only seeks for an 'easy intelligibility by native speakers' rather than trying to sound like a native speaker. This one is very far even from our own simplified kind of International English, which has a reduced number of symbols, but is still more precise than current descriptions, articulatory figures, and transcriptions, that we can find in most books, even recent ones.

0.8. Thus, we do not want to kid ourselves about learning and teaching. Those who do not have a feel for the pronunciation of a language (*ie* for *Natural Phonetics*) will not get better results if they try to study the phonetics of that language, even in a simplified form. The world is full of people who –somehow– do communicate in English, even without studying any phonetics, and with at least some words pronounced better than this 'amalgamatic' limitation would allow. But those who understand that it is important to pronounce a language well, must aim at our kind of International English pronunciation, at least in its simplified form, or in its native-like form, which uses a few more precise symbols and diagrams (*cf* especially ₲ 3-4).

Sociophonics

0.9. Although, especially in speech and conversation, we can happen to talk about sociolinguistics, we do prefer to use the term *sociophonics* (*ie* socio-phonetics and socio-phonemics, including intonation, and paraphonics, or 'sound paralinguistics').

As a matter of facts, 'sociolinguistcs', as it is nowadays, seems to be something more like an occasion to gossip about the pretended linguistic behavior of some speakers, depending mainly on their 'social classes'. In doing this, several –rare or peculiar, too– realizations are often listed, which can be about 1%, or 5% (or, as we may happen sometimes to read, something like 0.21%, or 47.03%, &c). But, even a 20% of occurrences may be nothing interesting, or actually determining, when speaking of pronunciation.

The different social classes, age ranges, living and housing standards, educational levels, and roles and genders are not free from curious surprises, when it comes to draw some conclusions about speech and *pronunciation*, in particular.

As a matter of fact, we prefer to consider actual and unbiased criteria, grounded on shared degrees of standardization of levels of pronunciation characteristics, such as those that we can call: *typical, broad(er), light(er), old(er), young(er), urban, rural, refined, uneducated, hypercorrect*, and also *possible, occasional, rare, frequent*, &c.

Of course, they are related to *neutral pronunciation* (although this is actually used by about 3% of the total speakers of any language), which, directly or indirectly (*ie* consciously or unconsciously), certainly influences so many sound choices. Thus, besides the typical (and unmarked) occurrences, we will use one or more *upward* (↑) or *downward* (↓) *arrows*, depending on their respective acceptability and recommendability.

0.10. In addition to neutral pronunciation, two further forms are likely to influence the choices of few, or many, individual speakers. The first is *mediatic pronunciation*, which (somewhat too generously) someone considers as if it were the newer 'standard' of pronunciation, since it is thought to be less élitist, more widespread, and almost regionless and classless.

The other factor which can influence one's choices is *local pronunciation*, even if it can generally coincide with the broadest local pronunciation, but it is shared by well-educated people. This can be a choice that differentiates from other places –even if they correspond to neutral choices– just to keep a bit of local flavor, as something typical.

We will mark both these choices (*ie* mediatic or local) with a *double arrow* (↕), to mean that their subjective prestige (indicated by the upward part of the arrow) is not connected with real neutral pronunciation; thus, being something more like (↓), in relation to neutral choices.

Wells' 'standard lexical sets' for vowels

0.11. With *Accents of English* (1982), Wells introduced his 'standard lexical sets' to describe the stressed vowels of different accents of the English language. They consist in 24 words (KIT, DRESS, TRAP, LOT, STRUT, FOOT, BATH, CLOTH, NURSE, FLEECE, FACE, PALM, THOUGHT, GOAT, GOOSE, PRICE, CHOICE, MOUTH, NEAR, SQUARE, START, NORTH, FORCE, CURE) chosen to represent groups of words which are thought to present the same phoneme, but referred to different accents and represented by different traditional sets of symbols. Often there were uselessly different symbols, while some other times one same symbol was used for different phonetic realities, as /e, ɛ/ for 'DRESS-words', but /ʌ/ for 'STRUT-words', and so on.

It is apparent that 'BATH-words' may go with 'TRAP-words' for some speakers, but with 'PALM-words' for others, according to their own accents. The same is true for 'CLOTH-words' that may go with 'LOT-words' or with 'THOUGHT-words'. Of course, a completely coherent native speaker would have no problems. But most native speakers are at a loss if they have to group 'NORTH-words' and 'FORCE-words', because they already have them merged, completely. The same is true for many other words belonging to some of the other groups.

0.12. Soon enough, however, another problem arose, because some other speakers distinguish further phonemes, in comparison with those posited by Wells.

It is clear that his words (and groups) are not sufficient to cover all phonemic occurrences in all accents, with further problems about doubts and uncertainties. In fact, many authors had to add other groups, for further accents, or just for completeness even of some of Wells' accents.

Also unstressed vowels and relevant categories of consonants received, at times, their specific words to refer to some particular phonemes or contexts. But, even for native speakers, this method soon proved not to be the best or surest one. As a matter of fact, some words that should represent some minor categories, with different usage by different people, were misleading. Besides, many people (again, even native speakers) did not know how to group a considerable number of words. This caused mistakes and further misunderstandings.

The Natural Phonetics approach and the Diaphoneme

0.13. In our *Natural Phonetics (& Tonetics) approach* to the different accents of English (and, indeed, of other languages), we start from the *phonemes*, to build up phonemic categories, but we add, of course, the necessary *diaphonemes* (which are primary or secondary).

Our *phonemes* and *diaphonemes* are chosen according to *interphonemic* criteria. They must be as 'natural' as possible, which means less arbitrary, and closer to general usage. For instance, today, the symbol /e/ is no longer suitable for English (except, in case, for Australian, New-Zealand and South-African accents, if dealt with in isolation, by themselves). Of course, /ɛ/ is a bit better, if we want to remain within the scanty official *IPA* inventory (or *off*IPA – which, actually, is nothing more than a *phonemic* alphabet, in spite of its official name: 'International Phonᴇᴛɪᴄ Alphabet'). On the other hand, for certain accents (such as those of Scotland or California), the symbol /ɛ/ would be closer to reality.

However, a better symbol would certainly be /ᴇ/, which (in our *can*IPA alphabet) lies exactly between /e/ and /ɛ/. As a matter of fact, to be actually useful, we have to start from the *international accent*, or at least from the two more widely known, American and British, *neutral accents*. And the three of them do have /ᴇ/!

0.14. The inventory of our phonemic symbols for International English, then, must include: /i, ɪ, ᴇ, æ, ɐ, a, ɑ, ɒ, ɔ, o, u, ə/, for the vowels, and /m, n, ŋ; p, b, ƭ, ɖ, k, g, ʧ, ʤ; f, v, θ, ð, s, z, ʃ, ʒ; j, w, h, ɹ, l, ɫ/, for the consonants (it is quite clear, nowadays, that the symbols '/tʃ, dʒ/' are no longer fit for accurate transcriptions). The vocalic symbols, however, usefully combine to form the diphthongs: /ii, ᴇɪ, aᴇ, oᴇ, ao, oo, uu; ɪə, ᴇə, oə/. We could avoid /a/, but this would be just a meager saving, to the detriment of precision, should we have to write /ɑᴇ, ɑo/. The same is true for /ɹ, l, ɫ/, should we think to simply use /r, l/! But Natural Phonetics (& Tonetics) cannot stoop to compromises.

In addition to these (basic) *phonemes*, there are the primary *diaphonemes*, which are necessary to identify the most typical American and British peculiarities, to

distinguish between the two of them, or between them and the international form. Thus, we need the following 'dotted' symbols: /æ, ɑ̣, ɒ̣, ə̣; ṭ, j̣, ɹ̣/. Then, the primary diaphonemes for vowels are: /æ, ɑ̣ː, ɒ̣, ə̣ː, ə, ɪə, ɛə, ɷə̣/.

0.15. The secondary diaphonemes of English are less important because they just indicate more limited occurrences or combinations. For them, we add /ʮ, ɛ̣, ɔ̣, ọ; w/ (rarely, /ḥ/, as well) to obtain: /ọː, ɛ̣ʮ, ɔ̣ọ, ɛ̣ɹ, ɔ̣ɹ, jə̣; w, ḥ/ (as will be seen).

The diaphonemes are a better way to represent and indicate pronunciation differences, rather than just adding a second (or a third) transcription, in order to be able to show them clearly and concisely (instead of repeating whole series of words, often, just for one single difference).

Most of all, the *diaphonemes*, instead of wasting space in a page (or in the column of a dictionary), englobe the very *nature* of possible variation between different accents, without letting people think otherwise.

This kind of *diaphonemic* transcription is expressly devised for this kind of description, together with its corresponding *phonetic* and *phonotonetic* transcriptions. The mediatic (American and British) accents will be dealt with later on, in comparison with their neutral accent, before presenting the other various socio--geographical accents.

Different symbols found in dictionaries and textbooks

0.16. It will be useful to list the correspondences between our diaphonemic symbols and the phonemic symbols used in recent dictionaries, and especially in the three current English pronouncing dictionaries (Longman, Cambridge, Oxford). These do not always agree for certain aspects, but we show them (between ' ') after the diaphonemes, with examples.

Other broader or older symbolizations are given after ';'. The order followed here is the reversed –more traditional– one.

0.17. *Vowels*

/i/ '/i, ɪ/' *lady* /ˈlɛɪʤi/ [i][ˈlɛɪʤi] [a'b][ˈlɛɪʤi]
/ɪ/ '/ɪ; i/' *bit* /ˈbɪʧ/ [ˈbɪʧ]
/ɛ/ '/e, ɛ/' *let* /ˈlɛʈ/ [ˈlɛʈ]
/æ/ '/æ, a/' *hat* /ˈhæʈ/ [ˈhæʈ]
/ɐ/ '/ʌ, ə/' *hut* /ˈhɐʈ/ [i'b][ˈhɐʈ] [a][ˈhʌʈ]
/ɒ/ '/ɔ, ɑː, ɑ; o/' *hot* /ˈhɒʈ/ [i'b][ˈhɒʈ] [a][ˈhɑʈ]
/ɷ/ '/ʊ; u/' *book* /ˈbɷk/ [ˈbɷk]
/u/ '/u, ʊ/' *influenza* /ɪnfluˈɛnzə/ [i][ˌɪɱfluˈɛnzɐ] [a][-ɱˈɛnzʌ] [b][-ɱˈɛnzɐ]
/ə/ '/ə/' *another* /əˈnɐðəɹ/ [i][əˈnɐðəɹ] [a][əˈnʌðɹ] [b][əˈnɐðɐ], *contain* /kənˈʈɛɪn/ [i][khən-ˈʈhɛˈɪn] [a'b][khʊnˈʈhɛˈɪn]

/ɑː/ 'ɑ̠ː, ɑ̠; aː/' *spa* /'spɑ̠ː/ ['spɑ̠ː], *starry* /'stɑ̠ːɹi/ ^i'a['stɑ̠ːɹi] ^b['stɑ̠ːɹi]
/ɔː/ 'ɔː, ɔ; oː/' *law* /'lɔː/ ^i'b['lɔː] ^a['lɔː], *story* /'stɔːɹi/ ^i'a['stɔ̠ːɹi] ^b['stɔ̠ːɹi]

/ii/ 'iː, i/' *see* /'sii/ ^i['siɹi] ^a'b['sɪ̞i]
/ɛɪ/ 'eɪ; ei, e/' *day* /'dɛɪ/ ^i['dɛ·ɪ] ^a'b['dɛ·ɪ]
/aɛ/ 'aɪ, ʌɪ; ai/' *fly* /'flaɛ/ ^i['flaˑɛ] ^a'b['flaˑə]
/ɔɛ/ 'ɔɪ; ɔi, oi/' *boy* /'bɔɛ/ ^i['bɔˑɛ] ^a'b['bɔˑə]
/aɔ/ 'aʊ, aʊ; au/' *cow* /'kaɔ/ ^i['khaˑɔ] ^a'b['khaˑɔ]
/ɔ̞ɷ/ 'əʊ, oʊ; ou, əu, o/' *go* /'ɡɔ̞ɷ/ ^i'a['ɡɔ̞·ɷ] ^b['ɡɜ̞·ɷ]
/uu/ 'uː, u/' *who* /'huu/ ^i['hʊ̞·u] ^a['hʊ̞·u] ^b['hʉ̞·u]

/æ/ 'æ, ɑː/…' *last* /'læst/ ^i'a['læst] ^b['lɑ̠ˑst]
/ɑ̠ː/ 'ɑ̠ː, æ/…' *pasta* /'pɑ̠ːstə/ ^i['phɑ̠ˑstɐ] ^a['phɑ̠ˑstʌ] ^b['phæstɐ]
/ɒ/ 'ɒ, ɑ, ɔː/…' *song* /'sɒŋ/ ^i'b['sɒ·ŋ] ^a['sɔːŋ], *sorry* /'sɒɹi/ ^i['sɒɹi] ^a['sɔˑɹi; 'sɑ̠ɹi] ^b['sɒ̞ɹi]
/ɔ̞ː/ 'ɔː, ɒ/…' *false* /'fɔ̞ːɫs/ ^i['fɔ̞ˑɫs] ^a['fɔ̞ɫs] ^b['fɔ̞ɫs, 'fɒɫs]
/ə̞ɹi/ 'ʌr, ɜː, ɜːr, ər, ə/' *hurry* /'hə̞ɹi/ ^i['hə̞ɹi] ^a['hʌ̞ɹi] ^b['hɛ̞ɹi]
/ə̞ːɹi/ '3ːr, ə̞ːr, ər, 3ː/' *furry* /'fə̞ːɹi/ ^i['fə̞ːɹi] ^a['fɹ̩ːɹi] ^b['f3ːɹi]

/ə̞ːɹ/ '3ː, ə̞ː, 3ːr, ər, 3ː/' *fur(s)* /'fə̞ːɹ(z)/ ^i['fə̞ːɹ(z̥)] ^a['fɹ̩ː(z̥)] ^b['f3ː(z̥)]
/ɑ̠ːɹ/ 'ɑ̠ː, ɑ̠ːr, ɑr; aː, aːr/' *car(s)* /'kɑ̠ːɹ(z)/ ^i['khɑ̠ːɹ(z̥)] ^a['khɑ̠ːɹ(z̥)] ^b['khɑ̠ː(z̥)]
/ɔ̞ːɹ/ 'ɔː, ɔːr, ɔr; oː, oːr/' *door(s)* /'dɔ̞ːɹ(z)/ ^i['dɔ̞ːɹ(z̥)] ^a['dɔ̞ːɹ(z̥)] ^b['dɔ̞ː(z̥)]
/əɹ/ 'ər, ə̞ʳ, ər, ᵊr, ə/' *wonder(s)* /'wendə̞ɹ(z)/ ^i['wendə̞ɹ(z̥)] ^a['wʌndɹ̩(z̥)] ^b['wendɐ, -dɜz̥]
/iə̞ɹ/ 'iə, ɪə, iər, ɪər, ɪə̞ʳ, iə̞ʳ, iᵊr, ɪə/' *happier* /'hæpiə̞ɹ/ ^i['hæpiə̞ɹ] ^a['hæpiɹ̩] ^b['hæpiɐ]
/ɪə̞ɹ/ 'ɪə, ɪər, ɪr, ɪə̞ʳ, ɪᵊr, ɪə; iə/' *beer(s)* /'bɪə̞ɹ(z)/ ^i['bʊ̞ɹ(z̥)] ^a['bɹ̩(z̥)] ^b['bʊ̞ɐ, 'bʊ̞ɜz̥]
/ɛə̞ɹ/ 'eə, ɛː, er, ɛr, eə̞ʳ, eᵊr, ɛə; ɛə/' *care(s)* /'kɛə̞ɹ(z)/ ^i['khɛ·ə̞ɹ(z̥)] ^a['khɛ·ɹ̩(z̥)] ^b['khɛ·3(z̥)]
/ɷə̞ɹ/ 'ʊə, ʊər, ʊr, ʊə̞ʳ, ʊᵊr, ʊə; uə/' *moor(s)* /'mɷə̞ɹ(z)/ ^i['mɷ·ə̞ɹ(z̥)] ^a['mʊ̞·ɹ̩(z̥)] ^b['mɷ·ɐ, 'mɷ·3z̥] (with further pronunciations)
/uə̞ɹ/ 'uə, ʊə, uər, ʊər, uə, uə̞ʳ, ʊə̞ʳ, uᵊr, uːə/' *rescuer(s)* /'ɹɛskjuə̞ɹ(z)/ ^i['ɹɛskjuə̞ɹ(z̥)] ^a[-ɹ̩(z̥)] ^b[-ɹɐ, -ɹɜz̥]

/iiə̞ɹ/ 'iːə, iːər, iːə, iːə̞ʳ, iːᵊr/' *seer* /'siiə̞ɹ/ ^i['siiə̞ɹ] ^a['sɪ̞iɹ̩] ^b['sɹ̞iɐ]
/ɛɪə̞ɹ/ 'eɪə, eɪər, eɪə̞ʳ, eɪᵊr, eɪə/' *player* /'plɛɪə̞ɹ/ ^i['phlɛɪə̞ɹ] ^a['phlɛɪɹ̩] ^b['phlɛɪɐ]
/aɛə̞ɹ/ 'aɪə, ʌɪə, aɪ.ɛr, aɪə̞ʳ, aɪᵊr, aɪə; aiə/' *liar* /'laɛə̞ɹ/ ^i['laɛə̞ɹ] ^a['laə̞ɹ] ^b['laə̞ɐ]
/ɔɛə̞ɹ/ 'ɔɪə, ɔɪər, ɔɪə̞ʳ, ɔɪᵊr, ɔɪə; ɔiə, oiə/' *employer* /'ɪm'plɔɛə̞ɹ/ ^i[ɪm'phlɔɛə̞ɹ] ^a[-ɔə̞ɹ] ^b[-ɔə̞ɐ]
/aɔə̞ɹ/ 'aʊə, aʊər, aʊə̞ʳ, aʊᵊr, aʊə, aʊ-; auə/' *tower* /'taɔə̞ɹ/ ^i['thaɔə̞ɹ] ^a['thaɔ̞ɹ] ^b['thaɔɐ]
/ɔ̞ɷə̞ɹ/ 'əʊə, oʊər, oʊə̞ʳ, oʊᵊr; ouə, əuə/' *slower* /'slɔ̞ɷə̞ɹ/ ^i['slɔ̞ɷə̞ɹ] ^a['slɔ̞ɷ̞ɹ̩] ^b['sl3ɷɐ]
/uuə̞ɹ/ 'uːə, uːər, uːə, uːə̞ʳ, uːᵊr/' *doer* /'duuə̞ɹ/ ^i['duuə̞ɹ] ^a['dʊ̞uɹ̩] ^b['dʉuɐ]

/ə̣/ 'ɪ, ə, ɨ, ə̣/' *wishes* /'wɪʃə̣z/ ^i'a['wɪʃə̣z] ^b['wɪʃɪz]
/ə̣ɹ/ 'ər, ər, ᵊr, ə/' *wondering* /'wendə̣ɹɪŋ/ ^i['wendə̣ɹɪŋ, -ɳdʒɹɪŋ] ^a['wʌndɹ̩ɹɪŋ, -dɹɪŋ] ^b['wendə̣ɹɪŋ, -ŋdʒɹɪŋ]
/ɪə̣ɹ/ 'ɪər, ɪər, ɪr; iər/' *hearing* /'hɪə̣ɹɪŋ/ ^i'a['hʊ̞ɹɪŋ] ^b['hɪə̣ɹɪŋ]
/ɛə̣ɹ/ 'eər, eər, ɛər, ɛːr/' *caring* /'kɛə̣ɹɪŋ/ ^i'a['khɛɹɪŋ] ^b['khɛ3ɹɪŋ]

/ʊə̯ɹ/ '/ʊər, ʊər, ʊr; uər/' *curing* /ˈkjʊə̯ɹɪŋ/ ^{i'a}[ˈkhjʊɹɪŋ] ^b[ˈkhjʊə̯ɻɪŋ] (with further
    pronunciations)
/jə̯/ '/jʊ, jə, jʉ, jʊ̯; ju/' *regular* /ˈɹɛgjə̯lə̯ɹ/ ⁱ[ˈɹɛgjələɹ] ^a[-ɻ] ^b[ˈɻɛgjəlɐ, -gjʊ-]

/ɛ̯/ '/ə, e, ɛ/' *dictionary* /ˈɟɪkʃənɛ̯ɹi/ ⁱ[ˈɟɪkʃənɹi] ^a[ˈɟɪkʃn̩ˌɛɹi] ^b[ˈɟɪkʃn̩ɹi]
/ɛ̯ɪ̯/ '/eɪ, ə/' *maintain* /mɛ̯ɪ̯nˈʈɛɪn/ ⁱ[mɛɪnˈʈhɛ˙ɪn, mən-] ^{a'b}[mɛɪnˈʈhɛ˙ɪn, mən-]
/ɛ̯ɪ̯/ '/eɪ, e/ &c' *maintain* /mɛ̯ɪ̯nˈʈɛɪn/ ⁱ[mɛɪn-, mɛn-] ^{a'b}[mɛɪn-, mɛn-]
/ a̯ɛ̯/ '/aɪ, ə/' *missile* /ˈmɪsa̯ɛ̯ɫ/ ⁱ[ˈmɪsɫ] ^a[ˈmɪsɫ] ^b[ˈmɪsa̯ɫ, -sɫ]
/ʊ̯/ '/ə, ɔː/' *repertory* /ˈɹɛpə̯ʈʊ̯ɹi/ ⁱ[ˈɹɛpəɻəɹi, -tʃɹi] ^a[ˈɹɛpɻ̩ʈʊɹi] ^b[ˈɻɛpəʈɻi]
/ʊ̯ʊ̯/ '/ə, oʊ/' *ceremony* /ˈsɛɹəmʊ̯ʊ̯ni/ ⁱ[ˈsɛɹəməni] ^a[-ɹɯ̩ˌmʊʊni] ^b[ˈsɛɻ̩əmə-].

0.18. Consonants

/m/ '/m/' *some* /ˈsɐm/ ^{i'b}[ˈsɐmː] ^a[ˈsʌmː]
/n/ '/n/' *sun* /ˈsɐn/ ^{i'b}[ˈsɐnː] ^a[ˈsʌnː]
/ŋ/ '/ŋ/' *sung* /ˈsɐŋ/ ^{i'b}[ˈsɐŋː] ^a[ˈsʌŋː]
/m̩/ '/əm, ᵊm, m/' *rhythm* /ˈɹɪð̩m̩/ ^{i'a}[ˈɹɪð̩m̩] ^b[ˈɻ-]
/n̩/ '/ən, ᵊn, n/' *cotton* /ˈkɒʈn̩/ ^{i'b}[ˈkhɒʈn̩] ^a[ˈkhɑ-]

/p/ '/p/' *pack* /ˈpæk/ [ˈphæk]
/b/ '/b/' *back* /ˈbæk/ [ˈbæk]
/ʈ/ '/t/' *two* /ˈʈuu/ ⁱ[ˈʈhʊ˙u] ^a[ˈʈhʊ˙u] ^b[ˈʈhʉ˙u]
/ɟ/ '/d/' *do* /ˈɟuu/ ⁱ[ˈɟʊ˙u] ^a[ˈɟʊ˙u] ^b[ˈɟʉ˙u]
/k/ '/k/' *came* /ˈkɛɪm/ ⁱ[ˈkhɛ˙ɪm] ^{a'b}[ˈkhɛ˙ɪm]
/g/ '/g; g/' *game* /ˈgɛɪm/ ⁱ[ˈgɛ˙ɪm] ^{a'b}[ˈgɛ˙ɪm]

/ʈɹ/ '/tr/' *try* /ˈʈɹae̯/ ⁱ[ˈtʃhɹa˙ɛ] ^a[ˈʈhɹa˙ə] ^b[ˈʈhɻa˙ə]
/ɟɹ/ '/dr/' *dry* /ˈɟɹae̯/ ⁱ[ˈʤɹa˙ɛ] ^a[ˈɟɹa˙ə] ^b[ˈɟɻa˙ə]
/tʃ/ '/tʃ/' *chain* /ˈtʃɛɪn/ ⁱ[ˈtʃhɛ˙ɪn] ^{a'b}[ˈtʃhɛ˙ɪn]
/ʤ/ '/dʒ/' *Jane* /ˈʤɛɪn/ ⁱ[ˈʤɛ˙ɪn] ^{a'b}[ˈʤɛ˙ɪn]

/f/ '/f/' *few* /ˈfjuu/ ⁱ[ˈfjʊ˙u] ^{a'b}[ˈfjʉ˙u]
/v/ '/v/' *view* /ˈvjuu/ ⁱ[ˈvjʊ˙u] ^{a'b}[ˈvjʉ˙u]
/θ/ '/θ/' *wreath* /ˈɹiiθ/ ⁱ[ˈɹiiθ] ^a[ˈɹiiθ] ^b[ˈɻiiθ]
/ð/ '/ð/' *wreathe* /ˈɹiið̬/ ⁱ[ˈɹi˙ið̬] ^a[ˈɹriið̬] ^b[ˈɻriið̬]
/s/ '/s/' *ice* /ˈaɛs/ ⁱ[ˈaɛs] ^{a'b}[ˈaəs]
/z/ '/z/' *eyes* /ˈaɛz/ ⁱ[ˈa˙ɛz̥] ^{a'b}[ˈa˙əz̥]
/ʃ/ '/ʃ/' *dilution* /ɟə̯ˈluuʃ(ə)n/(& /ɟaɛ-/) ⁱ[ɟə̯ˈluuʃən] ^a[ɟɛˈlʊuʃən] ^b[ɟʊˈlʲɱuʃn̩]
/ʒ/ '/ʒ/' *delusion* /ɟə̯ˈluuʒ(ə)n/ ⁱ[ɟə̯ˈluuʒən] ^a[ɟɛˈlʊuʒən] ^b[ɟʊˈlʲɱuʒn̩]

/ɹ/ '/r/' *rate* /ˈɹɛɪʈ/ ⁱ[ˈɹɛɪʈ] ^a[ˈɹɛɪʈ] ^b[ˈɻɛɪʈ]
/j/ '/j/' *yate* /ˈjɛɪʈ/ ⁱ[ˈjɛɪʈ] ^{a'b}[ˈjɛɪʈ]
/w/ '/w/' *wait* /ˈwɛɪʈ/ ⁱ[ˈwɛɪʈ] ^{a'b}[ˈwɛɪʈ]
/h/ '/h/' *hate* /ˈhɛɪʈ/ ⁱ[ˈhɛɪʈ] ^{a'b}[ˈhɛɪʈ]
/l/ '/l/' *late* /ˈlɛɪʈ/ ⁱ[ˈlɛɪʈ] ^{a'b}[ˈlɛɪʈ]

/ɬ/ '/l/' *bull* /ˈheɬ/ ⁱ[ˈheɬ] ᵃ[ˈhʌɬː] ᵇ[ˈhʌɬː]
/ɬ̩/ '/əl, l, l̩/' *apple* /ˈæpɬ̩/ ⁱ[ˈæpɬ̩] ᵃ[ˈæpɬ̩] ᵇ[ˈæpɬ̩]

/ɾ/ '/t, t̬, t̬/' *city* /ˈsɪɾi/ ⁱ[ˈsɪɾi, ˈsɪɾi] ᵃ[ˈsɪɾi] ᵇ[ˈsɪɾi]
/ɹ̩/ '/–, r/' *car* /ˈkɑːɹ/ ⁱ[ˈkhɑːɹ] ᵃ[ˈkhɑːɹ] ᵇ[ˈkhɑː]
/j/ '/j, –/' *new* /ˈnjuu/ ⁱ[ˈnjuˑu] ᵃ[ˈnʊˑu] ᵇ[ˈnjμˑu]
/w̥/ '/hw, w/' *when* /ˈw̥ɛn/ ⁱ[ˈw̥ɛnː] ᵃ′ᵇ[ˈw̥ɛnː; ˈhwɛnː, ˈʋɛnː].

0.19. Many friends should be expressly thanked for their kind help. We mention, at least: Marco Cerini, Giacomo Ferrieri, Péter Manninger, Paolo Rossetto, Emanuele Saiu.

Our ᴡᴇʙsɪᴛᴇ (*http://venus.unive.it/canipa*, for ᶜᵃⁿIPA) is dedicated to *Natural Phonetics*. It is also meant for updates, integrations, modifications, corrections, reflections, anticipations, and to spread the importance of *articulatory*, *auditory*, and *functional* phonetics, that is *natural phonotonetics* – the only one that allows people feel that they are actually doing something useful and worthwhile, not just mere 'phonanism'.

Of course, by surfing the Web, one can simply search for *canipa*, because, sooner or later, *venus.unive* will be changed.

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2010/1/19

The contoidal orograms
& their ^canIPA symbols

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Here are the orograms of the contoids found in the book on *English PronunciationS*. They are presented in groups, according to manners of articulation.

We start from *nasals* and *semi-nasals*; then, *stops*; (slit & grooved) *stop-strictives & constrictives*, *semi-constrictives*; *approximants* & *semi-approximants* (including lateralized ones).

In addition: *trills*, *taps* & *flaps*; *laterals*, *semi-laterals*, a *uni-lateral*, a *constrictive uni-lateral*, two *tapped laterals*.

To end with, and just to illustrate their mechanisms: an *ejective* and *injective* bilabial stop, and a *prenasalized* bilabial stop; and a *nasalized tap* and two *nasalized laterals*.

Nasals
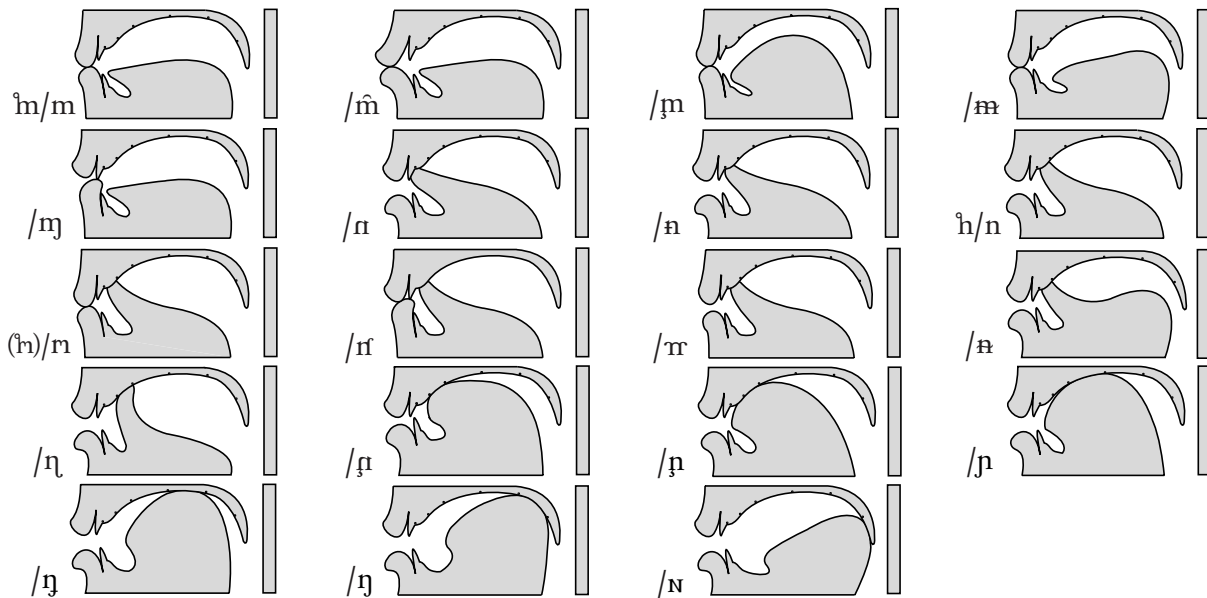
Semi-nasals
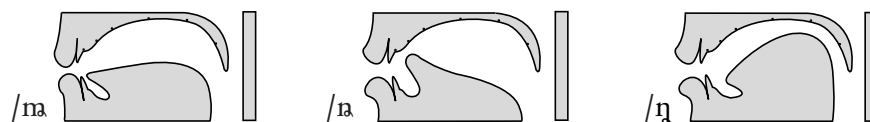
Stops
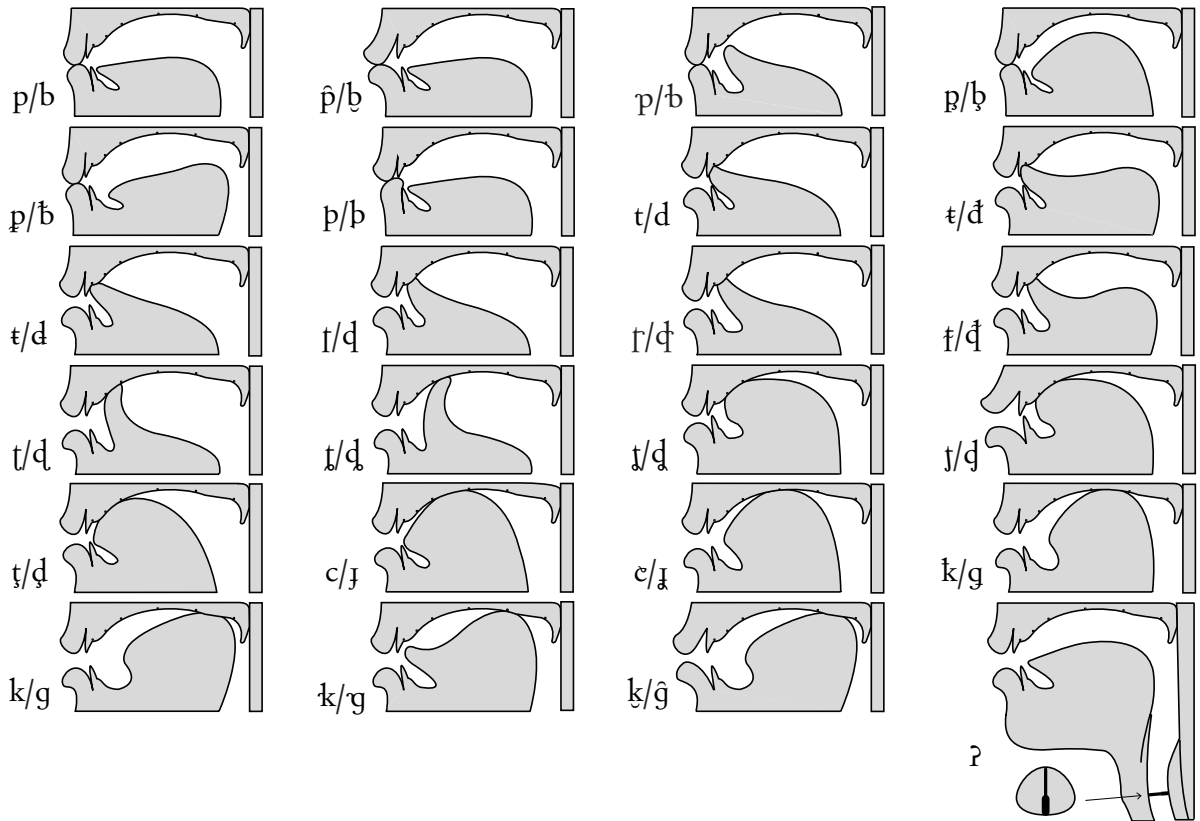
p/b p̂/ƀ p/ƀ p/ƀ

p̣/ƀ p/ƀ t/d ƫ/đ

ƫ/d ƫ/đ ɾ/đ ɬ/đ

t/d� t/d̠ t/d̠ ɟ/đ

ʈ/ɖ c/ɟ c̣/ɟ k/g

k/g k̟/g k̠/ĝ

ʔ

Slit stop-strictives

pɸ/ tθ/dð ts/dz kç/gʝ

kx/ kx/ kχ/ kʁ/

Grooved stop-strictives

ts/dz ts/dz ts/dz tʂ/dʐ

tʂ/dʐ tʂ/dʐ tʃ/dʒ tʃ/dʒ

tʃ/dʒ tʃ/dʒ tʃ/dʒ tʂ/dʐ

tɕ/dʑ tʂ/dʐ tʂ/dʐ

Slit constrictives

φ/β   ɸ̂/β   f/v   f̪/v̂

f̙/ɣ   θ/ɤ̞   θ/ð̆   θ/ð

ɀ/ś   /ẑ   /ŝ   ç/ʝ

x/ɣ   χ/ʁ

Grooved constrictives.

s/z   ś/z   s/z   s/z

ʂ/ʐ   ʂ/ʐ   ʂ/ʐ   ʂ/ʐ

ʃ/ʒ   ʃ/ʒ   ʃ/ʒ   ʃ/ʒ

ʃ/ʒ   ʃ/ʒ   ʃ/ʒ   ʃ/ʒ

ʂ/ʐ   ɕ/ʑ
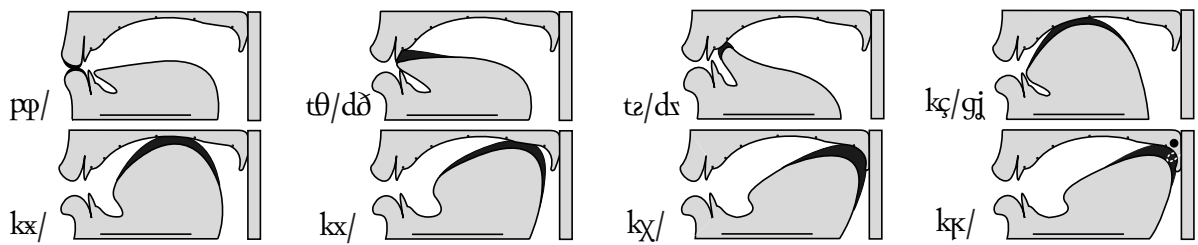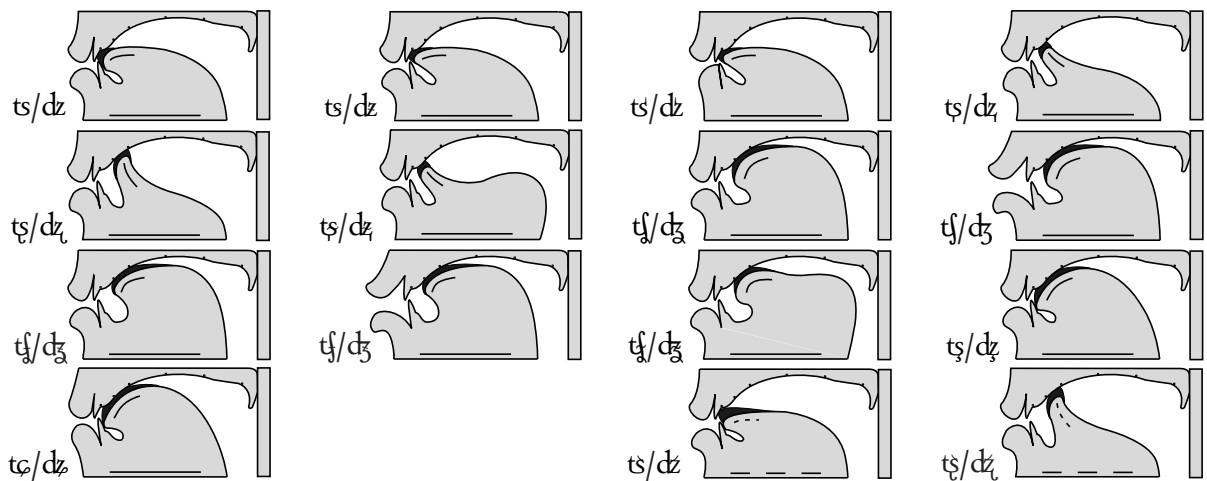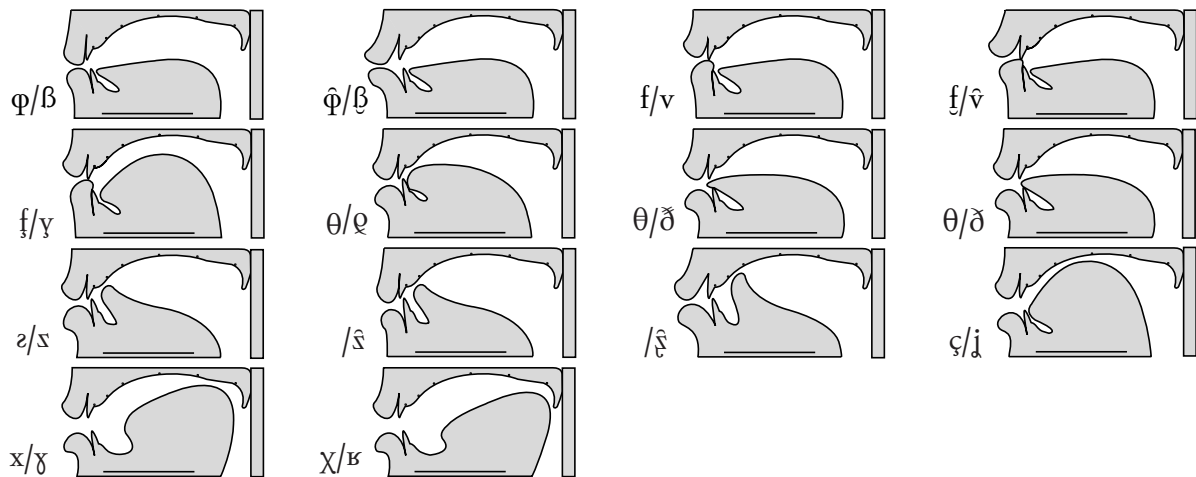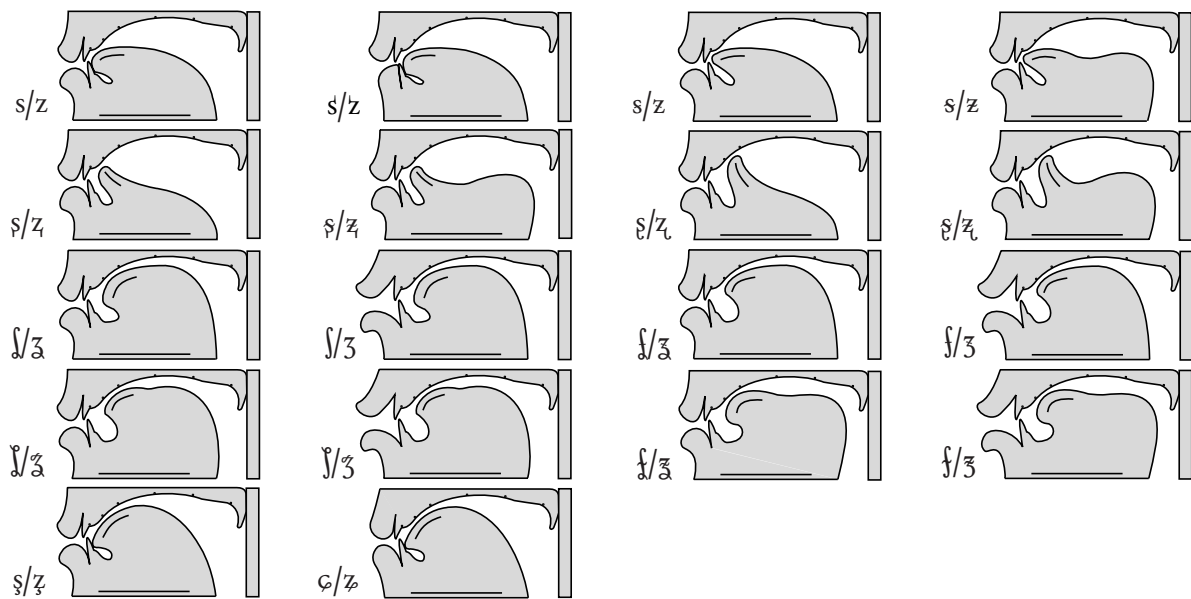
Grooved and slit semi-constrictives

ɬ/ɭ   ɬ̴/ɣ   θ/ð   ʜ/ʝ

ʜ/ʁ   /ɰ   s/ź   ʂ/ʐ

Approximants

ɸ/β	/ʋ	/ʊ̆	ɔ̆/δ
ç/ʐ	/ʑ	ɧ/j	/ɥ
/ɯ̆	/w	ɧ/	hʋ/w
/ɰ	ʁ/ʀ	/ʁ	h ɦ

Semi-approximants

/ɺ	/ẟ	/ɹ	/ɫ
/ɧ	/ɥ	/ω	
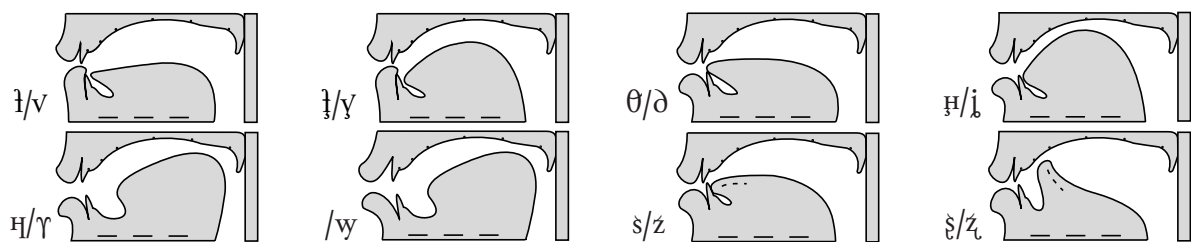
Lateralized approximants (and two semi-approximants)

/ʎ	/ʟ	/ɭ	/ɺ
/ɭ	/ɭ	/ɫ	
/ɺ	/ɫ		

Trills

/r	/ɽ	/ʀ	

Taps

ɾ/ɾ	/ɽ	/ɺ	/ɺ
/ɽ			

Flaps

/ɾ/ɺ   /ɾ/ɺ   /ɺ   /ɺ̢
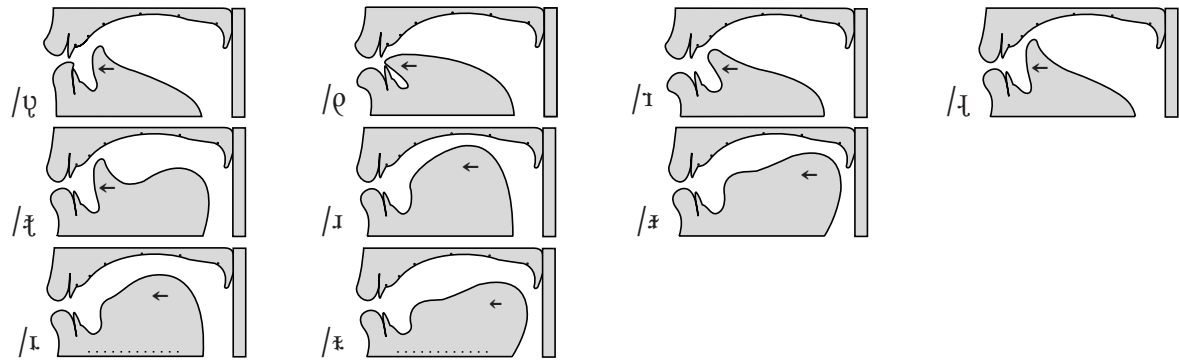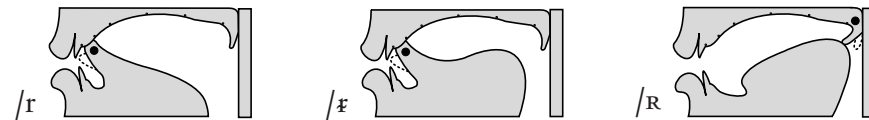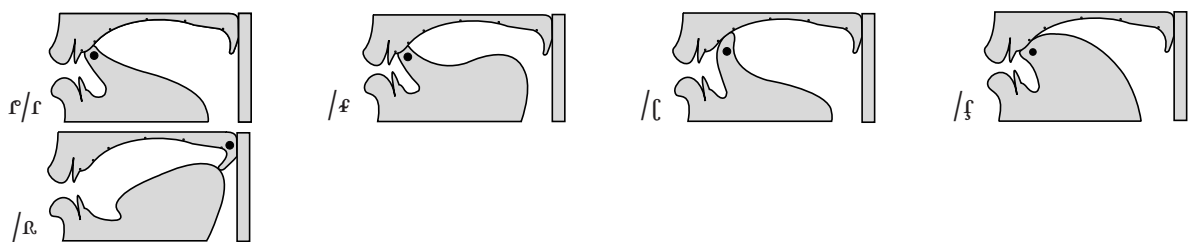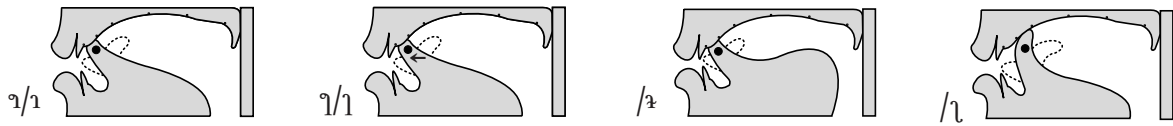
Laterals (those with added rounding, [ʷ], are not shown in the following table, for lack of space)

/l   /l̪   /ɫ   /ɫ̪

/ɭ   /l   /l̠   /ɫ̠

/l̺   /ɫ̺   /l̠̺   /ɫ̺

/ʎ   /ʎ̟   /ʎ̂   /ʟ̟

/ʟ̟̠   /ʟ̂   /ʟ   /ʟ̠

Semi-laterals

/ɫ   /ɫ̂   /ʟ
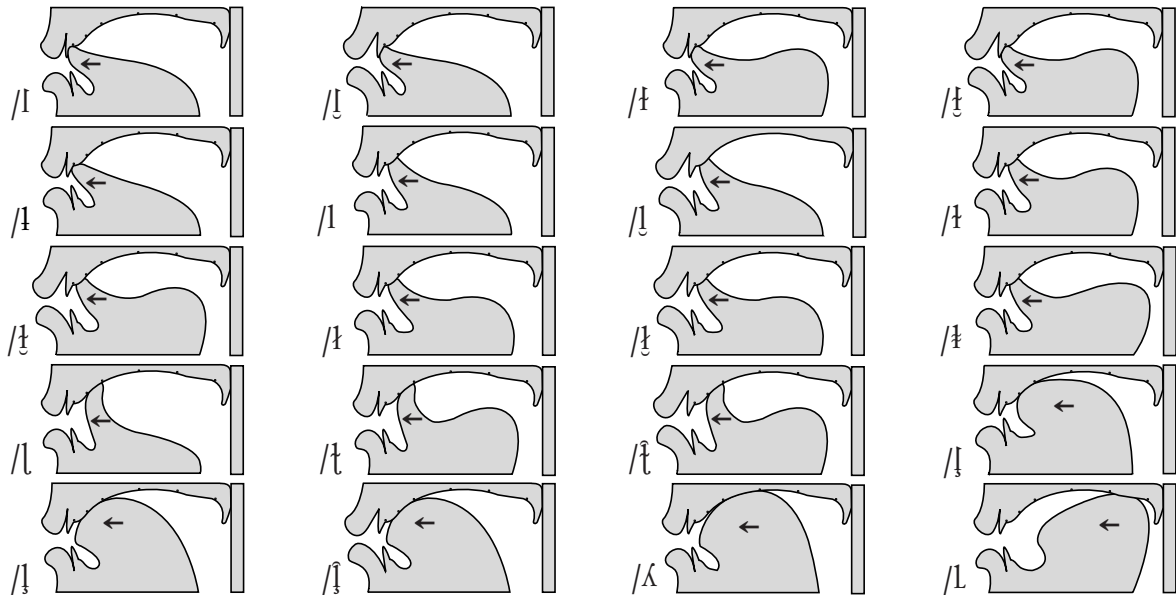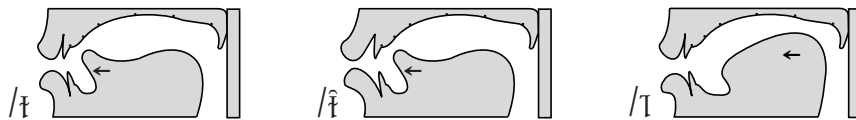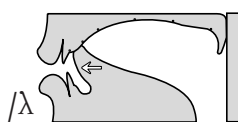
Uni-lateral   Constrictive uni-lateral   Tapped laterals

/ʎ   ɫ/   /ɺ   /ɺ̢
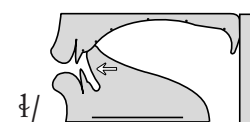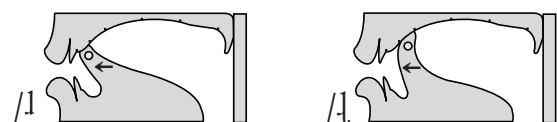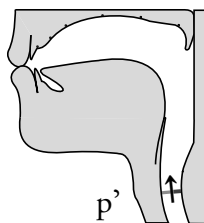
Ejective [b]   Injective [b]   Prenasalized [b]

p'   ɓ   ⁿb

Nasalized [ɺ, l, ɫ]

ɺ̃   l̃   ɫ̃

- bilabial
- bilabial *rounded*
- semi-alveolarized bilabial
- palatalized bilabial
- velarized bilabial
- labiodental
- labiodental *rounded*
- postalveolariz. labiodental *r.*
- palatalized labiodental
- pre-dental
- pro-dental
- dental
- labiodentalized dental
- velarized dental
- denti-alveolar
- alveolar
- alveolar *rounded*
- alveolar–bilabial
- labiodentalized alveolar
- alveolar semi-*rounded*
- velarized alveolar
- semi-velarized alveolar
- uvularized alveolar
- postalveolar
- postalveolar *rounded*
- velarized postalveolar
- velarized postalveolar *rounded*
- apico-palatal
- postalveo-palatal (lowered tip)
- postalveo-palatal *protruded*
- postalveo-palatal (raised tip)
- postalveo-palatal *protruded*
- postalveo-prevelar
- postalveo-prevelar *protruded*
- postalveo-velar
- postalveo-velar *protruded*
- prepalatal
- bilabialized prepalatal
- palatal
- postpalatal
- postpalatal *rounded*
- prevelar
- prevelar *rounded*
- postalveolariz. prevelar *round.*
- provelar
- provelar *rounded*
- velar
- velar *rounded*
- velar over-*rounded*
- semi-dentalized velar
- uvulo-postalveolariz. velar *r.*
- uvular
- (trilled) uvular
- pharyngealized uvular
- laryngeal

Generic symbols

Here we give the complete list of our generic symbols for phonic categories, although they are not all used in this work. For further details, the readers are referred to our book *Natural Phonetics & Tonetics*.

V vocoid/vowel
V̦ reduced *V* (in duration: ≡ V̆)
V̆ shortened *V*
Ṽ nasalized *V*
V̥ devoiced *V*
V̬ voiced lenis *V*
V̥ voiceless lenis *V*
V̾ half-nasalized *V*
V̹ rounded *V*
V̜ unrounded *V*
V̟ advanced *V*
V̠ retracted *V*
V̞ lowered *V*
V̝ raised *V*
V̐ normal *V* – or under other conventions
V̰ creaky *V* (or laryngealized)
C contoid/consonant
C̦ reduced *C* (in duration: ≡ C̆)
Č shortened *C*
Ĉ glottalized voiceless *C*, with simultaneous [ʔ]
C̩ intense ('syllabic') *C*
C̥ devoiced *C*
Ç voiceless lenis *C* – or under other conventions, especially diaphonemic
C̬ voiced lenis *C*
C̥ voiceless *C*
Č voiced *C*
C̹ rounded *C*
C̜ unrounded *C*
Ç palatalized *C*
C̴ velarized/uvularized *C*
C̟ advanced *C*
C̠ retracted *C*
C̝ tenser/closer *C*
C̞ less tense/close *C*
C̰ creaky/laryngealized voiced *C*
L lateral *C*
Ł constrictive lateral *C*
L̥ voiceless lateral *C*
Ɫ lateral tap *C*
ℒ unilateral *C*
ᴸ semilateral *C*

Λ lateral ⁒ᵣ trill/tap *C*
Λ̩ intense ('syllabic') lateral ⁒ᵣ trill/tap *C*
Λ̥ voiceless lateral ⁒ᵣ trill/tap *C*
N nasal *C*
N̩ intense ('syllabic') nasal *C*
N̥ voiceless nasal *C*
ᴎ sonant (or sonorant) *C*
ᴎ̩ intense ('syllabic') sonant *C*
ᴎ̥ voiceless sonant *C*
R trill (or trill & tap) *C*
R̵ voiceless trill (or trill & tap) *C*
Ɍ constrictive trill *C*
Я tap *C*
Я̜ lateralized tap *C*
Я̡ flap *C*
Я̡ lateralized flap *C*
Ω median approximant *C*
J approximant *C*
ᴶ semi-approximant *C*
ɭ lateralized approximant *C*
ˡ lateralized semiapproximant *C*
Φ peripheral approximant *C*
Γ obstruent (K, KΣ, Σ) *C*, in diphonic pairs
H laryngeal approximant *C*
Ħ laryngeal constrictive *C*
K stop *C*
ᴷ semi-stop *C*
X (slit) constrictive *C*
ˣ (slit) semi-constrictive *C*
S grooved constrictive *C*
ˢ grooved semi-constrictive *C*
Σ (generic) constrictive *C*
ᶳ (generic) semi-constrictive *C*
KX (slit) stop-strictive *C*
Kˣ (slit) stop-semi-strictive *C*
ᴷX (slit) semi-stop-strictive *C*
KS grooved stop-strictive *C*
Kˢ grooved stop-semi-strictive *C*
ᴷS grooved semi-stop-strictive *C*
KΣ (generic) stop-strictive *C*
Kᶳ (generic) stop-semi-strictive *C*
ᴷΣ (generic) semi-stop-strictive *C*
KŁ lateral stop-strictive *C*

K̬R trill(ed)/tap(ped) stop-strictive *C*
Π lexeme
π grammeme
Ψ rhythm group
ψ reduced rhythm group
$ phono-syllable
$ reduced phono-syllable
$ ‹light› syllable
$ ‹heavy› syllable
∅ ‹zero› phone/phoneme
^{v} indicates proximity to *V* – ^vC, $^vC^v$, C^v
^{c} indicates proximity to *C* – ^cV, $^cV^c$, V^c
C_* *C* with audible explosion
$C^{\backprime}$ *C* with inaudible explosion
C^h = /C̬/ ≠ /C̬h/
$C^ɦ$ = /C̬/ ≠ C̬h
C' ejective *C*
'*C* injective *C*
ʻ*C* dejective/click *C*
ˤ*C* prenasalized dejective *C*
~*C* prenasalized *C*
'*V* stressed *V* (with strong/primary stress)
ˌ*V* half-stressed *V* (with mid/medium/second-ary/half-strong stress)
ₒ*V* unstressed *V* (with weak stress)
°*V* destressed *V* (with reduced stress, up to weak; starting from '*V*)
"*V* over-stressed *V* (with extrastrong stress)
*V*ː long *V*
V· half-long *V*
V˗ː less than long *V*
V˗ less than half-long *V*
V| utterance-final *V*
|*V* after a pause or silence *V*
V# word-final *V*
#*V* word-initial *V*
V# syllable-final *V*
-*V*- *V* within a word, word-internal *V*
| pause
⋮ potential pause
‖ longer pause
˻ ˼ (low) parenthesis
ⱶ ⱶ (mid) parenthesis
˹ ˺ quotation
. *emic* conclusive intoneme
? *emic* interrogative intoneme
; *emic* suspensive intoneme
, *emic* continuative intoneme
   normal preintoneme (*no sign*)

¿ interrogative preintoneme
¡ imperative preintoneme
ʌ̣ emphatic preintoneme
⸴ supplementary interrogative preintoneme (in French)
‾ (˥ ' ˌ ˍ) tone with strong stress
¨ (ˌ ˌ) tone with mid stress
· (· ·) tone with weak stress
= (˦ " ˌ ˍ) tone with extrastrong stress
ˋ (ˋ ˙ ˎ ˏ ·) falling tone
ˊ (ˊ ˙ ˌ ˌ ·) rising tone
ˌ Japanese *akusento* (distinctive pitch lower-ing)
⊢ (˦ ˔ ˔ ˇ ˇ ˆ ˆ) shift diacritic
⟨ ⟩ paraphonic element, or grapheme
[ ] phonetic transcription
/ / phonemic transcription
⟦ ⟧ *hyper*phonetic transcription
∥ ∥ *hyper*phonemic transcription
( ) symbol/phon(em)e which can fall (or be lacking)
(( )) potential symbol/phon(em)e, which can be used.

List of maps & paraphonic-setting figures

Maps

Settings

Others, without figures, are to be found in Ch 49, *Other paraphonic elements*, and –generally– at the end of pertinent final sections of chapters on *Territorial accents*, while Ch 48, *Paraphonic use of pitch*, shows a tonetic figure.

Selected annotated bibliography (for both parts)

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 is thought to be really useful and recommendable to expand one's own experience and knowledge on the subject. Therefore, practical books are preferred, especially when recordings are available too, more than theories, which are often too abstract and consequently quite useless.

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 penile 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 '*phonē* = sound', with the same result, since the root φον- means 'murder', while 'sound' is φων-).

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 with phonetics. For instance, it is highly recommendable to read (and carefully observe the figures) something on *typography*, in these days when even traditional publishers are seriously lazy and tragically lax, because they make a limited and partial use of the possibilities provided by electronic publishing, in particular, as far as the use and –mostly– the elaboration of *fonts*, *ie* printing characters, are concerned. There are very good programs for anyone willing to produce splendid –and inoffensive– fonts! It seems incredible that publishers like Cambridge University Press, when dealing with phonetics, or with plain non-ascii symbols or with simple letters with

diacritics, actually produce absurd typographical mixtures, by combining together different –clearly unmatching– fonts and dimensions, 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*!

The French project *Phonology of Contemporary English* (ie 'Phonologie de l'Anglais Contemporain') 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 glottosophic 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.

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*).

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 recent last decades, which explicitly mention *phonology*, especially when it is specified that it is *generative*, *autosegmental*, *metrical*, and many other definitions (probably abandoned just after the publication of few articles). Recently, the *optimality theory* is rampant... These phonic studies are all *glottosophic* (ie abstract and theoretical), not *glottographic* (ie concrete and practical). Equally, *glottometric* studies (ie acoustic and quantitative) can safely be rejected, unless their numerical facts can be changed 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.

Therefore, the (relatively) few titles which appear here are not only 'impernicious', 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 glottographic –not glottosophic, or glottometric– phonetics). Even less useful are *glottemeric* books and articles, by journalist-like 'linguists', who just repeat what people may seem to like, without changing anything in order not to strain their minds with 'unwelcome' innovations, however important they may be.

All our examples are taken from the very many *recordings* of spontaneous speech and special questionnaires we used to collect our samples. The examples are transcribed using *can*IPA symbols to provide very precise notations and descriptions by means of our vocograms and orograms (and tonograms as well), which might be compared to color pictures against black and white ones, whose nuances are very

different, and hardly comparable. Therefore, we do not feel the need to mention those *authors* who may have given similar descriptions and/or transcriptions, which are not as precise as ours. Frankly, it would have been impossible to conciliate the descriptions and transcriptions which can be found in the literature; so we had to decide to ground our transcriptions principally on the various (selected) *recordings* which we used for our descriptions. Of course, should we happen to mention some particular information and/or (retranscribed) examples from given authors, we will give full references.

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.

The few books we indicate in our bibliography can be used as general introductions or for general information about less phonetic/linguistic –*ie* marginal– matters. On the contrary, of course, the *dictionaries* listed (and generally commented) are the most useful books, which all readers should use actively, together with good recordings which they should collect by themselves. Following our taxophonic indications, the readers can safely change the phonemic transcriptions which they find in the dictionaries into our own *canIPA* phonotonetic transcriptions.

The *recordings* indicated in this bibliography are mere examples of some accents, just to have a taste of them. Certainly, they are not sufficient for a complete analysis of any accents: 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).

ARNOLD, G. F. & TOOLEY, O. M. (1972) *Say It with Rhythm, 3: An Advanced Phonetic Reader*. London: Longman. Useful in spite of its old-fashioned –'pre-Beatles'– *IPA*.

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

BBC Pronouncing Dictionary of British Names (1983², 1971¹) Oxford: OUP. British pronunciation; *IPA* and modified spelling with markers above vowels and under consonants.

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

Canadian Oxford Dictionary, The (2001) Oxford University Press: Don Mills, Ontario. Gives Canadian pronunciation, with some variants; *IPA*.

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

— (2000 [amended & modified edition]) *Dizionario di pronuncia italiana* [A Dictionary of Italian Pronunciation]. Bologna: Zanichelli. 60,000 forms with transcription and pronunciation variants, which correspond at least to 180,000 actual words; pronunciations given: *modern* neutral, *traditional* neutral, *acceptable*, *tolerated*, *slovenly*, *intentional* and *lofty*; *canIPA* (a cheap paperback –but sewn and integral– edition appeared in 2009).

— (2004 [amended & modified version of the second edition]) *Manuale di pronuncia italiana* [A Handbook of Italian Pronunciation]. Bologna: Zanichelli. With 2 enclosed audiocassettes [a digital version of the recordings is downloadable from the author's website]; the current Handbook on Italian Pronunciation, introducing *modern* neutral pronunciation, in addition to the *traditional* one, besides other types (indicated in the preceding title), including the 22 Italian regional koinés, with 53 phonic maps; *canIPA*.

— (2005) *A Handbook of Phonetics: 'Natural' phonetics – articulatory, auditory, and functional.* München: Lincom Europa; see next title; *canIPA*.

— (2007) *Natural Phonetics & Tonetics. Articulatory, auditory, and functional.* München: Lincom Europa. Updated edition of previous title; in the first part, gives a complete presentation of the *canIPA* method and symbolization; while, in the second part, it provides accurate phonosyntheses of 241 living languages and 71 dead ones (in our website, the latter are 81, freely downloadable).

— (2007²) *A Handbook of Pronunciation. English, Italian, French, German, Spanish, Portuguese, Russian, Arabic, Hindi, Chinese, Japanese, Esperanto.* München: Lincom Europa; accurate *canIPA* transcriptions, as in this book.

— (2009²) *Pronuncia inglese per italiani.* Rome (Italy): Aracne. International English pronunciation, with American & British differences; *canIPA*.

— (2010) *English PronunciationS. 1: International, American & British neutral Accents*, and 2: *Territorial Accents.* Rome (Italy): Aracne. Inexpensive paperback (but sewn) edition of the present book, in two volumes; *canIPA*.

CATFORD, J. C. (1977) *Fundamental Problems in Phonetics.* Edinburgh: EUP (*IPA*) (chapters 6-11).

— (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; *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*.

DAUER, R. M. (1993) *Accurate English.* Englewood Cliffs: Regents/Prentice Hall. American pronunciation; with 4 enclosed audiocassettes; almost *IPA*.

Dictionary of South African English on Historical Principles, A (1996) Oxford: Oxford Univ. Press in association with the Dictionary Unit for South African English. Includes words from Afrikaans and South-African languages; *IPA*.

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. Gives Canadian pronunciation, with variants; *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.M. (1982) *An English Pronunciation Companion.* Oxford: OUP. British English; with a non-enclosed audiocassette; *IPA.*

Gimson's Pronunciation of English (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, although it has not reached the declared –and hoped for– updating of symbols and conceptions; British English with some regional characteristics occasionally indicated and some general variants treated concisely; *IPA.*

HICKEY, R. (2004) *A Sound Atlas of Irish English.* Berlin: Mouton de Gruyter. With an enclosed CD, not too thrilling, however, especially because the same things are repeated in so many other publications, but with frequent unwanted 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. (2005) *English Accents and Dialects: An Introduction to the Social and Regional Varieties of English in the British Isles.* London: Arnold. There had been three previous editions by the first two authors, with the same title and a non-enclosed audiocassette, starting from 1979¹; has an enclosed audio-CD with some new recordings; the diphthongs are shown in a curious way, at first rather confusing, as a line ending in a big dot, instead of as an arrow as before, but again missing the opportunity of hinting at lip shapes; simple descriptions and transcriptions, with no intonation; *IPA.*

JONES, D. (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.*

— (2006¹⁷, 1917¹) *Cambridge English Pronouncing Dictionary.* Cambridge: CUP. Edited by P. Roach & J. Hartman & J. Setter, 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 and interphonemes; *IPA*.

— & 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 evenly, to have 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 seeing; there is also an 'augmented' edition by others, mostly for some acoustic data, 1994¹²; *IPA*.

— & KNOTT, T. A. (1953) *A Pronouncing Dictionary of American English.* Springfield, MASS: Merriam. American pronunciation; although the pronunciation has now changed a bit, it is still worthwhile consulting; *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#/ [ɪi], /ɛɪ/ [aɪ], /aE/ [ɑə], /ɔE/ [oɪ], /uu/ [ʉʉ], /ɔꞶ/ [зʉ], /aɔ/ [ʌɒ], /æ/ [ʌ], /ɒ/ [ɔ], /ɔː/ [oọ], /Eə/ [ɑз], /iiɫ/ [ɪɫ], including *(n)either* as /ˈ(n)iiðəɹ/ and some [ʔC] occurrences for /ˈV/ + /p, ʈ, k, ʧ/; and also some 'soft' regional pronunciations, such as /æ/ [ˈlæf] in *laugh*, or /ɐ/ as [ˈbзs, ˈwɔn] in *bus, one*; the intonation used is generally 'mediatic', including /?/ [· ˈ · ·] and /;/ [· ˉ · ·], and sufficiently spontaneous-like.

KINGDON, R. (1958*a*) *English Intonation Practice.* London: Longman. Orthography with intonation strokes.

— (1958*b*) *The Groundwork of English Intonation.* London: Longman. Orthography with intonation strokes and diagrams.

KORTMANN, B. & SCHNEIDER, E. &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, while 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 in the publishers' website [in spite of some discouraging technical problems], the accompanying CD-ROM seemed to be more promising than it actually is; *IPA*.

KURATH, H. & MCDAVID, R. I. (1961) *The Pronunciation of English in the Atlantic States.* Ann Arbor: The Univ. of Michigan Press. The vowels and some consonants, no intonation; almost *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 rather 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 their 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 with 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*.

Macmillan English Dictionary for Advanced Learners (2002) Oxford: Macmillan Education. Strangely, this dictionary 'created in Britain and the ᴜꜱᴀ' only gives British pronunciation and with only tiny detail; however, it can be useful for the –British– *stressing of lexical collocations*; *IPA*.

Macquarie Dictionary, The (1997³) Sydney: The Macquarie Library. Encyclopedic, gives Australian pronunciation, with variants; *IPA*.

Merriam-Webster's Collegiate Dictionary (2003¹¹) Springfield, Mass.: 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*; 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.

ᴍɪʟʀᴏʏ, ᴊ. (1981) *Regional accents of English: Belfast.* Belfast: Blackstaff; *IPA*.

NBC Handbook of Pronunciation (1964³) New York: Crowell. American pronunciation; an unsparing three-column *dictionary* where more than 60% of each page is wasted for respelling too, but with the addition of *IPA*.

ᴏ'ᴄᴏɴɴᴏʀ, ᴊ. ᴅ. (1973) *Phonetics.* Harmondsworth: Penguin. In spite of some quite strangely collocations of regional vowels and diphthongs in the quadrilaterals; *IPA*.

Oxford Advanced Learner's Dictionary of Current English (2005⁷) Oxford: ᴏᴜᴘ. British pronunciation with only major American differences; it shows cases of *'marked' stresses for certain lexical collocations*, with a ᴄᴅ; *IPA*.

Oxford Advanced Learner's Dictionary of Current English – Encyclopedic Edition (1992) Oxford: ᴏᴜᴘ. British pronunciation with only major American differences; it shows cases of *'marked' stresses for certain lexical collocations*; *IPA*.

Oxford BBC Guide to Pronunciation (2006) Oxford: ᴏᴜᴘ. 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 /ˈbəʊθəm/'], 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, iː, uː, ɛː, ʌɪ/' for /æ, ii, uu, ɛə, aɛ/, according to the debatable ᴏᴜᴘ 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: ᴏᴜᴘ. Although it is the latest to be projected, it lags behind its predecessors. In addition, it is exactly the opposite to the very convenient diaphonemic and interphonemic transcriptions – as a matter of fact, besides uselessly repeating also 'identical' forms, in addition 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 then to give the fundamental immediacy]. Besides, it uses different criteria and symbols for the two accents [*ie* British and American], leading the reader to think there are differences even where actually none is there, as

for instance also 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* ʙʀ ˈtiːkeɪk, ᴀᴍ ˈtiˌkeɪk' (3 lines), instead of '*teacake* /ˈtiikɛɪk/'. 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 substance– '*a* /ˈɛɪ, ə/', although it is very deficient in variants of reduced forms; besides, it mixes up neutral pronunciations and others which are not (yet) neutral, ᴇɢ *dune* with a British variant identical to *June*, '/dʒuːn/', or *latter* shown, in the American pronunciation, exactly like *ladder*, '/ˈlædər/', not even as a variant; 'mixed' *IPA*.

ᴘᴀʟᴍᴇʀ, ʜ. ᴇ. & ʙʟᴀɴғᴏʀᴅ, ғ. ɢ. & ᴋɪɴɢᴅᴏɴ, ʀ. (1969) *A Grammar of Spoken English.* Cambridge: Heffer. British; every example is not in current spelling, but in phonemic and tonemic *IPA* transcription, though a simplified one.

ǫᴜᴀɢɢɪᴀᴛᴏ, ᴍ. ᴇ. (1998) *Fonetica inglese neutra e del Sud.* Univ. of Venice, unpublished graduation thesis guided by L. Canepari; ^can*IPA*.

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

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

ʀᴏᴀᴄʜ, ᴘ. (2000³) *English Phonetics and Phonology.* Cambridge: ᴄᴜᴘ. British pronunciation; with 2 non-enclosed audiocassettes; *IPA*.

 sᴀɴᴛɪᴘᴏʟᴏ, ᴍ. (1998) *A Socio-phonetic Description of Some Varieties of South-eastern British English.* Univ. of Venice, unpublished graduation thesis guided by L. Canepari; ^can*IPA*.

ᴛʜᴏᴍᴀs, ᴄ. ᴋ. (1958²) *An Introduction to the Phonetics of American English.* New York: The Ronald Press Company. Simple descriptions and transcriptions, with no intonation; one of our favorite readings at twelve years of age, although insufficient now; *IPA*.

ᴛʀᴜᴅɢɪʟʟ, ᴘ. (1984 ᴇᴅ) *Language in the British Isles.* Cambridge: ᴄᴜᴘ; *IPA*.

— (1999²) *The Dialects of England.* Oxford: Blackwell. Simple descriptions and transcriptions, with no intonation; *IPA*.

— & ʜᴀɴɴᴀʜ, ᴊ. (2008⁵, 1982¹) *International English: A Guide to Varieties of Standard English.* London: Arnold. 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 no intonation; *IPA*.

ᴛᴜʀʀɪɴ, ɴ. (1997) *The Accents of Northern England.* Univ. of Venice, unpublished graduation thesis guided by L. Canepari; ^can*IPA*.

Webster's New Biographical Dictionary (1988) Springfield, Mass.: Merriam Company. American pronunciation; non-*IPA*.

Webster's New Encyclopedic Dictionary (1993) New York: Black Dog & Leventhal. American pronunciation; it shows destressable monosyllables by means of 'zero' stress marks; non-*IPA*.

Webster's New Geographical Dictionary (1988) Springfield, Mass.: 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, Mass.: 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 Könemann, 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. 3 vols; extensive survey mainly based on available written sources at the time, rather dated now; simple descriptions and transcriptions, with vague official-IPA symbols, with no vocograms, orograms or tonograms; *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 ⌐ and ⌐ and combinations, too; with an audio CD, where the modern neutral pronunciation *sometimes* alternates with its older version –such as /ɛəɹ/ [ɛɜ], older [ɛɐ, ɛɐ‖], /i/ [i], older [ɪ]– or with *some* of its mediatic variants, including *a few* in-between realizations –such as /oʊ/ [ɜʉ], /oː/ [oo], /oːɹ/ [oɐ‖], /ɒ/ [ɔ, ↓o, ↓↓o], /ɑː/ [ɑː], /æ/ [ʌ, a], /ɐ/ [ʌ], /uu/ [ʉʉ, i̞ʉ], /'ɪŋ/ [ˌɪŋ] [ɪŋ, ↓iŋ], /ɩəɹ/ [ɜː, ɜɜ], /oəɹ/ [oː], /aɛ/ [ʌɪ], half-stressed *so* /oʊ/ [ɜo] as [ɜə], and *worry* with regular /ɐ/ [ɐ], but also with [ɜː], and even [o], /ʈ/ [ɳ], /ʈ#/ [ʈʂ], /ɹ/ [ʊ, ʋ, ɹ], /#bɹ/ [b], one case of intrusive *r* and of non-linking *r*; unfortunately, both /ˌ/ and /ʔ/ are still indicated as '˅', and there are some 'mixed' occurrences of /ˌ/ and /ˌ/, 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: Longman. British & American pronunciations; together with 'Jones¹⁷' it provides a reliable survey, especially for British English; for American English, '/ɒː/' has been removed from the first edition [1990], although it could be more useful than '/ær/', which is still there; whereas '/oːr/' has become '/oʊr/', 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 diaphonemes and interphonemes; *IPA*.

WINDSOR LEWIS, J. (1972) *A Concise Pronouncing Dictionary of British and American English.* London: OUP. Despite '/o/' for /ɒ/; *IPA*.

— (1977) *People Speaking: Phonetic Readings in Current English.* Oxford: OUP. With a non-enclosed audiocassette giving selected texts in three kinds of tran-

scription: phonemes & stress, orthography & intonation strokes, phones & intonation strokes; despite '/o/' for /ɒ/, *IPA*.

WISE, C. M. (1957) *Applied Phonetics.* Englewood Cliffs: Prentice-Hall. With native and foreign English accents, but no intonation: one of our first 'special' and fascinating readings at 12 (as the transcriptions in *Le Maître Phonétique* certainly were), up to 20 of age; but soon after they clearly turned out to be too simple, approximate and merely segmental, including Wise's 'standardized' quadrilaterals, unfortunately not fully exploited, as even in too many books and –especially– websites, today; *IPA*.