

From L. Canepari (2005) *A Handbook of Phonetics*, Lincom Europa.

Utilizable bibliography

Instead of indicating hundreds and hundreds of books and articles –or even a whole thousand of books/articles– (which are perhaps difficult to obtain and often hardly useful), we have preferred to limit (and group into particular sections) what is thought to be useful and recommendable to expand one's own experience and knowledge on the subject. Therefore, practical works are preferred, especially when recordings are available too, more than theories, which are often too abstract and consequently quite useless. Many more or less recent books do not appear here, since they do not have much to offer.

Thus, by carefully reading few selected works (and, often, skipping certain –more or less extended– parts), but by *listening* extensively –and in the right way– to the sounds of languages, much more can be done. We will now provide a brief account of some recent publications, which are sufficient to make readers realize why –among the few titles indicated– a good number of them are decidedly not recent! For instance (but not here) there is a book which has the same title of the Italian version of this handbook, *Manuale di fonetica* (1995¹, 1998²): in 165 pages (everything included – together with contents and ample flyleaves), it deals with acoustic, auditory, and articulatory phonetics. Chapter 2 –on articulatory phonetics and phonetic transcription– (53 pp. altogether), however, is a mere, naïve <interpretation> of the official IPA chart (in the incomplete revision of 1993), which has been done using eyes rather than ears. In fact, for instance, we can read that Italian [t, d, ts, dz, s, z] are <alveolar>, instead of *dental*, &c &c. A recent version with a CD included does not improve anything, on the contrary, certain figures and sound files are not adequate.

It grieves us to inform you that something worse is to be found as, for instance, *Suoni, accento e intonazione*, with 5 very expensive audio CD's containing pronunciations characterized by regional accents and personal oddities, in addition to absurdly artificial and regional intonations which cannot be used. These materials are declared to be for foreigners, but they seriously risk making learners add the ridiculous peculiarities provided by these CD's to their own.

Besides, *Fonologia comparata delle principali lingue europee moderne* (1997¹, 1999²), where naïveties, gaps, and mistakes abound – even essential ones. In the chapters on the languages dealt with, there are strange <disappearances> of true phonemes, which are compensated by the... magic <appearances> of non-existent phonemes in those languages. In the general part, on p. 18 of both editions, in addition to improperly used symbols, we have the opportunity to <learn> that [θ, ð] are articulated <between the upper and lower incisors>, which makes them <bidental> articulations... thus with no participation of the (tip of the) tongue. Besides, we can <learn> that [ʃ, ʒ, tʃ, dʒ] are articulated <between the alveolar ridge and the hard palate>, that is –again with no participation at all of the tongue– thus with the alveolar ridge as a *movable* organ, approaching the palate! Lastly, a <particular> articulation –to say the least– is presented, since we can <discover> that [m̥, f̥, v̥] are realized <between the upper teeth and the lower lips> –which ought to be the lower *lip* (with no participation of any other lips... like the *labia* [either *majora* or *minora*], which –of course– are phonetically irrelevant).

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 more useful 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, which are traditionally gathered into families of three basic *styles*: roman, *italics*, and **bold**. The last was traditionally the least used (and is also the more recent), since it is reserved –in particular– for covers and title pages. It was not excessively used as it is today in newspapers and in many books (including the combination: *bold italics*).

Besides, quotation marks (and apostrophes) should definitely not be those old typewriter-like monstrosities, which newspapers and too many books exhibit, out of simple –but guilty– ignorance: *not* ‹'› for ‹'› (nor ‹" "› for ‹“ ”›, but ‹internationally› we prefer to use: ‹ ›)!

Furthermore, SMALL CAPITALS are not a gross reduction of UPPER cases to a size similar to that of lower cases, as ‹cunningly› computers do. As a matter of fact, their proportions are different: to have real SMALL CAPS, it is certainly not sufficient to increase their width (proportionally, in comparison with the height of capitals), since their thickness must correspond to that of lower-case letters, whereas their height and width must be slightly greater than for the lower cases. However, they must not have the ‹fake› and ‹artificial› effect, which computers produce mechanically, although some publishers content themselves with it. Lastly, we would like to underline that computers are not typewriters. So, in particular, the space-bar must not be used to indent paragraphs and, least of all, to tabulate – there are special keys and functions for that. On the other hand, even with old typewriters, these two ‹refinements› were easy to do well, by using the TAB key and a small lever expressly made to memorize particular settings.

Even in books where ‹serious› fonts are used, certain publishers force roman letters to obtain artificial italics, by activating the indecent and disgusting ‹slant› function, by which computers nowadays fill most newspapers. Of course, they maintain their lower serifs, which italics have never had, as can be seen mainly in *h, i, l, m, n, r* (to say nothing of *f*, which shows a terrific difference when the roman shape is slanted: ‹*f, h, i, l, m, n, r*›. A moderate use of real bold italics can be accepted, however, provided it is stylistically motivated.

Also the abandonment of traditional ligatures –*fi, fl, ff, ffi, ffl*– is a dangerous ‹conquest› due to a subnormal use of computers, as well as the overflowing of colored, or grey, backgrounds added to lines and paragraphs of text, including superfluous margins and second-rate tables, which complicate reading, by making pages heavier and grosser – with no advantage to be had at all. Quite the opposite!

Therefore, we will indicate some titles which can surely be more useful than other readings, also to refine taste and observation, and phonetics will profit from that, as well. By surfing on the Internet, some other titles, in different languages, can certainly be found.

- BANDINELLI, A. & LUSSU, G. & IACOBELLI, R. (1990) *Farsi un libro*. Roma: Stampa Alternativa.
 BRINGHURST, R. (1996) *The Elements of Typographic Style*. Vancouver: Hartley & Marks.
 BRYAN, M. (1997) *Digital Typography Sourcebook*. New York: John Wiley & Sons (with a CD).
 FIORAVANTI, G. (1993) *Il dizionario del grafico*. Bologna: Zanichelli.

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, *glottometrical* studies (ie acoustic and quantitative) can safely be rejected, they are easily recognized, with practice, from their titles, journals, and publishers.

Therefore, the (relatively) few titles which appear here, and most of all in the bibliographic sections of the languages dealt with in the *HPr*, are not only <impervious>, but surely provide useful information and notions for acquisition and personal reflections, which go beyond too many readings, if real (and glottographic, not glottosophic or glottometric) *natural phonetics* is what we are looking for.

1. *Section on booklets for transcribing, published by the International Phonetic Association (although all have more or less evident limits, such as the total absence of intonation)*

(1921²) PASSY, P. & JONES, D. *L'écriture phonétique* (21 pp.; IPA).

(1933) JONES, D. & CAMILLI, A. *Fondamenti di grafia fonetica* (21 pp.; IPA).

(1944) JONES, D. & DAHL, I. *Fundamentos de escritura fonética según el sistema de la Asociación Fonética Internacional* (26 pp.; IPA).

(1949) JONES, D. *The Principles of the International Phonetic Association* ([1912¹]; 58 pp.; IPA).

(1999) *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet*. Cambridge: C. Univ. Press (213 pp.; IPA).

The last is a collective work which, unfortunately, highlights the individual defects and deficiencies more than the –limited– general principles, which are thought necessary to transcribe well. However, for each language (which are only 29 altogether!), it structurally presents their phonological system, by means of more or less official vowel quadrilaterals (which sometimes are unfortunate indeed, for their signal placements), a consonant table, some possible <tone-letters> for tonemes (and for intonation, in a sole –controversial– case).

The first four booklets (directly published by the International Phonetic Association, London) were more interesting and absorbing (although they were rather elementary, as the present one of 1999 still is). They lacked intonation as well, and generally rhythm groups too. They only gave some concise, but interesting observations, together with the transcription of Aesop's fable *The North Wind and the Sun*, with no orthographic version.

Therefore, it was a rather exciting adventure, and a real challenge, at least for beginners, to see the various languages, by starting from one's own, as if they were (or almost so) truly <said>, and with no direct possibility to resort to orthography, with its inevitable misleading and hiding influences.

The 1949 edition, which had an endless number of reprints (up to its <substitution> by the *Handbook*, in 1999), contained 51 languages from Europe, Asia and Africa (against the 29 of 1999, as we have already said); vð Uldall, in § 2.

2. *Section on general works with recordings*

BOUQUIAUX, L. & CLOAREC-HEISS, F. & THOMAS, J. M. C. (1976) *Initiation à la phonétique*.

Paris: PUF/ORSTOM (a vinyl record with recorded text, to be used alone or in reference to THOMAS & BOUQUIAUX & CLOAREC-HEISS [§ 3]; expanded IPA).

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

– (2004 [amended & modified reprint] – 1999²) *Manuale di pronuncia italiana*. Bologna: Zanichelli (with 2 enclosed audiocassettes; introduces *modern* neutral pronunciation, in

- addition to the *traditional* one, besides other types, including 22 regional koinés; *canIPA*).
- COSTAMAGNA, L. (2000) *Insegnare e imparare la fonetica*. Torino: Paravia (with an enclosed audiocassette; *canIPA*).
- HAUDRICOURT, A. G. & THOMAS, J. M. C. (1976) *La notation des langues. Phonétique et phonologie*. Paris: Inst. Géographique National (with 2 enclosed vinyl records; *IPA*).
- JONES, D. (1956) *Cardinal Vowels*. London: Linguaphone Inst. (2 [78 rpm] records with booklet; now downloadable by surfing on the Internet; *IPA*).
- LADEFOGED, P. & MADDIESON, I. (1996) *The Sounds of the World's Languages*. Los Angeles: UCLA (16 Macintosh diskettes for HyperCard, in partial correspondence with parts of LADEFOGED & MADDIESON [§ 3]; *IPA*).
- LAVER, J. (1980) *The Phonetic Description of Voice Quality*. Cambridge: C. Univ. Press (with a non-enclosed audiocassette; *IPA*).
- SMALLEY, W. A. (1964²) *Manual of Articulatory Phonetics*. Terrytown (NY): Practical Anthropology (with 33 non-enclosed [18 cm, 19 cm/s] reels, lasting 32 hours; non-*IPA*).
- ULDALL, E. (s. a.) *The North Wind and the Sun* (recordings on audiocassettes of the text in various languages: a few less and a few more in reference to the *Principles of the International Phonetic Association*; once obtainable from the International Phonetic Association).
- * Now, it is possible to download some of the recordings related to the *Handbook* (§ 1): <http://web.uvic.ca/ling/resources/ipa/handbook.htm> (but often they do not give neutral pronunciations, or do not correspond well to what they indicate – as happens with many Internet websites).

3. Section on general works without recordings

- CANEPARI, L. (1985) *L'intonazione. Linguistica e paralinguistica*. Napoli: Liguori (almost *canIPA*).
- (2000⁸) *Introduzione alla fonetica*. Torino: Einaudi (expanded *IPA*).
- (2000 [amended & modified reprint] – 1999¹) *Dizionario di pronuncia italiana*. Bologna: Zanichelli (*canIPA*).
- (2004 [amended & modified reprint] – 2003) *Manuale di pronuncia. Italiana, inglese, francese, tedesca, spagnola, portoghese, russa, araba, hindi, cinese, giapponese, esperanta*. München: Lincom Europa (*canIPA*).
- (2005) *A Handbook of Phonetics: <Natural> phonetics – articulatory, auditory, and functional*. München: Lincom Europa (*canIPA*).
- (2005) *A Handbook of Pronunciation: English, Italian, French, German, Spanish, Portuguese, Russian, Arabic, Hindi, Chinese, Japanese, Esperanto*. München: Lincom Europa (*canIPA*).
- (2006) *Avviamento alla fonetica*. Torino: Einaudi (*canIPA*).
- CATFORD, J. C. (1977) *Fundamental Problems in Phonetics*. Edinburgh: E. Univ. Press (*IPA*).
- (1988) *A Practical Introduction to Phonetics*. Oxford: Clarendon Press (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*).
- CHAPMAN, W. H. et alii (1988³) *Introduction to Practical Phonetics*. Horsleys Green: Summer Institute of Linguistics (substantially *IPA*).
- DELATTRE, P. et alii (1951) *vwajel sētetik a dō formāt e vwajel kardinal*, in <Le Maître Phonétique>, 96:30-5 (as all *MPh* contributions, fully transcribed in *IPA*).
- HYMAN, L. M. (1975) *Phonology: theory and Analysis*. New York: Holt, Rinehart & Winston

(non-IPA).

- JONES, D. (1967³) *The Phoneme: its Nature and Use*. Cambridge: Heffer (IPA).
- LADEFOGED, P. & MADDIESON, I. (1996) *The Sounds of the World's Languages*. Oxford: Blackwell (∅ LADEFOGED & MADDIESON, [§ 2]; with stated instrumental rigor, but also uses other people's works, by accepting them too peacefully, or drawing different interpretations; *offIPA*).
- LAVER, J. (1994) *Principles of Phonetics*. Cambridge: C. Univ. Press (one may be 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 always are prosodically deficient, whereas in two pages [arranged in three: 558-60] it tries to give <accurate> descriptions, which only reveal the method's heaviness and complexity, with results that cannot be suggested and <languages> which are unrecognizable even to native speakers, when one tries to reproduce them as represented; *offIPA*).
- MALMBERG, B. (1974) *Manuel de phonétique générale*. Paris: Picard (IPA).
- O'CONNOR, J. D. (1973) *Phonetics*. Harmondsworth: Penguin (IPA).
- SCHUBIGER, M. (1977) *Einführung in die Phonetik*, Berlin: De Gruyter (IPA).
- THOMAS, J. M. C. & BOUQUIAUX, L. & CLOAREC-HEISS, F. (1976) *Initiation à la phonétique*. Paris: PUF (∅ BOUQUIAUX & CLOAREC-HEISS & THOMAS, [§ 2]; IPA).
- TRUBECKOJ, N. S. (1939) *Grundzüge der Phonologie*. Göttingen: Vandenhoeck & Ruprecht – (1969) *Principles of Phonology*. Berkeley: Univ. of California Press (non-IPA and sometimes even mixed, so that some symbols can have [very] different values).
- WESTERMANN, D. & WARD, I. C. (1990 [1930/31¹]) *Practical Phonetics for Students of African Languages*. London/New York: Kegan Paul International in association with the International African Institute (IPA).

4. *Section on general works which schematically present the phonemic systems of a few hundred languages*

The richest and less disappointing of the three is the last indicated (which is the oldest one). However, all three are essentially based on written works (by other authors, who are different by methods and capacities), therefore each language has generally been elaborated without direct verifications through actual listening to the languages at issue. The sad test is that the three authors, even using the same (written!) sources, have <interpreted> them in their own way; in fact, often they have produced three more or less different inventories, up to the point that they are not recognizable as referring to the same language (using the same source!). As a verification, it is sufficient to look up one's own language and a few others one really knows *phonemically*, to see the absurd differences in an inventory which ought to be the same thing, since it derives from the same source...

- CAMPBELL, G. L. (1991) *Compendium of the World's Languages*. London: Routledge (2 volumes, often absurd and contradictory; more or less IPA, with various non-normalized mixtures).
- MADDIESON, I. (1984) *Patterns of Sounds*. Cambridge: C. Univ. Press (based also on a much extolled database, but provides <particular> interpretations, which add inaccuracies to those already present in many original sources, with no phonic <filter> even for the best known languages; in addition no tonemes are provided; IPA).
- RUHLEN, M. (1975) *A Guide to the Languages of the World*. Stanford: S. University (the less imprecise and less incomplete; it has some merits; almost IPA).

5. *Section on languages and dialects (referring to the second part: Phonosyntheses), with indications of materials, recordings, and pronouncing dictionaries (including some general dictionaries, which can be profitably used)*

Besides, we cannot help resorting to the recordings of various teaching courses, although we all know very well that there are big problems in the preparation and recording of those materials. Too often pronunciation and intonation are not dealt with in a satisfactory way; on the contrary, they are never complete or appropriate, neither as far as descriptions nor recordings are concerned. Quite often, the section on pronunciation is completely missing (to say nothing of intonation). At other times, instead, it really would be better if nothing was given, since the things indicated are confused, absurd, and even patently wrong and misleading.

In particular, for the *recordings*, there are two problems: reading is almost always artificial and affected, not realistic, and does not correspond to the text subjects. As a matter of fact, it is just a dull phonic rendering of the sentences, with no pragmatic and textual correspondence at all. Usually, *partial questions* are read as if they were *total questions*, by completely distorting the intonation characteristics of the language. *Sentence highlighting* (statistically less frequent at the end of sentences in actual conversations) which is automatic and natural in spontaneous speech, generally, in teaching recordings, is trivialized to the point that listening to them becomes insufferable for native speakers (even for non-experts in *orthology*). In addition, quite often, even the pronunciation is not *orthoepically* appropriate, because it is spoiled by more or less evident regional inflections, ^{or} by personal habits, which tend to make the whole work unreliable and uncommendable.

However, obviously, we cannot do without recordings made by (conscientious and competent) native speakers. In fact, it is absurd to think of learning or teaching a foreign language without using some recordings, even if not explicitly prepared for pronunciation. In the absence of specific and good recordings, therefore, we have to at least use the recordings accompanying ‹normal› language courses.

Thus, for the various languages, we have to indicate (at least mainly for the wide choice of languages provided) the following: *Teach Yourself*, (Routledge) *Colloquials*, *Linguaphone*, *Spoken Language Services*, *Assimil*, *Langenscheidt*, *Berlitz*, and *Language*³⁰ (although, above all the last two are methodologically undignified), in addition to those of other publishers, for more peculiar or most taught languages. The attention dedicated to pronunciation varies considerably, depending on the series and even on authors. What we can find goes from something introductory to the most complete absence of anything.

- BAU, M. & PUJOL, M. & RIUS, A. (1995) *Curs de pronunciació*. Terrassa: Àrtic Editions (with an audiocassette; IPA).
- BIEDRZYCKI, L. (1972) *Polnische Aussprache*. Verlag Enzyklopädie: Leipzig/Wiedza Powszechna: Warszawa (with a vinyl record; semi-IPA).
- BOGAARDS, P. (1988) *Dictionnaire [français–néerlandais et] néerlandais–français*. Paris/Utrecht/Antwerpen: Le Robert/Van Dale (IPA, but with consonant cluster transcribed according to etymology or orthography, not pronunciation, and [ʷ] for [V]).
- BRINK, L. & JØRN, L. (1974) *Udtaleforskelle i Danmark*. København: Gjellerup (non-IPA).
- BRUGUERA I TALLEDA, J. (1990) *Diccionari ortogràfic i de pronúncia*. Barcelona: Enciclopèdia Catalana (IPA).
- CANEPARI, L. (1976) *The Dialect of Venice*, in ‹Journal of the International Phonetic Association›, 67-76 (IPA).
- (in prog.) *English Pronunciations*. München: Lincom Europa (with 2 neutral and 2 mediatic pronunciations [ie American and British], in addition to the international one and 5

- further neutral pronunciations, together with several native regional accents from all over the world and several broad foreign accents, too; *canIPA*).
- (in prog.) *French Pronunciations*. München: Lincom Europa (with 4 national neutral pronunciations, besides a mediatic and an international one, together with several native regional accents from Europe and Canada, and some broad foreign accents, too; *canIPA*). Perhaps also as *Les prononciations du français*.
 - (in prog.) *German Pronunciations*. München: Lincom Europa (with 4 national neutral pronunciations, together with several native regional accents and some broad foreign accents, too; *canIPA*). Perhaps also as *Die Aussprachen des Deutschen*.
 - (in prog.) *Portuguese Pronunciations*. München: Lincom Europa (with [Brazilian and Lusitanian] neutral pronunciations and an international one, together with several native regional accents from Europe, America and Africa and some broad foreign accents, too; *canIPA*). Perhaps also as *As pronúncias do português*.
 - (in prog.) *Spanish Pronunciations*. München: Lincom Europa (with 6 or 7 national neutral pronunciations and an international one, together with several native regional accents from Europe and America and some broad foreign accents, too; *canIPA*). Perhaps also as *Las pronunciaciones del español*.
- & VITALI, D. (1995) *Pronuncia e grafia del bolognese*, in *«Rivista Italiana di Dialettologia»*, XIX, 119-164 (*canIPA*).
- COLLINS, B. & MEES, I. M. (1996³) *The Phonetics of English and Dutch*. Leiden: Brill.
- DI MARIA, E. (1996/97) *Fono-tonetica d'otto dialetti italiani (con orto-geo-tassi di lingua)*. Univ. of Venice, graduation thesis guided by L. Canepari (*canIPA*).
- Diccionari valencià de pronunciació* (2001) Alzira: Bromera (a *«pronunciation dictionary»* based on entries rather than on actual linguistic forms: it indicates adverbs in *-ment* and infinitives. The former could be easily deduced from adjectives, whereas the latter are useless without inflected forms. It gives no proper names; its pages are 40% blank. *IPA* with [Vj, Vw] for [Vi, Vu] and throughout the whole text [ɣ] appears instead of [ʃ]!).
- Diccionario esencial galego [–castelán y castellano–gallego]* (1997) Barcelona: Biblograf (*IPA*).
- DIDERICHSEN, P. (1964) *Essentials of Danish Grammar*. København: Akademisk (with a vinyl record, gives traditional pronunciation which is not used any longer; *«Danish» IPA*).
- Foclóir Póca* (1986) Baile Átha Cliath: Institiúid Teangeolaíochta Éireann (with an accompanying audiocassette; non-*IPA*).
- GROOTAERS, L. (1970) *Nieuw nederlands frans woordenboek*. Leuven/Brussel: Vander (*IPA* except for a couple of symbols and [V̥] instead of [ʋ]).
- HAUGEN, E. (1965 ed) *Norwegian–English Dictionary*. Oslo/Madison: Universitetsforlaget/Un. of Wisconsin Press (non-*IPA*, with diacritics and *«respelling»*).
- HEEMSKERT, J. & ZONNEVELD, W (2000) *Uitspraakwoordenboek*. Utrecht: Het Spectrum (rarely gives proper names; *IPA*).
- Îndreptar ortografic, ortoepic și de punctuație* (1971) București: Editura Academiei (marks stresses graphemically, certain vocalic clusters, and some mainly consonantal pronunciations; non-*IPA*).
- KARAŚ, M. (1977 ed) *Słownik wymowy polskiej PWN*. Warszawa/Kraków: Państwowe Wydawnictwo Naukowe (with a polyvinyl record; phonemic interpretation with /Ç/ *«|C|»*; traditional *IPA*, with two *«deviant»* symbols and some diacritics).
- KORNITZKY, H. & ENGBRANT-HEIDER, E. (1984) *Taschenwörterbuch · Schwedisch–Deutsch*. Berlin: Langenscheidt (*IPA*).
- MACLENNAN, M. (1979) *A Pronouncing and Etymological Dictionary of the Gaelic Language*. Edinburgh: Acair/Aberdeen Un. Press (Scottish; non-*IPA*, with diacritics and *«respelling»*).
- MOLBÆK HANSEN, P. (1990) *Udtaleorbog*. København: Gyldendal (*IPA* phonemically fairly

- ⟨broad⟩ in comparison with true phonetic values).
- MORETTI, G. (1987) *Umbria*. Pisa: Pacini (with a vinyl record; non-IPA).
- Nederlandse Uitspraak oefeningen*, 99 (s. a.) Lier: Firmafoon (CD of Flemish pronunciation, with a booklet with plain graphemes!).
- POPPERWELL, R. G. (1963) *The Pronunciation of Norwegian*. Cambridge: C. Univ. Press (with a vinyl record; IPA).
- PRICK VAN WELY, F. P. H. (1977) *Cassell's [English–Dutch] Dutch–English Dictionary*. London/New York: Cassell/MacMillan (IPA with three graphemic ⟨symbols⟩).
- PRING, J. T. (1975) *A Grammar of Modern Greek (on a phonetic basis)*. London: Hodder & Stoughton (broad IPA).
- REGUEIRA, X. L. & alii (1998) *Os sons da lingua*. Vigo: Edicións Xerais de Galicia (Galician; with 2 CD's; IPA).
- STEUERWALD, K. (1966) *Taschenwörterbuch · Türkisch–Deutsch*. Berlin: Langenscheidt (indicates only non-final stresses and long V).
- Store Danske Udtaleorgbog, Den* (1991) København: Munksgaard (wastes a lot of paper; with a non-enclosed audiocassette [quite expensive, as well] giving single examples of different more or less acceptable pronunciations, presented somewhat messily and transcribed with the ⟨Dania⟩ [*ie italic and not quite objective*] symbols: decidedly non-IPA).
- STRANDSKOGEN, Å-B. (1989) *Norsk fonetikk for utlendinger*. Oslo: Gyldendal (with 4 audio-cassettes; ⟨Scandinavian IPA⟩).
- TADDIO, R. (1997/98) *¿Gado ūsdi hiyæwiya? Studio fonetico d'alcune lingue dei nativi americani*. Univ. of Venice, graduation thesis guided by L. Canepari (eleven North-American languages systematically treated, including tonemes and intonation, with examples; *can*IPA).
- VAN DE WIELE, F. J. J. (1979) *Taschenwörterbuch · Niederlandisch–Deutsch*. Berlin: Langenscheidt (IPA).
- WENDT, H. F. (1969) *Taschenwörterbuch · Neugriechisch–Deutsch*. Berlin: Langenscheidt (IPA).
- WILSON, G. A. (1989) *Conversational Navajo Dictionary: Pronunciation Guide*. Blanding [UT]: Conversational Navajo Publications (with an accompanying audiocassette; non-IPA).