INTRODUCTION

TO ENGLISH PHONETICS AND PHONOLOGY

Author:
Yulie Asni, M.Pd.

Editor:
Azmidar, M.Pd.

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Author
Yulie Asni, M.Pd.

Editor
Azmidar, M.Pd.

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RECTOR'S INTRODUCTION

Assalamu'alaikum Warahmatullahi Wabarakatuh,

We offer our thanks to the presence of Allah Subhanahu wa Ta'ala, who always bestows His grace and guidance on all of us. Next, we convey greetings and thanks to loyal readers, as well as to the entire IAIN Parepare academic community who always strive to improve the quality of science.

Thanks to hard work and high dedication, we now feel proud and happy to give appreciation to the authors selected as recipients of the 2024 Scientific Book assistance. This Scientific Book is not only an individual achievement, but also a reflection of the institution's success in encouraging and developing academic potential.

I, as Rector of IAIN Parepare, congratulate the author who has succeeded in receiving this support. This success is clear evidence of your hard work, perseverance and dedication in exploring science. We hope that the scientific books produced can make a positive contribution to scientific development and community life.

Not to forget, we also convey our highest appreciation to the Dean and the assessment team who have carried out the selection fairly and transparently. To all parties who have been involved in organizing the 2024 Scientific Book program, thank you for your participation and hard work.

Enjoy reading and hopefully this scientific book can be a source of inspiration and valuable knowledge for all of us.

INTRODUCTION

Alhamdulillahirabbil'aalaamiin, Thank God, for His blessings, the writer finished the book under the title The Introduction of English Phonetics and Phonology on time. The study of these fields is crucial for understanding the intricate workings of the English language, from its sound patterns to its pronunciation nuances. This book, crafted with precision and clarity, serves as an invaluable resource for English learners.

Phonetics and phonology are foundational to the mastery of any language. Phonetics, the study of the physical sounds of human speech, and phonology, the study of the abstract, cognitive aspects of sounds in language, together provide a full picture of how we produce and perceive language.

The author has meticulously designed this book to be accessible yet thorough, offering detailed explanations, practical examples, and exercises to reinforce learning.

Hopefully this book can be a study material for English language learners in improving their English language skills, especially in phonology. This book is not perfect. the author needs suggestions to make it better.

Happy reading and learning.

Parepare, June 2024

Yulie Asni, M.Pd.

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CHAPTER I

Introduction to Phonetics and Phonology

Phonetics and Phonology are two areas that should be learnt by the English learners to be proficient in English. Even though these are important, some of the students may have difficulty in differentiating Phonetics and Phonology since the two are related to each other. In this chapter, the author will explain both to help students understand the difference.

A. Phonetics and Phonology

Phonetics is the science of forming sounds with various parts of the body, including the lips, teeth, tongue, throat, and lungs. This area only looks at the relationship between body parts that make sound. It will look into the creation and perception of sounds in order to understand how languages are formed.

Phonetics is divided into three types: articulatory phonetics, which studies how sounds are created; auditory phonetics, which studies how listeners hear a language; and acoustic phonetics.

This class will teach you about the way and place of articulation. The places of articulations such as bilabial, labiodental, dental, velar, and glottal. Voiced and voiceless pronunciation are also discussed in this part.

While Phonetics analyzes the forming sound, Phonology concentrates on the system of a language. Phonology is one of the branches of linguistics that studies how to pronounce a language. Phonology also covers the history of a language. How do these languages appear and disappear. When studying a language, you will undoubtedly encounter this science because phonology investigates the processes of a language in detail.

Phonology is the investigation of the examples of sounds in a language and across dialects. Put all the more officially, phonology is the investigation of the clear cut association of discourse sounds in dialects; how discourse sounds are coordinated in the brain and used to convey meaning. In this segment of the site, we will portray the most widely recognized phonological cycles and present the ideas of hidden portrayals for sounds versus what is really created, the surface structure.

Phonology can be connected with numerous etymological disciplines, including psycholinguistics, mental science, sociolinguistics and language securing. Standards of phonology can likewise be applied to medicines of discourse pathologies and advancements in innovation. As far as discourse acknowledgment, frameworks can be intended to make an interpretation of spoken information into text.

Some people may find it difficult to differentiate Phonetics and Phonology. So, as the conclusion, Phonetics takes a glimpse into the actual creation of sounds, focuses attention on which vocal organs communicate with each other and how closely they relate to each other. Phonetics additionally takes a gander at the idea of voicing, happening at the sets of muscles found in your voice box, otherwise called the Thyroid cartilage. Assuming the vocal folds are vibrating, this makes voicing and any sound made in this manner are called voiced sounds, for instance "z". In the event that the vocal folds are not vibrating, this doesn't prompt voicing and makes a voiceless sound e.g., "s". You can see this yourself by putting two fingers upon your voice box and saying "z" and "s" more than once. You ought to feel vibrations against your finger while saying "z" yet no vibrations while saying "s".

Phonology however is connected more with the theoretical properties of sounds, for what it's worth about how these classifications are put away in the psyche. Phonetics additionally portrays specific properties as being slope, for example, voicing where we can think about the length of voicing between two sounds. For instance, in French, [b] is voiced for longer than English [b]. In Phonology, these sections are basically characterized completely as being voiced or voiceless, no matter what these unobtrusive contrasts.

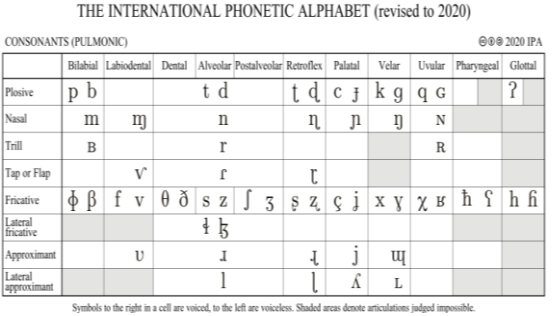
B. The International Phonetic Alphabet

The International Phonetic Alphabet (IPA) is a standardized system of phonetic notation designed by the International Phonetic Association as a means of transcribing the sounds of human speech. It was first introduced in 1888, aiming to provide a consistent and accurate representation of every possible sound across different languages. The IPA symbols are

primarily based on the Latin alphabet, with additional characters and diacritics to represent distinct phonetic features. This comprehensive system is invaluable for linguists, language learners, and professionals in fields such as speech therapy and lexicography, offering a precise tool for documenting and analyzing the pronunciation of words.

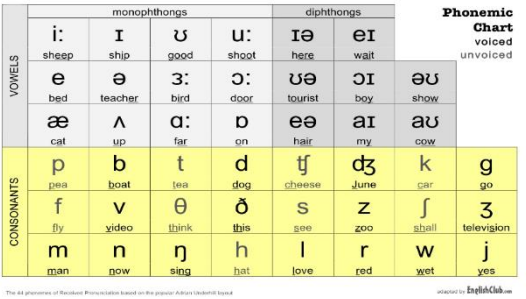
The International Phonetic Alphabet (IPA) is a system of phonetic notation that provides a consistent and universally understood method for representing the sounds of spoken language. Developed in the late 19th century by the International Phonetic Association, the IPA is designed to capture the precise articulation of speech sounds, including consonants, vowels, and suprasegmental features like intonation and stress. This alphabet is important for linguists, language learners, and speech pathologists because it allows for the accurate and unambiguous transcription of any language, regardless of its writing system. By using a standardized set of symbols, the IPA facilitates clear communication about pronunciation across different languages and dialects, making it an essential tool in the study and teaching of phonetics and linguistics.

The International Phonetic Alphabet (IPA) is designed to represent all speech sounds found in all languages around the world. It is an alphabetic writing system in which one symbol corresponds to a specific sound. It was originally created because linguists required a way to record sounds they heard, as the Roman Alphabet, while useful for spelling, does not account for diverse phonemes and their generation.



Picture 1.1. The International Phonetic Alphabet (IPA)

However, in many languages (especially English), there can be major discrepancies in how a word is spelled and uttered. In English, letters of the alphabet often sound differently depending on the word in which they appear. A phonemic chart can benefit learners by displaying the sounds they should make when saying specific words. The phonemic chart is a collection of symbols that represent all sounds in spoken English. It lists the 44 English sounds, 24 consonants and 20 vowels, used in 'standard' English as listed below:



Picture 1.2. The Phonemic Chart

Phonemic chart uses symbols from the International Phonetic Alphabet (IPA). They associate sounds with where and how they are produced in the mouth. The chart allows instructors to show what learners' lips, tongue, teeth, and jaw should do and look like when a sound is uttered.

The Phonemic chart above shows the consonant and vowel sounds in English. The English learners have to study how to pronounce them correctly because one different sound will change the meaning of a word. For example, the "o" in the words "do," "no," and "not" are all pronounced differently in English. The IPA has a one-to-one representation between the sound and the symbols used to pronounce the words. The Indonesian English learners or some other learners from different countries may get difficulty in producing several sounds because they do not exist in students' mother tongue. Those do not matter. As long as the learners practice, they will be able to pronounce the English sounds correctly.

CHAPTER II

The Vocal Tract and Articulators

Humans move the lower portion of their faces in a flurry of quickly changing and extremely accurate combinations in order to speak. If you believe that you are someone who still struggles with word pronunciation, watch the incredible efforts that young people make to develop the muscles that control speech production. You too must endure this demanding exercise of the speech muscles in order to "pronounce" words fluently.

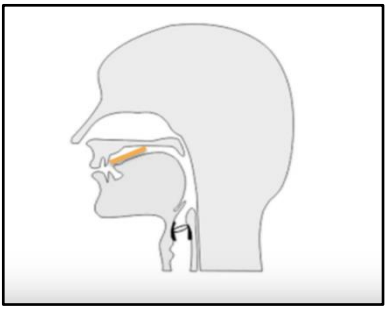
English language learners should focus on two areas: the vocal tract and the articulator, if they want to create sounds in the language flawlessly. These two terms will assist English language learners in communicating with great English pronunciation.

A. Vocal Tract

Vocal tract is the space in our bodies where sounds are produced and formed. We have a large and complex set of muscles that can produce changes in the shape of the vocal tract, and in order to learn how the sounds of speech are produced it is necessary to become familiar with the different parts of the vocal tract.

There are four parts of the vocal tract as described as follows:

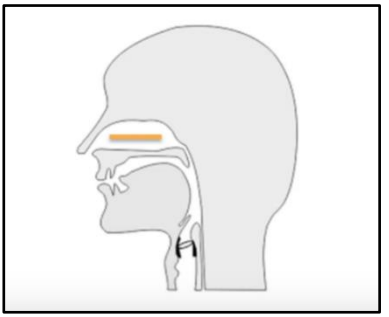
1. The oral cavity (Mouth)



Picture 2.1. The oral cavity (Mouth)

One portion of the vocal tract is the mouth, or oral cavity. The articulators of the tongue, teeth, and lips work together to mold the vocal tract's air to produce various speech sounds. The hard palate refers to the rigid roof of the mouth cavity. The soft palate is the softer area of the palate that terminates at the uvula. Together, these oral cavity components produce a vast range of sounds, including speech and beatboxing sound effects.

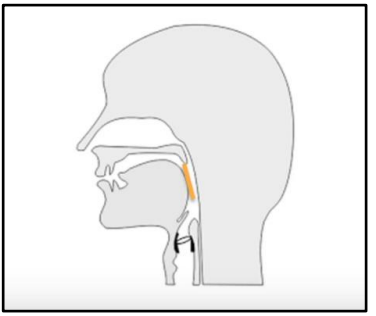
2. The nasal cavity



Picture 2.2. The nasal cavity

The respiratory system depends on the nasal cavity to warm, humidify, and filter out particulates from inhaled air. It plays a part in speaking as well. Nasal noises include the sounds /m/, /n/, and /ŋ/. When air passes through the nasal cavity as opposed to the mouth, certain noises are made. Apart from the nasal cavity's function as a component of the vocal tract, the brain receives information about scent from the olfactory area.

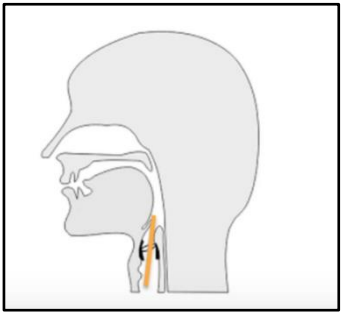
3. The upper throat (Pharynx)



Picture 2.3. The upper throat (Pharynx)

The pharynx is the upper section of the throat. The pharynx, commonly called the throat, is the space behind the tongue, oral cavity and nasal cavity, and above the larynx and esophagus. The larynx, or voice box, contains the vocal cords which vibrate to produce voice. When the pharynx is open (or not-constricted like for swallowing), the vocal tract will be larger and the pitch of the air will be lower and the overall sound may be perceived as darker. If the pharynx is constricted, the vocal tract will be smaller and the pitch of the air will be higher, and the overall sound may be perceived as brighter.

4. The larynx (with vocal chords and glottis)



Picture 2.4. The larynx (with vocal cords and glottis)

The larynx, or voice box, contains the vocal cords which vibrate to produce voice. The larynx is a series of cartilages that sits on top of the trachea, or the windpipe. When the larynx is pulled down (as in yawning) the vocal tract becomes longer. This creates a lower pitch of the air (lower formant frequencies). When the larynx is pulled up (as for swallowing) the vocal tract becomes shorter. This creates a higher pitch of the air (higher formant frequencies).

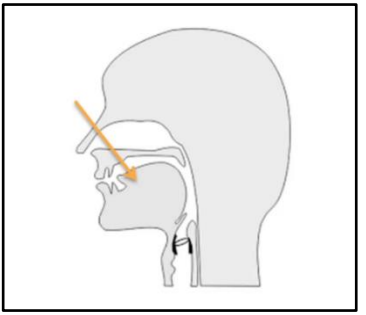
The vocal tract is a tube structure that connects the throat and head. All of these structures play an important role in producing and shaping sounds for speech. The vocal tract functions to help create our voice, to make the sound louder or imply a loop, to shape the sound into speech or modify the sound, to help us shape and echo the sound.

B. Articulators

Articulators are the organs or physiological mechanisms that generate speech sounds. Articulators are fundamental components in the production of speech sounds, playing a crucial role in shaping and modulating the airflow from the lungs into distinct phonetic units. These anatomical structures within the vocal tract include movable organs like the tongue, lips, jaw, and velum (soft palate), as well as fixed structures such as the teeth and alveolar ridge. Together, these articulators collaborate dynamically to produce the diverse range of sounds that constitute spoken language, demonstrating the intricate coordination required for human speech production. Understanding the functions and interactions of these articulatory organs is essential in exploring the principles of English phonology and phonetics, shedding light on how sounds are formed and perceived in linguistic communication.

There are ten parts of the articulators as described as follows:

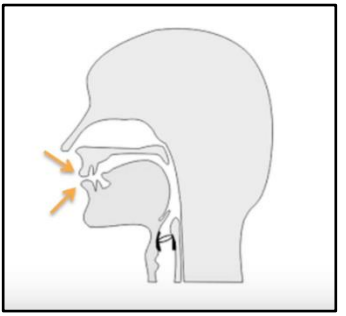
1. Tongue (Front, body, root)



Picture 2.5. The Tongue

The tongue is a highly flexible organ crucial for shaping sounds by altering its position within the oral cavity. The front of the tongue, located near the front teeth, is involved in producing sounds like [t], [d], and [θ]. The body of the tongue, situated centrally in the mouth, plays a role in forming sounds such as [l], [r], and [ʃʃ]. The root of the tongue, positioned towards the back of the oral cavity, influences sounds like [k], [g], and [ŋ].

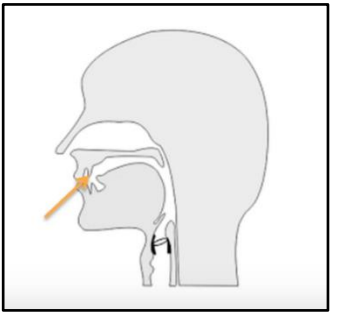
2. Lips (Upper and lower)



Picture 2.6. Lips (Upper and lower)

Lips are essential components of the oral cavity and play a significant role in speech production. As articulators, the lips are highly mobile and versatile, capable of forming various shapes and positions to produce a wide array of speech sounds. These movable structures (Upper lip and lower lip) control airflow by opening and closing, crucial for forming bilabial sounds where both lips come together, such as [p], [b], [m], and [w].

3. Teeth (Upper)

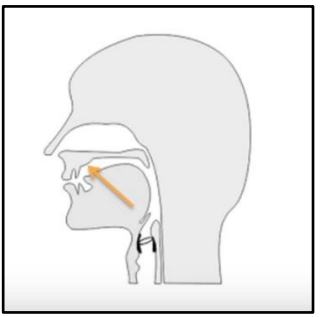


Picture 2.7. The upper teeth

The upper teeth play a crucial role as articulators in the production of various speech sounds. Positioned firmly in the upper jaw, these teeth provide a rigid surface against which the tongue, lips, and lower teeth can make contact or create constrictions. When the tongue touches the upper teeth, it produces sounds known as dental consonants, like the "th" in "think" and "this." In the case of labiodental sounds, such as the "f" in "fun" and the "v" in "van," the lower lip makes contact with the upper teeth. The interaction between the upper teeth and other speech organs helps shape the airflow and modify the sound waves that emerge from the vocal tract, contributing to the distinct characteristics of these speech sounds. Understanding the role of

the upper teeth in articulation highlights their importance not just in chewing and aesthetics, but also in clear and effective communication.

4. Alveolar ridge

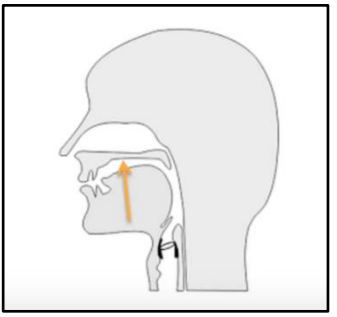


Picture 2.8. Alveolar ridge

The alveolar ridge is a prominent anatomical feature within the oral cavity, located just behind the upper front teeth along the roof of the mouth. It is a bony ridge covered by a mucous membrane, forming part of the maxilla, or upper jawbone. This ridge plays a critical role in speech production as one of the primary articulators—the structures within the vocal tract that shape and modify airflow to produce distinct speech sounds. The alveolar ridge is the point of contact or near contact for several consonant sounds, known as alveolar consonants. When producing these sounds, the tongue typically touches or comes close to the alveolar ridge. Examples of alveolar consonants in English include /t/, /d/, /n/, and /s/. For instance, when pronouncing the sound /t/, the tip of the tongue makes contact with the alveolar ridge, blocking airflow momentarily before releasing it, creating the characteristic sound. This precise

interaction between the tongue and the alveolar ridge is essential for articulating clear and distinct speech.

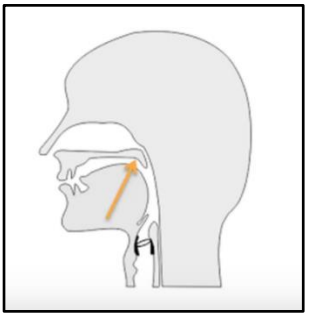
5. Hard palate



Picture 2.9. Hard palate

The hard palate is the bony anterior portion of the roof of the mouth, extending from the alveolar ridge behind the upper front teeth to the soft palate further back. It is a vital structure in the oral cavity, playing a significant role in the mechanics of speech. The hard palate is covered by a mucous membrane and provides a rigid surface against which the tongue can press to create various speech sounds. The hard palate influences the resonance of sounds produced near it, affecting the quality of vowels and consonants articulated in its vicinity, making it an important articulator.

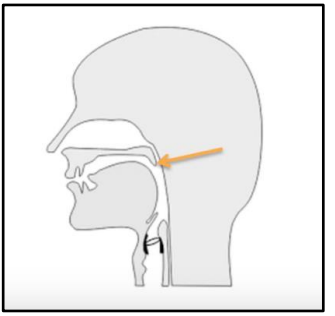
6. Soft palate (Velum)



Picture 2.10. Soft palate (Velum)

Soft palate, also known as the velum, can be raised or lowered to control airflow into the nasal cavity, distinguishing between nasal and oral sounds. When raised, it blocks airflow through the nose, as in oral sounds like [p], [t], [k]. When lowered, it allows airflow through the nose, as in nasal sounds like [m], [n], [ŋ].

7. Uvula



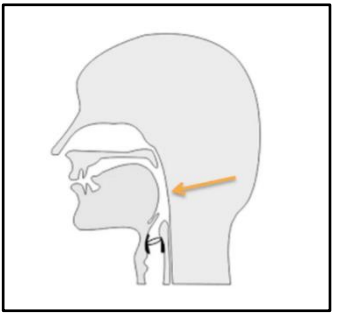
Picture 2.11. Uvula

Uvula is located at the back of the throat. It is a small, fleshy projection that hangs down from the soft palate at the back

of the throat. Despite its modest size, the uvula plays several important roles in speech production and other physiological functions. In the context of phonetics, the uvula functions as an articulator, contributing to the production of certain speech sounds, though its involvement varies across languages.

It contributes to the articulation of sounds by modifying the shape of the pharynx. It plays a role in sounds like the back vowel [ɑː] in "father" or the central vowel [ʌ] in "but".

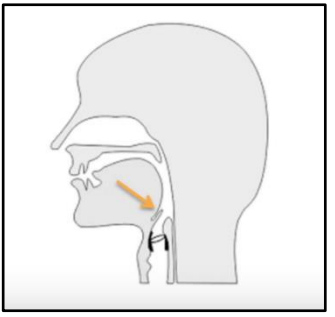
8. Pharynx



Picture 2.12. Pharynx

The pharynx is the muscular area between the oral cavity and the larynx. It is commonly known as the throat. Pharynx is a crucial anatomical structure located behind the nasal and oral cavities, extending to the larynx and esophagus. While it plays a vital role in respiration and digestion, the pharynx also serves as an important articulator in the production of speech. Its function in speech articulation is primarily related to the modification of airflow and resonance, contributing to the distinct sounds produced in human language. It is involved in producing sounds like the open vowel [ɑ] in "palm", the open-mid vowel [ɔ] in "thought", and the mid-open vowel [ʌ] in "cut".

9. Epiglottis

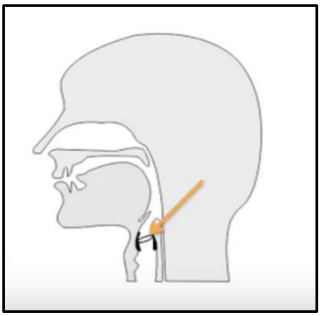


Picture 2.13. Epiglottis

The epiglottis is a leaf-shaped flap of cartilage located at the root of the tongue, above the larynx (voice box). The epiglottis contributes to speech production as an articulator, though its role in this regard is less prominent compared to other articulators and its exact role in phonetics is debated. As an articulator, it contributes to the production of specific speech sounds and influences vocal resonance, though these roles are more specialized and less common than those of other articulators like the tongue or lips.

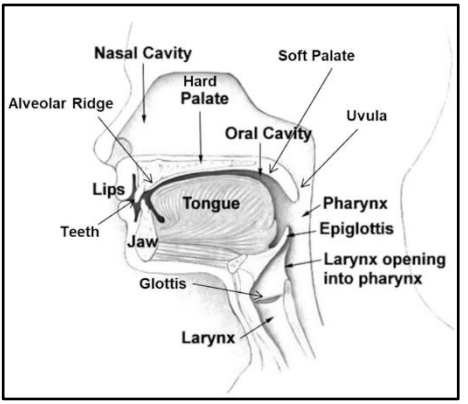
10. Glottis

Glottis is the space between the vocal cords in the larynx. It plays a central role in the production of voice and speech, making it a crucial articulator in phonetics. The glottis functions by controlling the flow of air from the lungs, allowing for the creation of various sounds through its dynamic adjustments. One of the primary functions of the glottis as an articulator is its involvement in the production of voiced and voiceless sounds.



Picture 2.14. Glottis

Voiced sounds occur when the vocal cords are brought close together and air passes through them, causing them to vibrate. This vibration produces a sound that is characterized by its pitch and tone, essential for the creation of vowel sounds and many consonants, such as /b/, /d/, and /g/. For example, in producing the sound /b/, the vocal cords vibrate as air is expelled from the lungs, creating the characteristic buzz of a voiced sound. It is crucial for voicing distinctions in speech sounds. It plays a role in distinguishing between voiceless sounds like [p], [t], [k] and their voiced counterparts like [b], [d], [g].



Picture 2.15. The Articulators

The lips, teeth, alveolar ridge, hard palate, soft palate (velum), uvula, glottis, and other tongue segments all contribute to the production of sounds. In the realm of speech production, articulators are classified into two main categories based on their role and movement: active and passive articulators. Understanding the distinction between these two types of articulators is crucial for comprehending how different speech sounds are formed and articulated.

Active articulators are the movable parts of the vocal tract that actively engage in the production of speech sounds. These include the tongue, the lower lip, and the glottis (the space between the vocal cords). The tongue is the most versatile and significant active articulator, capable of assuming various shapes and positions to produce a wide range of sounds. For instance, the tip of the tongue can touch the alveolar ridge to produce sounds like /t/ and /d/, while the back of the tongue can press against the velum to create sounds like /k/ and /g/. The lower lip works in

conjunction with the upper lip or teeth to produce sounds such as /p/ and /f/.

Passive articulators, on the other hand, are the relatively stationary parts of the vocal tract that provide a surface or point of contact for the active articulators. These include the upper lip, the teeth, the alveolar ridge, the hard palate, and the soft palate. Unlike active articulators, passive articulators do not move themselves but serve as crucial points of contact or approximation. For example, the upper teeth and the alveolar ridge are passive articulators when the tongue tip or blade contacts them to produce sounds like /s/ and /z/. The hard palate acts as a passive articulator when the tongue body moves towards it to produce palatal sounds like /j/ in "yes".

Understanding active and passive articulators provides insight into the complex and dynamic nature of speech production. This knowledge is essential for English learners. The collaboration between these articulators allows humans to produce the diverse array of sounds that constitute spoken language, enabling effective communication.

CHAPTER III

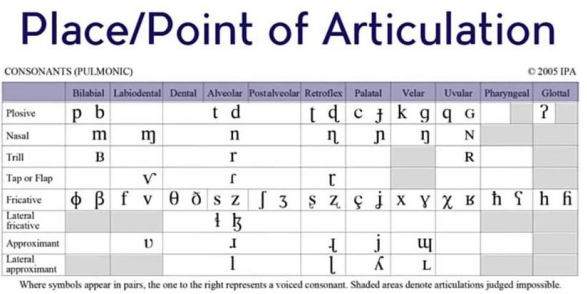
The English Consonant Sounds

Learning another language demands the learners to adapt the way of producing the alphabet properly. In English, the alphabet is the same as the Indonesian Alphabet in written context, but quite different in pronunciation. The way we pronounce the alphabet, in this context the English consonants, is called consonant sounds. Some English consonant sounds do not exist in Indonesian. So, Indonesian English learners need to practice producing the English alphabet correctly.

The English alphabet consists of 21 consonants with 24 consonant sounds. The English consonants are b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, and z while the English consonant sounds are /p/ /b/, /t/ /d/, /k/ /g/, /f/ /v/, /s/ /z/, /θ/ /ð/, /ʃ/ /ʒ/, /ʧ/ /dʒ/, /h/, /w/, /n/, /m/, /r/, /j/, /ŋ/, /l/. The

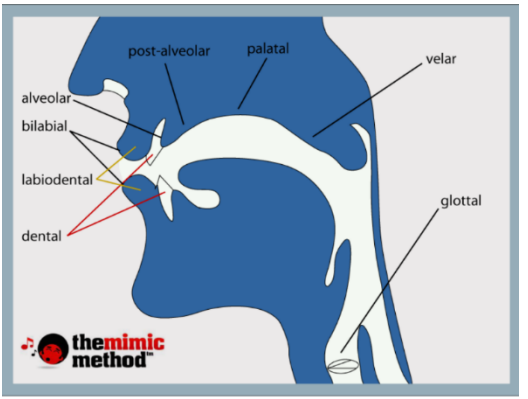
English consonants are classified into three main categories, namely place of articulation, manner of articulation and voice. These three aspects will be explained in detail in the next section of this chapter.

C. Place of Articulation



Picture 3.1. Place of Articulation

The place of articulation refers to the place in the vocal tract where the greatest constriction of ariflow occurs when a particular consonant is produced. English consonant sounds have 8 places of articulation, namely bilabial, labiodental, dental, alveolar, post-alveolar, palatal, velar, glottal.



Picture 3.2. Place of articulation

11. Bilabial

Bilabial is the place of articulation that produces sound when the upper lip and lower lip are close to each other or touch. There are three bilabial consonant sounds in English, namely /p/, /b/, /m/, /w/.

/p/ as in "push /pʊʃ/" and "mop /mɑːp/"
/b/ as in "bank /bæŋk/" and "cub /kʌb/"
/m/ as in "money /ˈmʌni/" and "cream /kriːm/"
/w/ as in "one /wʌn/" and "win /wɪn/"

12. Labiodental

Labiodental consonant sounds occur when the lower lip is in contact with the upper teeth and blocks the air flow around them. The /f/ and /v/ are the English labiodental consonant sounds.

/f/ as in "fly /flaɪ/" and "bluff /blʌf/"
/v/ as in "vague /veɪg/" and "dove /dʌv/"
Dental

Dental consonant sounds are created when the tip of the tongue touches the tips of the upper teeth and causes obstruction of airflow. There are two dental consonant sounds in English, namely /θ/ and /ð/ and the examples are below:
/θ/ as in "think /θɪŋk/" and "breathe /breθ/"
/ð/ as in "the/ðə/" and "clothe /kləʊð/"

13. Alveolar

There are six Alveolar consonant sounds, namely /t, d, s, z, n, l/. These are demonstrated when the tongue meets the alveolar ridge to constrict air flow.

/n/ as in "narrow/ˈnærəʊ/" and "action/ˈækʃn/"
/t/ as in "two /tuː/" and "coat/kəʊt/"
/d/ as in "dedicate /ˈdedɪkeɪt/" and "mind /maɪnd/"
/s/ as in "sleep /sliːp/" and "chaos /ˈkeɪɑːs/"
/z/ as in "zebra /ˈziːbrə/" and "nose /nəʊz/"
/l/ as in "life /laɪf/" and "casual /ˈkæʒuəl/"

14. Post-alveolar

Post-alveolar consonant sounds are created when the front of the tongue comes into contact with the area behind the alveolar ridge. There are five consonant sounds produced, namely, /ʃ, ʒ, tʃ, dʒ, r/.

/ʃ/ as in "shampoo/ʃæmˈpuː/" and "mushroom /ˈmʌʃrʊm/"
/ʒ/ as in "genre/ˈʒɑːnrə/" and "collage /kəˈlɑːʒ/"
/tʃ/ as in "chew/tʃuː/" and "much/mʌtʃ/"
/dʒ/ as in "joy/dʒɔɪ/" and "huge/hjuːdʒ/"
/r/ as in "room/ruːm/" and "car/kɑːr/"

15. Palatal

Palatal consonant sound involves the mid of the tongue (tongue body) as active articulator and the hard palate (roof of the

mouth) as the passive articulator. There is only one consonant sound created here, namely /j/.

/j/ as in "you /juː/" and "beyond /bɪˈjɑːnd/"

16. Velar

Velar consonant sounds are produced when the back of the tongue touches the soft palate or velum and block the airflow. The velar consonant sound are /k, g, ŋ/.

/k/ as in "cook/kʊk/" and "cat /kæt/"
/g/ as in "give /gɪv/" and "gone /gɔːn/"
/ŋ/ as in "English /ˈɪŋglɪʃ/" and "bring/brɪŋ/"

17. Glottal

Glottal consonant sound is created in the larynx. There is only one glottal consonant sound, namely, /h/.

/h/ as in "hug /hʌg/" and "hang /hæŋ/"

D. Manner of Articulation

Manner of articulation shows how each articulator controls the airflow to produce the consonant sounds. Learning the manner of articulations is quite essential for the English language learners so they are able to speak more clearly and correctly. Some language learners may need more effort in adapting the manner of articulation of English consonant sounds because it is totally distinctive from the way they speak their first language.

There are six manners of articulation in English consonant sounds, namely plosive (stop), fricative, affricative, nasal, lateral approximant, approximant. These manners will be explained as follows.

1. Plosive (Stop)

Plosive consonant sounds are created when the vocal tract is completely closed and the flow of air is obstructed as it exists the mouth. English contains the following stop consonants /p/ /b/ /t/ /d/ /k/ /g/.

/p/ as in "pay /peɪ/" and "pass /pæs/" – oral passage is blocked by closing the lips (bilabial).
/b/ as in "buy /baɪ/" and "bag /bæg/" – oral passage is blocked by closing the lips (bilabial).
/t/ as in "tool /tuːl/" and "tie /taɪ/" - oral passage is blocked by pressing the tongue tip against the alveolar ridge (alveolar)
/d/ as in "do /duː/" and "dig /dɪg/" – oral passage is blocked by pressing the tongue tip against the alveolar ridge (alveolar)
/k/ as in "keen /kiːn/" and "car /kɑːr/" – block airflow with the back of the tongue against the soft palate (velar).
/g/ as in "goose /guːs/" and "go /gəʊ/" – block airflow with the back of the tongue against the soft palate (velar).

2. Fricative

Fricative consonant sounds include /f/ /v/ /s/ /z/ /h/ /ʃ/ /ʒ/ /ð/ /θ/. This occurs when the articulator narrows the air passages when air reaches the mouth, then lets the air out gradually with friction which creates a 'hissing' sound. Take a look at examples in these words.

/f/ as in "first /fɜːrst/" and "laugh /læf/" – air is forced through the upper teeth and lower lip (labiodental)
/v/ as in "vain /veɪn/" and "of /əv/" – air is forced through the upper teeth and lower lip (labiodental)
/θ/ as in think "/θɪŋk/" and "with /wɪθ/" – air is forced through upper teeth and tongue (dental)
/ð/ as in "there /ðer/" and "smooth /smuːð/" – air is forced through upper teeth and tongue (dental)
/s/ as in "spy /spaɪ/" and "horse /hɔːrs/" – air is forced through tongue and alveolar ridge (alveolar)

/z/ as in "zero /ˈzɪrəʊ/" and "cheese /ʧiːz/" – air is forced through tongue and alveolar ridge (alveolar)
/ʃ/ as in "ship /ʃɪp/" and "fish /fɪʃ/" – air is forced through the tongue and point just beyond alveolar ridge (post-alveolar)
/ʒ/ as in "jus /ʒuː/" and "collage /kəˈlɑːʒ/" – air is forced through the tongue and point just beyond alveolar ridge (post-alveolar)
/h/ as in "high /haɪ/" and "heel /hiːl/" – actually /h/ isn't a fricative. It's technically not even a real consonant sound since there's no constriction/obstruction of airflow.

3. Affricative

Affricative is a way of producing a consonant sound that starts with a plosive (the air stops in the mouth) and ends with a fricative (the air comes out slowly due to friction). It is a combination of plosive and fricative. The affricative sounds in English are /ʧ/ and /ʤ/.

/ʧ/ as in "child /ʧaɪld/" and "teacher /ˈtiːʧər/"
/ʤ/ as in "job /ʤɑːb/" and "large /lɑːrdʒ/"

4. Nasal

Nasal consonant sounds are produced when the mouth completely blocks the flow of air and allows air to pass through the nose, creating a buzzing sound. The Nasal sounds in English include /m/ /n/ /ŋ/.

/m/ as in "march /mɑːrʧ/" and "dream /driːm/"
/n/ as in "knit /nɪt/" and "chain /ʧeɪn/"
/ŋ/ as in "English /ˈɪŋglɪʃ/" and "tongue /tʌŋ/"

5. Lateral

The Lateral consonant sound in English is /l/. It is created when the tongue comes into contact with the alveolar ridge so that air escapes through the sides of the mouth.

/l/ as in “light /laɪt/” and “middle /ˈmɪdl/”

6. Approximant

Approximant consonant sounds are produced when the articulators approach one another, but do not produce direct and full contact. The resulting sound is more like a fast vowel than other sounds. resembles a rapid vowel more than other sounds. There are three English approximant, namely /w/ /j/ /r/.

/w/ as in “one /wʌn/” and “warm /wɔːrm/”
/j/ as in “use /juːz/” and “lyarn/ˈ/jɑːrn/”
/r/ as in “rabbit /ˈræbɪt/” and “dear /dɪr/”

E. Voice

In phonology, the distinction between voiced and voiceless consonant sounds is fundamental to understand how different sounds are produced and perceived. This distinction is based on the activity of the vocal cords (or vocal folds) during the articulation of the consonant. Here are the mechanisms and examples of both voiced and voiceless consonant sounds.

Place-Voice-Manner (PVM) Chart: English

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PVM Chart: English			PLACE						
			LABIAL	CORONAL				DORSAL	
	MANNER	VOICING	Bilabial	Labiodental	Interdental	Alveolar	Palatal	Velar	Glottal
OBSTRUENTS	Stop	Voiceless	p			t		k	ʔ
		Voiced	b			d		g	
	Fricative	Voiceless		f	θ	s	ʃ		
		Voiced		v	ð	z	ʒ		
	Affricate	Voiceless					tʃ		
		Voiced					dʒ		
SONORANTS	Nasal	Voiced	m			n		ŋ	
	LIQUID Lateral	Voiced				l			
	LIQUID Rhotic	Voiced					ɹ		
	Glide	Voiced	w				j	w	

Picture 3.3. Voiced and voiceless consonant

1. Voiced Consonants

Voiced consonants are produced when the vocal cords are brought close together and vibrate as air from the lungs passes through them. This vibration creates a buzzing sound that adds a tonal quality to the consonant. The presence of vocal cord vibration distinguishes voiced consonants from their voiceless counterparts.

Examples of Voiced Consonants:

/b/ as in "bat /bæt/"
/d/ as in "dog /dɔːg/"
/g/ as in "go/gəʊ/"
/v/ as in "van /væn/"
/z/ as in "zoo /zuː/ "
/ʒ/ as in "measure /ˈmeʒər/ "
/m/ as in "man /mæn/ "
/n/ as in "no /nəʊ/ "
/l/ as in "love /lʌv/ "
/r/ as in "red /red/ "
/dʒ/ as in "judge /dʒʌdʒ/ "
/ð/ as in "this /ðɪs/ "
/ŋ/ as in "sing /sɪŋ/ "
/w/ as in "win /wɪn/ "

/j/ as in "yes /jes/ "

When producing these sounds, if you place your fingers on your throat, you can feel the vibration of your vocal cords.

2. Voiceless Consonants

Voiceless consonants are produced when the vocal cords are held apart, allowing the air to pass through without causing them to vibrate. These sounds rely solely on the friction, closure, or release of other parts of the vocal tract without the tonal quality provided by vocal cord vibration.

Examples of Voiceless Consonants:

/p/ as in "pat /pæt/ "
/t/ as in "top /tɑːp/ "
/k/ as in "cat /kæt/ "
/f/ as in "fun /fʌn/ "
/s/ as in "see /siː/ "
/ʃ/ as in "shoe /ʃuː/ "
/θ/ as in "think /θɪŋk/ "
/h/ as in "hat /hæt/ "
/tʃ/ as in "cherry /ˈtʃeri/ "

In producing these sounds, there is no vocal cord vibration, so placing your fingers on your throat will not result in feeling any buzzing sensation.

3. Voiced-Voiceless Pairs

Many English consonants come in pairs where one is voiced, and the other is voiceless. These pairs have the same place and manner of articulation but differ in voicing.

Examples of Voiced-Voiceless Pairs:

/b/ (voiced) and /p/ (voiceless)
bat /bæt/ and pat /pæt/
/d/ (voiced) and /t/ (voiceless)

dog /dɒg/ and top /tɒp/
/g/ (voiced) and /k/ (voiceless)
go /gəʊ/ and cat /kæt/
/v/ (voiced) and /f/ (voiceless)
van /væn/ and fun /fʌn/
/z/ (voiced) and /s/ (voiceless)
zoo /zuː/ and see /siː/
/ʒ/ (voiced) and /ʃ/ (voiceless)
measure /ˈmɛʒər/ and shoe /ʃuː/
/dʒ/ (voiced) and /tʃ/ (voiceless)
judge /dʒʌdʒ/ and cherry /ˈtʃɛri/
/ð/ (voiced) and /θ/ (voiceless)
this /ðɪs/ and think /θɪŋk/

4. Phonological Impact

The voicing distinction is crucial in phonology as it can change the meaning of words. For instance, in English, the words "pat" (/pæt/) and "bat" (/bæt/) differ only in the voicing of the initial consonant, resulting in entirely different meanings.

5. Voicing Assimilation

In some languages, voicing can also be affected by surrounding sounds, a process known as voicing assimilation. For example, in English, the plural morpheme "-s" is pronounced as /s/ after voiceless sounds (e.g., "cats" /kæts/) and as /z/ after voiced sounds (e.g., "dogs" /dɒgz/).

Understanding the distinction between voiced and voiceless consonants is essential for grasping how English sounds are produced and how they function within the language. Voiced consonants involve vocal cord vibration, while voiceless consonants do not. This difference can change the meaning of words, as seen in the minimal pairs listed above. This distinction plays a crucial role in differentiating meanings and structuring the sound patterns of languages.

CHAPTER IV

The Practice of English Consonant Sounds

Learning another language demands the learners to adapt the way of producing the alphabet properly. In English, the alphabet is the same as the Indonesian alphabet in written context but there are differences in pronunciation.

A. Bilabial

/b ,p, m/

/b/ plosive, voiced

word initial:	word medial:	word final:
bug /bʌg/	neighbor /ˈneɪbər/	crab /kræb/
both /bəʊθ/	about /əˈbaʊt/	cub /kʌb/
ball /bɔːl/	above /əˈbʌv/	web /web/

bed /bed/	habit /ˈhæbɪt/	crib /krɪb/
bee /bi:/	kickball /ˈkɪkbɔ:l/	job /dʒɑ:b/
bunny /ˈbʌni/	marble ˈmɑ:rbl/	lab /læb/
busy /ˈbɪzi/	ribbon /ˈrɪbən/	rib /rɪb/
butter /ˈbʌtər/	rabbit /ˈræbɪt/	rub /rʌb/
button /ˈbʌtn/	mailbox /ˈmeɪlbɑ:ks/	sob /sɑ:b/
boy /bɔɪ/	rubber /ˈrʌbər/	tube /tu:b/

/p/ plosive, voiceless

word initial:	word medial:	word final:
pencil /ˈpensl/	hippo /ˈhɪpəʊ/	lamp /læmp/
party /ˈpɑ:rti/	apple /ˈæpl/	mop /mɑ:p/
pig /pɪg/	wallpaper /ˈwɔ:lpeɪpər/	soup /su:p/
pickle /ˈpɪkl/	dustpan /ˈdʌstpæn/	ship /ʃɪp/
pony /ˈpəʊni/	napkin /ˈnæpkɪn/	sheep /ʃi:p/
paint /peɪnt/	octopus /ˈɑ:ktəpʊs/	tape /teɪp/

penguin /ˈpeŋgwɪn/	copy /ˈkɑːpi/	stop /stɑːp/
parrot /ˈpærət/	depend /dɪˈpend/	shop /ʃɑːp/
pizza /ˈpiːtsə/	happy /ˈhæpi/	ketchup /ˈketʃəp/
pirate /ˈpaɪrət/	open /ˈəʊpən/	pipe /paɪp/

silent /p/ can occur as in psychologist, receipt, psalm

/m/ nasal, voiced

word initial:	word medial:	word final:
mad /mæd/	human /ˈhjuːmən/	clam /klæm/
mail /meɪl/	lemon /ˈlemən/	climb /klaɪm/
make /meɪk/	woman /ˈwʊmən/	cream /kriːm/
man /mæn/	family /ˈfæməli/	dream /driːm/
map /mæp/	camera /ˈkæmrə/	flame /fleɪm/
march /mɑːrtʃ/	famous /ˈfeɪməs/	game /ɡeɪm/
mask /mæsk/	tomato /təˈmeɪtəʊ/	gym /dʒɪm/
match /mætʃ/	animal /ˈænɪml/	home /həʊm/
math /mæθ/	number /ˈnʌmbər/	name /neɪm/
may /meɪ/	image /ˈɪmɪdʒ/	stream /striːm/

/w/ Approximant, Voiced

Word initial	Word medial	Word final
one /wʌn/	always /ˈɔːlweɪz/	-
wait /weɪt/	Awake /əˈweɪk/	
walk /wɔːk/	Award /əˈwɔːrd/	
wall /wɔːl/	driveway /ˈdraɪvweɪ/	
want /wɑːnt/	Highway /ˈhaɪweɪ/	
warm wɔːrm/	homework /ˈhəʊmwɜːrk/	
was /wəz/ /wʌz/	housework /ˈhaʊswɜːrk/	
wash /wɑːʃ/	jaguar /ˈdʒægwɑːr/	
watch /wɑːtʃ/	kiwi /ˈkiːwi/	
weather /ˈweðər/	Mouthwash /ˈmaʊθwɔːʃ/	
wedding /ˈwedɪŋ/	someone ˈsʌmwʌn/	
weekend /ˈwiːkend/	worldwide/ˌwɜːrldˈwaɪd/	

qw-blends

Word initial	Word medial	Word final
choir /ˈkwaɪər/	Aquarium /əˈkweriəm/	-
queen /kwiːn/	awkward /ˈɔːkwərd/	
quick /kwɪk/	cakewalk /ˈkeɪkwɔːk/	
quiet /ˈkwaɪət/	liquid /ˈlɪkwɪd/	
quit /kwɪt/	walkway /ˈwɔːkweɪ/	
quiz /kwɪz/	equal /ˈiːkwəl/	
quest /kwest/	Likewise /ˈlaɪkwaɪz/	
question /ˈkwestʃən/	frequent /ˈfriːkwənt/	
queasy /ˈkwiːzi/	Require /rɪˈkwaɪər/	
quack /kwæk/	request /rɪˈkwest/	

B. Labiodental

/f/ and /v/ are

/f/ fricative, voiceless

Word initial:	Word medial:	Word final:
first /fɜːrst/	defend /dɪˈfend/	Laugh /læf/
final /ˈfaɪnl/	affair /əˈfer/	loaf /ləʊf/
flip /flɪp/	selfish /ˈselfɪʃ/	leaf /liːf/
fine /faɪn/	coffee /ˈkɔːfi/	roof /ruːf/
full /fʊl/	goldfish /ˈgəʊldfɪʃ/	cough /kɔːf/
fool /fuːl/	sofa /ˈsəʊfə/	rough /rʌf/
fur /fɜːr/	muffin /ˈmʌfɪn/	knife /naɪf/
fun /fʌn/	office /ˈɑːfɪs/	giraffe /dʒəˈræf/
fan /fæn/	telephone /ˈtelɪfəʊn/	golf /gɑːlf/
four /fɔːr/	Alphabet /ˈælfəbet/	off /ɔːf/

/v/ fricative, voiced

Word initial:	Word medial:	Word final:
vast /væst/	ever /ˈevər/	of /əv/
van /væn/	over /ˈəʊvər/	hive /haɪv/

vain /veɪn/	oven /ˈʌvn/	love /lʌv/
vine /vaɪn/	oval /ˈəʊvl/	above /əˈbʌv/
vent /vent/	river /ˈrɪvər/	drive /draɪv/
vase /veɪs/, /vɑːz/	seven /ˈsevn/	give /gɪv/
vest /vest/	heavy /ˈhevi/	leave /liːv/
vote /vəʊt/	cover /ˈkʌvər/	glove /glʌv/
valley /ˈvæli/	driver /ˈdraɪvər/	olive /ˈɑːlɪv/
vampire /ˈvæmpaɪər/	river /ˈrɪvər/	dove /dʌv/

C. Dental

/θ/ and /ð/

/θ/ fricative, voiceless

Word initial:	Word medial:	Word final:
think /θɪŋk/	something /ˈsʌmθɪŋ/	With /wɪθ/
thing /θɪŋ/	anything /ˈeniθɪŋ/	both /bəʊθ/
thirst /θɜːrst/	wealthy /ˈwelθi/	math /mæθ/
thin /θɪn/	ethics /ˈeθɪk/	breath /breθ/
thank /θæŋk/	author /ˈɔːθər/	faith /feɪθ/

three /θriː/	lethal /ˈliːθl/	fifth /fɪfθ/
thought /θɔːt/	birthday /ˈbɜːrθdeɪ/	worth /wɜːrθ/
thousand /ˈθaʊznd/	everything /ˈevriθɪŋ/	south /saʊθ/
Thick /θɪk/	Ethics /ˈeθɪk/	north /nɔːrθ/
threat /θret/	bathroom /ˈbæθruːm/	earth /ɜːrθ/

/ð/ fricative, voiced

Word initial:	Word medial:	Word final:
though /ðəʊ/	within /wɪˈðɪn/	with /wɪð/, /wɪθ/
there /ðer/	leather /ˈleðər/	smooth /smuːð/
they /ðeɪ/	weather /ˈweðər/	loathe /ləʊð/
then /ðen/	whether /ˈweðər/	teethe /tiːð/
them /ðəm/, /ðem/	worthy /ˈwɜːrði/	soothe /suːð/
Than /ðæn/	either /ˈiːðər/	seethe /siːð/
thus /ðʌs/	father /ˈfɑːðər/	clothe /kləʊð/
The /ðə/	brother /ˈbrʌðər/	booth /buːð/

those /ðəʊz/	together /təˈgeðər/	bathe /beɪð/
these /ðiːz/	other /ˈʌðər/	tithe /taɪð/

D. Alveolar

/t, d, s, z, n, l/

/t/ plosive, voiceless

Word initial	Word medial	Word final
town /taʊn/	button /ˈbʌtn/	bat /bæt/
Take /teɪk/	guitar /gɪˈtɑːr/	boat /bəʊt/
talk /tɔːk/	kitten /ˈkɪtn/	cat /kæt/
toast /təʊst/	mitten /ˈmɪtn/	fruit /fruːt/
toy /tɔɪ/	potato /pəˈteɪtəʊ/	goat /gəʊt/
teacher /ˈtiːtʃər/	eighteen /ˌeɪˈtiːn/	hat /hæt/
two /tuː/	rotten /ˈrɑːtn/	coat /kəʊt/
toad /təʊd/	hotel /həʊˈtel/	light /laɪt/
tiger /ˈtaɪgər/	cotton /ˈkɑːtn/	nut /nʌt/
table /ˈteɪbl/	letter /ˈletər/	eat /iːt/

/d/ plosive, voiced

Word initial	Word medial	Word final
dancer/ˈdænsər/	bedding /ˈbedɪŋ/	accepted /əkˈseptɪd/
danger /deɪndʒər/	birthday /ˈbɜːrθdeɪ/	attitude /ˈætɪtuːd/
daughter /ˈdɔːtər/	bleeding /ˈbliːdɪŋ/	brotherhoodˈbrʌðərhʊd/
decide /dɪˈsaɪd/	body /ˈbɑːdi/	Centipede /ˈsentɪpiːd/
defend /dɪˈfend/	cider /ˈsaɪdər/	afraid /əˈfreɪd/
demand /dɪˈmænd/	candy /ˈkændi/	ahead /əˈhed/
denim /ˈdenɪm/	anybody /ˈenibɑːdi/	beside /bɪˈsaɪd/
dentist /ˈdentɪst/	Auditory /ˈɔːdətɔːri/	band /bænd/
deny /dɪˈnaɪ/	avocado/ˌævəˈkɑːdəʊ/	read /riːd/
done /dʌn/	lady /ˈleɪdi/	seed /siːd/

/s/ fricative, voiceless

Word initial	Word medial	Word final
snail /sneɪl/	baseball /ˈbeɪsbɔːl/	bus /bʌs/
snack /snæk/	dancer /ˈdænsər/	face /feɪs/
snake /sneɪk/	Gasoline /ˈgæsəliːn/	ice /aɪs/
spoon /spuːn/	motorcycle/ˈməʊtərsaɪkl/	grass /græs/
Space /speɪs/	pencil /ˈpensl/	horse /hɔːrs/
spy /spaɪ/	muscle /ˈmʌsl/	address /əˈdres/
spare /sper/	beside /bɪˈsaɪd/	office /ˈɑːfɪs/
sponge /spʌndʒ/	racing /ˈreɪsɪŋ/	Purse /pɜːrs/
stamp /stæmp/	insect /ˈɪnsekt/	glass /glæs/
sweep /swiːp/	recipe /ˈresəpi/	voice /vɔɪs/
swallow /ˈswɑːləʊ/	medicine /ˈmedɪsn/	dress /dres/

/z/ fricative, voiced

Word initial	Word medial	Word final
Zebra /ˈziːbrə/	present /ˈprezɳt/	cheese /ʧiːz/

zero /ˈzɪrəʊ/	music /ˈmjuːzɪk/	please /pliːz/
zest /zest/	puzzle /ˈpʌzl/	freeze/friːz/
Zorro /ˈzɔːrəʊ/	poison /ˈpɔɪzn/	nose /nəʊz/
zoo /zuː/	blizzard /ˈblɪzərd/	rose /rəʊz/
zipper /ˈzɪpər/	cheesecake /ˈʧiːzkeɪk/	Sunrise /ˈsʌnraɪz/
zoom /zuːm/	cousin /ˈkʌzn/	prize /praɪz/
zap /zæp/	lazy /ˈleɪzi/	tease /tiːz/
Zucchini /zuˈkiːni/	magazine /ˈmægəziːn/	sneeze /sniːz/
zinc /zɪŋk/	desert /ˈdezərt/	iz /ɪz/
zany /ˈzeɪni/	freezing /ˈfriːzɪŋ/	hose /həʊz/

/n/ nasal, voiced

Word initial	Word medial	Word final
knee /niː/	peanut /ˈpiːnʌt/	brain /breɪn/
nap /næp/	rainbow /ˈreɪnbəʊ/	brown /braʊn/
nest /nest/	dinosaur /ˈdaɪnəsɔːr/	bun /bʌn/
necklace /ˈneklәs/	Banana /bəˈnænə/	can /kæn/

knit /nɪt/	many /ˈmeni/	cane /keɪn/
nurse /nɜːrs/	any /ˈeni/	chain /tʃeɪn/
knife /naɪf/	honor /ˈɑːnər/	chin /tʃɪn/
knock /nɑːk/	planet /ˈplænɪt/	clean /kliːn/
know /nəʊ/	pony /ˈpəʊni/	clown /klaʊn/
nail /neɪl/	rainy /ˈreɪni/	coin /kɔɪn/
nut /nʌt/	hand /hænd/	sun /sʌn/

/l/ lateral, voiced

Word initial	Word medial	Word final
leaf /liːf/	sailor /ˈseɪlər/	ball /bɔːl/
lamp /læmp/	balloon /bəˈluːn/	mail /meɪl/
leak /liːk/	alarm /əˈlɑːrm/	nail /neɪl/
list /lɪst/	police /pəˈliːs/	seal /siːl/
long /lɔːŋ/	salad /ˈsæləd/	pool /puːl/
Letter /ˈletər/	pillow /ˈpɪləʊ/	muscle /ˈmʌsl/
light /laɪt/	wallet /ˈwɑːlɪt/	fall /fɔːl/
Listen /ˈlɪsn/	calendar /ˈkælɪndər/	shell /ʃel/

lock /lɑːk/	family /ˈfæməli/	tail /teɪl/
look /lʊk/	dollar /ˈdɑːlər/	call /kɔːl/
luck /lʌk/	Elbow /ˈelbəʊ/	yell /jel/

E. Post-Alveolar

/ʃ, ʒ, tʃ, dʒ, r/

/ʃ/ Fricative, Voiceless

Word initial	Word medial	Word final
shape /ʃeɪp/	lotion /ˈləʊʃn/	brush /brʌʃ/
shirt /ʃɜːrt/	flashlight /ˈflæʃlaɪt/	fish /fɪʃ/
shoe /ʃuː/	ocean /ˈəʊʃn/	Push /pʊʃ/
ship /ʃɪp/	Milkshake /ˈmɪlkʃeɪk/	dish /dɪʃ/
chef /ʃef/	addition /əˈdɪʃn/	cash /kæʃ/
shot /ʃɑːt/	Washington /ˈwɑːʃɪŋtən/	leash /liːʃ/
shut /ʃʌt/	musician /mjuˈzɪʃn/	wash /wɑːʃ/
shop /ʃɑːp/	eruption /ɪˈrʌpʃn/	trash /træʃ/
shy /ʃaɪ/	mushroom /ˈmʌʃruːm/	eyelash /ˈaɪlæʃ/
share /ʃer/	cushion /ˈkʊʃn/	bush /bʊʃ/

show /ʃəʊ/	professional /prəˈfeʃənl/	finish /ˈfɪnɪʃ/

/ʒ/ *Fricative, Voiced*

Word initial	Word medial	Word final
genre/ˈʒɑːnrə/	casual /ˈkæʒuəl/	beige /beɪʒ/
jus /ʒuː/ /dʒuːs/	visual /ˈvɪʒuəl/	garage /gəˈrɑːʒ/
gendarme/ˈʒɑːndɑːrm/	usual /ˈjuːʒuəl/,	Massage /məˈsɑːʒ/
	amnesia /æmˈniːʒə/	collage /kəˈlɑːʒ/
	Asia /ˈeɪʒə/	arbiterage /ˈɑːrbɪtrɑːʒ/
	measure/ˈmeʒər/	sabotage/ˈsæbətɑːʒ/
	treasure /ˈtreʒər/	rouge /ruːʒ/
	pleasure /ˈpleʒər/	mirage /məˈrɑːʒ/
	leasure /ˈliːʒər/	montage /ˌmɑːnˈtɑːʒ/
	exposure /ɪkˈspəʊʒər/	camouflage /ˈkæməflɑːʒ/

/ tʃ / *Affricate, Voiceless*

Word initial	Word medial	Word final
chop /tʃɑːp/	teacher /tiːtʃər/	research /ˈriːsɜːrtʃ/ /rɪˈsɜːrtʃ/
choice /tʃɔɪs/	actually /ˈæktʃuəli/	teach /tiːtʃ/
choose /tʃuːz/	future /ˈfjuːtʃər/	speech /spiːtʃ/
child /tʃaɪld/	question /ˈkwestʃən/	match /mætʃ/
Chapter /ˈtʃæptər/	century /ˈsentʃəri/	approach /əˈprəʊtʃ/
chance /tʃæns/	nature/ˈneɪtʃər/	attach /əˈtætʃ/
change /tʃeɪndʒ/	structure /ˈstrʌktʃər/	switch /swɪtʃ/
challenge /ˈtʃælɪndʒ/	picture /ˈpɪktʃər/	witch /wɪtʃ/
charge /tʃɑːrdʒ/	culture /ˈkʌltʃər/	torch /tɔːrtʃ/
charity /ˈtʃærəti/	kitchen /ˈkɪtʃɪn/	spinach /ˈspɪnɪtʃ/
chief /tʃiːf/	achieve /əˈtʃiːv/	pinch /pɪntʃ/
chess /tʃes/	Virtual /ˈvɜːrtʃuəl/	enrich /ɪnˈrɪtʃ/
cheer /tʃɪr/	purchase /ˈpɜːrtʃəs/	lunch /lʌntʃ/

/ʤ/ *Affricate, Voiced*

Word initial	Word medial	Word final
job /ʤɑːb/	education /ˌeʤuˈkeɪʃn/	large /lɑːrʤ/
justice /ˈʤʌstɪs/	digital /ˈdɪʤɪtl/	courage /ˈkɜːrɪʤ/
join /ʤɔɪn/	technology /tekˈnɑːləʤi/	village /ˈvɪlɪʤ/
joint /ʤɔɪnt/	imagine /ɪˈmæʤɪn/	college /ˈkɑːlɪʤ/
gentleman/ˈʤentlmən/	energy /ˈenərʤi/	page /peɪʤ/
generation/ˌʤenəˈreɪʃn/	manager /ˈmænɪʤər/	Exchange /ɪksˈʧeɪnʤ/
genuine /ˈʤenjuɪn/	original /əˈrɪʤənl/	marriage /ˈmærɪʤ/
judgment/ˈʤʌdʒmənt/	suggest /səˈʤest/	huge /hjuːʤ/
joy /ʤɔɪ/	Budget /ˈbʌʤɪt/	image /ˈɪmɪʤ/
junior /ˈʤuːniər/	regional /ˈriːʤənl/	edge /eʤ/
judicial /ʤuˈdɪʃl/	religious /rɪˈlɪʤəs/	damage /ˈdæmɪʤ/
justify /ˈʤʌstɪfaɪ/	strategy /ˈstrætəʤi/	message /ˈmesɪʤ/

january /ˈdʒænjueri/	gadget /ˈgædʒɪt/	Knowledge /ˈnɑːlɪdʒ/

/ r / *Retroflex/approximant, Voiced*

Word initial	Word medial	Word final
rush /rʌʃ/	around /əˈraʊnd/	four /fɔːr/
rice /raɪs/	arrange /əˈreɪndʒ/	bear /ber/
rais /reɪz/	arrest /əˈrest/	deer /dɪr/
race /reɪs/	arrive /əˈraɪv/	dear /dɪr/
writing /ˈraɪtɪŋ/	arrow /ˈærəʊ/	tear /ter/
red /red/	berry /ˈberi/	alligator /ˈælɪgeɪtər/
wrist /rɪst/	borrow /ˈbɔːrəʊ/	doctor /ˈdɑːktər/
reason /ˈriːzn/	carrot /ˈkærət/	anywhere /ˈeniwer/
raisin /ˈreɪzn/	cherry /ˈtʃeri/	insecure /ˌɪnsɪˈkjʊr/
rabbit /ˈræbɪt/	chorus /ˈkɔːrəs/	Insincere /ˌɪnsɪnˈsɪr/
ribbon /ˈrɪbən/	correct /kəˈrekt/	manicure /ˈmænɪkjʊr/
rich /rɪtʃ/	dairy /ˈderi/ /ˈdeəri/	volunteer /ˌvɑːlənˈtɪr/

F. Palatal

/j/

/j/ *Approximant, Voiced*

Word initial	Word medial	Word final
Europe /ˈjʊrəp/	lawyer /ˈlɔɪər/	-
European /ˌjʊrəˈpiːən/	loyal /ˈlɔɪəl/	
union /ˈjuːniən/	New Year /ˌnuː ˈjɪr/	
unique /juˈniːk/	reuse /ˌriːˈjuːz/	
unite /juˈnaɪt/	royal /ˈrɔɪəl/	
united /juˈnaɪtɪd/	yo-yo /ˈjəʊ jəʊ/	
yogurt /ˈjəʊgərt/	employer /ɪmˈplɔɪər/	
younger /ˈjʌŋgər/	papaya /pəˈpaɪə/	
use /juːz/	reunion /ˌriːˈjuːniən/	
yard /jɑːrd/	reunite /ˌriːjuˈnaɪt/	
yarn /jɑːrn/	royalty /ˈrɔɪəlti/	
yawn /jɔːn/		

6. Velar

/k, g, ŋ/

/k/ Plosive, Voiceless

Word initial	Word medial	Word final
cabbage /ˈkæbɪdʒ/	breakfast /ˈbrekfəst/	pink /pɪŋk/
cactus /ˈkæktəs/	chicken /ˈtʃɪkɪn/	check /tʃek/
candle /ˈkændl/	donkey /ˈdɑːŋki/	cheek/tʃiːk/
Candy /ˈkændi/	soccer /ˈsɑːkər/	awake /əˈweɪk/
cartoon /kɑːrˈtuːn/	vacation /veɪˈkeɪʃn/	lock /lɑːk/
color /ˈkʌlər/	biking /ˈbaɪkɪŋ/	Bike /baɪk/
confess /kənˈfes/	turkey /ˈtɜːrki/	earache /ˈɪreɪk/
correct /kəˈrekt/	cooking /ˈkʊkɪŋ/	headache /ˈhedeɪk/
costume /ˈkɑːstuːm/	weekend /ˈwiːkend/	magic /ˈmædʒɪk/
country /ˈkʌntri/	uncle /ˈʌŋkl/	music /ˈmjuːzɪk/
courage /ˈkɜːrɪdʒ/	ankle /ˈæŋkl/	notebook /ˈnəʊtbʊk/
Cloud /klaʊd/	bakery /ˈbeɪkəri/	peacock /ˈpiːkɑːk/
cold /kəʊld/	napkin /ˈnæpkɪn/	gigantic /dʒaɪˈgæntɪk/

cool /kuːl/	pumpkin /ˈpʌmpkɪn/	neck /nek/

/g/ Plosive, Voiced

Word initial	Word medial	Word final
Goose /guːs/	luggage /ˈlʌgɪdʒ/	bug /bʌg/
gate /geɪt/	cougar /ˈkuːgər/	dog /dɔːg/
gas /gæs/	eagle /ˈiːgl/	leg /leg/
gift /gɪft/	category /ˈkætəgɔːri/	Bag /bæg/
go /gəʊ/	elegant /ˈelɪgənt/	mug /mʌg/
gulp /gʌlp/	dignity /ˈdɪgnəti/	big /bɪg/
good /gʊd/	illegal /ɪˈliːgl/	rag /ræg/
gone/gɔːn/	magazine /ˈmægəziːn/	pig /pɪg/
guess/ges/	magnify /ˈmægnɪfaɪ/	catalog /ˈkætəlɔːg/
guest /gest/	August /ɔːˈgʌst/	ladybug /ˈleɪdibʌg/
give /gɪv/	baggage /ˈbægɪdʒ/	hug /hʌg/
Ghost /gəʊst/	begin /bɪˈgɪn/	rug /rʌg/

gosh /gɑːʃ/	again /əˈgen/, /əˈgeɪn/	slug /slʌg/

/ŋ/ Nasal, Voiced

Word initial	Word medial	Word final
-	England /ˈɪŋglənd/	bang /bæŋ/
	English /ˈɪŋglɪʃ/	bring /brɪŋ/
	finger /ˈfɪŋgər/	ding /dɪŋ/
	hanger /ˈhæŋər/	hang/hæŋ/
	hunger /ˈhʌŋgər/	king /kɪŋ/
	singer /ˈsɪŋər/	lung /lʌŋ/
	younger /ˈjʌŋgər/	tongue /tʌŋ/
	jungle /ˈdʒʌŋgl/	ping /pɪŋ/
	longer /ˈlɔːŋgər/	ring /rɪŋ/
	kangaroo /ˌkæŋgəˈruː/	sing /sɪŋ/
	stronger /ˈstrɔːŋgər/	Song /sɔːŋ/
	mongoose /ˈmɑːŋguːs/	Spring /sprɪŋ/

G. Glottal

/h/

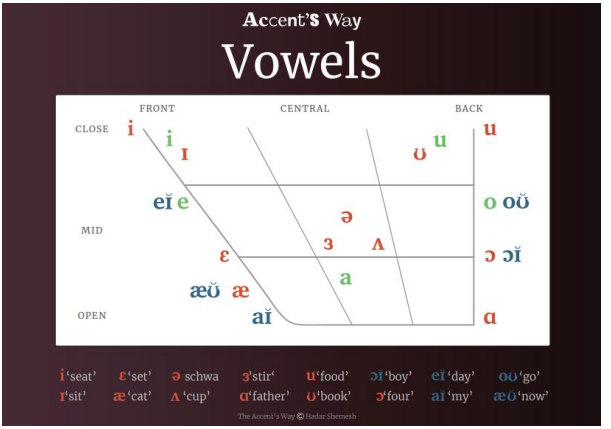
/h/ Fricative, Voiced

Word initial	Word medial	Word final
hall /hɔːl/	inhale /ɪnˈheɪl/	-
hand /hænd/	uphill /ˌʌpˈhɪl/	
hard /hɑːrd/	rehearsal /rɪˈhɜːrsl/	
hat /hæt/	behind /bɪˈhaɪnd/	
have /hæv/ /həv/	downhil /ˌdaʊnˈhɪl/	
head /hed/	forehand /ˈfɔːrhænd/	
health /helθ/	forehead /ˈfɔːrhed/	
heart /hɑːrt/	behavior /bɪˈheɪvjər/	
hurt /hɜːrt/	unhappy /ʌnˈhæpi/	
hear /hɪr/	buttonhole /ˈbʌtnhəʊl/	
hair /her/	grasshopper /ˈgræshɑːpər/	
her /hər/ /hɜːr/	Reheat /ˌriːˈhiːt/	

CHAPTER V

The English Vowel Sounds

Learning English vowels for foreign English students, especially Indonesian English learners, may become difficult. That is because English has its own specific rules in pronouncing the vowels. The English alphabet has five vowels with 20 vowel sounds. The English vowels are a, i, u, e, o while the English vowel sounds are /ʌ/ /aː/ /æ/ /ɒ/ /ɔː/ /ɜː/ /e/ /ə/ /ɪ/ /iː/ /ʊ/ /uː/ /aɪ/ /aʊ/ /eə/ /əʊ/ /eɪ/ /ɪə/ /ʊə/ /ɔɪ/. Some of them exist in Indonesian and some do not. This makes the students need practicing to pronounce the vowels correctly.



Picture 5.1. The vowels

English vowel sounds are classified into two, namely monophthongs and diphthongs. Monophthongs, also known as pure vowels or simple vowels, are vowels with a single sound. There are twelve vowel sounds with a single sound in English, namely /ʌ/ /aː/ /æ/ /ɒ/ /ɔː/ /ɜː/ /e/ /ə/ /ɪ/ /iː/ /ʊ/ /uː/. Otherwise, diphthongs are vowel sounds created by the combination of two pure vowel sounds. There are eight diphthongs in English, namely /aɪ/ /aʊ/ /eə/ /əʊ/ /eɪ/ /ɪə/ /ʊə/ /ɔɪ/. These English vowel sounds will be explained in this chapter followed by its examples.

A. Monophthongs

Monophthongs consist of twelve vowel sounds, namely ʌ/ /aː/ /æ/ /ɒ/ /ɔː/ /ɜː/ /e/ /ə/ /ɪ/ /iː/ /ʊ/ /uː/. Those twelve sounds are divided into three categories, they are front vowels, central vowels and back vowels.

1. Front vowels

The front vowels are /i/ /ɪ/ /e/ and /æ/, and are made with the front of the tongue arched. Practice going from high to low by saying the following words. Your tongue, and possibly jaw, should drop slightly for each vowel.

a. /i/ Close front spread vowel

IPA	Example	Shape of mouth
/i/	She /ʃi/ or /ʃiː/	Close, front, unrounded
	See /siː/	
	We /wi/ or /wiː/	
	Teen /tiːn/	
	Least /liːst/	
	Leak /liːk/	
	Seat /siːt/	
	Beat /biːt/	
	Kiwi /ˈkiːwi/	
	Queen /kwiːn/	

b. /ɪ/ Lower and centralized close front spread vowel

IPA	Example	Shape of mouth

/ɪ/	Rich /rɪtʃ/	Near-close, near-front, unrounded
	Fish /fɪʃ/	
	Ship /ʃɪp/	
	Tin /tɪn/	
	List /lɪst/	
	Lick /lɪk/	
	Sit /sɪt/	
	Bit/bɪt/	
	Big /bɪg/	
	Think /θɪŋk/	

c. /e/Mid front spread vowel

IPA	Example	Shape of mouth
/e/	Hair /her/	Open-mid, front, unrounded
	Share /ʃer/	
	chef /ʃef/	
	chess /tʃes/	
	wedding /ˈwedɪŋ/	

	edge /ed͡ʒ/	
	red /red/	
	Head /hed/	
	Said /sed/	
	Bread /bred/	

d. /æ/ Open front spread vowel

IPA	Example	Shape of mouth
/æ/	Candle /ˈkændl/	Near-open, front, unrounded
	Bang /bæŋ/	
	hang /hæŋ/	
	Hat /hæt/	
	hand /hænd/	
	Cash /kæʃ/	
	match /mætʃ/	
	Laugh /læf/	
	Cat /kæt/	
	Bag /bæg/	

2. Central vowels

The central vowels are /ɜː/ /ə/ and /ʌ/, and are made in the middle of the mouth with the body of the tongue raised to mid-height. The tongue should be mostly relaxed. /ə/ and /ʌ/ are virtually the same sound. /ə/ is often called "schwa" and occurs in syllables when they are unstressed, and /ʌ/ occurs in stressed syllables.

a. /ɜː/Mid central spread vowel

IPA	Example	Shape of mouth
/ɜː/	Bird /bɜːrd/	Open-mid, central, unrounded
	Firm /fɜːrm/	
	Burn /bɜːrn/	
	Word /wɜːrd/	
	Shirt /ʃɜːrt/	
	hurt /hɜːrt/	
	her /hər/ /hɜːr/	
	Girl /gɜːrl/	
	Learn /lɜːrn/	
	World /wɜːrld/	

b. /ə/ Unstressed mid central spread vowel

IPA	Example	Shape of mouth
/ə/	Another /əˈnʌðər/	Mid, central, unrounded
	awake /əˈweɪk/	
	Ago /əˈgəʊ/	
	About /əˈbaʊt/	
	Doctor /ˈdɑːktər/	
	Never /ˈnevər/	
	Again /əˈgeɪn/	
	Away /əˈweɪ/	
	System /ˈsɪstəm/	
	Another /əˈnʌðər/	

c. /ʌ/Open central spread vowel

IPA	Example	Shape of mouth
/ʌ/	Cut /kʌt/	Open mid, central, unrounded
	But /bʌt/	
	Luck /lʌk/	
	Duck /dʌk/	
	Rush /rʌʃ/	

	shut /ʃʌt/	
	brush /brʌʃ/	
	someone /ˈsʌmwʌn/	
	uncle /ˈʌŋkl/	
	Month /mʌnθ/	

3. Back vowels

The back vowels are /u/, /ʊ/, /o/, /ɔ/, and /ɑ/, and are made with the back of the tongue raised. Practice going from high to low by saying the following words. Your tongue, and possibly jaw, should drop slightly for each vowel. For the first three vowels, the lips are rounded; the fourth is slightly rounded, and the fifth is unrounded.

a. /uː/Close back rounded vowel

IPA	Example	Shape of mouth
/uː/	Use /juːz/	Close, back, rounded
	union /ˈjuːniən/	
	New Year /ˌnuː ˈjɪr/	
	reunion /ˌriːˈjuːniən/	
	costume /ˈkɑːstuːm/	
	goose /guːs/	

	fool /fuːl/	
	roof /ruːf/	
	Sooth /smuːð/	
	two /tuː/	
	Moon /muːn/	

b. /ʊ/ Lower and centralized close back rounded vowel

IPA	Example	Shape of mouth
/ʊ/	Europe /ˈjʊrəp/	Near-close, near-back, rounded
	cook /ˈkʊk/	
	good /gʊd/	
	full /fʊl/	
	Look /lʊk/	
	Book /bʊk/	
	Took /tʊk/	
	Hook/hʊk/	
	Room /ruːm/, /rʊm/	
	Put /pʊt/	

	Push /pʊʃ/	

c. /ɒ/ Open back rounded vowel

IPA	Example	Shape of mouth
/ɒ/	Odd /ɒd/ BrE	Open, back, rounded
	Shock /ʃɒk/ BrE	
	Dock /dɒk/ BrE	
	Sock /sɒk/ BrE	
	Knob /nɒb/ BrE	
	Log /lɒg/ BrE	
	Option /ˈɒpʃn/ BrE	
	God /gɒd/ BrE	
	Sod /gɒd/ BrE	
	Rod /rɒd/ BrE	
	Don /dɒn/ BrE	

d. /ɔ:/Mid back rounded vowel

IPA	Example	Shape of mouth

/ɔː/	yawn /jɔːn/	Open-mid, back, rounded
	warm /wɔːrm/	
	walk /wɔːk/	
	wall /wɔːl/	
	always /ˈɔːlweɪz/	
	award /əˈwɔːrd/	
	gone /gɔːn/	
	dog /dɔːg/	
	catalog /ˈkætəlɔːg/	
	long /lɔːŋ/	
	hall /hɔːl/	

e. /ɑː/Open back spread vowel

IPA	Example	Shape of mouth
/ɑː/	yard /jɑːrd/	Open, back, unrounded
	watch /wɑːtʃ/	
	wash /wɑːʃ/	
	cartoon /kɑːrˈtuːn/	

	Costume /ˈkɑːstuːm/	
	soccer /ˈsɑːkər/	
	Peacock /ˈpiːkɑːk/	
	Gosh /gɑːʃ/	
	hard /hɑːrd/	
	heart /hɑːrt/	
	Top /tɑːp/	

B. Diphthongs

1. /ɑɪ/ Diphthong beginning with open front spread vowel, moving towards lowered and centralized close front spread vowel.

IPA	Example	Position
/ɑɪ/	fine /fɑɪn/	The initial position is /ɑ/ then the tongue moves to /ɪ/
	final /ˈfɑɪnl/	
	vine /vɑɪn/	
	Drive /drɑɪv/	
	knife /nɑɪf/	

	High /haɪ/	
	Buy /baɪ/	
	vine /vaɪn/	
	hive /haɪv/	
	deny /dɪˈnaɪ/	
	beside /bɪˈsaɪd/	
	decide /dɪˈsaɪd/	
	divide /dɪˈvaɪd/	
	drive /draɪv/	
	tiger /ˈtaɪgər/	
	light /laɪt/	
	decide /dɪˈsaɪd/	
	Pie /paɪ/	
	Line /laɪn/	
	Type /taɪp/	

2. **/eɪ/ Diphthong beginning with half-close spread vowel, moving towards lowered and centralized close front spread vowel**

IPA	Example	Position
/eɪ/	Fade /feɪd/	The initial position is /e/ then the tongue moves to /ɪ/
	Maid /meɪd/	
	vain /veɪn/	
	take /teɪk/	
	eighteen /ˌeɪˈtiːn/	
	Danger /ˈdeɪndʒər/	
	snail /sneɪl/	
	space /speɪs/	
	Snake /sneɪk/	
	shape /ʃeɪp/	
	baseball /ˈbeɪsbɔːl/	
	racing /ˈreɪsɪŋ/	
	face /feɪs/	
	nail /neɪl/	
	rainy /ˈreɪni/	

	brain /breɪn/	
	brain /breɪn/	
	sailor /ˈseɪlər/	
	mail /meɪl/	
	faith /feɪθ/	

3. /ɔɪ/ Diphthong beginning with open front spread vowel, moving towards lowered and centralized close front spread vowel

IPA	Example	Position
/ɔɪ/	Toy /tɔɪ/	The initial position is /ɔ/ then the tongue moves to /ɪ/
	Moist /mɔɪst/	
	Joy /dʒɔɪ/	
	voice /vɔɪs/	
	poison /ˈpɔɪzn/	
	coin /kɔɪn/	
	join /dʒɔɪn/	
	joint /dʒɔɪnt/	
	Oil /ɔɪl/	

	lawyer /ˈlɔɪər/	
	loyal /ˈlɔɪəl/	
	royal /ˈrɔɪəl/	
	employer /ɪmˈplɔɪər/	
	Choice /tʃɔɪs/	
	Soil /sɔɪl/	
	Foil /fɔɪl/	
	Boil /bɔɪl/	
	Boy /bɔɪ/	
	Toilet /ˈtɔɪlət/	
	Spoil /spɔɪl/	

4. /ɑʊ/ Diphthong beginning with open central spread vowel, moving towards lowered and centralized close back rounded vowel

IPA	Example	Position
/ɑʊ/	Now /naʊ/	The initial position is /ɑ/ then the tongue moves to /ʊ/
	How /haʊ/	
	Loud /laʊd/	

	Town /taʊn/	
	Found /faʊnd/	
	Round /raʊnd/	
	brown /braʊn/	
	clown /klaʊn/	
	Cloud /klaʊd/	
	Bough /baʊ/	
	around /əˈraʊnd/	
	Bout /baʊt/	
	About /əˈbaʊt/	
	Rout /raʊt/	
	Mouth /maʊθ/	
	Gown /ɡaʊn/	
	Jowl /dʒaʊl/	
	Bow /baʊ/	
	Cow /kaʊ/	

5. **/əʊ/ Diphthong beginning with lowered and centralized close back rounded vowel, moving towards unstressed mid central vowel**

IPA	Example	Position
/əʊ/	Show /ʃəʊ/	The initial position is /ə/ then the tongue moves to /ʊ/
	No /nəʊ/	
	Though /ðəʊ/	
	Bode /bəʊd/	
	goldfish /ˈgəʊldfɪʃ/	
	sofa /ˈsəʊfə/	
	loaf /ləʊf/	
	over/ˈəʊvər/	
	oval /ˈəʊvl/	
	hotel /həʊˈtel/	
	boat /bəʊt/	
	goat /gəʊt/	
	coat /kəʊt/	
	know /nəʊ/	
	both /bəʊθ/	

	Pope /pəʊp/	
	Disposal /dɪˈspəʊzl/	
	Profile /ˈprəʊfaɪl/	
	Open /ˈəʊpən/	

6. **/ɪə/ Diphthong beginning with open front spread vowel, moving towards lowered and centralized close front spread vowel**

IPA	Example	Position
/ɪə/	Year /jɪə(r)/ BrE	The initial position is /ɪ/ then the tongue moves to /ə/
	Here /hɪə(r)/ BrE	
	Really /ˈriːəli/	
	Area /ˈeriə/	
	Idea /aɪˈdiːə/	
	Royal /ˈrɔɪəl/	
	Ideal /aɪˈdiːəl/	
	Hear /hɪə(r)/ BrE	
	Theory /ˈθiːəri/	

	Industrial /ɪnˈdʌstriəl/	
	Appear /əˈpɪə(r)/ BrE	
	Client /ˈklaɪənt/	
	Fear /fɪə(r)/ BrE	
	Ear ɪə(r)/ BrE	
	Sheer /ʃɪə(r)/ BrE	

7. /eə/ Diphthong beginning with half-close spread vowel, moving towards unstressed mid central vowel

IPA	Example	Position
/eə/	Airport /ˈeəpɔːt/	The initial position is /e/ then the tongue moves to / ə /
	Care /keə(r)/ BrE	
	Air /eə(r)/ BrE	
	Hair /heə(r)/ BrE	
	Fair /feə(r)/ BrE	
	Chair /tʃeə(r)/ BrE	
	Pair /peə(r)/ BrE	

	Rare /rɛə(r)/ BrE	
	Square /skwɛə(r)/ BrE	
	Parent /ˈpɛərənt/ BrE	
	There /ðɛə(r)/ BrE	
	Dare /dɛə(r)/ BrE	
	Spare /spɛə(r)/ BrE	
	Bear /bɛə(r)/ BrE	
	Heir /ɛə(r)/ BrE	

8. /ʊə/ Diphthong beginning with lowered and centralized close back rounded vowel, moving towards unstressed mid central vowel

IPA	Example	Position
/ʊə/	Pure /pjʊə(r)/ BrE	The initial position is /ʊ/ then the tongue moves to /ə/
	Flour /ˈflaʊər/	
	Hour /ˈaʊər/	
	Individual /ˌɪndɪˈvɪdʒuəl/	

	Visual /ˈvɪʒuəl/	
	Secure /sɪˈkjʊə(r)/ BrE	
	Mature /məˈtʃʊə(r)/ BrE	
	Fury /ˈfjʊəri/ BrE	
	Assure /əˈʃʊə(r)/ BrE	
	Endure /ɪnˈdjʊə(r)/ BrE	
	plural /ˈplʊrəl/	
	neuro- /nʊrəʊ/	
	Statuary /ˈstætʃueri/	
	Punctual /ˈpʌŋktʃuəl/	
	January /ˈdʒænjueri/	

CHAPTER VII

Word Stress

Word stress is a fundamental aspect of English phonology, influencing both the rhythm and meaning of words. In English, stress is primarily lexical, meaning it is predictable based on the structure and origin of words rather than being applied uniformly across all words. Typically, stress patterns in English involve the emphasis placed on certain syllables within a word, marking them as stronger or more prominent than others. This prominence can manifest in various ways, such as higher pitch, increased loudness, or longer duration of the stressed syllable compared to unstressed ones.

The placement of stress often follows general rules based on syllable structure and word formation. For example, in most English two-syllable nouns and adjectives, the stress tends to fall on the first syllable (e.g., 'TAble', 'HAPpy'). Conversely, two-syllable verbs often place stress on the second syllable (e.g., re'PAIR', con'CEDE'). This predictable pattern can help learners and speakers of English determine where stress should be placed when encountering unfamiliar words.

In longer words or compounds, stress placement can vary depending on whether the word is a compound noun, adjective, or verb, and can sometimes shift based on the part of speech or inflectional ending. Additionally, English borrows stress patterns from other languages for loanwords, resulting in varied stress patterns that speakers must learn and apply correctly.

Overall, understanding word stress is crucial for clear and effective communication in English, as it ensures proper emphasis and intelligibility in spoken language. Word stress is crucial for understanding and communicating effectively in English, as mistakes in stress can lead to misunderstandings and affect the meaning of words. Word stress in English can be complex and is influenced by several factors, including the number of syllables, the type of word (noun, verb, adjective, etc.), prefixes and suffixes, and the language of origin for borrowed words. Here are some general rules and patterns that can help you understand and predict word stress in English:

A. Primary Stress

Syllables in English words don't all have the same level of loudness. Some are loud, some are short and quiet, some are in

between. English has three levels of stress namely primary stress, secondary stress, and unstressed syllables.

In English phonology, primary stress refers to the syllable in a word that is given the greatest emphasis or prominence. This emphasis is typically characterized by a combination of increased loudness, higher pitch, and longer duration compared to the other syllables in the word. Understanding primary stress is essential for accurate pronunciation and comprehension in English, as it can significantly affect the meaning and clarity of speech.

In spoken languages, words can easily have many syllables, such as the English word *internationalization*, which has eight syllables. Even with just three or four syllables, there is room for multiple degrees of stress within a single word. In most spoken languages, usually there is exactly one primary stress and is marked in the IPA with an upper tick mark **[ˈ]** before the onset of the syllable with primary stress.

Primary stress in English words serves as a guidepost for listeners, helping them to distinguish between different words and understand their meanings more clearly. When we place primary stress on a syllable, we make it stand out from the rest of the word, marking it as the most important part for the listener to pay attention to. For example, in the word "banana" the primary stress falls on the second syllable: /bəˈnænə/. This emphasis on the "næ" part of the word helps to clearly convey its identity, making it recognizable and understandable to native speakers and learners alike.

The placement of primary stress in English often follows specific patterns and rules, though there are many exceptions. Generally, in two-syllable nouns and adjectives, the primary stress is placed on the first syllable, as in "TAble" and "HAPpy."

However, in two-syllable verbs and prepositions, the stress typically falls on the second syllable, as in "reLAX" and "beTWEEN." Multi-syllable words often have stress patterns influenced by their suffixes. For instance, words ending in "-tion" usually have primary stress on the penultimate syllable, as in "comPLEtion" and "inFORmation." Understanding these patterns aids in mastering proper pronunciation and improves overall fluency in English.

Mastering primary stress is crucial for effective communication in English. Incorrect stress placement can lead to misunderstandings or make speech difficult to understand. For instance, stressing the wrong syllable in a word like "record" can change its meaning entirely: "REcord" (noun) versus "reCORD" (verb). Additionally, primary stress can differentiate between words that are spelled the same but have different meanings and functions, known as heteronyms. Accurate use of primary stress also enhances the natural rhythm and intonation of spoken English, making speech sound more fluent and native-like. For English language learners, paying attention to primary stress can significantly improve listening comprehension and speaking abilities, leading to more confident and effective communication.

The example of primary stress word

Words	Phonetic symbols
Democracy (n)	/dɪˈmɑːkrəsi/
Psychology (n)	/saɪˈkɑːlədʒi/
Vegetables (n)	/ˈvedʒtəbl/

Employee (n)	/ɪmˈplɔɪiː/
Sitcom (n)	/ˈsɪtkɑːm/
Abundance (n)	/əˈbʌndəns/
Profitable (adj)	/ˈprɑːfɪtəbl/
Content (n)	/ˈkɑːntent/
Saturated (adj)	/ˈsætʃəreɪtɪd/
Elusive (adj)	/ɪˈluːsɪv/
Hidden (adj)	/ˈhɪdn/
Natural (adj)	/ˈnætʃrəl/
Flower (n)	/ˈflaʊər/
Dessert (n)	/dɪˈzɜːrt/
Dictionary (n)	/ˈdɪkʃəneri/
Belief (n)	/bɪˈliːf/
Believe (v)	/bɪˈliːv/
Forget (v)	/fərˈget/
Remember (v)	/rɪˈmembər/
Salad (n)	/ˈsæləd/
Cucumber (n)	/ˈkjuːkʌmbər/

Beautiful (adj)	/ˈbjuːtɪfl/
Diligent (adj)	/ˈdɪlɪdʒənt/
Rubbish (n)	/ˈrʌbɪʃ/
Bicycle (n)	/ˈbaɪsɪkl/
Advance (n)	/ədˈvæns/
Respect (n)	/rɪˈspekt/
Learner (n)	/ˈlɜːrnər/
Method (n)	/ˈmeθəd/
Effective (adj)	/ɪˈfektɪv/
Amuse (v)	/əˈmjuːz/
Something (pronoun)	/ˈsʌmθɪŋ/

The rules for determining primary stress in English words can be complex, but there are several general patterns and guidelines that can help. These rules often depend on the number of syllables in a word, the word's part of speech (noun, verb, adjective, etc.), and the presence of certain prefixes and suffixes. Here are some key rules and patterns:

1. Two-syllable words

a. Nouns and Adjectives

Stress is usually on the first syllable

Examples:

Words	Phonetic Symbols
Bottle (n)	/ˈbɑ:tl/
Iron (n)	/ˈaɪərn/
Table (n)	/ˈteɪbl/
Money (n)	/ˈmʌni/
Happy (adj)	/ˈhæpi/
Stupid (adj)	/ˈstu:pɪd/
Ugly (adj)	/ˈʌgli/
Lazy (adj)	/ˈleɪzi/

b. Verbs and prepositions

Stress is usually on the second syllable.

Examples:

Words	Phonetic Symbols
Relax (v)	/rɪˈlæks/
Arrive (v)	/əˈraɪv/
Complain (v)	/kəmˈpleɪn/
Depend (v)	/dɪˈpend/

Before (prep)	/bɪˈfɔːr/
Across (prep)	/əˈkrɔːs/
Above (prep)	/əˈbʌv/
Between (prep)	/bɪˈtwiːn/

2. Compound words

a. Compound nouns

Stress is typically on the first part.

Examples:

Words	Phonetic Symbols
Football (n)	/ˈfʊtbɔːl/
Bedroom (n)	/ˈbedruːm/
Blackboard (n)	/ˈblækbɔːrd/
Sunflower (n)	/ˈsʌnflaʊər/
Moonlight (n)	/ˈmuːnlaɪt/
Background (n)	/ˈbækgraʊnd/
Crosswalk (n)	/ˈkrɔːswɔːk/
Smartphone (n)	/ˈsmɑːrtfəʊn/

3. Compound adjective

Stress is usually on the second part.

Examples:

Words	Phonetic Symbols
Well known (adj)	/ˌwel ˈnəʊn/
Old-Fashioned (adj)	/ˌəʊld ˈfæʃnd/
Fast-paced (adj)	/ˌfæst ˈpeɪst/
Short-term (adj)	/ˌʃɔːrt ˈtɜːrm/
Long-distance (adj)	/ˌlɔːŋ ˈdɪstəns/
Sky-blue (adj)	/ˌskaɪ ˈbluː/
Overstaffed (adj)	/ˌəʊvərˈstæft/

4. Words Ending with specific suffixes

Certain suffixes influence where the primary stress falls in a word. Here are some common patterns:

a. Suffixes that cause stress to fall on the preceding syllable-ic, -sion, -tion

Examples:

Words	Phonetic Symbols
Graphic (adj)	/ˈgræfɪk/
Demographic (n)	/ˌdemәˈgræfɪk/
Photographic (adj)	/ˌfəʊtəˈgræfɪk/
Division (n)	/dɪˈvɪʒn/

Definition (n)	/ˌdefɪˈnɪʃn/
Perfection (n)	/pərˈfekʃn/
Celebration (n)	/ˌselɪˈbreɪʃn/
Completion (n)	/kəmˈpliːʃn/

b. Suffixes that Cause Stress to Fall on the Antepenultimate (Third-from-Last) Syllable-cy, -ty, -phy, -gy, -al

Examples:

Words	Phonetic Symbols
Democrary (n)	/dɪˈmɑːkrəsi/
Reliability (n)	/rɪˌlaɪəˈbɪləti/
Photography (n)	/fəˈtɑːgrəfi/
Geology (n)	/dʒiˈɑːlədʒi/
Complexity (n)	/kəmˈpleksəti/
Activity (n)	/ækˈtɪvəti/
Accuracy (n)	/ˈækjərəsi/
Probability (n)	/ˌprɑːbəˈbɪləti/

c. Suffixes that Do Not Affect Stress Placement

-ly, -ful, -less

Stress remains on the root word

Examples:

Words	Phonetic Symbols
Quietly (adv)	/ˈkwaɪətli/
Diligently (adv)	/ˈdɪlɪdʒəntli/
Honestly (adv)	/ˈɑːnɪstli/
Wonderful (adj)	/ˈwʌndərfl/
Beautiful (adj)	/ˈbjuːtɪfl/
Powerless (adj)	/ˈpaʊərləs/
Loneliness (n)	/ˈləʊnlinəs/
Helpless (adj)	/ˈhelpləs/

5. Words with prefixes

Prefixes generally do not carry the primary stress

Examples:

Words	Phonetic Symbols
Unhappy (adj)	/ʌnˈhæpi/
Incorrect (adj)	/ˌɪnkəˈrekt/
Impossible (adj)	/ɪmˈpɑːsəbl/
Interactive (adj)	/ˌɪntərˈæktɪv/

Irregular (adj)	/ɪˈregjələr/
Insecure (adj)	/ˌɪnsɪˈkjʊr/
Unconscious (adj)	/ʌnˈkɑːnʃəs/
Hyperactive (adj)	/ˌhaɪpərˈæktɪv/

6. Borrowed words

Words borrowed from other languages may retain their original stress patterns

Examples: caFE (French), balcoNY (Italian)

7. Stress shifts in related words

Stress can shift in words that share the same root but have different suffixes

Examples:

Root	Words with suffixes	
Photograph (n) /ˈfəʊtəgræf/	Photography (n) /fəˈtɑːgrəfi/	Photographic (adj) /ˌfəʊtəˈgræfɪk/
Economy (n) /ɪˈkɑːnəmi/	Economic (adj) /ˌiːkəˈnɑːmɪk/	Economical (adj) /ˌiːkəˈnɑːmɪkl/

8. Heteronyms

Words that are spelled the same but have different meanings and functions often have different stress patterns.

Examples:

Words		
Record	(n) /ˈrekərd/ *(catatan)*	(v) /rɪˈkərd/ *(merekam)*
Desert	(v) /dɪˈzɜːrts/ *(meninggalkan)*	(n) /ˈdezərt/ *(gurun)*
Contract	(n) /ˈkɑːntrækt/ *(perjanjian kontrak)*	(v) /kənˈtrækt/ *(mengontrak)*

While these rules and patterns can provide guidance, **English stress patterns do have many exceptions, and often stress needs to be memorized**. Here are a few tips to help master primary stress:

1. Listening and Practice: Exposure to native speakers can help develop an intuitive sense of correct stress placement.
2. Dictionaries: Use good dictionaries that mark stress patterns to confirm the correct stress of unfamiliar words.
3. Pronunciation Guides: Online resources and language learning apps often provide audio examples of word pronunciation with stress patterns highlighted.
4. Practice with Suffixes and Roots: Familiarity with common suffixes and roots can help predict stress in new words.

By understanding and practicing the rules of primary stress, speakers can improve their pronunciation, convey meanings more clearly, and engage more effectively in English conversations.

B. Secondary Stress

In English phonology, secondary stress refers to a syllable that is given a moderate level of emphasis in a word, but not as much as the primary stress. Secondary stress helps to maintain the rhythm and clarity of longer words and is often found in multi-syllable words where additional emphasis is needed beyond the primary stress. Understanding secondary stress is important for accurate pronunciation and natural-sounding speech.

All other stressed syllables can be said to have secondary stress, which is marked in the IPA with a lower tick mark [ˌ] before the onset of the stressed syllable. The remaining syllables are unstressed, which has no dedicated IPA symbol.

Secondary stress in English phonology is a crucial element in the pronunciation of longer words, providing a balanced rhythm that makes speech more comprehensible. While primary stress is the strongest and most prominent stress in a word, secondary stress is marked by a slightly less prominent emphasis. This additional stress helps to maintain the natural cadence and flow of multi-syllable words. For example, in the word "unbelievable," the primary stress falls on the third syllable ("lie"), while the first syllable ("un") carries the secondary stress: /ˌʌn.bɪˈliː.və.bəl/. By giving moderate emphasis to "un," speakers ensure that the word's overall structure is clear and easily understood.

The placement of secondary stress in English words often follows specific patterns, particularly in longer words with multiple syllables. Secondary stress typically appears on syllables that are important for maintaining the rhythm of the word which carry the primary stress. In many cases, secondary stress occurs on the first syllable of words with four or more syllables. For example, in

"communication" (/kəˌmjuː.nɪˈkeɪ.ʃən/), the primary stress is on "keɪ," and the secondary stress is on "mju." This pattern helps to break down the word into more manageable parts, facilitating easier pronunciation and comprehension.

Mastering secondary stress is essential for achieving natural and fluent speech in English. Proper use of secondary stress contributes to the overall prosody of a sentence, making it more pleasant to listen to and easier to understand. Misplacing secondary stress can lead to awkward or unclear pronunciation, which can hinder communication. For English language learners, recognizing and applying secondary stress patterns can greatly improve their spoken English, allowing them to sound more like native speakers. Additionally, secondary stress plays a role in distinguishing between words that might otherwise sound similar, ensuring that listeners can accurately interpret the speaker's intended meaning. For instance, in the word "counterintuitive" (/ˌkaʊn.tər.ɪnˈtuː.ɪ.tɪv/), the secondary stress on "coun" helps to clarify the word's structure and meaning.

The example of secondary stress word:

Word	Phonetic Symbols
Economics (n)	/ˌiːkəˈnɑːmɪks/
Responsibility (n)	/rɪˌspɑːnsəˈbɪləti/
Graduation (n)	/ˌgrædʒuˈeɪʃn/
Comprehend (v)	/ˌkɑːmprɪˈhend/
Comprehension (n)	/ˌkɑːmprɪˈhenʃn/

Content (n)	/ˈkɑːntent/
Saturated (adj)	/ˈsætʃəreɪtɪd/
Elusive (adj)	/ɪˈluːsɪv/
Sexuality (n)	/ˌsekʃuˈæləti/
Residential (adj)	/ˌrezɪˈdenʃl/
Interpersonal (adj)	/ˌɪntərˈpɜːrsənl/
Recreate (verb)	/ˌriːkriˈeɪt/
Outside (adv)	/ˌaʊtˈsaɪd/
Individual (n)	/ˌɪndɪˈvɪdʒuəl/
Responsibility (n)	/rɪˌspɑːnsəˈbɪləti/
Definition (n)	/ˌdefɪˈnɪʃn/
Unforgettable (adj)	/ˌʌnfərˈgetəbl/
Independent (adj)	/ˌɪndɪˈpendənt/
Collocation (n)	/ˌkɑːləˈkeɪʃn/
Academic (adj)	/ˌækəˈdemɪk/
Institution (n)	/ˌɪnstɪˈtuːʃn/
University (n)	/ˌjuːnɪˈvɜːrsəti/
Education (n)	/ˌedʒuˈkeɪʃn/

Worldwide (adj,adv)	/ˌwɜːrldˈwaɪd/
Accumulation (n)	/əˌkjuːmjəˈleɪʃn/
Accessibility (n)	/əkˌsesəˈbɪləti/
Scientific (adj)	/ˌsaɪənˈtɪfɪk/
Manifestation (n)	/ˌmænɪfeˈsteɪʃn/
Opportunity (n)	/ˌɑːpərˈtuːnəti/
Beneficial (adj)	/ˌbenɪˈfɪʃl/
Avocado (n)	/ˌævəˈkɑːdəʊ/
Expedition (n)	/ˌekspəˈdɪʃn/
Energetic (adj)	/ˌenərˈdʒetɪk/
Electrician (n)	/ɪˌlekˈtrɪʃn/

Secondary stress in English is less prominent than primary stress but still important for the rhythm and clarity of longer words. Secondary stress usually falls on syllables that would otherwise be too weak if only primary stress were applied. Understanding the placement of secondary stress involves recognizing patterns in multisyllabic words, particularly those influenced by affixes and word length. Here are some detailed rules and patterns for secondary stress in English:

1. General Patterns

Longer Words: In words with four or more syllables, secondary stress often appears to help maintain the word's rhythm. Typically, secondary stress falls on the first syllable if it is not the syllable that carries the primary stress.

Examples: ˌcon.ver.saˈtion, ˌcom.pre.henˈsion, ˌed.uˌcaˈtion

Words	Phonetic Symbols
Education (n)	/ˌedʒuˈkeɪʃn/
Conversation (n)	/ˌkɑːnvərˈseɪʃn/
Comprehension (n)	/ˌkɑːmprɪˈhenʃn/
Application (n)	/ˌæplɪˈkeɪʃn/
Disability (n)	/ˌdɪsəˈbɪləti/
Positivity (n)	/ˌpɑːzəˈtɪvəti/
International (adj)	/ˌɪntərˈnæʃnəl/
Information (n)	/ˌɪnfərˈmeɪʃn/

2. Affixes

a. Prefixes

When a word has a prefix, the prefix often carries secondary stress, especially if the word is long and the primary stress is located further into the word.

Examples: ˌun.beˈliev.able, ˌre.viˈtal.ize, ˌin.con.siˈder.ate

Words	Phonetic Symbols
Disappear (v)	/ˌdɪsəˈpɪr/
Reapply (v)	/ˌriːəˈplaɪ/
Recharge (v)	/ˌriːˈtʃɑːrdʒ/
Readmit (v)	/ˌriːədˈmɪt/
Substandard (adj)	/ˌsʌbˈstændərd/
Upgrade (v)	/ˌʌpˈgreɪd/
Hypersensitive (adj)	/ˌhaɪpərˈsensətɪv/
Disagree (v)	/ˌdɪsəˈgriː/

b. Suffixes

Certain suffixes, particularly those that attract primary stress to the syllable immediately before them, often create a secondary stress earlier in the word.

Examples: ˌeco.ˌnom.iˈcal, ˌpho.to.ˌgraph.iˈcal, ˌpsy.cho.ˌlog.iˈcal

Words	Phonetic Symbols
Economical (adj)	/ˌiːkəˈnɑːmɪkl/
Photographically (adv)	/ˌfəʊtəˈgræfɪkli/
Psychological (adj)	/ˌsaɪkəˈlɑːdʒɪkl/

Administration (n)	/ədˌmɪnɪˈstreɪʃn/
Communication (n)	/kəˌmjuːnɪˈkeɪʃn/
Consideration (n)	/kənˌsɪdəˈreɪʃn/
Characteristic (n)	/ˌkærəktəˈrɪstɪk/
Similarity (n)	/ˌsɪməˈlærəti/

3. Compound words

In compound words, the first element usually carries secondary stress if the second element carries the primary stress.

Examples: ˌfootˈball, ˌbedˈroom, ˌnewsˈpaper

Words	Phonetic Symbols
Half-baked (adj)	/ˌhæf ˈbeɪkt/
High-tech (adj)	/ˌhaɪ ˈtek/
Cotton candy (n)	/ˌkɑːtn ˈkændi/
Last-minute (adj)	/ˌlæst ˈmɪnɪt/
So-called (adj)	/ˌsəʊ ˈkɔːld/
Full moon (n)	/ˌfʊl ˈmuːn/
Long-term (adv)	/ˌlɔːŋ ˈtɜːrm/
First aid (n)	/ˌfɜːrst ˈeɪd/

4. Stress shifts with suffix changes

When a word with secondary stress takes on a new suffix, the placement of primary and secondary stress may shift. Examples:

Root	Word with suffix
Invest (v) /ɪnˈvest/	Investigation (n) /ɪnˌvestɪˈgeɪʃn/

Tips for Mastering Secondary Stress

1. Listening Practice: Regularly listen to native speakers to develop an intuitive sense of where secondary stress falls.
2. Dictionaries: Use dictionaries that indicate both primary and secondary stress to confirm correct pronunciation.
3. Pronunciation Practice: Practice speaking complex words aloud, focusing on both primary and secondary stresses.
4. Language Learning Tools: Utilize apps and resources that provide audio examples with stress patterns highlighted.

In conclusion, secondary stress is a vital aspect of English phonology that enhances the clarity and rhythm of speech. By understanding and correctly applying secondary stress, speakers can improve their pronunciation and overall communication effectiveness.

C. Unstressed Syllable

In English phonology, unstressed syllables are those that receive less emphasis compared to stressed syllables. These syllables are typically shorter, quieter, and lower in pitch.

Understanding unstressed syllables is crucial for mastering the rhythm and flow of English speech, as well as for accurate pronunciation and comprehension.

Unstressed syllables are an essential aspect of English phonology, contributing to the natural rhythm and melody of spoken language. Unlike stressed syllables, which are pronounced with greater emphasis, unstressed syllables are articulated with less force and are often shorter and quieter. This difference in emphasis helps to create the characteristic patterns of stress and intonation that make English sound fluid and dynamic. For example, in the word "banana," the first and last syllables ("ba" and "na") are unstressed, while the second syllable ("na") carries the primary stress: /bəˈnænə/. The presence of unstressed syllables provides a contrast that highlights the stressed syllables, making the word easier to recognize and pronounce.

Unstressed syllables follow specific patterns that are influenced by the structure and complexity of words. In multi-syllable words, unstressed syllables often occur between or after stressed syllables, helping to balance the word's rhythm. For instance, in the word "computer" (/kəmˈpjuːtər/), the first syllable "com" is unstressed, the second syllable "pu" is stressed, and the third syllable "ter" is unstressed. Additionally, function words such as articles, prepositions, and conjunctions are typically unstressed in sentences. Words like "the," "and," and "to" are usually pronounced quickly and quietly, allowing the more important content words to stand out. This pattern helps to maintain the flow of speech and ensures that key information is conveyed effectively.

Recognizing and properly pronouncing unstressed syllables is crucial for achieving natural and fluent English speech.

Misplacing stress or giving too much emphasis to unstressed syllables can result in awkwardness in the conversation or difficult to understand. For English language learners, mastering unstressed syllables can improve both listening comprehension and spoken fluency. Understanding which syllables to de-emphasize helps learners to mimic native pronunciation patterns more accurately. Moreover, unstressed syllables play a vital role in the connected speech phenomena of English, such as reductions and elisions. For example, the word "to" often reduces to a weak form /tə/ in phrases like "going to" (sounding like "gonna"). By grasping the role of unstressed syllables, speakers can enhance their overall communicative competence and engage more effectively in conversations.

Unstressed syllables are a fundamental component of English phonology that contribute to the language's rhythm and intelligibility. By understanding and applying the principles of unstressed syllables, speakers can improve their pronunciation, fluency, and overall effectiveness in communication.

The placement of unstressed syllables in English words follows several patterns and rules that contribute to the natural rhythm and flow of the language. Here are some detailed explanations of the rules governing unstressed syllables:

1. General Characteristics of Unstressed Syllables

a. Reduced Vowels: Unstressed syllables often contain reduced vowels, especially the schwa /ə/ sound, which is the most common vowel sound in English and represents a neutral, unstressed vowel.

Examples:

Words	Phonetic Symbols
Banana (n)	/bəˈnænə/
Sofa (n)	/ˈsəʊfə/
Ago (adv)	/əˈgəʊ/
About (prep)	/əˈbaʊt/
Family (n)	/ˈfæməli/
Serious (adj)	/ˈsɪriəs/
Question (n)	/ˈkwestʃən/
Document (n)	/ˈdɑːkjumənt/

b. Shorter Duration: Unstressed syllables are typically shorter in length compared to stressed syllables.

c. Lower Volume and Pitch: They are spoken with less volume and lower pitch.

2. Function words

Commonly Unstressed words are function words, such as articles (the, a, an), prepositions (in, on, at), conjunctions (and, but, or), and auxiliary verbs (is, have, do), they are also usually unstressed in sentences.

Examples:

"She went to the store." (the /ðə/ is unstressed),

"I have an idea." (an /ən/ is unstressed)

3. Prefixes and suffixes

Many prefixes and suffixes in English are unstressed. This includes both derivational prefixes and suffixes that change the meaning or part of speech of a word and inflectional suffixes that change tense, number, or case.

Examples:

Root	Inflectional prefixes/suffixes	Derivational prefixes/suffixes
Happy (adj) /ˈhæpi/	Unhappy (adj) /ʌnˈhæpi/	Happiness (n) ˈhæpinəs/
Run (v) /rʌn/	Runner (n) /ˈrʌnər/	Running (v) /ˈrʌnɪŋ/

4. Multi-Syllable Words

a. Penultimate Stress Rule: In many multi-syllable words, the primary stress falls on the second-to-last (penultimate) syllable, making the preceding and following syllables often unstressed.

Examples:

Words	Phonetic Symbols
Communication (n)	/kəˌmju:nɪˈkeɪʃn/
Information (n)	/ˌɪnfərˈmeɪʃn/
Comprehensive (adj)	/ˌkɑ:mprɪˈhensɪv/
Digitalization (n)	/ˌdɪdʒɪtələˈzeɪʃn/

b. Tertiary Stress: In words with four or more syllables, there may be tertiary stress on syllables that are neither primary nor secondary stressed. These syllables still receive less emphasis than primary and secondary stressed syllables.

Examples:

Words	Phonetic Symbols
Unbelievable (adj)	/ˌʌnbɪˈliːvəbl/
Revolutionary (adj)	/ˌrevəˈluːʃəneri/
Electricity (n)	ɪˌlekˈtrɪsəti/
Entrepreneurship (n)	/ˌɑːntrəprəˈnɜːrʃɪp/

c. Weak Forms in Connected Speech

Reduction and Elision: In connected speech, unstressed syllables can undergo reduction (where vowels become schwa) or elision (where vowels or entire syllables are dropped).

Examples:

Reduction: "to" in "going to" becomes /tə/ or /tʊ/ ("gonna" /ˈgʌnə/)
Elision: "family" often pronounced as /ˈfæmli/ rather than /ˈfæmɪli/

Tips for Mastering Unstressed Syllables

1. Listening and Mimicking: Listen to native speakers and mimic their stress patterns, paying attention to which syllables are unstressed.

2. Practice Reduction: Practice pronouncing function words in their weak forms within sentences.
3. Use of Dictionaries: Consult dictionaries that provide phonetic transcriptions to understand stress patterns and unstressed syllables.
4. Reading Aloud: Read sentences and paragraphs aloud, focusing on the natural rhythm and ensuring unstressed syllables are pronounced correctly.

By understanding and applying these rules, speakers can enhance their pronunciation, making their English sounds more natural and fluent.

D. Sentence Stress

Sentence stress in English phonology refers to the pattern of emphasis placed on certain words within a sentence to convey meaning, emotion, and importance. This dynamic interaction between stressed and unstressed words helps to highlight key information and maintain the natural rhythm of speech. Understanding sentence stress is essential for effective communication and comprehension in English.

Sentence stress is a fundamental aspect of English phonology that dictates which words in a sentence are emphasized to convey meaning and intention. Unlike individual word stress, which focuses on syllables within a single word, sentence stress operates at the level of entire phrases and sentences. In English, content words—such as nouns, main verbs, adjectives, and adverbs—typically receive stress because they carry the essential information. Function words, including articles, prepositions, conjunctions, and auxiliary verbs, are usually unstressed as they

provide grammatical structure rather than substantive meaning. For example, in the sentence "She bought a new car," the words "bought," "new," and "car" are stressed, while "she" and "a" are unstressed. This pattern helps listeners to focus on the most important elements of the message.

The rules of sentence stress in English often follow predictable patterns that help to clarify the speaker's intention and enhance understanding. One key rule is that content words are generally stressed, whereas function words are typically unstressed. Additionally, sentence stress can shift to emphasize different parts of a sentence depending on the context and what the speaker wishes to highlight. For instance, in the sentence "I did not say he stole the money," stressing different words changes the sentence's meaning:

1. "*I did not* say he stole the money" (emphasizing that the speaker did not say it).
2. "I did not say he *stole* the money" (implying perhaps he borrowed it or found it instead).

These variations show how sentence stress can be manipulated to convey different nuances and emphases.

Mastering sentence stress is crucial for effective communication in English, as it significantly affects the clarity and naturalness of speech. Proper use of sentence stress helps listeners to identify important information and understand the speaker's intended message. For English learners, recognizing and using appropriate sentence stress can improve both listening comprehension and spoken fluency. Misplacing stress can lead to misunderstandings or make speech sound unnatural and stilted. Moreover, sentence stress plays a vital role in the rhythm and intonation of spoken English, contributing to its musicality and

expressiveness. For example, in a conversation, a speaker might stress different words to express surprise, doubt, certainty, or other emotions, thereby adding depth and richness to their communication. By practicing and mastering sentence stress, speakers can enhance their overall communicative effectiveness and engage more naturally with others.

Sentence stress is a vital component of English phonology that helps to highlight important information, convey nuanced meanings, and maintain the natural flow of speech. Understanding and applying the rules of sentence stress allows speakers to communicate more clearly and effectively, making their English sound more fluent and engaging.

Sentence stress in English follows several important rules and patterns that help speakers emphasize the most important parts of their message. Understanding these rules is crucial for effective communication. Here are the key principles of sentence stress:

1. Content words vs function words

a. Content words

Stressed: These words carry the main meaning in a sentence and are typically stressed. Examples: Nouns (dog, book), main verbs (run, speak), adjectives (happy, blue), adverbs (quickly, very).

b. Function words

Unstressed: These words provide grammatical structure and are usually not stressed. Examples: Articles (a, the), prepositions (in, on), conjunctions (and, but), auxiliary verbs (is, have).

Sentence	Meaning
I run quickly to the desk	Emphasizes who is doing the running
I *ran* quickly to the desk	Emphasizes what action is being done
I run *quickly* to the desk	Emphasizes the way in which you ran
I run quickly to the *desk*	Emphasizes the object or location to which you ran

c. Shifting stress for emphasis

Sentence stress can change depending on what the speaker wants to emphasize.

Examples:

1. "I didn't say he stole the money" (someone else said it).
2. "I didn't *say* he stole the money" (I implied it).
3. "I didn't say *he stole* the money" (I said someone else stole it).

2. New information vs given information

1. New Information: New or important information in a sentence is usually stressed.
2. Given Information: Information that has already been mentioned or is known is usually unstressed.

Example:

Sentence
I bought a new car

I bought a new car. The car is blue."

3. Sentence types

a. Statements

In declarative sentences, the primary stress usually falls on the last content word.

Example:

Sentence
She is reading a *book*
she bought a new *car*

b. Questions

In yes/no questions, the primary stress is often on the main verb or the subject. In wh- questions, the primary stress is often on the question word or the information being asked for.

Questions	Sentence
Yes/no question	Are you *coming*?
W-h question	What are you *doing*?

c. Contrastive Stress

Stress can be used to highlight a contrast or correction in a sentence.

Examples:

Sentence
I wanted the *red* one, not the *blue* one.
He said he would *call*, not *text*.

4. Emphatic Stress

Emphatic stress is used to show strong emotion or intensity.

Example:

Sentence
This is the *best* day ever!
I absolutely *love* this!

5. Rhythm and Intonation

1. Sentence stress contributes to the natural rhythm and intonation of speech, making it sound more fluent and engaging.
2. Unstressed syllables tend to be shorter and quicker, while stressed syllables are longer and louder.

Practical tips for mastering sentence stress

1. Listen to Native Speakers: Pay attention to how native speakers use stress in different contexts.
2. Practice with Sentences: Practice reading sentences aloud, focusing on stressing content words and de-emphasizing function words.

3. Record and Compare: Record yourself speaking and compare it to native speakers. Notice where you place stress and make adjustments as needed.
4. Use Visual Aids: Mark stressed and unstressed words in written sentences to visualize stress patterns.
5. Engage in Conversations: Practice using sentence stress in real conversations to develop a natural feel for it.

In conclusion, mastering the rules of sentence stress in English involves understanding the difference between content and function words, knowing how to shift stress for emphasis, and recognizing the natural rhythm of speech. By practicing these principles, English learners can enhance their clarity, expressiveness, and overall communicative effectiveness.

CHAPTER VII

Intonation

Intonation is a crucial aspect of English phonology and pronunciation. It refers to the variation in pitch when speaking and is used to convey different meanings, emotions, and nuances. Understanding and using intonation correctly can greatly enhance communication in English. Here's an in-depth look at intonation, including its functions, patterns, and practical applications.

Intonation involves the rise and fall of pitch in speech. It is not about the individual sounds or phonemes but about how those sounds are arranged into larger units such as phrases and sentences. Intonation can affect the meaning of a sentence, indicate the speaker's attitude, and help structure spoken discourse.

Functions of Intonation

1. Grammatical Function: Intonation helps to distinguish between different types of sentences, such as statements, questions, and commands.
2. Attitudinal Function: Intonation conveys the speaker's emotions and attitudes, such as surprise, boredom, or excitement.
3. Discourse Function: Intonation organizes speech into units, indicating boundaries between phrases or sentences, and highlighting important information.
4. Pragmatic Function: Intonation helps in managing the flow of conversation, signaling when a speaker is finished speaking or when they expect a response.

There are several intonation patterns in English namely rising intonation, falling intonation, rise-fall intonation and fall-rise intonation. Those patterns will be explained in this chapter.

A. Rising Intonation

Rising intonation in English refers to a pattern where the pitch of the voice increases towards the end of a sentence or phrase (Rising (↗) at the end). This intonation pattern has various communicative functions and is an important aspect in conveying meaning and emotion in spoken language. Functions of rising intonation:

1. Used in Yes/No Questions

Rising intonation is commonly used in yes/no questions to indicate that the speaker is seeking confirmation or a response.

When asking a yes/no question, the pitch typically rises at the end of the sentence.

Example:

Questions	Intonation	Intonation pattern
Are you COMING?	Rising (↗) at the end.	The pitch rises at the end of the question, signaling that a response is expected.
Did you finish your HOMEWORK?		

2. Indicates Uncertainty or Incompleteness

Rising intonation can also indicate that the speaker is unsure or that there is more information to come.

Example:

Sentence	Intonation	Intonation pattern
I think it's going to RAIN...?	Rising (↗) at the end	The rising pitch indicates that the speaker is unsure or hesitant.
I'm not sure if we should GO...		
I think it might rain LATER...		

3. Showing politeness or softening statements

In some contexts, rising intonation can make statements sound more polite or less direct.

Sentence	Intonation	Intonation pattern

Could you pass the SALT?	Rising (↗) at the end	The rising tone can make the request sound gentler and more courteous.
Could you help me with THIS?		

4. Expressing Surprise or Asking for Clarification

Rising intonation can indicate surprise or ask for confirmation or clarification. Example:

Sentence/Phrase	Intonation	Intonation pattern
Really?	Rising (↗) at the end	The rising pitch conveys that the speaker is surprised or seeking confirmation.
You won the LOTTERY?		

5. Tag Questions

Tag questions often use rising intonation to turn a statement into a question, seeking agreement or confirmation.

Example:

Sentence	Intonation	Intonation pattern
You're coming to the party, AREN'T YOU?	Rising (↗) at the end	The pitch rises at the end of the tag question, indicating that the speaker is seeking agreement.
"It's a beautiful day, ISN'T IT?"		

Practice rising intonation through the following sentences:

1. Are you Indonesian?
2. Do you pass the exam?
3. She likes cooking, doesn't she?
4. You want to continue your study abroad, don't you?
5. Can you tell him to leave?

Tips for practicing rising intonation

1. Listen to Native Speakers: Pay attention to how native speakers use rising intonation in different contexts. This can be done through conversations, movies, TV shows, or podcasts.
2. Practice with Questions: Regularly practice forming and asking yes/no questions, tag questions, and polite requests with a rising intonation.
3. Record Yourself: Record your own speech to hear how you use rising intonation and compare it to native speakers. Adjust your pitch accordingly.
4. Use Visual Aids: When practicing, you can draw upward arrows (↗) at the end of sentences to remind yourself to raise your pitch.
5. Engage in Conversations: Practice using rising intonation in real conversations. This will help you become more comfortable and natural with its use.

Rising intonation is a versatile and important feature of English phonology that helps convey questions, uncertainty, politeness, surprise, and more. By understanding and practicing this intonation pattern, speakers can improve their communication skills and make their speech sound more natural and engaging.

B. Falling Intonation

Falling intonation is a common pitch pattern in English where the voice pitch decreases towards the end of a sentence or phrase. This pattern is used to convey finality, certainty, completeness, and various other communicative functions. Understanding falling intonation is crucial for effective communication in English. Here's an in-depth look at falling intonation, its functions, and examples:

Functions of falling intonation:

1. Used in Statements and declarative sentences

Falling intonation is typically used in statements to convey a sense of completion or finality.

Sentence	Intonation	Intonation pattern
I am going to the store.	Falling (↘) at the end	The pitch falls at the end, indicating that the sentence is complete and the information is provided definitively.
She likes chocolate.		

2. Wh- Questions

Questions starting with 'wh-' words (who, what, where, when, why, how) generally have a falling intonation.Example:

Sentence	Intonation	Intonation pattern
Where are you going?		The falling pitch signals that the speaker is asking for specific

What time is it?	Falling (↘) at the end	information and expects a response.

3. Commands and Exclamations:

Falling intonation is also common in commands and strong statements to assert authority or provide clear instructions.

Example:

Sentence	Intonation	Intonation pattern
Close the door!	Falling (↘) at the end	The falling tone emphasizes the directive nature of the sentence.
Finish your homework!		

4. Exclamations

Falling intonation in exclamatory sentences helps express strong emotions like surprise, excitement, or frustration.

Sentence	Intonation	Intonation pattern
That's amazing!	Falling (↘) at the end	The falling pitch adds emphasis to the emotion being expressed.
That's fantastic!		The pitch falls at the end, highlighting the speaker's enthusiasm.

5. Tag Questions (When Not Seeking Confirmation)

Falling intonation can be used in tag questions to express certainty or rhetorical questions where the speaker is not genuinely seeking confirmation.

Example:

Sentence	Intonation	Intonation pattern
It's a beautiful day, isn't it?	Falling (↘) at the end	The falling tone suggests the speaker expects agreement and is confident in the statement.
You will help me, won't you?		

Practice falling intonation through the following sentences:

1. I like your new bag.
2. Go to your class.
3. Bring me your task.
4. What is your name?
5. How old are you?
6. Help me finish this assignment.
7. She doesn't go to the hospital
8. We don't trust him anymore!

Practical Tips for Mastering Falling Intonation

9. Listening Practice: Pay close attention to how native speakers use falling intonation in different contexts. Watch movies, listen to podcasts, or engage in conversations with native speakers.

10. Imitation: Practice imitating sentences with falling intonation. Repeat after recordings of native speakers to get a feel for the natural pitch pattern.
11. Marking Sentences: When practicing, use visual cues like downward arrows (↘) at the end of sentences to remind yourself to lower your pitch.
12. Recording Yourself: Record your own speech and listen to it. Compare your intonation with that of native speakers and make adjustments as needed.
13. Varied Practice: Practice falling intonation in different types of sentences (statements, wh- questions, commands, exclamations) to become comfortable with its usage across various contexts.

By understanding and practicing falling intonation, speakers can improve their clarity, expressiveness, and overall communication skills in English. This intonation pattern is fundamental to sounding natural and authoritative in various speaking situations.

C. Rise-fall Intonation

Rise-fall intonation is a distinctive pitch pattern where the voice pitch rises and then falls within a single phrase or sentence. This pattern is used in English to convey specific meanings and emotions, often adding nuance to the spoken message. Understanding and using rise-fall intonation effectively can enhance communication by providing additional layers of meaning and expressiveness. Here's a detailed explanation of rise-fall intonation, its functions, and examples:

Functions of Rise-Fall Intonation

1. "Either/or" question or statement

A rise-fall intonation pattern can be used to give a question, statement or option. Example:

Sentence	Intonation	Intonation pattern
You can have either the fish or the beef.	The pitch rises on (↗) "the fish" and then falls (↘) on "the beef"	The pitch rises and falls to give options

2. Indicating Contrast or Correction

It is used to highlight a contrast or to correct information.

Example:

Sentence	Intonation	Intonation pattern
I wanted the red one, not the blue one.	The pitch rises (↗) on "the red one" and then falls (↘) on "the blue one"	The pitch rises and falls show the contrast
I said Tuesday, not Thursday.	The pitch rises (↗) on "Tuesday"and then falls (↘) on " Thursday"	The pitch rises and then falls to emphasize the correction.

3. Listing with finality

When listing items, a rise-fall intonation on the last item can indicate that the list is complete. When listing items, the pitch may rise with each item and fall on the final item. Example:

Sentence	Intonation	Intonation pattern
We need bread, milk, eggs, and cheese.	Rising (↗) on each item, falling (↘) on the last item.	The pitch falls on "cheese," indicating the end of the list.

4. Emphasizing or Highlighting Information

It can emphasize a particular word or phrase within a sentence to draw attention to it. Example:

Sentence	Intonation	Intonation pattern
She is very talented.	The pitch rises (↗) on "very"and then falls (↘) on "talented"	The rise-fall emphasizes her level of talent
She is extremely smart.	The pitch rises (↗) on " extremely"and then falls (↘) on "smart"	The pitch rises and then falls to emphasize the degree

5. Expressing Certainty or Conviction

Rise-fall intonation can convey certainty or strong conviction about a statement. Example:

Sentence	Intonation	Intonation pattern

I absolutely will.	The pitch rises (↗) on "absolutely" and then falls (↘) on "will"	The rise-fall underscores the speaker's determination.
I will definitely do it.	The pitch rises (↗) on "definitely" and then falls (↘) on "do it"	The pitch rises and then falls to convey certainty.

6. Conditional statements

The rise-fall intonation uses to convey conditional statements. Example:

Sentence	Intonation	Intonation pattern
If you have any questions, feel free to give me a call.	The pitch rises (↗) on "questions"and then falls (↘) on "call"	The rise-fall shows conditional statement
If you keep having pain, put ice on it.	The pitch rises (↗) on "pain" and then falls (↘) on "it"	The rise-fall shows conditional statement

Practice rise-fall intonation through the following sentences:

1. Do you want to go hiking or fishing?
2. I like swimming, dancing, and playing tennis.
3. Is she a student or a teacher?

4. If you are happy, I am happy.
5. If he wants to come, he needs to start packing.
6. She loves baking, painting, and sewing.
7. Is the football game on Saturday or Sunday?
8. Practical Tips for Mastering Rise-Fall Intonation
9. Listen and Imitate: Listen to native speakers and try to mimic their use of rise-fall intonation in different contexts. Pay attention to how they use it to express surprise, contrast, or emphasis.
10. Practice with Sentences: Practice speaking sentences that naturally require rise-fall intonation. Focus on making the pitch rise and then fall smoothly within the emphasized word or phrase.
11. Record Yourself: Record your speech and listen to the intonation patterns you use. Compare your intonation with that of native speakers and make necessary adjustments.
12. Use Visual Aids: Mark sentences with arrows to indicate where the pitch should rise and fall. This can serve as a visual reminder while practicing.
13. Engage in Conversations: Use rise-fall intonation in real conversations to become more comfortable and natural with its use. Pay attention to feedback from listeners to ensure your intonation is clear and effective.

By understanding and practicing rise-fall intonation, speakers can add nuance, emphasis, and clarity to their spoken English, making their communication more effective and engaging.

D. Fall-rise Intonation

Fall-rise intonation is a complex pitch pattern where the voice pitch initially falls and then rises. This intonation pattern is

used in English to convey various nuanced meanings such as uncertainty, politeness, continuation, or contrast. Understanding and using fall-rise intonation can significantly enhance the expressiveness and subtlety of spoken English. Here's a detailed explanation of fall-rise intonation, its functions, and examples.

Functions of Fall-Rise Intonation:

7. Expresses Doubt or Uncertainty

A fall-rise intonation can indicate hesitation, doubt, or uncertainty. Fall-rise intonation often indicates that the speaker is unsure or hesitant.

Example:

Sentence	Intonation	Intonation pattern
Should we report this incident?	The pitch rises (↗) on "re" and then falls (↘) on "port"	The pitch falls and then rises at the end, indicating doubt.
I suppose we could try it later.	Fall-rise (↘↗) at the end	

8. Politeness or Tentativeness

This pattern can also make statements sound more polite or less direct. This intonation pattern can make statements sound more tentative or polite, often used in polite requests or suggestions. Example:

Sentence	Intonation	Intonation pattern
Could you help me with this?	Fall-rise (↘↗) at the end	The fall-rise intonation softens the request, making it more courteous.
Would you mind closing the window?		

9. Implying Continuation or Incompleteness

It can indicate that the speaker has not finished speaking or that there is more to come. Example:

Sentence	Intonation	Intonation pattern
Well, I thought we might go to the park...	Fall-rise (↘↗) at the end	The fall-rise pattern suggests that the speaker is about to add more information.
We could go to the beach, or...		The pitch falls and then rises, indicating that the speaker has more to say.

10. Indicating Contrast or Reservations

Fall-rise intonation can signal a contrast between what is said and what is implied, or reservations about the statement. Example:

Sentence	Intonation	Intonation pattern
He's very talented, but lazy	Fall-rise (↘↗) at the end	The intonation indicates that there is an unspoken contrast or condition.
It's nice, but ...		The pitch falls and then rises, signaling that there is a contrast or a reservation.

11. Encouraging Agreement or Confirmation

It can be used to encourage the listener to agree or confirm what has been said. Example:

Sentence	Intonation	Intonation pattern
You can see the problem here, can't you?	Fall-rise (↘↗) at the end	The fall-rise pattern invites the listener to agree or respond.
You've done this before, haven't you?		The pitch falls and then rises, inviting the listener to confirm.

Practice fall-rise intonation through the following sentences:

1. Do you think it is valid?
2. They will continue the task tomorrow.
3. Would he support the team?
4. They are here on time, but they forget something important.

Practical Tips for Mastering Fall-Rise Intonation

1. Listen and Imitate: Pay attention to how native speakers use fall-rise intonation in various contexts. Try to mimic their intonation patterns in similar situations.
2. Practice with Different Sentences: Practice using fall-rise intonation with sentences that express uncertainty, politeness, continuation, contrast, and requests for confirmation.
3. Record and Playback: Record yourself using fall-rise intonation and listen to ensure your pitch falls and then rises appropriately. Compare with native speakers and adjust as needed.
4. Use Visual Cues: Mark sentences with arrows to indicate where the pitch should fall and then rise. This can help you remember the intonation pattern while practicing.
5. Engage in Real Conversations: Practice using fall-rise intonation in real-life conversations. Pay attention to feedback and ensure your intonation is clear and effective.

By mastering fall-rise intonation, speakers can add nuance and expressiveness to their speech, making their communication more engaging and effective. This intonation pattern helps convey subtle meanings and emotions, enhancing overall spoken English proficiency.

In summary, intonation is a vital aspect of English phonology and pronunciation that helps convey meaning, emotion, and structure in speech. By understanding and practicing the different intonation patterns, speakers can improve their communication skills and make their speech more engaging and effective.

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AUTHOR BIOGRAPHY

The author is a lecturer at the English Language Education Study Program, Tarbiyah Faculty, IAIN Parepare. Completed undergraduate education majoring in English Education and continued Masters in the same major. The author focuses on writing on the theme of student development and special material for English education. The author can be contacted via email yulieasni@iainpare.ac.id