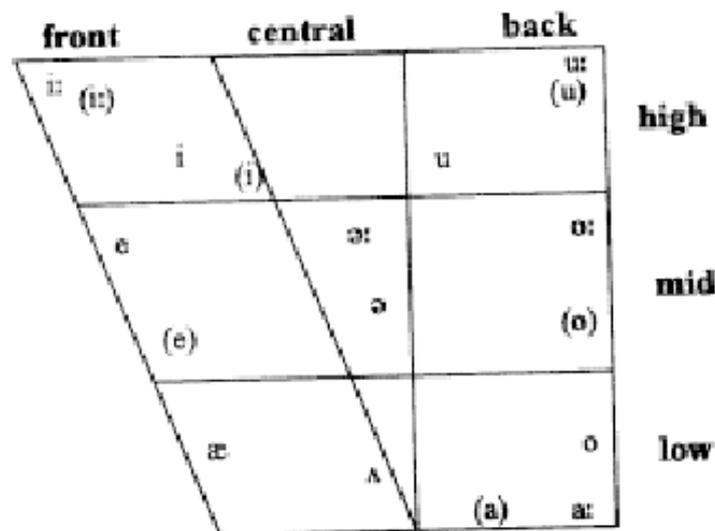


CUERPO DE PROFESORES DE ENSEÑANZA SECUNDARIA

INGLÉS

LANGUAGE PRACTICE: PHONETIC TRANSCRIPTION

Colección: Pack Preparación



María Dolores Molina Muñoz
www.preparandote.com



ISBN13 978-84-615-2685-7.

Propiedad de preparándote



© RESERVADOS TODOS LOS DERECHOS.

De conformidad con lo dispuesto en el art. 534-bis del Código Penal vigente, podrán ser castigados con penas de multa y privación de libertad quienes reprodujeron o plagiaran, en su totalidad o en parte, una obra literaria, artística o científica fijada en cualquier soporte sin preceptiva autorización de los titulares del copyright.



1. INTRODUCTION	5
2. PHONETIC SYSTEM	6
2.1. VOWELS AND DIPHTHONGS	7
2.2. CONSONANTS	8
2.3. STRESS	9
2.3.1. Stress in compound words	11
2.3.2. Stress in phrases compared with compounds	12
2.3.3. Contrastive Stress	13
2.3.4. Weak and strong forms	14
2.4. RHYTHM	15
2.4.1. Regularity of rhythm	16
3. TRANSCRIPTION TIPS	17
4. PRACTICE OF PHONETIC TRANSCRIPTION	18
<i>Exercise 1: Write the following transcription into English</i>	18
<i>Exercise 2: Transcribe the following text</i>	19
<i>Exercise 3: Circle the correct phonetic transcription</i>	20
<i>Exercise 4: Bill Bryson, Notes from a Small Island. Transcribe the following text.</i>	21
<i>Exercise 5: Extract from A Xenophobe's Guide to the Germans (Key in BrE only). Transcribe the following text.</i>	22
<i>Exercise 6: Extract from William Trevor, The Paradise Lounge (Key in BrE & AmE). Transcribe the following text.</i>	24
<i>Exercise 7: Extract from The Xenophobe's Guide to the Germans (Key in AmE only). Transcribe the following text.</i>	25
<i>Exercise 8: Extract from A Shocking Accident, by Graham Green (Key in BrE & AmE). Transcribe the following text.</i>	27
<i>Exercise 9: Their eyes were watching God (Zora Neale Hurston: p.1). Transcribe the following text.</i>	30
<i>Exercise 10: 'Thief' hides inside luggage in Spain. Transcribe the following text into English.</i>	31



5. BIBLIOGRAPHY

32



1. INTRODUCTION

This is a simple guide to help you with the **phonetics transcription of texts** when applying for the **Cuerpo de Profesores de Enseñanza Secundaria** in the speciality of **English Language**.

In this guide you will also find ten samples of texts so you can practice at home.



2. PHONETIC SYSTEM

When facing a phonetic transcription, we need to make sure that we master the sounds (phonemes) used in the English language. For this reason, we are going to follow the International Phonetic Alphabet (IPA), as this is the one used in phonetic transcriptions in modern dictionaries.



2.1. VOWELS AND DIPHTHONGS

IPA	ASCII	examples
ʌ	^	cup, <u>l</u> uck
ɑ:	a:	<u>a</u> rm, fa <u>t</u> her
æ	@	ca <u>t</u> , bla <u>ck</u>
ə	..	<u>a</u> way, ci <u>nema</u>
e	e	me <u>t</u> , be <u>d</u>
ɜ:r	e:(r)	<u>t</u> urn, <u>l</u> earn
ɪ	i	hi <u>t</u> , si <u>tt</u> ing
i:	i:	<u>s</u> ee, hea <u>t</u>
ɒ	o	ho <u>t</u> , ro <u>ck</u>
ɔ:	o:	ca <u>ll</u> , fo <u>ur</u>
ʊ	u	pu <u>t</u> , cou <u>ld</u>
u:	u:	bl <u>ue</u> , fo <u>od</u>
aɪ	ai	<u>f</u> ive, <u>e</u> ye
aʊ	au	no <u>w</u> , o <u>ut</u>
oʊ/əʊ	Ou	g <u>o</u> , ho <u>me</u>
eə ^r	e..(r)	wh <u>e</u> re, ai <u>r</u>
eɪ	ei	<u>s</u> ay, <u>e</u> ight
ɪə ^r	i..(r)	nea <u>r</u> , he <u>r</u> e
ɔɪ	oi	bo <u>y</u> , jo <u>in</u>
ʊə ^r	u..(r)	pu <u>r</u> e, tou <u>r</u> ist



2.2. CONSONANTS

IPA	ASCII	examples
b	b	<u>ba</u> d, <u>la</u> b
d	d	<u>di</u> d, <u>la</u> dy
f	f	<u>fi</u> nd, <u>if</u>
g	g	<u>gi</u> ve, <u>fla</u> g
h	h	<u>ho</u> w, <u>he</u> llo
j	j	<u>ye</u> s, <u>ye</u> llo
k	k	<u>ca</u> t, <u>ba</u> ck
l	l	<u>le</u> g, <u>li</u> ttle
m	m	<u>ma</u> n, <u>le</u> mon
n	n	<u>no</u> , <u>te</u> n
ŋ	N	<u>si</u> ng, <u>fi</u> nger
p	p	<u>pe</u> t, <u>ma</u> p
r	r	<u>re</u> d, <u>tr</u> y
s	s	<u>su</u> n, <u>mi</u> ss
ʃ	S	<u>she</u> , <u>crash</u>
t	t	<u>te</u> a, <u>ge</u> ttin <u>g</u>
tʃ	tS	<u>che</u> ck, <u>chur</u> ch
θ	th	<u>thi</u> nk, <u>bo</u> th
ð	TH	<u>thi</u> s, <u>mo</u> ther
v	v	<u>vo</u> ice, <u>fi</u> ve
w	w	<u>wet</u> , <u>wi</u> ndow
z	z	<u>zo</u> o, <u>la</u> zy
ʒ	Z	<u>plea</u> sure, <u>vi</u> sion
dʒ	dZ	<u>ju</u> st, <u>lar</u> ge



2.3. STRESS

Although the stresses are in a fixed position in a word, their position is unpredictable, in the sense that there is no single position where the main stress of a word can be expected to fall. Thus to a large extent, the accentual pattern of each word has to be learnt separately, though we shall see that with some classes of words it is helpful and relevant to count syllables from the end rather than from the beginning.

There are some noteworthy generalizations:

1. Native words and early French adoptions tend to take the main stress on the root syllable and to keep it there, regardless of the affixes word-formation may add, for example,

'kingly / 'kingliness / un'kingliness

'stand / under 'stand / misunder'stand

2. By contrast, with more recent adoptions and coinages, especially those based on words from the classical languages, the place of the stress varies according to affixation, as in

'telegraph / te'legraphy / tele'graphic

'photograph / pho'tography / photo'graphic

'argument / argu'mentative / argumen'tation

3. A valuable generalization is that all abstract words ending in “-ion” are stressed on the syllable preceding this ending, for example, *e'motion*.
4. Stress falls on the syllable before adjectival “-ic”, for example,

e'conomy / eco'nomie

'sympathy / sympa'thetic

5. It falls on the syllable before nominal “-ity”, as in

'curious / curi'osity



pro'miscuous / promis'cuity

6. And also on the syllable before nominal or adjectival “-ian”, for example,

'library / li'brarian

'grammar / gram'marian

7. A fairly numerous set of words can operate without affixal change as noun or adjective on the one hand, and as verb on the other; they have an accentual difference in the two functions, for example,

<u>Noun or adjective:</u>	<i>'conduct</i>	<i>'contrast</i>	<i>'convict</i>	
	<i>'present</i>			
<u>Verb:</u>	<i>con'duct</i>	<i>con'trast</i>	<i>con'vict</i>	<i>pre'sent</i>



2.3.1. Stress in compound words

Compound nouns are generally stressed on the first element, but with a strong secondary stress on the second element, for example,

'earth,quake *'life,boat*
'black,bird *'black,board*

When such a compound is made part of another compound, the stress and secondary stress are re-distributed to give the same rhythm, for example,

'light,house but *'lighthouse-,keeper*

A smaller number of compounds consisting of free morphemes preserve the stress pattern of the phrases from which they are derived, with main stress on the final component, as in

,arch'bishop *,vice'chancellor*
,apple 'sauce *,first 'rate*

Many of these compounds are not nouns, but verbs, like, back *'fire*, adverbs, like, hence *'forth*, and specially adjectives, like *,flat-'footed*. In some cases we may be in doubt as to whether we should regard them as compounds or free syntactic phrases, and we vacillate in writing between hyphenation and leaving as separate words.

In any case, the stress often shifts from second components to first when the compound is being used attributively in a noun phrase, for example,

The room in 'down'stairs but *A 'down 'stairs 'room*
His work is ,first 'class but *His 'first,class 'work*



2.3.2. Stress in phrases compared with compounds

It is usual to emphasize the distinction between the word, which has a fixed stress and rhythm which the individual cannot alter, and connected speech, where the disposition of stresses is subjected to the speaker's will and the meaning he wishes to convey. There is much validity in this, but it must not be pressed too far. It will not do to say that initial stressing, as in *'black 'bird*, indicates compounds, and final stressing, as in *,New 'Deal*, indicates the syntactic phrases of connected speech, as we can find many exceptions to this: we have seen compounds like *'down 'stairs*, which, despite the similarity with phrases like *'down the 'street*, we would not wish to analyse as phrases. And we also find words such as *,still 'life*, which is usually stressed in BrE as though it was a phrase, but we know it is a compound because it has a different plural, *still lifes* (spelt with *f*), different from the simplex noun, *lives* (spelt with *v*).

Moreover, the stress distribution provides a firm basis for distinguishing not between compound and phrase, but also between different underlying relations between the juxtaposed items, that is depending on where the main stress falls, the meaning changes, for example,

- A *'toy ,factory* is a factory that produces toys, whereas A *,toy 'factory* is a factory that is a toy.
- A *'French 'teacher* is a teacher who teaches French, whereas A *,French 'teacher* is a teacher that is French.

Thus the distribution of stresses in units higher than the word is subject to rule just as it is within the word.



2.3.3. Contrastive Stress

It is clear, then, that the language determines stress location almost as rigidly in phrases and sentences as it does in individual words. But a person can place stress freely in units larger than the word. Contrastive stress is capable of highlighting any word in a sentence. This particularly striking in the case of closed-system words which are normally unstressed, like *and*, *but*, *do*, or *was*. Under contrastive stress they assume the form that they have as dictionary items, for example,

- 'John "and his 'mother 'went (it is not true that only one of them went).
- ,Will "he have 'gone? (granted that the others have gone, is it true of him also?).

This form device involves prominence. We must observe, however, that it is not limited to sequences longer than the word. The normal accentuation within a word can also be distorted at the speaker's will if he wants to make a contrastive point, for example,

A: She was looking happy tonight.

B: You thought so? She seemed 'unhappy to me.



2.3.4. Weak and strong forms

Stress or emphasis also plays an important role in the selection of the so called *strong* and *weak* forms of many “grammatical” words of English. They are thus called because it is not their lexical content that primarily matters, but the role they have in the sentence. (We will remember, however, the general tendency of “schwa” to replace any English vowel in unstressed syllable. Vowel reduction is not, therefore, a process restricted to the weak forms of a limited set of words.)

Auxiliary verbs like *do*, *have*, *be*, *will*, *shall*, *modals* like *can* and *must*, *prepositions*, *pronouns*, *possessives* and *adverbs* have parallel forms: a strong one, when the word is stressed or emphasis is placed on it, and a weak one, when the word is not under stress or any kind of emphasis. The latter form usually has its vowel reduced to schwa (only [ɪ] is not reduced to schwa) if not elided altogether, elision often applying to many of the consonants of the word, too. The auxiliary *have* for instance, whose strong form is **hæv**, can be reduced to **hcv** or even simply the fricative consonant **v**. Here are some examples:

[fem]→[fcm]; I saw **them**, not **you**. vs. I don't like th(e)m.

[kæn]→[kcn]→[kn] Yes, I **can**. Vs. I c(a)n tell you an interesting story.

[hæv]→[hcv]→[v] I **have** obeyed you, I swear. Have you met my wife? They've left.

[tu]→[tc] Where are you going **to**? I'm going to London.

[f:]→[fc] Who are you waiting **for**? I'm waiting for John.

[a:]→[c] **Are** you taking me for a fool? They're trying to help.

Notice in the examples above that, if the preposition is stranded, it is always stressed and consequently the form that occurs is always the strong one.



2.4. RHYTHM

In all the phrases and sentences given as example, one single point of prominence was indicated, because we were looking at analogies to word-stress in syntactic units. In fact, of course, this ignores entirely the rhythm that each of these sentences must possess by virtue of the alternation of stressed and unstressed portions throughout. Broadly speaking, and in the absence of contrastive stress, English connected speech has stress on the stressed syllables of open-class items, and absence of stress upon the closed-system words accompanying them, for example,

- He *ˈ*told his *ˈ*mother
- He *ˈ*sent it to his *ˈ*mother

The natural rhythm of English when unaffected by other factors such as hesitation or excitement provides roughly equal intervals of time between the stresses. This means that if the two examples above were spoken by the same person under similar conditions, they would take approximately the same time, would have the same rhythmic pattern, and would oblige the speaker to utter the sequence *ˈsent it to his* more rapidly than the sequence *ˈtold his*, which occupies the same rhythmic unit.



2.4.1. Regularity of rhythm

It is necessary to emphasize that absolute regularity of rhythm is the exception rather than the rule, and that when the intervals between stresses cease to be merely “roughly equal” and achieve something like metronomic equality, the stylistic effect is oppressive.

One exception is in counting: when we have to count a fairly large number of items, it seems easier to prevent ourselves from getting lost if we adopt a strict rhythm, for example,

'one, 'two, 'three, 'four...

seventy 'four, seventy 'five...

It also appears when we are compiling an inventory or giving a list of names. An insistent regularity may also be introduced for emphasis, especially when one is implying repetition of something which ought to be accepted without argument, as especially when the speaker is expressing irritation or sarcasm.



3. TRANSCRIPTION TIPS

We propose the following transcription tips:

1. Plural-, genitive- and 3rd person singular _____s:

/ s /	after voiceless sounds	cats, tips, kicks
/ z /	after voiced sounds	pens, cars, songs
/ ɪz /	after sibilants (s, z, ʃ, ʒ)	kisses, dishes, boxes

2. Past- and past participle _____ed:

/ t /	after voiceless sounds	sipped, kicked
/ d /	after voiced sounds	sinned, followed
/ ɪd /	after / d / and / t /	mended, sorted

3. British English /r/ is only transcribed in front of a vowel.

4. Do not forget to mark the stressed syllable of the word with the short vertical line

before the stressed syllable as in the following examples.



Exercise 2: Transcribe the following text

The weather today will be warm for the time of year and fine on the whole. There will be showers here and there though some places will miss out completely. The good spell should hold over the next two days but there may be fog over low ground in the early mornings. That is the end of the general forecast.

Answer key:

ðə 'wɛðə tə'deɪ wɪl bi 'wɔ:m fə
ðə 'taɪm əv 'jɪə ənd 'faɪn ɒn ðə
'heʊl. ðɪə wɪl bi 'ʃaʊəz 'hɜ: ənd
'ðeɪ ðəʊ sʌm 'pleɪsəz wɪl mɪ
's 'aʊt kəm'plɪtli. ðə 'gʊd 'spɛl ʃ
ʊd hɒld 'əʊvə ðə 'nɛkst 'tu 'deɪz
bʌt ðeɪ 'meɪ bi 'fɒg əʊvə 'ləʊ
'graʊnd ɪn ðə 'ɜ:lɪ 'mɔ:nɪŋz. 'ðæt
ɪz ðə 'ɛnd əv ðə 'dʒɛnrəl 'fɔ:kəst.



Exercise 3: Circle the correct phonetic transcription

Rather- /rɑ:ðə/ /rɑ:θə/

1. Sad- /sɑ:d/ /sæd/

2. Stood /stud/ /stɒ:d/

3. Cry /kraɪ/ /kreɪ/

4. Sing /sɪŋ/ /si:ŋ/

5. But /bʊt/ /bʌt/

6. Caught /kɒt/ /kɔ:t/

7. Nice /naɪs/ /neɪs/

8. Toy /tɔɪ/ /teɪ/

9. Fair /feə/ /fʊə/

10. Strong /strɒŋ/ /strɔŋ/

11. Wild /weɪld/ /waɪld/

12. Cheese /ʃi:z/ /tʃi:z/



Exercise 4: Bill Bryson, *Notes from a Small Island*. Transcribe the following text.

London cab drivers are, without question, the finest in the world. They're trustworthy, safe, generally friendly, always polite. They keep their vehicles spotless inside and out, and they'll put themselves to the most extraordinary inconvenience to drop you at the front entrance of your destination. There are really only two odd things about them. One is that they cannot drive more than two hundred feet in a straight line. I've never understood this, but no matter where you are or what the driving conditions, every two hundred feet a little bell goes off in their heads and they abruptly lunge down a side street. And when you get to your hotel or railway station or wherever it is you are going, they like to drive you all the way around it at least once so that you can see it from all angles.

Answer key:

['lʌndən 'kæb draivez α: | wiðaut 'kweɪtʃən | ðə 'faɪnɪst
in ðə 'wɜ:ɪd || ðeə 'trʌstwɜ:ðɪ | 'seɪf | 'dʒenrəli
'frendli | 'o:ɪweɪz pe'lait || ðeɪ ki:p ðeə 'vi:ɪkɪz
'spɒtləs 'ɪnsaɪd ənd 'aʊt | ən ðeɪɪ 'pʊt ðəmseɪvz tə ðe
meɪst rɪks'trɔ:dnəri ɪnken'vi:niəns tə 'drɒp ju et ðə 'frʌnt
'entrəns əv jə destɪ'neɪʃn || ðər ə 'rɪəli ənli 'tu: ɒd
θɪŋz əbaʊt ðəm || 'wʌn ɪz ðət ðeɪ 'kænpʊt draɪv mɔ: ðən 'tu:
hʌndrɪd 'fi:t ɪn ə streɪt 'laɪn || aɪv 'nevər ʌndə'stʊd
ðɪs | bət nəʊ 'mæte 'weə ju α: o: wɒt ðe 'draɪvɪŋ kændɪʃnz |
evri 'tu: hʌndrɪd 'fi:t ə lɪtɪ 'beɪ ɡəʊz 'nɪf ɪn ðeə 'hedz
ən ðeɪ əb'rʌptli 'lʌndʒ daʊn ə 'saɪdstri:t || ən wen ju ɡet
tə jə hə'teɪ o: 'reɪɪweɪ steɪʃn o: weəvər ɪt ɪz ju ə
'geʊɪŋ | ðeɪ laɪk tə 'draɪv ju 'o:ɪ ðe weɪ ə'raʊnd ɪt et
li:st 'wʌns səʊ ðət ju kən 'si: ɪt frəm 'o:l 'æŋɡɪz ||]



Exercise 5: Extract from *A Xenophobe's Guide to the Germans* (Key in BrE only).

Transcribe the following text.

NB: German words in italics should not be transcribed. The transcription of these German words is given in the key.

The German education system isn't concerned with character building or installing moral fibre. Instead the aim is to load you with qualifications which will earn you respect and promotion in the market place. Education for the Germans starts late and finishes even later. Nursery school is optional, primary school starts at the age of six, and the average student finishes university in his or her late twenties. At ten years old the brighter pupils go to a *Gymnasium*, which is not for training the body but for training the mind, leading to university. The rest go to other secondary schools which are likely to take them towards an apprenticeship. For many this leads directly to a career. Achieving the German *Abitur*, the final examination, automatically guarantees a place at university in almost any subject you like. If your average isn't good enough you may have to wait a few years, but rejection isn't on the cards. The Germans have to do national service, being drafted as soon after their eighteenth birthday as school allows. You can object to military service and be given civilian service instead, but if flat feet or bad sight should exempt you, you are let off.



Answer key:

ðə 'dʒɜ:mən edʒə'keɪʃn sɪstəm ɪznt kən'sɜ:nd wɪð 'kærəktə bɪldɪŋ ɔ:r ɪn'stɑ:lɪŋ
mɔrəl 'faɪbə || ɪn'sted ði 'eɪm ɪz tə 'ləʊd ju wɪð kwɒlɪfɪ'keɪʃnz wɪtʃ wɪl 'z:n ju
rɪ'spekt ən prə'məʊʃn ɪn ðə 'mɑ:kɪt pleɪs || edʒə'keɪʃn fə ðə 'dʒɜ:mənz stɑ:ts 'leɪt
ən 'fɪnɪʃɪz i:vŋ 'leɪtə || 'nɜ:srɪ sku:l ɪz 'ɒpʃənl | 'praɪməri sku:l stɑ:ts ət ði eɪdʒ əv
'sɪks | ən ði 'ævrɪdʒ 'stju:dnt fɪnɪʃɪz ju:nɪ'vɜ:sɪti ɪn 'hɪz ɔ:'hɜ: leɪt 'twentɪz ||
ət ten jɪz 'əʊld ðə 'brɑ:tə pju:pɪlz ɡəʊ tu ə ɡɪm'nɑ:zɪəm | wɪtʃ ɪz nɒt fə 'treɪnɪŋ ðə
'bɒdi bət fə treɪnɪŋ ðə 'maɪnd | li:dɪŋ tə ju:nɪ'vɜ:sɪti || ðə 'rest ɡəʊ tu 'lðə sekndri
sku:lz wɪtʃ ə 'laɪkli tə 'teɪk ðəm tuwɔ:dz ən ə'prentɪsʃɪp || fə 'meni ðɪs 'li:dz
dɑ:r'ektli tu ə kə'rɪə || ə'tʃɪ:vɪŋ ðə dʒɜ:mən əbɪ'tu:ə | ðə faɪnl ɪgzæmɪ'eɪʃn |
ɔ:tə'mætrɪkli ɡærən'ti:z ə pleɪs ət ju:nɪ'vɜ:sɪti ɪn ɔ:lməʊst 'eni sʌbdʒekt ju: 'laɪk ||
ɪf juər 'ævrɪdʒ ɪznt 'ɡʊd ɪnʌf jə 'meɪ hæftə 'wert ə fju: 'jɪz | bət rɪ'dʒekʃn ɪznt ɒn
ðə 'kɑ:dz || ðə 'dʒɜ:mənz hæftə du: næʃnl 'sɜ:vɪs | bɪ:ɪŋ 'draʊtɪd əz 'su:n ɑ:ftə
ðeər 'eɪtɪ:nθ 'bɜ:θdeɪ əz sku:l ə'lauz || ju kən ɒb'dʒekt tə mɪlɪtri 'sɜ:vɪs ən bɪ ɡɪvŋ
sɪ'vɪlɪən 'sɜ:vɪs ɪn'sted | bət ɪf flæt 'fi:t ɔ: bæd 'saɪt ʃəd ɪɡ'zempt ju | juə let 'ɒf ||



**Exercise 6: Extract from William Trevor, The Paradise Lounge (Key in BrE & AmE).
Transcribe the following text.**

In those days adultery and divorce had belonged more in America and England, read about and alien to what already was being called the 'Irish way of life'. 'Decent, Catholic Ireland,' Father Horan used to say. The term was vague and yet had meaning. The emergent nation, seeking pillars on which to build itself, had plumped for holiness and the Irish language, natural choices in the circumstances. 'A certain class of woman,' old Father Horan used to say, 'constitutes an abhorrence.'

in 'ðəʊz deɪz ə'dʌltəri ən dɪ'vɔ:s əd br'laʊnd mɔ:r in
'ðəʊz div'ɔ:rs br'la:ŋd
ə'merikə ənd 'ɪŋglənd | 'red əbaʊt ənd 'eɪliən tu wɒt
wɑ:t
ɔ:l'redi wəz bi:ɪŋ 'kɔ:ld ði: 'aɪrɪʃ weɪ əv 'laɪf || 'di:sənt
n:l'redi 'kɔ:ld
'kæθəlɪk 'aɪələnd | fɑ:ðə 'hɔ:rən ju:st tə 'seɪ || ðə 'tʃɜ:m
'aɪrlənd fɑ:ðər 'tʃɜ:rm
wəz 'veɪg ən jət həd 'mi:nɪŋ | ði: ɪ'mɜ:dʒənt 'neɪʃn |
ɪ'mɜ:rdʒənt
'si:kɪŋ 'pɪləz ɒn wɪtʃ tə 'bɪld ɪtsɛlf | həd 'plʌmpt fə
'pɪləz ɑ:n fər
'həʊlɪnəs ənd ði: 'aɪrɪʃ 'læŋgwɪdʒ | 'nætʃərəl 'tʃɔ:ɪsɪz ɪn
'həʊlɪnəs
ðə 'sɜ:kəmstənsɪz || ə sɜ:tɪn 'klɑ:s əv 'wʊmən | 'əʊld fɑ:ðə
'sɜ:rəkəmstənsɪz || ə sɜ:rtn 'klæs 'əʊld fɑ:ðər
ju:st tə 'seɪ | 'kɒnstɪtju:ts ən əb'hɔ:rəns ||
'kɑ:nstɪtu:ts ən əb'hɔ:rəns ||



Exercise 7: Extract from *The Xenophobe's Guide to the Germans* (Key in AmE only).
Transcribe the following text.

NB: German words in italics should not be transcribed. The transcription of these German words is given in the key.

Virtually all Germans have health problems, and if they don't, there must be something wrong with them. Most of what ails them is stress related. No nation was ever more stressed, but this is understandable. After all, running Europe can take it out of you. The delicacy of the German constitution has long been recognized, and smoothly running systems put in place to keep it going. In the 1880s Bismarck set up a national health insurance scheme. Today that national health insurance underpins a vast and wonderful network of doctors, specialists, hospitals and spas. As with the French, the Germans devote enormous resources to the treatment of an illness that doesn't exist, the notorious *Kreislaufstörung*. While the rest of us go to meet our maker once our circulation stops, the Germans routinely recover from it and go on to lead useful and productive lives. Once they are good at it, they can have a *Kreislauf- störung* as often as twice a month without it seriously impairing their social life. Treatment for this frightening disease varies. However, it has been shown to respond positively to three weeks on a Greek beach.



Answer key:

vɜ:rtʃuəli 'ɑ:l 'dʒɜ:rmənz hæv 'helθ prɑ:bləmz | ənd ɪf ðeɪ 'daʊnt | ðer mæs bi
slæmθɪŋ 'rɑ:ŋ wɪθ ðəm || 'moust əv wɑ:tʃ 'eɪz ðəm ɪz 'stres rɪleɪtəd || 'nou 'neɪʃn
wəz 'evr mɔ:r 'strest | bət ðɪs ɪz ʌndr'stændəbl || æftr 'ɑ:l | rʌŋɪŋ 'ʃʊrəp kən teɪk ɪt
'aʊt əv ju || ðə 'deɪkəsi əv ðə dʒɜ:rmən kɑ:nstrɪ'tʃu:ʃn hæz 'lɑ:ŋ bi:n 'rekəgnəɪzd |
ən 'smu:ðli rʌŋɪŋ 'sɪstəmz pʊt ɪn 'pleɪs tə ki:p ɪt 'gouɪŋ || ɪn ði eɪʃɪ:n 'eɪtɪz 'bɪzɪnəs
seɪt 'ʌp ə næʃənl 'helθ ɪn'ʃʊrəns ski:m || tə'deɪ ðæt næʃənl helθ ɪn'ʃʊrəns ʌndr'pɪnz
ə 'væst ən 'wʌndrful 'netwɜ:rk əv 'dɑ:ktrɪz | 'speʃəlɪsts | 'hɑ:spɪtəlz ən 'spɑ:z ||
æz wɪθ ðə 'frentʃ | ðə 'dʒɜ:rmənz dɪ'voutʃ ɪ'nɔ:rməs 'ri:sɔ:rsəz tə ðə 'trɪ:tment əv
ən 'ɪlnəs ðæt dʌznt ɪg'zɪst | ðə nou'tɔ:riəs 'kwaɪslɑ:fʃtø:ʃuŋ || wai ðə 'rest əv əs
'gou tə mi:tʃ ʌr 'meɪkr wʌns ʌr sərkjə'leɪʃn 'stɑ:ps | ðə 'dʒɜ:rmənz ru:'ti:nli
rɪ'klʌr frəm ɪt ən gou 'ɑ:n tə li:d 'ju:sfʊl ən prə'dʌktɪv 'laɪvz || wʌns ðeɪ ər 'gud ət
ɪt | ðeɪ kən hæv ə 'kwaɪslɑ:fʃtø:ʃuŋ əz 'ɑ:fn əz twaɪs ə 'mʌnθ wɪðaʊt ɪt 'sɪrɪəsli
ɪm'perɪŋ ðer souʃl 'lɑ:f || 'trɪ:tment fr ðɪs frʌɪtnɪŋ dɪ'zɪz 'verɪz || hɑu'evr ɪt 'hæz bɪn
'ʃoun tə rɪs'pɑ:nd 'pɑ:zɪtvli tə θri: 'wi:ks ɑ:n ə grɪ:k 'bɪ:tʃ ||



**Exercise 8: Extract from A Shocking Accident, by Graham Green (Key in BrE & AmE).
Transcribe the following text.**

'Sit down, Jerome,' Mr Wordsworth said. 'All going well with the trigonometry?'

'Yes sir.'

'I've had a telephone call, Jerome. From your aunt. I'm afraid I have bad news for you.'

'Yes sir.'

'Your father's had an accident.'

'Oh.'

Mr Wordsworth looked at him with some surprise.

'A serious accident.'

Jerome worshipped his father. The verb is exact. As man re-creates God, so Jerome re-created his father, from a restless widowed author into a mysterious adventurer who travelled in far places - Nice, Beirut, Majorca, even the Canaries. The time had arrived about his eighth birthday when Jerome believed that his father either ran guns or was a member of the British secret service. Now it occurred to him that his father might have been wounded in a hail of machine gun bullets.

Mr Wordsworth played with the ruler on his desk. He seemed at a loss how to continue. He said, 'You know your father was in Naples?'

'Yes sir.'

'Your aunt heard from the hospital today.'

'Oh.'

Mr Wordsworth said with desperation, 'It was a street accident.'

'Yes sir?' It seemed quite likely to Jerome that they would call it a street accident. The police of course had fired first; his father would not take human life except as a last resort.

'I'm afraid your father was very seriously hurt indeed.'



'Oh.'

'In fact, Jerome, he died yesterday. Quite without pain.'

'Did they shoot him through the heart?'

'I beg your pardon. What did you say, Jerome?'

'Did they shoot him through the heart?'

'Nobody shot him, Jerome. A pig fell on him.'

An inexplicable convulsion took place in the nerves of Mr Wordsworth's face; it really looked for a moment as though he were going to laugh. He closed his eyes, composed his features and said rapidly, as though it were necessary to expel the story as rapidly as possible. 'Your father was walking along a street in Naples when a pig fell on him. A shocking accident. Apparently in the poorer quarters of Naples they keep pigs on their balconies. This one was on the fifth floor. It had grown too fat. The balcony broke. The pig fell on your father.'

Mr Wordsworth left his desk rapidly and went to the window, turning his back on Jerome.

He shook a little with emotion.

Jerome said, 'What happened to the pig?'



Answer key:

'neubedi 'ʃnt ɪm | dʒe'reum | e 'pɪg fel ɒn ɪm || en
'noubedi 'ʃɑ:t dʒe'roum a:n

ɪneks'plɪkeɪbl kən'vəlʃn tʊk 'pleɪs ɪn ðe 'nɜ:vz ev mɪste
'nɜ:rvz ev mɪster

'wɜ:dzweθs 'feɪs || ɪt 'rɪəli lʊkt fɜr e 'meʊmənt ez ðəu hi we
'wɜ:rdzweθs 'məʊmənt ez ðəu

geʊɪŋ te 'lɑ:f || hi 'kleʊzd ɪz 'aɪz | kəm'peʊzd ɪz 'fi:tʃez
gəʊɪŋ te 'læf 'kləʊzd kəm'pəʊzd 'fi:tʃerz

en sed 'ræpɪdli | ez ðəu ɪt we 'nesesri tʊ ɪks'pel ðe 'stɔ:ri
ðəu 'neseseri te

ez'ræpɪdli ez 'pɒsɪbl || je 'fɑ:ðe wez 'wɜ:kɪŋ eləŋ e 'stri:t ɪ
'pɑ:sɪbl 'fɑ:ðer 'wɜ:kɪŋ elɑ:ŋ

'neɪplz wen e 'pɪg fel ɒn ɪm || e 'ʃɒkɪŋ æksɪdənt || e'pærentli
a:n 'ʃɑ:kɪŋ

ɪn ðe 'puərə kwɔ:tez ev 'neɪplz ðeɪ ki:p 'pɪgz ɒn ðe
'pʊrər kwɔ:rterz a:n ðer

'bælkənɪz || ðɪs wʌn wez ɒn ðe fɪfθ 'flo: || ɪt əd greʊn tʊ:
a:n 'flo:r grəʊn

'fæt || ðe 'bælkəni 'breʊk || ðe 'pɪg fel ɒn je 'fɑ:ðe ||
'brəʊk a:n 'fɑ:ðer

mɪste 'wɜ:dzweθ leɪft ɪz desk 'ræpɪdli en went te ðe 'wɪndəʊ |
mɪster 'wɜ:rdzweθ 'wɪndəʊ

'tɜ:nɪŋ ɪz 'bæk ɒn dʒe'reum || hi 'ʃʊk e lɪtl wɪð ɪ'məʊʃn ||
'tɜ:rnɪŋ a:n dʒe'roum ɪ'məʊʃn

dʒe'reum sed | wɒt hæpənd te ðe 'pɪg ||
dʒe'roum wɑ:t



Exercise 9: Their eyes were watching God (Zora Neale Hurston: p.1). Transcribe the following text.

Ships at a distance have every man's wish on board. For some they come in with the tide. For others sail forever on the horizon, never out of sight, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by Time. That is the life of men.

Now, women forget all those things they don't want to remember, and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly.

Answer key:

l ʃɪps ət ə 'dɪstəns həv 'evri mænz wɪʃ ɒn bɔ:d | fə səm 'ðeɪ klʌm ɪn wɪð ðə taɪd | fər 'lðeɪ
seɪl fə'revər ɒn ðə hə'raɪzən | 'nevə aʊt əv saɪt | 'nevə 'lændɪŋ ʌn'tɪl ðə 'wɒtʃə tɜ:nz ɪz aɪz ə
'weɪ ɪn ,rezɪg'neɪʃn | hɪz dri:mz mɒkt tə deθ baɪ 'taɪm | ðæt s ðə laɪf əv men |

l naʊ | 'wɪmɪn fə'get ɔ:l ðəʊz θɪŋz 'ðeɪ dəʊnt wɒnt tə rɪ'membə | ənd rɪ'membər 'evrɪθɪŋ 'ðeɪ
dəʊnt wɒnt tə fə'get | ðə dri:m z ðə tru:θ | ðen 'ðeɪ ækt ənd də θɪŋz ə'kɔ:dɪŋli |



Exercise 10: 'Thief' hides inside luggage in Spain. Transcribe the following text into English.

I fə wi:kz pə'li:s wə 'pʌzld baɪ rɪ'pi:tɪd θefts frəm 'su:tkeɪsɪz 'fɜ:mli lɒkt ɪn'saɪd ðə 'lʌɡɪdʒ kəm 'pɑ:tmənt əv ə kəʊtʃ 'trævelɪŋ brɪ'twi:n <girona> 'eəpɔ:t ənd 'bɑ:sɪ'ləʊnə |

l 'ɑ:ftə wʌn 'dʒɜ:nɪ wen bægz həd ə'gen bi:n 'brəʊkən 'ɪntə | wʌn əv ðə 'pæsɪndʒəz 'pɔɪntɪd aʊt ə lɑ:dʒ | sə'spɪʃəs 'su:tkeɪs | pə'li:s 'əʊpənd ɪt ənd tə ðeə ə'meɪzmənt faʊnd ə mæn kɜ:ld ʌp ɪn'saɪd | wɪð ðə help əv ən ə'kʌmplɪs | hu: wəz 'ɔ:lseʊ ə'restɪd | ðə <six-foot> kən 'tɔ:ʃənɪst həd kræmd hɪm'self ɪn'saɪd |

l hɪz frend 'bɔ:t ə bls 'tɪkɪt ənd 'pʊt ðə keɪs 'ɪntə ðə 'lʌɡɪdʒ həʊld | wʌns ðə bls set ɒf ðə mæn ɪn ðə keɪs 'klæmbəd aʊt | 'əʊpənd 'lðə 'su:tkeɪsɪz ɪn ðə həʊld 'lʊkɪŋ fə 'væljʊəbɪz | bɪ 'fɔ: ðə bls pʊld 'ɪntə ðə stɒp ɪn 'bɑ:sɪ'ləʊnə hɪ həd zɪpt hɪm'self bæk 'ɪntə ɪz 'haɪdɪŋ 'pleɪs | l pə'li:s ə rɪ'pɔ:tɪd tə həv dɪ'skrɪbɪd ðə krɪm əz ən 'əʊpən ənd ʃʌt keɪs |

Answer key:

For weeks police were **puzzled by** repeated thefts from suitcases **firmly locked** inside the luggage compartment of a coach travelling between Girona Airport and Barcelona.

After one journey when bags had again been **broken into**, one of the passengers **pointed out** a large, suspicious suitcase. Police opened it and to their amazement found a man **curled up** inside. With the help of **an accomplice**, who was also arrested, the six-foot **contortionist** had **crammed** himself inside.

His friend bought a bus ticket and put the case into the luggage hold. Once the bus set off the man in the case **clambered out**, opened other suitcases in the hold looking for valuables. Before the bus pulled into the stop in Barcelona he had zipped himself back into his hiding place. Police are reported to have described the crime as an **'open and shut case'**.

Adam Mynott, BBC News



5. BIBLIOGRAPHY

Finch, F., and Ortiz Lira, H. A Course in English Phonetics for Spanish Speakers. Heinemann. London, 1982.

Gimson, A.C. An Introduction to the Pronunciation of English. Arnold. London, 1985.

Kenworthy, J. Teaching English Pronunciation. Longman. London, 1987.

Monroy Casas, R. Sistemas de Transcripción Fonética del Inglés. Universidad de Murcia, 1992.

Extracts from the following authors:

- BBC WORLD NEWS: http://www.bbc.co.uk/worldservice/learningenglish/language/wordsinthenews/2011/06/110609_witn_contortionist_page1.shtml
- HURSTON, Zora Neale. Their Eyes were Watching God. Harper & Row. 1990.
- PHONETIC EXERCISES: <http://www.anglistik.uni-bonn.de/samgram/phontxt.htm>