Introduction to Connected Speech

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Overview of today's lecture

§ Connected speech defined

§ Is connected speech casual?

§ Key features of connected speech

- – Contractions, blends, and reductions
- – Linking and juncture
- – Assimilation, deletion, and epenthesis

§ Student learning challenges

§ Teaching strategies

Introduction

§ In spoken discourse, English words typically "run together."

§ They aren't pronounced in an isolated fashion within the stream of speech.

"I think that a clear enunciation is awfully necessary, don't you?"
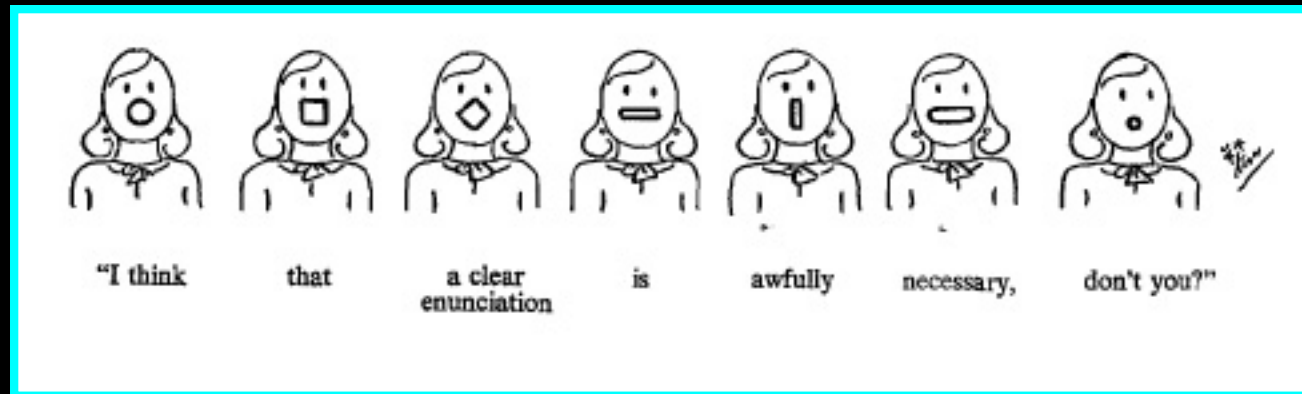
Connected speech defined

- § Connected speech, also commonly referred to as reduced speech or sandhi-variation, involves the contracted forms, reductions, elisions, and liaisons used by native speakers in their oral speech.

- § Connected speech features reinforce the regularity of English rhythm and help preserve its stress-timed rhythm.

The law of economy

§ All languages exhibit some type of sandhi-variation in spoken utterances.

§ According to Clarey & Dixson (1963), this "...results from a simple law of economy, whereby the organs of speech, instead of taking a new position for each sound, tend to draw sounds together with the purpose of saving time and energy."

Rogerson (2006)

Is connected speech casual?

§ Some researchers classify connected speech as something that occurs in "fast," "informal," "relaxed." or "casual" speech.

See, for example, Henrichsen, 1984; Hill & Beebe, 1980; Norris, 1995; Rogerson, 2006; Weinstein, 2001.

Authentic spoken English!

§ Others characterize connected speech as "naturally occurring talk" or "real" spoken English.

See, for example, Avery & Ehrlich, 1992; Brown & Hilferty, 1989; Buck, 1995; Celce-Murcia, Brinton, & Goodwin, in press; Gimson, 2001; Guillot, 1999; Marks, 1999; Moh-Kim, 1997; Norris, 1995; Pennington & Richards, 1986; Richards, 1983; Rogerson, 2006.

Possible conclusions

§ Kaisse (1985) argues that connected speech and reduced forms are *neither* informal *nor* due to the rate of speech.

§ Similarly, Rogerson (2006) states that...

– Connected speech is found in all registers and all rates of speech; it is characteristic of spoken English.

– Register and rate may contribute to some rules of appropriateness or production.

– However, in general, reduced forms affect *all areas* and *all types* of spoken English.
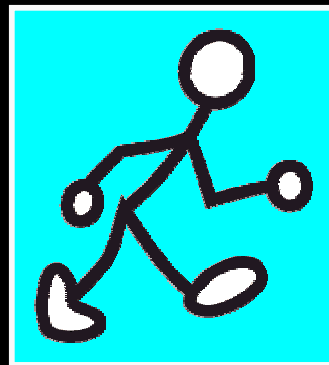
Overview

Adjustments in connected speech include:

§ Contractions, blends, and reductions – the written and/or oral distortions of word boundaries

§ Linking – the smooth connection of speech

Whaddayawant?

Overview, cont'd.

Adjustments in connected speech also include:

§ **Assimilation** - The change in adjacent sounds to resemble each other more closely

§ **Epenthesis** - The addition of a sound

§ **Deletion** - The disappearance of a sound

Contractions, blends, and reductions

Drawing by Dedini; © 1973 The New Yorker Magazine, Inc.

'Gotcha!'

Contractions and blends

§ **Blending** refers to any two-word sequences where the word boundary is blurred.

"I pledge allegiance to the flag of the United States of America, and to the republic for which it stands one nation, indivisible, with liberty and justice for all.

Blending

Typically, blending consists of contractions and blends.

§ Contractions are those word boundaries that have a conventionalized written form:

we've, he's, I'm

§ Blends are typically contracted spoken forms that do *not* have a conventional written form:

there are ð there're

who will ð who'll

Linking

Overview

Linking in NAE takes the following forms:

§ V + V: insertion of /y/ and /w/ glides
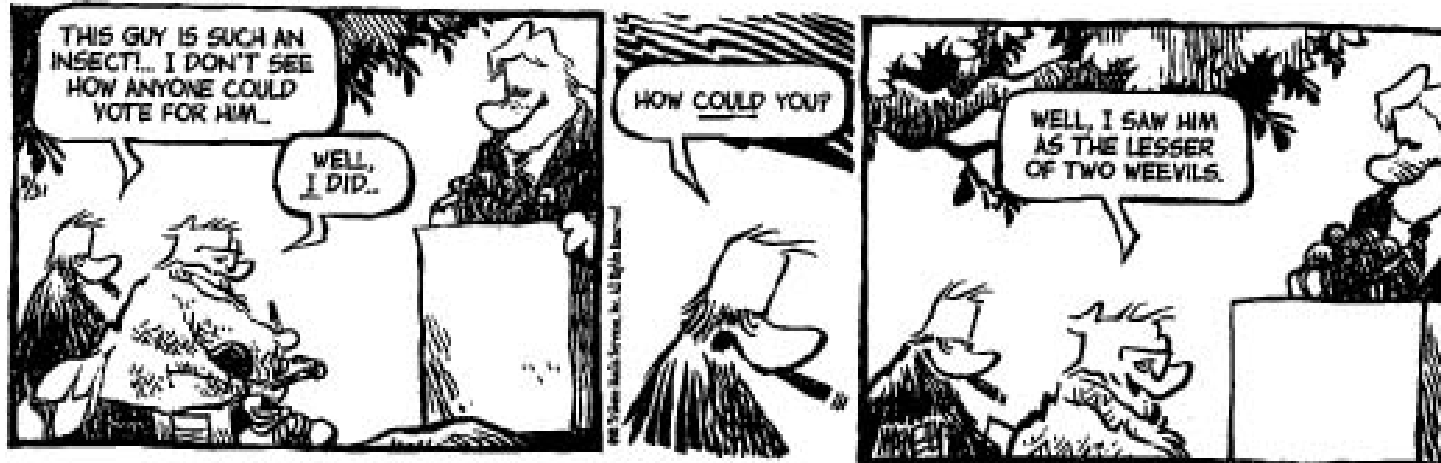
§ VC + V: the consonant is shared by both syllables ð V íC íV

§ CC + V: Resyllabification ð C + CV

§ Identical consonants: articulation as one, lengthened consonant

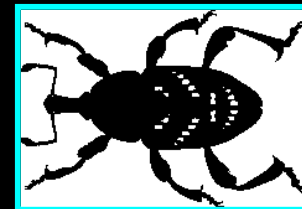§ C (stop) + C (stop or affricate): The initial stop consonant is unreleased

Linking with a /w/ glide

Play on words: The lesser of <u>two evils</u>.

à <u>two weevils</u>
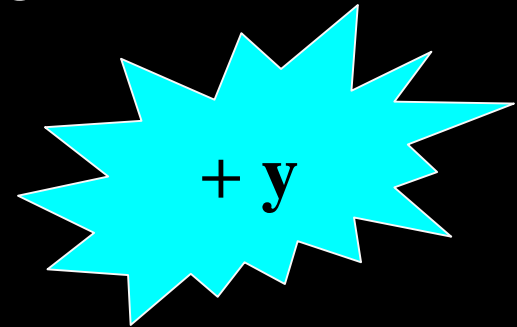
Linking: Vowel to vowel

§ Insertion of a /y/ glide following /iy/, /ey/, /ay/, and /•y/, either word internally or between words

– Word internally

being; staying; crying; toying   **+ y**

– Between words

be i able; stay i up; try i out; Roy i Adams
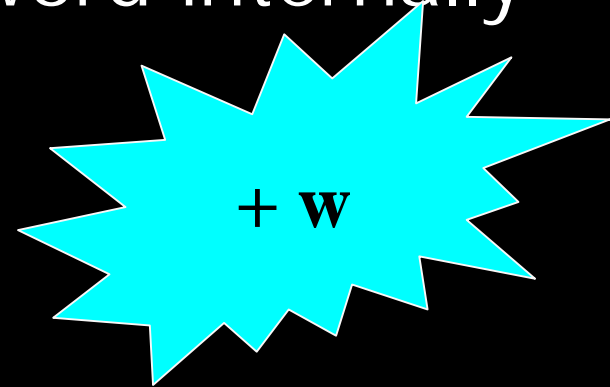
Linking: Vowel to vowel, cont'd.

§ Insertion of a /w/ glide following /uw/, /ow/, and /aw/, either word internally or between words

– Word internally

blueish; going ; however

– *Between words*

do ͥ it; go ͥ away; now ͥ is

+ w

Linking: Consonant to vowel

§ In VC + V linking sequences, the consonant "straddles" both syllables or words:

– *keep out* ð kee í p í out

– *dream on* ð drea í m í on

– *bend over* ð ben í d í over

– *drag on* ð dra í g í on

Linking: Consonant to vowel

§ In CC + V linking sequences, resyllabification typically occurs:

– *fi<u>nd o</u>ut* ð /fayn-dawt/
   C**C** **V**   C **C**V

– *pu<u>lled o</u>ver* ð /pUl-dowv«ʳ/
    C**C** **V**   C **C**V

– *ju<u>mp u</u>p* ð /dZÃm-pÃp/
    C**C** **V**   C **C**V

Consonant linking, cont'd.

Across word boundaries…

§ Gemination - two identical consonants are articulated as one, lengthened consonant:

- *stop pushing*   *bad dog*   *handsome man*

   [p:]   [d:]   [m:]

Consonant linking, cont'd.

Across word boundaries...

§ in <u>stop + stop</u> or <u>stop + affricate</u> sequences, the first stop consonant is unreleased:

- *pe<u>p t</u>alk*   *pe<u>t c</u>at*   *bla<u>ck b</u>ag*

  [p°]   [t°]   [k°]

- *ba<u>d ch</u>eck*   *fa<u>t j</u>udge*

  [d°]   [t°]

Wanna, hafta, 'cuz, kinda...

- § Spoken English is full of reduced forms, e.g., *wanna*, *hafta*, *'cuz*, and *kinda*.
- § These are just a few examples of reduced forms in spoken English.
- § These reduced forms are one aspect of NAE "connected speech."
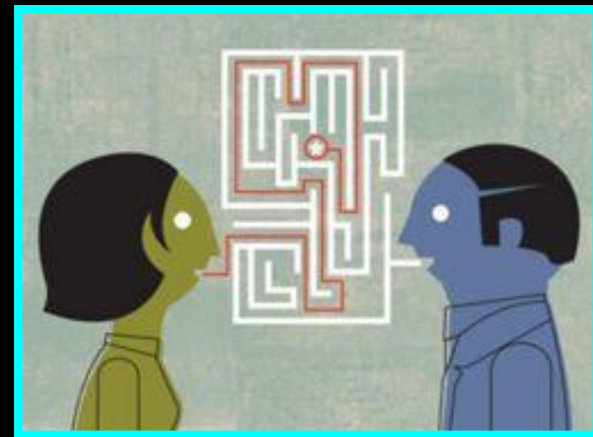
I don't hafta...

Linking with /r/

- § Many dialects of British and Colonial Englishes (e.g., Australia, New Zealand) use /r/ to link vowel to vowel.
  - This use of /r/ to link is often referred to as intrusive /r/.
- § Examples from popular culture:
  - "I saw(r) a film today, oh boy" (The Beatles "A Day in the Life")
  - "Vodka(r) and tonics" (Elton John "Goodbye Yellow Brick Road)

http://en.wikipedia.org/wiki/Linking_R

More on "intrusive r"

§ Although many claim that "intrusive r" is not a feature of RP, the eminent British linguists Peter Roach and J.C. Wells both note that it is widespread in RP. Some examples:

  – the idea(r) of
  – Formula(r) A
  – a media(r) event
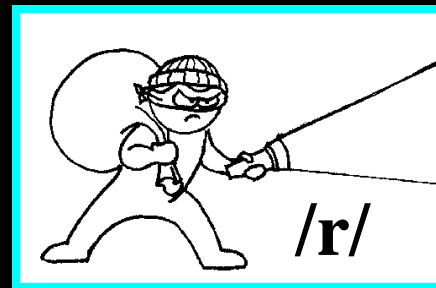
§ "Intrusive r" is not typical of NAE.

/r/

Juncture

§ "Intrusive r" and other forms of linking are related to the linguistic phenomenon of juncture.

§ Juncture is defined as the relationship between one sound and the sounds that immediately precede and follow it.

Roach (2001)

Juncture, cont'd.

Compare:
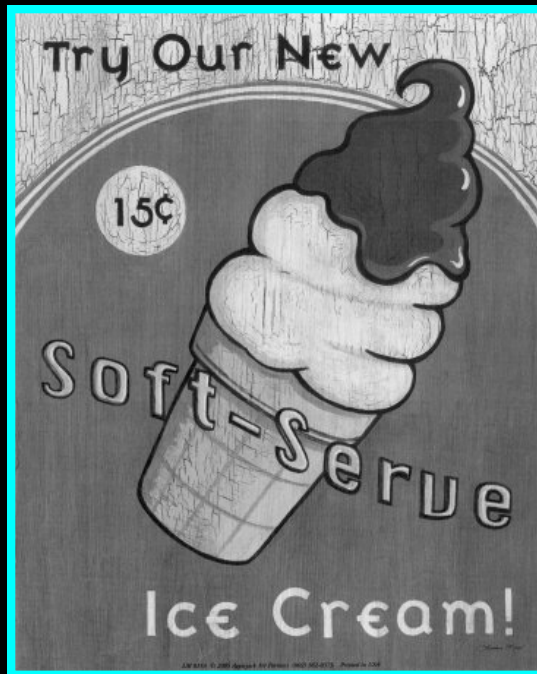
ice cream

I scream!

Juncture, cont'd.

External open juncture (usually just called juncture) is characterized by a pause between the two sounds:

Fetch me the <u>paper</u>, <u>boy</u>! vs. Fetch me the <u>paper boy</u>.

Juncture, cont'd.

- § Additional examples:
    - *ice cream* vs. *I scream*
    - *nitrate* vs. *night rate*
    - *my train* vs. *might rain*
    - *keeps ticking* vs. *keep sticking*
- § Note: Other phenomena (such as aspiration and vowel length) may also help distinguish these pairs.

<div align="right">Roach (2000)</div>

Assimilation

§ In assimilation, a sound (the assimilated sound, or AS) takes on characteristics of another sound (the conditioning sound, or CS).

§ There are three types of assimilation:
  – progressive assimilation (CS ↻ AS)
  – regressive assimilation (AS ` CS)
  – coalescent assimilation (two adjacent sounds combine to form a new sound)

Progressive assimilation

§ Progressive (or *preservative*) assimilation occurs in plural and past tense endings, since the voiced or voiceless quality of the verb stem "conditions" the morphological ending:

- bite + -s = /bayts/
  - voiceless /t/ ☉ vl. ending /s/
- tag + -s = /tQgz/
  - voiced /g/ ☉ vd. ending /z/

Progressive assimilation, cont'd.

§ This form of assimilation also occurs in contractions with is. Compare:

/s/	/z/
I<u>t</u>'s exciting.	Kar<u>l</u>'s waiting.
Pa<u>t</u>'s late.	H<u>e</u>'s nervous.
Ja<u>ck</u>'s happy.	Sa<u>m</u>'s relaxing.

Regressive assimilation

§ **Regressive** or **anticipatory assimilation** is a relatively pervasive phenomenon in NAE.

§ Many native speakers are unaware of the adjustments they make as a result, e.g.:

  – grandpa: /ndp/ ð /mp/

  – pancake /nk/ ð /Nk/

Regressive assimilation, cont'd.

§ Regressive assimilation helps explain the forms of the negative prefix –in {-im, -ir, il}:

– in_significant; in_decent; in_valid *but*...
impossible; irreproachable; illogical

§ Final nasal consonants are often conditioned by the following consonant:

– in_pain [m]; in_Canada [**N**]; on_guard [**N**]

Regressive assimilation, cont'd.

§ Other examples of regressive assimilation are found in rapid speech, where the assimilated sound often becomes identical to the following conditioning sound:

- /s/ or /z/ + /ʃ/
  - Swiss chalet [ʃ:]; his shoes [ʃ:]
- final /t/ or /d/ + /p,k/ or /b,g/
  - good boy [b:]; good girl [g:];
  - at peace [p:]; pet kitten [k:]

Coalescent assimilation

§ **Coalescent assimilation** occurs when the juxtaposition of two conditioning sounds (A + B) results in a third, assimilated sound (C).

Sound A   Sound B

Sound C
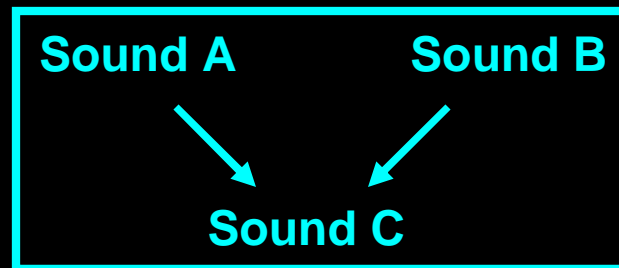
Coalescent assimilation, cont'd.

The most frequent example of coalescent assimilation is the palatalization that occurs with alveolar consonants when followed by /y/.

Palatalization

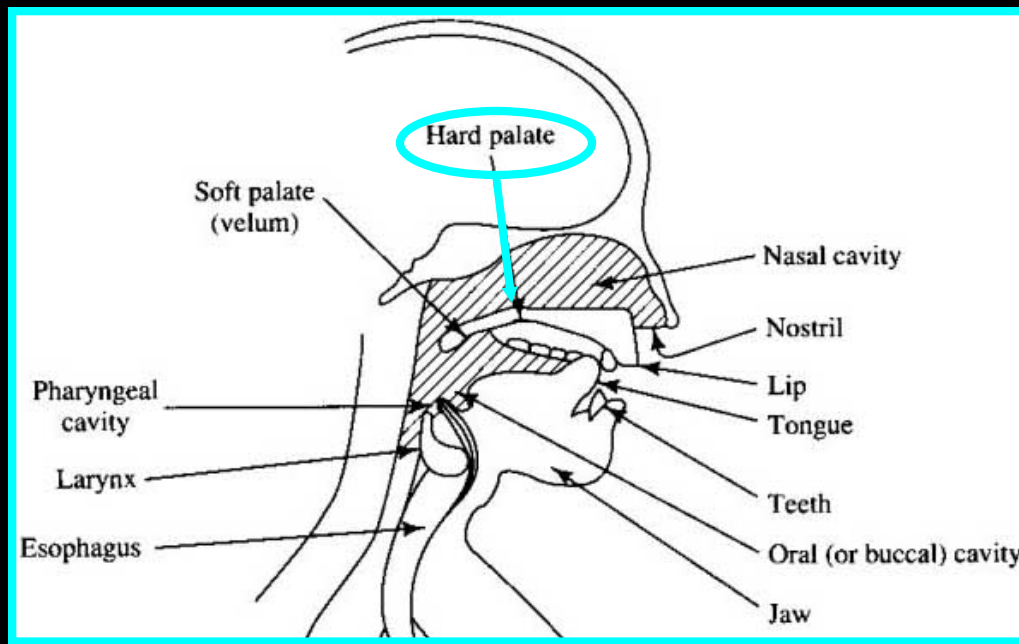|			
/s/		/ʃ/	**i_ssu_e** He's coming thi_s y_ear.
/z/		/ʒ/	**plea_s_ure** Doe_s y_our mother know?
/t/	+ /y/ ð	/tʃ/	**sta_tu_re** Is tha_t y_our dog?
/ts/		/tʃ/	He ha_tes y_our guts. She le_ts y_ou do your thing.
/d/		/dʒ/	**proce_du_re** Woul_d y_ou mind moving?
/dz/		/dʒ/	She nee_ds y_our help. He never hee_ds y_our advice.

Deletion

Deletion (also known as elision or ellipsis) entails the potential loss of a sound, as in the following contexts:

§ Disappearing "t" in intervocalic /nt/ clusters

– win$^{(t)}$er, Toron$^{(t)}$o, en$^{(t)}$er, man$^{(t)}$le

§ Disappearing /t/ and /d/ in clusters

– res$^{(t)}$less, Eas$^{(t)}$side

– wil$^{(d)}$ boar, blin$^{(d)}$ man

Deletion, cont'd.

More instances of deletion:

- § Syncope (unstressed medial vowel loss)
  - choc$^{(o)}$late, diff$^{(e)}$rent, ev$^{(e)}$ning, int$^{(e)}$resting
- § Unstressed vowel + /n, l, p, t, r/
  - t$^{(o)}$night, p$^{(o)}$lice, s$^{(u)}$ppose, p$^{(a)}$rade
- § Disappearing "r"
  - Feb$^{(r)}$uary, gove$^{(r)}$nor, tempe$^{(r)}$ature, su$^{(r)}$prise

Deletion, cont'd.

More instances of deletion:

§ Disappearing /v/ in *of* before a consonant

- lots o[(f)] <u>m</u>oney, waste o[(f)] <u>t</u>ime, tons o[(f)] <u>h</u>omework

§ Disappearing initial /h/ and /D/ in pronoun forms

- ask [(h)]im, tell [(h)]er, help [(th)]em

Deletion, cont'd.

More instances of deletion:

§ Aphesis (loss of the unstressed initial vowel or syllable in informal speech)

- (be)'cause, (a)'bout, (a)'round

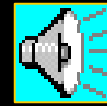§ Loss of an unstressed vowel following initial aspirated [p^h,t^h,k^h]:

- p(o)tato, t(o)morrow, c(a)reer

A important caveat.....

The above examples represent *tendencies* **only. The degree of deletion will depend on the speaker, the dialect, the context, etc.**

Deletion, cont'd.

Listen to the following utterance:

_____

Which one did you hear?

a) *She made a mistake.*

Ooops!

b) *She made him a steak.*

Epenthesis

§ **Epenthesis** involves the insertion of a vowel or consonant into an existing sequence to break up difficult to pronounce sequences.

– nuclear **]** nuc$^{(u)}$lear

– warmth **]** warm$^{(p)}$th

– responsibility **]** respon$^{(t)}$sibility

§ It often occurs as the result of the addition of the morphological endings.

Epenthesis, cont'd.

Examples:

- § /ə/ used to break sibilant clusters with –s

  - classes, buzzes, britches, judges

- § /ə/ used to break alveolar stop clusters with –ed

  - patted, granted, graded, branded

Consonant epenthesis

§ Consonants are also sometimes added to facilitate the pronunciation of a phoneme sequence, for example:

  – pri<u>nc</u>e ➯ /prIn<u>t</u>s/; co<u>mf</u>ort ➯ /kÃm<u>p</u>f«ʳt/

<u>Task</u>: Circle the one you hear:
a) Some day my <u>prince</u> will come!

b) Some day my <u>prints</u> will come!

Epenthesis as a NNS strategy

§ Non-native speakers, especially those from languages with restricted clustering, often use epenthesis as a strategy to break up difficult clusters.

  – Word internally: *English* ð /INg «IIS/
  – Word externally: *school* ð /Eskuwl/

§ This habit is very hard for students to break, especially as they may be unaware of their use of the strategy.

Student learning challenges

- § Classroom teachers often overarticulate to facilitate learner comprehension.
- § Listening materials are full of clearly pronounced and articulated speech.
- § Language learners often develop their listening and speaking skills based on these false premises.
- § When they encounter authentic NS discourse, learners are often shocked to find that NSs don't speak in the ways that they expect.

Learning challenges, cont'd.

§ The language outside of the classroom seems unfamiliar and fast. Students are unable to decipher word boundaries or recognize words or phrases.

§ Students who do not receive instruction or exposure to authentic discourse are "going to have a very rude awakening when [they try] to understand native speech in natural communicative situations."

Ur (1987, p. 10)

When Fishermen Meet

"Hiyamac"
"Lobuddy"
"Binearlong?"
"Coplours"
"Cetchanenny?"
"Goddafew"
"Kindarthay?"
"Bassencarp"
"Ennysizetoom?"
"Cuplapowns"
"Hittinhard?"
"Sordalike"
"Wahchoozin?"
"Gobbawurms"
"Fishanonaboddum?"
"Rydononaboddum"
"Whatchadrinkin?"
"Jugajimbeam"
"Igoddago"
"Tubad"
"Seeyaroun"
"Yeahtakideezy"
"Guluk."

Knock knock jokes: Template

Knock, knock.

Who's there?

Donna.

Donna who?

Don't know why you're asking!

Knock knock joke: Scott

Knock, knock.

Who's there?

Scott.

Scott who?

Scott nothing to do with you.

Knock knock joke: Stu

Knock, knock.

Stu.

Who's there?

Stu who?

Stu late for that now.

Knock knock joke: Anita

Knock, knock.

Who's there?

Anita.

Anita who?

Anita break.

Knock knock joke: Juana

Knock, knock.

Who's there?

Juana.

Juana who?

Juana come out and play?

Write your own!

Knock, Knock
Who's there?

_____.
_____who?
_____.

Knock, knock.
Who's there?
Justin.
Justin who?
Justin time for class!

Suggested Names

Ida	Andy
Izzy	Justin
Willy	Jamaica
Adam	Lemmy

Jokes

A nun asks a young Mexican immigrant girl, "Who is God?" Nervously, the girl replies: "God is a string bean." The class erupts in laughter as the nun gasps in horror. Armed with a ruler, she whacks the girl's hand. Only some time later does she realize that the girl has said "God is a supreme being."

Song lyrics: Don't it make...

Don't it Make My Brown Eyes Blue
Crystal Gayle

Tell me no secrets, tell me some lies
Give me no reasons, give me alibis
Tell me you love me and don't make me cry
Say anything but don't say goodbye

Don't know when I've been so blue
Don't know what's come over you
You've found someone new
And don't it make my brown eyes blue

I didn't mean to treat you bad
Didn't know just what I had
But honey now I do
Don't it make my brown eyes blue

I'll be fine when you're gone
I'll just cry all night long
Say it isn't true
And don't it make my brown eyes blue

Don't it make my brown eyes
Don't it make my brown eyes blue

Leigh (1978)

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Song lyrics: Don't it make...

Don't it Make My Brown Eyes Blue

Crystal Gayle

Don't**V**know**V**when**V**I've**V**been so blue
Don't**V**know**V**what's come**V**over**V**you
You've found someone**V**new
And don't**V**it make my brown**V**eyes blue

I'll be fine when**V**you're gone
I'll just cry**V**all night long
Say**V**it**V**isn't true
And don't**V**it make my brown**V**eyes blue

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Give**V**me no reasons, give me**V**alibis
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Say**V**anything but don't say goodbye

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Didn't**V**know just what**V**I had
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