



# How to make those 'difficult' English sounds

## 1 General advice (from Unit 00)

1. Imagine you are training to be a spy, and are going to be working in England. A German accent would give you away!
2. Start with the entire body in its biological and social environment. Sleep in an English-style bed, eat an English-style breakfast, surround yourself with everything English; stand the way English people do, walk the way they do, hold your mouth the way they do. Then the sounds will come naturally.
3. Free up your sound-making. Stop being an adult with desires and purposes and intentions. Just be a child and play. Do not let your phonetics be constrained by anything related to language (such as German sound patterns, or German sentence patterns, or German ways of organizing ideas, or ...)
4. Find someone to imitate. It should be someone quintessentially English. Abandon your own desires and purposes and intentions and just imitate the other person.

## 2 Slightly more specific general advice

1. You normally only need to control three basic variables to produce sounds.
  - (a) For consonants, the variables are:
    - i. place of articulation
    - ii. manner of articulation
    - iii. voicing
  - (b) For vowels, the variables are:
    - i. closeness-openness
    - ii. frontness-backness
    - iii. rounding
2. For consonants, the most important place to start practising is the fricatives.
3. For consonants, the most important thing is to understand the difference between fricatives and approximants.
4. In a language, every sound functions in one or more systems, and is defined solely by its *valeur* in those systems. What this means is: you can define every sound by what it is not.



### 3 How to make [ð]

If a consonant is difficult, try comparing it with all the other consonants in the same column (same PLACE of articulation) and with all the other consonants in the same row (same MANNER of articulation). If the consonant is part of a voiceless-voiced pair, compare it with its partner. In the case of [ð], that means:

	dental		alveolar	
	voiceless	voiced	voiceless	voiced
plosive (blocked airflow)		<b>[d̥]</b>	←	<b>[d]</b>
		↓		
fricative (rough airflow)	θ →	<b>[ð]</b>	s	z
		↑		
approximant (smooth airflow)		<b>[ɹ]</b>		

You can produce a [d], so just move it further forward in the mouth by putting the tip of your tongue on your top front teeth (dental) rather than the ridge behind your teeth. This is [d̥]. Then gradually lower your tongue. First, go from a plosive (where you cut off the airflow completely) [d̥] to a fricative (where you restrict the airflow, making it 'turbulent' or 'rough') [ð]. Then lower your tongue even further, so that the friction stops. You now have the approximant [ɹ] (like [ɹ], but with more space for the air to flow through smoothly). Now, bring the tongue back up further towards the top front teeth to create friction.

In all of these sounds your vocal folds were vibrating, i.e. all these sounds were voiced. But now try comparing the voiced [ð] with the voiceless [θ]. I noticed that you had far fewer problems with [θ] than with [ð]. So why not just attempt to produce a voiceless [θ] but turn the voicing on so that you produce [ð] instead?

If a consonant is too difficult, why not give up and produce something else instead? If instead of [ð] you routinely produce [d] you will sound Dutch, and if you routinely produce [z] you will sound like a parody of a German. But if you produce [v] (in the middle of words or at the end of words) you will sound working-class—and your spying mission for the EU can continue unabated:

⟨brother⟩ ['brʌðə] → ['brʌvə]      ⟨breathe⟩ [breɪð] → [breɪv]

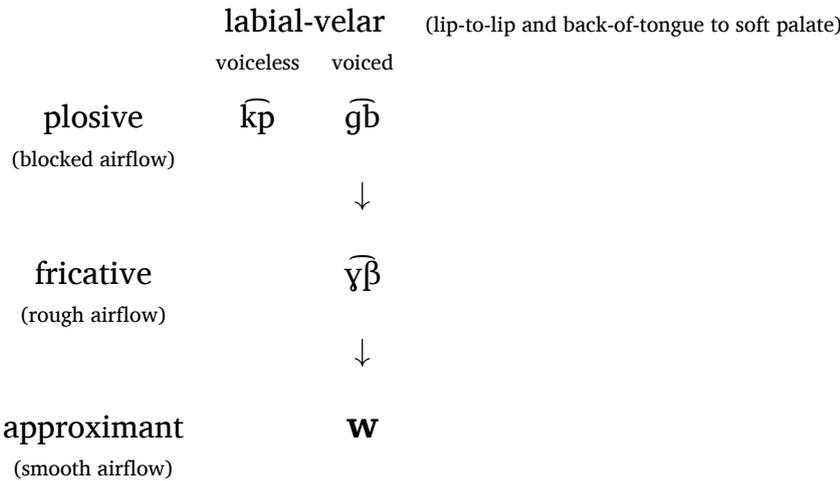
You would still have the problem of producing a [ð] at the beginning of a word, though. In this position, [ð] is important, because it signals that the word is a function word, not a content word. But at the same time, such words are not usually stressed. So in fast speech you might be able to get away with assimilating the [ð] to the preceding sound:

⟨of a⟩ [əv ə] → [əvə]      ⟨is a⟩ → [ɪz ə] [ɪzə]  
 ⟨of the⟩ [əv ðə] → [əvvə]      ⟨is the⟩ → [ɪz ðə] [ɪzzə]

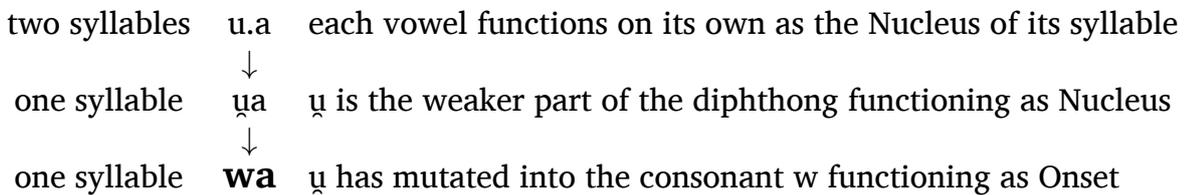


# 4 How to make [w]

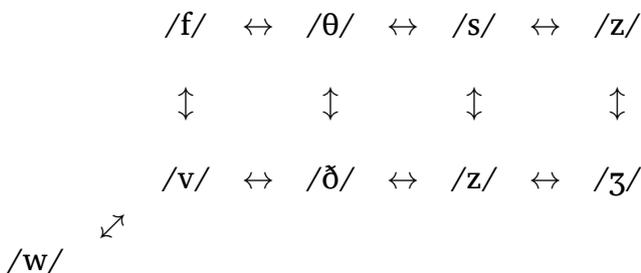
You may have noticed that [w] is not on the IPA consonants chart. If we wanted to put it in, we would need an extra column for a kind of 'double' articulation called 'labial-velar':



Another way to produce [w] is to treat it as a very short vowel that is no longer able to function like a vowel and has become more like a consonant:



Another point worth remembering about [w] is that in English there is a phonemic contrast between /w/ and /v/, and that /v/ is part of an entire system of 'lenis' fricatives, each of which contrasts with a corresponding 'fortis' fricative:



In German, the letter ⟨w⟩ is /v/, and is pronounced [v] (voiced labiodental fricative) or [ʋ] (voiced labiodental approximant). It is not part of a fortis-lenis opposition with /f/. Indeed, it could be argued that there is *no* systematic distinction between fortis and lenis fricatives in German at all! Is there one, for example, for /s/ and /z/? In initial position, only /z/ occurs; in final position, only /s/; in medial position, between two vowels, /s/ only occurs after a short vowel (as in ⟨lassen⟩), ⟨z⟩ only after a long vowel (as in ⟨lasen⟩). On the other hand, I often hear /<sup>l</sup>fʊzəlɪç/





and /fɛɹˈmɑːzɪn/, although the official forms are /ˈfʊsəlɪç/ and /fɛɹˈmasɪn/, which I cannot recall ever having heard, even though they are the only ones that German orthography legally allows to be spelled!

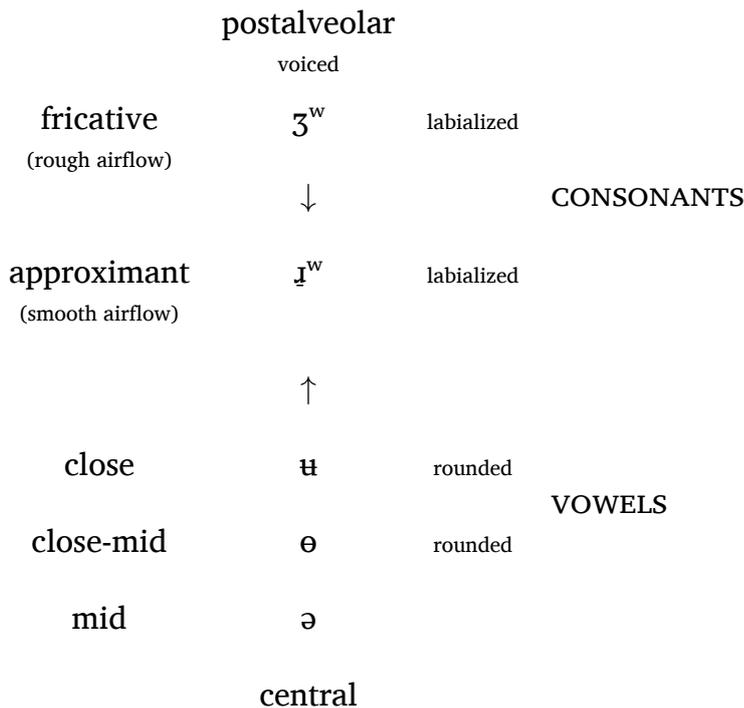
Finally, something from the Potterverse to practise:

“Master Regulus was very worried, very worried,” croaked Kreacher.

In English, [v] is like [f] (<ferry> ‘Fähre’ [ˈfer.i]) but with voicing ([ˈver.i]) – so make an effort to produce friction! (Not quite as much as for [f], though.) And always use your lips when pronouncing [w]!

## 5 How to make [ɹʷ]

The IPA symbol [ɹ] stands for an approximant which could be dental (like [ð]) alveolar (like [z]) or postalveolar (like [ʒ]). To make it clear that we mean postalveolar, we can write the ‘retracted’ symbol under it ([ɹ̠]). We also need to indicate that in English the sound is typically labialized (pronounced with lip-rounding), so we end up with [ɹʷ]. (This is more common at the beginning of a syllable.)



Start with the voiced postalveolar fricative [ʒ], as in <pleasure> or <leisure>, but round your lips when you say it: [ʒ<sup>w</sup>].

Now lower your tongue slightly, so that there is enough room between tongue and alveolar ridge to allow a smooth airflow; you now have a labialized voiced postalveolar approximant, the quintessential English <r> sound.

Alternatively, start with the mid central vowel [ə]. Raise your tongue slightly and round your lips. You now have the rounded close-mid central vowel [ø]. Keep going further in the direction of a rounded close central vowel. If you hear friction (i.e. if the airflow becomes turbulent), you’ve gone slightly too far.

