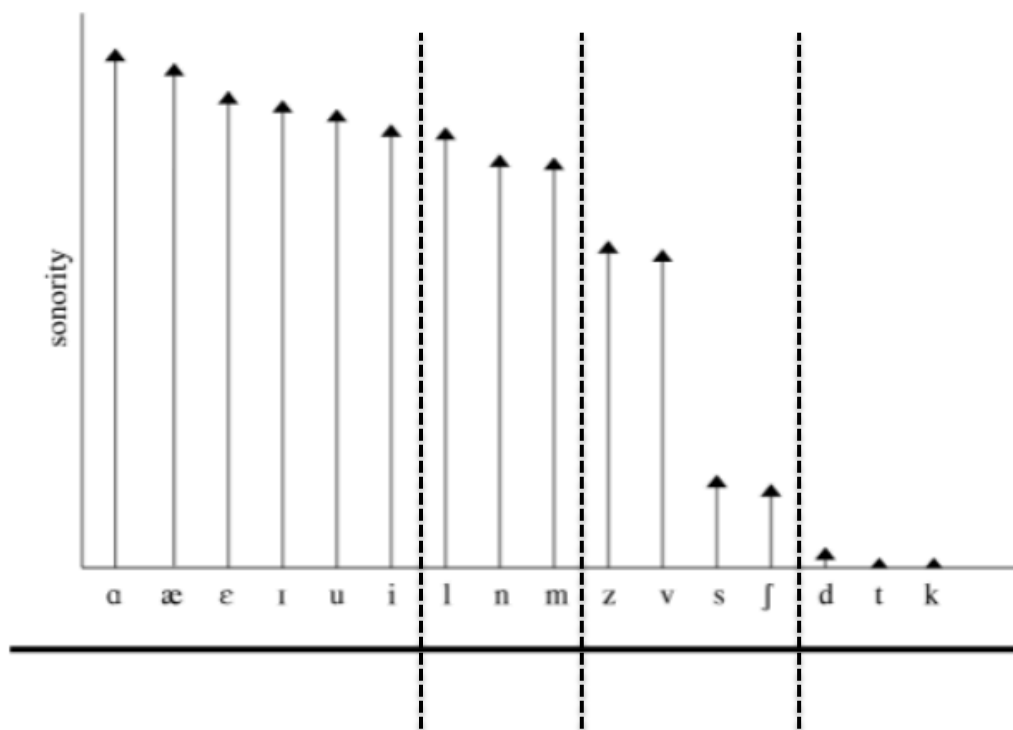


Chapter 10

- . understand what a suprasegmental feature is and know the main ones
- . syllables
 - . onset v. rhyme
 - . onset v. nucleus v. coda
- . sonority
 - . typically its relative sonority that really matters (they bring up idea of prominence in chapter)
 - . know why I have the lines as I do in the figure 10.1 below

Figure 10.1 The relative sonority of a number of the sounds of English.



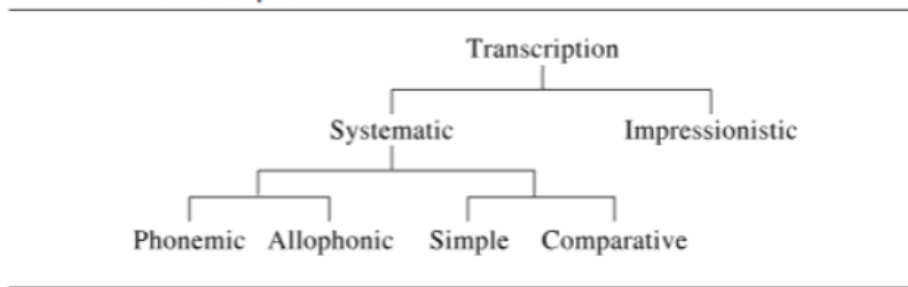
- . stress
 - . know the consequences of stress (loudness, length, etc.), which make sense when you think of how we define stress (‘sounds for which there is increased muscular energy’)
 - . stress affects rhythm; know the difference between **fixed word stress** and **fixed phrase stress**
- . length
 - . know that some languages make length distinctions; this can occur in vowels or consonants
 - *for vowels, we typically call them ‘long vowels’ (v. short vowels)
 - *for consonants, we say the consonant is **geminate**
 - the book uses **geminate** for vowels as well, which is okay, but I think it is more common to say what I said above.

- . timing
 - . know that there are different senses of timing (think Japanese with morae, Romance and then German/English as main examples of differences)
 - . doubt you'll have to know the equation, but understand what it actually aims to calculate. You can do this by looking at the figure 10.2
 - * basically, higher values of PVI indicate more variability in length of adjacent vowels
- . intonation and tone
 - . know what determines pitch (first paragraph)
 - . know that pitch can convey quite a bit of extralinguistic information
 - . look at the universal aspects of pitch (falling pitch to mark sentential units)
 - . **tone** – pitch which changes meaning of a word
 - * so, just as you could have a minimal pair with consonants, you could have them with tones in a language where these are contrastive
 - * contour tones and tone sandhi
- . stress, tone and pitch languages
 - . just know the basic differences, which are straightforward

Chapter 11

- . know that IPA is limited
- . should probably know this chart, if anything, just know difference between phonemic and allophonic

Figure 11.1 A schematic representation of some terms used for describing different types of transcription.



- . feature hierarchy
 - . know why we even care about these... what are the motivations? (can think about it as abstracting away from variability in languages and trying to get at something more fundamental in human language... some people call this Language [with a capital L])
 - . just know every figure they put in the section... sorry.
 - * realize that you have encountered about 2/3 to 3/4 of this already; it is just organizing it into a hierarchy. That structure may actually help you internalize them even more
 - . of course, know the English chart (table 11.1)
- . controlling articulator movements
 - . follow the bolded terms
 - . understand the figure, but wouldn't spend too much time because it is just an example
- . memory for speech
 - . bolded terms – phonetic implementation and exemplar theory. Basic ideas only...
- . balance between phonetic forces
 - . ease of articulation – important