

Final Examination Suggested Answers

1. Briefly define each of the following terms, but don't just copy from the Glossary in the text-book. (3% each) Some people creatively copied from other glossaries, dictionaries, etc. Nothing wrong with that if it helps you learn the stuff.
 - a. *Labialization*: Secondary articulation produced by rounding the lips while producing a consonant. Rather a lot of people bought Ladefoged's assertion that English postalveolar fricatives are labialized, and apparently weren't listening when I said that this was true only for Brits (not in my family, though; it sounds 'affected.'
 - b. *Pharyngealization*: Secondary articulation produced by retracting and lowering the back of the tongue toward the pharynx wall while producing a consonant.
 - c. *Rhotacization*: Secondary articulation produced by bunching the back of the tongue or curling the tongue tip up while producing a vowel—not necessarily *after* a vowel, since the effect can be there for the entire vowel.
 - d. *Approximant consonant*: Non-syllabic sound produced with at least as much constriction as [i], [y], or [w] but too little constriction to cause friction.
 - e. *Nasal plosion*: Production of a syllabic nasal following a homorganic obstruent by simply lowering the velum without changing the place of articulation.
 - f. *Diphthong*: Change from one vowel quality to another in the same syllable.
 - g. *Aspiration*: Glottal widening causing a delay in VOT (for voiceless consonants) or breathy voice (for murmured sounds). Somebody's dictionary (O'Grady?) must define it as a period of voicelessness, because that's what many said. But no, not for voiced sounds.
 - h. *Coarticulation*: Change of a sound to become more like a nearby sound.
 - i. *Implosive*: Sound made with glottalic ingressive airstream (not necessarily voiced).
 - j. *Locus*: Characteristic frequency to which a place of articulation appears to bend vowel formants.
2. Describe the airstream mechanism and phonation type used in each of the following sound types: (3% each)
 - a. *Clicks*: Ingressive, velaric
 - b. *Ejectives*: Egressive, glottalic
 - c. *Murmured/voiced aspirated/breathy voice sounds*: Egressive, pulmonic (could add that the vocal cords are adducted at the front).
 - d. *Creaky voiced/laryngealized sounds*: Egressive, pulmonic (could add that the vocal cords are adducted at the back).
 - e. *Voiced implosives*: Ingressive, glottalic.
3. What are formants, and how do they relate to *fundamental frequency*? (6%) Formants are particular overtones of the fundamental frequency which are associated with different shapes of the vocal tract.
4. How do formants correlate with vowel "height" and "backness?" (6%) Height varies inversely with F1, and backness varies with F1-F2: the greater the difference, the more front the vowel.

5. Give an example of how two English words with the same consonant and vowel sounds can differ by stress placement. (6%) PROtest (noun) and proTEST (verb).
6. What are the main phonetic correlates of stress in English? (6%): Stressed syllables are louder, have higher pitch, last longer, and have more pitch change on them than unstressed syllables do. Lots of people must have misunderstood the term ‘correlates’; I should have said ‘features’ or ‘manifestations.’
7. How does stress in English differ from that in Spanish or Italian?
 - a. At the word level (5%): Unstressed syllables in English have greatly reduced prominence, including changing the vowel quality to schwa. Spanish and Italian unstressed syllables do not lose their vowel quality. Stress is, however, phonemic for all 3 languages.
 - b. At the sentence level (5%): English has *contrastive* stress, by which differences in meaning can be expressed (example: ‘He GAVE it to me (I didn’t steal it)’ vs. ‘He gave it to ME (not to you or anyone else)’.) This is impossible in Spanish and Italian and must be done periphrastically—i.e. *Me lo dió* vs. *A mí me lo dió*
8. What are the differences between contour tone and register tone? (5%): Contour tones move from one pitch to the other on one syllable, whereas register tones tend to be high or mid or low, without movement; contour tone languages have four or more contrasting tones, often on monosyllables, whereas register tones typically have three or fewer tones and polysyllabic words, often with a characteristic *tonal melody*.
9. What is downdrift? (6%): Also known as *declination*, downdrift is the phenomenon whereby a high tone toward the end of an utterance may have a lower pitch than a low tone near the beginning of the utterance.
10. I hope everyone found a paragraph of at least 15 lines in his/her assigned chapter. If you didn’t, 14 would work: who’s counting? I was fairly lenient on these, though I was depressed by how many people seemed to think that English words such as *the*, *these*, *that* begin with [θ], and/or thought that the regular English plural after voiced sounds is [s].

How I arrived at your grade:

Quiz 1		X 5% =	
Test 1		X 15% =	
Test 2		X 20% =	
Report 1		X 15% =	
Report 2		X 15% =	
Final Exam		X 30% =	
Total			

Scale: 90 – 100 A

80 – 89 B

70 – 79 C

60 – 69 D