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A Practical Introduction to Phonetics by J. C. Catford

Review by: Arthur S. Abramson

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'the theories quite liberally borrow from one another' (372) would no doubt irritate proponents of 'alternative' theories, but with the right teaching these chapters could be used to generate fruitful discussion of the ways in which we can evaluate a linguistic theory.

All in all, I would enthusiastically recommend this book to anyone who wants a text that presents principles and parameters syntax and linguistic argumentation in a very accessible style, with a wealth of data from a vast array of languages.

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Department of Linguistics
 University of Massachusetts
 South College
 Amherst, MA 01003
 [pspeas@linguist.umass.edu]

A practical introduction to phonetics. 2nd edn. By J. C. CATFORD. New York: Oxford University Press, 2001. Pp. xiii, 229. ISBN: 0199246351. Paper \$23.95.

Reviewed by ARTHUR S. ABRAMSON, *University of Connecticut and Haskins Laboratories*

This is truly a remarkable book. I first became acquainted with it in its first edition (1988) when I made the wise decision to use it for my graduate course, Linguistic Phonetics. It made the task of teaching articulatory and auditory phonetics so much more efficient. In those days, up to my retirement, such training was required for all students in our program in experimental phonetics; it was also a prerequisite, along with courses in phonology and syntax, for anyone taking Field Methods in Linguistics. The second edition is in a larger format with additions and corrections as well as an updated list of readings. I myself was brought up on such earlier works as those by Henry Sweet (1877), M. Grammont (1930), Otto Jespersen (1933), Kenneth L. Pike (1943), R. M. S. Heffner (1952), and Daniel Jones (1956). Such later general works as Abercrombie 1967, Ladefoged 1971, 1975, and Ladefoged & Maddieson 1996 were important additional sources for my students. All of the foregoing and others not mentioned still merit attention, but the book under review has new virtues. It is, I think, the most innovative in its gripping way of making the student cognizant of his or her vocal tract and its control.

J. C. Catford is a product of the traditional European or, more narrowly, British school of phonetics, which demands hours and hours of mimicry and drill. This approach is rarely found in North American departments of linguistics and departments of speech and hearing. It seems to me that this book is especially appropriate for teachers of phonetics who themselves are not the product of such intensive training. Such a plausible claim, by the way, is made neither by the author nor, in its blurb on the back cover, by the publisher.

The reader might well wonder why the word 'practical' appears in the title of the book. After all, no matter how much attention is given to theories of the production and perception of speech between its covers, any phonetics book is bound to present rather detailed accounts of practical matters. In his 'Preface' (v) the author remarks, 'the title of this book is, designedly, "A Practical Introduction to Phonetics"' and not "An Introduction to Practical Phonetics", for it is, indeed, an introduction to general, or theoretical, phonetics, though it proceeds towards that goal in a highly practical way'. He goes on to say, 'Readers are introduced to the phonetic classification of the sounds of speech by means of a series of simple introspective experiments carried out inside their own vocal tracts . . .'. The phonetic transcription used is, advisedly, the current one

of the International Phonetic Association (1999) although, here and there, the author proposes a symbol for a speech sound not mentioned by the IPA. C does not provide recordings of speech with the book lest students depend too much on imitation rather than mastering the articulation. For those who crave such recordings, however, he mentions the set made by John Wells for the IPA.

Throughout the book we find cleverly designed exercises following each description of a phonetic category. Although I have minor reservations here and there, the descriptions and explanations are lucid and authoritative. The chapter headings indicate the organization of the book: Ch. 1, 'Introduction'; Ch. 2, 'Basic components of speech'; Ch. 3, 'Phonation: A third basic component'; Ch. 4, 'Articulation: Stricture types'; Ch. 5, 'Articulation: Locations'; Ch. 6, 'Co-articulation and sequences'; Ch. 7, 'Vowels: Introduction'; Ch. 8, 'The cardinal vowels (CVs)'; Ch. 9, 'Prosodic features'; Ch. 10, 'Sound-systems of languages'; Ch. 11, 'Review'.

Each chapter is divided into important subtopics. For example, Ch. 2 (basic components) includes initiation and articulation, fricative and stop articulation, pulmonic pressure and suction initiation, glottalic initiation, velaric initiation, review of initiation types, and initiator velocity and initiator power (stress). Fifty-three figures and twelve tables are very helpful illustrations of points in the explanations and exercises.

To this day, for many a phonologist it seems to go without saying that anything of theoretical interest regarding the speaker's competence in the control of the sound system of his or her language is to be found only on rather abstract phonological levels. Thus, phonetics is merely a somewhat useful handmaiden to phonology! In departments of our discipline one commonly hears reference to 'theoretical linguistics' as comprising syntax, semantics, and phonology, but certainly not phonetics. It is possible that those who hold this view would be shaken up a bit by reading the section on 'The uses of phonetics' (1–3) at the beginning of Ch. 1. In addition to pointing out the several rather obvious practical applications of phonetics in linguistic fieldwork, language teaching, speech therapy, and so on, C advances a telling argument for the kind of training he provides as a necessary phase in acquiring a good theoretical knowledge of phonetics. He writes, 'What the competent phonetician *must* acquire is a deep, internally experienced, awareness of what is going on within the vocal tract—an ability to analyse, and hence describe and ultimately control the positions and movements of organs that produce the sounds of speech' (2). This is obvious for language-learners, teachers, and actors, but, he goes on to say, 'What is not so obvious, but is undoubtedly the case, is that the acquisition of these "practical" skills is by far the best way of acquiring a deep understanding of phonetic theory—of the principles underlying the description and classification of the sounds of speech—and is consequently of the greatest importance also for more "theoretical" uses of phonetics'. For example, such awareness is vital for speech scientists in interpreting their data within models of the production and perception of speech.

Perhaps reproducing verbatim one of the exercises will give a better feel for the author's pedagogical approach. Experiment 64 (93–94) teaches the articulation of the voiceless dorso-uvular stop [q]:

Make a [k]-closure and then, silently, or almost silently, make a prolonged series of faint [k]-type sounds [k^h k^h k^h . . .], etc. while slowly sliding the tongue back and down as far as you can. You will end up making a stop at the very furthest back part of the soft palate. The extreme back of the tongue is in contact with the uvula and the extreme back of the velum (soft palate). If you let a little pressure build up behind this extreme back closure, then release the closure, you will hear a *uvular stop* [q]. If you repeat this experiment—a series of faint stops of the [k^hk^hk^h . . .] type steadily moving back from the *velar* to the *uvular* positions—you will observe that the sound of the little burst of noise occurring on the release of each stop goes down in pitch by about an octave over the whole range.

Another observation you may make is that the release of velar [k] is relatively 'clean', while that of [q] is more 'sloppy'. This is because the convex tongue-surface can break away from the whole contact-area of the concave velar surface almost instantaneously but separation from the more flexible and irregular surface of the extreme back of the velum, including the uvula, is less instantaneous, less clean-cut.

Naturally, the exercises vary in length and complexity. It is essential to bear in mind that this is not a reference book but rather a textbook. The student must thoroughly master the contents of Chs. 1, 2, and 3 before confronting any of the topics in the rest of the book.

While the IPA grid of intersecting dimensions provides a rather good system for the description of the articulatory closures and constrictions of consonants, the locating of a vowel within a relevant phonetic space can be much more daunting. Drawing on his obviously deep knowledge of the dynamics of speech, the author presents a lucid exposition of the topic in Ch. 7 and the most rational explanation of the cardinal vowels (CVs) of Daniel Jones as a reference system that I have ever seen. Although there are differences of opinion among phoneticians as to whether the CVs lie primarily along articulatory or auditory scales, C chooses to cling to his method of immersing the reader in the CVs by proceeding (134) ‘as if the system is basically an articulatory one, and to familiarize oneself thoroughly with the “feel”—the proprioceptive and tactile sensations—of the CVs’.

The author’s §4 of Ch. 10, ‘Voice-onset-times differently exploited by different languages’, is excellent, although it is here that I have some reservations. His focus, and that of many other investigators, on voice onset time (VOT) apparently stems from a usage started by Leigh Lisker and me, because in our earliest studies (Lisker & Abramson 1964, Abramson & Lisker 1965) we found it most productive to focus on word-initial position, the context in which phonological distinctions along this dimension were most readily to be found in a great number of languages. Conceptually, however, the dimension of voice timing or laryngeal timing really has a broader domain over a number of contexts (Abramson 1977, 2000). Thus in widespread varieties of American English, such trochaic word-pairs as *lobbing* vs. *lopping* are well-distinguished by full voicing through the closure of the /b/ in contrast with a true unaspirated voiceless /p/. That is, the typical English initial /b/ with onset of voicing at the release has a glottal configuration that makes it susceptible to ready assimilation to preceding glottal pulsing in intervocalic and other medial contexts. I wonder whether it is this variability of closure-voicing in English /bdg/ that leads C to assume (184) that in initial position the closures of such stops start as voiceless but then contain closure-pulsing for ‘not more than 20 or 30 ms.’. Since it is probably desirable not to overload a textbook with references and footnotes, it is hard to know what the author’s source for such an assertion is. The same question arises for me in connection with the statement that the Chinese voiceless unaspirated stops have lower oral air pressure than those of French (184). I hasten to say that I agree with his observation that the two sets differ somewhat. I have the same auditory impression about the voiceless unaspirated stops of Thai compared with those of French; however, I think that the answer is a slight lag in the onset of voicing after the releases of French /ptk/ as compared with Chinese and Thai. Indeed, even within the Romance languages there is a similar rather noticeable difference between Standard French and, say, Mexican Spanish.

These reservations aside, I still say that the exposition of VOT is very good. The graphic display in Figure 52 (182) is most helpful in going through Experiments 123 and 124.

C’s laudable insistence on gaining intimate awareness of the vocal tract and its sound-producing possibilities makes me wonder whether he has pondered possible links between his approach and gestural theories of speech perception (e.g. Liberman & Mattingly 1989, Fowler 1994, Liberman 1996). In the latter it is held that phonetic perception is guided by the listener’s implicit awareness of the articulatory states and

movements—the ‘gestures’—underlying the audible acoustic signal. The pedagogical stance of the book certainly does not require such a position, but it would be very interesting to know the views of someone with the standing of our author.

Overall, then, the book is an excellent guide into the intricacies of phonetics. Departments of linguistics that have, alas, seen fit to assign less and less importance to competence in phonetics would find a good antidote in this book. Departments of speech and hearing that emphasize only the phonetics of the national language would find this book more than satisfactory for courses in general phonetics for part of the training of would-be speech therapists and speech scientists.

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Department of Linguistics
 University of Connecticut
 341 Mansfield Rd., Unit 1145
 Storrs, CT 06269-1145
 [Abramson@uconnvm.uconn.edu]

Anaphora: A cross-linguistic study. By YAN HUANG. Oxford: Oxford University Press, 2000. Pp. 396. ISBN: 0-19-823528-3. \$35.00.

Reviewed by PETER SIEMUND, *University of Hamburg*

Huang’s book is extremely rich in coverage. Topics include NP-anaphora, VP-anaphora, dis-course anaphora, null subjects and objects, reflexivity, long-distance reflexives, logophoricity,