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A Regional British Dialect Guidebook for Actors

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Contemporary Regional Dialects of England:

A Guidebook for Actors

By

Kylie J. Rose

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Introduction

I am beyond pleased to share with you, dear reader, the result of my year studying regional dialects in England.

While there are numerous publications covering English standard (or prestige) dialects, instructional manuals for actors searching to widen their regional dialect base prove more challenging to find. Any number of factors could contribute to the scarcity of these manuals, the foremost of which could be the fact that globalization, along with the influence of the media and the Internet, have allowed standard dialects to spread more easily and therefore have contributed to the gradual death of regional dialects. Additionally, according to Peter Stockwell, renowned dialect scholar, current trends indicate the endangerment of regional dialects in favor of those utilized by the media, specifically BBC English (an offshoot of Received Pronunciation) and Estuary (a blend of BBC English and Cockney), so understandably newer dialect publications may not necessarily address the older regional dialects. Furthermore, there are a daunting number of regional dialects in the United Kingdom, making the process of explaining the nuances of each region rather challenging.

This book endeavors to cover the major dialectical regions of the UK by focusing on one to two major dialects in each region. It additionally seeks to provide actors with the tools they need to convincingly portray characters from these areas: primarily in the form of audio recordings and accompanying transcriptions using the International Phonetic Alphabet (IPA). For help with understanding IPA if you are not already familiar with it, see the link in the “Additional Resources” section.

When preparing to rehearse or perform a dialect, I strongly recommend the use of a “trigger phrase.” Usually, when I am learning or rehearsing a dialect, I will clue into a particular phrase within a practice recording which allows me to easily fall into the placement for the dialect I wish to achieve. If I ever find myself off dialect, I can simply review my trigger phrase, either mentally or verbally, and the muscle memory allows me to get back on track.
Readers should note that the process of learning dialects can be a tedious one, and it may be necessary to adjust your approach to a dialect to better fit your learning style. That said, I cannot emphasize enough how essential listening to the dialect and repeating the sounds is to developing the accuracy of one’s dialect. I have included notes that I have utilized in my process of learning each of these dialects, but ultimately your observations will prove of the most benefit to you. Listening to recordings, watching films, and repeating the sounds and the placement of what one hears prove particularly effective methods for learning a new dialect. Be aware that what you hear may not be what others perceive, so when possible, get the input of a voice coach to ensure proper technique and accurate portrayal of a dialect. It is important to consider that inaccurate representation of a dialect could prove offensive to a culture or people group, so unless that is your artistic intent, I encourage you to do your research and present a well-prepared character.

Upon the subject of dialect and character, if the script you are using does not specify a dialect, consider the following: where does the character originate from? What is his or her socio-economic status? Have there been factors in his or her life that have altered the manner in which he or she speaks? Perhaps she was homeschooled in a rural environment or he was sent to a school that taught all children to speak the “prestige dialect,” otherwise known as the dialect chosen by those in power. If characters speak a rural dialect at home but a prestige dialect at school, it is possible that their resulting speech patterns may include a blend of the two dialects.

Happy studies!

-Kylie
# Chapter 1: Northern Dialects

<table>
<thead>
<tr>
<th>Common occupations:</th>
<th>Factory workers, sheep farmers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geography:</td>
<td>Scotland is to the north of the region</td>
</tr>
<tr>
<td>Major dialects:</td>
<td>Cumbrian, Northumbrian, Geordie, Pitmatic, Tesside, Yorkshire, Lancashire, Liverpool</td>
</tr>
<tr>
<td>Dialects of focus:</td>
<td>Yorkshire and Liverpool</td>
</tr>
</tbody>
</table>
| Characteristics:    | • Broad, often elongated vowels with heavy Scottish influence  
                      • Extremely tonal: pitch patterns typically begin in a mid tone, moving to a low tone and ending with a higher tone  
                      • Sing-songy (bouncier) in nature  
                      • Perceived as “friendly”  
                      • Rhotic (r’s are pronounced) |

| Plays: | *Billy Elliot* |
Yorkshire Dialect

Specifics:

- “th” (as in “mother) becomes “v” when in the middle of a word and “f” when at the end of a word
- H’s are frequently dropped (especially at the front of words, ex: home)
- On words ending in “ing” the g is often dropped
- Traditional diphthong “ay” (ex: today) becomes “eh”
- The word “the” is traditionally dropped
- The letter “o” is pronounced Λ

Images:

Softly hold a blueberry or a small grape using your lips only: this should give you an idea of how to hold your mouth for the vowel sounds. Take care not to make “duck lips” by forcing your lips forward, as this will create exaggerated vowels.

Further, imagine that your lips are a zip lock baggie and someone has begun closing both ends; this creates a slight stiffness in the corners of the mouth, but a looseness in the lips.

Listen to Grandda’s voice recording: TRACK 1 and 2
GRANDDA YORKSHIRE DIALECT (LEEDS) TRANSCRIPTION

D’ yΛ want mi t’ sIŋ ðæt sɑŋ?
Do you want me to sing that song?

[Sure, yeah.]

ðIs Is ð kαlð IlkΛ Mαr bat hat
This is a song called “Ilkla Mooar baht hat”

Where hast tha been since I saw thee?

an IlkΛ Mαr bat at
On Ilkla Mooar baht 'at

WƐr hæs’ðΛ bin sIns e sɑ ði
Wheear 'ast tha bin sin' ah saw thee?

WƐr hæs’ðΛ bin sIns e sɑ ði
Wheear 'ast tha bin sin' ah saw thee?

an IlkΛ Mαr bat at
On Ilkla Mooar baht 'at

an IlkΛ Mαr bat at
On Ilkla Mooar baht 'at

an IlkΛ Mαr bat at
On Ilkla Mooar baht 'at

ðΛs bαn t’ gƐt ði dƐið o’ kowd
Tha's bahn' to get thee deeth o' cowd

an IlkΛ Mαr bat at
On Ilkla Mooar baht 'at

ðΛs bαn t’ gƐt ði dƐið o'
Tha's bahn' to get thee deeth o'

ðΛs bαn t’ gƐt ði dƐið o'
Tha's bahn' to catch thy deeth o'

ðΛs bαn t’ gƐt ði dƐið o’ kowd
Tha's bahn' to catch thy deeth o' cowd

an IlkΛ Mαr bat at
On Ilkla Mooar baht 'at

an IlkΛ Mær bat at

On Ilkla Mooar baht 'at

Then wes'll ha' to bury thee

Thall ha' to come an' bury thee

Thall ha' to come an' bury thee

Then worms'll come an' eyt thee up

Then worms'll come an'yet thee

Then worms'll come an'yet thee up
Then t' ducks'll come an' eyt up worms
Then us'll go an' eyt up ducks
Then us'll go an' eyt up ducks
Then us'll go an' eyt up ducks
Then us'll go an' eyt up ducks
Then us'll go an' eyt up ducks
On Ilkla Mooar baht 'at

an IlkΛ Maør bat at
On Ilkla Mooar baht 'at

an IlkΛ Maør bat at
On Ilkla Mooar baht 'at

ðƐn Asl al ha’ ëtƐn ði
Then us’il all ha’ etten thee

an IlkΛ Maør bat at
On Ilkla Mooar baht 'at

ðƐn Asl al ha’ ëtƐn
Then us’il all ha’ etten

ðƐn Asl al ha’ ëtƐn
Then us’il all ha’ etten

ðƐn Asl al ha’ ëtƐn ði
Then us’il all ha’ etten thee

an IlkΛ Maør bat at
On Ilkla Mooar baht 'at

an IlkΛ Maør bat at
On Ilkla Mooar baht 'at

an IlkΛ Maør bat at
On Ilkla Mooar baht 'at

bΛm bΛm bΛm
(Bum bum bum)
Manchester Dialect

Specifically:
- Pitch rises towards the end of phrases, especially on words requiring emphasis. Note how Gigi’s voice pitch rises towards the climax of her story.
- Characterized by “northern vowels.” Pay particular attention to Gigi’s vowels at the beginning of the recording.

Images:
- A musical version of Gigi’s story has been transcribed. Follow along as you listen to the recording. Observing how Gigi’s pitch rises and falls while telling the story can help you make more informed intonation decisions as you develop your own character’s patterns of speech.

Listen to Gigi’s voice recording: TRACK 3.
Note that Gigi is from Buxton in Derbyshire, which is near Manchester.

**GIGI TRANSCRIPTION**

\[ \varepsilon\text{ʌm, }\delta\lambda \text{ stori. } \varepsilon\text{ʌm, }\text{wʌns }\text{wɛn ai waz laik slkstn æn’ mai } \]

\[ \text{Uh the story. } \text{Um, once when I was like sixteen and my } \]

\[ \text{mam hɛd gan }\text{wʌi }\text{so ai hæd }\delta\lambda \text{ hæus tu maiʃɛ(w)f } \]

\[ \text{mom had gone away so I had the house to myself } \]

\[ \text{ai wɛnt æut }\text{drɪnkɪŋ }\text{wIθ mɔI frɛn’s æn’ }\delta\text{ɛn }\text{æI ræn } \]

\[ \text{I went out drinking with my friends and then I ran } \]

\[ \text{Intu mɔI }\text{ɛks. hi was wIθ }\delta\lambda \text{ gɛl hi— }\varepsilon\text{ʌm, kɔrs ai } \]

\[ \text{into my ex. He was with the girl he— um, course I } \]

\[ \text{was oldə(r) ækshuli— hi tʃɪtɪd }\text{æn mi wIθ }\delta\text{æI }\text{wɔʃt Intu }\text{lɛmpɔst }\text{æn’ } \]

\[ \text{was older actually— he cheated on me with so I was trying } \]

\[ \text{tu }\text{gɛʔ }\text{wɛʃ frʌm hɪm æn’ }\text{wɔkt Intu }\text{a }\text{lɛmpɔst æn’ } \]

\[ \text{to get away from him and walked into a lamppost and } \]

\[ \text{gat nak’d æut æn’ hɪs }\text{bɛst frɛnd hæd tu kɛɾɪ mi } \]

\[ \text{got knocked out and his best friend had to carry me } \]

\[ \hæum }\text{æI wɛi ɑp }\delta\lambda \text{ stɛps } \]

\[ \text{home all the way up the steps } \]
Liverpool Dialect

- Became major port in Industrial Revolution and was influenced dialectically by Irish and Welsh workers
- Perceived as untrustworthy and unintelligent

Specifically:
- Slightly swallowed placement
- Northern vowels: note the Scottish influence

Listen to Kim’s voice recording: TRACK 4.

- Pay particular attention to her vowel sounds!

**KIM (LIVERPOOL) TRANSCRIPTION**

And my little story is that it was my birthday last Saturday and em we— me and my family met for lunch all the ladies of the family eh, my aunties, my sister, me daughter, my cousins and, uh, we had a great time had a few drinks and a lovely lunch and my auntie was seventy so it was a double celebration. Okay?

Listen to Kris’s voice recording: TRACK 5.
# Chapter 2: Midlands Dialects

Linguistic history of the region: The Romans made Leicester its capital when it invaded England centuries ago. It later hosted knights in the medieval era, and is home to the legend of Robin Hood, which is set in Nottinghamshire.

Common local occupations: The West Midlands hosts a wide range of factories due to its centralized location. It functioned as the hub of the Industrial Revolution in the United Kingdom. Additionally, the region also includes a decent amount of England’s agriculture, including sheep farms (Brittanica).

Geography: Includes rolling hills, dense forests, and mountain ranges. The Midlands also hold a range of factories, including the first factory in the world along with numerous historical castles (Englandforever.org).

Major Dialects of the region: West Midlands, Birminghamshire (Brummie), Coventry, Potteries, East Midlands, South-East Midlands, Black Country

Generally:
- Non-rhotic
- Words beginning with “h” will drop the “h”

Dialects of focus: Coventry, Birmingham, and Liecester (East Midlands)
Coventry Dialect

Listen to Liv’s recording: TRACK 6

LIV TRANSCRIPTION

Łm, wɛn al wʌzs Ł kl(d) wiθ mɑI pɛrɛnts wi jusd t’ go fIʃIŋ eŁm
Um, when I was a kid with my parents we used to go fishing um

ænd mɑI Ɇm Ɇn gat kəʊt æt θŁ batŁm Łv ʊŁs Ɇk an Ł lag or
and my line got caught at the bottom of this lake on a log or

sŁmθŁŋ æn’ so alm pALŋ Łt æut mɑI stepdæd ses tɛlk Ł step bæk ænd al
something and so I’m pulling it out my stepdad says take a step back and I
tok Ł llt’rALŋ æn’ al wAZ stʊd ən θi vɛrɪ end Łv ʊŁs pɪr tok Ł
took it literally and I was stood on the very end of this pier took a

step bæk İntu δŁ pɒnd Ɇk thŁŁm æn end mɑI hoɆ fɛmlɪI Ɇz ən θŁ fɔr
step back into the pond lake thing um and my whole family is on the floor

wɛtŁ ɆmθɛlmɛSV ɆɛJ kænt mʊv fɔr lɑfθ(r) sʊn nŁn Łv kɛn hɛlp mı
wetting themselves they can’t move for laughter so none of them can help me

Łp Ɇpɑr tɔr mɑI stepdæd al fɑInaIi Ɇt æut æn mɑI mɆms ɆkIŋ mı θŁ
up apart for my stepdad I finally get out and my mom’s taking me the

lɛnθ Łraʊnd thŁŁm t’ gʊ t’ δŁ kɑ(r) æn alm haf ɆfIŋ haf krajIŋ
length around this lake to go back to the car and I’m half laughing half crying

bikŁz ɛvri sɛpt alm goɆŋ skwɛltʃ skwɛltʃ skwɛltʃ skwɛltʃ skwɛltʃ mɑI mɆms
because every step I’m going squelch squelch squelch squelch squelch my mom’s

trajIŋ tʊ hʊl tʊrɛθər bikŁz ɗæts al jı kæn hIŁ(r) sʊ wi tʊ r’ δŁ kɑ(r)
trying to hold it together because that’s all she can hear so we get to the car

pa(r)k æn’ mɑI mɆms tɛls mı t’ tɛk mɑI kɭθs ɒf sʊ jı kæn pʊt hər kət ɑn
park and my mom tells me to take my clothes off so she can put her coat on

 mı sʊ al wɒnt gɛt kʊld Ɇts æt ɗŁs pʊnt Ɇt ŁnŁdʊɆ Ɇr wɪŁŁ ŁnŁdʊɆ fɛmlɪI
me so I won’t get cold and it’s at this point that another car with another family

dɪsɪɆ(d)z tu dɹIv ln. Łt wAZ vɛrɪ ɛmBurɛɆslŋ
decides to drive in. It was very embarrassing.
Birmingham (Brummie) Dialect

- Characterized as unintelligent
- Birmingham is the 2nd largest city in the UK

Specifics:
- Typically utilizes upward inflection at the end of phrases
- Often drops r’s at the end of words

Media:
*Peaky Blinders*: Television Series

Listen to Woman 1’s recording: TRACK 7.

**WOMAN 1 (BIRMINGHAM) TRANSCRIPTION**

So, this weekend I hung out with my boyfriend. We went out for dinner and had Italian food and it was really delicious and then we watched a movie and, um, played a game of scrabble.

BONUS RECORDING:

**Liecester Dialect:**

Listen to Lisa’s recording: TRACK 8
Chapter 3: East Anglia Dialects

Linguistic history: Known as the “Puritan stronghold;” dialects indicated class

Common local occupations: Sheep and textiles (pre-Industrial Revolution), Airbases (WWII), Agriculture, Tourism

Geography: Marshlands (now with drainage system), flat lands, glacial ridges

Common dialects: Cambridgeshire, Norfolk, Suffolk, Essex

Dialects of focus: Norfolk

Plays:
- *The Fool* by Edward Bond (1975) Note: technically inaccurate, as Clare was from Northampshire, but still written in Suffolk
- *Roots* by Arnold Wesker (1958): Norfolk focus

Generally:
- Post-vocalic “r”: in other words, the “r” at the end of a word will be dropped
- Shortened and clipped words by eliminating vowels
  For example: “ðɛm” becomes “ð’m”
- “Lower class” dialects prove similar to Cockney
- Ending g’s for “ing” words are often omitted
- θ becomes f
- Suffolk dialect typically has more stretched diphthongs
- For Essex dialect, which is usually considered working class, the same substitution of w’s for l’s (in moderation) applies
- T’s often become d’s for informal dialects
Norfolk Dialect

Listen to Georgia’s voice recording: TRACK 7.

GEORGIA (NORFOLK) TRANSCRIPTION

ʌm ðIs wikɛnd ai ʌ ai hæd kwɔlt ʌ blɔzi wikɛnd ʌm alm ʌ vIntɛg kloθIŋ
Um, this weekend I uh I had quite a busy weekend um I’m a vintage clothing

trɛdər ænd ai əlsə plɛi mjuːsIk ɪn bænds səʊ blɪkwɔz It wɔz ʌ bæŋk hollIdɛi wikɛnd It
trader and I also play music in bands so because it was a bank holiday weekend it

wɔz kwɔlt fʊl ʌn ləts ʌv ɡɪɡs ænd kar but sɛls ænd norIʧ makɛt æs wɛl.
was quite full on, lots of gigs and car boot sales and Norwich market as well.

Listen to Daphne’s voice recording: TRACK 8.

DAPHNE TRANSCRIPTION

rɑɪt ʌm ju want sʌmIn’ fr’m mai tʃIldhʊd?
Right, um. You want something from my childhood?

[If you have something--?]

ʌm, wɛl ai k’n rimɛmbə mai grandfɑðɛð(r) lɪvɪŋ wɪð ʌs æn’ ai rɪmɛmbə ʌm
Um, well, I can remember my grandfather lived with us, and I remember um

gɛtɪŋ ʌlɪ wɪð hɪ mɔrnɪŋ əbɔut ɦɑf pɑsɪf ʋɑɪn’ wɪ jʌsɪd t’ gʊn ən
getting up early with him in the morning about half past five and we used to go and

pɪk fɪʃ mʊʃrʊms əʊt ʌv ǀɛld hɪ wʊdn’t lɛt ɪ go aut wɪlʊaut
pick fresh mushrooms out of the fields but he wouldn’t let me go out without

ɛnɪθɪŋ tʊ i tʊ mɔd brɛkfast hæd t’ bi brɛd æn’ bʌtɛr æn’ ʃʊɡar æn ɗɛn
anything to eat, so my breakfast had to be bread and butter and sugar and then

wɪ wɛnt aut tʊ ɡaθɛr ɑr mʊʃrʊms
we went out to gather our mushrooms.
Listen to Man 1’s voice recording: TRACK 9.

Listen to Barry’s voice recording: TRACK 10.

BARRY (NORFOLK) TRANSCRIPTION

Oh I had a good weekend this weekend I cut the grass, went round outdoors, had some dinner, and also watched a Norwich football game.
Chapter 4: Southern Dialects

Linguistic History: London functions as the hub of the British empire. Contemporary society emphasizes multiculturalism.

Common occupations: Business and trade

Geography: Includes Thames river, rolling countryside

Common dialects: Sussex, Kentish, North London, Cockney, South London, Estuary

Dialects of focus: North London (Multicultural), Cockney, Kentish, and Estuary (Middle Class)

Images: In order to best accommodate the resonance for this dialect, make sure the soft palate is lifted and you are breathing from your diaphragm. Imagine that there is a balloon inside your head. Whenever you inhale, air enters through your lips and the balloon in your mouth grows in size, lifting your soft palate and creating more openness in your sound.
North London

- Considered “upper class”
- D’s occasionally substituted for t’s

Specifics:

Listen to Meha’s voice recording: TRACK 11 and TRACK 12.

**MEHA TRANSCRIPTION**

wel isn’t a very interesting story, but on the way here I was—I encountered some riot police because today happens to be the F.A. Cup final and I live in Wembley. So if anyone lives in Wembley you ought to know that on match days you just don’t move at all. But I braved this trains to come and see Kylie here today to do this wonderful recording and I encountered several riot police which looked scary and menacing but equally exciting.
**Cockney Dialect**

Specifics:
- Chewier consonants
- “θ” becomes “f”

🔊 Listen to Callum’s voice recording: TRACK 13.

**CALLUM TRANSCRIPTION**

Λ  storei? Λm, .elementAt  δ’  ΛvΛ’  dei  wɛn  wi  wAz  æt,  Λ,  A  story?  Um,  alright  the  other  day  when  we  was  at,  uh,  

spring fest’  θIŋ  Λm,  ġi  wAz  wIf  sΛm  Λ’  mai  mets  æn’  

before  one  of  my  mates  was  saying  how  he  hates  

bifo(r)  wΛn  Λ’  mai  mets  wAz  sεjn’  hæu  hi  hets  

being  around  bow  geims  laik,  ‘kΛz  hi  Əwεis  gets  

o(r)  wΛ?evΛ’  so  wi  wAz  ol  sIt  ðε’  æn’  wi  wAz  or  whatever  so  we  was  all  sit  there  and  we  was  

writing  his  jokes  because  we  were  only  like  

lafln’  Əbæu’  I?  ɬ’liɬ’  ðæ?  dei  laik  dʒΛs  

laughing  about  it  earlier  that  day  like  just  

raendΛmlı  sɛi  Əbæu?  dlfr’nt  taims  æn’  wɛn  wi  wAz  randomly  say  about  different  times  and  when  we  was  

all  sit  there  and  talking  to  each  other  at  the  

spring fest  thing  a  volleyball  come  over  and  whacked  him  in  

the  head  and  his  hair  went  up  and  he  was  proper
wainIn’ æn’ ĕi wAZ llt’rAli krajIn’ dʒΛs b’kAZ Ăv
whining and I was literally crying just because of
ol Ăv ðΛ pipow tΛ hlt In ðæʔ mæsΙv fiwd
all of the people to hit in that massive field
Iʔ hiʔ hlm æn’… jia ĕi wAZ dʒΛs krajIn’ ðæʔ wAZ Id.
it hit him and… Yeah, I was just crying. That was it.
Listen to Joe’s voice recording: TRACK 12.

**JOE (COCKNEY) TRANSCRIPTION**

Ju lɔik À storɛi. ɔi hæv no ɔidiÀ. LÉ? mi dʒAst

You like a story. I have no idea. Let me just

kwIkIɛí thInk. Àh, ɔi tɛl ju wʌ? ɔil tɛl ju

quickly think. Uh, I tell you what. I’ll tell you

sʌmmink əbɛud wʌd ɔi du fʌ’ wʌ’k əd mɛks

something about what I do for work. That makes

sɛns dʌn’ ld? sʌu, À, besIk’ɛí ɔi wʌ’k In À prɔmÀri

sense, don’t it? So, uh, basically I work in a primary

skul, so À llt’w ɛlɛmɛnt’ri skul ænd À, ɔi wʌ’k wIf À

school, so a little elementary school and À, he’s six. And uh, when

llt’w awtIstlk boi kal’d MlkjÀ æn’ hi’s slks. ænd À, wɛn

little autistic boy called Mikia and he’s six. And uh, when

ɔi fʌs stɛ?’ed wʌ’kIŋ wIV hlm hi jʊsd tu— jʊsd

I first started working with him he used to — used

tu læʃ əud æn’ hI? æn’ bAI? æn’ ol əd rai?? ɔi thInk I

to lash out and hit and bite and all that, right? I think it

wʌz mai, À, pɑ’? À mi sɛkÀnd dɛI ænd À, ʔI– ʔI

was my, uh, part of me second day and uh, he—he

sta’?ɛd flIpIn’ əud sta’?ɛd flIpIn’ əud æn’

started flipping out, started flipping out, started

hi bI? À ʔoI In mi ti-shÀ’?, hi’s À lI’ow kIɗ

he bit a hole in me t-shirt, he’s a little kid

‘I’s əbɛud slks, jæÀ? sÀu hi’s prɔpÀ’ smol, prɔpÀ’ smol.

he’s about six, yeah? So he’s proper small, proper small.

‘I’d bI? À ʔoI In mi ti-shÀ’?, æn’ æs ɔi tÀ’n’d

He’d bit a hole in me t-shirt and as I turned

AwɛI sɔ’? Àv tu ɡɛ? AwɛI frAm hlm hi kAm æd mi

away sort of to get away from him he come at me
æn’ hi pɅntʃ mi klin stƐid In ð’ bɑlɅks. æn’
and he punch me clean straight in the bollocks. And

ɔi wɞnʔ- ɔi wɅz an ðɅ floɅ ɔi wɅz In prapɅ’
I went- I was on the floor. I was in proper

trɅbow æn’ ɔi hæd t’ ækjfɅli go tɅ vɅ daktɅs
trouble and I had to actually go to the doctors

Λbæud id kɅz ‘I prapɅ’ laik wɛk’d mi raiʔ
about it cuz he proper like whacked me right

a’d In ðɅ bɑlɅks. bɅ? Λv Λ wi’(r)d storɅi t’
hard in the bollocks. Bit of a weird story to

tɛw ækjfɅli. ɔi dAno wɅ? ‘?apɛnd I? dɔs’ so’?
tell, actually. I dunno what happened it just sort

Λ’ kΛm æud bΛ? ɔi ho/up Id ?ewps jΛ.
of come out, but I hope it helps ya.
Kentish Dialect

��Listen to Matthew’s voice recording: TRACK 15.

MATTHEW TRANSCRIPTION

so em beislkli ai mai: ekspiriens wlv junΙvastlti: Iz ah fa(r) moj fa(r)st jia(r) ai was
So um basically I my experience with university is um for my first year I was

an a(r)t meiga æn(d) ci llvd wlv fa(r)st av ol In pakkju dén & bikaz ai: heit:ed It In
an art major and I lived well first of all in Parkview then uh because I hated it in

pakkvju ai muvd tu Ḟa mei blwdIn wltʃ aktʃali waz i:n waz & so In
Parkview I moved to the main building which actually was even worse um so in

hlndsait ci jod hæv steid In pakkvju ãm ænd It waz bæd bi:kaz &m svrl
hindsight I should have stayed in parkview um and it was bad because um several

dlfnt rizns ãm fastli: b'kaz wel mostli: ða noiz aid sei: It waz rlli: noizi
different reasons um firstly because well mostly the noise I’d say it was really noisy

ænd ai waznt getI vəri matʃ slip b'kaz y'si ai hæd klaz kwait əli In
and I wasn’t getting very much sleep because you see I had classes quite early in

ða mo(r)nI fα(r)st θIŋ In ða mo(r)nI ãnd pιpl wə gedIŋ drank ænd məlŋ
the morning first thing in the morning and people were getting drunk and making

lots av noiz ãntll əbæut gosh & It verid ə blt so(r)t av b'twin tu ænd fo(r) ci em
lots of noise until about gosh, uh it varied a bit sort of between two and four am

In ða monI In ãm ænd Av ko(r)s ðen It dlIdnd help ðæd wɛn ai waz In ðə mei
(in the morning) um and of course then it didn’t help that when I was in the main

blwdIn mai wIndo ovəlokI yu no ði kənsvəvtrI blt av ðə kəmmn
building my window overlooked you know the conservatory bit of the common

rum wɛə ði ə teibl tenIz əIŋ Iz so pιpl wə(r) In ðe(r) so(r)t av mr yu
room where the uh table tennis thing is? So, people were in there sort of Mraaa you

no fautI ænd mesI arround æm æn ai jused tə get rlli rlli ənoid so ai
know shouting and messing around um and I used to get really really annoyed so I

waznt getI matʃ slip ænd əlsəo ði fə(r)t ãm toilats ænd slinks ænd fəwa(r)s
wasn’t getting much sleep and also the shared um toilets and sinks and showers
were pretty disgusting yeah I don’t know what the um girls’ ones were like but the
boys ones were pretty horrible. Um, people used to leave—I mean, I remember
go into one of the showers once and there were leaves and insects all over the
floor of the shower and bits of mud I don’t know whether someone was cleaning
their shoes in there or what I dunno but yea, it was a pretty horrible experience so
I’m really glad that I don’t- I live off campus now, so yeah.
Estuary Dialect

Specifics:
- A blend of Cockney and BBC English
- Associated with the Middle Class
- Resonant speech—openness
- Clipped (shortened) words

Listen to Murray’s voice recording: TRACK 16.

MURRAY TRANSCRIPTION

rait wans wən ai waz əm abæut nain ji(r)s owld ai waz sltŋ In frentʃ clas ænd
Right. Once when I was, um, about nine years old I was sitting in French class and

wi-- It waz ə veri strlkt skol ænd wə wə(r)nt əlaʊd tu: ə li:v jɔ-rŋ ə lə sən
we-- It was a very strict school and we weren’t allowed to uh leave during the lesson
to gəu tu: əl lu: ænd ai: hæd fo(ə)gotn tu: to gəu tu: əl lu: æt brei:k ə tæim ə ə lu: bai: ə ə wəi:
to go to the loo and I had forgotten to go to the loo at break time the loo by the way

fə(r) eni:wən hə dæzent no Iz ə tolelt so ai: waz sltŋ ə(r) dəspreti: holdIŋ
for anyone who doesn’t know is the toilet so I was sitting there desperately holding

mai:səl fəgəθə(r) ən wən ai: sədəni: ri:ləɪzəd dət ət ə: pləl ə v wətə(r) hæd əpi(r)d
myself together um when I suddenly realized that a puddle of water had appeared

bni:θ rəi ai: tʃi(r). nəu:ri:məbə(r) ai:n ji:(r)z owld so ai:m wəi pəst ə
beneath my chair. Now remember, I’m nine years old so I’m way past the

wɛtIŋ wənself stəi:g. Wə(r)ss stl waz sltŋ In frant əv mi wəz əl əv əv mai ləi:f:
wetting oneself stage. Worse still was sitting in front of me was the love of my life

æt nai:n ji:(r)z owld, əm ænd əl flɔ(r) mast hæv bə:n æt ə: slai:t slənt ət kəz əls
at nine years old, um, and the floor must have been at a slight slant because this

tri:l əv unspeakabl lkwId was sloli: mi:əndə-rŋ ləi:k ə sməl rIvə(r) bi:tui:n ə
trail of unspeakably liquid was slowly meandering like a small river between the

lei:giəz əv hə tʃi(r) ænd bi:tui:n hə(r) lei:gi. It got ʃi: wəz In ə ə frant rəʊ əv ə
legs of her chair and between her legs. It got—she was in the front row of the

ki:z əi: waz m ə sekənd rəʊ sə dəs tri:l əv wətə(r) æktʃʒuəli: ri:tʃənd hə(r)
class. I was in the second row so this trail of water actually reached beyond her
desk ænd ət dət poi:nt ət tʃi(r) lək dən sər ə ænd əd hu dəd dət ænd
desk and at that point the teacher looked down saw it and said “who did that?” and

ðæn ɪt ðə trɛi:l ɭɛd tu mi: ænd æi: wɔ:z wlskd əf æi: waz æt bo(r)dIŋ skoɭ æt then it—the trail lead to me and I was whisked off—I was at boarding school at

ðΛ tæi:m so ɪt waz fain ænd æi: kɛi:m bæk In tæi:m fo(r) brɛi:k wIð æ nu pe(r) æv the time so it was fine and I came back in time for break with a new pair of

sho(r)ts so ɪt waz fain. Næu ðls waz ðə lɔv əv mæi: lɑi: f ə ɡə(r)l æi hæd nɛvɭ(r) de(r)d shorts so it was fine. Now this was the love of my life, a girl I had never dared

spik tu æm so ɭi: æi: waz sItIŋ ðɛ(r) æn æn tɔtʊlI ɛmbeɾɛsd in ɹə speak to um, so she—I was sitting there on my own, totally embarrassed in the

brɛi:k tæi:m ænd ɭi: kɛɪm ænd sæt d:ən nɛkts tu: mi: ænd sæd ə dɒt wæɾi: It break time and she came and sat down next to me and said “Oh, don’t worry. It

kɒd hæpæn tu ɛni:boɭi: ænd ðən wɛ: ɰə(r) boɭi:ʃrænd ænd ɡəfɭrænd æfɭ(r) ɹæt could happen to anybody!” and then we were boyfriend and girlfriend after that

so Iznt ðæt ðæn stɔri? ɭu ɻæmtVmɭz ɡet wɛt ɭu ɰænt bæi dʊlɭ ɹΛ most so, isn’t that a nice story? You sometimes get what you want by doing the most

ridIkjuləs θɭɭη ridiculous thing.
Chapter 5: West Country Dialects

Common local occupations: Agriculture/Farming

Geography: A number of hidden coves allowed this region to support pirates in the late 1600s.

Common Dialects: Anglo-Cornish, Bristolian, Devonshire and Somerset

Dialects of focus: Devonshire and Somerset

Dialect Characteristics:

- Rounder sounds—occasionally elongated final vowels (diphthongs)
- Frequently dropped h’s
- Rhotic (most r sounds are pronounced)
  - Often insert r in end of words “London” becomes “londern” and “idea” becomes “idear”
- Associated with pirates and farmers
  - The dialect is considered unintelligent, but friendly
- Glottals instead of t’s, especially in final syllables of words

Plays:

- The Rivals by Richard Sheridan (Somerset)
- The Pirates of Penzance by Gilbert and Sullivan:
- The Sorcerer Gilbert and Sullivan
- Ruddigore

Film

- Sam Gangee Lord of the Rings
- Hagrid Harry Potter
Devonshire Dialect
Specifics:

- Clipped (shortened) words
- Rhotic dialect, but frequently utilizes “tapped r” instead of voiced r
- Words ending in “ing” often drop g and r’s at end of words are often dropped
- Commonly uses the phrase “my lover”
- T’s often dropped in favor of glottals
- θ often becomes “V”
- Tends to end on upward inflection

Image:

Listen to Matt’s voice recording: TRACK 17.

MATT TRANSCRIPTION

εʌm, wʌn tɔim ɑi-- wɛn ɑi wʌz lltow ɑi wʌz əf præməri skul ænd ɑi wʌz desprætli
Um, one time I— when I was little I was at primary school and I was desperately

needɪŋ tu juz ɗə toil’t so ɑi wɛnt t’ ɗə bɑθrum ænd sʌmwʌn ɛls wʌz ɪn ɗə
needing to use the toilet, so I went to the bathroom and someone else was in the
cubɪcl so I had to wait for awhile and I got so desperate that I shat myself. Um,
kjublkow so ɑi hæd tu wɛit fɔr awalænd ænd æi got so desprɪt ɗæt æi jæt mɑɪself. ʌm,

and my friend-- the person that came out of the cubicle happened to be my
ænd mɑi frɛnd ðʌ pɛrsʌn ðæt kɪm aut ɑv ɗə kjublkow hæpɛnd tu bi mai

friend and he started laughing at me, so he went and got, um, he went and got
frend ænd hi stɑ(r)td læfd æt mi so hi wɛnt ænd hi got ʌm, he went ænd hi got

the head teacher. The head teacher came back and um, kind of laughed at me
ɗə hɛd tɪʃə(r). ɗə hɛd tɪʃə(r) kɛm bæk ænd ʌm, kɑind ɑv læfd æt mi

too. So, she went to the lost property and got some female leggings and so I had
tu. sɔ jɪ wɛnt tu ɗə losd præpɛrti ænd got sʌm fimeɪl læglɪŋ ænd sɔ æi hæd

to wear them for the rest of the day and I was laughed at pretty— by pretty
tu we(r) ɗɛm fo(r) ɗə rest æv ɗə dei ænd æi wʌz læfd æt bɔɪ prɔlti— bɔɪ prɔlti

matʃ ɗə hol skul.
much the whole school.
Somerset Dialect

Specifics:
- The end of phrases most frequently have outward inflection and use upward inflection for emphasis

Listen to Charley’s voice recording: TRACK 18

CHARLEY (SOMERSET) TRANSCRIPTION

ʔΛm, ʔænd mɑI storɛi… sΛo ɛvΛ’ sIns aI wAs sɛv’n aI
Um, and my story… So, ever since I was seven I

jusd tΛ brek mɑI f฿ηΛ’s jιΛɛi so aI wɔd— aI’v
used to break my fingers yearly so I would— I’ve

hæd ʔ’m træp’t ln Λ doa(r) aI’v dræpd Λ bɔik
had them trapped in a door, I’ve dropped a bike

on θ’m, ʔɛjv bLn stɔd an, sæt an, hIʔ wIv Λ
on them, they’ve been stood on, sat on, hit with a

haki stlkt, hIʔ wIv Λ fʊtbɔwl(ε) Λm, æn’ baI: ɛi: end Λv mai: skul
hockey stick, hit with a football… um, and by the end of my school

laI fɛi: stopd mi dɔlŋ pi:i b’kaz aI brok mai fInɡ(r)s so mɛn tɛmz dɑɾɪŋ
life they stopped me doing PE because I broke my fingers so many times during

va lesɛn. so aIm ɖә most aksldnt prou:n somɛrsetәrɛn
the lessons. So I’m the most accident-prone Somersetarian
## AUDIO RECORDING GUIDE

### CHAPTER 1: NORTHERN

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### CHAPTER 5: WEST COUNTRY

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RECORDING STRUCTURE

1. Basic vowel sounds: A E I O U Y
2. The following words:

Advertisement
Aluminium
Again
Ate
Aunt
Both
Bath
Caramel
Caught
Crackerjack
Cow
Doorknob
Either
Envelope
Fire
Garage
Hair
Herb
Iron
Laughter
Lawyer
London
Lovely
Mobile
Naturally
Pajamas
Privacy
Roof
Route
Salmon
Schedule
Sexual
Stupid
Subtext
Theater
Vitamin
Water
Where
Zebra
3. The following sentences for emphasizing differences in trickier vowel sounds:

*Look, I found the bottle in the park.*

*I got trapped in the bath.*

*He tried to strut but he tripped over her foot*
ADDITIONAL RESOURCES/RECOMMENDED READING


  http://www.internationalphoneticalphabet.org/ipa-sounds/ipa-chart-with-sounds/


  http://sounds.bl.uk/sound-maps/accents-and-dialects


PLAYS

*Artist Descending a Staircase* by Tom Stoppard

*Betrayal* by Harold Pinter

*Chicken Dust* by Ben Weatherhill

*The Curious Incident of the Dog in the Night-Time* by Simon Stephens

*The Cutting of the Cloth* by Michael Hastings

*Eqqus* by Peter Shaffer

*My Fair Lady* by Alan Jay Lerner

*The Gift of the Gorgon* by Peter Shaffer

*Henceforward* by Alan Ayckbourne

*The History Boys* by Alan Bennett

*The Homecoming* by Harold Pinter

*King Charles III* by Mike Bartlett

*The One* by Vicki Jones

*The Philanthropist* by Christopher Hampton

*The Pygmalion* by George Bernard Shaw

*The Rivals* by Richard Sheridan (Somerset)

*Warhorse* by Nick Stafford
### FILM/TELEVISION

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