ERRATA (as of 9 August 2014)

Chapter 2
- p. 23, 6th line down: should read "…of the nasal cavity (for a nasal consonant)…"
- p. 23, 8th line down: *antiformats* should be *antiformants*
- pp. 38-39: text says figure 2.22 is a power spectrum, but it's actually a spectrogram (caption says spectrogram)
- p. 50, 4th line down: *vowels* should be *vowel*
- p. 87: The *prime/probe* design is more commonly called *prime/target*. I should have devoted an entire section to it, since it has become fairly important in the field, with numerous studies besides Rae and Warren (2002) using it.

Chapter 3
- p. 75, 25th line down: the colon should be omitted
- p. 78, 11th line down: *track* should be *tract*
- p. 120, 1st line: *contests* should be *contexts*

Chapter 5
- p. 148, caption for Figure 5.8: It should read "…Arrows represent the gliding of diphthongs."
- p. 169, last line of middle paragraph: lousy wording. It would be better as "…can't be skewed by whether the corners of the vowel envelope are filled."
- p. 177, figure 5.28: The scales on the y-axis are messed up. It's supposed to be a logarithmic scale.

Chapter 6
- pp. 204-207: As it turns out, African American English cannot have Accentual Phrases. In a language with true Accentual Phrases, the marked (normally high) tones do not have to coincide with word stresses. In African American English, on the other hand, marked pitch accents obligatorily occur on syllables with word stress. The answer to the question of what makes AAE (working-class, at least) intonation recognizable and distinctive must lie in some other characteristic: see the next item.
- One important intonational factor that I failed to mention in this chapter is the distinction between *narrow focus* and *broad focus*. Narrow focus essentially means that a particular word or syllable or phrase is given special emphasis, while broad focus means that no particular element of the sentence is allotted special emphasis. In English, speakers commonly utilize H* for pitch accents that do not have a narrow focus, while they tend to use L+H* and L*+H to denote a narrow focus. My current guess about what makes working-class AAE intonation distinctive is that the distinction between narrow and broad focus is weak or possibly realized by other means in this variety, with the result that half or more of the pitch accents sound as if they have narrow focus to listeners who speak a different variety of English.

Chapter 7

- p. 234: The wording in the section titled "Ratios of harmonic amplitudes" is confusing. The first paragraph discusses computing *ratios* of amplitudes of different harmonics, but the third paragraph indicates that the *difference* of amplitudes of harmonics is computed. Actually, both are right, but you wouldn't know that from the text. What you should do is compute the difference in decibels between harmonics. However, because the decibel scale is logarithmic, when you compute a difference in decibels, you're actually getting a ratio in terms of absolute amplitude.
- p. 246: In line 11, it should read *P1*, not *A1*
- p. 248: In Table 7.3, sgA1-P0 and sgF1-F_{P0} have the same description; sgA1-P0 is correct, but sgF1-F_{P0} should be the *frequency* of F1 and P0.

Chapter 10
- On p. 277, line 23, it should read "…would increase the perceptual distance between sounds…" (not perceptual *similarity*)
- On p. 288, in figure 10.9, *Cleveland* is misspelled

Chapter 12
- On p. 310, figure 12.3, I've misrepresented what *parallel processing* means. Parallel processing means that different processes, such as syntactic processing and semantic comprehension, operate at the same time. It doesn't necessarily mean that there are multiple routes between processes, though of course there could be more than one route.

Index
- pp. 346-47: the items *invariance* and *inverse LPC filtering* are out of order
- p. 348: in the line under *linear predictive coding*, *adjustment of* should be indented
- p. 353: in the line under *spectral tilt*, *modification of* should be indented
- p. 356: in the line under *zeroing (of a signal)*, *band zeroing* should be indented

If you find any other typos or worse errors, please let me know at erthomas@ncsu.edu.