



Swedish is spoken by about 10 million people, 8 million of whom live in Sweden. (Most of the rest live in Finland.) It is very closely related to both Norwegian and Danish. Swedish and Norwegian are so close as to be mutually intelligible. Danes generally have no trouble understanding Swedes and Norwegians, but the reverse is not necessarily true. (Swedes and Norwegians complain that Danes speak as though they have hot potatoes in their mouths—rapidly and indistinctly.) All three languages descend from a common ancestor, Old Norse, and share a common history. All three countries were in and out of union with each other under one ruler or another from the 14th century until Norway declared its independence from Sweden in 1905. Scandinavian linguists regard Swedish, Danish and Norwegian as being part of a dialect continuum. Swedish has over 100 different dialects (though nearly all Swedes also speak a standard dialect as well).



Distribution of Swedish speakers

The Swedish spoken in southern Sweden, close to Denmark, has many Danish features, including a uvular [ɣ]. In Western Sweden, along the border with Norway, the local dialects may legitimately be regarded as intermediate between Standard Norwegian and Standard Swedish. This breakdown describes the English spoken by Swedes who speak Central Standard Swedish, the Swedish spoken in the middle of the country and in and around Stockholm.



Gamla Stan, Stockholm's "Old Town"

Central Standard Swedish has an astonishing number of vowels, seventeen (see diagram on page 4). Of the 564 languages whose vowel quality inventories are catalogued on the World Atlas of Language Structures, the highest number of measured vowel qualities is fourteen. (It seems odd that Swedish is not among the languages on WALS inventoried for phonological features, though it has been included in the grammar and syntactical categories.) Only one language in the sample (German), uses 14 vowel qualities and only two languages use 13. Anyway you look at it, 17 is a lot of vowels. So what do Swedes do when they come to speak English? English has a large number of vowel qualities as well, but only 11 or 12 (depending on the variety and how you count them). One handy possibility for the vowel-rich Swede is to split an English vowel phoneme in two. Many Swedes do just this with the English GOOSE vowel, using a very back [u], really in CV8 position, for most GOOSE words, but using a front rounded [ɥ] for little words like *to*, *do*, *two*.

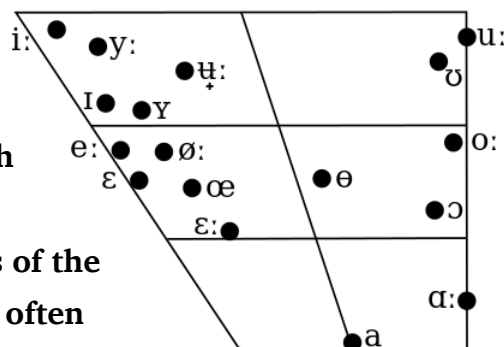
Logical, really—if you’ve got extra vowels in your inventory you’ve got to find some place to use them!

Oral Posture

Oral or vocal tract posture is the characteristic pattern of muscular engagement and relaxation inherent to a given language or accent (or individual speaker). It is, if you will, the “home base” for the articulators—the set of actions they favor and the shape to which they tend to return. Together with prosody—rhythm, stress, inflection—oral posture is what gives an accent or language its overall “feel.” Successful accent work absolutely requires that the oral posture be found and organically integrated. Unusually, Swedish has three states of lip-rounding, rather than the usual two. There are the expected unrounded (or spread) and rounded (lip-protruded) states, as in *rita* [ri:ta] (*draw*) and *rota* [ru:ta] (*root*). There is also another kind of lip-rounding, however—a sort of lip compression. The very front parts of the cheeks, by the incisors and bicuspid, are drawn in to the teeth, bracing the lip-corners strongly. The top and bottom lips are drawn close together (compressed)¹. Swedes use these two states of lip-rounding contrastively, as in the words *ryta* [rÿ:ta] (*roar*) and *ruta* [rʉ:ta] (*window pane*). The [ÿ:] has protrusion and the [ʉ] has compression. Their tongue positions are extremely close, if not absolutely identical. All in all, Swedish has 10 different rounded vowels (of both types) and 7 unrounded vowels. What does this tell us about oral posture? Two things: first, in order to distinguish [ri:ta] from [rÿ:ta] from [rʉ:ta], with their three different lip-rounding states, Swedes need to **move their lips a lot!** In fact, in order to make contrasts clear, Swedes will always exhibit some **lip-spreading on unrounded vowels**, especially ones with a potentially lip-rounded contrasting vowel. Second, with 17 distinct vowel qualities, Swedes have an overabundance of vowels, and a lot of potential tongue shapes at their disposal. This may be one reason why Swedes often speak English so well—they generally have no difficulty finding a native vowel to slot into a given English phoneme, and no trouble perceiving English phonemic contrasts. Take a glance at the Central Standard

¹ This kind of rounding is also called inrounding and exolabial rounding (it is the outside parts of the lips that are being drawn together, rather than insides)

Swedish vowel chart from the IPA Handbook. It's clear from the number of vowels clustered in the upper left-hand quadrant that the Swedes like to **arch their tongues up front** quite a bit. Indeed, we can definitely say that this is a favored action, and part of Swedish oral posture. Swedish oral posture is also characterized by a **relatively high jaw**. Perhaps because of the frequency of lip-compressed (inrounded) vowels, **the very fronts of the buccinators, right behind the lip corners, are often**



Vowel qualities of Swedish

braced. Swedish has dental [t̪, d̪, n̪, l̪, s̪], meaning the tongue-tip makes contact with or approaches the back of the upper teeth during these sounds. This **dentalization** is also, therefore, a feature of Swedish oral posture

Glottal setting

There are one or two more things that needs to be said about Swedish vocal tract posture. **Swedes have an inordinate fondness for creaky voice** (*laryngealization*, in phonetic jargon). This phenomenon is somewhat differently distributed than American *glottal fry*, however, **generally occurring in the nuclei of emphasized syllables** rather than predominantly at the ends of utterances. This feature is absolutely ubiquitous, and woven into the fabric of the language itself. As such, there is no stigma attached to it the way there seems to be for young American English-speaking women who use glottal fry. Curiously (and anecdotally) Swedish men would seem to be the most inveterate creaky-voicers.

Swedes use a lot of breathy voice, too, but in specific ways. It tends to communicate that the speaker is impressed or expects the listener to be impressed, or is perhaps just speaking about something really nice or lovely! Breathly voice can sometimes be accompanied by an open velo-pharyngeal port, resulting in nasality.

Perhaps related to all this play with different glottal settings, Swedes tend to **place their voices quite far back**. The focal **point of maximum resonance** may be felt

to be all the way at the back of the mouth, in the **oropharynx** (the part of the throat which is directly behind the oral cavity)

Finally, we must note the presence of a fascinating feature of Swedish—**pulmonic ingressive back-channel cues**. Pulmonic ingressive means breathing in. Ingressive speech is rare in languages, since it's vastly less efficient than egressive speech, and exceedingly hard to combine with it. Swedes, however (and Norwegians), will often speak ingressively when giving back-channel cues (linguistic jargon for the little phrases we toss into a conversation to let someone know we're listening, e.g. "I see!" "Uh huh" "Wow!") The most common Swedish pulmonic ingressive backchannel cue is a simple "*Ja!*" [jɑ], after which the cue-giver either launches into her turn speaking or continues listening. This is a feature which will carry over into English for most Swedes.

Prosody

The characteristic 'sing-song' melody of Swedish comes from the fact that Swedish is a pitch-accented language (one of the only ones in Europe—Norwegian is another). There are two tones, acute and grave, or tone 1 and tone 2. In Standard Central Swedish (spoken in Stockholm), these are low and high pitch accents, respectively. Both have falling pitch movement that either stretches or repeats over two syllables. Tone 1, a simple tone, falls from high to mid on the stressed syllable and all the way to low on the following unstressed syllable. Tone 2 is a compound tone. It falls from mid to low on the stressed syllable and then from high to mid on the following unstressed syllable. The classic minimal pair demonstrating the phonemic status of the tones in Swedish is *anden*. Said with tone 1 [ˈan˥˥den˩], it means *duck*. With tone 2 [ˈan˥˥den˩˥], it means *spirit*. It is these falling pitch patterns and the ubiquity of the compound tone that gives Swedish its characteristic melody.

Swedes themselves tend to be sensitive to exaggerated stereotypes of this feature (and will often claim that the Swedish chef sounds more Norwegian than Swedish), and may work hard to minimize it when speaking English. This effort, while it may

lead to a somewhat narrower pitch range and a clamped-down voice, is unlikely to result in a complete removal of the acute and grave tone pattern and the pitch lilt, unless the speaker has dug deep into English prosody. Even then, it will return when the speaker needs to reach for emphasis or becomes angry, emotional or excited.

An interesting feature of Swedish tone patterning that may, perhaps, carry over into English: Swedes tend to associate the acute (high) tone with nouns, and the grave (low) tone with verbs. *Buren* said with tone 1 means *cage*, with tone 2 means *carried*.

Swedish has a ‘complementary quality’ rule that dictates that long vowels are followed by short consonants and short vowels by long consonants. Being deeply embedded within Swedish prosody, this will, of course, carry over into English. Executing it precisely, of course, will take either a great deal of analysis or a great deal of practice. It may be enough, however, to be aware of the rule and attuned to the overall rhythm it gives Swedish English. It also helps to be aware of the fact that long consonants, in Swedish orthography, are always written doubled (e.g. ‘ll’, ‘nn’, ‘pp’). These should be geminated (see Characteristic Sound #10), and the vowel preceding them should be short.

Swedes, like other Scandinavians, tend to speak English quite well. English stress-timing poses no problem, and most English intonation patterns are perfectly easy for Swedes to master. The prosodic effects of Swedish on Swedish English are subtle, so beware of overdoing it.

Characteristic sounds

N.B. I have broken down the vowels in this accent by **lexical set**. A lexical set is a group of words that use the same vowel sound (within a given accent). The ‘keywords’ for the sets are written in small capital letters, **LIKE THIS**. So the **GOOSE** set refers to all the words that use that same vowel (e.g. *blue, few, crude*), however they are spelled. See the last page of this breakdown for a brief overview of the sets. I also use the International Phonetic Alphabet (IPA) to denote phonetic descriptions. I try to supplement these with a physical description of

the speech action involved. Don't be intimidated by the symbols if you don't know IPA; they're simply there as a reference for those who do. Either way, your primary resource is always your source recording(s).

1. PALM→[ɑːɫ]. This vowel is long, very open and very back, true Cardinal Vowel 5 (CV5). Swedes may have a tendency to open the jaw a bit to make sure the sound is really open. There may also be very slight lip-rounding. It is often creaky-voiced, and frequently uses a rising-falling tone. In Swedes whose model of English is exclusively British, the LOT, CLOTH and THOUGHT sets may also make use of this vowel. Because this tongue position lends itself to creaky voice, this may be thought of as a **focal vowel**, i.e. one that can help you discover an aspect of oral posture.

Calm, father, llama, Bach, spa, bra, a ha!, hurrah, balm, marijuana, psalm, Nevada, lager, blah, lava, schwa, façade, sonata, Guatemala, nirvana, drama, Nazi, sonata, bravado, Sahara, mamma, pappa, iguana, Koran, enchilada, almond, Bali, finale

“The finale of the drama was pretty blah until Genghis Khan's staccato hurrah.”

2. GOOSE→[u] (true CV8) or [ɯ]. Swedes often split this set into two, using their native Swedish [u], which is very close to CV8, i.e. very high and very back, for most words in the set, and using a front vowel [ɯ] (advanced and lowered ɯ) with compressed lip-rounding, for a variety of very small words where the vowel is unchecked (not followed by a consonant), e.g. *do, to, too, you*. This latter realization may also be said to be a focal vowel, exhibiting, as it does, the front tongue arching Swedes are so fond of.

Intrude, bemuse, food, truth, schoo, booze, beauty, through, stool, lose, boon, moot, prove, tooth, tool, soup, cooled, spoons, ooze, troop, rule, mood, rouge, wound, loom, roof, booth, quadruple, smoothed, soothe, spook, loose, Scrooge, roost, pools, poodle, hooves, cool, moon, fruit.

Do, you, to, too, blue, rue, new, shoe, clue, askew, few, cue, two.

"The Blue Man Group imbued June with smooth, cool beauty."




"You may choose fruit spoons or soup spoons."

“Would you do it, too, if you had blue shoes?”

3. FOOT→[ʊ]. Swedish has a vowel fairly close to English /ʊ/, so unlike many non-native speakers, they have no problem making FOOT/GOOSE contrasts. The Swedish vowel is further back than [ʊ], however, and very close to the [u] of GOOSE.

Bullet, bushes, crooked, hood, push, book, should, fully, wood, put, pulpit, sugar, wooden, could, hook, bull, brook, shook, foot, good, pull, butcher, wolf, woman, pulled, cushion, rook, stood, puss, pushing, woolen, took, pudding, boullion.

"The butcher shouldn't put his cooked pudding on the cushion."
 "Should you bully and push the butcher when he's cooking over wood?"

4. FLEECE→[i: ~ ] This is another focal sound—one that can help you feel your way  into a crucial aspect of the oral posture of Swedish. It is also a magnet sound—one that seems to exert a magnetic pull on other vowels and consonants, pulling them in its direction. FLEECE may be realized with a very cardinal (all the way high and front) [i:] with some lip-spreading. It will invariably be long. There is an exceedingly curious allophone, however, heard most prominently in Stockholm. I include a description of it here both because it may be heard in heavier or more stereotypical Swedish accents, but also because as a focal sound it can really help you feel the front tongue arching that is part of Swedish oral posture. The symbol above (ridiculously, with *four* diacritics below it), describes a vowel which glides from [i] *forward*. This is a curious thing, because [i] is a cardinal vowel, defined as being as far forward as a vowel can be without becoming a consonant. Nevertheless, Swedes from Stockholm and the surrounding area advance their tongue roots and squish the body of the tongue forward (thus leaving a larger resonating cavity in the pharynx), articulating an [] with the blade of the tongue underneath the alveolar ridge (rather than with the dorsum of the tongue under the palate, as for [i]). The lip corners also spread. It is worth taking the time to master this sound, even if it is deemed to heavy or stereotypical for an individual character.

Heat, believe, keys, feet, bead, sheet, cleave, fleet, clean, meat, dream, repeat, meek, heath, league, meal, seen, beat, leash, fleeting, plead, seizure, beam, leap, feeble, he, leans, heath, beef, heave, peace, eagle, yield, secretion, people, breathe, teach, least, tease, breeze, weaned, treacle, leeks, mealy, heat, beetle, peals, wreathed, briefs, sleeves, bee, tree, fee, me, knee, treat.

“How few! yet how they creep / Through my fingers to the deep, / While I weep- while I weep!.../ All that we see or seem / Is but a dream within a dream.”

(Poe: A dream within a dream)

5. ‘Lip-spreaders’: PRICE→[ä̃], FACE→[ɛ̃], FLEECE→[ĩ:], KIT→[ĩ], DRESS→[ɛ̃], STRUT→[ɛ̃ ~ ʌ]. Swedes like to retract their lip-corners on front ‘unrounded’ vowels like those above. Note that STRUT has two possible allophones, one of which is more central and does not generally include lip-spreading.

Ripe, life, rise, time, pint, island, write, knife, fight, sign, type, ninth, Christ, reprisal, trifle, bible, mines, hives, fives, finer, bite, title, gibe, type, lies, ice, lithe, wily, pikes.

“Michael shanghai'd the high-priced supercollider in a primal drive to survive – and even thrive – by means of this vile crime.”

Chase, cake, bathe, bacon, lady, invasion, tape, great, safe, late, taper.

“Great birthday cake is not made with bacon *or* steak, David.”

Ship, hint, drink, winter, rhythm, English, women, guilt, stiff, dig, sing, pith, live, fig, pink, flick, still, tin, dish, mist, whiff, thing, fit, limb, pin, nip.

"The stiff English women became sick on the listing ship."

“This drinking has filled his skin to the brim with silly spirit.”

Neck, death, never, egg, gem, tell, deaf, heather, fetch, rep, pleasure, fen, hens, cells, mess, ebb, sex, theft, ends, wreck, bless, head, dead, breast, friend, bet, metal, edible.

“The egg rolled down the endless bank, the egg that Edgar rolled. It came to rest against a hedge, the egg that Edgar rolled.”

Cut, fun, some, flood, stuck, fussy, sun, bust, come, stuff, love, mull, smother, lunch, butter, cluck, trust, son, wonder, flung, young, mulch, blunder, front.

"The sultan's unruly son, an ungrateful runt from day one, strutted his sulky stuff under the sultry sun while his wonderful mother began to come undone."

"Come and suck this hunk of butter – it's much better than love or money."

6. /l/→[l̥]. In Central Standard Swedish, all /l/s are very light, whether initial, medial or final. Not only is the back of the tongue unbunched, but the whole of the dorsum of the tongue spreads. The middle reaches up a bit towards the palate during the articulation. Finally, like the other alveolar consonants, /l/ is dental in Swedish. Because it is dental and because of the tongue-spreading and palatalization, this is another focal sound.

Fill, feel, bill, fall, silly, crawl, yellow, callow, hilly, bull, balance.

"Lena's elder brother Pelle likes to look at yellow hills with Ulla."

7. /z/→[s̺]. Swedish has no /z/ phoneme, and so is very likely to replace English /z/ with their dentalized [s̺]. This is one of those features that is extremely hard to 'undo,' so may be heard even in speakers whose English is otherwise excellent. Even when they have mastered initial /z/ and certain other instances where /z/ is spelled with a 'z', they will still use [s̺] in words like *rise, his, nose, physical, etc.*

Zoo, wise, pose, miser, busy, rose, pays, beds, pleasing, Zorro, saws, denies.

"Zane's sizzling heroism dazzled Hazel's eyes and made her dizzy."

8. /ʒ/→[ʒ̥] Similarly, Swedish has no voiced /ʒ/ phoneme. It has a phoneme very close to unvoiced /ʃ/, except that it is made with the dorsum of the tongue (the tongue-tip stays down).

Pleasure, casual, seizure, closure, prestige, mirage, illusion, visual, beige, intrusion.

"Zsa Zsa's prestige allowed her to take casual pleasure in every occasion."

The affricate /tʃ/ can sometimes be realized as the same sound, [ʒ̥], though generally only in initial position, when spelled 'ch'. For the most part, this is a feature of more pronounced accents, though even experienced English

speakers may slip up from time to time. (Reverse mistakes are also possible for more advanced speakers, e.. realizing *chef* or *charade* with [tʃ].)

Chair, chesnut, riches, Charles, chickory, chimes, chicken, choose, challenge.

“Charles has chosen to challenge Chastity for the chalice of champions.”

9. /ð/→[d̥]. Swedish does not possess either /θ/ or /ð/ natively, but /θ/ appears in many foreign loan words and does not seem to pose much of a problem. The same definitely cannot be said for /ð/ which is usually realized as a dentalized [d̥]. This is especially true in small function words.

These, the, those, thus, either, neither, whither, bother, that, other, slither, therefore.

“These, those and the others will make your brother’s teething smoother.”

Some finer points:

10. ‘tt’→[t̥t̥], ‘nn’→[n̥n̥], ‘pp’→[p̥p̥], etc. Swedish has a ‘complementary quality’ rule that dictates that long vowels are followed by short consonants and short vowels by long consonants. (This, in itself, will often carry over into the rhythm of Swedish English.) Long consonants are indicated, in Swedish orthography, by a double letter, e.g. ‘tt’, ‘pp’, ‘nn’. When these appear in English words, they will most definitely receive a ‘doubled’ pronunciation—really a quick hold before the release into the next sound.

Stutter, ladder, hallway, happiness, fussy, robbery, slammer, kitten, stopper.

11. Final /p, t, k/→[p̥p̥^h, t̥t̥_ɸ, k̥k̥_ɸ]. This looks more complicated than it is. Final /p, t, k/, in addition to being geminated, as above, will usually acquire a small fricative release, usually no more than a gentle caress. The [ɸ] I’ve placed after the twinned [t] is very similar to an Irish ‘slit /t/’—an apico-alveolar unvoiced fricative with a tongue-shape more like [ʃ] than [s], that is to say, ungrooved. (Following the Swedish ‘complementary quality’ rule, this will usually only occur after long vowels.)

Stop, look, but, bright, clap, trick, backpack, frantic, clot, lap, trip-hop, frisk, task.

“Give the backpack to the cop, Pat, or he’ll frisk you and put you in the back!”

12. /r/→[ɾ ~ r ~ ɹ ~ ʀ]. /r/ has a variety of allophones in Swedish, including [r, ɾ, r, ɹ], so these may all be heard in Swedish English in various contexts. [ɾ] is a good default choice for initial (‘consonant’) /r/. A speaker with a heavier accent who was trying to do an American ‘molar’ /r/ might end up with [ɹ] as a first approximation. ‘Molar’ or ‘braced’ /r/ does not seem to present overwhelming difficulties to Swedes, however. Most seem to get the hang of it relatively easily. The presence or absence of post-vocalic /r/, of course, will be related to whether the speaker’s model is British or American English. For some reason, though, even those Swedes whose primary model is British English will be rhotic much of the time unless their British English is very advanced indeed.

13. BATH, LOT, CLOTH, THOUGHT, GOAT, NURSE, START, NORTH/FORCE, CURE—British or American influence? The realization of these sets will vary somewhat according to the speaker’s primary model of English. It’s not necessarily a perfect correspondence—see the point in the #12 about even Swedes with BrE as a model still often employing post-vocalic /r/. However, we can certainly make some broad observations/recommendations. Here they are:

	BrE	AmE
BATH	ä:	æ
LOT	ɔ	ɔ ~ ä
CLOTH	ɔ	ɔ ~ ä
THOUGHT	ɔ:	ɑ ~ ʌ
GOAT	əʊ	öʊ
NURSE	ɜ̃ ~ ɝ	ɝ
START	ɑ̃ ~ ɑ	ɑ̃
NORTH/FORCE	ɔ̃	ɔ̃
CURE	ɔ̃	ɝ

14. This doesn't really come into Swedish English, but it's too interesting to leave out. Swedish has a famous (among phoneticians) consonant, unique among languages: /ɧ/. This is defined by the IPA as 'simultaneous ʃ and x', but this is hardly the whole story. It actually has a number of different allophones, but the main two both involve some degree of velar approximation/frication and a particular kind of lip-rounding called 'outrounding' or exolabial rounding (the lips corners are braced in towards one another slightly while the lips protrude, bringing the inner, wet surfaces of the lips into approximation). One of them (let's call it ɧ1), also involves a kind of very tight, squished-up retroflex [ɧ̠], where the tip and sides of the tongue are all pressed up inside the upper teeth. The other common allophone, (we'll call it ɧ2), involves a less tense [ɧ̠] but also some lip-rounding and friction between the inside surface of the lower-lip and the top teeth—call it [ɧ̠]. Taken all together then, we have:

$$\begin{aligned}\mathfrak{h}1 &= [\widehat{x\mathfrak{s}}^w] \\ \mathfrak{h}2 &= [\widehat{x\mathfrak{s}f}^w]\end{aligned}$$

Try them out! /ɧ/ can be spelled in a number of different ways, but the most common is 'sj', as in *sju* [ɧɥ̥].

Here's a Swedish tongue-twister that makes liberal use of /ɧ/:

“Sju sjösjuka sjömän sköljer stjärten i sjön.”

[ɧɥ̥ ɧøɧøkä ɧømɛn ɧœl̥jɔ̥ ɧæt̥ɛn i ɧœn]

(Note that although all of the initial consonants here are /ɧ/, Swedish has a similar-sounding /ç/, made with the dorsum of the tongue. So *skär* [ɧæ:r] is pronounced differently from *kär* [çæ:r]. That's right, folks, Swedes distinguish between these two very similar sounds—they're full phonemes, not allophones!)

What's it mean? Ask a Swede!

Standard Lexical Sets

Invented and described by phonetician John Wells in his book *Accents of English*, lexical sets are an essential tool for accent description. Originally devised according to the vowel inventories of two "standard" reference accents, RP and "General American" (a mythical beast), the standard sets are as follows:

keyword	RP	"GenAm"	other examples
1. KIT	ɪ	ɪ	ship, sick, bridge, milk, myth, busy, women..
2. DRESS	ɛ	ɛ	step, neck, edge, shelf, friend, ready..
3. TRAP	æ	æ	tap, back, badge, scalp, hand, cancel..
4. LOT	ɒ	ɑ	stop, sock, dodge, romp, possible, quality..
5. STRUT	ʌ	ʌ̃	cup, suck, budge, pulse, trunk, blood...
6. FOOT	ʊ	ʊ	put, bush, full, good, look, wolf..
7. BATH	ɑ:	æ	staff, brass, dance, ask, sample, calf..
8. CLOTH	ɒ	ɔ̃	cough, broth, cross, long, Boston..
9. NURSE	ɜ:	ɝ	hurt, lurk, urge, burst, jerk, term..
10. FLEECE	i:	i	creep, speak, leave, feel, key, people...
11. FACE	eɪ	eɪ	tape, cake, raid, veil, steak, day..
12. PALM*	ɑ:	ɑ:	psalm, father, bra, spa, lager..
13. THOUGHT	ɔ:	ɔ̃	taught, sauce, hawk, jaw, broad, caught..
14. GOAT	əʊ	oʊ	soap, joke, home, know, so, roll...
15. GOOSE	u:	u	loop, shoot, tomb, mute, huge, view..
16. PRICE	aɪ	aɪ	ripe, write, arrive, high, try, buy...
17. CHOICE	ɔɪ	ɔɪ	adroit, noise, join, toy, royal...
18. MOUTH	aʊ	aʊ	out, house, loud, count, crowd, cow...
19. NEAR	ɪə	ɪɹ̃	beer, sincere, beard, fear, serum...
20. SQUARE	ɛə	ɛɹ̃	care, fair, pear, where, scarce, vary...
21. START	ɑ:	ɑɹ̃	far, sharp, bark, carve, farm, heart...
22. NORTH	ɔ:	ɔɹ̃	for, war, short, scorch, born, warm...
23. FORCE	ɔ:	ɔɹ̃	four, wore, sport, porch, borne, story...
24. CURE	ʊə	ɔɹ̃ ~ uɹ̃	poor, tourist, pure, plural, jury...
25. HAPPY	ɪ	ɪ̃	city, party, money, century, coffee, taxi, calorie...
25. LETTER	ə	ə	mother, brother, daughter, scissors, another, quitter...
26. COMMA	ə	ə̃	sofa, Africa, Alaska,

*A better choice of keyword for this set might be **SPA**, as some speakers articulate an /l/ in *palm*, 'coloring' the following vowel.

Quick reference for vowels

KIT	i̥
DRESS	ɛ
TRAP	æ ~ ä
LOT	ɔ̥
STRUT	ä ~ ɜ̥
FOOT	ʊ
BATH	æ ~ ä
CLOTH	ɑ ~ ɔ̥
NURSE	ɝ
FLEECE	iː ~ i̯j
FACE	eɪ
PALM (SPA)	ɑ (true CV5)
THOUGHT	ɑ ~ ʌ
GOAT	ø̯
GOOSE	u (true CV8) ~ Y
PRICE	äɪ
CHOICE	ɒɪ
MOUTH	äʊ
NEAR	iɝ
SQUARE	ɛɝ
START	ɑɝ
NORTH	ɔ̥ɝ
FORCE	ɔ̥ɝ
CURE	ɝ
HAPPY	i̥
LETTER	ɝ
COMMA	ä (free only)

Consonants

- alveolars /t, d, n, s, l/ are all dentalized: [t̪, d̪, n̪, s̪, l̪]
- /l/ → [l̪] extremely light, palatalized, spread
- medial & final /z/ realized as [s] when spelled with an 's', and often even when not
- /ʒ/ → [ʃ]
- θ and ð are often both present, though /ð/ is very likely to be realized as [d̪] a high percentage of the time, esp. in little words. [θ] doesn't give Swedes much trouble, but may occasionally be heard as [t̪]
- Final voiceless stops /p, t, k/ are often geminated and then released with a soft caress, so that a word like backpack might end with [k̪k̪ç], where the [ç] is very light. Final /t/ might be [t̪t̪ç], where the [ç] is something like a very brief Irish 'slit t.'
- /t̪/ can be realized as [t̪]. When spelled with 'ch', hypercorrection of [t̪] to [t̪t̪] is also possible, e.g. *chef, charade*

OP:

- Very marked laryngealization, in both men and women.
- Tone placed far back, focussed in the oropharynx.
- Tongue favors front arching
- Lips are extraordinarily mobile. There are two distinct kinds of rounding in Swedish, what Ladefoged & Maddieson call lip compression and lip protrusion. There is also active spreading on several front vowels. Taken together, it would be difficult to suggest that there is any 'home base' for the lips, but they are certainly ready to play

Focal sounds:

/l/, PALM, FLEECE, GOOSE (DO)

Resources consulted include

The Handbook of the IPA

Ladefoged, *Vowels and Consonants*

Ladefoged and Maddieson, *The Sounds of the World's Languages*

Swan & Smith, *Learner English*

Wikipedia pages on Sweden, Swedish language, Swedish phonology, Danish & Norwegian.