

Министерство образования Республики Беларусь

**Учреждение образования
«Гомельский государственный университет
имени Франциска Скорины»**

Н. В. БЕРЕЩЕНКО, Н.Л. АНФИЛОВА, Н. Н. ПАВЛОВА

**ПРАКТИЧЕСКАЯ ФОНЕТИКА
АНГЛИЙСКОГО ЯЗЫКА**

**ПРАКТИЧЕСКОЕ ПОСОБИЕ
для студентов заочного факультета
специальности 1- 02 03 06 01 «Английский язык»**

В 2 частях

Часть 1

**Гомель
УО «ГГУ им. Ф. Скорины»
2008**

УДК 811.111 (075.8)
ББК 88.432. – 923.1
Б 484

Рецензенты:

С. И. Сокорева, доцент, кандидат педагогических наук;
кафедра теории и практики английского языка учреждения
образования «Гомельский государственный университет
имени Франциска Скорины»

Рекомендовано к изданию научно-методическим советом
учреждения образования «Гомельский государственный
университет имени Франциска Скорины»

Берещенко, Н. В.

Б 484 Практическая фонетика английского языка : практическое
пособие для студентов заочного факультета специальности
1- 02 03 06 01 «Английский язык». В 2 ч. Часть 1 / Н. В. Берещенко,
Н. Л. Анфилова, Н. Н. Павлова; М-во образования РБ, Гомельский
государственный университет им. Ф. Скорины. – Гомель: ГГУ им.
Ф. Скорины, 2008. – с.

Целью подготовки практического пособия является оказание
помощи студентам в овладении звуковым строем английского язы-
ка и интонацией путем развития и закрепления фонетических навы-
ков. Практическое пособие включает теоретическую часть, трени-
ровочные речевые упражнения и адресуется студентам 1 курса за-
очного факультета специальности 1- 02 03 06 01 «Английский язык».

УДК 811.111 (075.8)
ББК 88.432. – 923.1

© Берещенко Н. В., Анфилова Н. Л.,
Павлова Н. Н., 2008

© Учреждение образования
«Гомельский государственный университет
имени Франциска Скорины», 2008

CONTENTS

Введение	4
Foreword to ESL Students	5
Unit 1 General notions and definitions	6
Unit 2 Organs of speech. The production of speech sounds	6
Unit 3 Sound classes	9
Unit 4 English sounds. Practice section	13
Unit 5 Intonation	35
Unit 6 Falling Tone	46
Unit 7 Rising Tone	48
Unit 8 Falling-Rising Tone	52
Unit 9 Falling-Rising Tone	57
Unit 10 Rising-Falling Tone	50
Unit 11 Intonation of Incomplete Statements	62
Unit 12 Intonation of Statements	63
Unit 13 Intonation of Parentheses	67
Unit 14 Intonation of Reporting Phrases	70
Unit 15 Intonation of Direct Address	71
Unit 16 Intonation of General and Special Questions	73
Unit 17 Intonation of Alternative and Disjunctive Questions	77
Unit 18 Intonation of Imperatives	80
Unit 19 Intonation of Conversational Formulas	82
Литература	87

ВВЕДЕНИЕ

Целью подготовки практического пособия является оказание помощи студентам в овладении звуковым строем английского языка и интонацией путем развития и закрепления фонетических навыков.

Практическое пособие содержит теоретический материал, систему разноуровневых заданий и упражнений. Система упражнений направлена на последовательное овладение произносительными навыками имитации, воспроизведения и активного продуцирования изучаемых фонетических явлений в связной речи.

Практическое пособие состоит из трех разделов: гласные и согласные звуки, позиционно-комбинированные модификации звуков в связной речи, интонация различных видов речевых единиц и коммуникативных типов высказываний. Первые два раздела по сегментной фонетике вмещают в себя упражнения на тренировку английских гласных, согласных звуков и звуковых явлений. Третий раздел, посвященный надсегментной фонетике, даёт базовый теоретический анализ основ английской интонации и содержит первичные тренировочные и речевые упражнения по каждой теме. Они представлены в виде фраз, диалогов, текстов для воспроизведения с заданной или требующей разметки интонацией, что является одним из основных методов обучения произношению. Все интонационные упражнения снабжены моделями – образцами выполнения, раскрывающими их целевую установку и коммуникативную направленность, что создает благоприятные условия для самоконтроля студентов. К практической части каждого раздела имеется аудиосопровождение, представленное на аудиокассете, что способствует более эффективной самостоятельной работе студентов заочного факультета над английскими звуками и интонацией.

Практическое пособие адресовано студентам 1 курса заочного факультета специальности 1 – 02 03 06 01 «Английский язык».

FOREWORD TO ESL STUDENTS

Why you should study English pronunciation

Pronunciation is definitely the *biggest thing that people notice when you are speaking English*.

When you meet a person, and you just say a sentence or two, do you think they will notice your poor vocabulary or bad grammar? Probably not. But they *will* notice if your pronunciation is good or bad. If your pronunciation is poor, they will immediately think about you as "the guy/girl who speaks bad English". Your pronunciation creates the first impression you make.

Good pronunciation should be one of the first things that you learn in English. You can live without advanced vocabulary – you can use simple words to say what you want to say. You can live without advanced grammar – you can use simple grammar structures instead. But there is no such thing as “simple pronunciation”. If you don't have good pronunciation, you have... bad pronunciation and native speakers will have problems understanding you! Besides, if you start teaching English to other people, you will automatically transfer to them your poor way of speaking, for which nobody will ever be grateful to you.

The accent that we concentrate on is the one that is recommended for foreign learners studying British English . It is most familiar as the accent used by most announcers and newsreaders on serious national and international BBC broadcasting channels. It has for a long time been identified by the name Received Pronunciation (usually abbreviated to its initials, RP). RP is a special accent - a regionally neutral accent that is used as a standard for broadcasting and some other kinds of public speaking. RP is widely used in the academic world, both in Britain and globally. Along with General American., it is the most common model accent in teaching English as a foreign language.

To underline the importance of good pronunciation the English phonetician H. Gleason notes that to speak any language a person must know nearly all the 100% of its phonology, while 50-90% of its grammar and only 1% of the vocabulary may be sufficient.

Unit 1 General notions and definitions

Phonetics is the study of all the speech sounds that the human voice is capable of creating. It deals with how speech sounds are actually made, transmitted and received.

In any language we can identify a small number of regularly used sounds (vowels and consonants) that we call **phonemes**; for example, the vowels in the words 'pin' and 'pen' are different phonemes, and so are the consonants at the beginning of the words 'pet' and 'bet'.

So, a **phoneme** is an abstract linguistic unit which serves to distinguish one word from another. Phonemes are realized in speech in the material form of their variants called allophones.

Allophones are phonetically similar sounds that do not contrast with each other. Allophones of a certain phoneme have articulatory and acoustic distinctions. Each allophone is used in a specific phonetic context: it occurs in a certain position or in a combination with certain sounds. Since allophones are realizations of the one and the same phoneme they can not distinguish words.

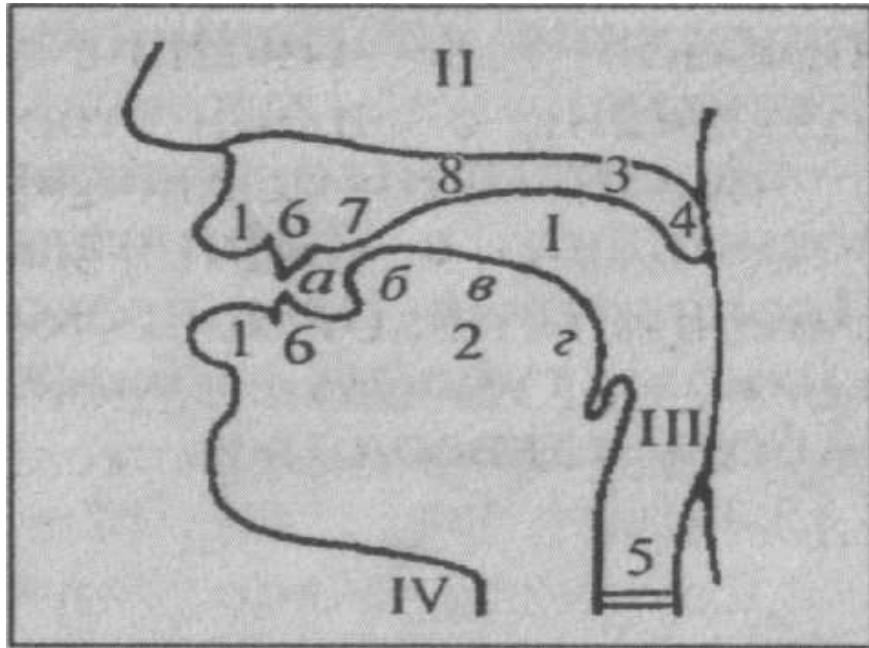
In Phonetics special symbols are used to represent speech sounds. **Transcription** is a visual system of notation of the sound structure of speech, a generalization of a great variety of sounds that are pronounced by speakers of a given language.

Unit 2 Organs of speech. The production of speech sounds

All the sounds we make when we speak are the result of muscles contracting. The muscles in the chest that we use for breathing produce the flow of air that is needed for almost all speech sounds; muscles in the larynx produce many different modifications in the flow of air from the chest to the mouth. After passing through the larynx, the air goes through what we call the **vocal tract**, which ends at the mouth and nostrils. Here the air from the lungs escapes into the atmosphere.

In order to learn how the sounds of speech are produced it is necessary to become familiar with the different parts of the vocal tract. These different parts are called **articulators**, and **articulations** are all positions and movements of the speech organs necessary to produce a speech sound.

The following diagram represents the human head, seen from the side, displayed as though it had been cut in half.



I mouth cavity;

II nasal cavity;

III pharynx;

IV larynx.

Active (mobile) articulators:

1 lips;

2 tongue;

a tip of the tongue;

b blade of the tongue;

c middle part;

d back part;

3 soft palate;

4 uvula;

5 vocal cords.

Passive (immobile) articulators:

6 upper and lower teeth;

7 alveolar, teeth ridge;

8 hard palate.

The air released by the lungs comes through the wind-pipe and arrives first at the larynx. The **larynx** is a boxlike part in the throat which contains two small bands of elastic tissue, that lie opposite each other across the air passage. These are the **vocal cords**. They can be pulled together or drawn apart. The opening between the cords is called **glottis**. As air passes through the glottis, different glottis states are produced, depending on the positioning of the vocal cords.

In the larynx the vocal cords set up vibrations of the airflow. The vibrating air passes through the filters (cavities with passive and active articulators) which modify it into sounds.

Articulation is all the positions and movements of the speech organs necessary to produce a speech sound. Different vowels are produced by varying the shape of the mouth, using the tongue and lips. When in the pharynx, the mouth, and the nasal cavity there is an obstruction to the air-flow, a consonant is produced.

The **pharynx** is a tube which begins just above the larynx. At its top end it is divided into two, one part being the back of the mouth (you can see it if you look in your mirror with your mouth open), and the other being the beginning of the way through the nasal cavity.

The **soft palate** or velum is one of the articulators that can be touched by the tongue. For example, when we make the sounds *k* and *g* the tongue is in contact with the lower side of the velum, and we call these **velar** consonants.

The **hard palate** is often called the "roof of the mouth". You can feel its smooth curved surface with your tongue.

The **alveolar ridge** is between the top front teeth and the palate. You can feel its shape with your tongue. Its surface is really much rougher than it feels, and is covered with little ridges. They can only be seen with the help of a mirror small enough to go inside the mouth (such as those used by dentists). Sounds made with the tongue touching here (such as *t* and *d*) are called **alveolar**.

The **tongue** is, of course, a very important articulator and it can be moved into many different places and different shapes. It is usual to divide the tongue into different parts, though there are no clear dividing lines within the tongue.

The tongue is in contact with the **teeth** for many speech sounds. Sounds made with the tongue touching the front teeth are called **dental**.

The **lips** are important in speech. They can be pressed together (when we produce the sounds *p*, *b*), brought into contact with the teeth (as in *f*, *v*), or rounded to produce the lip-shape for vowels like *u*:. Sounds in which the lips are in contact with each other are called **bilabial**, while those with lip-to-teeth contact are called **labiodental**.

The articulators described above are the main ones used in speech, but there are three other things to remember. For example, the **jaws** are sometimes called articulators; certainly we move the lower jaw a lot in speaking. But the jaws are not articulators in the same way as the others, because they cannot themselves make contact with other articulators. Finally, although there is practically nothing that we can do with the nose and the **nasal cavity**, they are a very important part of our equipment for making sounds (what is sometimes called our **vocal apparatus**), particularly nasal consonants such as *m*, *n*.

Unit 3 Sound classes

The sounds of languages can be grouped into classes on the basis of phonetic properties they share. The most basic division among sounds is into two classes: vowels and consonants.

3.1 Vowels

From a phonological point of view, vowels are units of the sound system which typically occupy the middle of a syllable, as in “cat” or “big”. Vowels involve the vibration of the vocal cords, and shaping of the mouth.

The various qualities (timbres) of English vowels are determined by the oral resonator - its size, volume and shape. The resonator is modified by the most movable speech organs — the tongue and the lips. Moreover, the quality of a vowel depends on whether the speech organs are tense or lax and whether the force of articulation weakens or is stable.

The main principles according to which vowels are classified:

- according to the horizontal movement of the tongue;
- according to the vertical movement of the tongue;
- according to the position of the lips;
- according to the degree of the muscular tension of the articulatory

organs;

- according to the force of articulation at the end of a vowel;
- according to the stability of articulation;
- according to the length of a vowel.

1 According to the horizontal movement of the tongue, English vowels are classified into front, central and back.

2 According to the vertical movement of the tongue, English vowels have been traditionally subdivided into close (high), mid and open (low).

3 According to the position of the lips, i.e. whether they are rounded, spread or neutral, English vowels are classed into rounded and unrounded.

4 According to the degree of muscular tension, English vowels are classified into tense and lax. Thus, for instance, English /i:/ and /u:/ are characterized as tense, because the speech organs that participate in their formation (the tongue and the lips) are considerably tensed. In the articulation of short /ʊ/ and /ɪ/ these organs are relatively relaxed, so these vowels are characterized as lax.

5 According to the force of articulation at the end of the vowel (the character of the end), English vowels are subdivided into free and checked.

Free vowels are pronounced in an open syllable with a weakening in the force of articulation towards their end, i.e. they have a fading character. These are all the English long monophthongs and diphthongs and unstressed short vowels. Checked vowels are those in the articulation of which there is no weakening of the force of articulation. They are pronounced abruptly at the end, immediately followed by a consonant that checks them. These are historically short vowels under stress.

6 According to the stability of articulation, English vowels are classed into monophthongs /ɑ:, ɔ:, ɜ:, e, æ, ʌ, ɒ, ʊ, ɪ, ə/, diphthongs /eɪ, aɪ, ɔɪ, aʊ, əʊ, ɪə, eə, ʊə/ and diphthongoids /i:, u:/.

Monophthongs are made by a movement of the tongue toward one position in the mouth. Diphthongs are vowels which consist of a movement, or glide, from one position to another.

7 According to their length, English vowels are divided into long /i:, a:, ɔ:, u:, ɜ:/ and short /e, æ, ʌ, ɒ, ʊ, ɪ, ə/.

Table 1 – English Vowels

Height Place	Front	Central	Back
High (close)	i: ɪ ɪə		ʊ ʊə u:
Mid	e eɪ eə	ɜ: ə ʌ əʊ	
Low (open)	æ aʊ aɪ		ɒ ɔ: ɔɪ ɑ:

3.2 Consonants

An indispensable constituent of a consonant is noise. The source of noise is an obstruction. There are the following types of obstruction in the production of consonants:

- 1) complete occlusion (closure);
- 2) constriction (narrowing);
- 3) occlusion – constriction (closure immediately followed by a constriction).

The noise produced by the removal of a closure is that of a plosion, the noise resulting from the movement of the air stream in the narrowing is that of friction. The two effects are combined when closure is followed by a narrowing.

1 According to the type of obstruction and the manner of the production of noise, English consonants are classified in the following way:

- Occlusive (plosives and nasal sonants)
- Constrictives (fricatives and oral sonants)
- Occlusive–constrictives (affricates)

2 According to the active speech organ which forms an obstruction, English consonants are classed into:

- Labial
- Lingual

3 According to the place of obstruction, consonants are classified into

- Bilabial
- Labiodental
- Dental (Interdental)
- Alveolar
- Palatal
- Velar
- Glottal (Pharyngeal)

4 According to the presence or absence of voice, English consonants are subdivided into

- Voiced
- Voiceless

Table 2 – English Consonants

Manner of articulation		Occlusive				Constrictive			Occlusive-constrictive (affricates)		
		noise	plosive	sonorant		noise	fricative	sonorant			
Place of articulation		voiceless	voiced	nasal	lateral	voiceless	voiced	approximant	voiceless	voiced	
		Bilabial		p	b	m				w	
Labiodental						f	v				
Forelingual	Apical	Interdental							θ	ð	
		Alveolar	t	d	n	l	s	z			
		Palatoalveolar					ʃ	ʒ		tʃ	dʒ
		Ca-cumin al							r		
Mediolingual palatal								j			
Backlingual velar		k	g	ŋ							
Pharyngeal						h					

5 According to the force of articulation, English consonants are classified as

- Lenis
- Fortis

In the articulation of English voiced consonants the muscular tension is weak - lenis articulation. In the articulation of English voiceless consonants the muscular tension is strong - fortis articulation.

6 According to the position of the soft palate, English consonants are subdivided into

- Oral
- Nasal

In this description of the sounds of the English language we have considered the articulatory characteristics of the sounds, pronounced in isolation. But in connected speech isolated sounds are rather unusual. Sounds are grouped together to form larger units and in the process of grouping they influence one another (the stages of their articulation merge and interpenetrate), and their articulatory features are modified in various ways. Nevertheless, those characteristics of a sound, which are significant for differentiating meaningful units, are preserved in all positions and combinations.

Unit 4 English sounds. Practice section

4.1 Sounds to be trained: p, b, f, v, t, d, s, z, m, n, ɪ, i:

a) read the sound characteristics and train the sounds in words given in transcription.

[p] – a bilabial occlusive oral plosive, voiceless;

[b] - voiced.

A complete obstruction is formed by the lips pressed together. The soft palate is raised and the stream of air compressed in the mouth cavity breaks through this obstruction with plosion.

ˈpɜːsɪ ˈpɜːfɪkt ˈpɜːpəs piːpl ˈpɒplwəl pɑːs put pʊt peɪ
paʊnd

bɪt bæt bʌt ˈbeɪbɪ ˈbælkənɪ bʊtl ˈblæŋkɪt
bleɪdz

[f] – a labio-dental constrictive oral fricative, voiceless;

[v] – voiced.

The lower lip and the upper teeth form a narrowing through which the stream of air passes with audible friction.

fain fɒks fʌn fɑː ˈfɔːrɪst flɪŋ flar fluː fləʊt
flʌf

ˈvɪktə ˈvelvɪt ˈvɪvɪd ˈvaɪəlɪt ˈvɒdkə vɜːs ˈevə
trævl

[t] – a forelingual alveolar occlusive plosive oral consonant, voiceless;

[d] – voiced.

The tip of the tongue is pressed to the alveoli, forming a complete obstruction. The soft palate is raised and the air compressed in the mouth cavity breaks the obstruction with plosion.

taim tel taʊn tɔːn ˈtæksɪ ˈtelɪfəʊn twelv ˈtwentɪ
brɪˈtwiːn
duː deɪ dɒg ˈdriəri dræb draɪv bed rəʊd əˈfreɪd
deɪt ˈdɔːtə

[s] – a forelingual alveolar constrictive oral fricative, voiceless;

[z] – voiced.

These sounds are formed by the tip of the tongue held close to the alveoli. The narrowing is round because of the groove in the blade of the tongue. The sides of the tongue are in close contact with the sides of the hard palate so that the stream of air escapes through the groove with friction. The teeth are close together.

siːm sɒft sæm sləʊ skɪn swiːt ˈsiəriəs ˈsensɪbl
ˈsɪstə
zuː ˈziːbrə zəʊˈlɒdʒɪ kreɪzɪ həˈraɪzən pʌzl æz
wɒz hɪz

[m] – a bilabial occlusive nasal sonant.

The soft palate is lowered and the stream of air, exhaled from the lungs, escapes through the nasal cavity.

miːt məʊst muːn kraɪm duːm rəʊm maɪn siːm
bleɪm

[n] – a forelingual alveolar occlusive nasal sonant.

The soft palate is lowered and the air escapes through the nasal cavity.

dɑːns niːd nem ˈnʌmbə dɑːn niːdl
niːt

[ɪ] – a front retracted phoneme of high rise broad variation unrounded short monophthong.

The tongue moves forward and upward, the tip of the tongue is near the lower teeth. The lips are spread. The jaw is a bit lowered.

[i:] – a front advanced phoneme of high rise narrow variation unrounded long tense diphthongoid.

The tongue moves forward and upward, the front of the tongue is raised high in the direction of the hard palate but not so high as to cause the stream of air to produce audible friction. The tip of the tongue is at the lower teeth, the lips are spread as in a smile slightly revealing the upper and lower teeth which are close together.

big pig fig dig rig wig bin pin sin win 'prɪmɪtɪv
'mɪnɪstrɪ

hi: ʃi: mi: tri: si: fli: wi:d li:k swi:p si: pi: ti: bi:nz li:v
hi:p

b) train the sounds in rhymes and sentences.

**Peter Piper picked a peck of pickled pepper;
A peck of pickled pepper Peter Piper picked;
If Peter Piper picked a peck of pickled pepper
Where's the peck of pickled pepper Peter Piper picked?**

A sailor went to sea
To see what he could see
But all he could see
Was sea, sea and sea.

The **busy bees** are flying over the roses.

Slow **and steady** wins the race.

Speech is silver, but silence is gold.

Take care of the **pence** and the **pounds** will take care of themselves.

It's a pity that little **Kitty** lives in a **big city**.

Extremes meet.

c) read the dialogue, find sounds that have been trained before and stage the dialogue.

Peter: What would you like to eat, Edith?

Edith: A meat sandwich.

Peter: Jean, would you like a meat sandwich or a cheese sandwich?

Jean: A cheese sandwich, please.

Waiter Good evening!

Peter: Good evening! We'll have one meat sandwich and two cheese sandwiches.

Edith: And three teas, please.

Waiter: (writing down the order) One meat sandwich, two cheese sandwiches and three teas.

4.2 Sounds to be trained: k, g, h, j, e, æ.

a) read the sound characteristics and train the sounds in words given in transcription.

[k] – a backlingual occlusive plosive oral consonant, voiceless;

[g] – voiced.

The back of the tongue is raised to the soft palate forming a complete obstruction. The stream of air coming from the lungs is trapped for a short time and then breaks the obstruction with a slight explosion. The tip of the tongue is retracted from the lower teeth.

kæʃ keɪs kʌm kɔɪn kɑː maɪk teɪk pɑːk
ki:p ki:d

gəʊ get gu:d grɪv gəʊld græn greɪt æŋgrɪ grɪ:s
grʌmbl

[h] – a pharyngeal constrictive fricative voiceless oral consonant.

A narrowing is formed between the root of the tongue and the walls of the pharynx. The stream of air exhaled from the lungs passes through the narrowing with a slight friction. The vocal cords are kept apart and do not vibrate.

hɪp hɒp hi:p hu:p hɪl hel hi:l hɔ:l hɪz hɔ:s haʊs hes
hɪt hʌt

[j] – a mediolingual constrictive central oral sonant.

The central part of the tongue is raised to the hard palate forming a rather wide narrowing through which the stream of air passes without any audible friction. The tip of the tongue is lowered. The soft palate is raised. The vocal cords are made to vibrate. The lips are spread or neutral.

jɜ:k nju: jʊgət jʌŋ jestədɪ ji:st jɑ:d jeləʊ jel jɔ:
fju: vju:

[e] – a front advanced phoneme of middle rise narrow variation unrounded short monophthong.

The tongue in comparison with its neutral position moves forward, and upward. The front of the tongue is raised towards the hard palate but not so high as in forming the English [i:]. The air passage is rather wide. The jaw is a bit lowered. The lips are slightly spread or neutral. The tip of the tongue is near the lower teeth.

ken ten wen bend send mend west tʃest drest 'sevn 'klevə 'nevə
dar'rekʃn

[æ] – a front advanced phoneme of a low rise broad variation unrounded short monophthong.

The tongue in comparison with its neutral position moves forward, and upward. The front of the tongue is near the lower teeth. The front of the tongue is slightly raised. The passage between the tongue and the hard palate is wide and the stream of air passes freely through it. The lips are spread. The lower jaw quickly and energetically lowered as soon as the vocal cords start vibrating.

dʒæk krækɪl rækɪt gæŋ sæŋ spræŋ kæʃ kræʃ
splæʃ

b) train the sounds in rhymes and sentences.

Elizabeth, **E**lspeth, **B**etsey, and **B**ess

They all **went** together
To seek a bird's **nest**;
They found a bird's **nest**,
With five **eggs** in,
They all took one,
And **left** four in.

Once there lived a **lad** who was always very **sad**.
For he **hadn't** any mother and he **hadn't** any **dad**.

Up Jack got
And **h**ome did trot
As fast as **h**e could caper
Went to bed

And plastered his **head**
With vinegar and brown paper.

That **fat man** patched his **black jacket** in the tram.
That's the **man** who **sat** on my **hat** in the tram.

Cut your **coat** according to your **cloth**.

If you agree to **carry** the **calf**, they'll make you **carry** the **cow**.
Three **gray geese** in the **green grass** were **grazing**.
Gray were the **geese** and **green** was the **grazing**.

c) read the dialogue "A Stupid Student", find sounds that have been trained before and stage the dialogue:

Jim: Excuse me. Did you use to live in York?

Jack: Yes.

Jim: Did you use to be the tutor at the University?

Jack: Yes. For a few years.

Jim: Do you remember Hugh Young? He was a music student.

Jack: Hugh Young? Did he use to have a huge yellow jeep?

Jim: Yes. And he used to play beautiful tunes on the tuba.

Jack: Oh, yes. I knew Hugh Young. He used to be a very stupid student. Do you have any news of Hugh?

Jim: Yes. He is a millionaire now in New York.

Jack: A millionaire? Playing the tuba?

Jim: Oh, no. He produces jam in tubes, and tins of sausages and onion stew and sells them in Europe. I read about Hugh in the newspaper yesterday.

Jack: Oh, well, he wasn't so stupid.

4.3 Sounds to be trained: l, ʃ, ʒ, tʃ, dʒ.

a) read the sound characteristics and train the sounds in words given in transcription.

[l] – a forelingual alveolar constrictive lateral oral sonant.

The tip of the tongue is pressed to the alveoli, while the sides of the tongue are lowered and the air escapes through the narrowings formed between the sides of the tongue and the hard palate. The soft palate is raised. The vocal cords are made to vibrate.

There exist two variants of the English [l]. At the end of words and before consonants there appears a “dark” variant ([ɫ]). In this position the tip of the tongue is raised to the alveoli and a spoon-shaped depression is formed along the central part of the tongue.

“Clear” variants occur before front vowels. In pronouncing [l] before [i:] in the word “lean” the tip of the tongue is also raised to alveoli but the contact covers a larger area. The front of the tongue is raised toward the hard palate.

lʌv laɪf lu:k lɒts lɑ:f leg lɔ:d lɪmp ɔ:l fʊl sel pu:l
fəʊl grəʊl

[ɫ] – a forlingual oral post alveolar constrictive, voiceless;

[ɫ̥] – voiced.

The tip and the blade of the tongue are held close to the back of the alveoli forming the primary focus. There is grooving similar to that of [s] and [z] though not so narrow. The front of the tongue is raised rather high to the hard palate forming the second focus. The lips are slightly pushed forward. The soft palate is raised. The vocal cords are kept apart and do not vibrate.

ʃəʊ ʃi:p ʃeɪm ʃɔ: ʃεə splɪʃ splæʃ splɒʃ slʌʃ
swu:ʃ

ˈpleɪzə ˈtreɪzə ˈmeɪzə ˈleɪzə ɪnˈkləʊzə dɪˈsɪzən kəˈlɪzən rɪˈvɪzən
teleˈvɪzən

[tʃ] – a forelingual post-alveolar oral affricate; voiceless;

[tʃ̥] – voiced.

The tip of the tongue is pressed to the back of the alveoli. So the passage for the stream of air is blocked for a short time. Then the front of the tongue is raised in the direction of the hard palate and the tip of the tongue is slowly removed from the alveoli forming a flat narrowing through which the air passes with friction. Due to the raised position of the front part of the tongue the sounds are slightly palatalized.

tʃɑ:lz tʃeɪndʒ tʃu:z tʃɪps tʃi:z mʌtʃ swɪtʃ wɒtʃ brɑ:ntʃ
lʌntʃ ˈbʊtʃə

dʒɔ: dʒɑ: dʒəʊ daɪˈdʒestʃən ˈsɜ:dʒəri ˈdʒentlɪ dʒi:nz dʒʌst dʒɒb
ˈvɪlɪdʒ

b)

She sells seashells,
On the seashore.
The **s**hells **s**he sells,
Are seashells, I'm sure.
For if **s**he sells seashells,
On the seashore,
Then, I'm sure, **s**he sells,
Seashore **s**hells.

Jack and **J**ill
Went up the hill
To **f**etch a pail of water.
Jack fell down and broke his crown;
And **J**ill came tumbling after.

Which **w**itch is which?
Which **w**itch **w**ished which **w**icked **w**ish?
 Jolly **j**uggling **j**esters **j**auntily **j**uggled **j**iggling **j**acks.
Let sleeping dogs **l**ie.
 Life is not **a**ll cakes and **a**le.
Eat at pleasure, drink with measure.
 Hatches, **c**atches, **m**atches and **d**ispatches.
Be **j**ust before you are **g**enerous.
 Children are poor men's **r**iches.

c) read the dialogue "George Churchill", find sounds that have been trained before and stage the dialogue:

Jerry: Just outside the village there is a very dangerous bridge.

John: Yes. Charles told me two jeeps crashed on it in January. What happened?

Jerry: Well, George Churchill was the driver of the larger jeep and he was driving dangerously. He'd been drinking gin.

John: George Churchill? Do I know George Churchill?

Jerry: Yes. That ginger-haired chap. He's the manager of the travel agency in Chester.

John: Oh, yes, I remember George. He's always telling jokes. Well, was anybody injured?

Jerry: Oh, yes. The other jeep went over the edge of the bridge and two children and another passenger were badly injured.

John: And what happened to George?

Jerry: George? He is telling jokes in jail now, I suppose!

4.4 Sounds to be trained: eɪ, əə.

a) read the sound characteristics and train the sounds in words given in transcription.

[eɪ] – front advanced of middle rise narrow variation unrounded.

The tip of the tongue is at the lower teeth. The front of the tongue is raised in the direction of the hard palate almost as high as for the sound [e]. In pronouncing both the nucleus ([e] component) and the glide ([ɪ] component) the lips are slightly spread. The opening between the jaws is rather narrow but a little wider for the nucleus than for the glide.

wɛɪ sɛɪ nɛɪm dʒeɪms breɪn tʃeɪn ɪn'fleɪʃn 'peɪʃəns pə'reɪd
'leməneɪd

[əə] – the nucleus of it is front advanced of middle rise, broad variation unrounded.

The tip of the tongue is at the lower teeth. The front of the tongue is mid-way between the position for [e] and [æ]. After pronouncing the nucleus the tongue immediately moves back to the position for the neutral sound [ə]. The lips are spread for the nucleus and neutral for the glide.

əə ləə steə feəɪɪ deəɪɪ prəəɪɪ keə steə
br'wəə

b)

A Dictionary's **where** you can look things up

To see if **they** are really **there**:

To see if what you **breathe** is **Air**,

If what you sit on is a **chair**,

If what you comb is curly **Hair**,

If what you drink from is a Cup.

A Dictionary's **where** you can look things up

To see if **they**'re really there.

Bat, bat,
Come under my hat
And I'll give you a slice of **bacon**,
And when I **bake**,
I'll give you **cake**,
If I am not **mistaken**.

Up**stairs**, down**stairs**,

Upon my **lady's** window,
There I saw a cup of sack,
 And a **race** of ginger.
 Beware of a silent dog and still water.
 Haste makes waste.
 The **rain** in **Spain** **stays** **mainly** in the **plain**.
 Small **rain** **lays** **great** dust.
 No **pains** no **gains**.
 As **scarce** as hen's teeth.
 A penny **saved** is a penny **gained**.

c) read the dialogue "A Pair of Hairbrushes", find sounds that have been trained before and stage the dialogue:

Mary: I've lost two small hairbrushes, Claire. They are a pair. I need to find them now; otherwise we'll be late for the train!
 Claire: Have you looked carefully everywhere?
 Mary: Yes. They are nowhere here.
 Claire: Have you looked upstairs?
 Mary: Yes. I've looked everywhere upstairs and downstairs. They aren't anywhere.
 Claire: Are they square, Mary?
 Mary: Yes. They are square hairbrushes. Have you seen them anywhere?
 Claire: Well, you are wearing one of them in your hair!
 Mary: Oh! Then where's the other one?
 Claire: It's over there under the chair. And don't hurry; they changed the timetable of the trains at the end of April. It is the first of May today. Now the train leaves at 8. 18.

4.5 Sounds to be trained: aɪ, ɪə.

a) read the sound characteristics and train the sounds in words given in transcription.

[aɪ] – the nucleus is front retracted of low rise broad variation unrounded. The tip of the tongue is at the lower teeth for the nucleus but a bit retracted. The front of the tongue is slightly raised but lower than for the sound [æ]. After completing the nucleus the front of the tongue immediately moves up in the direction of the sound [ɪ] but without reaching it. The opening between the jaws is rather wide for the nucleus but much narrower for the glide.

baɪ flaɪ daɪ laɪ kaɪnd blaɪnd 'saɪlənt 'laɪsəns raɪz 'raɪzɪŋ
 taɪm 'taɪmɪŋ

[ɪə] – the nucleus of this diphthong is front retracted of high rise broad variation unrounded.

The tip of the tongue for the nucleus is near the lower teeth. The front of the tongue is raised to the position of the vowel [ɪ]. In pronouncing the glide the tongue moves down and backward towards the neutral sound [ə] the articulation of which is fully accomplished. The lips are spread for the nucleus and neutral for the glide.

ɪə brɪəd wɪərɪ hɪə mɪə wɪə kwɪə brɪə ɪərɪ pɪəz
frɪəs

b)

Here is the church, and **here** is the steeple;
Open the door and **here** are the people.
Here is the parson going upstairs,
And **here** he is a-saying his prayers.

Star **light**, star **bright**,
First star I see **tonight**,
I wish I may, I wish I **might**,
Have the wish I wish **tonight**.

Good **night**, sleep **tight**,
Don't let the bedbugs **bite**
Wake up **bright**
In the morning **light**
To do what's **right**
With all your **might**.

Near is my shirt **nearer** is my skin.
Beauty **lies** in lover's **eyes**.
To smile through **tears**.
Strike the **iron** while it's hot.
A stitch in **time** saves **nine**.
Experience is the mother of wisdom.
Out of **sight** out of **mind**.

c) read the dialogue “A Bearded Mountaineer”, find sounds that have been trained before and stage the dialogue:

Myra: Let's have some ice-cream here, Mike.

Mike: What a good idea! They have very good ice-cream here. We were here with Michael last Friday.

Myra: The atmosphere is very nice.

Mike: But it's windier than last Friday.

Mike: Look at that mountaineer drinking beer.

Myra: His beard is in his beer.

Mike: His beard has nearly disappeared into his beer.

Myra: Oh, dear! He might hear.

Waiter: (bringing the ice-cream) Here you are, sir.

4.6 Sounds to be trained: θ, ð.

a) read the sound characteristics and train the sounds in words given in transcription.

[θ] – a forelingual interdental constrictive oral fricative, voiceless;

[ð] – voiced.

The tip of the tongue moves forward and occupies a position between the upper and lower teeth. The soft palate is raised, and the stream of air passes through the narrowing formed between the upper teeth and the tip of the tongue with friction.

θɪn θɪŋk θɪŋ θʌm θʌmp θʌd 'θɜ:zdrɪ 'θɪrətə
'θaʊzənd θri:

'brʌðə 'mʌðə 'ʌðə ə'nʌðə 'bʊðə 'heðə 'weðə
'leðə 'feðə

b)

A shoemaker makes shoes **without** leather,

With four elements all together,

Fire, Water, **Earth**, Air,

And every customer takes two pair.

A **thatcher** of **Thatchwood** went to **Thatchet-a-thatching**.

Did a **thatcher** **Thatchwood** go to **Thatchet-a-thatching**?

If a **thatcher** of **Thatchwood** went to **Thatchet-a-thatching**,

Where's **the thatching** **the** **thatcher** of **Thatchwood** has **thatched**?

Wealth is **nothing** **without** **health**.

Birds of **feather** flock together.

To go **through** **thick** and **thin**.

When **three** **Thursday** come together.

The less men **think the** more **they** talk.
To tell **the truth** and **nothing** but the **truth**.

c) read the dialogue “Gossips”, find sounds that have been trained before and stage the dialogue:

Judith: Edith [‘i:diθ] Smith is only thirty.
Ethel [‘eθəl]: Is she? I thought she was thirty-three.
Judith: Edith’s birthday was last Thursday.
Ethel: Was it? I thought it was last month.
Judith: The Smith’s house is worth thirty thousand pounds.
Ethel: Is it? I thought it was worth thirty thousand.
Judith: I’m so thirsty.
Ethel: Are you? I thought you drank something at Smiths’.
Judith: No. Edith gave me nothing to drink.
Ethel: Shall I buy you a drink?
Judith: Thank you.

4.7 Sound to be trained: ŋ, r

a) read the sound characteristics and train the sounds in words given in transcription.

[ŋ] – a backlingual occlusive nasal sonant.

The back part of the tongue is pressed to the soft palate. The stream of air passes through the nasal cavity. The vocal cords vibrate. The tip of the tongue is near the lower teeth.

sɪŋ sæŋ sʌŋ sɒŋ brɪŋ bæŋ bʌŋ bɪˈlɒŋ dɪŋ dæŋ dʌŋ
dʊŋ

[r] – a forelingual post alveolar constrictive central oral sonant.

The tip of the tongue is held near the back of the alveoli, forming a rather wide narrowing. The sides of the tongue are in contact with the sides of the palate and there is a lateral bunching of the tongue. The soft palate is raised and the air escapes through the mouth along the tongue and through the narrowing the tip of the tongue and the back of the alveoli without any audible friction.

rɔ: rʌŋ red ru:f rɛə rəʊm reɪdʒ raɪs ‘rʌbɪʃ ‘ræbɪt
‘rɪvə ‘rɪəlɪ

b)

I can **think** of six **thin things**

Six thin **things**, can you?
Yes, I can think of six thin **things**
And of six thick **things** too.

As I was going **along, along, along**
And **singing** a comical **song, song**
The way that I went was so **long, long, long**
And the **song** that I **sang** was as **long, long, long**
And so I went **singing** **along**.

Row, row, row your boat
Gently down the stream.
Merrily, merrily, merrily, merrily
Life is like a **dream**.

There is neither **rhyme** nor **reason** in it.
 Soon **ripe** soon **rotten**.
Truth is stranger than fiction.

c) read the dialogue “Noisy Neighbours”, find sounds that have been trained before and stage the dialogue:

Mr Pring: (angrily) Bang! Bang! Bang! What is Roland King doing at seven o'clock on Sunday morning?
Mrs Pring: Well, Mr King is sleeping.
Mr Pring: Yes, but what is the banging noise?
Mrs Pring: (looking out of the window) He is standing on a ladder banging some nails into the wall with a hammer. Now he is hanging some strong string on the nails.
Mr Pring: And what is Ruth King doing?
Mrs Pring: She is bringing something pink for Mr King to drink. Now she is putting it right under the ladder, and ... Ohh!
Mr Pring: What's happening?
Mrs Pring: The ladder's falling.
Mr Pring: What's Mr King doing?
Mrs Pring: He is hanging from the string. He is holding the string in his fingers and is crying at Mrs King.
Mr Pring: Really? And is she helping him?
Mrs Pring: No. She is running to our house. Now she is ringing our bell.
Mr Pring: I'm not going to answer it. I'm sleeping.

4.8 Sounds to be trained: Λ, α:

a) read the sound characteristics and train the sounds in words given in transcription.

[ʌ] – a back advanced phoneme of middle rise broad variation unrounded short monophthong.

The back of the tongue is raised to the roof of the mouth but not so high as for the sounds [ɔ] or [u:]. The tip of the tongue is retracted from the lower teeth. The lips are spread or neutral. The mouth is half-open.

fʌn sʌn br'gʌn kʌt ʃʌt 'bʌtə lʌk dʌk stʌk
dʒʌmp trʌst ʃʌt

[ɑ:] – a back advanced phoneme of low rise broad variation unrounded long tense monophthong.

The tongue is very low down in the mouth cavity. The back of the tongue is slightly raised towards the soft palate. The tip of the tongue is retracted from the lower teeth. The lips are neutral. The opening between the jaws is wide.

kɑ: stɑ:vd dɑ:lɪŋ dɑ:ns tʃɑ:ns frɑ:ns pɑ:st lɑ:st nɑ:stɪ ɑ:sk
mɑ:sk

b)

All around the **mul**berry bush
The **mon**key chased the weasel.
The **mon**key thought 'twas all in **fun**.
Pop! goes the weasel.

A penny for a spool of thread,
A penny for a needle.
That's the way the **mon**ey goes.
Pop! goes the weasel.

Up and down the City Road,
In and out of the Easel,
That's the way the **mon**ey goes.
Pop! goes the weasel.

Half a pound of **tup**penny rice,
Half a pound of treacle,
Mix it **up** and make it nice,
Pop! goes the weasel.

Far from eye, far from **heart**.

Every **country** has its **customs**.
 Don't **trouble trouble** until **trouble troubles** you, 'cause it will only
double trouble, and **trouble others** too.
 After a storm comes a **calm**.
 Cast no dirt into the well that gives you water.
 Well began is **half done**.

c) read the dialogue "At a Party", find sounds that have been trained before and stage the dialogue:

Margaret: Where is your glass, Martin?

Martin: It's on the bar.

Margaret: Martin, Douglas! Come into the garden. Martha and Russ are dancing in the dark.

Martin: In the garden? How wonderful! I thought he was in love with my cousin Sunny!

Margaret: They are dancing under the stars. You mustn't worry about Sunny, she would be unhappy with Russ. She doesn't love him.

Douglas: And Arnold is playing his guitar.

Margaret: Doesn't Martha look smart and lovely!

Martin: Look at Russ! What a marvelous dancer!

Margaret: Oh, let's take a photograph of this company.

Martin: We can't. It's too dark.

4.9 Sounds to be trained: w, u:, ʊ

a) read the sound characteristics and train the sounds in words given in transcription.

[w] – a bilabial constrictive oral central sonant.

The lips are slightly protruded and rounded forming a narrowing through which the stream of air passes without any audible friction. At the same time the back of the tongue is raised towards to the soft palate. The vocal cords vibrate. From this initial position the tongue and the lips glide into the position for the following vowel.

wind weɪvz ˈwɔ:tə wɜ:lɪd wu:dz wɒt wɛə waɪ wen
 wɪtʃ

[u:] – a back retracted phoneme of high rise narrow variation rounded long tense phoneme.

The tip of the tongue is retracted from the lower teeth. The back of the tongue is raised high in the direction of the soft palate. The muscles of the tongue are

tense. The bulk of the tongue glides from a more advanced and lower position to a more retracted and higher one. The lips are rounded. They are close together at the sides leaving a narrow opening in the middle.

lu: tu:l fu:l ʃu:t bu:t ru:t fu:d spu:n sku:l pru:f tu:θ
 ˈhu:və

[ʊ] – a back advanced phoneme of high rise broad variation rounded short monophthong.

The back of the tongue is raised towards the soft palate but less than for the sound [u:]. The tip of the tongue is retracted from the lower teeth. The lips are slightly rounded forming an oval-shaped opening which is wider than for the sound [u:]. The lips are flat without any trace of protrusion.

wʊd gʊd stʊd bʊk lʊk tʊk bʊl ˈbʊlɪ ˈbʊlɪt bʊʃ
 kʊʃn ˈbʊʃlə

b)

Whether the **w**eather is fine
 Or **w**hether the **w**eather be not,
Whether the **w**eather is cold
 Or **w**hether the **w**eather be hot,
We'll **w**eather the **w**eather
Whatever the **w**eather
Whether **w**e like it or not.

How much **w**ood
Would a **w**oodchuck chuck,
 If a **w**oodchuck
Could chuck **w**ood?
 As much **w**ood
 As a **w**oodchuck **w**ould,
 If a **w**oodchuck
Could chuck **w**ood.

A **T**utor who **t**ooted a flute
 Tried to **t**utor **t**wo **t**ooters to **t**oot.
 Said the **t**wo to their **t**utor,
 "Is it harder to **t**oot
 Or to **t**utor **t**wo **t**ooters to **t**oot?"

Once in a **b**lue **m**oon.

When the **w**ind is in the **w**est, the **w**eather is **al**ways best.

When the **w**ine is in, the **w**it is out.

No **n**ews is **g**ood **n**ews.

A **g**ood beginning makes a **g**ood ending.

It's **t**oo **g**ood to be **t**ru**e**.

By **h**ook or by **c**rook.

c) read the dialogue “In a Good School”, find sounds that have been trained before and stage the dialogue:

Miss Groom: Good afternoon, girls.

Girls: Good afternoon, Miss Cook.

Miss Groom: This afternoon we are going to learn how to cook soup. Open your cookery books at Unit twenty-two.

Sue: Excuse me, Miss Groom.

Miss Groom: Yes, Sue?

Sue: There's some chewing gum on your shoe.

Miss Groom: Whose chewing gum is on my shoe? Who threw it on the floor? Was it you Sue?

Sue: No, Miss Groom, it was Gwen.

Miss Groom: Who?

Sue: Gwen Howard.

Gwen: It wasn't me, stupid. It was Prue.

Sue: It was you!

Gwen: It wasn't me, you stupid fool. My mouth is full of chewing gum. Look, Miss Groom.

Miss Groom: Excuse me! You are being very rude. You two nuisances will stay in school this afternoon instead of going to the swimming pool.

4.10 Sounds to be trained: ʊə, aʊ

a) read the sound characteristics and train the sounds in words given in transcription.

[ʊə] – The nucleus is back advanced of high rise broad variation slightly rounded.

To pronounce the nucleus the tip of the tongue is retracted from the lower teeth. The back of the tongue is raised to the soft palate as high as for the sound [ʊ]. Then the tongue immediately moves down to the position of the neutral sound [ə]. In pronouncing the nucleus the lips are slightly rounded. In pronouncing the glide the lips are neutral.

kjʊə kjʊəri'ɒsɪtɪ 'kjʊəriəs 'hjuərən 'juərəp pjuə ʃʊə
'dʒʊəri 'ruərəl

[aʊ] – the nucleus is front retracted of low rise broad variation unrounded.
The tip of the tongue is near the lower teeth. The front of the tongue is slightly raised.

Then the tongue moves upward and backward in the direction of the sound [ʊ] without actually reaching its position. The opening of jaws is wide for the nucleus and rather narrow for the glide.

haʊ naʊ kaʊ braʊn taʊn kraʊn haʊs θaʊzənd
traʊzəz

b)
There was a crooked man,
And he walked a crooked mile.
He **found** a crooked sixpence,
Beside a crooked stile;
He bought a crooked cat,
Which caught a crooked **mouse**,
And they all lived together,
In a little crooked **house**.

Every **cloud** has a silver lining.
What can't be **cured** must be **endured**.
Out of sight, **out** of mind.
Are you **sure** that this water is **pure**?
Do you feel **secure** about your **fuel**?
Burn not your **house** to rid of a **mouse**.
From **mouth** to **mouth**.

c) read the dialogue “A Mouse in the House”, find sounds that have been trained before and stage the dialogue:

Mrs.Brown: (shouting loudly) I've found a mouse.
Mr.Brown: Oh! You are shouting too loudly. Sit down and don't shout.
Mrs.Brown: (sitting down) I've found a mouse in the house.
Mr.Brown: Are you sure you saw a mouse?
Mrs.Brown: Yes. A little round mouse. It is running around in the lounge.
Mr.Brown: On the ground? Yes. It is under the couch now.
Mrs.Brown: Well, get it out.
Mr.Brown: How?

Mrs.Brown: Turn the couch upside-down. Get it out somehow. We don't want a mouse in the house. Ours is the cleanest house in the town.

Mr.Brown: If you want to be cruel you can lure it into a trap.

4.11 Sounds to be trained: ɒ, ɔ:

a) read the sound characteristics and train the sounds in words given in transcription.

[ɒ] – a back retracted phoneme of low rise broad variation slightly rounded short monophthong.

The tip of the tongue is retracted from the lower teeth. The back of the tongue is raised to the soft palate. The lips are slightly rounded but not protruded. The opening between the jaws is rather wide.

hɒp ˈhɒkɪ ˈhɒrɪbl ˈgɒssɪp ˈkɒmənt ˈkɒnflɪkt ˈkɒmpaund
ˈkɒnstɪtju:t

[ɔ:] – a back retracted phoneme of low rise narrow variation rounded long tense monophthong.

The tip of the tongue is retracted from the lower teeth. The back of the tongue is raised to the soft palate. The lips are rounded forming an oval-shaped opening.

ɔ: fɔ: nɔ: mɔ: stɔ: br'fɔ: stɔ:m kɔ:n ˈtɔ:təs ˈɔ:rəl ˈglɔ:rɪ
ˈkɔ:rəs

b)

It's raining, it's **p**ouring;

The old man is **s**no**r**ing.

Bumped his head

And he went to bed

And he couldn't get up in the **m**orning.

Rain, rain, go away;

Come again another day;

Little **J**ohnny **w**ants to play.

Humpty Dumpty sat **o**n a **w**all.

Humpty Dumpty had a great **f**all.

All the king's **h**orses and **a**ll the king's **m**en

Couldn't put Humpty together again.

Honesty is the best policy.
 A small pot is soon hot.
 A watched pot never boils.
 Cobbler's wife is the worst shod.

c) read the dialogue “Sports Report from Channel Four”, find sounds that have been trained before and stage the dialogue:

Announcer: This morning the “Roares” football team arrived back from York. Paul Bloggs is our sports reporter and he was at the airport.
 Paul Bloggs: Good morning. This is Paul Bloggs. All the footballers are walking towards me. Here is George Ball, the goalkeeper. Good morning, George.
 George Ball: Good morning. Are you a reporter?
 Paul Bloggs: Yes. I am from Channel 4. Please give your comments on the football match with York.
 George Ball: Well, it was horrible. We lost. And the score was four, forty-four. But it was not my fault.
 Paul Bloggs: Whose fault was it?
 George Ball: The forwards.
 Paul Bloggs: What was wrong with them?
 George Ball: Yes. The forwards. They are always falling down or losing the ball. They'd better play golf.

4.12 Sounds to be trained: ɔɪ, əʊ

a) read the sound characteristics and train the sounds in words given in transcription.

[ɔɪ] – the nucleus is back retracted low rise narrow variation, slightly rounded. The tip of the tongue is retracted from the lower teeth. The back of the tongue is raised to the soft palate. The lips are slightly rounded. Then the tongue moves forward and upward in the direction of the sound [ɪ] without really reaching it. The opening between the jaws is wide for the nucleus but much narrower for the glide.

bɔɪ ɪn'dʒɔɪ rɔɪəl ɪm'plɔɪə 'ɔɪstə nɔɪz vɔɪs dʒɔɪn ɔɪl
 bɔɪl tɔɪl

[əʊ] – the nucleus is central or mixed of middle rise narrow variation unrounded. The tip of the tongue is at the lower teeth. In pronouncing the glide the back of the tongue rises upward, in the direction of the sound [ʊ]. The lips are neutral at the beginning of the diphthong and rounded at the end.

səʊ gəʊ təʊ ˈhɪrəʊ ˈstjuːdrəʊ vɒlˈkeɪnəʊ nəʊ rəʊ ˈjeləʊ bəʊt
ləʊd kəʊl

b)

What type of **noise** annoys an **oyster**?

A **noisy noise** annoys an **oyster**.

There was an **old** woman,
Who lived in a shoe;
She had **so** many children,
She didn't **know** what to do.
She gave them some broth,
Without any bread;
She whipped them all soundly,
And sent them to bed.

To bed, to bed,
Says Sleepy-head.
Tarry a while, says **Slow**.
Put on the pan,
Says greedy Nan,
We'll sup before we **go**.

As you **sow** you shall **mow**.

Little strokes fell great **oaks**.

There is **no** rose without a thorn.

Whenever you may **roam**, there's **no** place like **home**.

Man proposes, God disposes.

Oh, no, don't go home alone.

Nobody knows how **lonely** the **road** is.

c) read the dialogue "Joice's Rolls Royce", find sounds that have been trained before and stage the dialogue:

Garage boy: What a terrible noise! My eyes are closed, I was just going to have a nap.

Mrs Jones: Eh?

Garage boy: (raising his voice) What a terrible noise! This is the noisiest Rolls Royce I've ever heard.

Mrs Jones: (pointing) It's out of oil.

Garage boy: Out of oil? And look. The water's boiling, Madam. A Rolls Royce isn't a toy. Perhaps you've spoilt the motor or even destroyed it.

Mrs Jones: How annoying! While you are changing the oil, I'll put my coat on and go out and spend good time enjoying the snow.

4.13 Sound to be trained: ɜ:

a) read the sound characteristics and train the sounds in words given in transcription.

[ɜ:] – a mixed vowel of middle rise narrow variation unrounded long tense monophthong.

The central part of the tongue is raised to the hard palate. The tip of the tongue is near the lower teeth. The opening between the jaws is rather narrow. The lips are neutral.

hɜ: pɜ:t pɜ:tʃ wɜ: prɪ'fɜ: 'pɜ:fɪkt ə'lɜ:dʒɪk sʊ'pɜ:b pɜ:sn
'pɜ:mənənt

b)

As the **w**orkman so is the **w**ork.

First come – **f**irst served.

The **e**arly **b**ird catches the **f**irst **w**orm.

Many **w**ords **h**urt more than swords.

One good **t**urn **d**eserves another.

b) Read the dialogue “Guests on Thursday”, find sounds that have been trained before and stage the dialogue:

Herbert: I've got a telegram from Margaret and Herman.

Ann: Are they coming from Germany to England again?

Herbert: Yes. At the beginning of August. On the 13th. It's Thursday.

Ann: Good. You should learn whether it's your turn to go to work. We could all get together again.

Herbert: What are you murmuring? I haven't heard a word!

Ann: Oh, you are so irksome... I said I need a new purchase – a fur coat!.

Herbert: But it's not your birthday, and why on earth do you need it in August?

Ann: August is certainly a good time for discounts.

Unit 5 Sound Phenomena. Consonant Clusters

When a plosive consonant [p, b, t, d, k, g] precedes a fricative consonant [f, v, s, z, h, ʃ, ʒ, θ, ð] in a word or at a junction of words it has its release during the pronunciation of the fricative. This phenomenon is called fricative plosion, e.g.: let's, what's, kinds, upside, didn't finish.

Sound Drills

Ex. 1 Practice reading the following. Mind fricative plosion.

takes	a dark valley
thanks	a good cigarette
eggs	grape wine
legs	a good view
Bets	I need some milk.
takes	We picked some flowers.
snobs	He didn't finish it.
wants	I'd like some tea.
crabs	It cost a hundred shillings.
gets	I hope so.
bulbs	look sharp
friends	the Black Sea
besides	the Baltic Sea
logs	ripe fruit
wigs	good vegetables
chops	abstract
grapes	streets
Mr. Dobson	fogs
I think so.	

Ex. 2 Answer the following questions using the phrases practiced above.

- 1 What did you do in the forest?

- 2 Would you like anything to drink?
- 3 Did he send the letter yesterday?
- 4 How much did this picture cost?
- 5 What do you need to make a cake?
- 6 Do you like their vegetable-garden?
- 7 Where do many people like to go in summer?

5.3 Nasal Plosion

At the junction of the plosive consonants [p, b, t, d, k, g] with the nasal sonorants [m, n] the articulation of the sonorant starts when the articulation of the plosive consonant is not yet finished. As a result of this the air stream passes through the nasal cavity producing the effect of nasal plosion. This phenomenon is regarded as one of the cases of assimilation of English consonants, e.g.: shouldn't, wouldn't, garden, Send me a letter.

Sound Drills

Ex. 1 Practice reading the following:

Modern, curtain, certain, certainly, couldn't, needn't, apartment, harden, hidden, pardon, ridden, suddenly, Aden, beaten, Britain, button, cotton, forgotten, mutton, rotten, written, blindness, madness, kidney, accurateness, brightness;

good news, tinned meat, cold milk, quite new, at night;

Good morning. Right now. Meet me at six.

Ex. 2 Use the above words and phrases in the reaction to the following:

- 1 What does the teacher say when she enters the classroom in the morning?
- 2 What kind of furniture do most people buy when they move to a new flat?
- 3 I'm afraid we can't postpone it.
- 4 Must I pay anything right now?
- 5 When shall I meet you tomorrow?
- 6 What will you have for lunch if you are going to spend the whole day in the forest?

Note:

If a sonorant stands before [d, t] there is no nasal plosion in this case.

E.g.: London, abandon, dependent, fountain, sentence, Southampton, Washington, Lampton.

5.4 Lateral Plosion

At the junction of plosive consonants [p, b, t, d, k, g] with the lateral sonorant [l] the plosion is heard during the pronunciation of the sonorant as the air stream passes along the sides of the tongue. This is the case of assimilation known as lateral plosion, e.g.: kettle, club, standard-lamp. I don't like it.

Sound Drills

Ex. 1 Practice the following words and phrases observing lateral plosion:

Fiddle, medal, muddle, needle, riddle, saddle, cattle, fatal, gentle, metal, settle.

Don't be idle. It was a model performance. He sidled away. Sheila is a meddling little lady. She settled right in the middle of a patch of nettles. Mabel drinks two bottles of milk a day. The new metal is brittle.

Ex. 2 Read the following and answer the questions using the above words and phrases.

table	people	blackboard	That'll do.
plate	please	classroom	not large
glass	little	well-planned	I'd like some butter.
bottle	article	vacuum-cleaner	I must leave.

- 1 Shall I go on reading?
- 2 Is your flat large?
- 3 Shall I put some more sugar on your porridge?
- 4 What are you translating now?
- 5 What do you usually see in the kitchen?
- 6 What do you need to clean a carpet?
- 7 What word do you usually use in a request?
- 8 Can you speak English well?
- 9 Can you stay a bit longer or must you leave right now?

5.5 Alveolar Consonants before [θ, ð].

At the junction of the alveolar consonants [t, d, n, l] and the interdental consonants [θ, ð] regressive assimilation is observed: the alveolar consonants are represented by their dental variants, e.g.: ninth, sixteenth, about the text.

Sound Drills

Ex. 1 Practice the following words and phrases:

seventh	eighth
in the morning	in the evening
eleventh	hundredth
sixth	at the party
on the table	about the film
in the sitting-room	tenth

I don't think I can. Did the bell ring? Turn round the corner. Look it through.
Look at the picture.

Ex. 2 Answer these questions using words and phrases practiced above:

- 1 When did they meet first?
- 2 When do classes begin?
- 3 Where did you put the ash-tray?
- 4 What are they talking about?
- 5 Where is the TV-set in your flat?
- 6 How can I get to the book-shop?

5.6 Difficult Consonant Clusters

In the clusters of consonants the place of articulation of which is only slightly different [v-w, f-w, s-θ, z-ð, etc.] care should be taken to preserve the quality of each sound and to avoid wrong assimilation.

Sound Drills

Ex. 1 Practice the following words and phrases. Mind the pronunciation of difficult consonant clusters.

[ð - z], [θ-s]

Elizabeth's things

Smith's theme

the next months

two-fifths

three-sixths

baths

bathes

booths

clothes

truths
breathes
depths
paths
months

[s-ð]

It's the second door to the left.
What's this?
What's that got to do with it?
It took place less than four hours ago.

What's the time?
What's that?
That's the idea.
That's the latest news.

[z-ð]

Who's this? Here's the play.
It was as simple as that.
You can't use this ticket.
Is that you Dick?
Is that so?
Whose watch is this?
Where's the bus stop?
Is there anything in it?

It was always the same.
I suppose that's right.
Is this seat taken?
Is that a fact?
Can't you close that window?
Why has the light gone out?
Here's the waiter.

I heard them laughing as they were leaving the room.
It was the best place to swim from.
This is the most difficult problem we've ever had to solve.
It was almost the same style as the cathedral we saw in London.

[s-θ], [θ-s]

The horse thief was soon found out.
She has very nice things. They pass through the city.
We sailed on the North Sea.
His fourth sister died very young.

[z-θ]

Eve is thin. They say these things again and again.
On Thursday she was three.

[v - w] [f - w]

a glass of warm milk

a piece of white cloth

a fortnight of wet windy weather

twelve white sheets of paper

achieve wonderful results

a pair of worn-out shoes

a lot of wide streets

leave wonderful memories

receive warm letters

receive wide recognition

There was a smell of wet grass, and the moon was out.

The face of one of them was familiar to me.

I can't believe what you say.

What have we got to eat, mum?

Once there was a man whose wife was dumb.

There's no hope of winning.

[v - f - w]

Give Will a glass of wine.

Have we got the tickets?

Love will find a way.

If we see him, we can send him to you.

He half wished he hadn't done it.

Steve wants to quit at once.

We've won the game.

I love working.

5.7 Linking [r]

When the spelling of the word ends in the letter “-r” (or “-re”) and the following word begins with a vowel the sound [r] is very often (but not always) inserted at the junction of these words. The inserted r-sound is called a linking [r]. E.g.: never again but: a roar of laughter, an error of judgement.

Sound Drills

Ex. 1 Read the following. Mind the linking r-sound.

far away

for instance

an hour or two

more and more

later on

my brother - in - law

as a matter of fact	father and mother
the Tower of London	as far as I know
He went to the Far East.	Mind your own business.
The door opened.	I haven't seen him for ages.
I can't bear it.	Where is it?
Clear it away.	Where is your exercise-book?
There are also rooms upstairs.	It's a far-away country.
An apple a day keeps the doctor away.	There it is.
What's your occupation?	I must leave in a quarter of an hour.

Ex. 2 Answer these questions. Find your answers in ex. 1.

- 1 When are you leaving?
- 2 Is this girl her friend or a member of her family?
- 3 When will she return home?
- 4 Is Tom your cousin?
- 5 Is it useful to eat apples every day?
- 6 Are there rooms on the ground floor only?
- 7 Is Canada near to us?
- 8 Ask Jim about his occupation.

5.8 Combinations of Different Consonants with [r]

In the clusters of voiceless consonants with [r] (e.g. tr, pr, kr, str, skr, sr, etc.) complete or partial devoicing of the sonorant takes place. This is the case of progressive assimilation. In a stressed syllable the devoicing is complete after [p, t, k] and partial after [f, ʃ, θ].

In an unstressed position and at the word junction, or when [p, t, k] are preceded by [s] the devoicing of [r] is partial, too. The clusters of plosive consonants [t, d] with [r] (e.g. tr, dr) are actually characterized by double assimilation: [t, d] become postalveolar and [r] becomes fricative. In the cluster [tr], [r] is devoiced.

Sound Drills

Ex. 1 Practice reading the following. Think of different cases of assimilation in consonant clusters with [r].

a) dream, drift, drink (drank, drunk), drip, dread, draft, drop, drum, dry, drive.

The judge was drumming on the table.

I'm dressed for a party.

I don't drink dry gin.

b) treaty, trick, trim, tread, tram, trot, troop, truck, trust, try.

The cheat was treated much too kindly. You dance like a dream come true.

It's true I don't trust him. Don't try your tricks on with me!

That chap trapped me. The child tried to dress.

Jane missed her train. The train is drawing in.

c) bring, bread, breast, brush, bright, print, press, proof, price, proud, Greek, green, grim, group, ground, cream, creep, crew, cry, crown, shriek, shrill, shrink, shrub, shrug.

The trees are bright green in spring. A crust of dry bread is no breakfast.

The drum is broken. The track crossed the road to Brighton.

He shrinks from meeting strangers.

d) three, thrift, thrilling, threat, through, thrive, throw (threw, thrown), throat, throne, threshold, bathroom, with respect.

Did your sister get through? The three boys thrilled with delight.

He threw three sixes.

Don't thrust your opinions down other people's throats.

He frightened old Virginia till she trembled through and through.

e) tram, training, Prague, practice, street, strong, striking, demonstration, spread, spring, scream, country, literature, waitress, entrance, ash-tray, prepare, profession, shrewd, fruit, France, Friday, afraid, dry, try, thrive, thread, screw, screen, crab, craft

Ex. 2 Read these sentences, and then ask each other questions so as to make them your answers.

I'll have a cup of strong tea, I think.

I'd like some fruit or an ice-cream.

I must look right.

Stop right here.

I've sent it to the laundry.

I prefer a glass of mineral water.

About three o'clock as a rule.

Start reading the text.

I keep them in the chest of drawers.

5.9 Combinations of Consonants with [w]

Consonants preceding [w], especially in a stressed syllable are lip rounded (or labialized), i.e. regressive assimilation takes place. E.g.: twist, quarter, switch, dweller, wigwam.

When [w] is preceded by a voiceless consonant there is also some devoicing of [w]. This is the case of progressive assimilation. Thus, in the clusters [tw, kw, sw, pw] double assimilation takes place.

Sound Drills

Ex. 1 Practice the following words and phrases:

Queen, quick, quit, quench, question, quite, equip, equal, penguin, language, choir, quarrel, quinsy.

Tweed, twin, twist, twelve, twenty, twice, twilight, between, dwindle, dwell, dwarf, Edward, upward, eastward.

Sweep (swept), sweet, swift, swim (swam, swum), swing (swung), Swiss, switch, sweat, swoon, swine, swan.

twelve seas

a quarter of an hour

twice a week

language laboratory

sweep the floor

twelve countries

quite well

out of the question

to master the language

switch off the light

Ex. 2 Answer the following questions using the phrases practiced above:

- 1 How long will it take you to get to the book-shop?
- 2 How are you getting on?
- 3 What if we go and see him right now?
- 4 Where do the students work with tapes?
- 5 Why do you think the work at the English club is useful?

- 6 What do you usually do when you tidy up the room?
- 7 What do you do before you go to bed?

Unit 6 Intonation

Intonation is a complex unity of variations in pitch stress, tempo and timbre.

The *pitch* component of intonation is the changes in the pitch of the voice in connected speech.

Utterance stress is the greater prominence of one or more words among other words in the same sentence (or utterance).

Tempo is the relative speed with which utterances and intonation—groups are pronounced in connected speech.

Speech *timbre* is a special coloring of the voice which shows the speaker's emotions.

Intonation serves to form sentences, to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning.

Long sentences, simple extended, compound and complex, are subdivided into *intonation-groups*. Intonation-group division depends on the meaning of the sentence, the grammatical structure of the utterance and the style of speech. The number of intonation-groups in the same sentence may be different.

e.g.: In June, July and August our children don't go to school.

In June, July and August our children don't go to school.

The end of each sentence is characterized by a relatively long pause. The pauses between intonation-groups are shorter, they vary in length. There may be no pauses between intonation-groups at all.

Each intonation-group is characterized by a certain intonation pattern. Intonation patterns consist of one or more syllables. The syllables can be unstressed, fully stressed (carrying a full static stress), partially stressed (carrying a partial static stress) and kinetically stressed. *Static tones* are pronounced on a steady pitch level and can be high, mid and low (m – full high, m – full mid, m –low partial, m–high partial) *Partially stressed* syllables are shorter in length and prominence than *fully stressed* syllables. *Kinetic stresses* are characterized by a varying pitch, when the voice goes downwards, upwards or both.

Intonation patterns containing a number of syllables consist of the following parts: the pre-head, the head, the nucleus and the tail.

The pre-head includes unstressed and half-stressed syllables preceding the first stressed syllable. The head includes the stressed and unstressed syllables beginning with the first stressed syllable up to the last kinetically stressed syllable. The last kinetically stressed syllable is called the nucleus. The unstressed and half-stressed syllables that follow the nucleus are called the tail,

e.g.: It was a very sunny day yesterday.

It was a ...- the pre-head.

... very sunny - the head.

... day ... - the nucleus.

... yesterday - the tail.

The most basic types of heads are the Gradually Descending Stepping Head and the High Level Head.

In the *Gradually Descending Stepping Head* each fully stressed syllable beginning with the second is lower in pitch than the preceding one. Unstressed syllables are said on the same pitch as the preceding fully stressed syllable. This head is mostly used in reading aloud and formal speech.

e.g.: You can certainly ask him to wait in the sitting-room.

In the *High Level Head* all the syllables are said on the same rather high pitch. Only the first stressed word gets a full static tone, all the other syllables are unstressed and partially stressed. This head is used in conversational speech.

e.g.: He keeps making the same error.

In English notional words (nouns, adjectives, verbs, etc.) are generally stressed. Form-words and most pronouns (personal and possessive mainly) are generally unstressed. But any part of speech may be stressed if it is semantically important.

e.g.: What is he going to do? - He is in the communicative centre.

What is he going to do? - He is in the communicative centre.

The rises and falls that take place in the nucleus or start with it are called *nuclear (kinetic, dynamic) tones (or tunes)*.

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the utterance, determines the semantic value of the intonation-group, and indicates the communicative centre of the intonation-group or of the whole utterance. The communicative centre is associated with the most important word or words of the intonation-group or of the utterance.

The most common and useful nuclear tunes in English are:

- Falls: High Fall, Mid Fall and Low Fall;(m, m, m)
- Rises: Low Rise, Mid Rise and High Rise;(m, m, m)

- Fall-Rises: Unit FR and Divided FR;(m, m m)
- Rise-Fall (only in emotional speech).(m)

Unit 7 Falling Tone

High Fall(HF) goes from high to low pitch in a speaker's voice range and is typical in lively conversation showing an interested, enthusiastic attitude in the speaker.

e.g.: *My name's Mary.*

Mid Fall(MF) goes from upper mid to low level, often sounds less lively, neutral.

e.g.: *My name's Chris.*

Low Fall(LF) goes from lower mid to low level, often sounds calm, serious, reserved, phlegmatic.

e.g.: *My name is Nick.*

The unstressed syllables which form the tail are pronounced on the lowest level pitch.

e.g.: *I haven't seen her since Sunday.*

Falls sound complete, definite, categorical and are most common with completed utterances: statements, imperatives and special questions.

7.1 Low Falling Tone

Ex. 1 Model: No _____

Oh!	Fine.	Quick.
No.	Sure.	Right.
Do.	Here.	Wait.
Who?	When?	Next.
Why?	Good.	Stop.

Ex. 2 Model: Show me. _____

Have you?	Wire him.	Wait for her.
Is it?	Isn't it?	Talk to her.
Can't you?	Haven't you?	Write to them.
Does he?	Oughtn't she?	Borrow one.
Aren't they?	Mightn't they?	Show me one.

Ex. 3 Model: I thought so. _____

She had to.	Of course it is.	You must tell me.
I'd like to.	A friend of mine.	One can feel it.
Of course not.	She wasn't there.	He'll be happy.
But why not.	He came with us.	It's an extra.
Just listen.	In a week or so.	We could trace it.

Ex. 4 Model: Come here. _____

Look here.	Ask John.	That's true
Sit down.	Not now.	That's all.
Don't leave.	How strange.	What for?
No more.	Quite right.	Who from?

Ex. 5. Model: It's time we went to dinner.

I'll finish it now.
She asked me to go.
I'm sorry I came.
He doesn't speak much English.
He's never very punctual.
She married Mary's brother.
It's time the Children went to bed.
He left the room without a word.
I saw her standing all alone.
He says that he wants us to take it away.
Then turn to the right at the end of the street.
How many people have you invited to dinner?
When is she going to learn to be careful?
What sort of weather did you have in London?

7.2 High Falling Tone

Ex. 6 Model: Help _____

Yes.	Fine.	Wait.
No.	Hare.	Quick.
Why?	Try.	Stop.
More.	Pull.	Lets.
Good.	Mine.	Hit.

Ex. 7 Model: Always _____

Really. Can't you? Mightn't they?

Was it?	Aren't they?	Oughtn't she?
Take them.	Surely.	Wait for them.
Can you?	Gladly.	Borrow one.
Thank you.	Wire him.	Certainly.
Fancy.	Stop it.	

Ex. 8 Model: It's easy _____

Good gracious!	They may have.	We've seen it all.
How lovely.	She might be.	He'd wait for us.
He's coming.	There's plenty.	I'll call on him.
Good morning.	The first one.	They hope it will.
It's risky.	By no means.	Yes, but do you know?

Ex. 9 Model: Why not? _____

Well done!	How strange.	Bad luck.
That's that.	Ask John.	Thank you.
I say!	Oh, good.	Look out.

Ex. 10 Model: I think you'd better ask the others.

I thought it was going to rain.
 It's always better to wait.
 I couldn't say no to you.
 In spring it rains a lot.
 We haven't seen him for years.
 He gave me an off-hand answer.
 I want you to take the others.
 But think of all the difficulties.
 Nobody told me what to do about it.

How many people have you invited to dinner?
Why do you have to leave at once?

Ex. 11 Read the following statements and questions using either HF or LF.

a) 1 We went to Hyde Park. 2 I went to see my father. 3 I didn't know you were here. 4 Nobody ever told me that before. 5 I think I'll take a stroll down the road. 6 I can't go down to the cellar in the dark. 7 I'm very impressed by what you've said. 8 It's awfully nice to meet you. 9 I don't mind a bit of a joke now and then. 10 I hope you slept well last night.

b) 1 How did you know my name? 2 What are you doing? 3 What are you going to do? 4 Where did you buy your car? 5 What makes you think I was in Leeds? 6 How do you think it looks? 7 How do you like my room? 8 Who told you that? 9 Why didn't you tell anybody? 10 When did you come to this place?

Unit 8 Rising Tone

Low Rise starting from a low pitch and moving upwards, implies a neutral polite attitude in Yes/No - questions (it sounds friendly in Wh-questions, greetings). LR is used for completed utterances, particularly Yes/No-questions and many tag-questions, and also for incomplete utterances, such as linking items in a list.

e.g.: Can you spell it? B E S T.

H i g h R i s e is not so common and useful as Low Rise. HR goes from mid to high pitch in a speaker's voice range and is used in emotional conversation, mainly in echo-questions very often expressing surprise.

e.g.: Let's meet at ten. - At ten?

8.1 Low Rising Tone

Ex. 1 Model: Yes _____

Mind.

Who?

Watch.

Run.

Why?

Stop.

Fine.

Where?

Good.

Now.

Me?

Eight.

Ten.

All?

Right.

Ex. 2 Model: Careful _____

Gently.

Steady there.

Have one.

Is there?

Hasn't she?

Thank you.

Always.

Wait a bit.

That side.

Can't you?

Mustn't you?

Sorry.

Can I?

Possibly.

Try to.

At what time?

Aren't we?

Do you think no?

Really?

Is this the one?

Certainly.

Does it matter?

I'm sorry.

I'll call on him.

Ex. 3 Model: There's plenty_____

Remember. Is he happy? He'd wait for us.
They couldn't. You must tell me. There wasn't one
We haven't. Are they fine ones? He's done with it.
Continue. Can one feel it? We've seen it all.

Ex. 4 Model: That's right._____

That's good.
Not yet.
Why not?
How soon?
Later on.
All right.
That's all.
Never mind.
Don't bother.
Good-bye.
Come here.
Cheer up.
Sit down.
Who's that?
Not quite.
No, thanks.
Well done.
I'll see.

Ex. 5 Model: Can you come to lunch tomorrow?

Shall I answer the door?

Have you heard the latest news?

Can you tell me the shortest way to the station?

Aren't you going to take the children to school?

It shouldn't be difficult to get it repaired.

There's plenty of time to prepare dinner.

Is that the man who sent you the tickets?

Is Mary going to wear that hat?

Can anyone tell me the name of that girl?

When are you going to England again?

I don't smoke so much as you do.

Ring me up some time on Thursday.

Come and stay with us again.

Have you been waiting long?

Must we show the tickets?

Ex. 6 Read the following questions using LR.

1 Did you go to the cinema? 2 Did you phone me today? 3 Is that clock right? 4 Do you mind if I sit down? 5 Have you got a match? 6 Do you like this photo? 7 Did you enjoy yourself? 8 Are you a friend of his? 9 Are you a foreigner? 10 Would you like a biscuit? 11 Have you got a headache? 12 Don't you read the papers? 13 Are you intending to settle down here?

8.2 High Rising Tone

Ex. 1 Models: Who? _____

Yes?	Right?	Why?
Now?	Wait?	Whose?
Me?	Next?	When?
You?	Stop?	What?
No?	Here?	Where?
Them?	There?	Which?

Ex.2. Model: Sugar_____

Often?	Shouldn't I?	My fault?
Like it?	Badly?	All of it?
Isn't he?	Which one?	May I?
Really?	Interesting?	Must I?
Suit me?	Forty?	Both of them?

Ex. 3 Model: You thought so? _____

You like him?	It's a new one?
She had to?	It's an extra?
Is this it?	You can feel it?
You've lost it?	In October?
You think so?	They don't like it?

Ex 4 Model: The blue one's larger than which one?

Another cup of tea?
 You don't regret it?
 You want it back?
 It's not the one you want?
 She married Mary's brother?

Ex. 5 Tones for comparison.

Yes.	Yes.	Yes.	Yes.
No.	No.	No.	No.
Why?	Why?	Why?	Why?
Good.	Good.	Good.	Good?
Wait.	Wait.	Wait.	Wait?
Stop.	Stop.	Stop.	Stop?
All.	All.	All.	All?
Try.	Try.	Try.	Try?
Mine.	Mine.	Mine.	Mine?
Fine.	Fine.	Fine.	Fine?

Have you?	Does he?	Isn't it?
Have you?	Does he?	Isn't it?
Have you?	Does he?	Isn't it?
Have you?	Does he?	Isn't it?
Haven't you?	Aren't they?	
Haven't you?	Aren't they?	
Haven't you?	Aren't they?	
Haven't you?	Aren't they?	

Unit 9 Falling-Rising Tone

These always fall then rise, the end pitch being lower than the start. *Unit FR* can occur on a monosyllable or may extend over several syllables. Only the one on which it starts (falls) is important and the rise may begin on a weak syllable. It is used to link one clause to another; make polite contradictions; or (very commonly) to imply something beyond what is actually said.

e.g.: It's not at five.

Sorry

I haven't got a big kitchen. (implies: I've got a small one.)

I haven't got a big kitchen. (implies: But I've got a big bath-room/lounge/bedroom)

The choice of which syllable carries the nuclear tune can have a crucial effect on meaning.

Divided PR is always split across words. Both fall and rise begin on strong syllables, focusing attention on two words instead of one.

The syllables between the fall and the rise are always on a very low level.

e.g.: That's all right.

Fall-rises are used sometimes to make your reading not so monotonous or to make your conversation livelier. FR is used also in non-final intonation-groups to emphasize the prominent words or for the purpose of contrast to another part of the utterance.

Ex.1 Model: Yes. _____

No.

Well.

Move.

Right

Do.

Pull.

Red.

Quick.

Me.

Run.

Good.

Six.

True.
More.

Tom.
John.

Beg.
Read.

Wait.
Look.

Ex.2 Model: Show me. _____

Always.	I	did.	Tuesday.
Slowly.	They	can.	Morning.
Quickly	Have	one.	Seldom.
Often.	This	time.	Take it.
Thursday.	Help.	me.	Give me.
Sorry.	Catch	him.	Pity.

Ex. 3 Model: You said she was. _____

He can't hear me.

You can't go without a hat.

It isn't steady.

I doubt if she ever will.

You won't see him.

We know where it is.

I'm not wanted.

I know he is very well read.

John can hear us.

It must be finished in time.

He's the last person to want to hurt you.

We oughtn't to keep it in the cupboard.

I know there isn't very much time.

You must admit it wasn't very successful

You needn't make up your mind at once.

Ex. 4 Model: That's right _____

Do be quick _____

All-right.

Jolly good.

Here you are.

That's good.

Yes, please.

Many thanks.

Come on.

That's enough.

We don't mind

Ex. 5 Model: I beg your pardon. _____

He asked me to do it.

What shall I do, Paul?

You told me to ask her.

Well, what's the time, please?

How are you, Mr. Richards?

Oh, why can't you come on time for once?

Ex. 6 Read the following sentences according to the stress-marks. Comment on the usage of FR.

1 You're not the man who telephoned last night, are you? - Last night? No. Sorry. 2 You haven't got a mirror here, have you? - I don't think I have. 3 He's fast but he isn't ail that fast, is he? - Well, not all that fast. 4 Well, Miss Todd, it hasn't taken you long to, get to know everyone, has it? - Oh, no, Mr. King. 5 You don't walk to work do you, Peter? -Me? I've got the car. 6 You're rather young to be in such a high position, aren't you? - Oh, I don't think so. 7 You get your holidays, don't you? - Only a fortnight. 6 That doesn't matter. - Doesn't matter? I should say it does matter.

Unit 10 Rising-Falling Tone

Rise-Fall particularly shows:

1 That the speaker is *greatly impressed* favorably or unfavorably (according to the context).

e.g.: He shot an elephant. - Did he?

What do you think of my roses? - Aren't they lovely?

For this purpose RF is often used in echoing.

e.g.: I've written all my letters. - All of them?

2 The speaker often expresses a *quizzical* feeling

e.g.: I'll never talk to him again. - Won't you?

Sometimes the speaker sounds *mocking* or *impatient*.

e.g.: Charles was rather a bore tonight. - Isn't he always,

3 This tone may give an utterance a note of *challenge* or *antagonism*.

e.g.: Who on earth will do it? - We'll do.

Ex. 1 Model: No. _____

Do.	Where?	Wait.	Dark.
Two.	Who?	Let's.	Smart.
Me.	When?	Good.	Month.
Try.	Which?	Grand.	Catch.
You.	What?	Thanks.	Quite.

Ex. 2 Model: Really. _____

Either.	Ask him.	Aren't they?	Simple.
Always.	Thank you.	Clearly.	Nothing.
Earlier.	Wire him.	Do so.	Never
Show me.	Can't you?	Keep it.	Lovely.
Sixpence.	Splendid.	Will you?	Is it?
Nonsense.	Goodness.	Let her.	Does he?

Ex. 3 Model: Probably. _____

Naturally.

Wonderful.

Ask him to.

Gratitude.
Positive.
Frequently.

Perfectly.
Show me one.
Wouldn't you?

You can go.
Do sit down.
That was good.

Ex. 4 Reproduce the utterances observing the Rising-Falling nuclear tone. Comment on the use of RF in these utterances.

No.	Can you?
Three.	Neither.
Smooth.	Ask him.
Lot.	Always.
Dark.	That one.
Try.	Never.
Ten.	Tell me.
Rub.	

I'm going to give everything up. - It's a silly thing to do.

I quarreled with Ann the other day. - I'm surprised at you.

Do you know how to operate this machine? - Perfectly.

Is it a big house? - It's huge.

Can you or Helen type these letters? - I can do it.

Can you finish it alone? - I'm sure I can.

What do you think of it? I can go. He can come. Certainly. Easily.

Unit 11 Intonation of Incomplete Statements

1 Enumeration.

If a sentence contains enumeration, all non-final intonation-groups are usually pronounced with the *Low Rising* nuclear tone. The final intonation-group is pronounced with Low Fall if the choice of enumeration is exhausted.

e.g.: *On the ground floor | there is a kitchen, a pantry, a dining-room and Dr. Sandford's study.*

2 Non-final intonation-groups are widely used with *Low Rise*. The function of LR here is to indicate that the utterance is incomplete, is not finished and a continuation is implied.

Non-final (or incomplete) intonation-groups are formed not only by

a) enumeration, but by b) adverbial phrases, c) subject groups, d) parenthesis, e) initial subordinate clauses of complex sentences, f) initial direct address and g) initial author's words.

e.g. :

b) *In front of the house there is a green lawn.*

c) *Mr. Brighton's daughter studies in college.*

d) *As far as I know, he's quite right.*

e) *When Betty Smith studied at college, she had many companions.*

f) *Sally, will you get it for me.*

g) *His younger sister says, | she's eager to become a teacher.*

3 Sometimes non-final intonation-groups are pronounced with the *Falling-Rising* nuclear tone. It is used to emphasize the prominent word of the intonation-group or contrast it to another part of the sentence. Such intonation-groups sound incomplete as well as closely connected in meaning with the continuation.

e.g.: *I have a younger sister. My younger sister says she's eager to become a teacher? (emphasis)*

In front of the house there is a play ground. Be hind it there is a little orchard.(contrast)

4 A non-final intonation-group may be pronounced with the *Low Falling* nuclear tone. Then it sounds relatively complete, independent, sometimes categoric and is not so closely connected with the continuation. This tone is used in initial clauses of compound sentences.

e.g.: *The room is large and it is comfortable.*

The bowl is on the shelf in front of the window.

Ex. 1 Read the text. Find the intonation of non-final groups.

When we got there we walked in the front door and it was very dark in the hall and there wasn't anyone about. I thought we might have come to the wrong house. So I stopped. And Toddy stopped. Anyway we went to the top of the house. There was a door locked on the stairs, so there might have been another floor, but we didn't see anyone. (H. Pinter "The Room")

Ex. 2 Mark the intonation of non-final groups and read the following sentences. Explain your intonation.

1 When I got to know him, I found out he was born in Berlin. 2 If we had a light in the cellar, you'd be able to see where those bulbs are. 3 As Fred was present nothing could be arranged about his birthday. 4 As soon as we arrived, we took a taxi and went straight to the hotel. 5 To be quite frank, she's a regular old bag. 6 Two years later he left home and went to London. 7 In July I met him a second time. 8 By the time you come down I'll have your dinner on the table. 9 The boy whose name I always forget has asked for you again. 10 His sister who lives in London sent me a letter.

Ex. 3 Read the following sentences. Observe the intonation of enumerations and adverbials.

1 Presently the maid brings in tea on a trolley: a pot of tea, cups and saucers, hot water, a jug of milk, and sugar; also sandwiches, bread and butter, jam and cakes. 2 Mary has laid the table in the usual way, and has put the right number of knives, forks, spoons and glasses for each person. 3 There's also pepper and salt, oil and vinegar and mustard. 4 On the sideboard the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas according to the season. 5 I get out of bed, put on my dressing-gown and slippers and go into the bathroom. 6 On the dressing table, in front of the looking-glass, you'll see a hair-brush and a comb, a hand-mirror, a bottle of scents and a powder-box. 7 In all large towns there are plenty of restaurants, cafes, tea-rooms, and inns or public-houses. 8 One of the people in the picture is buying postage-stamps, another is registering a letter, the third is writing out a cable. 9 In the dining-room we have our meals. 10 On the sideboard the Browns usually have a bowl of fruit. 11 On the left of each per-

son is a table-napkin and a plate with a roll on it. 12 Next to the piano is a tall bookcase standing against the window. 13 On the left is a large window.

Unit 12 Intonation of Statement

12.1 Straightforward Statements

These are statements which convey information in a straightforward manner without any implications. They are pronounced with the nuclear Falling tone (high, mid or low) which is normally carried by the last important word of an utterance and is commonly combined with a high level head:

e.g.: *What time shall we meet?*

'Let's make it Monday after noon.

Whenever it is necessary to give more prominence to all or some of the words in the prenuclear part of an utterance a stepping head (which may have a broken variant) or a sliding head are used:

e.g.:— *'Did she 'show you her birthday presents?*

— *Yes. She got a lovely present from her aunt.*

Statements pronounced with any of the pitch varieties of the Falling tone are final, complete, definite and categoric in meaning. But straightforward statements with a High Fall sound light, energetic and have the effect of the speaker's personal involvement in the situation. A Low Fall gives a considered, serious and weighty note to a statement. Statements with a Mid Fall convey a neutral, calm and quiet attitude:

e.g.: — *Why did he 'run a way?*

— *I 'haven't the 'slightest idea.*

12.2 Implicatory Statements

Statements pronounced with the nuclear Falling-Rising tone (Divided or Undivided) are known as implicatory statements.

Due to the specific character of the Fall-Rise such utterances give the impression that the speaker wants his hearer to understand more than the words themselves convey. The additional meanings implied by this tone include contradiction, correction, contrast, hesitation, apology, cordiality, warning.

e.g.:

1— *It's one of the best German 'films I've seen.*

- It's Italian. (correction)
- 2— I think they have 'all finished writing their essays.
- Ann hasn't. (contrast)
- 3— 'Let's go 'out and do the shopping now.
- But it hasn't stopped raining yet. (contradiction)
- 4— It was his plan, wasn't it?
- I think so. (hesitation)
- 5— We'll 'get there in half an hour or so.
- You are driving too fast, James. (warning)
- 6— It's 'getting late.
- I can 'run you up to 'town in my car. (cordiality)
- 7 — You'll 'stay for tea, won't you?
- Perhaps some other time. (apology)

The nuclear Fall-Rise in implicative statements can be preceded by different kinds of head (high level, stepping, falling), but a sliding head is the most typical.

12.3 Friendly Statements

Friendly statements are characterised by the nuclear Low Rising tone and a high-pitched prenuclear part (normal or high prehead, high level or stepping head). Utterances with this intonation pattern lack the definiteness and finality of falling tunes and the implicative note of the falling-rising ones. They sound warm, lively and encouraging.

- e.g.: — 'Don't be long, Ann.
 —I 'shan't be 'later than usual.

Ex. 1 Listen to the following groups of statements. Identify the tunes you hear. Compare the types of head and the nuclear tones in each group.

- a) 1 It 'frequently rains here.
- 2 He's most 'interested in the museums.
- 3 I've joined the University sports society.
- 4 He ar rived in Moscow the other day.
- b) 1 You'll miss your train.
- 2 It's rather a long way.
- 3 It was earlier than that.

- c) 1 That will be splendid.
 2 'All in 'good time,
 3 ' I 'don't think it'll 'last long.
 4 We may talk it 'any day you like.

Ex. 2 Listen to the same utterances in contexts. Identify the speaker's attitude conveyed in them. Repeat the statements in each group imitating their intonation pattern.

- a) 1 — What's the weather like in Belarus in autumn?
 — It 'frequently rains here.
 2 — Where would he like to go first?
 — He's most 'interested in the mu seums.
 3 — Do you have time for any sports?
 —Yes, I do. I've joined the Uni versity Sports so ciety.
 4 — Do you think I can get in touch with him?
 —Certainly. He ar rived in Moscow the other day.
- b) 1 — Let's play another game of chess.
 —You'll miss your train.
 2 — Can we walk there?"
 —It's rather a 'long way.
 3 — We got here about midnight.
 — It was earlier than that.
- c) 1— I think I can help you with it.
 —That will be spendid.
 2 — Can't we do something about it?
 — All in 'good time.
 3 — It's pouring with rain.
 —I don't 'think it'll 'last long.
 4 — When can I have a talk with you?
 —We may talk any day you like.

Ex. 3 Complete the conversational exchanges adding a straightforward or a friendly remark. Give reasons for your choice.

- 1 I hear they arrive next week.
(Yes, the conference opens on the 12th of May.)
- 2 He is coming to stay with us in our country-house.
(I'm sure it'll do him a lot of good.)
- 3 I know she is fond of playing tennis.
(And she is really good at it.)
- 4 I have bought a leather bag for mother.
(It looks very smart. I'm sure she'll like it.)
- 5 Daddy has given me this bicycle as a present.
(It's a really wonderful present.)

Unit 13 Intonation of Parentheses

Utterances may contain words, phrases or clauses (whether at the beginning, in the middle or at the end) which are only partially related to the main subject-matter, and without which these utterances remain grammatically complete. Such words, phrases or clauses fall into three classes: 1. parentheses, 2. reporting phrases, 3. direct address.

Parentheses express the speaker's attitude towards the utterance.

13.1 Parentheses at the Beginning of the Sentence

When the speaker doesn't attach any importance to the parenthetical words they do not form a separate intonation-group and are often unstressed and are pronounced very quickly, (such parentheses are not very long, usually "well", "oh" and the like.)

e.g.: *Well, I don't know. Oh, there you are.*

If the speaker attaches more importance to parentheses, they form an intonation-group. In this case they are stressed and pronounced with any nuclear tone: LR (more often), LF, Mid-Level or Fall-Rise.

e.g.: *Well, I do. Well, I do.*

To tell you the truth, I don't know.

For my own part, I'd love to.

13.2 Final Parentheses

Parentheses at the end of an utterance usually summarize or add some details to the main remark. They are generally pronounced as an unstressed or partially stressed tail of the preceding intonation-group.

e.g.: I'm not good at languages, you know.

Peter knows him, of course.

Additional prominence is achieved when parenthetical words in final position are said as part of the nucleus of a Divided Falling-Rising tone.

e.g.: You'll finish the report tomorrow, I hope.

13.3 Parentheses in the Middle of an Utterance

Parentheses are commonly inserted into the middle of the principal remark between two intonation-groups. The parenthesis forms an intonation-group of its own, and is pronounced on a lower pitch and with a quicker tempo than the main remark (Low Prehead and Low Rise).

e.g.: The climate in Great Britain, as far as know, is very changeable.

A parenthesis may join the first intonation-group as an unstressed tail or part of the nucleus.

e.g.: This variant at least, can be accepted.

Ex. 1 Listen to the following pieces of dialogue. Reproduce the utterances with parenthetical phrases. Identify the degree of prominence the parenthetical phrases and their semantic role in the utterances.

- 1 - It's 9 o'clock already. It's time to get down to work.
— Well, 'what shall we begin with?
- 2 — I feel very tired. I sat up late last night.
— 'As for me, I never ,work till ,late at night.
- 3 — I am afraid I can't say much about the subject. I haven't found the article we were recommended to read.
— As a 'matter of fact, we 'only have 'two seminars left.
- 4 — I work hard but I can't say that I speak English fluently.
- Well, your 'English will 'soon improve, I assure you.
- The best way of learning English is to go and stay in England at least for a year. Am I not right?

- Of course, you are right, |but with 'modern e'quipment to lay it is 'not at 'all necessary.

5 — Jack speaks very good French.

— 'By the way, he speaks 'Spanish and Italian as well.

6 — My brother Charles always works by fits and starts.

— He does, doesn't he? As for me, I hate working like that.

7 — I envy Emily. She looks so content.

— As far as I know, she 'never complains of hardship.

8 — What do you think of buying a house somewhere in the sub-urbs of Minsk.

— For my own part, I'd 'rather have a 'flat in the centre of the city.

9 — What time do you get up as a rule?

— Generally, about 'half 'past seven.

Ex. 2 Listen to the following pieces of dialogue. Reproduce the utterances with parenthetical phrases. Identify the degree of prominence attached to the parenthetical phrases.

1 — Have you rented a flat yet?

-For the present, I'll stay at my aunt's place.

-I think that's the 'best 'way out.

2 — We're going out of town for the week-end.

— I 'hope you will en joy it.

3 — Haven't we been working too long?

— Oh, yes. I 'think it's 'time to have a break.

4 — What if I make you a cup of strong coffee?

— I 'don't think 'coffee would be the right thing for me now.

5 — What's wrong with Henry? He has failed his driving test again.

— Well, I 'don't know. 'Probably he's 'too absent-minded.

6 — Why not accept their offer?

— Well, there's such a 'lot to be done.

Ex. 3 Listen to the utterances with parenthetical words in final position. Identify their intonation patterns.

- a) What 'time do you 'get up, as a ,rule?
 You'll 'have to do it a gain, I'm afraid.
 'Come 'out to the 'front of the class, please.
- b) I'll 'see you tomorrow, I hope.
 It's too expensive, you know.

Unit 14 Intonation of Reporting Phrases

14.1 Intonation of Reporting Phrases before Direct Speech

Reporting phrases (or the author's words) are phrases such as «he asked», «she said» and the like, used in conversation, in novels at the beginning, in the middle or at the end of the quoted (direct) speech.

Initial reporting phrases generally form separate intonation-groups and are widely used with LR and Mid-level nuclear tones. The Falling and Falling-Rising nuclear tones are also possible.

e.g.: *She said, "I'm sorry".*

She said, "I'm sorry".

He repeated his question, "Who told you that?"

In a final position or in the middle the reporting phrase forms an unstressed or half-stressed tail of the tune of the quoted speech.

e.g.: *"I'm not ready", he said.*

"Are you in a hurry?" she asked.

When the reporting phrase is rather long, it may form a separate intonation-group which is pronounced with the same nuclear tone as the preceding intonation-group of the quoted speech.

e.g.: *"I don't know" one of the youngest boys said.*

14.2 Intonation of Reported Speech

In reported speech the reporting phrases generally form the first non-final intonation-group of an utterance and may take such nuclear tunes as LR or sometimes LF and FR.

e.g.: I want to ask you, if you are ready.

I want to know why they are here.

They want to know why he is here.

Ex. 1 Read the following utterances. Identify initial reporting phrases expressing contrast or emphasis.

1 She said: "It's nearly five o'clock now."

2 He asked: "What can I do for you?"

3 Helen said: "Don't hurry!"

4 The teacher advised me: "Consult the dictionary."

5 The chairman announced: "Let's move on to the second point."

The students objected: "We aren't through with the first point yet."

6 The lab assistant said: "Put on your head-phones."

One of the boys complained: "But I haven't got any,"

Ex. 2 Mark the intonation in the following dialogues. Pay attention to the intonation of final reporting phrases.

1 "Hallo, John, I'm so glad you've come", says Mary.

Have you met Mr. Black?" she asks.

"He is staying with us for the week-end", adds Mary.

2 "You remember that friend of mine", Tony asked. "the guy who came from Liverpool", he added.

"Sure", said Sally. He always came on Fridays

Unit 15 Intonation of Direct Address

Direct address is placed *at the beginning* of an utterance to call the listener's attention to the subject-matter. It usually forms a separate intonation-group which may take any of the nuclear tones.

e.g.: John, are you ready with your report?

John are you ready with your report?

John, are you ready with your report?

John, are you ready with your report?

John, are you ready with your report?

Direct address placed *at the end* of an utterance does not serve to attract the listener's attention. It is added simply as an expression of politeness, affection or criticism. It is either unstressed or partially stressed and forms the tail of the tune.

e.g.: -Can you post these letters for me, Mike?

- Of course, Father,

- What's worrying you, Jane?

- Oh, nothing serious, mum.

-You are late again, Tom.

-I'm sorry, sir.

Direct address in the middle of an utterance is pronounced in the same way as a final address.

e.g.: You know, Tom, I've never been here before.

Ex. 1 Read the following utterances. State which of them are more likely to be used in a friendly situation and which – in a formal situation.

1 Arthur, have you delivered the parcel?

Susan, come and help me, dear.

2 Mike, open the window, please.

Daddy, have I any cousins?

3 Good morning, Mr.Wood.

Good morning, Mr.Wood.

4 You know, Harry, The Browns are coming to see us.

You know, Harry, The Browns are coming to see us.

Ex. 2 Add direct address to the following utterances.

a) call the listener's attention in a friendly way

1 ..., are you going to the disco tonight?

2 ..., have you bought anything for lunch?

- 3 ..., don't wake me up until half past seven.
- b) call the listener's attention in a formal way**
- 1 ..., Mr. Davis is asking for you on the phone.
- 2 ..., have you signed the letter yet?
- 3 ..., let me introduce our new assistant to you.
- c) as a part of the tail**
- 1 Here's a letter for you,
- 2 What's the time, ...?
- 3 I'll be ready soon,
- d) as a part of the nucleus**
- 1 Take away the dirty dishes,
- 2 I'll have my hair cut this afternoon,....
- 3 Will you switch off the light,

Unit 16 Intonation of General and Special Questions

16.1 General Questions

General questions are often pronounced with a Mid or Mid-High Rising nuclear tone preceded by a high level or stepping head and normal or high prehead. According to their communicative meaning these questions can be defined as *neutral*, or *genuine*, since they *ask for information only* and don't convey any additional connotations such as the speaker's personal interest, surprise, skepticism, etc. Depending on the situation such general questions may sound *light*, *airy* or, vice versa, *formal and business-like*:

- e.g.: a)– I 'saw a film last night.
 –Did you like it?
- b)– It's Harriet's free evening, and she's gone to the theatre.
 –To the opera?
- c)– 'Shall I 'switch on the video-recorder?
 –Do, please.

A High Rising tone, which is considerably higher in pitch than the Mid or Mid-High Rise, *is typical pronounced on General questions when they are used as Echo questions* (High Narrow Rise) or as *Interrogative Repetitions* (High Wide Rise), i. e. questions or parts of the speaker's remark repeated by the listener. These are asked by the listener either because

he hasn't heard the speaker's words clearly or because he is surprised at what he has heard:

e.g.: -I hear the Smiths have lost all the money they won.

- Lost it?

Sometimes the listener repeats the speaker's question in order to gain time before answering:

e.g.: -'Do you 'know his name?

-'Do I 'know his name? Why, certainly.

A common way of asking General questions is with a nuclear Low Rising or Falling-Rising tone preceded by a high-pitched prenuclear part. Questions taking this intonation pattern show the speaker's interest not only in receiving information but also in the listener himself. Therefore, they are called Friendly General questions. These questions are suitable for all kinds of situations but are especially frequent when talking to children:

e.g.:

—Daughter: I don't want to draw any more.

—Mother: 'Are you tired?

General questions may also be pronounced with a Falling nuclear tone (high, mid or low). A High Falling nucleus combined with a high or stepping head gives the question a note of suggestion, offer, and invitation:

e.g.:

—We are 'going out to 'see a picture. Would you 'like to join us?

—I'd love to. But I've already made an ap pointment for this evening.

A Low Falling nucleus preceded by a high prenuclear pitch gives an insistent or a sceptical note to the General question. Such questions are often used when the speaker is not satisfied with the listener's answer and has to repeat his original question, or when he is sure of the negative reply:

e.g.: a) — He's 'promised to 'stop smoking.

— 'Does he 'really mean what he says?

b) — 'Did you know they'd come?

— Well, I was told something about it.

—'Did you 'know they would come?

16.2 Complex General Questions

In most cases these questions are pronounced as a simple tune (one intonation-group) and take the same nuclear tones as simple General questions. But

if the sentence is long or if the tempo of speech is slow, a complex General question forms a combined tune where each of the intonation-groups is normally pronounced with a Rising nuclear tone (Mid-High, Mid, Low):

e.g.:

—'Do you know where Mrs. Green works?

—Do you 'think it's 'too damp to 'sit on the grass?

16.3 Special Questions

The most common intonation pattern of Special questions is a Falling tone (High, Mid or Low) with a normal or high prehead and a high or stepping head (if any). Special questions pronounced with this intonation pattern are used in all kinds of situations and are regarded as normal, or neutral. In normal Special questions the first full static stress is usually placed on the interrogative word and the nuclear stress is placed on some other word coming later in the utterance:

e.g.: Patient: I'm afraid I'm seriously ill, doctor.

Doctor: 'What has been troubling you?

The interrogative word of a Special question may become the nucleus of the tune while the remaining part of the utterance forms the tail. This kind of structure is used when the speaker wants to draw the listener's attention to a particular detail or when he hasn't been satisfied with what he has been told and insists on a more exact answer. Such Special questions may be called Specifying or Insistent:

e.g.:

—There's somebody's bag in the car.

— Whose bag?

Special questions pronounced with a low Rising nuclear tone preceded by a high-pitched prenuclear part (stepping or high level head or high prehead, if there is no head) convey the speaker's *interest* and his *warm attitude* to the listener:

e.g.: 'What's the matter with you?

'What's been troubling you?

This is a friendly way of making inquiries or, in other words, these are friendly Special questions. They are commonly used in *a series of questions*, especially *addressed to children*:

e.g.:

—'What's your name, little boy?

—Bobby.

—And your mother's name?

Ex. 1 Read the following General and Special questions with different intonation. Explain your intonation.

1 Do you have time to go in for sports? 2 Does this bus go to Trafalgar Square? 3 Do you live in Warsaw? 4 Do you think it's too damp to sit on the grass? 5 Well, what's the news, Mr. White? 6 And how do you like these gloves? 7 Why couldn't he play? 8 Where can we get a record player? 9 Why don't you write to the secretary? 10 When do you like your tea? 11 Do you want to go there? 12 Would you like to play? 13 Have you got a better suggestion?

Ex.2 Add a neutral General question to the given utterances. Express a light, matter-of-fact attitude to the subject-matter.

1 You play rugby very well. (Do you play hockey?) 2 You dance very well. (Do you sing too?) 3 I know you play volley-ball on Sundays. (Do you ever play volley-ball on week-days?) 4 Well, I've looked through your application. (Can I just check the information?) 5 We'll be getting in touch with you, Miss Lewis. (Are you on the phone?)

Ex.3 Use friendly General questions (simple or complex) as reactions to the following statements. Convey personal interest, concern, participation.

1. There's something wrong with my pen. (Shall I give you mine?)
2 We are on a tour of Italy for a week or two. (Are you travelling by coach?)
3 Let's go for an outing tomorrow. (Do you think it'll clear up by tomorrow?)
4 Hurry up. We may be late. (Don't you know there's a bus going straight to the station?)
5 I liked the hotel very much. (Were the others pleased, too?)

Ex.4 Act out the following conversational contexts using appropriate modal variants of General questions.

1 Have you ever worked in a computer company before? — I'm afraid I haven't. I've just finished my secretarial course. 2 Would you like something to drink? — Give me a cup of tea, please. 3 Does Jane speak English well? — I don't think she can speak English at all. 4 Do you know which platform the train leaves from? — From platform 8. 5 Have you got anything to read? — I've got some new detective stories.

Ex.3 React using a neutral or a clarifying Special question according to the situation.

1 Mary is fond of poetry. (What kind of poetry does she like?) 2 A friend of mine has got an extra ticket. So you can join us. (That's fine. Where shall we meet?) 3 Ben has broken a window. (Which window has he broken?) 4 I've bought myself a lovely pair of shoes. (How much did you pay for them?) 5 Will you give me one of those magazines? (Which one do you want?) 6 I'm not interested in sports or news programmes. (Well, what interests you then?)

Unit 17 Intonation of Alternative and Disjunctive Questions

17.1 Alternative Questions

Alternative questions generally form a combined tune in speech. The most common combinations of nuclear tones in the first and the second intonation-groups are: a) Low-Rise + Fall (High, Mid, Low), b) Mid-High Rise + Fall (High, Mid, Low).

The first pattern is suitable in all kinds of situations while the second conveys a more *formal* attitude. On analogy with General questions we may distinguish friendly and neutral Alternative questions.

When there are more than two alternatives, the combined tune contains more than two intonation-groups.

The Falling nuclear tone in the last intonation-group shows that the list of alternatives is *complete*:

e.g.: a) — Would you 'like a 'book by 'Charles Dickens | or 'would you prefer one of the modern books?

— I 'think I'll 'take 'David Copperfield by Dickens.

b) — Is he 'coming on Wednesday | or on Saturday?

— Neither. He is 'quite unexpectedly detained in London.

When the list of alternatives is *incomplete* the last intonation-group has the same nuclear tone as the preceding one (ones) — the Mid- High Rise or a Low Rise:

e.g.:

— 'Can she 'play the piano or the violin? (or some other musical instrument)

— Yes, she's been 'taking piano 'lessons for two years already.

Note: A negative reply to an alternative question with an incomplete list of choices is "No" (not "neither").

e.g.:

— 'Will you have some juice | or soda-water?

— No, thank you. I've 'just had some tea.

17.2 Disjunctive questions

The typical intonation patterns for Disjunctive questions are combined tunes of the following two types:

1 Fall (High, Low) + Rise (low, very rarely High) When the speaker is not sure of the answer or the listener's opinion.

2. Fall (High, Low) + Fall (High, Low) When the speaker is sure of the answer and asks to keep the conversation going.

e.g.: Jane's new coat is brown, isn't it?

Jane's new coat is brown, isn't it?

Ex. 1 Read the following Alternative and Disjunctive questions with all possible intonation patterns.

1 So you are a student now, aren't you? 2 The lady isn't with you, is she? 3 The English climate is very changeable, isn't it? 4 How do you like your tea, Mrs. White, strong or weak? 5 Shall we go to the

pictures tonight or shall we stay in and watch TV? 6 Is it the wrong size or the wrong color? 7 You haven't been to the doctor's, have you?

Ex.2 Read the dialogues with Alternative and Disjunctive questions. Identify the speaker's attitude to the listener and the situation.

1 -Will you show me some rings, please?

-Certainly, sir. What sort of rings do you want to see?

-Wedding-rings, please.

-The 'lady isn't with you, | is she? Do you know the size of her finger?

2 -The 'English climate is 'very changeable, isn't it?

-Oh, yes, you never know what the weather will be like next hour.

3 -And now let's have some tea. 'How do you like your tea, Mrs. White, strong | or weak?

-Not too strong please, and one lump of sugar.

4 -'Shall we 'go to the pictures to night | or shall we 'stay in and 'watch T V?

-I'd rather stay at home. I don't feel like going out tonight.

Ex. 3 Mark the intonation.

1— Are you leaving?

—Yes. I'm going out to get a paper.

—Which way are you going?

—Towards the station, I suppose.

—D'you mind taking Rex for a walk?

—I'm a bit afraid of the traffic, you know.

—Oh, he's very good in the street.

—All right, then.

2 — Like to go to the pictures this afternoon?

—Well, I was thinking of doing some work in the orchard.

—Oh, come on. Can't you do that tomorrow?

—It may be raining tomorrow. Are you very keen to go?

- Yes, I'm just in the mood.
 —What's on?
 —Let's see. Where's yesterday's evening paper? Oh, yes. Here it is.
 3 — Have a look at my new bag, Susan. It's lovely, isn't it?
 —Oh, yes, and there's plenty of room in it, isn't there?
 —That pretty doll is your birthday present, isn't it?
 —Yes, I got it last Sunday.
 —Is it your mother's present or your father's?
 —Neither. My elder sister Jane bought it for me.

Unit 18 Intonation of Imperatives

Imperative sentences are used in speech for different communicative purposes, the most typical of which are to express a command or an instruction, to ask for a favour or to give a warning. Accordingly, we can talk about different communicative subtypes of imperatives: commands and instructions, requests and warnings. They are distinguished in speech primarily by intonation.

Commands and instructions are usually pronounced with a Falling nuclear tone with the preceding high or stepping head. In an Instruction it is typically a Mid Fall:

e.g.: 'Open the 'books at 'page nine.

In Commands High Fall gives an energetic and insistent note to the utterance:

e.g.: 'Leave the 'room at once.

Commands with Low Fall produce a calm, serious and categoric effect:

e.g.: 'Wait for the others.

Actually, Requests can also be pronounced with a Falling tone, but in this case the word "please" which is placed either at the beginning or at the end of an imperative shows that the speaker's intention is to ask and not to order:

e.g.: 'Stay a 'little longer, please.

More typically, Requests are pronounced with a Low Rising nuclear tone preceded by a high prenuclear pitch (a high prehead; a high, a stepping or a sliding head) or with a Falling-Rising nuclear tone; Requests with these intonation patterns sound sincere and friendly:

e.g.: 'Try 'not to be late. 'Get me a 'pair of scissors.

When a Fall-Rise is used, especially of a divided variant, there is an impression that the speaker is asking a greater favour and such Requests are often called polite.

Warnings have the same intonation pattern as polite Requests: they are normally pronounced with a Falling-Rising nuclear tone. When a Warning contains only one stressable word, Fall-Rise Undivided is used. When there are more than one stressable words, Fall-Rise Divided is preferable:

e.g.: **Be careful.**

Imperatives of all kinds can be pronounced with a Low Rising nuclear tone preceded by a low prenuclear pitch: (a low head or/and a low prehead). Such imperatives sound casual (in the case of a request) or unimportant (in the case of a command):

e.g.: **Steady on.**

Ex. 1 Listen to the following imperatives. Identify their intonation patterns and imitate them.

1 Take the dog with you. 2 'Pay for them right now. 3 'Come a bit later, 'please. 4 'Give him a 'hand with those books. 5 Be careful with it. 6 Make 'sure to lock the door when you leave. 7 You'd better not. 8 Mind you switch off the TV before you go to bed. 9 'Come a gain to morrow. 10 'Do the 'exercise in writing. 11 'Post this letter for me, please. 12 Wait a minute.

Ex. 2 Complete the following situations with imperatives pronounced as

a) commands or instructions:

Model: — I can't make all the calls now.

— 'Ask 'Joan to help you then.

1 I haven't got any English-Russian dictionary at home.

(Borrow one from the library.)

2 Can we cross here?

(Wait until the traffic lights say "cross".)

3 What dress shall I wear tonight?

(Put on the green one. It's very trendy.)

4 How can I get to the Central Department Store?

(Take a number 3 bus and go as far as Central Square.)

5 When shall I come?

(Come whenever it's convenient for you.)

6 What else needs to be done?

(Make the arrangements for the meeting.)

b) requests:

Model : — I must be going now.

— Please, stay a little longer.

1 Can I get you anything in town?

(Buy me a pair of football socks)

2 I'm not very keen on sweet things.

(Help yourself to some fruit then.)

3 I really can't eat any more.

(Do have some of this cake. I made it myself.)

4 What can I do for you?

(Show me some rings, please)

5 How about going to the cinema tonight?

(Let's go for a walk instead.)

6 We've had a wonderful trip to Spain.

(Tell us what you saw there.)

c) warnings:

Model : — I'm going out for a walk.

— Make sure you lock the door.

1 I nearly broke the vase.

(Hold it carefully.)

2 May I finish the letter before we go?

(Be quick then.)

3 I must be at the station at five.

(Hurry up then. It's half past four already.)

4 I'm going out for a short walk.

(Take your umbrella with you. It looks like rain.)

5 We are leaving by the 5 o'clock plane.
(Mind you don't forget the passports.)

Unit 19 Intonation of Conversational Formulas

Conversational formulas include Greetings, Farewells, Apologies and Expressions of Gratitude as well as phrases typically used in response to them.

Conversational formulas play an important role in communication. They help to establish or to keep up the contact between the speaker and the listener and are regarded as an obligatory part of the social norms of speech communication.

According to their function in speech, conversational formulas can be defined as formulas of politeness. However, the degree of politeness may vary. It depends on the sphere of communication and the speaker's personal attitude to the situation and the listener. The difference in the degree, or intensity, of politeness can be signalled *by intonation*:

- e.g.: 1. — I've found your gloves. Here they are.
— Oh, ^vthank you.
2. — Here is your change.
-Oh, thank you.

According to the degree of politeness expressed, it is possible to divide conversational formulas of all types into 3 broad groups: normal (*neutral*), friendly (*very polite, warm, lively*), casual (*perfunctory*).

The common feature of all friendly formulas is that they are pronounced with a Falling-Rising tone (Undivided or Divided), preceded by a high level or a sliding head (if there is any):

- e.g.: Thanks a lot.
Good-^vbye.
I'm really very ^vsorry.

All casual formulas take a Low-Rising tone preceded by a low prenuclear part (prehead or head). Such phrases are used between people on familiar terms, who meet regularly, or in a situation where the expression of gratitude or apology is but a mere formality:

- e.g.: Ha llo.
Not at all.
That's all right.

Sorry.

Normal Greetings, Expressions of Gratitude and Apologies are characterized by the Falling nuclear tone, generally combined with a high level or stepping head and low or high prehead. Conversational formulas called normal (neutral) are suitable in various kinds of situations.. Depending on the wording and the speaker's voice-colouring they may sound sincere and serious or formal and brisk:

e.g.: 'Thanks a 'lot for your help, Mary.

I'm 'sorry I'm late.

'How do you do, Miss Brown.

Good morning, children.

Normal Farewells, unlike the above mentioned formulas, are pronounced with a Low-Rise preceded by a high prenuclear pitch:

e.g.: Good- bye. 'So long.

The same pattern is typical of the commonly used informal greeting "Hallo":

e.g: Ha llo, Mary.

It must be noted that some of the formulas tend to be pronounced with one pattern more frequently than with any other. Thus, "Excuse me" used initially in a conversation most typically has a Falling-Rising tone:

e.g.: — Excuse me. Can you 'show me the way to the 'nearest ho tel?

"Pardon", when used interrogatively, is always said with a High Rise:

e.g.: - Who's that boy?

- Pardon?

- I'm asking you about that boy.

Ex. 1 Listen to 3 groups of conversational formulas. Identify the tunes they are pronounced with and imitate them. Note that the identical types of conversational formulas in groups 1, 2, 3 are different in the speaker's attitude.

1 'Good morning! Good 'after noon! I'm 'sorry in deed. 'Thank you very much. I'm 'terribly sorry. 'Thanks a lot for you kindness. 'Good evening. I should 'like to 'say how grateful I |am. 'How do you do?

2 I'm awfully sorry. Good vmorning, Jane. Excuse me, sir. That was really very kind of you. Good vnight, Bob. I'll be 'looking forward to vseeing you soon. See you later. Cheerio. 'Thank you so much.

3 Hallo, Jane. Hallo, Linda. Sorry. Bye- bye. Good- bye for now. I'll be seeing you. Pardon. 'Many thanks. So long. Hi. Morning.

Ex. 2 Listen to the way people respond to the expressions of gratitude. Identify the tunes these responses are pronounced with. Imitate them.

'Not at all. My pleasure. It's 'no trouble at all. That's ,all right. 'Please, don't mention it. I was glad to be of service. De lighted I was able to help you. It was the least I could do.

Ex. 3 Listen to the phrases used to accept apologies. Identify the tune each phrase is pronounced with. Pronounce them after the speaker.

That's all right. It's quite ,all right. Oh, never mind about that. Oh, 'don't 'worry about that. Oh, don't sorry about that. Oh, that doesn't matter. It's no trouble at 'all.

Ex. 4 Respond to the following utterances choosing the appropriate variant of apology.

1 (A manager to an employee)

— Could you come on Tuesday? a) I'm .sorry I can't.
b) I'm sorry I can't.

2 (A doctor to a patient)

— Will next Monday be all right for you?
a) I'm a fraid I'll be busy.
b) I'm a fraid I'll be busy.

3 (Two strangers in the street)

— You nearly knocked me over.

a) - I'm sorry, I 'didn't mean it.

b) - I'm /sorry, I didn't mean it.

4 (Two passengers in the bus)

—Excuse me, you are standing on my foot.

a) I'm sorry.

b) I'm sorry.

Ex. 5 Complete the following contexts using appropriate intonation patterns for the words of gratitude and responses to them given in the prompts.

1 - Excuse me, will it take me long to get to Trafalgar Square?

- No, it's no distance at all. (Thank you very much. That's all right.)

2 - Will you have another cup of tea?

- I wish I could, but I must be going. (Thank you for a wonderful meal. I'm glad you enjoyed it.)

3 - Could you pass me the pepper?

- Here it is. (Thanks. That's O. K.)

- Can I help you, sir? (Thanks a lot. It's a pleasure.)

- Should I take a bus?

- No, you'll walk it in under 5 minutes. (Many thanks. It's no trouble at all.)

ЛИТЕРАТУРА

- 1 Карневская, Е. Б. Практическая фонетика английского языка : учеб. пособие / Е. Б. Карневская. – Мн.: Аверсэв», 2005. – 400 с.
- 2 Kenworthy, J. Teaching English pronunciation / J. Kenworthy. – London: Longman, 1987. – 164 p.
- 3 Kingdon, R. English intonation practice / R. Kingdon. – London, 1960. – 184 p.
- 4 Roach, P. English phonetics and phonology. A practical course / P. Roach. – Cambridge University Press, 1993. – 212 p.
- 5 Wells J.C. Longman pronunciation Dictionary. – Harlow: Longman, 1990. – 828p.

ЛИТЕРАТУРА

6 Карневская, Е. Б. Практическая фонетика английского языка : учеб. пособие / Е. Б. Карневская. – Мн.: Аверсэв», 2005. – 400 с.

7 Kenworthy, J. Teaching English pronunciation / J. Kenworthy. – London: Longman, 1987. – 164 p.

8 Kingdon, R. English intonation practice / R. Kingdon. – London, 1960. – 184 p.

9 Roach, P. English phonetics and phonology. A practical course / P. Roach. – Cambridge University Press, 1993. – 212 p.

10 Wells J.C. Longman pronunciation Dictionary. – Harlow: Longman, 1990. – 828p.

Учебное издание

Берещенко Надежда Владимировна
Анфилова Наталья Леонидовна
Павлова Наталья Николаевна

**ПРАКТИЧЕСКАЯ ФОНЕТИКА
АНГЛИЙСКОГО ЯЗЫКА**

**ПРАКТИЧЕСКОЕ ПОСОБИЕ
для студентов заочного факультета
специальности 1- 02 03 06 01 «Английский язык»**

В 2 частях

Часть 1

В авторской редакции

Подписано в печать . Формат 60x84 1/16. Бумага писчая №1.
Гарнитура «Таймс». Усл. печ. л. . Уч.-изд. л. . Тираж 25 экз.

Отпечатано в учреждении образования
«Гомельский государственный университет
имени Франциска Скорины»
246019, г. Гомель, ул. Советская, 108