J. D. O'Connor

Better English Pronunciation

NEW EDITION

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This is the new edition of a highly successful and widely-usedtext on pronunciation. It provides a systematic and thoroughintroduction to the pronunciation of English to help intermediateand more advanced students improve their production of thespoken language.

After a short introduction to pronunciation problems the authorexplains how the speech organs work; he then deals with eachsound separately before dealing with words in combination,rhythm-patterns and intonation. Practice material is given atintervals throughout the book. The particular difficulties of thespeakers of certain other languages arc noted, and remedialexercises provided. A recording of all the practice material in thebook is available on cassettes.

\ . . can quite safely be said to be the most effective [book] everwritten to help the ordinary learner to improve his pronunciation.'

J. Windsor Lewis in The Tin es Educational Supplement

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Better EnglishPronunciation
Second edition
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Contents

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Acknowledgements

Every writer of a textbook owes a debt to his predecessors, to histeachers, to his colleagues and to his pupils; I gratefully acknowledgemy deep indebtedness to all of these. In addition I wish to expressparticular thanks to Mrs M. Chan of Hong Kong, Miss Afaf M. E.Elmenoufi of Cairo and Dr R. K. Bansal of Hyderabad for verykindly helping me with regard to the pronunciation difficulties ofCantonese, Arabic and Hindi speakers respectively. Last, but far fromleast, my very sincere thanks go to my friends Pauline Speller, whotyped the whole of a by no means easy manuscript and did it admirably,and Dennis Speller, who drew for me the original illustrations.

The responsibility for the book is mine; any credit I happily sharewith all those mentioned above.

J. D. o’c.

Foreword to the second edition

Since this book was first published, in 1967, my attention has beendrawn by users of it to various errors and omissions, and suggestionshave been made for improving its usefulness. In this second edition Ihave now remedied the errors

and omissions and I have adopted thosesuggestions which I think improve the book. To all those readers whowere kind enough to write to me on these matters I offer my sincerethanks.

My old readers will no doubt consider the greatest change in thisedition to be the use of a different phonetic transcription, and I agree.The reason why I decided to change the transcription is this: when thebook was first published I used the transcription of Daniel Jones’sEnglish Pronouncing Dictionary (Dent), which I considered to be the bestguide to English pronunciation for foreign learners (as I still do). Thepresent editor of the dictionary, A. C. Gimson, decided, rightly in myopinion, to change his transcription for the 14th edition of 1977- Thismeant that my transcription no longer corresponded to any of thosefound in the major dictionaries commonly used by foreign learners.

I have now rectified this quite unacceptable situation by adopting theGimson transcription which is also used in the Longman Dictionary ofContemporary English (1978) and'the Oxford Advanced Learner sDictionary of Current English (4 th edition 1980).

There have often been understandable complaints from students thatdifferent writers on English pronunciation used different transcriptions.It seems to me that there is at least a movement towards using astandard transcription, namely, the one now used in this book, and thisis a wholly welcome development.

The new transcription differs from the old only in the matter ofsymbols for the English vowels, and for the convenience of old readersI list both old and new forms below:

Old form Key word New formi: feel i:

i fill 1

e fell e

d:	fall	d:
u	full	u
u:	fool	u:
ei	fail	ei
ou	foal	au
ai	file	ai
au	fowl	au
Di	foil	DI
ae	cat	ae
D	cot	D

A	cut	A
a:	curt	31
a:	cart	a:
ia	tier	13
ca	tear	ea
ua	tour	ua
a	banana	a

Vowels which were previously differentiated only by the length mark(:) are now distinguished both by the length mark and by letter-shape,e.g. This makes for easier visual recognition and underlines the

fact that the pairs of vowels differ not only in length but also in quality.

A recording of all the practice material is available on cassettes. Thesymbol ^J in the text indicates exactly what is recorded.

The book has been entirely re-designed and re-set, and the diagramshave been re-drawn; for this and much other help my thanks are dueto the Cambridge University Press.

I hope that my book will continue to serve a useful purpose for boththeachers and learners of English in helping them towards a betterEnglish pronunciation.

x

1 Problems in pronunciation

e c o « r ^

O ® O f* *“

OO '

• c.oo:.o <*»

'•ft 2- 2 ' i

BPI V or. r

1.1 Introduction

The purpose of this book is very simple: to help you, the reader, topronounce English better than you do now. Millions of foreign studentswant to learn English as well as they can; for some it is only a matter ofreading and writing it, and they will find no help here. But manystudents want to be able to speak English well, with a pronunciationwhich can be easily understood both by their fellow-students and byEnglish people, and it is for them that this book is specially intended.

Written English and spoken English are obviously very differentthings. Writing consists of marks on paper which make no noise andare taken in by the eye, whilst speaking is organized sound, taken in bythe ear. How can a book, which is nothing but marks on paper, helpanyone to make their English sound

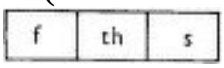
better? The answer to this is that itcan’t, not by itself. But if you will co-operate, and listen to English asmuch as you can, along the lines that I shall suggest to you, then youwill find that the instructions given in the following pages will makeyour ears sharper for the sound of English and when you can hearEnglish properly you can go on and improve your performance.

Language starts with the ear. When a baby starts to talk he does it byhearing the sounds his mother makes and imitating them. If a baby isborn deaf he cannot hear these sounds and therefore cannot imitatethem and will not speak. But normal babies can hear and can imitate;they are wonderful imitators, and this gift of imitation, which gives usthe gift of speech, lasts for a number of years. It is well known that achild often years old or less can learn any language perfectly, if it isbrought up surrounded by that language, no matter where it was bornor who its parents were. But after this age the ability to imitate perfectlybecomes less, and we all know only too well that adults have greatdifficulty in mastering the pronunciation (as well as other parts) offoreign languages. S ome people are more talented than others; theyfind pronouncing other languages less difficult, but they never findthem easy. Why is this? Why should this gift that we all have as

I

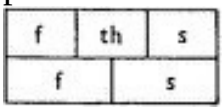
children disappear in later life? Why can’t grown-up people pick up thecharacteristic sound of a foreign language as a child can?

The answer to this is that our native language won’t let us. By thetime we are grown up the habits of our own language are so strongthat they are very difficult to break. In our own language we have afairly small number of sound-units which we put together in manydifferent combinations to form the words and sentences we use everyday. And as we get older we are dominated by this small number ofunits. It is as if we had in our heads a certain fixed number of boxes forsounds; when we listen to our own language we hear the sounds andwe put each into the right box, and when we speak we go to the boxesand take out the sounds we want in the order we want them. And as wedo this over the years the boxes get stronger and stronger until every-thing we hear, whether it is our own language or another, has to be putinto one of these boxes, and everything we say comes out of one ofthem. But every language has a different number of boxes, and theboxes are arranged differently. For example, three of our English boxescontain the sounds at the beginning of the words fin, thin and sin, that is,/ th (this is one sound, of course) and 5. Like this:

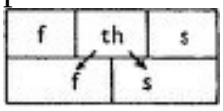


Now, many other languages have boxes which are similar to theEnglish ones

for/ and 5, but they do not have a special box for theth-sound. And we can picture this in the following way:



When the foreign listener hears the English th-sound he has to put it inone of his own boxes, his habits force him to do so, and he has nospecial th box, so he puts it into either the/box or the s box:



In other words, he ‘hears’ the th-sound as either/or 5; a funny/or afunny s, no doubt, but he has nowhere else to put it. And in speakingthe same thing happens: if he has to say thin, he has no th box to go toso he goes to the nearest box available to him, either the f or the 5, and

he says either fin or sin (or it may be tin, if he has a t box in his language).

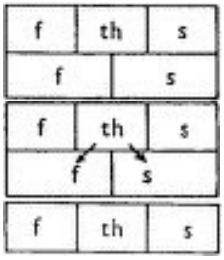
The main problem of English pronunciation is to build a new set ofboxes corresponding to the sounds of English, and to break down ther arrangement of boxes which the habits of our native language have sostrongly built up. We do this by establishing new ways of hearing, newways of using our speech organs, new speech habits.

This may sound easy, but it isn’t. Unfortunately, it is never easy toestablish good habits, it is always the bad ones which come mostnaturally, and you will need to do a great deal of hard work if you wantto build yourself a set of English boxes which are nearly as firm as thoseof your own language. Anyone who says that you can get a goodEnglish pronunciation without hard work is talking rubbish, unless youhappen to be one of the very small number of lucky people to whompronunciation comes fairly easily. Most of us need to work hard at it,and this book is for people who are prepared to work hard. If you workhard and regularly along the lines suggested in this book, you willimprove. One of the most important things to remember is that every-one can improve, even if they have no great talent for language. Quiteapart from anything else, there is great satisfaction to be got from thedevelopment of what talent you have. You may never sound like anative English speaker, but at least you will have got as close to it asyou can.

1.2 ‘Lend me your ears’

If speech depends on hearing, and books don’t talk, what are you to do? Fortunately there is a lot of English spoken about the world. On films,on the

radio, on tapes, on gramophone records; most people can getthe opportunity of listening to English in some way, and this is whatyou must do. You must hear English. But just hearing it is not enough;you must listen to it, and you must listen to it not for the meaning butfor the sound of it. Obviously when you are listening to a radio pro-gramme you will be trying to understand it, trying to get the meaningfrom it; but you must try also for at least a short part of the time toforget about what the words mean and to listen to them simply assounds. Take one of the English sounds at a time, it might be theEnglish t, and listen for it each time it comes; concentrate on catchingit, on picking it out, on hearing what it sounds like. Don't just besatisfied to hear it vaguely, as if it were a sound of your own language;try and pick out the Englishness of it, what makes it different from thenearest sound in your language. And when you think you have got it,



then say it in some of the words that you have heard, and say it aloud.

It is no use practising silently; all of us are much better at pronouncingif we do it silently, inside ourselves. But you can't talk English insideyourself, it has to come out, so practise aloud, even if it puzzles yourfamily or your friends. Later in the book you will find pronunciationexercises to be done; these too must be done aloud.

Films or radio programmes have the disadvantage that you can'tstop them and ask for something to be repeated. Gramophone recordsand tapes do not have this disadvantage. With them you can repeat anypart of the text as often as you need, and you must do this: it is muchbetter for your ear if you listen to the same passage six times than if youlisten to six different passages; but be careful listen closely each time,don't relax after two or three hearings, try to keep your ears as closelyconcentrated on the sound of the passage at the sixth hearing as at thefirst. In this way you will build up a store of sound-memory which willform a firm base for your performance.

Now, performance. When you practise (aloud, of course), you mustlisten carefully and accurately. If you have listened properly in the firstplace you will know what the English words and sentences sound like,and you must compare as closely as you can the sounds that come out ofyour mouth with the sounds that you are holding in your head, inyour sound-memory. Don't be satisfied too

easily, try to match yoursounds exactly with the sounds that you have listened to.

Some of you may be able to make use of a tape-recorder; if you can,you will be able to hear what you sound like to other people and thisis very helpful. If you can, record on the tape-recorder a sentence or alonger passage WLth which you are familiar through hearing it said byan English speaker. Then listen to it, closely and carefully, and seewhere your performance does not match the original; mark the placeswhere you are dissatisfied, and practise these bits until you think youhave them right; then record the passage, listen critically again, andrepeat the sequence. One word of warning a tape-recorder will notdo the job for you; it is a useful instrument, but it is not a magic wandwhich will make your English perfect without any effort from you. Itis useful only because it enables you to listen to yourself from theoutside, which makes it easier for you to hear what is wrong, but it isyou who have to put it right, and the machine cannot do this for you.

In the end it is absolutely essential for you to be able to match whatyou say with your sound-memory of English. So although a tape-recorder is helpful, this does not mean that if you haven’t got one yourEnglish will not improve, and, just as important, it does not mean that

if you have a tape-recorder your English will necessarily be better.Careful listening is the most important thing; and careful matching ofperformance with listening will bring you nearer to the ideal of aperfect English pronunciation. And make no mistake, your aim mustbe to acquire a perfect English pronunciation. You will almost certainlynot succeed in this aim because it requires, as I have said, a very raregift; but unless this is your aim you will not make all the progress ofwhich you are capable; keep working towards perfection until you arequite sure that it is neither necessary nor profitable for you to continue.Then you will have done yourself justice.

1.3 Which English?

What do we mean by a perfect English pronunciation? In one sensethere are as many different kinds of English as there are speakers of it;no two people speak exactly alike we can always hear differencesbetween them and the pronunciation of English varies a great deal indifferent geographical areas. How do we decide what sort of Englishto use as a model? This is not a question which can be decided in thesame way for all foreign learners of English. If yon live in a part of theworld like India or West Africa, where there is a tradition of speakingEnglish for general communication purposes, you should aim toacquire

a good variety of the pronunciation of this area; such varietiesof Indian English or African English and the like are to be respected andused as a model by all those who will need their English mainly for thepurpose of communication with their fellows in these areas. It wouldbe a mistake in these circumstances to use as a model B.B.C. English oranything of the sort.

On the other hand, if you live in an area where there is no traditionaluse of English and no body of people who speak it for general com-munication purposes, then you must take as your model some form ofnative English pronunciation, and which form you choose does notvery much matter. The most sensible thing to do is to take as yourmodel the sort of English which you can hear most often. If you havegramophone records of English speech based on, let us say, an Americanpronunciation, make American your model; if you can listen regularlyto the B.B.C., use that kind of English. But whatever you choose to do,remember this: all these different accents of English have a great dealin common, they have far more similarities than differences,^) don'tworry too much what sort of English you are listening to provided itis English.

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In this book I cannot describe all the possible pronunciations ofEnglish that might be useful to you so I shall concentrate on one, thesort of English used by educated native speakers in south-east England,often referred to as Received Pronunciation (R.P. for short), that is'accepted' pronunciation. R.P. will be the basis; but I am less interestedin making you speak with this particular accent of English than inhelping you to make the necessary differences between the basic soundswhich are found in all kinds of English: these are found in R.P. andbecause of this it is as useful to describe R.P. as to describe any othernative pronunciation, and if you really want to speak with a Britishaccent, then this is as good as any, in the sense that it is widely accep-table.

1.4 The basic sounds

The sounds at the beginning of each of the words in the following listare all different: the letters which stand for these sounds (usually oneletter per sound, but sometimes two) are printed in italic type:

pier veer near
beer sheer weir
tier he ar year
deer leer cheer
gear rear jeer
/ear mere

It is the sound at the beginning of the word, the initial sound, whichmakes one word different from all the other words in the list. Since thisis so, since these

sounds are distinctive, it is obviously necessary to be ableto make them sound different: they are basic sounds of English allkinds of English. So are the sounds of the letters in italic type in theselists:

base wra th
baize wrong
ba the
beige
bake

In these lists the sounds at the end of the word are distinctive, the finalsounds. If you count up the sounds which are distinctive in initial

position and those which are distinctive in final position you will findthat there are twenty-four altogether. These twenty-four sounds whichoccur initially and finally, though they occur in other positions too, arecalled consonants.

Now look at these lists:

feel	cat	tier
fill	cot	tear
fell	cut	tour
fall	curt	
f«ll	cart	
fool		
foil		
fool		
file		
fowl		
foil		

Most of these sounds, represented again by letters in italic type, occursurrounded by consonants, and this is typical, although most of themcan also occur initially and finally too. These sounds are called vowels.

NOTICE

1 Five of these words, curt, cart, tier, tear, tour, have a letter r in them.

In many English accents, e.g. American, Canadian, Scottish, Irish,this would be pronounced exactly like the consonant at the beginningof red, but in R.P. and various other accents the letter represents partof a basic vowel unit. There is more detail about this on p. 6i.

2 There is one other vowel, making twenty in all, which occurs in theword banana. This is a very special and very important vowel inEnglish and it is

discussed in full on pp. 82-4.

1.5 Letters and sounds

These must never be mixed up. Letters are written, sounds are spoken.

It is very useful to have written letters to remind us of correspondingsounds, but this is all they do; they cannot make us pronounce soundswhich we do not already know; they simply remind us. In ordinaryEnglish spelling it is not always easy to know what sounds the lettersstand for; for example, in the words city, busy, women, pretty, village,the letters i, y, u, 0, e and a all stand for the same vowel sound, the onewhich occurs in sit. And in banana, bather, man, many the letter a stands

for five different vowel sounds. In a book which is dealing with pronunciation this is inconvenient; it would be much more useful if thereader could always be certain that one letter represented one and onlyone sound, that when he saw a letter he would know at once how topronounce it (or at least what to aim at!). That is why it is helpful touse letters in a consistent way when dealing with English. We havetwenty-four consonants and twenty vowels to consider and we give toeach of these forty-four units a letter (or sometimes two letters, if thisis convenient). In that way we can show without any doubt what thestudent should be trying to say.

Here again are the words listed on pp. 6-7 and this time beside eachword is the letter of the International Phonetic Alphabet which willalways be used to represent the sound to which that word is the key,however it may be spelt in other words. Most of the letters will beperfectly familiar to you, others will seem strange for a little while; butnot for long.

pier /pi	/ear /f/	rear /r/	cheer /tj/
beer 1b/	t>eer /v/	mere /m/	jeer /d3/
tier /t/	sheer /J/	near /n/	
deer /d/	hear /h/	weir /w/	
<?ear /g/	leer /I/		
base /$/baize /z/bathe /S/beige h/bake /k/ /q/	wrath /0/wrong	year /j/	
feel /i:/	(ail /ei/	cat /ae/	tier /ia/
f HI N	foal /au/	cot /d/	tear /ea/

fell /e/	file /ai/	cut /a/	towr /ua/
fall /d:/	fowl /au/	curt /3:/	
full /u/foal /u:/	foil /a 1/	cart /a:/	banana /a/

The use of the colon (:) with the vowels /i:, a:, u:, a:, 3:/ is to show thatthey are in general longer than /i, u/ etc. They are also different in theiractual sound, as the different letters indicate.

Here are some examples of words written in this way: city siti, busybizi, women wimin, banana bana:na, bather beida, man maen, manymem, wrong mg, change tjeindj, house haus, thought fo:t, could kud,cough kof, rough rAf, though dau.

Letters and sounds

This way of writing or transcribing makes it possible to show thatsome words which are ordinarily spelt in the same way sound different;for example, lead, which is pronounced li :d in a phrase like lead theway, but led in lead pipe Tt also makes clear that some words which arespelt differently sound the same, for example, rain, rein, reign, which areall pronounced rein.

1.6 Sounds and sound-groups

A sound is made by definite movements of the organs of speech, and ifthose movements are exactly repeated the result will always be thesame sound; it is easy to show that there are more than forty-foursounds in English even in the pronunciation of a single person, with-out worrying about differences between people. For instance, if yousay tea and two ti:, tu: you will notice that the lips are in a rather flatshape for ti: but are made rounder for tu:, and this is true for both theconsonant /t/ and for the two vowels. So the organs of speech are notmaking exactly the same movements for the /t / of tea and the /t/ oftwo, and therefore the resulting sounds are not exactly the same. Youcan prove this to yourself by only saying the consonant sounds of thesewords: think of the word tea and pronounce the beginning of it butnot the vowel. Then do the same for two; think of the word but stopbefore the vowel: you can hear and feel that the two sounds aredifferent. Obviously most of the movements we make when pro-nouncing these two sounds are the same, and they therefore soundalike, but not identical.

Take another example, /h/. When we pronounce the words he, hat,who hi:, hast, hu:, the /h/-sounds are different: in pronouncing /h/ weput our mouth into the position needed for the following vowel andthen push out air through this position, but since the three differentvowels have three different mouth-positions

it follows that the three/h/-sounds must also be different. You can prove this again, as with the/t/-souiids, by saying the beginnings of these words whilst only think-ing the rest.

Each of the letters we use to show pronunciation may stand for morethan one sound; but each of the sounds represented by one letter has agreat deal of similarity to the other sounds represented by the sameletter; they have more similarities than differences: none of the /h /-sounds could be mistaken for an /I/- or an /s/-sound, and none of the/t/-sounds can be confused with a /p/- or a /k/-sound.

These groups of sounds, each represented by one letter of the

phonetic alphabet, are called phonemes, and the method of representingeach phoneme by one symbol is called phonemic transcription. Phonemictranscription may be enclosed in diagonal lines / /. It is neces-

sary to distinguish carefully between phonemes and sounds: the 44phonemes of English are the basic contrasts which make it possible forus to keep each word or longer utterance separate from every other,fill fromfil and pia from bia, etc. But each phoneme may be repre-sented by different sounds in different positions, so the different /t/-sounds in tea and two both represent the /t/ phoneme, and the three/h/-sounds in he, hat, who all represent the single /h/ phoneme.

This suggests two stages in the learning of pronunciation: the first isto he able to produce 44 vowels and consonants which are different, sothat the words and longer utterances of English do not at any ratesound the same, so that fill and fil sound different. At this stage thelearner will not worry about which of the possible /h/-sounds he isusing; any of them will serve to distinguish heat hi:t from eat i:t. If thecommon feature of each phoneme is reproduced, all the necessarydistinctions of words, etc., can be made. But obviously if the learneruses a particular sound in a word where an English speaker uses adifferent sound belonging to the same phoneme, the effect will be odd;he will not be misunderstood that could only happen if he used asound belonging to a different phoneme but he will not be performingin an English way, and if this happens with many of the phonemes itwill contribute to a foreign accent. So the second stage in learningpronunciation must be to learn to use as many different sounds as isnecessary to represent a particular phoneme. In theory a singlephoneme is represented by a different sound in every different positionin which it occurs, but most of these differences will be made auto-matically by the learner without instruction. It is only in cases wherethis is unlikely to happen

that it will be necessary to worry aboutparticular sounds within a phoneme.

There is one other relation between sound and phoneme which islikely to give trouble. Here is an example: in English /d/ and /6/ aredifferent phonemes; in Spanish there are sounds which are similar tothose used in English to represent these phonemes - we can write them/d/ and /5/; but in Spanish these two sounds belong to the samephoneme when the phoneme occurs between vowels it is repre-sented by /5/, as in nada ‘nothing’, but when it occurs in initial positionit is represented by /d/, as in dos ‘two . This will cause difficulty for theSpanish speaker because although he has more or less the same soundsas in English he is not able to use them independently, and whenever

an English /d / occurs between vowels he will be in danger of using /9/,and confusing breeding briidig with breathing bri:3ig, and wheneverEnglish /3/ occurs in initial position he will be in danger of using /d/,confusing they dei and

day dei In general, if two sounds belong to onephoneme in your language, but to two different phonemes in Englishthere will be danger of confusions until you have learnt to forget thehabits of your language and use the sounds independently as in English.This can be done by careful listening and accurate use of the speechorgans and a great deal of practice.

1*7 Words and utterances

Most of what I have said so far has been about the pronunciation ofshort pieces of speech, sounds or single words; it is necessary at first tobe sure that the basic sounds of the language are being properly pro-nounced and the best way of doing that is to practise single words orvery short phrases; but we do not talk in single words, and certainlynot in single sounds. The sounds and words are connected togetherwith others to make up longer utterances, and these longer utteranceshave special difficulties of their own.

First, they must be pronounced smoothly, without hesitations andwithout stumbling over the combinations of sounds. It may be quiteeasy to pronounce separately the words, library, been, lately, you, to, the,have, but it is much more difficult to pronounce the question Have youbeen to the library lately ? without hesitating and without makingmistakes.

Secondly, in a longer English utterance some of the words aretreated as being more important to the meaning than others, and it isnecessary to know which these words are and how they are treated inspeech. And words which are not regarded as being particularlyimportant often have a different pronunciation because of this; forexample, the word can which is pronounced kaen if it is said by itself,is often pronounced ksn in phrases like You can have it ju: kan haev it.

Thirdly, the rhythm of English must be mastered. That is, thedifferent lengths which the syllables of English are given and thereasons why these different lengths occur. An example of this wouldbe the foliowmg:

The chair collapsed.

The chairman collapsed.

The word chair has the same length as the word chairman, and thereforeII

each of the two syllables in chairman is shorter than the single syllable ofchair, so that the chair of chairman is only half as long as the word chairby itself.

Fourthly, and last, the tune of the voice, the melody of speech isdifferent in different languages and it is necessary to learn something ofthe English way of using tune. For example, when we say thank you,the voice may go from a higher note to a lower one, or it may go froma lower note to a higher one and these two

different tunes show twodifferent attitudes: higher to lower means sincere gratitude; lower tohigher means that the matter is purely routine. To confuse the twowould clearly be dangerous and it is necessary to learn what tunes thereare in English and what they mean.

All these matters will be dealt with in the chapters which follow,and exercises will be given to help the reader to improve his perfor-mance at each stage. But the first important thing is to be sure that thebasic sound-distinctions are right and this requires knowledge of theworking of the speech organs; this is the subject of the second chapter.

1,8 Exercises

(Answers on p 134)

1 How many phonemes are there in the following words (the lists onp. 8 will help you here): write, through, measure, six, half, where, one,first, voice, castle, scissors, should, judge, father, lamb?

2 Bear and bare are spelt differently but pronounced the same, bea.Make a list of other words which are spelt differently but pro-nounced in the same way.

3 Write the words in Exercise 1 above in phonemic transcription, andthen memorize the forty-four symbols needed to transcribe Englishphonemically so that you can do it without looking at the lists. Nowtranscribe the following words phonemically: mat, met, meet, mate,might, cot, cut, caught, lick, look, bird, board, load, loud, boys, bars, bears,sheer, sure, copper,green, charge, song,five, with, truth, yellow, pleasure,hallo.

4 Try to make lists like those on p. 8 for your language, and see howmany phonemes it uses. For some languages this will be quite easy,for some it will be difficult; if you have difficulty in finding wordswhich are different only in one phoneme, find words which are assimilar as you can. An English example of this kind is getting, cutting(which shows that /g, k/ and /e, a/ are different phonemes). Whatphonemes does the pair mother, father separate?

2 How the speech organs work in English

In all languages we speak with air from the lungs. We draw it into thelungs quickly and we release it slowly and then interfere with itspassage in various ways and at various places. Figure 1 is a diagramshowing a side view of the parts of the throat and mouth and nosewhich are important to recognize for English.

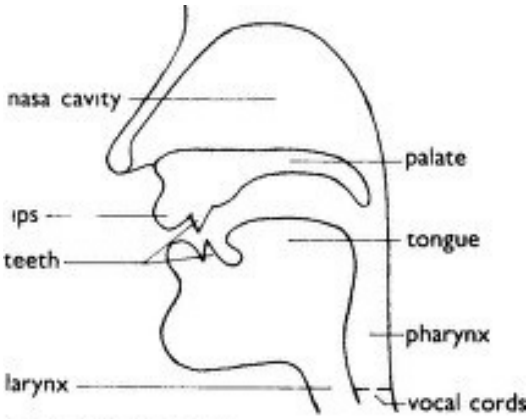


Fig. 1 The speech organs

2.1 The vocal cords

The air released by the lungs comes up through the wind-pipe andarrives first at the larynx. The larynx contains two small bands of elastictissue, which can be thought of as two flat strips of rubber, lyingopposite each other across the air passage. These are the vocal cords.

The inner edges of the vocal cords can be moved towards each otherso that they meet and completely cover the top of the wind-pipe, orthey can be drawn apart so that there is a gap between them (known asthe glottis) through which the air can pass freely: this is their usualposition when we breathe quietly in and out.

When the vocal cords are brought together tightly no air can pass

12

13

through them and if the lungs are pushing air from below this air iscompressed. If the vocal cords are then opened suddenly the compressedair bursts out with a sort of coughing noise. Try this: open your mouthwide, hold your breath, imagine that you are picking up a heavyweight, holding it for two seconds, then dropping it and suddenly letyour breath out. This holding back of the compressed air followed by asudden release is called the glottal stop, and what you fed as the airbursts out is the vocal cords springing apart. Do this ten times, and getused to the feeling of the ‘click’ of the vocal cords as they release the air.The compression of the air may be very great, as when we do lift aheavy weight, or it may be quite slight, when the result is like a verygentle cough.

open closed

Fig. 2 The vocal cords

If the vocal cords are brought together quite gently, the air from thelungs will be able to force them apart for a moment, but then they willreturn to the closed position; then the air will force them apart again,and they will close again, and so on. This is a very rapid process andmay take place as many as 800 times per second. It is obviously notpossible to hear each individual ‘click’ of the opening

vocal cords, andwhat we do hear is a musical note. The height of the note depends onthe speed of opening and closing of the vocal cords; if they open andclose very quickly the note will be high, if they open and close slowlythe note will be low. The note, whether high or low, produced by thisrapid opening and closing of the vocal cords is called voice.

Some of the English sounds have voice and some do not. Say a long/m/-sound and put your fingers on your neck by the side of the larynx.You will feel the vibration of the vocal cords. Now keep your lipsclosed still, but just breathe hard through your nose: no vibration.Repeat this several times, first /m/ then breathe through the nose, andget used to the feeling of voice and no voice Now say the word moreitid:, still with your fingers on your neck. Does the vowel /d:/ havevoice? Can you still feel the same vibration for jo:/ as for /m/? Yes,both sounds are voiced. Say a long /s/-sound. Is it voiced? No, it has novibrations. Try other sounds of your own language and English and seewhich of them are voiced and which not.

The vocal cords

The sounds which are not voiced voiceless sounds - are made withthe vocal cords drawn apart so that the air can pass out freely betweenthem and there is no vibration. The difference between voiced andvoiceless ran be used to distinguish

between what are otherwise similarsounds. Say a long /s/-sound again, and in the middle of it turn thevoice on: this will give you a /z/-sound, buzzing rather than hissing.

But not all the voiced sounds of English have similar voiceless sounds,for example the voiceless / m /-sound which you made just now does notoccur in English, and even when there are pairs of similar sounds whichare voiced and voiceless this may not be the only difference betweenthem, as we shall see later.

Immediately above the larynx is a space behind the tongue andreaching up towards the nasal cavity: this space is called the pharynx/faerirjks/.

2.2 The palate

The palate, as Figure 1 shows, forms the roof of the mouth and separatesthe mouth cavity from the nose (or nasal) cavity. Make the tip of yourtongue touch as much of your own palate as you can: most of it is hardand fixed in position, but when your tongue-tip is as far back as it willgo, away from your teeth, you will notice that the palate becomes soft.Figure 3 is a more detailed view of the palate.

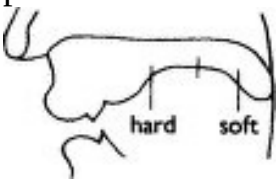


Fig. 3 The soft and hard parts of the palate

You can easily see the soft part of the palate if you use a mirror: turnyour back to the light, open your mouth wide and say the vowel /a:/,and move the mirror so that the light shines into your mouth. You willbe able to see the soft palate curving down towards the tongue andbecoming narrower as it does so until it ends in a point called the uvula/juivjub/. Behind the soft palate you will be able to see part of the backwall of the pharynx. The soft palate can move: it can be raised so that itmakes a firm contact with the back wall of the pharynx (as in Figure 3),and this stops the breath from going up into the nasal cavity and forces

it to go into the mouth only. You can see this raising of the soft palatein your mirror if you keep your mouth wide open in position for thevowel /a:/ and push out your breath very fast, as if you were trying toblow out a match, still with your mouth open wide. You will see thesoft palate move quickly upwards so that the breath all comes out of themouth and none of it goes up into the nasal cavity. And when yourelax after this the soft palate will come down again into its loweredposition, shown in Figure 4.

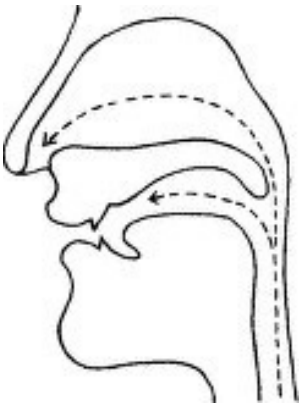


Fig. 4 The soft palate lowered

In this lowered position, the soft palate allows the breath to passbehind itself and up into the nasal cavity and out through the nose, asthe dotted line shows. This is the normal position of the soft palatewhen we are not speaking but breathing quietly through the nose,with our mouth closed. It is also the position for the /m/-, /n/- and /q/-sounds; say a long /m/-sound and nip your nose; this will stop thebreath moving, and when you release it, the breath will continue outin a normal /m/-sound. Keep your lips closed and blow breath (withoutvoice) hard through your nose, then draw it in again sharply: this willgive you the feeling of breath moving in and out behind the softpalate.

Now say a / p/ but don't open your lips, just hold the breath behindthe lips: there is no sound at all; keep your lips firmly closed still andsend all the breath sharply out of the nose. Do this several times withoutopening your lips at all. What you feel at the back of your mouth is thesoft palate going up and down; it is raised whilst you hold the /p/ andlowered suddenly when you let the air rush out through your nose.

2.3

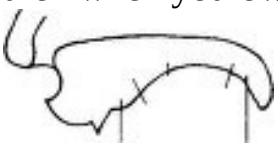
2.4

The palate

For most of the sounds of all languages the soft palate is raised, so thatthe air is forced to go out through the mouth only.

Apart from this important raising and lowering of the soft palate,the whole of

the palate, including the soft palate, is used by the tongueto interfere with the air stream. Say the vowel /a:/ again and watch thetongue in your mirror: it is flat in the mouth. Now add a /k/ after the/a:/ and you will see the back part of your tongue rise up and touch thesoft palate so that the breath is completely stopped; then when youlower your tongue the breath rushes out again.



aveolar^ hard softridge palate palate

Fig. 3 The parts of the palate

The hard, fixed part of the palate is divided into two sections, shownin Figure 5, the alveolar ridge /aelviaula rid 3/ and the hard palate. Thealveolar ridge is that part of the gums immediately behind the upperfront teeth, and the hard palate is the highest part of the palate,between the alveolar ridge and the beginning of the soft palate. Youcan touch the whole of the alveolar ridge and the hard palate with yourtongue-tip. The alveolar ridge is especially important in Englishbecause many of the consonant sounds like /t d n I r s z J 3 tj d3/ aremade with the tongue touching or close to the alveolar ridge.

Finally the palate curves downwards towards the teeth at each side.

The teeth

The lower front teeth are not important in speech except that if theyare missing certain sounds, e.g. /s/ and /z/, will be difficult to make. Butthe two upper front teeth are used in English to some extent. Put thetip of your tongue very close to the edge of these teeth and blow: thiswill produce a sound like the English /0/ in thin; if you turn on the voiceduring this /0/-sound you will get a sound like the English /8/ in this.

The tongue

The tongue is the most important of the organs of speech because it

has the greatest variety of movement. Although the tongue has noobvious natural divisions like the palate, it is useful to think of it asdivided into four parts, as shown in Figure 6.

blade front back

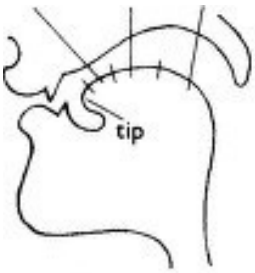


Fig. 6 The parts of the tongue

The back of the tongue lies under the soft palate when the tongue isat rest; thefront lies under the hard palate, the tip and the blade lie underthe alveolar ridge, the tip being the most forward part of all and theblade between the tip and the front. The tip and blade are particularlymobile and, as we have seen, they can touch the whole of the lips, theteeth, the alveolar ridge and the hard palate. The front can be flat onthe bottom of the mouth or it can be raised to touch the hard palate,or it can be raised to any extent between these two extremes. Say thevowel /a:/ again and look into your mirror: the front is flat on thebottom of the mouth; now say /*/ as in cat: the front rises a little; nowsay /e/ as in met (still keep your mouth as wide open as you can): thefront rises again; and if you go on to say /I:/ as in see you will see thatthe front rises to a very high position, so high that it is hidden behindthe teeth. These positions are shown in Figure 7. For /i:/ the front of

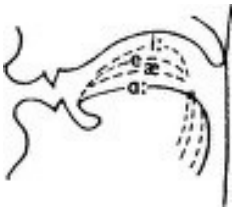


Fig. 7 Tongue positions for /I:, e, ae, a:/

the tongue comes very close to the hard palate. Put your mouth in thisposition, for /i:/, and draw air inwards quickly; you will feel cold air onthe front of the tongue and on the hard palate just above it.

The tongue

The back of the tongue too can be flat in the mouth, or it can beraised to touch the soft palate, or it can be raised to any positionbetween these two extremes. Say /a:k/ again, as you did earlier, andhold the /k/-sound with your

mouth wide open. You will see in yourmirror that the back of the tongue rises from a very flat position for a:to a position actually touching the soft palate for the /k/. Figure 8 showsthese two extreme positions. The back of the tongue is in variouspositions between these two extremes for the vowels /d, d:, u, u:/ inpot, fought, put, boot; say them in that order and feel the back of thetongue rise gradually towards the soft palate: you will not be able to

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Fig. 8 Tongue positions for /a:, k /

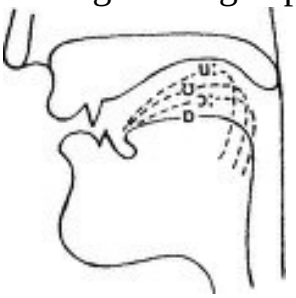

Fig. p Tongue positions for /u:, U, DI, D /

see the movement in the mirror because the lips will be in the way, butthe position of the bark of the tongue for earh of these vowels is shownin Figure 9. In /u:/ the back of the tongue is very close to the soft palate;put your mouth in position for /u:/ and draw air inwards quickly: youwill feel cold air on the back of the tongue and the soft palate. Now dothe same for /i:/ again and feel the difference when the front of thetongue is raised. Go from the /I:/ position to the /u:/ position several

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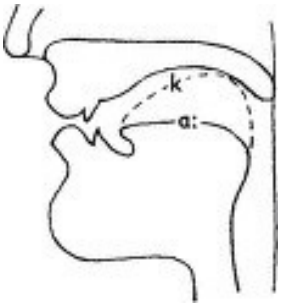

The speech organs

times whilst drawing breath inwards, and get used to this differencebetween a high front and a high back position.

The tongue can also change its shape in another way. Say the sound/s/, keep

your mouth in the /s/ position and draw breath inwards; youwill feel cold air passing through a narrow passage between the bladeof the tongue and the alveolar ridge, but no cold air at the sides of thetongue. Now say an /l/-sound and draw air inwards. This time you willfeel cold air passing between the sides of the tongue and the sides of thepalate, but not down the centre of the tongue. This is because for /s/the sides of the tongue are pressed firmly against the sides of the palate,so that the breath is forced to pass down the narrow central passagebetween the blade of the tongue and the alveolar ridge In /I/ the centreof the mouth is blocked by the tip and blade of the tongue pressedfirmly against the alveolar ridge and the air passes instead between thesides of the tongue and the sides of the palate. So the sides of the tonguemay be either curved upwards to meet the sides of the palate or leftflat so that they do not touch the sides of the palate. Open your mouthwide, use your mirror and try to make your tongue take up a flatshape, as in Figure io, and then a curved shape, with the sides raised butthe centre line lower, as in Figure 11. This last position is very important

Fig. 10 Front view of flat tongue

Fig. 11 Front view of grooved tongue

for English because many of the consonant sounds are pronouncedwith the sides of the tongue curved up in this way to meet the sides ofthe palate.

The lips

The lips

It is obvious that the lips can take up various different positions. Theycan be brought firmly together as in /p/ or jbj or /m/ so that they com-pletely block the

mouth; the lower lip can be drawn inward andslightly upwards to touch the upper front teeth as in the sounds /f/ and/v/. And they can be kept apart either flat or with different amounts ofrounding, and they can be pushed forward to a greater or lesser extent.

Of course, the closed position for /p, b, m/ and the lip-teeth positionfor /f/ and /v/ are used in English, but apart from this the English donot move their lips with very much energy: their lips are never veryfar apart, they do not take up very rounded shapes, they are rarelyspread very much and almost never pushed forward or protruded.Watch English people talk either in real life or on films and notice howlittle the lips and the lower jaw move; some people make more lip-movement than others, but it is never necessary to exaggerate thesemovements. Watch people talking your language too, and see whetherthey move their lips more than the English. If so, you must rememberwhen talking English to use your lips less than you do in your ownlanguage. The same is true for movements of the jaw: in normal speechthere is rarely more than half an inch between the lips or a quarter ofan inch between the teeth even when the mouth is at its widest open.No wonder English can be spoken quite easily whilst holding a pipebetween the teeth!

In the chapters which follow we shall see how the movements of theorgans of speech combine together in forming the sounds of English.You should study the descriptions of the movements very carefully,because what seems a quite small difference may in fact be very im-portant in producing and recognizing an English sound correctly, andthe difference between an English sound and one in your language mayseem quite small when it is described, but the small difference in themovement of the speech organs may make all the difference between aresult which sounds English and one which does not.

Suppose, for example, that in your language you have a /t/-soundwhich is made by touching the upper front teeth with the tip of yourtongue: this is quite often the case. The difference between this /t/ andthe /t/-sound of English is that the English /t/ is generally made withthe tip of the tongue touchmg the alveolar ridge just behind the teeth.This may not seem much of a difference to you, but a /t/ which is madeon the teeth sounds foreign to an English ear, and although it will berecognized as /t/, it will not sound correct in English.

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Exercises

The speech organs

When you study the movements of the speech organs for a certainsound of English, try to compare them with the movements for asimilar sound in your language. T ry to become conscious of what yourspeech organs are doing. The

exercises which follow will help you todo this.

2.6 Exercises

(Answers, where appropriate, on p. 134)

1 Copy Figures 1, 3 and 6. Label all the different parts of the speechorgans. Do this several times, until you can do it without lookingat the book.

2 Three different actions take place in the larynx. What are they?

3 Which sounds in your language are voiced, and which are voice-less? Which of these sounds are similar except for a difference ofvoicing, like /$/ and /z/ in English ?

4 Can you sing a voiceless sound? And if not, why not?

5 How does the soft palate affect the direction of the air stream?

6 What sounds in your language are made with the soft palatelowered?

7 Make a /p/-scund and hold it with the lips closed; then, still keepingthe lips closed, let the air burst out through the nose. Do the samewith jt/ and /k/. Do the same with /b, d/, and /g/ and let voiced airburst out through the nose.

8 Say several /k/-sounds quickly one after the other, /k-k-k-k-k/, andfeel the back of the tongue touching and leaving the soft palate.

Do the same with /t/ — first with the tongue touching the alveolarridge; then with the tongue-tip touching the upper front teeth.

Can you do the same thing with the tongue-tip touching the centreof the hard palate ?

9 Make the vowels / i:, 1, e, ae/ and feel how the front of the tongueis lowered each time and the jaw opens gradually. Do the samewith /u:, u, d, a:/ and feel how the back of the tongue islowered.

10 What does the tongue do in making the sounds /ai, di, au/?

11 Make the flat and curved shapes of the tongue shown in Figures 10and n. Use your mirror.

12 Make a /t/-sound and hold it with the tongue-tip in contact withthe alveolar ridge. Now gently bring the teeth together. Whathappens to the sides of the tongue and why?

13 Put your mouth in an /!/ position and draw breath in and out. Feel

it on the sides of the tongue. Do the same with /s/ and feel it on thecentre of the tongue. Alternate the /s/ and /I/ positions and feel thesides of the tongue rise and lower as you go from one to theother.

Friction consonants

3 The consonants off English

There are two good reasons for beginning with consonants rather thanvowels. First, consonants contribute more to making English under-stood than vowels do. Second, consonants are generally made by adefinite interference of the vocal organs with the air stream, and so areeasier to describe and understand.

The sentence ‘C—Id y— p-ss m- - p—c- -f str ng, pi—s-’ is easy for anEnglish reader to understand even though all of the vowel letters havebeen left out. Similarly, if in actually speaking we could leave out allthe vowel sounds and pronounce only the consonants most Englishwould still be fairly easy to understand. But look at the same sentence

with all the consonant letters left out: -ou—ou -a—e a ie-e o i—,

—ea-e.’ It is impossible to make any sense out of it, and the same wouldbe true in speaking, because the consonants form the bones, theskeleton of English words and give them their basic shape.

Native speakers of English from different parts of the world havedifferent accents, but the differences of accent are mainly the result ofdifferences in the sound of the vowels; the consonants are pronouncedin very much the same way wherever English is spoken. So if thevowels you use are imperfect it will not prevent you from being under-stood, but if the consonants are imperfect there will be a great risk ofmisunderstanding.

In dealing with the consonants you must first learn how each one ismainly distinguished from the others, the features which it must haveso that it will not be mistaken for any other consonant. Then later youwill learn about any special sounds of that phoneme which need smallchanges in their formation in different circumstances, changes whichare not essential if you simply want to be understood, but which willmake your English sound better.

3.1 Friction consonants

There are nine consonant phonemes whose main sounds all havefriction as their most important feature. They are /f, v, 0, 3, s, z, J, 3, h/.

For all of them the lungs push air through a narrow opening where itcauses friction of various kinds.

/f/ and /v/

For both /f/ and /v/ the speech organs are in the position shown inFigure 12.

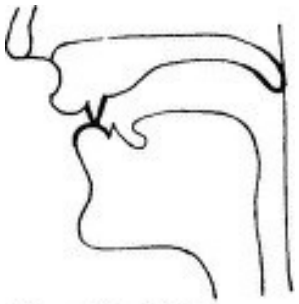

Fig. 12 /f/ and /v/

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1 The soft palate is raised so that no air goes through the nose and it is all forced through the mouth.

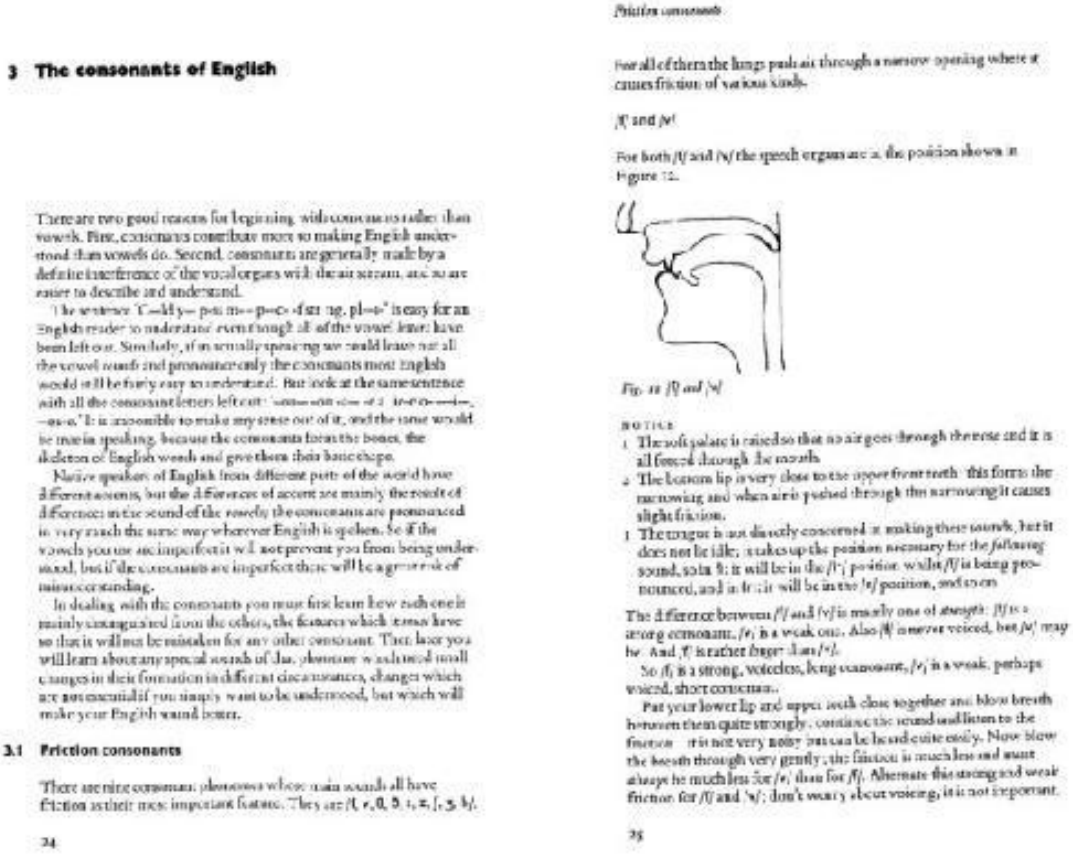
2 The bottom lip is very close to the upper front teeth: this forms thenarrowing and when air is pushed through this narrowing it causes slight friction. .

3 The tongue is not directly concerned in making these sounds, but itdoes not lie idle; it takes up the position necessary for the followingsound, so in fi: it will be in the /i'/ position whilst /f/ is being pro-nounced, and in fri: it will be in the /r/ position, and so on.

The difference between /f/ and /v/ is mainly one of strength: /f/ is astrong consonant, /v/ is a weak one. Also /f/ is never voiced, but /v/ may be. And /f/ is rather longer than /v/.

So /f/ is a strong, voiceless, long consonant, /v/ is a weak, perhaps voiced, short consonant.

Put your lower lip and upper teeth close together and blow breathbetween them quite strongly: continue the sound and listen to thefriction it is not very noisy but can be heard quite easily. Now blowthe breath through very gently; the friction is much less and mustalways be much less for /v/ than for /f/. Alternate this strong and weak



3 The consonants of English

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The sentence 'Ea-dly— pea ma—p—e- -fast ng, pl—s' is easy for an English reader to understand even though all of the vowel letters have been left out. Similarly, if we actually spelling we could leave out all the vowel sounds and pronounce only the consonants most English would still be fairly easy to understand. But look at the same sentence with all the consonant letters left out: '—a—ai—ie—e—i—i—e—e—a—, —a—a.' It is impossible to make any sense out of it, and the same would be true in speaking, because the consonants form the bones, the skeleton of English words and give them their basic shape.

Native speakers of English from different parts of the world have different accents, but the differences of accent are mainly the result of differences in the sound of the *vowels*; the consonants are pronounced in very much the same way wherever English is spoken. So if the vowels you use are imperfect it will not prevent you from being understood, but if the consonants are imperfect there will be a great risk of misunderstanding.

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3.1 Friction consonants

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Fricative consonants

For all of them the lungs push air through a narrow opening where it causes friction of various kinds.

/f/ and /v/

For both /f/ and /v/ the speech organs are in the position shown in Figure 12.

Fig. 12 /f/ and /v/

NOTES

1 The soft palate is raised so that no air goes through the nose and it is all forced through the mouth.

2 The bottom lip is very close to the upper front teeth: this forms the narrowing and when air is pushed through the narrowing it causes slight friction.

3 The tongue is not directly concerned in making these sounds, but it does not be idle; it takes up the position necessary for the *following* sound, so in *five* it will be in the /ʌ/ position, while in /f/ is being pronounced, and in *fee* it will be in the /i:/ position, and so on.

The difference between /f/ and /v/ is mainly one of *strength*: /f/ is a strong consonant, /v/ is a weak one. Also /f/ is never voiced, but /v/ may be. And /f/ is rather longer than /v/.

So /f/ is a strong, voiceless, long consonant, /v/ is a weak, perhaps voiced, short consonant.

Put your lower lip and upper teeth close together and blow breath between them quite strongly, continue the sound and listen to the friction. It is not very noisy but can be heard quite easily. Now blow the breath through very gently; the friction is much less and must always be much less for /v/ than for /f/. Alternate this strong and weak friction for /f/ and /v/; don't worry about voicing, it is not important.

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%

n*

Now say the word fast faist with strong friction for the /f/. Now sayvast vaist with very short weak friction for the /v/. Alternate these:faist, vaist, and be sure that there is very little, very weak friction forthe /v/, but also be sure that it is the lip and the teeth which are causingthe friction, not the two lips. Keep the upper lip out of the way alto-gether.

If your language has both /f/ and /v/, the sounds that you use willprobably do quite well in English, provided that you are quite surethat both of them have this lip-teeth action, especially the /v/. Althoughthere is very little friction for /v/ there must always be some; it mustnot be completely frictionless. Now practise the following lists ofwords, with long, strong friction for /f/ and short, weak friction for

/v/.

faist	fast	vaist	vast	fju:	few	vju:	view
f:l	feel	viil	veal	fia	fear	Via	veer
foul	foal	vaul	vole	fail	file	vail	vile

feri	ferry	veri	very	faet	fat	vaet	vat
fasn	fan	vaen	van	fell	fail	veil	veil

Now try these sounds between vowels. In this position the /v/ willbe voiced in English, but the important thing for you is to make itshort and weak: if you do this the voicing can take care of itself. (Ifyour language has voiced /v/ anyway, this is fine.) Take special care inthis position that the /v/ has some friction, though not too much, andthat the friction is caused by lip-teeth action and not by the two lips.Use your mirror to make sure that the upper lip is well clear of thelower one.

SAfa	suffer	kAva	cover
defa	deafer	neva	never
snifii]	sniffing	gwig	giving
pruifiQ proofing	pruivirj proving		
rAfo	rougher	Uva	lover
saufa	sofa	auva	over
seifa	safer	seiva	savour
Dfa	offer	hDva	hover
difaid	defied	divaid	divide
rifjuiz	refuse	rivjuiz	reviews

In phrases we do exactly the same, long strong friction for /f/ and shortweak friction for /v/. Try these:

verifaist very fast veri vaist very vast

ai fill fain I feel fine ai fi:I vaiI I feel vile

fai n f3: z fine furs fai n V3 is fine verse

faifaenz four fans faivaenz four vans

agudfju: a good few agudvju: a good view

When /f/ and /v/ occur at the end of words, after a vowel, they have aneffect on the length of the vowel. The strong consonant /f/ makes thevowel shorter, the weak consonant /v/ makes the vowel longer. This isan important general rule which applies to many other pairs of con-sonants as well: strong consonants at the end of words shorten the precedingvowel, weak consonants lengthen it. In the words safe seif and save seiv,the /f/ and the /v/ have the same features as before: /f/ is stronger andlonger, /v/ is weaker and shorter, very short indeed in this position, butthe vowels are of very different lengths; in seif the /ei / is quite shortand in seiv it is really long.

Say these words, seif and seiv, and be particularly careful to lengthenout the vowel in seiv, drawl it, drag it out, and then add a very shortweak /v/ friction at the very end. Don’t shorten the /ei/ in seif too much,but do be sure that the /ei/ in seiv is very much longer. Now do thesame with the following words:

li if leaf liiv leave laif life laiv live

half half haiv halve straif strife straw strive

kaif calf kaiv carve reif Ralph reiv rave

pruif proof pruiv prove weif waif weiv wave

S3 if surf S3 :v serve seif safe sew save

These words all contain vowel phonemes which are naturally long,that is to say longer than the vowels /i e ae d u a/ in similar positions. Theshort vowels behave like the long ones when followed by /f/ or /v/,that is, they are shortest when followed by strong /f/ and rather longerwhen followed by weak /v/, although they are never so long as the longvowels when these are followed by the weak consonant.

Try this with the words below: before /f/ make the vowel quiteshort, and before /v/ make it a little longer, about as long as the longvowels before /f/. And still make /f/ longer and stronger, and /v/ veryshort and weak in friction.

stif stiff siv sieve Df off dv of

klif cliff liv live rAf rough dAV dove

smf sniff giv give bUf bluff Iav love

gaef gaffe haev have fUf fluff gUv glove

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Now look at the phrases below, and decide which of the vowelshave to be longer and which shorter. Remember that there are threelengths: (i) short vowels (/1 e ae d u a/) before the strong consonant,e.g. stif, (2) short vowels before the weak consonant, and long vowelsbefore the strong consonant, e.g. gUv and weif, (3) long vowels beforethe weak consonant, e.g. seiv. Now say them with good vowel lengthand good difference between /f/ and /v/.

L^J 9 half smf a half sniff a breiv bUf a brave bluff

astifgUv a stiff glove alaivdAV a live dove

0 briif Iav a brief love a seif muiv a safe move

0 rAf greiv a rough grave a greiv griif a grave grief

0 dwDif st0uv a dwarf stove a klif draiv a cliff drive

Some of the most common English words which contain /f/ are:family, far, fat, father, feel, few, fried, first, for, four. Jive, from, friend, front,before, after, afraid, different, difficult, left, office, perfect, prefer, suffer,awful, often, half, off, knife, life, laugh, self, wife, safe, cough, rough, stiff.

Some of the most common English words which contain /v/ are:very, valve, visit, voice, value, violent, vast, van, view, ever, never, over,river, seven, several, travel, even, every, heavy, live, of give, love, move,prove, receive, believe, save, serve, twelve, wave,five, have.

Sometimes when you are listening to English, listen especially forthese words (and others containing /f/ and /v/) and try to fix the soundsin your mind.

/0/ and /d/

/0/ and /d/ are also friction sounds, /0/ is strong and /d/ is weak. Bothhave the position of the speech organs shown in Figure 13.

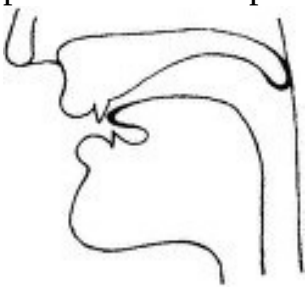

Fig. 13 /0/ and j&j

Friction consonants

NOTICE

1 The soft palate is raised so that all the breath is forced to go throughthe mouth.

2 The tip of the tongue is close to the upper front teeth: this is thenarrowing where the friction is made.

3 The noise made by the friction for /0/ and /d/ is not very great, muchless than for /s/ and /z/.

Put the tip of your tongue close to the cutting-edge of your upperfront teeth. In a mirror you will be able to see the tip. Blow air throughthis position so that you get some friction, but not too much, not somuch as for /$/. Continue the sound and listen to it. /0/ should make thesame amount of noise as /f/, not more. Try /f/ and /©/ alternately untilyou get the friction right for /0/. Now make less friction for /8/ bypushing the air more gently. The friction for /d/ when it is properlymade can only just be heard Now alternate the stronger /8/ and theweaker /3/ not too much friction in /0/ and even less in /d/.

All that I said about strong and weak consonants on p. 25 is true for/0/ and /d/. /0/ is stronger and longer and always voiceless, /d/ is weakerand shorter and may be voiced. Confusing /0/ and /d/ will scarcely everlead to misunderstanding because they iaicly occur in words which areotherwise similar, but if you do not make the difference properly itwill be noticeable.

Try the words given below, and be sure (1) that the air passesbetween the tongue tip and the teeth, and (2) that the friction is nevertoo strong.

0in thin den then 0aerjk thank daet that

0i 13k think dis this 0a:t thought d0uz those

0i:f thief diiz these

Some people may confuse /0/ with /f/ and /d/ with /v/; this is not veryimportant for understanding, since some English speakers do the same,but you should try not to make these confusions because they will be noticeable. Say these words, and be sure that for /f/; and /v/ you are using a lip-teeth action, and for /0/ and /d/ a tongue-teeth action.

fin fin	0i n thin	fait fought	0d it thought
fri: free	0ri: three	fril frill	0ril thrill
hist first	03:st thirst	faiti forty	03iti thirty
daet that	vast vat	den then	vent vent
dei they	vein vain	de0 there	via veer
diiz these	vi:l veal	dau though	vaut vote

Consonants

Now look at the phrases below, and decide which of the vowels have to be longer and which shorter. Remember that there are three lengths: (1) short vowels (as in a) before the strong consonant, e.g. staff, (2) short vowels before the weak consonant, and long vowels before the strong consonant, e.g. glass and waste, (3) long vowels before the weak consonant, e.g. save. Now say them with good vowel length and good difference between /f/ and /v/.

a half staff	a brave calf
a safe glass	a safe glove
a brief lass	a safe dove
a safe grass	a safe move
a rough grave	a grave grief
a dwarf knave	a chief drive

Some of the most common English words which contain /f/ are: *family, far, fat, father, feel, few, friend, fast, for, four, five, from, found, front, before, after, afraid, different, difficult, left, office, perfect, prefer, suffer, useful, often, half, off, knife, life, laugh, self, safe, safe, cough, rough, stuff.*

Some of the most common English words which contain /v/ are: *very, voice, visit, voice, value, violent, vast, van, view, ever, never, over, river, serve, several, travel, even, every, heavy, love, of, give, have, move, prove, receive, believe, save, serve, twelve, wave, five, have.*

Sometimes when you are listening to English, listen especially for these words (and others containing /f/ and /v/) and try to fix the sounds in your mind.

/θ/ and /ð/

/θ/ and /ð/ are also friction sounds. /θ/ is *strong* and /ð/ is *weak*. Both have the position of the speech organs shown in Figure 13.

Fig. 13 /θ/ and /ð/

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Friction consonants

NOTICE

1 The soft palate is raised so that all the breath is forced to go through the mouth.

2 The tip of the tongue is close to the upper front teeth: this is the narrowing where the friction is made.

3 The noise made by the friction for /θ/ and /ð/ is not very great, much less than for /s/ and /z/.

Put the tip of your tongue close to the cutting-edge of your upper front teeth. In a mirror you will be able to see the tip. Blow air through this position so that you get some friction, but not too much, not so much as for /s/. Continue the sound and listen to it. /θ/ should make the same amount of noise as /f/, not more. Try /f/ and /θ/ alternately until you get the friction right for /θ/. Now make less friction for /ð/ by pushing the air more gently. The friction for /ð/ when it is properly made can only just be heard. Now alternate the stronger /θ/ and the weaker /ð/ — not too much friction in /ð/, and even less in /ð/.

All that I said about strong and weak consonants on p. 25 is true for /θ/ and /ð/. /θ/ is stronger and longer and always voiceless. /ð/ is weaker and shorter and may be voiced. Confusing /θ/ and /ð/ will scarcely ever lead to misunderstanding because they usually occur in words which are otherwise similar, but it would not make the difference proper yet it will be noticeable.

Try the words given below, and be sure (1) that the air passes between the tongue-tip and the teeth, and (2) that the friction is never too strong.

ðis this	ðen then	θæŋk thanc	ðæt that
θiŋk think	ðis dhis	θru: through	ðouz those
θi:f thief	ðe:z these		

Some people very confuse /θ/ with /f/ and /ð/ with /v/: this is not very important for understanding, since some English speakers do the same, but you should try not to make these confusions because they will be noticeable. Say these words, and be sure that for /f/ and /v/ you are using a lip-teeth action, and for /θ/ and /ð/ a tongue-teeth action.

fin fin	θin thin	fɔ:t fought	θɔ:t thought
fri: free	θri: three	fri: frill	θril thrill
fɔ:ti: forty	θə:ti: thirty	fɔ:ti forty	θə:ti thirty
væt vat	veri very	vent vent	θen then
vein vain	ðei they	veə:r verr	ðeə there
vəut vote	ðou though	vɔ:t vaut	θru: through

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Between vowels /d/ is voiced, but the important thing for you is tomake it very short and weak, and let the voicing take care of itself. /©/is always voiceless. Say these words:

D:0a author ada other ma:0a Martha rriAda mother
a:0a Arthur ra:da rather nA0ig nothing brAda brother
3i0i earthy W3idi worthy b3:0a Bertha f3ida further

Now try to keep /f, v, 0, d/ separate in this position.

L«J D:0a author Dfa offer a :0a Arthur tAfa tougher
nA0iQ nothing pAfig puffing tu:0i toothy ru:fig roofing
brAda brother lAva luvcr leda leather neva never
faida father kaiva carver hiidan heathen i:van even

At the end of words /©/ and /d/ affect a preceding vowel in the sameway as /f/ and /v/. Try with some long vowels, and make the vowelspecially long before /d/.

LzJ grao0 growth laud loathe
tu:0 tooth smu:d smooth
bau0 both klaud clothe
ri:0 wreath bri:d breathe

fei0 faith beid bathe

mau0 mouth (n.) maud mouth (vb.)

The only word in which /d/ occurs finally after a short vowel is /wid/with, but try keeping the vowel at its shortest in the following:

L^J mo0 moth mi0 myth bre0 breath

de0 death rD0 wrath

Some of the most common English words which contain /0/ are:thank, thick, thin, thing, thirsty, thousand, f/iree, through, throw, Thursday,thought, thirty, healthy, wealthy, something, anything, bath, breath,

cloth, earth, fourth, etc.,faith, health, month, north, south, path, worth,death.

Some of the most common Fnglish words which contain /d/ (andsome of these are amongst the commonest in the language) are: t/ie,this, that, these, those, there, their, then, they, them, though, than, other,mother, father, brother, either, neither, further, clothes, leather, together,weather, whether, breathe, with, smooth.

Sometimes when you listen to English listen specially for these

words (and others containing /©/ and /d/) and try to fix the sounds inyour mind.

On p. 33 you will find more about /0/ and /d/ when they are closeto /s/ and /z /.

/$/ and /z/

/s/ is a strong friction sound and /z/ is a weak one. The position of thespeech organs for these sounds is shown in Figure 14.

NOTICE

1 The soft palate is raised so that all the breath is forced to go throughthe mouth.

2 The tip and blade of the tongue are very close to the alveolar ridge.There is a very considerable narrowing at this point, not near theteeth and not near the hard palate.

3 The teeth are very close together.

4 The friction for these sounds, especially for /s/, is much greater thanfor /f, v, 0/ and /d/.

There will be a sound similar to /s/ in your language: make this sound,then keep your mouth in that position and draw air inwards; makesmall changes in the position of the tip and blade of the tongue untilyou can feel that the cold air is hitting the tongue at the very centre ofthe alveolar ridge, not further forward and not further back, /z/ is theweak sound, so when you are satisfied with the

strong friction foi /s/,push air through more slowly so that the friction is weaker. Alternatestrong and weak friction.

Once again, as for the other consonants, the strong one, /s/, is longerand always voiceless, the weak one, /z/, is quite short and may bevoiced, but again thcgentleness of/z/ is the thing to concentrate on.

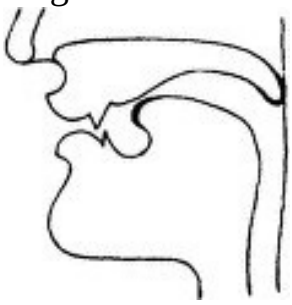

Fig. 14 j si and /z/

I z/ is not a common sound at the beginning of words, so confusing/s/ and /z/ in initial position will not generally lead to misunderstanding;but English speakers do distinguish them, so you should try to do sotoo. Try the following words:

siQk sink ziqk zinc su: Sue zu: zoo

sed said zed Zed sill seal zi:l zeal

SDin sawn zaun zone sist cyst zest zest

Between vowels /z/ is voiced, and if you voice this sound naturally inthat position that is good; if not, the sound should be made verygently and very short, /s/ is always voiceless. Try these words:

luiss looser lu:za loser ksiss coarser kDiza causer

leisi lacy leizi lazy fAsi fussy fAzi fuzzy

bASiz buses bAZiz buzzes reisig racing reizii] raisifig

At the end of words, after a vowel, /s / makes the vowel rather shorterand /z/ makes it longer, as with /f, v, 0, d/, and in this position /z/ isparticularly short and gentle just the faintest touch of a / z/ is sufficient,but the vowel must be good and long. Try the words below and makeboth the difference of vowel length and of consonant strength:

pleis place pleiz plays ni:s niece ni:z knees

kDis coarse kDiz cause prais price praiz prize

1 u :s loose u:z lose h3is hearse h3iz hers

And now some more with short vowels:

bAS bus bAZ buzz his hiss hiz his

aes ass aez as

For the speakers of many languages (e.g. French, German, Italian,Chinese, Japanese, Russian, etc.) there are not separate phonemes /0/and /s/ but only one which is usually more like the English /s/. So thereis a danger that /s/ will be used instead of /0/. The difference betweenthem is that /s/ is made with the tip and blade of the tongue close tothe centre of the alveolar ridge and makes a strong friction, whereas/0/ is made with the tongue tip near the upper teeth and makes muchless friction.

Distinguish carefully between all these pairs:

sin sin 0in thin SDit sort 0o:t thought

sir) sing 0nj thing SAm sum 0aitj thumb

sirjk sink 0ir)k think sai sigh 0ai thigh

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Friction consonants

Now do them again, and be absolutely certain that you do not replace/s/ by /0/: there is always a danger of replacing the more familiar with

the less familiar sound, as well as the reverse. ,1

Now try them at the end of words (the vowel length is the same all

the time because both are strong consonants and shorten the vowe),but /s/ must still make much more noise than /0/.

maus mousemos mossfo:s force

mau0 mouthmo0 mothfo:0 fourth

feis facepa:s passW3is worse

fei0 faithpa:0 pathW3I0 worth

Repeat this exercise and be sure again that you are not replacing /s/ by

^The same difficulty applies to /z/ and /3/. Both are weak sounds buth/ makes more noise than /3/. Try these words.

zu: zoo thoufh

bri:z breeze bri:8 brea|he

raiz rise rai3 writhe

ti:ziQ teasing ti:3ii] teething

zoo

breeze

tiiziQ teasingriizan reasonzed Zed

klauz closeleiz lays

klauziQ closingmaiza miser

hiidan heathenden then

klaud clotheleid lathe

klsudig clothingnaida neither

Go through these words again and be sure that you are not replacing/a/ bv /z/ or /z/ by /fl/.

Those people who speak languages where /©/ and /s/ are not separatephonemes usually have a special difficulty when /s/ and /A/ occur closetogether in words like 0i Qks thinks. Because /$/ and /9/ are both madewith the tongue-tip and because the teeth and the alveolar ridge arerather close together there is a danger of using /s/ in both places oreven /©/ in both places, giving sirjks or 0iQk0 This must be avoided ifpossible, /z/ and /»/ give exactly the same difficulty Try the followingwords and be careful to make /s/ and /z/ noisy and /©/ and /3/ lessnoisy: sau0 south. Sis this, 5i:z these, Sauz those,0aiz thighs, smu:Ssmooth, 0iqz things, Sevan© seventh, 03:sti thirsty, itiaSsz mothers,

SASan southern, 3eaz theirs, 0isj thistle.

Making Is, z/ and /0, 3/ sufficiently different from each other is even

more difficult when they are next to each other m a word or phrase likeba:3z baths or bau0 saidz both sides. This happens very often in Enghsh

Consonants

/z/ is quite common sound at the beginning of words, so confusing /θ/ and /z/ in initial position will not generally lead to misunderstanding, but English speakers do distinguish them so you should try to do so too. Try the following words:

sɪŋk	sink	zɪŋk	zinc	suː	Sue	zuː	zoo
sed	said	zed	Zed	siːl	seal	ziːl	zeal
sɔːn	sawn	zɔːn	zone	saɪs	eyse	zaɪs	zeus

Between vowels /z/ is voiced, and if you voice this sound naturally in that position that is good; if not, the sound should be made very gently and very short. /s/ is always voiceless. Try these words:

luːsə	looser	luːzə	loser	kɔːsə	coarser	kɔːzə	coarse
leɪsɪ	lacy	leɪzɪ	lazy	fʌsɪ	fussy	fʌzɪ	fuzzy
beɪsɪz	bases	beɪzɪz	bazes	reɪsɪŋ	racing	reɪzɪŋ	raising

At the end of words, after a vowel, /s/ makes the vowel rather shorter and /z/ makes it longer, as with /f, v, θ, ð/, and in this position /z/ is particularly short and gentle – just the faintest touch of a /z/ is sufficient, but the vowel must be good and long. Try the words below one more time the difference of vowel length and of consonant strength:

pleɪs	place	pleɪz	plays	nɪs	niece	niːz	knees
kɔːs	coarse	kɔːz	cause	preɪs	price	praɪz	prize
luːs	loose	juːz	lose	hɜːs	hearse	hɜːz	hers

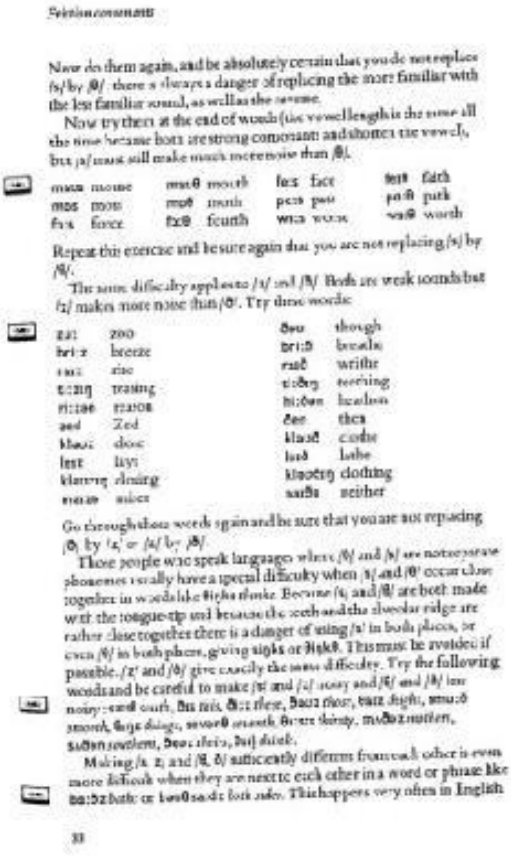
And now some more with short vowels:

bʌs	bus	bʌz	buzz	hɪs	his	hɪz	hiz
ɪs	is	ɪz	is				

For the speakers of many languages (e.g. French, German, Italian, Chinese, Japanese, Russian, etc.) there are not separate phonemes /θ/ and /s/ but only one which is usually more like the English /s/. So there is a danger that /s/ will be used instead of /θ/. The difference between the two is that /s/ is made with the tip and blade of the tongue close to the centre of the alveolar ridge and makes a strong friction, whereas /θ/ is made with the tongue tip near the upper teeth and makes much less friction.

Distinguish carefully between all these pairs:

sɔː	sir	θɜː	thin	sɔːt	sort	θɔːt	thought
sɪŋ	sing	θɪŋ	thing	sɔːs	source	θɔːs	thorough
sɪŋk	sink	θɪŋk	think	saɪ	sigh	θaɪ	thigh



Fricative consonants

Now do them again, and be absolutely certain that you do not replace /s/ by /θ/ – there is always a danger of replacing the more familiar with the less familiar sound, as well as the reverse.

Now try them at the end of words (the vowel length is the same all the time because both are strong consonants and shorten the vowel), but /z/ must still make much more noise than /θ/.

maʊs	mouse	maʊθ	mouth	feɪs	face	feɪθ	faith
mɒs	moss	mɒθ	moth	pɑːs	pass	pɑːθ	path
fɔːs	force	fɔːθ	fourth	wɜːs	worse	wɜːθ	worth

Repeat this exercise and be sure again that you are not replacing /s/ by /θ/.

The same difficulty applies to /z/ and /ð/. Both are weak sounds but /z/ makes more noise than /ð/. Try these words:

zuː	zoo	ðəʊ	though
briːz	breeze	briːð	breathe
reɪz	rise	raɪð	writhe
treɪzɪŋ	teasing	riːðɪŋ	teething
ziːəs	zeal	hiːðən	heathen
zed	Zed	ðeə	there
kləʊz	close	klaʊð	cloth
leɪz	lays	leɪð	lathe
kləʊzɪŋ	closing	kləʊðɪŋ	clothing
naɪsɪz	nices	naɪðə	neither

Go through these words again and be sure that you are not replacing /ð/ by /z/ or /z/ by /ð/.

Those people who speak languages where /θ/ and /s/ are not separate phonemes usually have a special difficulty when /s/ and /θ/ occur close together in words like *sixths thinks*. Because /s/ and /θ/ are both made with the tongue-tip and because the teeth and the alveolar ridge are rather close together there is a danger of using /s/ in both places, or even /θ/ in both places, giving *sikhs* or *thikh*. This must be avoided if possible. /z/ and /ð/ give exactly the same difficulty. Try the following words and be careful to make /s/ and /z/ noisy and /θ/ and /ð/ less noisy: *sixth* sixth, *fifths* fifθs, *fifth's* fifθs, *breathes* briːðz, *teeth* tiːθ, *smooths* smuːðz, *bathe* beɪð, *sixths* sixθs, *seventh* sevənθ, *thirsty* θɜːstɪ, *mothers* mʌðəz, *mothers* mʌðəz, *sixteen* sixtiːn, *thirteen* θɜːtiːn, *but thirsty*.

Making /s, z/ and /θ, ð/ sufficiently different from each other is even more difficult when they are next to each other in a word or phrase like *baths* bɑːðz both or *lost thoughts* lɒst θɔːts lots more. This happens very often in English

because /$/ and /z / are very common at the end of words and /0/ beginssome very common words such as the, this, f/iaf, /tam, etc.

Start with a long /©/-sound, not too much noise, then slide the tip ofthe tongue gently backwards to the alveolar ridge, which will give thenoisy /s/-sound. Do this several times, and be sure that you start with agood /0/; then gradually make the /0/ shorter before you slide the tipback to the /s/ position. Now practise these words and be careful tomake a distinct difference each time:

mD0 moth mDS moss mD0s moths

mi0 myth mis miss mi0s myths

fo:0 fourth fois force foi0s fourths

Now do the same with /0/ and /z/; start with a long quiet /0/ andgently slide the tongue back to give the noisier /z/. Gradually shortenthe sounds (but be careful to make both, not /0/ or /z/ alone) and thenpractise making a difference between these words:

bri:0 breathe briiz breeze briidz breathes

raiQ writhe raiz rise raidz writhes

klau0 clothe klauz close klaudz clothes

Now try going from /s/ to /0/; this time gently slide the tongueforward towards the teeth until the noisy /s/ is replaced by the quiet/0/. Do this several times and be sure that both sounds are heard. Thenpractise these phrases:

anais0ir) a nice thing its0ik it's thick

djasksOin Jack's thin lets 0ir] k let'sthink

jes 0aeQks yes, thanks pars 0ru: pass through

Do the same with jzj and /0/ and then practise these phrases:

huiz0is who's this? juizdaet use that

az0au as though djDnzdea John's there

Iuiz0am lose them weaz0atii where's the tea?

And finally some more phrases in which /s, z, 0, 5/ come together invarious orders. Always be careful to make one noisy sound (/$, z/) andone quiet one (/0, 6/):

WDts 0aet what's that?its deaz it's theirs

34

bauOsaidz both sideswai z 0a its wise thoughts

Friction consonants

hi:z03iti he's thirty widseifti with safety

bri:0sDft1i breathe softly Si:z0ri: these three

There are various tongue-twisters sentences which are difficult to say- based on the mixing of these four sounds; for example siks 0in 0islstiks six thin thistle sticks and 09 Iii0 pa I i is dismisaO as the Leith policedismisseth us, but native English speakers find these difficult to say, sothere is no need to try to master them. It is much better to concentrateon words and phrases like those above which occur very often innormal conversation.

Some of the very many common words containing /s/ are: same,sing, sit, Saturday, Sunday, save, see, say, second, seem, self, send, six, seven,side, since, sleep, slow, small, so, some, son, sister, soon, start, stay, stop, still,against, almost, beside(s), least, lost, last, listen, message, mister, Mrs, use (n.),face, miss, across, advice, case, cats (etc.), takes (etc.), pass, less, -ness, nice,piece, perhaps, yes.

Some of the very many common words containing /z / are: noisy,busy, reason, easy, lazy, losing, as, his, hers, cause, use (vb.), has, is, lose,was, days, dogs (etc.), does, moves (etc.), noise, please.

Ill and/3/

/J/ is a strong friction sound and /3/ is a weak one. The position of thespeech

organs for these sounds is shown in Figure 15.

notice

1 The soft palate is raised so that all the breath is forced to go throughthe mouth.

2 There is a narrowing between the tip of the tongue and the back ofthe alveolar ridge.

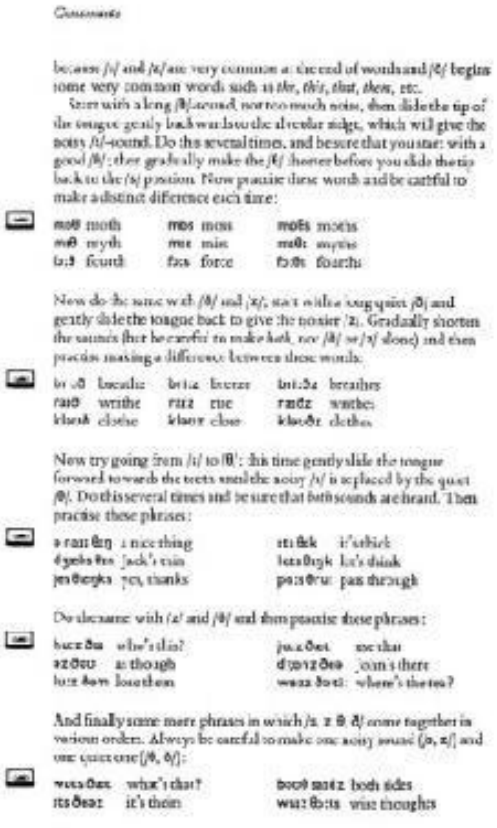
3 The front of the tongue is higher than for /s/ and /z /.

4 The lips are very slightly rounded.

Start from /s/: pull the tip of the tongue backwards a little so that thenarrowing is at the back of the alveolar ridge (draw the breath inwardsto check that you have the tongue in the right place). Keep this positionand put the rest of the tongue in position to say the vowel /1/, slightlyround the lips, and push the breath through strongly. /J/ is a muchnoisier sound than /f/ and /G/ and only a little less noisy than /s/. For /3/the friction is weaker, and shorter.

Ill does not occur at the beginning of English words but /{/ quitefrequently does. Try these: Ji 1 she, Jau show, {Dp shop, {ip ship, Jed shed,

35



Consonants

because /s/ and /t/ are very common at the end of words and /ð/ begins some very common words such as *the, this, that, them,* etc.

Start with a long /θ/-sound, not too much noise, then slide the tip of the tongue gently back wards to the alveolar ridge, which will give the noisy /s/-sound. Do this several times, and be sure that you start with a good /θ/; then gradually make the /θ/ shorter before you slide the tip back to the /s/ position. Now practise these words and be careful to make a distinct difference each time:

mɒθ moth mɒs moss mɒɬs moths
maɪθ myth maɪs miss maɪθs myths
fɔːθ fourth fɔːs force fɔːθs fourths

Now do the same with /ð/ and /z/, start with a long quiet /ð/ and gently slide the tongue back to give the noisier /z/. Gradually shorten the sounds (but be careful to make *both, not* /ð/ or /z/ alone) and then practise making a difference between these words:

bɪˈɹð breathe bɪˈɹz breeze bɪˈɹðɪ breathy
ɹaɪð writhe ɹaɪz rise ɹaɪðz writhes
klɒʊð clothe klɒʊz close klɒʊðz clothes

Now try going from /t/ to /θ/: this time gently slide the tongue forward towards the teeth until the noisy /t/ is replaced by the quiet /θ/. Do this several times and be sure that both sounds are heard. Then practise these phrases:

ə ɹaɪn θɪŋ a nice thing ɪtɪ θɪk it'sthick
ʤɛkɪz θeɪn Jack's vain lɪtɪ θɪŋk kit's think
jɛs θæŋks yes, thanks pɑɪs θɹuː pass through

Do the same with /z/ and /θ/ and then practise these phrases:

hʊz ðɪs who's this? juːz ðæt use that
əz ðoʊ as though ðɛɹz ðeɹ there's there
hɪz ðɔɪz his clothes wɛɹz ðeɪɹ? where's the tea?

And finally some more phrases in which /s z θ ð/ come together in various orders. Always be careful to make one noisy sound (/s, z/) and one quiet one (/θ, ð/):

wɒz ðæt what's that? bɒθ saɪdz both sides
ɪts ðeɪɹ it's theirs wɪz θɔʊts wise thoughts

14

Fricative consonants

hɪz θɜːtɪ he's thirty wɪθ sɛfti with safety
bɹɛðɪŋ breathing ðɹiː three

There are various tongue-twisters – sentences which are difficult to say – based on the mixing of these four sounds; for example: *sɪks θɪn θɪsəlz stɪkɪŋ aʊt frɒm ðə bɪg θɪsəl bɪʃɒp's dɹɛsɪŋ-stɔːl* or *the Leith police dismisthe*, but native English speakers find these difficult to say, so there is no need to try to master them. It is much better to concentrate on words and phrases like those above which occur very often in normal conversation.

Some of the very many common words containing /s/ are: *some, sing, sit, Saturday, Sunday, sure, see, say, seems, seem, self, send, six, seven, she, since, since, slow, small, so, come, cow, sister, soon, start, stay, stop, still, against, almost, beside(s), best, lest, less, listen, message, mister, Mrs, use* (n.), *(use, miss, across, advice, case cats*(etc.), *takes*(etc.), *pass, less, –ness, once, piece, perhaps, yes.*

Some of the very many common words containing /z/ are: *noisy, busy, reason, rose, easy, losing, as, his, hers, cause, use* (vb.), *has, is, lose, was, days, dogs* (etc.), *does, leaves* (etc.), *noise, please.*

/ʃ/ and /ʒ/

/ʃ/ is a strong fricative sound and /ʒ/ is a weak one. The position of the speech organs for these sounds is shown in Figure 16.

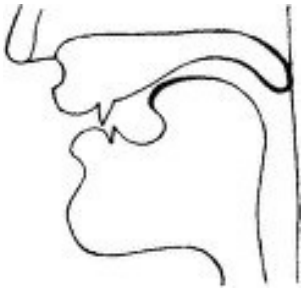
NOTICE

1 The soft palate is raised so that all the breath is forced to go through the mouth.
2 There is a narrowing between the tip of the tongue and the back of the alveolar ridge.
3 The *front* of the tongue is higher than for /s/ and /z/.
4 The lips are very slightly rounded.

Start from /s/: pull the tip of the tongue backwards a little so that the narrowing is at the back of the alveolar ridge (draw the breath inwards to check that you have the tongue in the right place). Keep this position and put the rest of the tongue in position to say the vowel /ɪ/, slightly round the lips, and push the breath through strongly. /ʃ/ is a much noisier sound than /f/ and /θ/ and only a little less noisy than /s/. For /ʒ/ the friction is weaker, and shorter.

/ʒ/ does not occur at the beginning of English words but /ʃ/ quite frequently does. Try these: /ʃuː she, ʃəʊ show/ ʃɒp shop, ʃɪp ship, ʃɛd shed,

15



% *5 HI hi

J3:t shirt, Ja:p sharp, Jb:t short9 Jea share, Jain shine, Jua rare, jAt shut, Ju:shoe, Jud should.

Between vowels fa/ is voiced and if you voice this sound naturallyin that position so much the better; if not, make it very gentle and veryshort, m is always voiceless. There are almost no cases in which /J/ andIlf distinguish words which are otherwise the same, but practise thesemixed words: prejasprecious, treja treasure, aujan ocean, iksplaujanexplosion7 neijan nation, inveijan invasion, kandijan condition, dis^andecision, preja pressure, me3a measure, rileijan relation, ake^an occasion.

At the end of words /J/ is quite common but fa/ is very rare and onlyoccurs in a few words borrowed from French: like the other gentlesounds it makes the vowel before it longer, whereas /J/ makes it shorter,Try these /J/ words:

finij finish rAbiJ rubbish kraej crash krAj crush

wdJ wash puj push li:J leash ha:J harsh

And now these /3/ words, making the vowels fully long:gaera:3 garage bei3 beige ru:3 rouge

As you can see, if you confuse /J/ and fa/, not much damage is done,though since native English speakers distinguish them you should tryto too. However, it is much more dangerous to confuse /s/ and /J/because many words are kept separate only by this difference. In somelanguages (e.g. Spanish, Greek) there is only one phoneme whereEnglish has both /s/ and /J/ and if this is so you must take special carewith these phonemes. (The replacement of /$/ by /J/ gives a ratherdrunken effect to one’s speech!) In particular the friction of /$/ issharper and higher than that of /J/ because the tongue-tip is nearer to

the teeth, so practise the pairs of words below and be sure that youmove your tongue to the right positions for the two consonants:

sau	so	Jau	show	sai	sigh	Jai	s
SDk	sock	Jok	shock	si:	see		s
salt	sort	Jait	short	seim	same	Jeim	s
P3:$an person	p3:Jan	Persian	beisan	basin	neijan	nation	
lisan	listen	mijan	mission	misiQ	missing	wijiq	v
li:s	lease	U:J	leash v	ass	ass	aej	a
mes	mess	mej	mesh				

The danger of confusing words with /z/ and / j/ is very small becausefew pairs of words have only this difference, but to use one of thesewhere the other is usual will make your English sound wrong, so keepthe two separate. Try the following:

rizan risen vi3an vision reiza razor irei3a erasure

reizan raisin inve^an invasion rauza Rosa klau3a closure

ru:z ruse 01:3 rouge beiz bays bei3 beige

Some of the commonest words containing /J/ ar e: shape, she, ship, sharp,shop, shall, should, short, shut, shout, show, shoulder, shoe, shoot, shine,shore, sure, anxious, ashamed, machine, patient, position, station, motion,nation, ocean, mention, pressure, precious, bush, crash, crush,fish, flesh,foolish,fresh,greenish (etc.), punish, push, rush, selfish, wash, wish, dish.

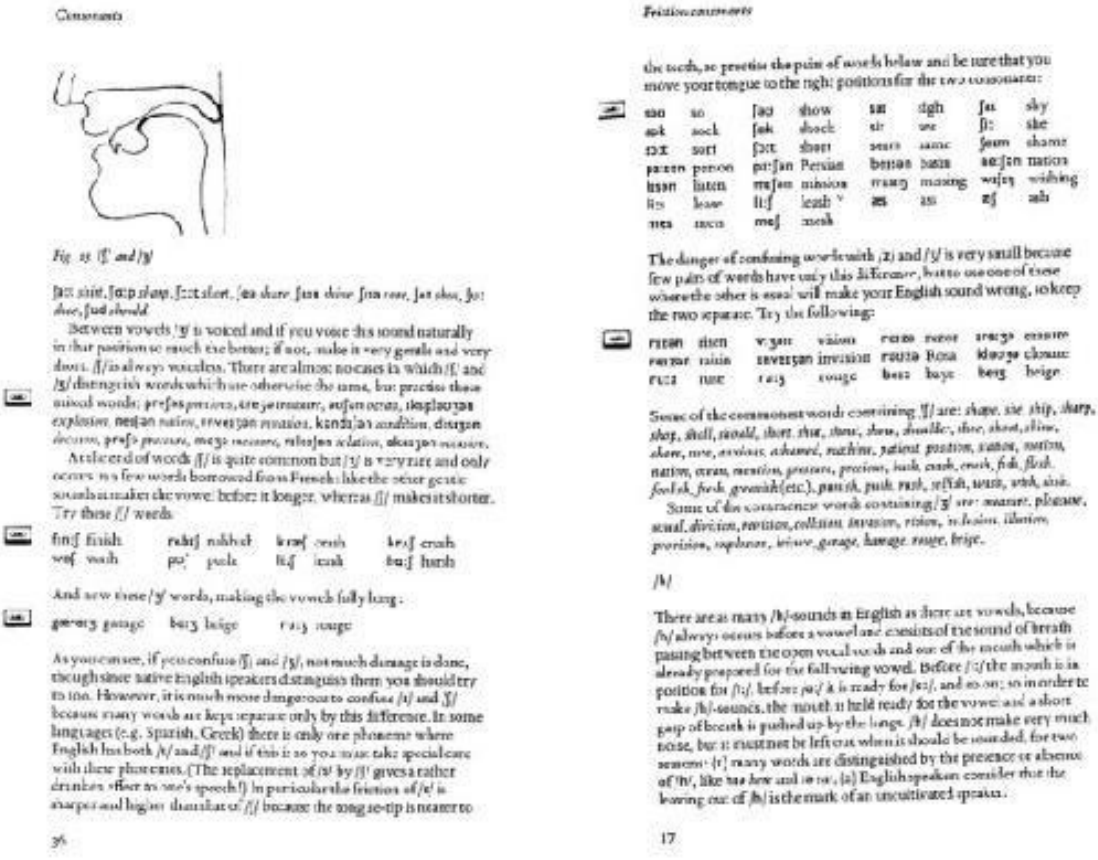
Some of the commonest words containing / 3/ are: measure, pleasure,usual, division, revision, collision, invasion, vision, inclusion, illusion,provision, explosion, leisure,garage, barrage, rouge, beige.

N

There are as many /h/-sounds in English as there are vowels, because/h / always occurs before a vowel and consists of the sound of breathpassing between the open vocal cords and out of the mouth which isalready prepared for the following vowel. Before /i:/ the mouth is inposition for /!:/, before /a:/ it is ready for /a:/, and so on; so in order tomake /h/-sounds, the mouth is held ready for the vowel and a shortgasp of breath is pushed up by the lungs, /h/ does not make very mucnoise, but it must not be left out when it should be sounded, for tworeasons: (1) many words are distinguished by the presence or absenceof/h/, like hia here and ia ear, (2) English speakers consider that theleaving out of/h/ is

the mark of an uncultivated speaker.

37



Consonants

Fig. 15 /ʃ/ and /ʒ/

ʃɪt *shirt*, ʃɑːp *sharp*, ʃɔːt *short*, ʃeə *share* ʃaɪ *shire* ʃɔɪ *roar*, ʃuː *shoe*, ʃʊ: *shoe*, ʃʊd *should*

Between vowels /ʒ/ is voiced and if you voice this sound naturally in that position so much the better; if not, make it very gentle and very short. /ʃ/ is always voiceless. There are almost no cases in which /ʃ/ and /ʒ/ distinguish words which are otherwise the same, but practise these mixed words: prɪʃəs *precious*, streʒə *pressure*, əʊʃən *ocean*, ɪkspləʊʒən *explosion*, neɪʃən *nation*, ɪnveɪʒən *invasion*, kənʃɪʃən *condition*, dɪvɪʒən *decision*, prəʃ *procure*, meʒə *measure*, rɪlɪʃən *relation*, əkseʒən *occasion*.

Another kind of words /ʃ/ is quite common but /ʒ/ is very rare and only occurs in a few words borrowed from French: like the other groups sounds it makes the vowel before it longer, whereas /ʃ/ makes it shorter. *Try* these /ʃ/ words

fɪnʃ finish rʌbɪʃ rubbish krʌʃ crush
wɒʃ wash pʊʃ push lɪʃ leash bɜːʃ harsh

And now these /ʒ/ words, making the vowels fully long:

gəˈrɑːʒ garage bɑːʒ beige rɑːʒ rouge

As you can see, if you confuse /ʃ/ and /ʒ/, not much damage is done, though since native English speakers distinguish them you should try to too. However, it is much more dangerous to confuse /ɪ/ and /ʃ/ because many words are kept separate only by this difference. In some languages (e.g. Spanish, Greek) there is only one phoneme where English has both /ɪ/ and/ʃ/ and if this is so you must take special care with these phonemes. (The replacement of /ɪ/ by /ʃ/ gives a rather drunken effect to one's speech!) In particular the friction of /ɛ/ is sharper and higher than that of /ʃ/ because the tongue-tip is nearer to

Fricative consonants

the teeth, so practise the pair of words below and be sure that you move your tongue to the right position for the two consonants:

səʊ so ʃəʊ show sʌɪ sigh ʃʌɪ shy
sɒk sock ʃɒk shock sɜː sir ʃɜː she
sɔːt sort ʃɔːt short seɪm same ʃeɪm shame
pɜːsn person pɜːʃn Persian beɪsn basin neɪʃn nation
lɪsn listen mɪʃn mission mɪsɪŋ missing wɪʃɪŋ wishing
liːs lease liːʃ leash ˈ ɑːs ash ɑːʃ ash
mɛs mess mɛʃ mesh

The danger of confusing words with /z/ and /ʒ/ is very small because few pairs of words have only this difference, but to use one of these where the other is used will make your English sound wrong, so keep the two separate. Try the following:

rɪzn risen vɜːʒn version rəʊz rose ɪnveʒn invasion
rɪzn raisin seveʒn invasion rəʊʒə Rosa
rɑːz raise rɑːʒ rouge beɪz baize beɪʒ beige

Some of the commonest words containing /ʒ/ are: *shape, sir, ship, sharp, shop, shall, should, short, shut, share, shone, shoulder, shoe, shoot, shine, shave, nice, anxious, ashamed, machine, patient, position, nation, motion, native, ocean, mention, pressure, precious, bush, crash, crush, fish, flesh, foolish, fresh, garnish(etc.), punish, push rush, selfish, wash, wish, dish.*

Some of the commonest words containing /ʒ/ are: *measure, pleasure, usual, division, persuasion, collision, invasion, vision, television, illusion, provision, explosion, leisure, garage, homage, rouge, beige.*

/h/

There are as many /h/-sounds in English as there are vowels, because /h/ always occurs before a vowel and consists of the sound of breath passing between the open vocal cords and out of the mouth which is already prepared for the following vowel. Before /iː/ the mouth is in position for /iː/, before /ɑː/ it is ready for /ɑː/, and so on; so in order to make /h/-sounds, the mouth is held ready for the vowel and a short gasp of breath is pushed up by the lungs. /h/ does not make very much noise, but it must not be left out when it should be sounded, for two reasons: (1) many words are distinguished by the presence or absence of 'h', like *tea hear* and *ear*; (2) English speakers consider that the leaving out of /h/ is the mark of an uncultivated speaker.

Leaving out /h/ is the biggest danger, but a lesser error is to make/h/-sounds too noisy. Some speakers (for instance, Spaniards, Greeks,Poles) push the breath between the back of the tongue and the softpalate and make a srraping noise at that point. This sounds ratherunpleasant to English people and you should avoid it if possible. Forthe words below, get your mouth ready for the vowel and push a littlegasp of breath through your mouth just before the vowel starts:

hart heart h3: her haet hat

Hd:I hall hu: who hi: he

Say all those words several times and be sure that the /h/-sound is there,but not too noisy just the sound of breath streaming from the mouth.

Now compare the following pairs, one word with /h / and onewithout:

ha:m harmhedj hedgehea hair

aim armec^3 edgeea air

hi:t heathail hallhil hill

i:t eatd:I allil ill

/ h/ also occurs in the middle of words (although never at the end ofwords) and should be made in the same way as before. If the vocalcords happen to vibrate and give voice during /h/ this is normal, butthere is no need to try especially to voice the sound. Try these words,with a definite /h/, but no scraping:

bihaind behind rih3is rehearse riihauz re-house

enihau anyhow ki:haul key-hole Anhauli unholy

aelkahol alcohol bifbihaend beforehand

/h/ is especially difficult for those who have no such sound in their ownlanguage (for example French, Italian) in phrases where words with /h/and words without it are close together. If you have this trouble youmust practise examples like those below quite slowly at first, and besure that the words which ought to have /h/ do actually have it, and,equally important, that those without /h/ do not have it. Try themnow, slowly:

hauza:0a how’s Arthur?

aut av haend out of hand

it s Difli hevi it’s awfully heavy

hiz haumzin aialand his home’s in Ireland

h el an went aut Helen went out

wi: a:l went haum we all went home

ai hit henri in Si: ai I hit Henry in the eye

ai aiskt aen hau Ji: h3:d abaut it I asked Ann how she heard about it

Say each of those examples several times slowly with the /h / in theright places before you speed up to a normal pace.

A few common words sometimes have /h/ and sometimes do not, forexample, he, him, her, have. This is explained on p. 92.

Some of the commonest words which always contain /h/ are: half,hand, hat, head, health, hear, here, heart, heavy, hide, high, history, hit, hold,hole, home, hope, horse, hat, house, how, hundred, husband, behind, before-hand, household, anyhow,greenhouse, manhole, inhale, rehearse, coherent.

3.2 Stop consonants

In stop consonants the breath is completely stopped at some point inthe mouth, by the lips or tongue-tip or tongue-back, and then releasedwith a slight explosion. There are four pairs of phonemes containingstops fp, b/, /t, d/, /k, g/ and /tj, d3/, and like the friction consonantsone of each pair is strong and the other weak.

/p/and/b/

Ip/ is a strong stop consonant and /b / is a weak one. The position of theorgans of speech for these stops is shown in Figure 16.

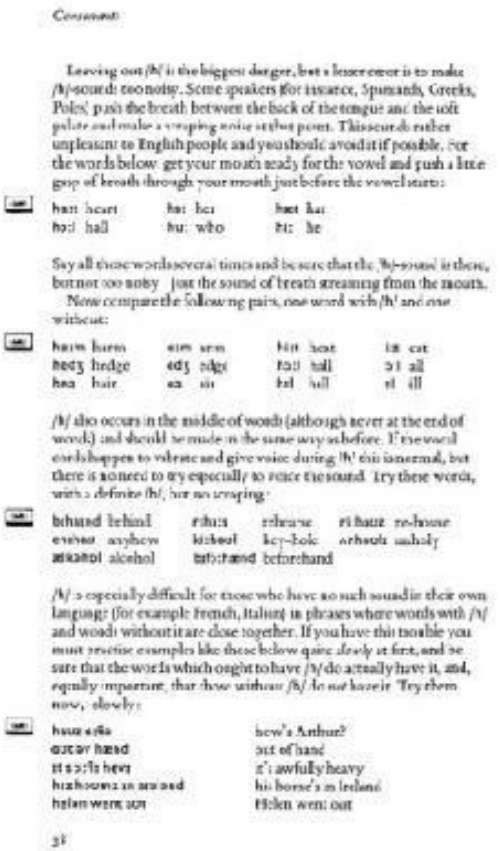
NOTICE

1 The lips are closed firmly and the soft palate is raised so that thebreath cannot get out of either the nose or the mouth but is trappedfor a short time.

2 When the lips are opened suddenly the breath rushes out with aslight explosion or popping noise.

3 Before the lips are opened, the rest of the mouth takes up the positionfor the following sound, a vowel position if a vowel follows, as inpool, or a consonant position if a consonant follows, as in play.

jpl is a strong sound, like /f/ and /0/ and /s/ and /J/, but it has a specialfeature which these do not have: it causes the following sound to losesome of the voicing which it would otherwise have. For example, inpu:lpool the first part of the vowel /u:/ has no voice it consists ofbreath flowing through the mouth which is in position for /u:/. In factthis is what happens for /h/, as we saw on p. 37, so that we may write



Consonants

Leaving out /h/ is the biggest danger, but a lesser error is to make /h/-sound too noisy. Some speakers (for instance, Spaniards, Greeks, Poles) push the breath between the back of the tongue and the soft palate and make a creeping noise at that point. This sound is rather unpleasant to English people and you should avoid it if possible. For the words below get your mouth ready for the vowel and push a little gasp of breath through your mouth just before the vowel starts:

hɑːt heart hɑː ha hɑːt hat
hɔːl hall huː who hiː he

Say all these words several times and be sure that the /h/-sound is there, but not too noisy. Just the sound of breath streaming from the mouth.

Now compare the following pairs, one word with /h/ and one without:

hɑːm harm ɑːm arm hɪt heat ɪt eat
hedʒ hedge edʒ edge hɔːl hall ɔːl all
heə hair eə air hɪl hill ɪl ill

/h/ also occurs in the middle of words (although never at the end of words) and should be made in the same way as before. If the vowel coming before starts to vibrate and give voice during /h/ this is normal, but there is no need to try especially to voice the sound. Try these words, with a definite /h/, but no creeping:

behɑːnd behind ɪnhɑːs inhouse rɪhɑːs rehouse rɪhaʊz re-house
enɪwʌn anyhow bɪkɔːz because hiːhiːl key-hole ɔːhəʊl unholy
ælkəhɒl alcohol bɪfɔːhænd beforehand

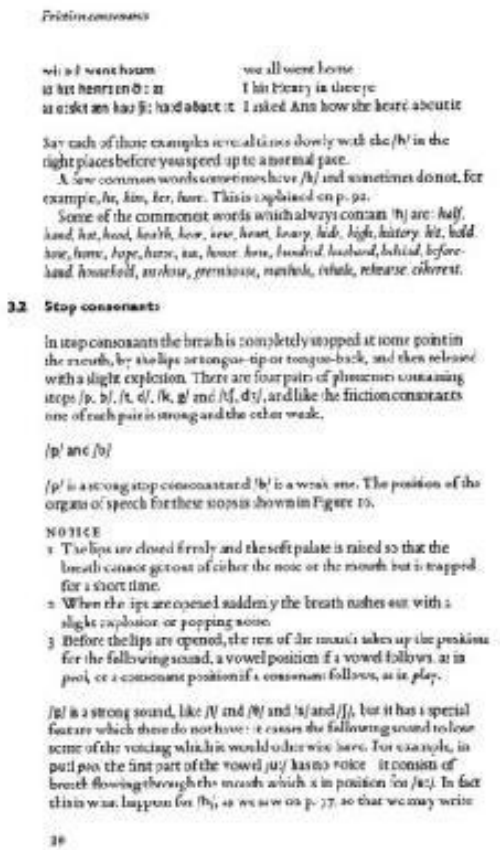
/h/ is especially difficult for those who have no such sound in their own language (for example French, Italian) in phrases where words with /t/ and words without it are close together. If you have this trouble you must practise examples like these below quite *slowly* at first, and be sure that the words which ought to have /h/ do actually have it, and, equally important, that those without /h/ do not have it. Try them now, slowly:

hɑːt ɪz hɪz hɑːt
his heart is in his hat

ɑːt ɔːlz hevɪ
it's awfully heavy

hɪz hɔːsɪz ɪn ɑːɪəlænd
his horse's in Ireland

helən went aʊt
Helen went out



Friction consonants

wiː wɒnt hɒm
we all went home

ɪz hɪz hedʒ ɪn ðəgɑːdn
Is his hedge in the garden

aɪ eskt æn haʊ ʃiː hædəbaʊt ɪt
I asked Ann how she heard about it

Say each of these examples several times slowly with the /h/ in the right places before you speed up to a normal pace.

A few common words sometimes have /h/ and sometimes do not, for example, *he, him, her, have*. This is explained on p. 92.

Some of the commonest words which always contain /h/ are: *half, hand, hat, head, health, hear, hear, heart, heavy, hide, high, history, hit, hold, hour, home, hope, horse, hot, house, how, hundred, husband, habitual, beforehand, household, enclosure, greenhouse, manhole, rehash, rehouse, rehearse, rehearsal.*

3.2 Stop consonants

In stop consonants the breath is completely stopped at some point in the mouth, by the lips or tongue-tip or tongue-back, and then released with a slight explosion. There are four pairs of phonemes containing stops /p, b/, /t, d/, /k, g/ and /tʃ, dʒ/, and like the friction consonants one of each pair is strong and the other weak.

/p/ and /b/

/p/ is a strong stop consonant and /b/ is a weak one. The position of the organs of speech for these stops is shown in Figure 16.

NOTICE

1 The lips are closed firmly and the soft palate is raised so that the breath cannot get out of either the nose or the mouth but is trapped for a short time.

2 When the lips are opened suddenly the breath rushes out with a slight explosion or popping noise.

3 Before the lips are opened, the rest of the mouth takes up the position for the following sound, a vowel position if a vowel follows, as in *pool*, or a consonant position if a consonant follows, as in *play*.

/ʃ/ is a strong sound, like /f/ and /θ/ and /s/ and /ʃ/, but it has a special feature which these do not have: it causes the following sound to lose some of the voicing which it would otherwise have. For example, in pu:l pool the first part of the vowel /uː/ loses voice. It consists of breath flowing through the mouth which is in position for /uː/. In fact this is what happens for /h/, as we saw on p. 37, so that we may write

this voiceless period like this: p hu:l, where the h represents a voicelesskind of/u:/. Try making this voiceless /u:/ by itself; it is rather likewhat you do when you blow out a light. Now put the /p/ in front ofit, still with no voice, only strong breath. Now put the vowel /u:/itself after the breath, p hu:. Do this several times and be sure that theperiod of breath is there before the /u:/ starts. Do the same thing withother vowels in the words pb:t, pha:t, phaet, phet, phit, phi:t. Itis very

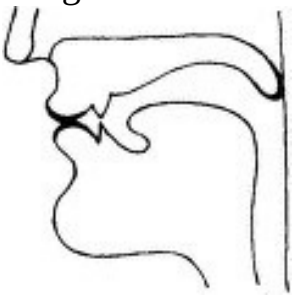


Fig. 16 / p/ and /b/

important that the period of breath (which is called aspiration) shouldbe there each time. It is this aspiration which mainly separates /p/from /b/.

Now try /p/ with a following consonant, as in /plei/ Keep the lipsclosed for /p/, and behind them put your tongue in position for /!/;then open the lips and let the breath flow through the / / position, withno voice but considerable friction. This gives a voiceless /l/-sound,which is written/I/ Do this several times pi, pi, pi still with novoice. Now put the ordinary voiced /!/ after pi pi I and then go onto the vowel, pjlei. Do the same thing with the words prei and pjua,and see that breath flows through the jrj and /j/ position, giving /r/ and/J/, with friction, before the voiced /r/ and /j/ are heard.

/b/ is a weak stop, and it never has aspiration. The vocal cords mayor may not vibrate whilst the lips are still closed, but they must vibratefor the following sound, whether vowel or consonant. Try the wordbuk, and make the /b/ very gentle and without any aspiration. Do thesame with bDit, ba:, baek, bel, bit, bi:n. A following consonant isprepared for whilst the lips are closed and is voiced as soon as theyopen. Try brait, b u:, bjuiti with a gentle /b/.

Now try the following pairs of words, and make the / p/ strong andaspirated and the jbj weak and unaspirated:

Stop consonants

S3 piik peak bilk beak pit pit bit bi

pack pack baek back pa:k park ba:k bark

pit port bait bought pul pull bul bull

praid pride braid bride pleiz plays bleiz blaze

When /p/ occurs between vowels the aspiration may be less noticeableor even absent, but it will never do any harm to keep the aspiration inthis position too. /b/ is of course never aspirated, but in this position itis usually voiced. The most important thing, as with the other weakconsonants, is to make it very gentle and short. Try these words:

haepi happy Juebi shabby saP3 supper rAba rubber

peipa paper leiba labour npel repel nbel rebd

simp) simple simbl symbol aplai apply abiald3 oblige

Some learners (e.g. Spaniards) have great difficulty in hearing andmaking a difference between /b/ and /v/ in this position, so that thewords marble and marvel sound the same. They must take great care toclose the lips very firmly for /b/, so that the sound makes an explosionand not a friction. Try these words:

maibl marble maivl, marvel nban ribbon nva river

haebit habit haevit have it rAba rubber lAva lover

leiba labour feiva favour beibi baby neivi navy

In final position (before a pause) /p/ is aspirated and shortens the vowelbefore it, whilst /b/ is particularly weak and makes only very little

noise, but lengthens the vowel before it.

In some languages (e.g. Cantonese, Vietnamese) a final stop is notexploded or is replaced by a glottal stop (a stop consonant in which thebreath is blocked by the vocal cords, see p. 14)- Speakers of theselanguages must be very careful to form /p/ and /b/ with the bps,;and oopen the lips and allow the breath to explode out of the mouth beforea pause. Try these words:

rip rip rib rib kaep cap kaeb cab

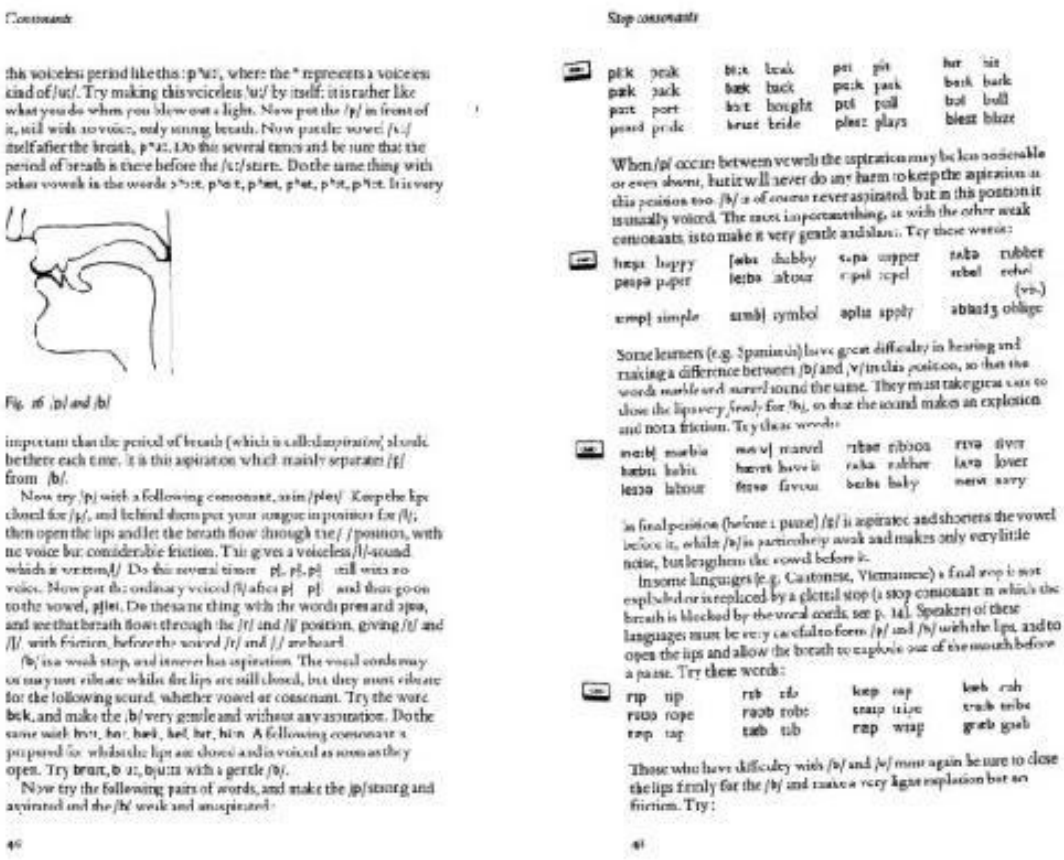
raup rope raub robe traip tripe traib tribe

txp tap taeb tab nep wrap grab grab

Those who have difficulty with /b/ and /v/ must again be sure to closethe lips firmly for the /b/ and make a very light explosion but no

friction. Try:

4i



Consonants

this voiceless period like this: pʰɑ:, where the ʰ represents a voiceless kind of /ɑ/. Try making this voiceless 'ɑ' by itself: it is rather like what you do when you blow out a light. Now put the /p/ in front of it, still with no voice, only strong breath. Now puzzle vowel /ɑ:/ itself after the breath, pʰɑ:. Do this several times and be sure that the period of breath is there before the /ɑ:/ starts. Do the same thing with other vowels in the words pʰɔ:t, pʰɜ:t, pʰæt, pʰɑ:t, pʰɪt, pʰʊt. It is very

Fig. 16 /p/ and /b/

important that the period of breath (which is called *aspiration*) should be there each time. It is this aspiration which mainly separates /p/ from /b/.

Now try /p/ with a following consonant, as in /pleɪ/. Keep the lips closed for /p/, and behind them put your tongue in position for /l/; then open the lips and let the breath flow through the /l/ position, with no voice but considerable friction. This gives a voiceless /l/-sound which is written /l̥/. Do this several times: pl̥, pl̥, pl̥ still with no voice. Now put the ordinary voiced /l/ after pl̥ pl̥ and then go on to the vowel, pl̥ɪɜ. Do the same thing with the words press and spea, and see that breath flows through the /r/ and /j/ position, giving /r̥/ and /l̥/ with friction, before the voiced /r/ and /l/ are heard.

/b/ is a weak stop, and in every has aspiration. The vocal cords may or may not vibrate while the lips are still closed, but they must vibrate for the following sound, whether vowel or consonant. Try the word bɛk, and make the /b/ very gentle and without any aspiration. Do the same with bɪn, bɑ:, bæd, bɛl, bɜ:, bɪn. A following consonant is prepared for whilst the lips are closed and is voiced as soon as they open. Try brɑ:t, bɔ:l, bju:zɪ with a gentle /b/.

Now try the following pairs of words, and make the /p/ strong and aspirated and the /b/ weak and unaspirated:

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Stop consonants

pɪk peak bi:t beat pet pit bɜ: bit
pæk pack bæk back pe:k pack bæk bark
pɔ:t port bɔ:t bought pʊl pull bʊl bull
preɪd pride breɪd bride pleɪz plays bleɪz blaze

When /p/ occurs between vowels the aspiration may be less noticeable or even absent, but it will never do any harm to keep the aspiration in this position too. /b/ is of course never aspirated, but in this position it is usually voiced. The most important thing, as with the other weak consonants, is to make it very gentle and slack. Try these words:

hæpɪ happy ʃʌbɪ dubby kʌpə upper rʌbə rubber
peɪpə paper leɪbə labour ɪrpəl repel rebəl rebel (vb.)
sɪmpl simple ɪmbl symbol əplʌɪ apply əblaɪdʒ oblige

Some learners (e.g. Spaniards) have great difficulty in hearing and making a difference between /b/ and /v/ in this position, so that the words *marble* and *marvel* sound the same. They must take great care to close the lips very *firmly* for /b/, so that the sound makes an explosion and not a friction. Try these words:

mɑ:bl marble mɑ:vl marvel rɪbən ribbon rɪvə diver
hæbɪt habit hævɪt have it rʌbə rubber lɜvə lover
leɪbə labour fɜvə fervour beɪbɪ baby nɜvɪ nervy

In final position (before a pause) /p/ is aspirated and shortens the vowel before it, while /b/ is particularly weak and makes only very little noise, but lengthens the vowel before it.

In some languages (e.g. Cantonese, Vietnamese) a final stop is not exploded or is replaced by a glottal stop (a stop consonant in which the breath is blocked by the vocal cords; see p. 141. Speakers of these languages must be very careful to form /p/ and /b/ with the lips, and to open the lips and allow the breath to explode out of the mouth before a pause. Try these words:

rɪp rip rɪb rib kep cap kæb cab
rəʊp rope rəʊb robe treɪp traipe treɪb treibe
rɛp rap tæb tab rɛp wrap greb grab

Those who have difficulty with /b/ and /v/ must again be sure to close the lips firmly for the /b/ and make a very light explosion but no friction. Try:

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EE rib rib giv give kaeb cab haev have
traib tribe draiv drive kkb club gUv glove

When / p/ or /b/ are followed immediately by one of the other stopconsonants /t, d, k, g/ or by /m/ or /n/ the sound is made a littledifferently; this is dealt with on p. 67.

Some of the commonest words containing / p/ are: page, pair, paper,pardon, part, pass, pdy, people, perhaps, piece, place, p/dte, p/ay, please,plenty, poor, possible, post, pound, pretty, price, pull, push, put, appear,April, company, compare, complain, complete, copy, expect, happen, happy,important, open, sleep, cheap, cup, drop,group, heap, help, hope, keep, map,rope, shape, sharp, shop, stop, step, top, up, wrap.

Some of the commonest words containing /b/ are: back, bad, bag,bath, be, beautiful, because, become, bed, before, begin, behind, believe, belong,below, besides, best, between, big, black, blue, both, boy, bread, break, break-fast, bring, but, busy, buy, by, brown, able, about, above, September (etc.),February, habit, harbour, husband, neighbour, number, obey, possible,probable, public, remember, table, job, rub, rob, club, slab, grab.

/t/ and /d/

/t/ is a strong stop consonant and /d / is a weak one. The position of theorgans of speech for these stops is shown in Figure 17.

NOTICE

1 The tip of the tongue (not the blade) is firmly against the middle ofthe alveolar ridge, not too near the teeth and not near the hardpalate.

2 The soft palate is raised, so the breath cannot escape through eitherthe nose or the mouth, but is trapped for a short time.

3 The sides of the tongue are firmly against the sides of the palate, sothat the breath cannot pass over the sides of the tongue.

4 When the tongue-tip is lowered suddenly from the teeth ridge thebreath rushes out with a slight explosion or popping noise.

The strong stop /t/ is aspirated in the same way as /p/ and this may bewritten in a similar way, e.g. thu: too. Put the tongue tip on the verycentre of the alveolar ridge; be sure that only the very point of thetongue is in contact, not the blade; then allow the air to burst out witha voiceless vowel /u:/; do this several times before adding the normalvoiced vowel and be sure that when you do add the /u:/ the voicelessperiod is still there. Do this several times and each time check the exact

r

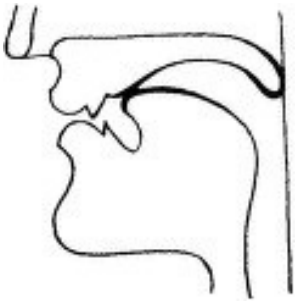


Fig. 17 /t/ and /d/

position of the tongue-tip and the aspiration. Then do the same thingwith other vowels: tbit, fop. t-m, fi:, fain. t-An. Then try theword twin, where the first part of /w/ comes out voiceless and tjuin

where/j/is also partly voiceless.

/d/ is short and weak and never aspirated; compare the following

words:

tu:	two	du:	do
ten	ten	den	den
tAn	ton	dAn	done

tjuin tune djuin dune

tain tom darn dawn

tai tie dai die

taun town daun down

twin twin d wind I dwindle

As with /p/, when /t/ occurs between vowels, the aspiration may beweaker or even absent, but it will never do any harm to keep theaspiration in this position too. /d / in this position is usually voiced, butconcentrate mainly on making it very gentle and short, and it it isvoiced as well so much the better. Try these words:

Q ralta writer raida rider wetii) wetting wedig wedding

1*10 latter laed3 ladder wDita water wo:d0 warder

waitij whitish waidij widish puttrj putting pudig pudding

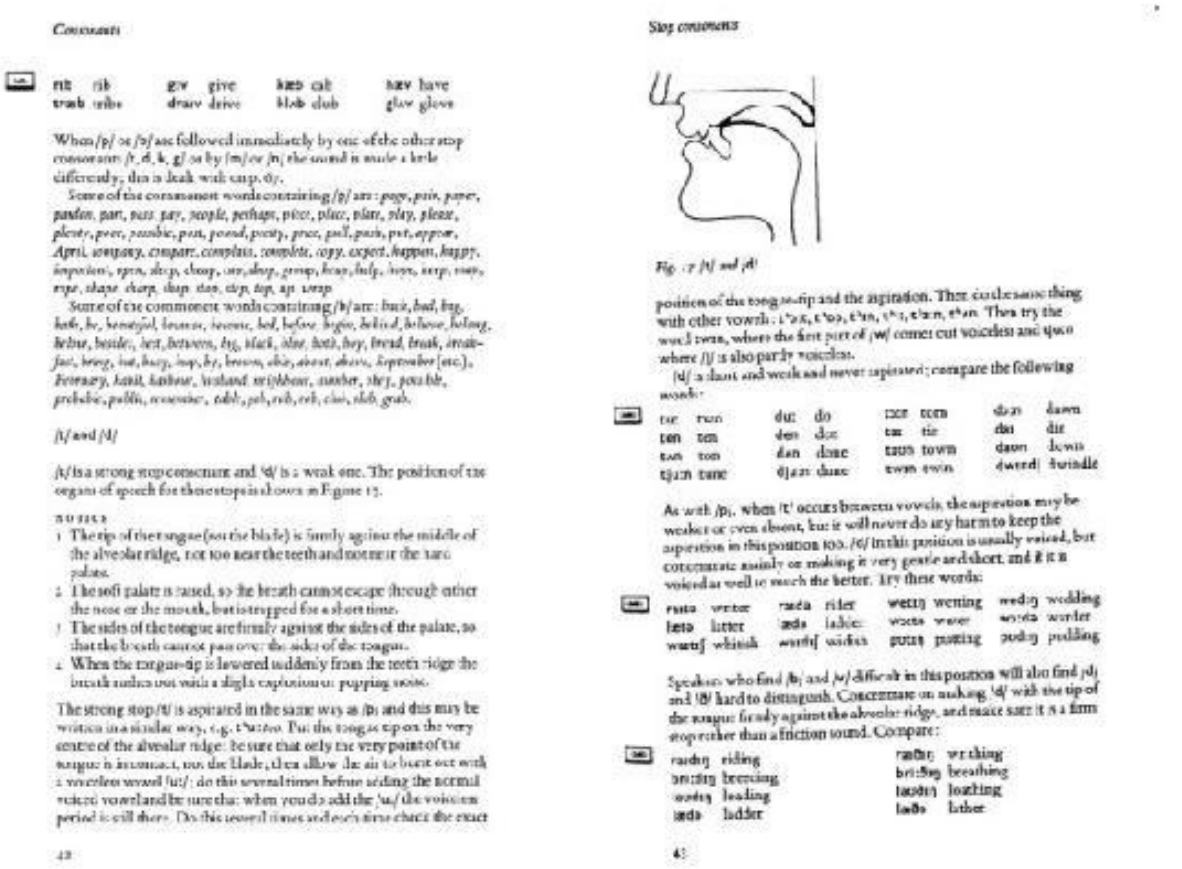
Speakers who find /b/ and /v/ difficult in this position will also find /d/and /a/ hard to distinguish. Concentrate on making /d/ with the tip otthe tongue firmly against the alveolar ridge, and make sure it is a firmstop rather than a friction sound. Compare.

LED raidig riding raidig writhing

briidiQ breeding briidig breathing

laudiQ loading l3udl0 loathing

laeda ladder I*9* lather



Consonants

rɪb rib gɪv give kæb cab hæv have
draɪv drive blʌb club glʌv glove
trab tribe

When /p/ or /b/ are followed immediately by one of the other stop consonants /t, d, k, g/ or by /m/ or /n/ the sound is made a little differently, this is dealt with on pp. 67.

Some of the consonant words containing /p/ are: page, pain, paper, pardon, part, pass, pay, people, perhaps, piece, place, plate, play, please, plenty, poor, possible, post, pound, pretty, price, pull, push, put, appear, April, company, compare, complain, complete, copy, expect, happen, happy, important, open, sheep, cheap, carpet, shop, group, hope, help, hour, keep, soup, rope, shape, sharp, sharp, thin, ship, top, up, wrap

Some of the commonest words containing /b/ are: back, bad, bag, bath, be, beautiful, because, become, bed, before, begin, behind, believe, belong, below, beside, best, between, big, black, blue, both, boy, bread, break, breakfast, bring, but, busy, buy, by, brown, able, about, above, September (etc.), February, hand, harbour, husband, neighbour, number, they, possible, probable, public, remember, table, pub, rob, rib, club, grab.

/t/ and /d/

/t/ is a strong stop consonant and /d/ is a weak one. The position of the organs of speech for these stops is shown in Figure 17.

1 The tip of the tongue (not the blade) is firmly against the middle of the alveolar ridge, not too near the teeth and not near the hard palate.
2 The soft palate is raised, so the breath cannot escape through either the nose or the mouth, but is stopped for a short time.
3 The sides of the tongue are firmly against the sides of the palate, so that the breath cannot pass over the sides of the tongue.
4 When the tongue-tip is lowered suddenly from the teeth ridge the breath rushes out with a slight explosion or popping noise.

The strong stop /t/ is aspirated in the same way as /p/ and this may be written in a similar way, e.g. t'ɛɪtəʊ. Put the tongue-tip on the very centre of the alveolar ridge: be sure that only the very point of the tongue is involved, not the blade, then allow the air to burst out with a voiceless vowel /ɯ/: do this several times before adding the normal voiced vowel and be sure that when you do add the /ɯ/ the voicing or period is still there. Do this several times and don't just chant the exact

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Stop consonants

Fig. 17 /t/ and /d/

position of the tongue-tip and the aspiration. That can be the same thing with other vowels: t'ɑɔɛ, t'ɒɔɒ, t'ɜɪɒ, t'ɔɪɛ, t'ɛæɪɒ, t'ɒæɒ. Then try the word twin, where the first part of /w/ comes out voiceless and sounds where /l/ is also partly voiceless.

/d/ is short and weak and never aspirated; compare the following words:

dɑɪ day dɔɪ doy dɛn den
dɒg dog dɜɪ dirt dɔɒ door
dɑɪɪŋ dying dɔɪɪŋ doing dɜɪɪŋ during

dɑɪ day dɔɪ doy dɛn den
dɒg dog dɜɪ dirt dɔɒ door
dɑɪɪŋ dying dɔɪɪŋ doing dɜɪɪŋ during

As with /p/, when /t/ occurs between vowels, the aspiration may be weaker or even absent, but it will never do any harm to keep the aspiration in this position too. /d/ in this position is usually voiced, but concentrate mainly on making it very gentle and short, and if it is voiced as well so much the better. Try these words:

ɹeɪtə writer ɹeɪdə rider wetɪŋ wetting wedɪŋ wedding
letə latter ɑɪdə ladder wɒtə water wɜɪdə wurder
wɒtʃ watch wɑɪdɪŋ wading pʊtɪŋ putting pʊdɪŋ pudding

Speakers who find /b/ and /v/ difficult in this position will also find /d/ and /ð/ hard to distinguish. Concentrate on making /d/ with the tip of the tongue firmly against the alveolar ridge, and make sure it is a firm stop rather than a friction sound. Compare:

ɹeɪdɪŋ riding ɹeɪðɪŋ writhing
bɹiːdɪŋ breeding bɹiːðɪŋ breathing
lɔɪdɪŋ loading lɔɪðɪŋ loathing
ɑɪdə ladder fɑɪðə father

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In final position /t/ is aspirated and shortens the vowel before it, whilst/d/ is particularly weak and makes only very little noise, but lengthensthe vowel before it. However, speakers who tend not to allow /t/ and/d/ to explode in this position should be sure not only to make thedifference of vowel length but also to allow the breath to explode outof the mouth. Try these words:

bet bet bed bed haːt heart haːd hard

leit late leid laid sait sight said side

set set sed said bnːt brought breːd broad

/d/ and /8/ may again be difficult to distinguish in this position. Be surethat /d/ is made with the tongue-tip firmly on the alveolar ridge, andthat the breath is released with a tiny explosion. Try the words:

briːd breed briːɔ breathe raid ride raid writhe

laud load Iau3 loathe said side said scythe

When /t/ and /d / are followed by any of the other stop consonants,

/p, b, k, g/ or by /m/ or /n/ or /I/, the sounds are made a little differently.This is dealt with on pp. 67 73.

Some of the many common words containing /t/ are: table, take, tell,ten, time, to, today, together, too, top, towards, town, Tuesday, turn, twelve,fuw,

fa/fe, d/ier, tatter, between, city, dirty, hotel, into, matter, notice,particular, protect, quarter, Saturday, water, writer, about, at, beat, bite,boat, but, coat, eat, eight, fat, flat, gate, get, great, hot, it, let, lot, not, ought,might, put, what. (Notice also the past tense of verbs ending with astrong consonant, e.g. missed mist, laughed laift.)

Some of the many common words containing /d / are: day, dead,dear, December, decide, depend, different, difficult, do (etc.), dinner, dog,door, down, during, already, Monday (etc.), holiday, idea, lady, ladder,medicine, body, ready, shoulder, study, today, under, add, afraid, bad, bed,bird, could, would, end, friend, good, had, head, old, read, road, side. (Noticealso the past tense of verbs ending with a vowel, a weak consonant, and/t/, e.g. owed zud, failed fei\d, started staitid.)

/k/ and /g/

/k / is a strong stop consonant and /g/ is a weak one. The position of theorgans of speech for these sounds is shown in Figure 18.

NOTICE

1 The back of the tongue is in firm contact with the soft palate, and

Stop consonants

the toft palate is raised, so **

Thn;;igstoP

may be shown m a smnkr ££-8^ voiceless Do this

position for /k/ and let the bre voiceless one,

several times before adding a normal vowel W

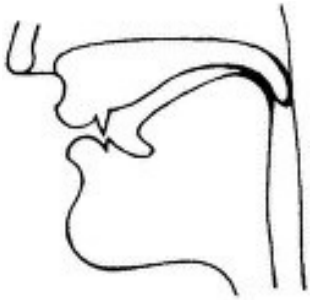


Fig. lS /k/ aw/ /g/

and be sure that the voicel^^ftod^dw Mpt^fton^comesbeftnetlw^ _normal vowel each tnne. * same ,hing with the follow-

LT^nts^tn, krlrm, kwi:n, k,m, where the ftr, part of the/I, r, w/ and /)/ comes out voiceless ^ may form the

The speakersof:5°meS, wfthdie front of the tongue againststop too far forward in ’ , , , not a very

the hard palate, before the vowe s / / ^ soUnds Uke /kje/ and/
dangerous mistake, but to ng is e avoided if possible. If
! ss ^ <■ «■* - * -kept ^ k*mm
^ h s^ranT“never aspira.^mpare the Mowing
words (and do not forget the aspiration of/k/) -
, geiv gave ka:d card
kerv cave § kud could gud good
k CUrl «p gap kaul coal g^l goal
kaEP C»P glass krau crow g™ grow
klais class g,a‘s Siass
45


Consonants

In final position /t/ is aspirated and shortens the vowel before it, while /d/ is particularly weak and makes only very little noise, but lengthens the vowel before it. However, speakers who tendnot to allow /t/ and /d/ to explode in this position should be urged not only to make the difference of vowel length but also to allow the breath to explode out of the mouth. Try these words:

bæt bet	əʊd bed	nɑ:k knaʊ	haɪd hard	
leɪt late	eəd laid	saɪt sight	saɪd side	
sɔ: saw	sed said	brɔ:t brought	brɔ:d broad	

/t/ and/ð/ may again be difficult todistinguish in this position. Be sure that /d/ is made with the tongue-tip firmly on the alveolar ridge, and that the breath is released with a tiny explosion. Try the words:

briːð breed	briːð breathe	raɪd ride	raɪð writhe	
ləʊd load	ləʊð loathe	saɪd side	saɪð scythe	

When /t/ and /d/ are followed by any of the other stop consonants, /p, b, k, g/ or by /m/ or /n/ or /l/, the sounds are made a little differently. This is dealt with on pp. 69–72.

Some of the many common words containing /t/are: *table, take, tell, ten, time, to, today, together, too, top, towards, town, Thursday, turn, twelve, two, talk, taste, after, better, between, city, forty, hotel, into, matter, notice, particular, protect, quarter, Saturday, water, water, about, at, beat, bite, boot, but, coat, cut, eight, fat, flat, gate, get, great, hot, it, let, lot, not, night, put, what.* (Notice also the past tense of verbs ending with a strong consonant, e.g. *mixed* mɪst, *laughed* lɑ:ft.)

Some of the many common words containing /d/ are: *day, dead, dear, December, decide, depress, different, difficult, do* (etc.), *dinner, dog, door, down, during, already, Monday* (etc.), *holiday, den, easy, ladder, medicine, body, made, shoulder, study, today, under, add, afraid, bad, bed, bird, could, would, cold, friend, good, had, hand, old, read, red, side.* (Notice also the past tense of verbs ending with a vowel, a weak consonant, and /t/, e.g. *stayed* steɪd, *failed* feɪld, *started* stɑ:tɪd.)

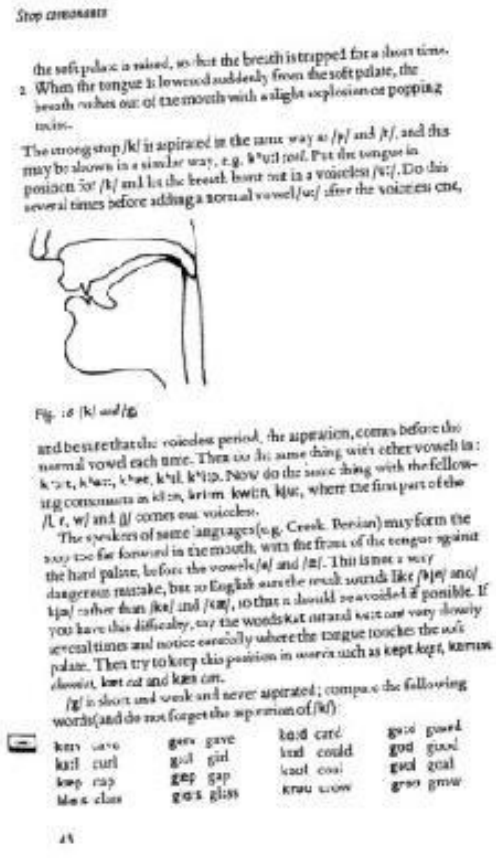
/k/ and /g/

/k/ is a strong stop consonant and /g/ a weak one. The position of the organs of speech for these sounds is shown in Figure 18.

NOTICE

1 The back of the tongue is in firm contact with the soft palate, and

42


Stop consonants

the soft palate is raised, so that the breath is trapped for a short time.

2 When the tongue is lowered suddenly from the soft palate, the breath rushes out of the mouth with a slight explosion or popping noise.

The strong stop /k/ is aspirated in the same way as /p/ and /t/, and this may be shown in a similar way, e.g. kʰʊl cool. Put the tongue in position for /k/ and let the breath burst out in a voiceless /ʰ/. Do this several times before adding a normal vowel/uː/ after the voiceless one,

Fig. 18 /k/ and /g/

and be sure that the voiceless period, the aspiration, comes before the normal vowel each time. Then do the same thing with other vowels in: kʰɔːt, kʰæt, kʰet, kʰɪl, kʰɒb. Now do the same thing with the following consonants in klɪp, krɪm, kwɪn, kjuː, where the first part of the /l, r, w/ and /j/ comes out voiceless.

The speakers of some languages(e.g. Greek, Persian) may form the back too far forward in the mouth, with the front of the tongue against the hard palate, before the vowels/ɑ/ and /æ/. This is not a very dangerous mistake, but to English ears the result sounds like /kjɑ/ and/ kjæ/ rather than /kɑ/ and /kæ/, so that it should be avoided if possible. If you have this difficulty, say the words kat mtand kæt not very slowly several times and notice carefully where the tongue touches the soft palate. Then try to keep this position in words such as kept kept, kerrun chemist, knee cat and kæn can.

/g/ is short and weak and never aspirated; compare the following words(and do not forget the aspiration of/k/)

kerv cave	geɪv gave	kaɪd card	gəʊd good
kɜ:l curl	gɜ:l girl	kʊd could	gʊd good
kæp cap	gæp gap	kəʊl coal	gəʊl goal
klɑːs class	glɑːs glass	kraʊ crow	graʊ grow

45

As with Ip/ and /1/, when /k/ occurs between vowels the aspiration may-be weaker or even absent, but it may be kept in this position too. Onthe other hand /g/ is normally voiced in this position (and of coursenever aspiiated), but concentrate mainly on making it gentle and short.Speakers who confuse /b/ and /d/ with /v/ and /©/ in this position willalso tend to make /g/ a friction sound instead of the correct stop sound.They must be sure to put the tongue into firm contact with the palateand let the breath out with a definite, though slight,

explosion. Trythese words:

likirj
wiika
licking
weaker
maikit market
dlgiQ digging
i:ga eagertaigit target
laekig lacking0ika thickeraegkl ankle
laegiq laggingbiga biggeraeggj angle

In final position /k/ is aspirated and shortens the vowel before it, but/g/ is very, very gentle and lengthens the vowel before it. For bothconsonants there must be a definite explosion, a strong one for /k/ anda weak one for /g/; a closure without explosion or a simple friction isnot correct. Try these words:

pik pick pig pig dok dock dDg dog
baek back baeg bag bk lock bg log
leik lake pleig plague brauk broke raug rogue

When /k/ and /g/ are followed by any of the other stop consonants, / p,b, t, d/, or by /m/ or /n/, the sounds are made a little differently. Thisis dealt with on pp. 67 73.

Some of the commonest words containing /k/ are: call, can, car, care,carry, case, catch, cause, kind, kitchen, kill, coal, coat, cold, come, cook,corner, count, country, cwp, cwf, because, become, box, breakfast, excuse,pocket, second, secret, walking (etc.), weaker (etc.), local, ask, back, black,book, break, dark, drink, take, like, lock, make, mistake, music, neck, o'clock,quick, take.

Some of the commonest words containing /g/ 2ire: game, garden, gate,get, girl, glass, go, good, grass, great, green, grey, ground, grow, guess, gun,again, against, ago, agree, angry, exact, forget, language, regular,

together, longer, bigger (etc.), tiger, begin, bag, beg, big, dog, fog, leg, rug,plug, flag, drug.

/tj/and/d3/

As the phonetic symbols suggest, /tj/ and /d 3/ are stop consonants of a

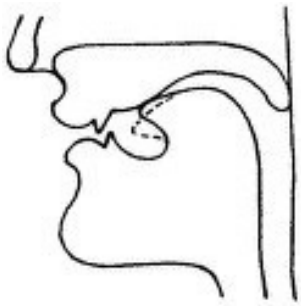


Fig. 19 /tj/ ^ /d3/

soecial kind The air is trapped as for all the stop consonants, but it isreleased with definite friction of the /J, 3/ kmd. The position of theorgans of speech for /tj/ and /d3/ is shown in Figure 19.

i* <Thetongue-tip touches the back part of the alveolar ridge and thesoft palate is raised so that the breath is trapped for a short time.

2 The rest of the tongue is in the /J, 3/ position (see Figure 5).

* S olue-cp moves awa, U the alveolar ridge a tale way see

’ redo..edtaesmHg»re.9),and.hewhole,o„g«e.sth»mfc

/f 3/ position, so that a short period of this friction is heard. Thefriction of/tj/ and /d3/ is not so long as for /J/ and /3/ alone.

Start with /J/: say a long /J/ and then raise the tip of the tongue to thenearest part of the alveolar ridge and cut off the friction; Aensay /again by lowering the tongue-tip. Do this several tmia Now nafrom the closed position, then release the tongue and “WI/-/tf / (English children imitate a steam engme by a senes of / J/

Now ny tfe word tfiip ck*. and don’t make the /J/ friction too long,itisTather shorter than in Ji:p sheep. Like /J/, /tj/ is a strong sound,Xt weak o»l. ?ry W by makmg the friction very rv.,k

and shorter than for /tj/. Then try these words:

[sl tjin chintjia cheertjDis choice

dxin gin tjbuk choke djauk joke

d3ia ieer tjein chain d3ein Jane

d3Dis Joyce tjest chest djest jest

Between vowels ,d3/ is normally voiced, but the “

keep it weak and to keep the friction short: if you also voice it somuch the better, /tj/ is still strong and voiceless. Try these word .

Consonants

As with /p/ and /t/, when /k/ occurs between vowels the aspiration may be weaker or even absent, but it may be kept in this position too. On the other hand /g/ is normally voiced in this position (and of course never aspirated), but concentrate mainly on making it gentle and short. Speakers who confuse /k/ and /d/ with /ŋ/ and /θ/ in this position will also tend to make /g/ a friction sound instead of the correct stop sound. They must be sure to put the tongue into firm contact with the palate and let the breath out with a definite, though slight, explosion. Try these words.

liŋ	licking	diŋ	digging	laŋ	lacking	lag	lagging
wiŋ	wicker	tig	tiger	θiŋ	thicker	beg	bigger
maikit	market	taigit	target	aŋkl	ankle	aŋgl	angle

In final position /k/ is aspirated and shortens the vowel before it, but /g/ is very, very gentle and lengthens the vowel before it. For both consonants there must be: definite explosion, a strong one for /k/ and a weak one for /g/; a closure without explosion or a simple friction is not correct. Try these words:

pik	pick	pig	pig	dɔk	dock	dog	dog
bæk	back	bag	bag	lɔk	lock	lɔg	log
leik	lake	pleig	plague	breik	brake	reig	rogue

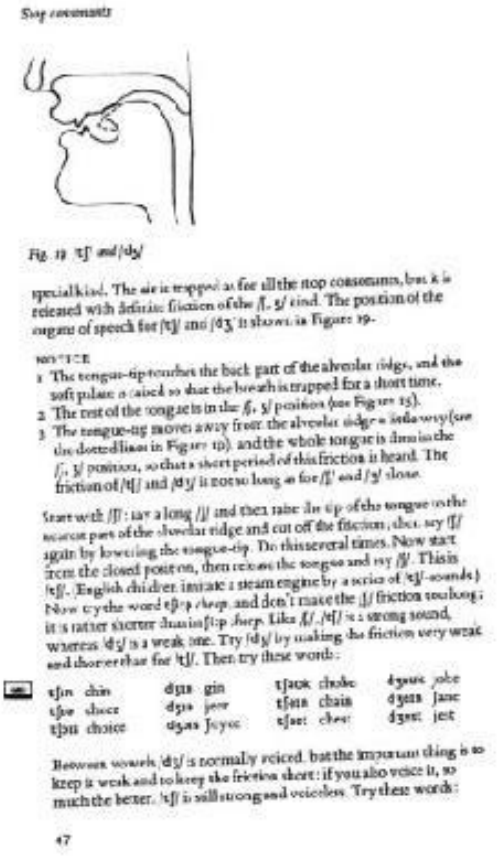
When /k/ and /g/ are followed by any of the other stop consonants, /p, b, t, d/, or by /m/ or /n/, the sound is made a little differently. This is dealt with on pp. 67–73.

Some of the commonest words containing /k/ are: *all, can, car, care, carry, case, catch, cause, kind, kitchen, kill, coal, coat, cold, come, cook, corner, count, country, cup, cut, because, become, bus, breakfast, excuse, pocket, second, secret, walking* (etc.), *weaker* (etc.), *local, ask, back, black, book, break, dark, drink, take, like, lock, make, mistake, must., neck, o'clock, quick, take.*

Some of the commonest words containing /g/ are: *game, garden, gate, get, girl, give, go, good, grass, great, guess, grey, ground, grow, guess, gun, again, against, age, agree, angry, August, exact, forget, language, regular, together, longer, bigger* (etc.), *cigar, begin, bag, beg, big, dog, fog, leg, rug, plug, flag, drug.*

/tʃ/ and /dʒ/

As the phonetic symbols suggest, /tʃ/ and /dʒ/ are stop consonants of a



Stop consonants

Fig. 19 /tʃ/ and /dʒ/

special kind. The air is trapped as for all the stop consonants, but it is released with definite friction of the /ʃ, ʒ/ kind. The position of the organs of speech for /tʃ/ and /dʒ/ is shown in Figure 19.

NOTICE

1 The tongue-tip touches the back part of the alveolar ridge, and the soft palate is raised so that the breath is trapped for a short time.
2 The rest of the tongue is in the /ʃ, ʒ/ position (see Figure 15).
3 The tongue-tip moves away from the alveolar ridge a little way (see the dotted lines in Figure 19), and the whole tongue is thus in the /ʃ, ʒ/ position, so that a short period of this friction is heard. The friction of /tʃ/ and /dʒ/ is not so long as for /ʃ/ and /ʒ/ alone.

Start with /ʃ/: say a long /ʃ/ and then raise the tip of the tongue to the nearest part of the alveolar ridge and cut off the friction; then say /ʃ/ again by lowering the tongue-tip. Do this several times. Now start from the closed position, then release the tongue and say /ʃ/. This is /tʃ/. English children imitate a steam engine by a series of /tʃ/-sounds. Now try the word *chip chop* and don't make the /ʃ/ friction too long; it is rather shorter than in *ship shop*. Like /ʃ/, /tʃ/ is a strong sound, whereas /dʒ/ is a weak one. Try /dʒ/ by making the friction very weak and shorter than for /tʃ/. Then try these words:

tʃin	chin	dʒin	gin	tʃeik	choke
tʃuz	choose	dʒuz	juice	tʃeis	chase
tʃɔis	choice	dʒuəs	Joyce	tʃeə	chair
				dʒest	jest

Between vowels /dʒ/ is normally voiced, but the important thing is to keep it weak and to keep the friction short: if you also voice it, so much the better. /tʃ/ is still strong and voiceless. Try these words:

ritjiz richeskaetjig catchingfetjig fetchingbaetjiz batchesWDtJig watchingkitjan kitchen

ridjiz
kaedjig
ed3ig
baed3iz
lDd3IQ
pid3an
ridges
cadging
edging
badges
lodging
pigecn

In final position /tj/ is still strong and voiceless, and it shortens thevowel before it; /d3/ is very weak and short, and it lengthens the vowelbefore it. Try these words:

ritj rich rid 3 ridge kaetj catch kaed3 cadge

S3:tJ* search S3:d3 surge eitj H eid3 age

fetj fetch ed3 edge wotj watch lod3 lodge

There may be a danger for some speakers (e.g. Spaniards) of notdistinguishing between /tj/ and /J/, and between /d3/ and /3/. Thesespeakers must be careful to make a definite stop before the friction for/tj/ and /d3/, and no stop at all for /J/ and /3/. Practise with these words:

Ju: shoe

wdJiq washingwij wishIe38 leisureJd p shop

kaejig cashingkaej cashme30 measure

tju: chew

WDtJig watchingwitj witchled 30 ledgertjbp chopkaetjig catchingkaetj catchmeid30 major

Some of the commonest words containing /tj/ are: chair, chance,change, cheap, chief \ child, choice, choose, church, fortune, future, kitchen,nature, picture, question, catch, each, March, much, reach, rich, speech,stretch, such, teach, touch, watch, which.

Some of the commonest words containing /d^/ are: general, gentle-man,January, join, joke, journey, joy, judge, July, jump, June, just, danger,imagine, soldier, subject, age, arrange, bridge, edge, language, large, manage,message, page, strange, village.

3.3 Nasal consonants

There are three phonemes in English which are represented by nasalconsonants, /m, n, g/. In all nasal consonants the soft palate is lowered

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Nasal consonants

and at the same time the mouth passage is blocked at some point, sothat all the air is pushed out of the nose.

/m/ and /n/

All languages have consonants which are similar to /m / and /n/ inEnglish. The position of the speech organs for these sounds is shown in

Figures 20 and 21.

1 The soft palate is lowered for both /m/ and /n/. ,

2 For H the mouth is blocked by closing the two lips, for /n/ bypressing the tip of the tongue against the alveolar ridge, and the sides

3 Bo df sourfds6are voiced in English, asAey are in other languages,and the voiced air passes out through the nose.

Neither of these sounds will cause much difficulty

many languages /n/ is made with the tongue-tip on the teeth themselves

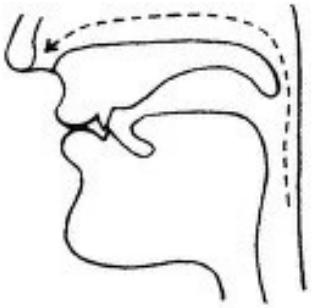

Fig. 20 /m/

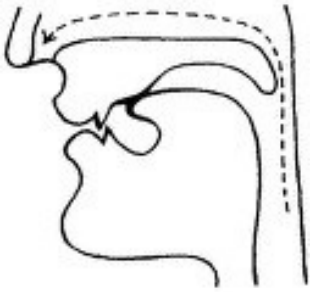

Fig. 21 In/

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Consonants

rɪtʃɪz riches rɪdʒɪz ridges
kætʃɪŋ catching sædʒɪŋ sledging
fetʃɪŋ fetching edʒɪŋ edging
bætʃɪz batches bʌdʒɪz badges
wɒtʃɪŋ watching lɒdʒɪŋ lodging
kɪtʃɪn kitchen pɪdʒɪn pigeon

In final position /tʃ/ is still strong and voiceless, and it shortens the vowel before it. /dʒ/ is very weak and short, and it lengthens the vowel before it. Try these words:

rɪtʃ rich rɪdʒ ridge kætʃ catch kædʒ edge
sɜːtʃ search sɔːdʒ sturge ɪtʃ ill ɪdʒ age
fetʃ fetch eɪdʒ edge wɒtʃ watch lɒdʒ lodge

There may be a danger for some speakers (e.g. Spaniards) of not distinguishing between /tʃ/ and /ʃ/, and between /dʒ/ and /ʒ/. These speakers must be careful to make a definite stop before the friction for /tʃ/ and /dʒ/, and no stop at all for /ʃ/ and /ʒ/. Practise with these words:

ʃuː shoe tʃuː chew
weɪʃɪŋ washing wɒtʃɪŋ watching
wɪʃ wish wɪtʃ witch
leɪʒə leisure lɒdʒə lodger
ʃɒp shop tʃɒp chop
kæʃɪŋ cashing kætʃɪŋ catching
kæʃ cash kætʃ catch
meɪʒə measure meɪtʃə mature

Some of the commonest words containing /tʃ/ are *chair, cheese, change, cheap, chief, child, choice, cheese, church, house, kitchen, nature, picture, question, catch, each, attack, much, reach, rich, speech, watch, such, teach, touch, watch, which.*

Some of the commonest words containing /dʒ/ are *general, gentleman, January, jam, joke, journey, joy, judge, July, page, jump, just, jet, danger, imagine, soldier, subject, age, arrange, bridge, edge, language, large, manage, message, page, strange, village.*

3.3 Nasal consonants

There are three phonemes in English which are represented by nasal consonants: /m, n, ŋ/. In all nasal consonants the soft palate is lowered

48

Nasal consonants

and at the same time the mouth passage is blocked at some point, so that all the air is pushed out of the nose.

/m/ and /n/

All languages have consonants which are similar to /m/ and /n/ in English. The position of the speech organs for these sounds is shown in Figures 20 and 21.

NOTICE

1 The soft palate is lowered for both /m/ and /n/.
2 For /m/ the mouth is blocked by closing the two lips, for /n/ by pressing the tip of the tongue against the alveolar ridge, and the sides of the tongue against the sides of the palate.
3 Both sounds are voiced in English, as they are in other languages, and the voiced air passes out through the nose.

Neither of these sounds will cause much difficulty to most speakers. In many languages /n/ is made with the tongue-tip on the teeth themselves

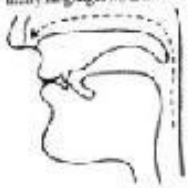

Fig. 20 /m/

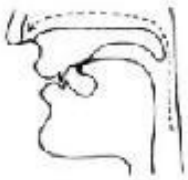

Fig. 21 /n/

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rather than on the alveolar ridge, and this should be avoided if possible,but

the use of a dental /n/ in English is hardly noticeable. Speakers ofsome languages (e.g. Portuguese, Yoruba) may have difficulty withthese consonants in final position or before other consonants, forexample in the words can kaen and camp kaemp. Instead of making afirm closure with the lips or tongue-tip so that all the breath goesthrough the nose, they may only lower the soft palate and not make aclosure, so that some of the breath goes through the nose but theremainder goes through the mouth. When this happens we have anasalized vowel. The word can would then be pronounced kae, where aerepresents ae pronounced with the soft palate lowered, and camp wouldbe kaep. These speakers must be careful to close the lips firmly for /m/and put the tongue-tip firmly in contact with the alveolar ridge for /n/and be sure that the closure is completed every time one of theseconsonants occurs. Practise these words and make /m/ and /n/ ratherlong if you have this difficulty:

him him laem lamb ru:m room geim game
limp limp laemp lamp Ump lump geimz games
wAn one tin tin su:n soon main mine
send send sent sent fond fond SAnz sons

When /m/ or /n/ is found before another consonant, as in some of theexamples above, the voiced or voiceless nature of the final consonanthas an effect on the length of both the vowel and the nasal consonant:this is very similar to the lengthening or shortening of the vowel inexamples like seed/seat. In the pairs of words below make the /m/ or /n/quite long in the first word, before the gentle voiced consonant, andmake it short in the second word, before the strong, voiceless con-

sonant:laemz	lambs	laemp	lamp
send	send	sent	sent
djDind	joined	d3Dint	joint
hAmz	hums	hAmp	hump
sinz	sins	sins	since
kampleind	complained	kampleint	complaint

/n/ is often syllabic: that is, it occupies the place at the centre of thesyllable which usually is occupied by a vowel. Both the words lesser andlesson have two syllables: in lesser the second syllable is /-sa/, and inlesson the second syllable is often /-sn/ (/n/ means that /n/ is syllabic)

out the vowel the / n/ will have the same length as the final vowelleso. Try

these:

1 1 -i'zn reason i:vn even °^tCn

S P3:sI? Person r ‘ ■ L ri-dTn region kitjn kitchen

faejn fashion 3kei3n occasion ri.d3n region

I„ word* such as «*».*•*' » Teqoiml

immediately after the « or /d/, that ,s r.tn gotd, Thts requires

special pronunciation of/./ and /d/ and ts deaIt v.tbtonp JO

Eneltsh people sometimes pronounce a syllabic M ■» words UReJZS&Vm*. r**. b« more often they are pronounced

remember, simple, summer, Some,rose,, woman, cm,

form, from, him, home, room, some, seem,some,sunns, them

“"some of the commonest words containing M are: name, near nearly,

jrxir- ^ ,h"’,htn■

wl

This is the third English nasal consonant and the only one likely to

S. trouble, because many languages do no, b«: —formed like /„/. The position of the speech organs for /„/ shown

Figure 22.

rTheCsEoft palam is lowered and all the air passes on, through the nose,a The mouth is blocked fcy the back of the tongue pressed against die

soft palate.

3 The sound is voiced.

Remember firs, of all that the letters ng in words like si,g represent only

Consonants

rather than on the alveolar ridge, and this should be avoided if possible. but the use of a dental /n/ in English is hardly noticeable. Speakers of some languages (e.g. Portuguese, Yoruba) may have difficulty with these consonants in final position or before other consonants, for example in the words *sunken* and *compliment*. Instead of making a firm closure with the lips or tongue-tip so that all the breath goes through the nose, they may only lower the soft palate and not make a closure, so that some of the breath goes through the nose but the remainder goes through the mouth. When this happens we have a *nasalized vowel*. The word *sun* would then be pronounced **sũ**, where **ũ** represents **u** pronounced with the soft palate lowered. and *lamp* would be **lãp**. These speakers must be careful to close the lips firmly for /m/ and put the tongue-tip firmly in contact with the alveolar ridge for /n/ and be sure that the closure is completed every time one of these consonants occurs. Practise these words and make /m/ and /n/ rather long if you have this difficulty:

hum	him	hers	lamb	ruim	room	garm	garnic
lamp	limp	lamp	lamp	lamp	lump	garma	garnet
wan	one	tin	tin	sun	soon	main	mine
send	send	sens	seat	lord	food	sanz	sun

When /m/ or /n/ is found before another consonant, as in some of the examples above, the voiced or voiceless nature of the final consonant has an effect on the length of both the vowel and the nasal consonant: this is very similar to the lengthening or shortening of the vowel in examples like *send/sent*. In the pairs of words below make the /m/ or /n/ quite long in the first word, before the gentle voiced consonant, and make it short in the second word, before the strong, voiceless consonant:

lamz	lambs	lamp	lamp
send	sent	sent	sent
dʒoɪnd	jeined	dʒoɪnt	joint
hamd	hamd	hamp	hump
sinz	sins	sins	since
kəmplemd	complained	kəmplemt	complaint

/n/ is often syllabic: that is, it occupies the place of the centre of the syllable which usually is occupied by a vowel. Both the words *listen* and *lesson* have two syllables: in *listen* the second syllable is /-sn/, and in *lesson* the second syllable is often /-sn/ (/n/ means that /n/ is syllabic)

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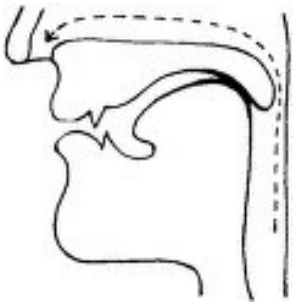

Fig. 22 /rj/

Natal consonants

though the word may also be pronounced lean, with a vowel between the /l/ and the /n/. This is true of all the following words, and you may pronounce them with or without the vowel before the /n/. If you leave out the vowel the /n/ will have the same length as the final vowel in lean. Try these:

pasn	person	risn	reason	ivn	even	ɔfn	often
fɪʃn	fishion	əkeɪʒn	occasion	rɛdʒn	region	kɪtʃn	kitchen

In words such as *written*, *garden* a syllabic /n/ is almost always used immediately after the /t/ or /d/, that is rɪtn, gɑɹdn. This requires a special pronunciation of /t/ and /d/ and is dealt with on p. 79.

English people sometimes pronounce a syllabic /m/ in words like *blossom*, *rhythm* blɔsm, rɪðm, but more often they are pronounced blɔsəm, rɪðəm, and that is what you should do.

Some of the commonest words containing /n/ are: *make, man, many, marry, matter, may, me, mean, meat, middle, mind, money, more, mouth, move, much, must, my, almost, among, common, complete, family, promise, remember, simple, summer, tomorrow, woman, am, arm, become, come, farm, from, from, him, home, room, same, seem, some, swim, them, time, warm, welcome.*

Some of the commonest words containing /n/ are: *name, near, nearly, need, neither, never, new, next, nice, night, nine, no, noise, non, north, note, now, number, know, knee,* and *answer, any, behind, country, dinner, enjoy, finish, funny, general, journey, manner, many, penny, since, sun-, many, finish, funny, general, journey, manner, many, penny, since, sun-, warm, winter, again, alone, lean, began, between, can, done, down, green in, join, learn, on, one, rain, run, seen, sun, soon, sun, -dern, ten, than, then.*

/ŋ/

This is the third English nasal consonant and the only one likely to cause trouble, because many languages do not have a consonant formed like /ŋ/. The position of the speech organs for /ŋ/ is shown in Figure 12.

NOTICE

1 The soft palate is lowered and all the air passes out through the nose.
2 The mouth is blocked by the back of the tongue pressed against the soft palate.
3 The sound is voiced.

Remember first of all that the letters ng in words like *ring* represent only

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one sound for most English speakers: a few use two sounds and pro-nounce the word si gg, so if you do this it will be perfectly well under-stood and it is better to pronounce si Qg than to confuse this word withsin. But it is better still to pronounce siq as most English speakers do.Your mirror will be useful: /q/ has the same tongue position as /g/, sostart with /g/ and hold this position with the mouth wide open. Noticethat the tip of the tongue is low in the mouth and that the back of thetongue is high. Hold this mouth position and at the same time start thehumming note that you get with / m/ and /n/. Be sure that the mouthposition does not change, and that the tip of the tongue does not rise atall. Continue the sound for three seconds, watching closely, then stopand start again. Keep your mouth wide open each time so that you cansee that the tongue is in the right

position. At the end cf the sound justlet it die away into silence with no suggestion of /g/. When you can dothis easily, do the same thing with the teeth closer together in a morenormal position, but be sure that the tip of the tongue stays in its lowposition. Now try the following words: make the final /q/ long and letit die away into silence:

LssJ siq sing saeg sang sdq song sag sung

rig ring raeg rang mg wrong rAg rung

/g / does not occur at the beginning of words in English, but it doesoccur between vowels, where it is more difficult than in final position.The difficulty is to avoid putting in a /g/ after the /g/, and pronouncingsigga instead of siga. If you do pronounce sigga it does not matter verymuch because some English speakers also do it; but most do not, so the/g/ should be avoided if possible. Go from the /g/ to the followingvowel very smoothly, with no jerk or bang. Try these examples,slowly at first, then more quickly:

siga singerhxgAp hangupsi gig singingbrig it bring itbgig longing

log agau long agom g age n wrong again

haegig hanging

amAgAdaz among othersbaegig banging

The most important thing is to keep /n/ and /g/ separate and not toconfuse them. Try the following pairs and be careful to keep thetongue-tip down for /n/:

sin sin sig sing SAn son SAg sung

raen ran raeg rang sina sinner siga singer

tAnz tons tAgz tongues

In some words /g/ is normally pronounced after / g/ before a followingvowel, for example in aegga anger, fiQg * finger. A useful general rule isthat if the word is formed from a verb, no /g/ is pronounced, as withsiga, haegig, but if not, /g / is pronounced, as in strogga, formed fromthe adjective stmg strong, and aegga anger, which is not formed out ot ashorter word. Notice the difference between logga longer formed fromthe adjective long, and togig longing formed from the verb long. /g/ isnever pronounced before a following consonant, for example: sigzsings, baegd banged.

If you have the tendency to nasalize the vowel instead 01 pronounc-ing /□/, mentioned on p. 50, you must be very careful to make a firmcontact with the back of the tongue and force all the air to go through

the nose. .

Some of the commonest words containing /q/ are: anger, anxious,

drink, finger, hungry, language, sink, thank, think, among(st), bring, during,evening, hang, -ing, long, morning, ring, sing, song, spring, string, strong,thing, wrong, young.

3.4 Lateral consonant

One English consonant /I/ - is formed laterally, that is, mstead of thebreath passing down the centre of the mouth, it passes round the sidesof an obstruction set up in the centre. The position of the organs ofspeech for /!/ as in liv live is shown in Figure 23.

NOTICE

1 The soft palate is raised. ,

2 The tongue-tip (and the sides of the tongue-blade which cannot be

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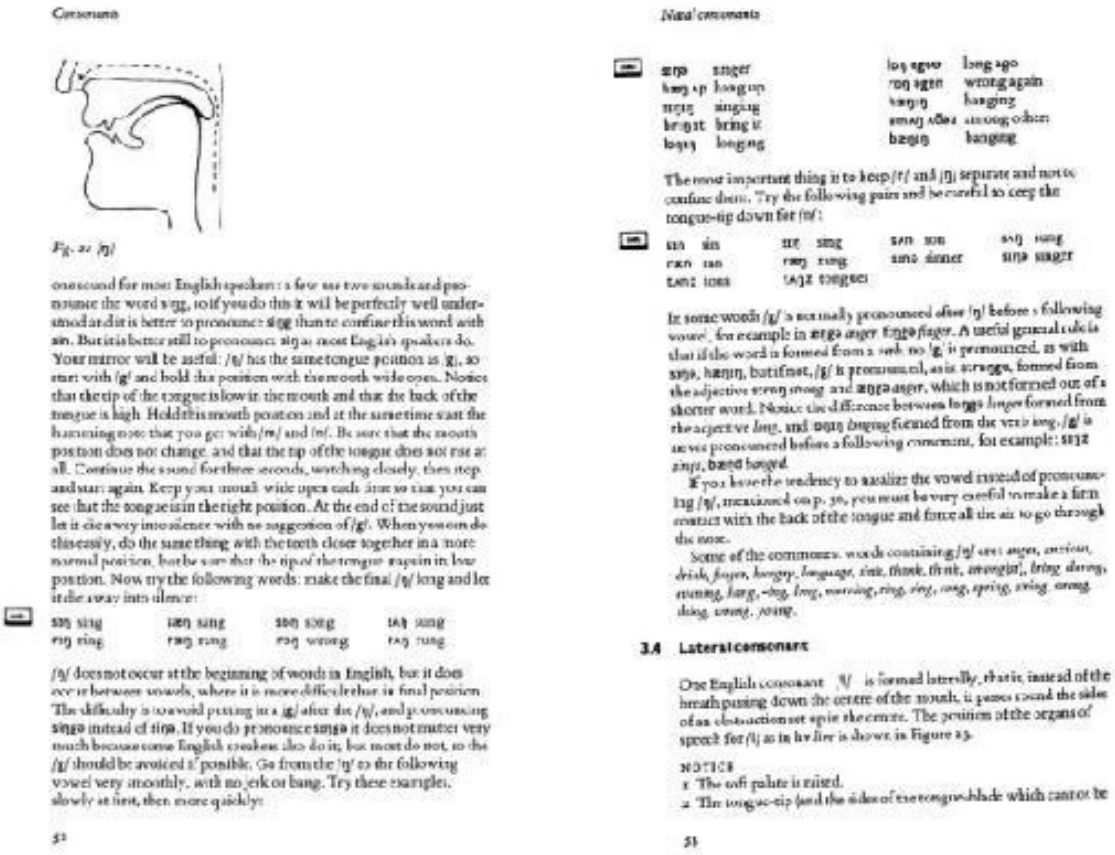


seen in the diagram) are in firm contact with the alveolar ridge,obstructing the centre of the mouth.

3 The sides of the remainder of the tongue are not in contact with thesides of the palate, so air can pass between the sides of the tongue andthe palate, round the central obstruction formed by the tip and bladeof the tongue and so out of the

mouth.

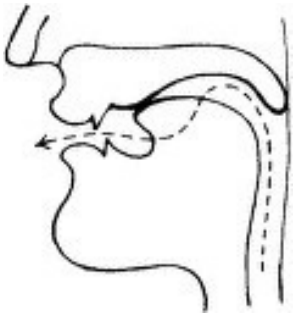


Fig. 23 /I/ as in liv

4 The sound is voiced and there is no friction (except when it isimmediately after /p/ or /k/ see pp. 40 and 45).

Most languages have a sound like English /I/, at least before vowels, andthis can be used in such words as Ii :v leave, la:st last, luk look, fblsufollow. Some languages, however (Japanese, for instance), do not have asatisfactory /I/ and such students must be very careful to make a firmcontact of the tongue-tip and the sides of the blade with the alveolarridge. If this is difficult for you try biting the tongue-tip firmlybetween top and bottom teeth; this will make a central obstruction andthe air will be forced to pass over the sides of the tongue. In passing tothe vowel the tongue-tip is removed from the alveolar ridge quitesuddenly and the sound ends sharply; it may help to put in a very quick/d/-sound between the /I/ and the following vowel: I di:v leave, etc.

Practise the following words, making the /!/ long and the centralobstruction very firm to begin with:

li:f leaf letD letter lost lost lu:s loose

l3:n learn leit late laik like laud loud

When you are satisfied with /!/ in this position try these words, and besure that the contact of the tongue-tip with the alveolar ridge is com-plete :

Lateral consonant

ts] fullQ feeling

felau fellowfu:lij foolish

holadi holidaybiliiv believealau allow

Once you have a satisfactory /I/ before vowels you can use it in. allpositions without fear of being misunderstood; but many Englishpeople use different /[/-sounds before vowels and in other positions.

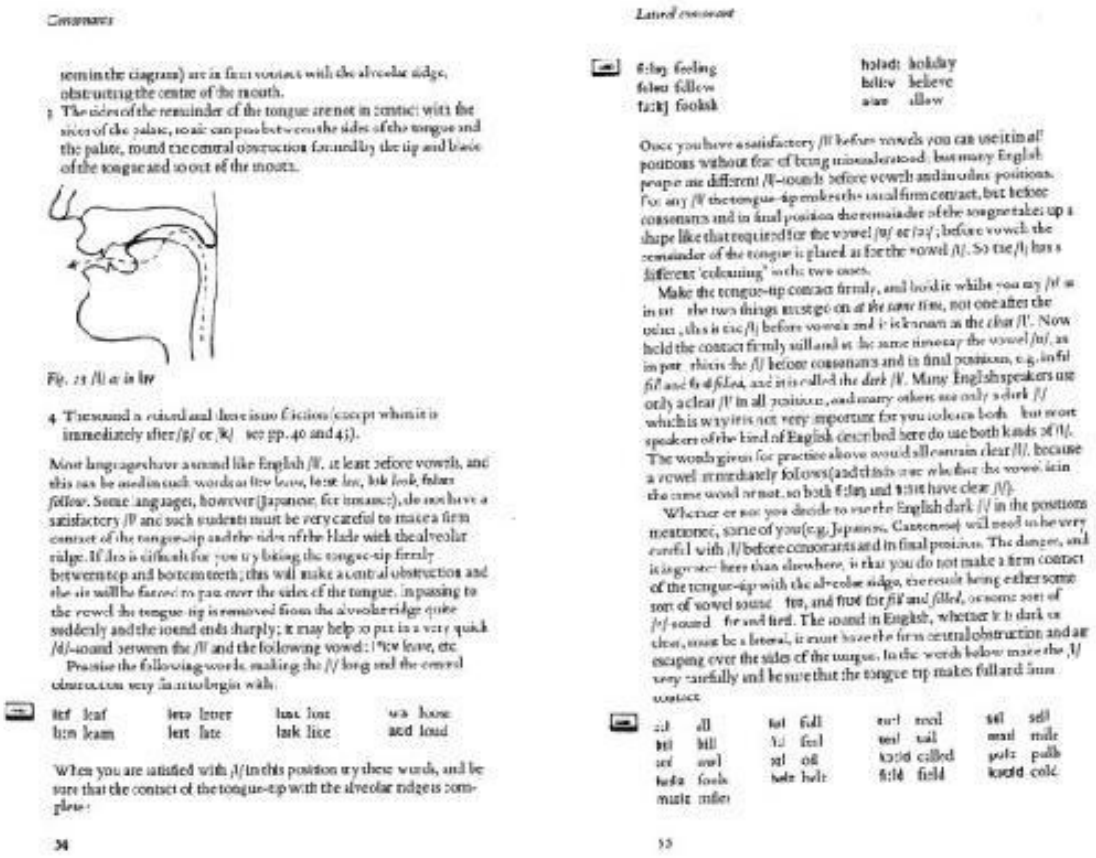
For any /I/ the tongue-tip makes the usual firm contact, but beforeconsonants and in final position the remainder of the tongue takes up ashape like that required for the vowel /u/ or M; before vowe s theremainder of the tongue is placed as for the vowel /1/. So the /!/ has a

different ‘colouring’ in the two cases.

Make the tongue-tip contact firmly, and hold it whilst you say/i/ asin sit the two things must go on at the same time, not one after theother; this is the /I/ before vowels and it is known as the clear /!/ Nowhold the contact firmly still and at the same time say the vowel /u/, asin put; this is the /I/ before consonants and in final positions, e.g. in 1fill and fild filled, and it is called the dark HI. Many English speakers useonly a clear /I/ in all positions, and many others use only a dark /!/which is why it is not very important for you to learn both but mostspeakers of the kind of English described here do use both kinds of / /.The words given for practice above would all contain clear /I/, becausea vowel immediately follows (and this is true whether the vowel is inthe same word or not, so both full!) and fill it have clear /I/)

Whether or not you decide to use the English dark /I/ m the positionsmentioned, some of you (e.g. Japanese, Cantonese) will need to be verycareful with /I/ before consonants and in final position. The danger, andit is greater here than elsewhere, is that you do not make a firm contactof the tongue-tip with the alveolar ridge, the result being either somesort of vowel sound fiu, and fiud for fill and filled, or some sort of/r/-sound fir and fird. The sound in English, whether it is dark orclear, must be a lateral, it must have the firm central obstruction and airescaping over the sides of the tongue. In the words belo w make the / /very carefully and be sure that the tongue tip makes full and firm contact.

Q a:l all	ful	full
bil bill	fill	feel
aul owl	Dll	oil
fuilz fools	belt belt	
mailz miles		
t u il tool sel sell		
teil tail mail mile		
loild called pulz pulls		
fi :ld field kauld cold		



Consonants

tem in the diagram) are in firm contact with the alveolar ridge, obstructing the centre of the mouth.

3 The sides of the remainder of the tongue are not in contact with the sides of the palate, so air can pass between the sides of the tongue and the palate, round the central obstruction formed by the tip and blade of the tongue and so out of the mouth.

Fig. 21 /l/ as in lily

4 The sound *l* is voiced and there is no friction (except when it is immediately after /p/ or /k/ see pp. 40 and 43).

Most languages have a sound like English /l/, at least before vowels, and this can be used in such words as *live leave, beat lee, bulk look, follow follow*. Some languages, however (Japanese, for instance), do not have a satisfactory /l/ and such students must be very careful to make a firm contact of the tongue-tip and the sides of the blade with the alveolar ridge. If this is difficult for you try biting the tongue-tip firmly between top and bottom teeth; this will make a central obstruction and the air will be forced to pass over the sides of the tongue. In passing to the vowel the tongue-tip is removed from the alveolar ridge quite suddenly and the sound ends sharply; it may help to put in a very quick /d/-sound between the /l/ and the following vowel: l^ive leave, etc.

Practise the following words, making the /l/ long and the central obstruction very firm to begin with:

liif leaf	leiv lever	luk look	wo: hoose	
li:m beam	let late	laik like	aud loud	

When you are satisfied with /l/ in this position try these words, and be sure that the contact of the tongue-tip with the alveolar ridge is complete:

Lateral consonant

fi:liŋ feeling		holidi holiday	
foləu follow		bəliːv believe	
fu:lɪʃ foolish		əlau allow	

Once you have a satisfactory /l/ before vowels you can use it in all positions without fear of being misunderstood, but many English people use different /l/-sounds before vowels and in other positions. For any /l/ the tongue-tip makes the usual firm contact, but before consonants and in final position the remainder of the tongue takes up a shape like that required for the vowel /u/ or /ɔ:/; before vowels the remainder of the tongue is placed as for the vowel /i/. So the /l/ has a different 'colouring' in the two cases.

Make the tongue-tip contact firmly, and hold it while you say /l/ as in *lot* – the two things must go on *at the same time*, not one after the other; this is the /l/ before vowels and is sometimes known as the *clear* /l/. Now hold the contact firmly still and at the same time say the vowel /u/, as in *put*; this is the /l/ before consonants and in final position, e.g. in *ful fill* and *fulfilled*, and it is called the *dark* /l/. Many English speakers use only a clear /l/ in all positions, and many others use only a dark /l/ which is why it is not very important for you to learn both – but most speakers of the kind of English described here do use both kinds of /l/. The words given for practice above would all contain clear /l/, because a vowel immediately follows (and this is true whether the vowel is in the same word or not, so both fi:liŋ and ^ik have clear /l/).

Whether or not you decide to use the English dark /l/ in the positions mentioned, some of you (e.g. Japanese, Cantonese) will need to be very careful with /l/ before consonants and in final position. The danger, and it is a great one here than elsewhere, is that you do not make a firm contact of the tongue-tip with the alveolar ridge, the result being either some sort of vowel sound – *fee*, and *fuse* for *fill* and *filled*, or some sort of /r/-sound – *fer* and *furd*. The sound in English, whether it is dark or clear, must be a lateral, it must have the firm central obstruction and air escaping over the sides of the tongue. In the words below make the /l/ very carefully and be sure that the tongue-tip makes full and firm contact.

ɔ:l all		hul full		ru:l rule		sel sell	
bil bill		ʌl foul		teil tail		meul mule	
ul owl		ɔl oil		kɔ:ld called		pul: pulls	
fuls fools		həuld hold		fi:ld field		kould cold	
mail mile							

HI is very often syllabic, like /n/ (p. 50), that is, it occurs in a positionmore usually occupied by a vowel; in words such as parcel, level, puzzle,lethal, ruffle most English people would pronounce pa:sj, levj, pAz],li:0j, rAf j/ with syllabic /(/, but it is also possible to pronounce parssl,etc., so do whichever is easiest.

After the stop consonants, however, as in trouble, apple, bottle, middle,eagle, it is less desirable to have a vowel between the stop and the /j/.

Start with apple /aepl/: as soon as the lips are opened the /)/ is soundedimmediately. Do the same with trAbj. For taekj, hold the /k/ until thetip of the tongue is firmly in position for /j/, then release /k/. Do thesame with i:gj. When /I/ follows /t/ and /d/, the stop sounds have aspecial release, which is dealt with on p. 72. If a vowel creeps in betweenany of the stop consonants and /j/, you will not be misunderstood, butthis is not the usual English habit. Syllabic /I/ is usually dark /!/, butagain the most important thing is to make an /I/-sound of some sort.Other examples of words containing syllabic /!/ are:

biuitafl beautiful	kaemj camel	
Dlf[	awful	kApj couple
traevj	travel	baibl Bible

wisl	whistle	tjAkj chuckle
daezl	dazzle	g!g! giggle
tjaenj	channel	

Some students (e.g. Cantonese) may have difficulty in distinguishingbetween /I/ and/n/ in initial position; this leads to pronouncing laif lifeas naif knife or nDt not as tat lot, and must be avoided. Remember that/ n/ is entirely nasal, all the air goes out of the nose; but /!/ is entirelyoral, all the air goes out of the mouth. Try this: say a long /n/, and,whilst you are saying it, nip your nostrils so that the air cannot escapefrom the nose; this will interrupt the sound. Now say /I/ and do thesame thing: if you are making /I/ correctly there will be no change atall; if there is a change it means that some air, or perhaps all the air, ispassing through the nose, which is wrong for /!/. Do the same thingwith a long /s/, and notice that nipping the nose makes no difference tothe sound; then try /!/ again, until you are sure that you can alwaysmake it without any air going through the nose. It will be helpful tothink of a slight /d/-sound in going from the /I/ to the following vowel,as mentioned above I daif, I tat, etc. When you are sure that your /n/ isentirely nasal and your /I/ entirely oral, practise distinguishing thesepairs:

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■

Lateral consonant

lau low nau no li’d lead ni.d need|

I ait light nait night leibo labour neibo neighbour

let let net net hp lip niP mP

Some of the commonest words containing /I/ are: lady land language,last, late, laugh, lead, learn, leave, left, less, let, like, listen, little, hue, long,lot, lack, lose, love, low, allow, along, almost, already always, cold, colourdifficult, early, eleven, else, fault -ly, help, o’clock, old, self, yellow, able all,beautiful,,fall, feel,fill, full,girl, meal, mile, parcel, people, possible, real,school, shall, still, table, tell, until, well.

3.5 Gliding consonants

There are three consonants which consist of a quick, smooth, non-friction glide towards a following vowel sound, the consonants /),

w, r/.

1)1

This consonant is a quick glide from the position of the vowel/i:/ or /i/to any other vowel. We usually transcribe the word yes a, jes, but wemight easily transcribe it i:es or ies, on the understanding that the / ./or 111 is very short and that we move smoothly and quickly to thefollowing /e/. Try the following words

in that way, and be sure that

there is no friction in the /j/-glide:

ja:d yard jet Yet

jDt yacht ju: you

p: your

The same is true in the following words where /j/ is not initial; make aquick, weak /i:/-sound before the following vowel:

bju:ti beauty dju: due fju: few vju: view

vadju: value nju: new mjuizik music

When 1)1 follows /p, t, k/ it loses the voice which it usually has, and ismade voiceless; this causes some friction to be heard, an u ,s'mPto do this because otherwise the stop consonants may be he^das/bdg/, and the word tune tju:n confused with dune dju:n. Try the followmgwords, making /j/ in the same way as before except that you let breath

take the place of voice:

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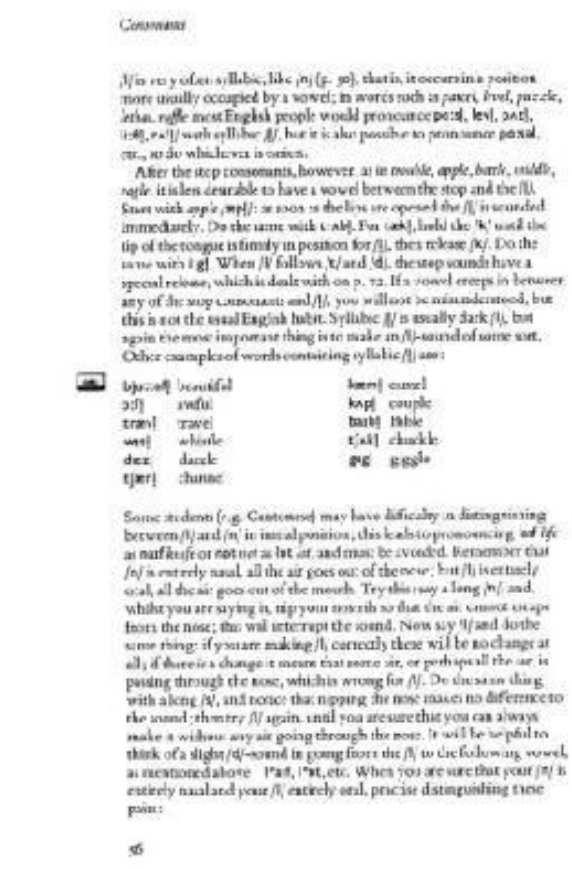

Consonants

/l/ is usually clear; syllabic, like /n/ (p. 50), that is, it occurs in a position more usually occupied by a vowel; in words such as *paper, level, puzzle, letter, ruffle* most English people would pronounce pe:p|, lev|, pʌz|, le:t|, rʌf|/ with syllabic /l/, but it is also possible to pronounce pe:pəl, etc., or do whichever is easier.

After the stop consonants, however, /l/ in *trouble, apple, bottle, middle, ruffle* it is less desirable to have a vowel between the stop and the /l/. Start with *apple*, /æp|/: as soon as the lips are opened for /l/, is sounded immediately. Do the same with t, d/. For /æk|, feel the /k/ until the tip of the tongue is firmly in position for /l/, then release /k/. Do the same with /g|. When /l/ follows /t/ and /d/, the stop sounds have a special release, which is dealt with on p. 72. If a vowel creeps in between any of the stop consonants and /l/, you will not be misunderstood, but this is not the usual English habit. Syllabic /l/ is usually dark /l/, but again the most important thing is to make an /l/-sound of some sort. Other examples of words containing syllabic /l/ are:

bju:t|	beautiful	kʌpl	couple
ɔ:fl		awful	bʌbl	Bible
trævl		travel	tʃʌkl	chuckle
wisl		whistle	gʌg	giggle
dɛəl		dazzle		
tʃɜ:tl		churtle		

Some students (e.g. Cantonese) may have difficulty in distinguishing between /l/ and /n/ in final position; this leads to pronouncing *wil life* as *wiffnife* or *not* not as *lot, at*, and must be avoided. Remember that /n/ is entirely nasal, all the air goes out of the nose; but /l/ is entirely oral, all the air goes out of the mouth. Try this: say a long /n/, and, whilst you are saying it, nip your nose so that the air cannot escape from the nose; this will interrupt the sound. Now say /l/ and do the same thing: if you are making /l/ correctly there will be no change at all; if there is a change it means that some air, or perhaps all the air, is passing through the nose, which is wrong for /l/. Do the same thing with a long /ʌ/, and notice that nipping the nose makes no difference to the sound: then try /l/ again, until you are sure that you can always make it without any air going through the nose. It will be helpful to think of a slight /ə|-sound in going from the /l/ to the following vowel, as mentioned above: l^at, l^it, etc. When you are sure that your /n/ is entirely nasal and your /l/ entirely oral, practise distinguishing these pairs:

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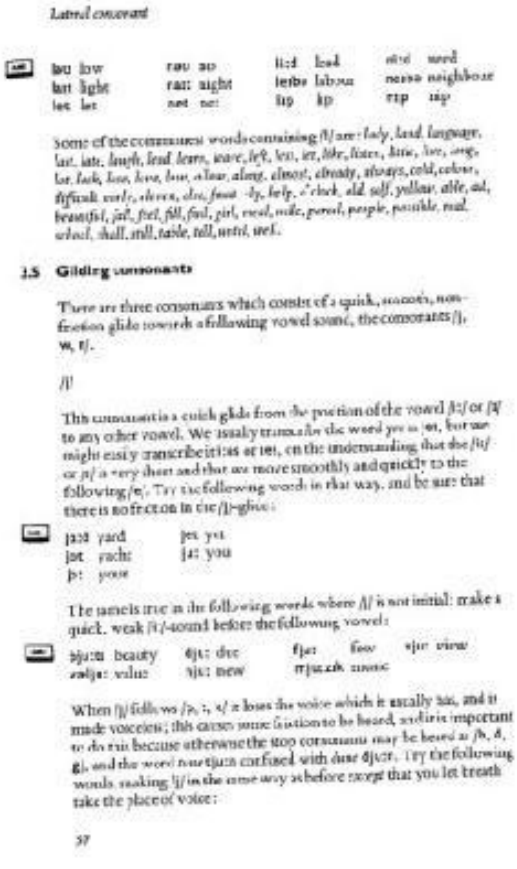

Lateral consonant

bɪu blow	rəu əʊ	li:d lead	əʊl word		
lʌt light	rʌt: night	leɪbə labour	neɪbə neighbour		
let let	net net	lɪp lip	rɪp rip		

Some of the commonest words containing /l/ are: *baby, land, language, last, late, laugh, lead, learn, leave, left, less, let, like, listen, little, live, long, lot, luck, lose, love, low, allow, along, almost, already, always, cold, colour, difficult, early, eleven, else, front, help, holy, clock, old, self, yellow, able, all, beautiful, jail, fuel, fill, foul, girl, meal, mile, parcel, people, possible, real, school, shall, still, table, tell, until, well.*

15 Gliding consonants

There are three consonants which consist of a quick, smooth, non-friction glide towards a following vowel sound, the consonants /l, w, r/.

/l/

This consonant is a quick glide from the position of the vowel /i:/ or /ɪ/ to any other vowel. We usually transcribe the word *yes* as /jes/, but we might easily transcribe it /i:as or ies, on the understanding that the /i:/ or /ɪ/ is very short and that we move smoothly and quickly to the following /e/. Try the following words in that way, and be sure that there is no friction in the /j/-glide:

jɑ:d	yard	jes	yes
jɒt	yacht	ju:	you
jɔ:	your		

The same is true in the following words where /j/ is not initial: make a quick, weak /i:/-sound before the following vowel:

bju:ti	beauty	dju:	due	fju:	few vju: view
vælju:	value	nju:	new	mjuːzɪk	music

When /j/ follows /p, t, k/ it loses the voice which it usually has, and is made voiceless; this causes some friction to be heard, and it is important to do this because otherwise the stop consonants may be heard as /b, d, g/, and the word *tune* tju:n confused with *dune* dju:n. Try the following words, making /j/ in the same way as before except that you let breath take the place of voice:

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Gliding consonants

tjuizdi Tuesdaytjuin tunepjua pure

kampjuita computerkju: queue

akjuiz accuse

Some English people use /tj/ instead of /tj/ and /d 3/ instead of/dj/,pronouncing tjuizdi mstead of tjuizdi Tuesday, and d3u: instead ofdju: due, but this is not generally accepted and should be avoided.

Most American speakers do not use /j/ in words where it wouldfollow/t, d, n, I, s, 0/, pronouncing turn tune, du: due, nu: new,aebsaluit absolute, suit suit, and inGuiziaezam enthusiasm. R.P. speakersalways use /j/ after /t, d, n/ in such words, but some do not use it after/I, s, 0/. If your model is American, donor pronounce/j/ after theseconsonants; if not, it is probably better to use /j/ after all of them, /j/does not occur in final position.

Some of the commonest words containing /j/ are: yard, year, yellow,yes, yesterday, yet, you, young, your, use, usual, useful, Europe, amuse,beautiful, cure, during, duty, educate, excuse, failure, few, huge, January,knew, music, new, suit, Tuesday, value.

M

This consonant consists of a quick glide from the vowel /u:/ or /u/ towhatever vowel follows. It is much more difficult than /j/ becausemany languages do not have an independent /w/. But it is not difficultto learn to say. Start with /u:/ or /u/ and follow this immediately bythe vowel /a:/ this is the word wa: war. The /w/ part must be shortand weak, as with /j/, but the lips must be rounded quite firmly evenEnglish people move their lips noticeably for /w/!

Try these words in the same way, beginning each with a very shortweak/u:/ or /u/ with the lips well rounded:

wotj watch win win wea where

wet wet wi: we wud wood

wait white weit wait wul wool

When /w/ follows a consonant it is made in the same way; but the lipsare rounded ready for /w/ before the previous consonant is finished.

So in swi:t sweet the lips gradually become rounded during the /s/, andwhen it ends they are firmly rounded ready for /w/. This is true for allthe following words; try them:

swiit sweet swim swim swet sweat

swea swear dwelig dwelling

You must remember too that when /w/ immediately follows /t/ or /k/the glide is not voiced, though the hps are again rounded during thestop consonant. Try the following words, round the hps early, andblow out breath through them:

[sD twais twice twenti twenty twelv twelve twin twm

kwait quite kwik quick kwaiat quiet kwim queen

/w/ is particularly difficult for those (like Germans, Dutch, manyIndians) who have a sound like English /v/ but none like/w/. Thesespeakers tend to replace /w/ by /v/ and say vel instead of wel well Thismust be avoided and you can do this by concentrating on pairs likethose below. For tbe /v/ words, keep the hps flat and use the upper teethto make some friction; for the /w/ words there is no friction and the hps

are well rounded.

V3is versevi:l vealveari vary

W3:s worse vain vine

will wheel vail vile

weari wary veil veil

wain winewail whilewell wail

When you are able to make /w/ easily, be careful not to use itinstead of/v/. It is just as bad to say wen for very as to say vel for well.

Now try the following similar pairs with the /w/ and the /v/ betweenvowels, taking care to make a good difference:

riwDid rewardfbiwad forwardawei awayhaiwei highway

riviil revealhDvad hoveredaveil availdaiva diver

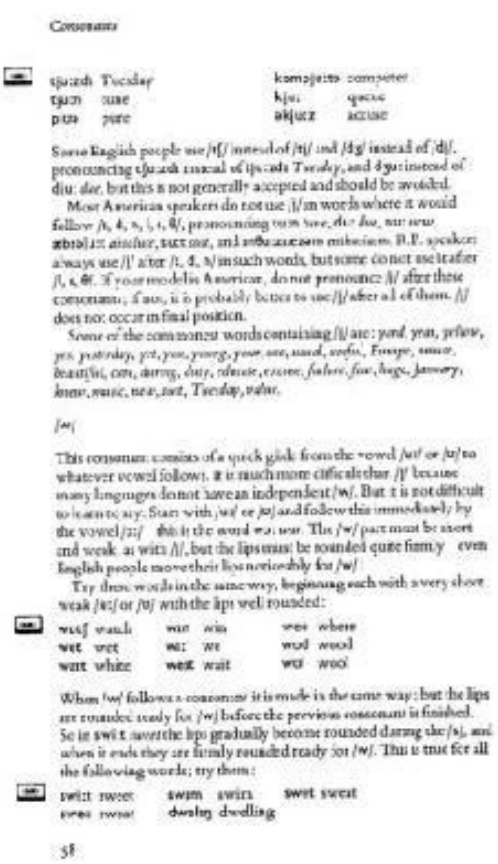
Words such as which, when, where, why (but not who) are pronouncedwith simple /w/ in R.P.: witj, wen, wea, wai, etc. In some other kindsof English (e.g. American, Scottish, Irish) they begin with /hw/. If yourmodel is one of these, you can begin these words with a completelyvoiceless /w/ instead of the voiced one.

/w/ does not occur in final position.

Some of the commonest words containing /w/ are: one, wait, walk,want, warm, wash, watch, water, way, we, week, well, wet, what, when,why, will, wish, with, woman, word, work, always, away, between, quarter,question, quick, quite, sweet, swim, twelve, twenty, twice.

/«*/

This is the third of the gliding consonants, but it does not resemble one



Consonants

ʧuːzdɪ Tuesday kəmpjuːtə computer
ʧɜːn tune kjuː queue
pjʊə pure əkjuːz accuse

Some English people use /ʧ/ instead of /ʧ/ and /ʤ/ instead of /dj/, pronouncing ʧuːzdɪ instead of ʧuːzdɪ Tuesday, and ʤuːinstead of djuː due, but this is not generally accepted and should be avoided.

Most American speakers do not use /j/ in words where it would follow /l, t, n, ʃ, ʒ, θ/, pronouncing lʊn lune, duː due, nuː new əbsəljuːt absolute, sʊʧ suːt, and sometimes mikrəfoʊn microphone. R.P. speakers always use /j/ after /t, d, n/ in such words, but some do not use it after /l, s, θ/. If your model is American, do not pronounce /j/ after these consonants; if not, it is probably better to use /j/ after all of them. /j/ does not occur in final position.

Some of the commonest words containing /j/ are: *yard, year, yellow, yes, yesterday, yet, you, young, your, use, used, useful, Europe, unior, beautiful, can, during, duty, minute, excuse, future, few, huge, January, knew, music, new, sure, Tuesday, value.*

/w/

This consonant consists of a quick glide from the vowel /uː/ or /ʊ/ to whatever vowel follows. It is much more difficult than /j/ because many languages do not have an independent /w/. But it is not difficult to learn to say. Start with /wi/ or /ʊi/ and follow this immediately by the vowel /iː/ : this is the word *we: wee.* The /w/ part must be short and weak as with /j/, but the lips must be rounded quite firmly even English people move their lips noticeably for /w/.

Try these words in the same way, beginning each with a very short weak /uː/ or /ʊ/ with the lips well rounded:

wɪʃ wish wɑː wire weə where
wet wet wiː we wʊd wood
waɪt white west wait wʊl wool

When /w/ follows a consonant it is made in the same way : but the lips are rounded ready for /w/ before the previous consonant is finished. So in swiːt *sweet* the lips gradually become rounded during the /s/, and when it ends they are firmly rounded ready for /w/. This is true for all the following words; try them :

swiːt sweet swɪm swim swet sweat
swiːn swine dwəlɪŋ dwelling

Gliding consonants

You must remember too that when /w/ immediately follows /t/ or /k/ the glide is not voiced, though the lips are again rounded during the stop consonant. Try the following words, rounding the lips early, and blowing out breath through them.

twɪlv twice twenti twenty twelv twelve twɪr twirl
twɜːk quite twɪk quick kwaɪət quiet kwɪn queen

/w/ is particularly difficult for those (like Germans, Dutch, many Indians) who have a sound like English /v/ but none like /w/. These speakers tend to replace /w/ by /v/ and say vel instead of *well well*. This must be avoided and you can do this by concentrating on pairs like those below. For the /v/ words, keep the lips flat and use the upper teeth to make some friction; for the /w/ words there is no friction and the lips are well rounded.

vaɪn vine wɜːs worse vaɪn vine weɪn wine
vel veil wel wheel vaɪl vile weɪl wile
weərɪ very weərɪ wary veɪl veil weɪl wail

When you are able to make /w/ easily, be careful not to use it instead of /v/. It is just as bad to say *weet* for *very sure* say *vel* for *well*.

Now try the following similar pairs with the /w/ and the /v/ between vowels, taking care to make a good difference:

rwɔːd reward rəvəl revel
fɔwəd forward hevəd hovered
əwei away əveɪl avail
haɪwei highway dɪvə diver

Words such as *which, when, where, why* (but not *who*) are pronounced with simple /w/ in R. P. : wɪʧ, wen, weə, waɪ etc. In some other kinds of English (e.g. American, Scottish, Irish) they begin with /ʍ/. If your model is one of these, you can begin these words with a completely voiceless /ʍ/ instead of the voiced one.

/w/ does not occur in final position.

Some of the commonest words containing /w/ are: *we, wait, walk, want, warm, wash, watch, water, way, we, week, well, was, what, when, why, will, with, woman, word, work, always, away, between, power, question, quick, quite, reason, color, twelve, twenty, twice.*

/r/

This is the third of the gliding consonants, but it does not resemble one

of the English vowels as /j/ and /w/ do. The position of the speechorgans for /r/ is shown in Figure 24.

NOTICE

1 The tongue has a curved shape with the tip pointing towards thehard palate at the back of the alveolar ridge, the front low and theback rather high.

2 The tongue-tip is not close enough to the palate to cause friction.

3 The lips are rather rounded, especially when /r/ is at the beginningof words.

4 The soft palate is raised; and voiced air flows quietly between thetongue-tip and palate with no friction.

Foreign learners often replace this sound by the sound which is repre-sented by the letter r in their own language. Sometimes they use arolled sound in which the tip of the tongue taps very quickly severaltimes against the alveolar ridge (Italian, Arabic, Russian) or the uvulataps against the back of the tongue in a similar way (Dutch, French,German). Sometimes they use a friction sound with the back of thetongue close to the soft palate and uvula (Danish, French, German).Such sounds are perfectly well understood by Enghsh people, but ofcourse they sound foreign.

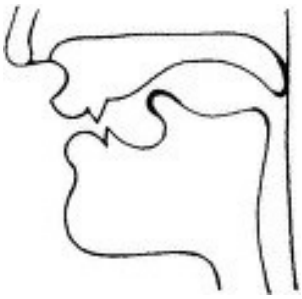


Fig. 24 /r/

Try approaching the English sound from a /w/. Get the speechorgans ready for /w/ (remember that this is a short /u/-or /u:/-sound),and then curl the tip of the tongue back until it is pointing at the hardpalate, quite a long way behind the alveolar ridge. Now changesmoothly and without friction to the following vowel, as in red red.

Be careful, if you have an /r/-sound in your language, not to make it atthe same time as the English sound: try to think of English /r/ as a new

sound altogether. Try these words and be sure that the tongue-tip iswell back in the mouth at the beginning of the glide:

ri:d read red red rAn run ro: raw

ru:d rude reis race raund round re* rare

Between vowels the sound is the same except that the lips are notrounded. Try the following, and concentrate on getting the tongue-tipup and back, then smoothly down and forward again:

veri very maeri marry borau borrow hAri hurry

araiv arrive karekt correct araund around arest arrest

In R.P. /r/ only occurs before vowels, never before consonants, sowords like learn, sort,farm do not contain /r/ (l3in, salt, fazm). Othervarieties of Enghsh pronounce /r/ in these words (e.g. American, Irish,Scottish), so if your model is one of these, you will pronounce /r/ beforeconsonants; if it is R.P. you will not. At the end of words R.P. has /r/only if the immediately following word begins with a vowel; so theword never, if it occurs before a pause or before a word beginning witha consonant (as in never better), is pronounced neva with no /r/ in R.P.But in never again where it is immediately followed by a vowel /r/ ispronounced, nevar agen. This is called the linking /r/; some R.P.speakers do not use it (and say neva agen), so you may do this if youfind it easier, but most people do use it.

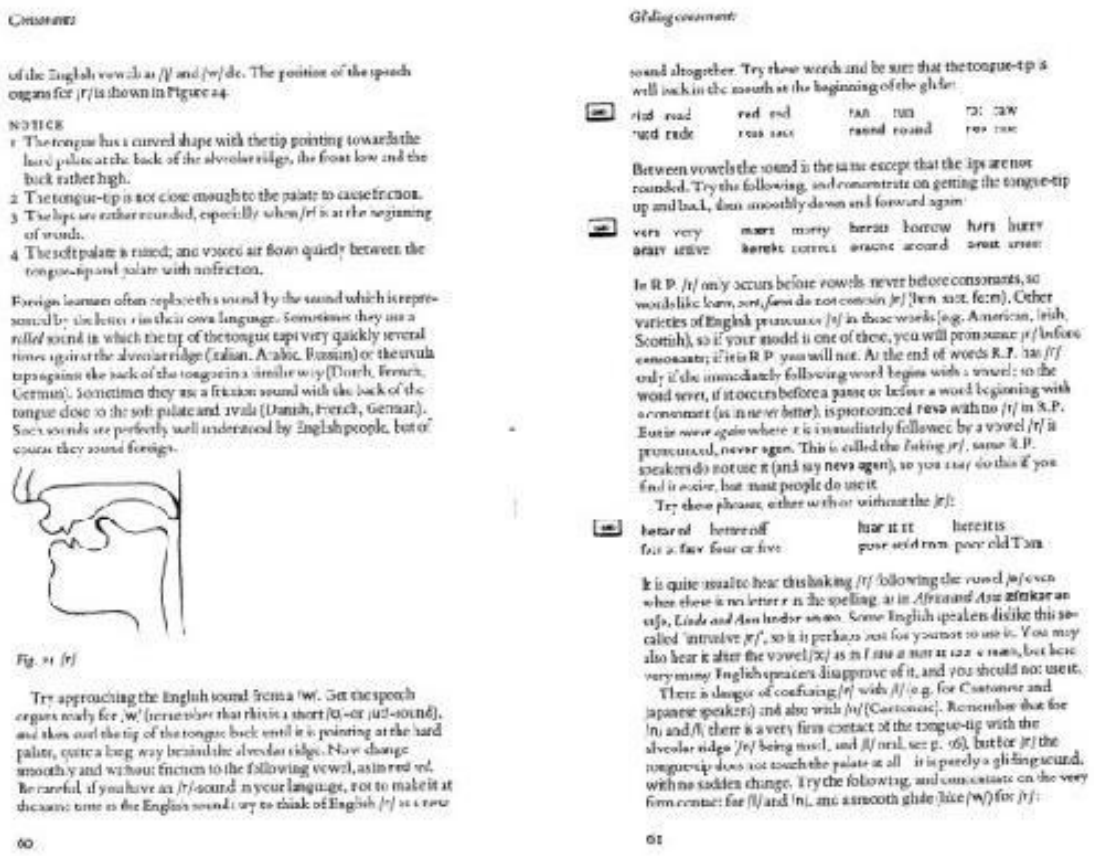
Try these phrases, either with or without the /r/:

betar Df better off bisr it iz here it is

fo:r d: faiv four or five pu*r auld tom poor old Tom

It is quite usual to hear this linking /r/ following the vowel /a/ evenwhen there is no letter r in the spelling, as in Africa and Asia aefrikar aneija, Linda and Ann lindar an aen. Some English speakers dislike this so-called ‘intrusive /r/\ so it is perhaps best for you not to use it. You mayalso hear it after the vowel /a:/ as in I saw a man ai sa:r a maen, but herevery many English speakers disapprove of it, and you should not use it.

There is danger of confusing /r/ with /I / (e.g. for Cantonese andJapanese speakers) and also with /n/ (Cantonese). Remember that for/n/ and /I/ there is a very firm contact of the tongue-tip with thealveolar ridge (/n/ being nasal, and /I/ oral, see p. 56), but for /r/ thetongue-tip does not touch the palate at all it is purely a gliding sound,with no sudden change. Try the following, and concentrate on the veryfirm contact for /I/ and /n/, and a smooth glide (like /w/) for /r/:



Consonants

I ait light nait night rait right

lau low nau no rau row

li:d lead ni:d need ri:d read

Ink lock nDk knock rok rock

The difficulty is greatest between vowels, so be most careful with thefollowing:

Q bell belly beni Bennie beri berry

kail as callus kainaz comers kairas chorus

spilit spill it spin it spin it spirit spirit

tela teller tena tenor tera terror

After /p, t, k/ there is no voice in /r/. The tongue position is the same,but pure breath is pushed through the space between the tongue-tipand the hard palate, causing friction. Try with /p/ first; close the lipsfor /p/, then put the tongue in position for /r/, and, as the lips open for/p/, push breath strongly over the tongue-tip so that you can hearfriction before the following vowel:

prei praypraem pramapruiv approve

praud proudkampres compressdipraiv deprive

Now try /kr/: take up the position for /k/; then put the tongue-tip inposition for /r/ and, when the /k/ is released, push breath through tocause friction:

kriim cream krual cruel

kraek crack igkriis increase

rikruit recruit dikriis decrease

When /t/ occurs before /r/, the tongue-tip for /t/ is placed behindthe alveolar ridge, on the front of the hard palate, so that when it isremoved the tongue is immediately in position for the friction of /r/.Be sure that in the following words the tongue-tip is a good dealfurther back than usual for /t/:

LiJ tri: tree trai try tru: true trASt trust

atraekt attract ritriit retreat intruid intrude

This /tr/ combination may be confused with /tj/; notice that thefriction of the voiceless / r/ is lower in pitch than that of /J/. Try the

following pairs and be careful to put the tongue-tip in the correct /r/position for /tr/:

tru: true tju: chew trip trip tjip chip

trem train tfein chain traep trap tjaep chap

In the combination /dr/ too the tip of the tongue is further back thanusual for /d/ and there is friction as the voiced air passes over thetongue-tip for the /r/. Try these words.

dri'.m dream drai dry dres dress drop drop

dn: draw dru:p droop adres address

And the following pairs must be distinguished in the same way as /tr/and /tj/:

drein drain d3ein Jane dn: draw dp: jaw

dru: drew d3u: Jew drAQk drunk d3Ai]k junk

Some of the commonest words containing /r/ are: rain, rather, reach,read, ready, real, red, remember, rest, right, road, roof, room, round, rule, run,write, wrong, agree, already, arrange, borrow, bread, bring, cross, direct, dress,drink, every, foreign,from,great, interest, marry, pretty, price, serious, sorry,story, terrible, true, try, very, worry.

3.6 Exercises

1 Study each section carefully and decide what your difficulties are

Which of these difficulties are phoneme difficulties (e.g. confusing /s/and /9/

or /t/ and /d/), and which are purely sound difficulties (e.g.pronouncing /t/ with the tongue-tip on the teeth instead of on thealveolar ridge) ? Which difficulties will you concentrate on:

2 During the time which you give to listening to English, concentratefor a short time on listening to one of your difficulties (perhaps thedifference between /s/ and /0/t or the sound of/h/). When you havereally heard the sound(s), go back to the lists of words m the differentsections and try to make the sound exactly the same as you heard.

Use a tape-recorder to help you, if you can. .. „

3 Take any passage of English and mark any one of your difficulties athe way through (e.g. underline every / or r or both). Then read thepassage aloud, and try to say particular sounds perfectly Don tworry about the others at that moment. Gradually do this for allyour difficulties.

4 Do a little practice each day if you possibly can.

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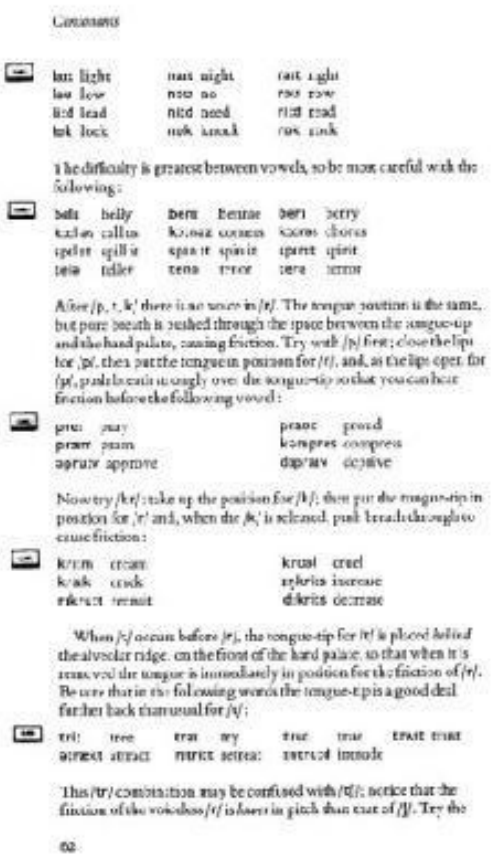

Consonants

lait light nait night rait right
lou low nou no rou row
lid lead nid need rid read
lok lock nok knock rok rock

The difficulty is greatest between vowels, so be most careful with the following:

beli belly beri berry
kolou collar korous coarse koros chorus
spilə spill a spai it spin it spirit spirit
telə teller tera terror tera terror

After /p, t, k/ there is no voice in /r/. The tongue position is the same, but pure breath is pushed through the space between the tongue-tip and the hard palate, causing friction. Try with /p/ first; close the lips for /p/, then put the tongue in position for /r/, and, as the lips open for /p/, push breath strongly over the tongue-tip so that you can hear friction before the following vowel:

prei pray preəs pierced
preim praim kəmpres compress
əpruv approve dipriv deprive

Now try /kr/: take up the position for /k/; then put the tongue-tip in position for /r/ and, when the /k/ is released, push breath through to cause friction:

krim cream kruəl cruel
kruk crook inkriis increase
rikruit recruit dikriis decrease

When /r/ occurs before /e/, the tongue-tip for /r/ is placed *behind* the alveolar ridge, on the front of the hard palate, so that when it is removed the tongue is immediately in position for the friction of /r/. Be sure that in the following words the tongue-tip is a good deal further back than usual for /r/:

tri: tree trai try trus trust traist truist
əttrekt attract mistrʌst mistrust intrudʒ intrude

This /tr/ combination may be confused with /tʃ/; notice that the friction of the voiceless /r/ is lower in pitch than that of /ʃ/. Try the

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Gliding consonants

following pairs and be careful to put the tongue-tip in the correct /r/ position for /tr/:

tra: true tʃai chew trip trip tiip chip
trein train tʃein chain trep trap tʃep chap

In the combination /dr/ too the tip of the tongue is further back than usual for /d/ and there is friction as the voiced air passes over the tongue-tip for the /r/. Try these words:

drim dream drai dry druː drew drop drop
druː draw dreis dress ədres address

And the following pairs must be distinguished in the same way as /tr/ and /tʃ/:

dreim drain dʒein Jane druː drew dʒuː Jew
druː drew dʒuː Jew drʌŋk drunk dʒʌŋk junk

Some of the consonant words containing /r/ are *train, rather, reach, road, ready, red, rod, remember, wet, right, rival, root, room, round, roll, run, write, wrong again, already, arrange, borrow, bread, bring, cross, direct, dress, drink, every, foreign, from, great, interest, many, pretty, price, serious, sorry, story, terrible, true, try, very, worry.*

3.6 Exercises

1 Study each section carefully and decide what your difficulties are. Which of these difficulties are *phonetic* difficulties (e.g. confusing /s/ and /ʃ/ or /t/ and /d/), and which are purely *sound* difficulties (e.g. pronouncing /s/ with the tongue-tip on the teeth instead of on the alveolar ridge)? Which difficulties will you concentrate on?

2 During the time which you give to listening to English, concentrate for a short time on listening to *one* of your difficulties (perhaps the difference between /s/ and /θ/, or the sound of /h/). When you have really *heard* the sound(s), go back to the lists of words in the different sections and try to make the sound exactly the same as you heard. Use a tape-recorder to help you, if you can.

3 Take any passage of English and mark *any* one of your difficulties all the way through (e.g. underline every / or r or both). Then read the passage aloud, and try to say particular sounds perfectly. Don't worry about the others at that moment. Gradually do this for *all* your difficulties.

4 Do a little practice *each day* if you possibly can

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In chapter 3 we saw how single consonants are made, and sometimeshow a sequence of two consonants should be said (e.g. / pr, kr, tr/ p. 62),but there are many other cases where two or three or four or evenmore consonants fellow one

after the other. Some examples are:ski:m scheme, kri:m cream, skriim scream, neks necks, nekst next,teksts texts.

Some languages (e.g. Russian, German) have many consonantsequences, and speakers of these languages will not have any difficultyin pronouncing most of the English ones. But other languages do nothave sequences of consonants at all, or only very few and very shortones (e.g. Mandarin, Cantonese, Vietnamese, Swahili, Yoruba, Tamil),and speakers of these languages (in which two consonants are usuallyseparated by a vowel) may have difficulty in stringing together two,three or four consonants with no vowel between them. This chapter isto help you, if you have this kind of difficulty.

4.1 Initial sequences

At the beginning of English words there may be either two or threeconsonants in sequence.

Sequences of two consonants initially

These are of two main kinds:

1 /$/ followed by one of/p, t, k, f, m, n, I, w, j/, e.g. in spy, stay, sky,sphere, small, snow, sleep, swear, suit.

2 One of Ip, t, k, b, d, g, f, 0, J, v, m, n, h/ followed by one of/I, r, w, j/.Not all of these sequences are found (e.g. /pw, dl / do not occur). Thefull list is:

Ip/ followed by /, r, j/ play, pray, pure/t/ /r, w, j/ try, twice, tune

/k/ /, r, w, j/ climb, cry, quite, cure

/I, r, j/ blow, bread, beauty/r, w, j/ dress, dwell (rare), duty/I, r/ glass, green

/I, r, j/ fly, from, few

/r, w/ throw, thwart (rare)

/r / shriek

j\l view

/j/ music

/h/ /!/ huSe

Start with /sp/: say a long /s/, then gradually close the lips for / p/ untilthey stop the /s-/sound. Keep the /s/ going right up to the moment fl/terthe lips are closed, and you will not put a vowel between the twoconsonants. Be careful to start with a long /s/ and do not put a vowelbefore it. Do this many times until you are sure that there is no vowelsound either before the /s/ or after it. Now add the vowel in words

such as:

3 spat spy spa: spur spia spear spea spare

Do not say aspai or sapai. Start with /s/ and halt it by closing the lips.

/st/ and /sk/ are begun by making a long /s/ and halting it by raismgthe tongue-tip (for /st/) or tongue-back (for /sk/) to cut off the friction.

Try:

[■“] stei stav sta: star sta: store stia steer

skai sky ska: scar ska: score skea scare

Do not say astei or satei, etc.

In /sf/ (which is rare) the long /s/ is ended by the lower lip moving up

to the upper teeth for /f/:

sfia sphere sferikal spherical

In /sm/, the /s/ is continued until the lips meet for /m/, and in /sn si/,until the tongue-tip touches the alveolar ridge. (Those of you who havetrouble with /I/ and /r/ must be careful not to pronounce srr.p tor

sliip 5/eep (see p. 61).)

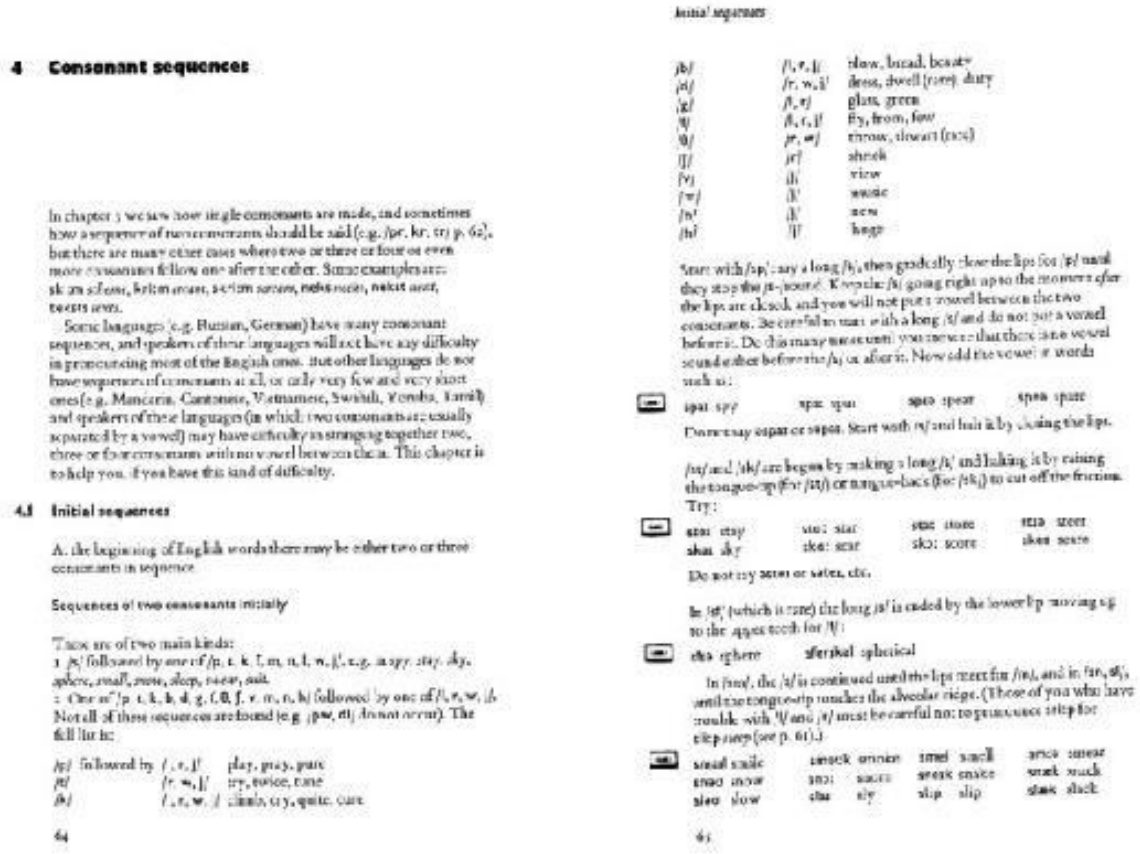
S small smile smauk smoke smel smell smia smear

snau snow sna: snore sneik snake sn*k snack

slau slow slat sly slip slip slaek slack

stD: storeskDi score

stia steerskea scare



4 Consonant sequences

In chapter 3 we saw how single consonants are made, and sometimes how a sequence of two consonants should be said (e.g. /pr, kr, tr/ p. 62), but there are many other cases where two or three or four or even more consonants follow one after the other. Some examples are: sk in school, brl in street, sw in sweet, mpts in prompts, nkst in next, twenty tenths.

Some languages (e.g. Russian, German) have many consonant sequences, and speakers of these languages will not have any difficulty in pronouncing most of the English ones. But other languages do not have sequences of consonants at all, or only very few and very short ones (e.g. Mandarin, Cantonese, Vietnamese, Swahili, Yoruba, Tamil) and speakers of these languages (in which two consonants are usually separated by a vowel) may have difficulty in stringing together two, three or four consonants with no vowel between them. This chapter is to help you, if you have this kind of difficulty.

4.1 Initial sequences

At the beginning of English words there may be either two or three consonants in sequence.

Sequences of two consonants initially

There are of two main kinds:
1 /s/ followed by one of /p, t, k, f, m, n, l, w, j/, e.g. in spy, stay, sky, sphere, small, snow, sleep, swear, suit.
2 One of /p, t, k, b, d, g, f, θ, ʃ, v, m, n, h/ followed by one of /l, r, w, j/. Not all of these sequences are found (e.g. /pw, ml/ do not occur). The full list is:

/p/	followed by /l, r, j/	play, pray, pure
/t/	/r, w, j/	try, twice, tune
/k/	/l, r, w, j/	climb, cry, quite, cure

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Initial sequences

/b/	/l, r, j/	blow, bread, beauty
/d/	/r, w, j/	dress, dwell (rare), duty
/g/	/l, r/	glass, green
/f/	/l, r, j/	fly, from, few
/θ/	/r, w/	throw, thwart (rare)
/ʃ/	/r/	shriek
/v/	/j/	view
/m/	/j/	music
/n/	/j/	news
/h/	/j/	huge

Start with /sp/: say a long /s/, then gradually close the lips for /p/ until they stop the /s/-sound. Compare /s/ going right up to the moment after the lips are closed, and you will not put a vowel between the two consonants. Be careful to start with a long /s/ and do not put a vowel before it. Do this many times until you never hear there is a vowel sound either before the /s/ or after it. Now add the vowel in words such as:

spai spy spai spur spei spear spuə spare

Don't say espar or separ. Start with /s/ and halt it by closing the lips.

/sr/ and /sh/ are begun by making a long /s/ and halting it by raising the tongue-tip (for /sr/) or tongue-back (for /sh/) to cut off the friction. Try:

srai: stay	stɑ:: star	stɔ:r store	stiə steer
shai shy	shɑ: scar	skɔ: score	shiə sneer

Do not say seter or seiter, etc.

In /st/ (which is rare) the long /s/ is ended by the lower lip moving up to the upper teeth for /f/:

sfɛə sphere sfɛrikəl spherical

In /sn/, the /s/ is continued until the lips meet for /n/, and in /sn, sl/, until the tongue-tip touches the alveolar ridge. (Those of you who have trouble with /f/ and /s/ must be careful not to pronounce stip for slip sleep (see p. 61).)

smɔ:l small	sneik snake	smel smell	smɔ:k smoke	
snəʊ snow	snɔ: snore	sneik snake	smʌk smuck	
sləʊ slow	slɑ: sly	slip slip	slæk slack	

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In /sw/ the lips become rounded during the jsj (be careful not topronounce /sv/) and in /sj/ the / i:/, which is the beginning of the /j/-glide, is reached during the /s/, so that in both cases the glide starts assoon as /s/ ends. Try.

LiJ swiit sweet swei sway swDn swan swu:p swoop

sjuit suit sju: sue asjuim assume pasju: pursue

In the second group of sequences, the second consonant is most oftenformed whilst the first one is being pronounced. For example, in /pr/or /pi/ the tongue is placed in the exact position for /r/ or /I/ whilst thelips are still closed for the /p/, so that as soon as they are open the /r/ or/I/ is heard. In the following examples start with a long first consonant,and during it place the tongue (and for /w/ the lips) in position for thesecond consonant; then, and only then, release the first consonant:

plei	play	prei	pray	pjua	pure	trai	try
twais	twice	tjuin	tune	klaim	climb	krai	cry
kwait	quite	kjua	cure	btau	blow	bred	bread
bjuiti beauty	dres	dress	dwel	dwell	dju:ti duty		

gla:s	glass	grim	green	flai	fly	from	from
fju:	few	vju:	view	mjuizik	music	nju:	new

In /0r/ and /Jr/ the second consonant cannot be prepared during thefirst. Be sure first of all that you can pronounce each one separately;say one, then the other, several times. Then smoothly and continuouslymake the tongue glide from one to the other so that there is no suddenchange between them; try the following, very slowly at first, thengradually quicker:

S 0rau throw 0ri: three 0red thread 0ru: threw

Jri:k shriek Jred shred Jril shrill Jruid shrewd

Sequences of three consonants initially

These are /spr, str, skr, spj, stj, skj, spl, skw/ and are a combination ofthe /sp/ type of sequenre and the /pr/ type. The /$/ at the beginning iscut off by the following stop, and during the stop the followingconsonant is fully prepared. Try the following examples very slowlyat first; cut off the /s/ by the tongue or lips and, whilst holding thisstop, get the third consonant ready, then release the stop straight intothe third consonant:

Initial sequences

spred spread stjuipid stupid

streit straight skjua skewer

skru: screw splendid splendid

spjuarias spurious skwea square

The sequence /spj/ is rare.

4.2 Final sequences

Sequences of consonants at the ends of words are more varied than atthe beginning mainly because /s/ or /z/ have to be added to mostnouns to give their plural forms, as in kaets cats, dDgz dogs, faektsJacts,fhldzfields, etc., and /t/ or /d/ have to be added to most verbs to formtheir past tense, as in wijt wished, reizd raised, riskt risked, pUr^dplunged, etc. Also /9/ is used to form nouns like strei]0 strength andbred0 breadth and numerals like fif0fifth (and all these can have plurals -streQ0s, bred9s,fif0s!).

Stop+stop

When one stop consonant is immediately followed by another, as inkept kept and aekt act, the closure of the speech organs for the secondconsonant is made whilst the closure for the first consonant is still inposition. In the sequence / pt/ this is what happens: the lips are closed

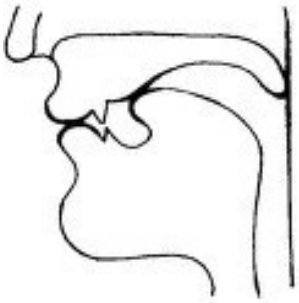

Fig. 25 Double closure in /pt/

for /p/ and air is compressed as usual by pressure from the lungs; then,with the lips still closed, the tongue-tip is placed on the alveolar ridgeready for /t/, so that there are two closures, see Figure 25. Then, andonly then, the lips are opened, but there is no explosion of air becausethe tongue closure prevents the compressed air from bursting out of

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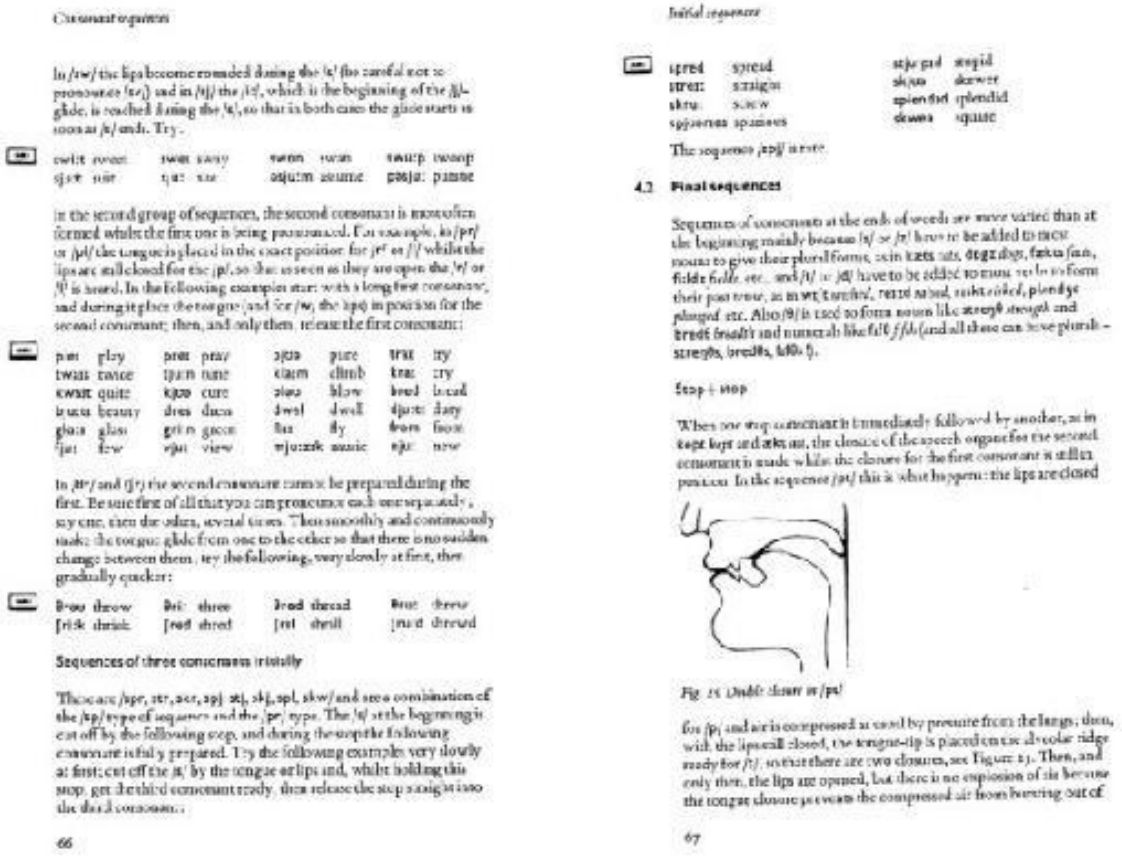

Consonant sequences

In /sw/ the lips become rounded during the /s/ (be careful not to pronounce /sw/) and in /tj/ the /t/, which is the beginning of the /j/-glide, is reached during the /t/, so that in both cases the glide starts as soon as /s/ ends. Try:

swit	sweet	swen	sweep	swimp	swamp
sjuː	use	sjuːt	assume	pjuːn	pewter

In the second group of sequences, the second consonant is more often formed while the first one is being pronounced. For example, in /pr/ or /pl/ the tongue is placed in the exact position for /r/ or /l/ while the lips are still closed for the /p/, so that as soon as they are open the /r/ or /l/ is heard. In the following examples start with a long first consonant, and during it place the tongue (and for /w/ the lips) in position for the second consonant; then, and only then, release the first consonant:

pruː	pleɪ	preɪ	preɪ	pjʊə	pure	traɪ	try
twaɪs	twice	θjuːn	tune	klaɪm	climb	kraɪ	cry
kwaɪt	quite	kjʊə	cure	bləʊ	blow	bred	bread
bjuːtɪ	beauty	dreɪ	dress	dwel	dwell	djuːtɪ	duty
gləʊs	glass	griːn	green	flaɪ	fly	θruː	through
fjuː	few	vjuː	view	mjuːzɪk	music	njuː	new

In /tr/ and /dr/ the second consonant cannot be prepared during the first. Be sure first of all that you can pronounce each one separately, say one, then the other, several times. Then smoothly and continuously slide the tongue-glide from one to the other so that there is no sudden change between them. Try the following, very slowly at first, then gradually quicker:

θruː	throw	θriː	three	θred	thread	θruː	threw
ʃrɪk	shriek	ʃred	shred	ʃrɪl	shrill	ʃruːd	shrewd

Sequences of three consonants initially

These are /spr, str, skr, spj, stj, skj, spl, skw/ and are a combination of the /sp/type of sequence and the /pr/ type. The /s/ at the beginning is cut off by the following stop, and during the stop the following consonant is fully prepared. Try the following examples very slowly at first: cut off the /s/ by the tongue or lips and, whilst holding this stop, get the third consonant ready, then release the stop straight into the third consonant:

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Initial sequences

ɪpred	spread	stɪd	stupid
ɪtriːt	straight	skɪə	skewer
skruː	screw	splendɪd	splendid
əpjəriəs	spacious	skwɪə	square

The sequence /spj/ is rare.

4.3 Final sequences

Sequences of consonants at the ends of words are more varied than at the beginning mainly because /s/ or /z/ have to be added to most nouns to give their plural forms, cats kæts, cats, dogz dɒgz, dogs, faθs fæθs, faiths, fields fiːldz, fields, etc., and /t/ or /d/ have to be added to many verbs to form their past tense, as in wet, wetted, rest rested, rubbed, plunged etc. Also /θ/ is used to form nouns like strength strength and breadth *breadθ* and numerals like fifth *fɪfθ* (and all these can have plurals – strengths, breadths, fifths).

Stop + stop

When one stop consonant is immediately followed by another, as in kept kept and take teɪk, the closure of the speech organs for the second consonant is made while the closure for the first consonant is still in position. In the sequence /pt/ this is what happens: the lips are closed

Fig. 25 Double closure in /pt/

for /p/ and air is compressed as usual by pressure from the lungs; then, with the lips still closed, the tongue-tip is placed on the alveolar ridge ready for /t/, so that there are two closures, see Figure 25. Then, and only then, the lips are opened, but there is no explosion of air because the tongue closure prevents the compressed air from bursting out of

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the mouth; finally, the tongue-tip leaves the alveolar ridge and airexplodes out of the mouth. So there is only one explosion for the twostops; the first stop is incomplete.

Figure 26 shows a similar position for the sequence / kt/. First theback of the

tongue makes the closure for /k/5 then the tip of the tonguemakes the closure for /t/, then the back of the tongue is lowered with-out causing an explosion, and finally the tongue-tip is lowered and airexplodes out.

Start with kept. First say kep and hold the air back with the lips,don't open them. Now put the tongue-tip in position for /t/ (lips stillclosed). Now open the lips and be sure that no air comes out, and thenlower the tongue-tip and allow the air out. Do this several times and besure that the lips are firmly closed (we do not say ket) and that thetongue-tip is ready to hold back the breath before you open the lips.Then do the same with aekt, and be sure that although /k/ is properlyformed, its ending is, as it were swallowed, so that there is no explosionuntil the /t/ is released.

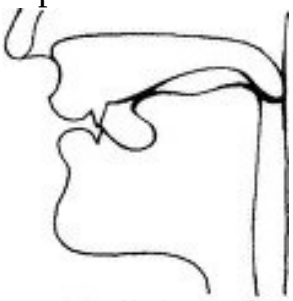

Fig. 26 Double closure in /kt/

Now do exactly the same for /bd/ as in robd robbed and /gd/ as ind rasgd dragged. Again there is only one explosion, this time a gentle onefor the /d/. If you do make two explosions it will not cause any mis-understanding, but it will sound un English. What is important is tobe sure that the first consonant is properly formed before you take upthe position for the second. If you say rod instead of robd or draedinstead of draegd, you will be misunderstood.

This 'missing explosion' happens whenever one stop consonant(except /tj/ and /d 3/) is followed immediately by another (including/tj/ and /d 3/), not only at the end of words but also in the middle ofwords, as in aekta actor, or between words, as in red kaut red coat. Hereare some examples for practice:

slept	slept
rAbd	rubbed
tDp dDg	top dog
raiptamaitau	ripe tomato
greit kea	great care
kwait gud	quite good
blaekb3:d	blackbird
kkb tai	club tie
bob gudwin	Bob Goodwin

baed kauld	bad cold
aid gau	rd go
pigteil	pigtail
lektja	lecture
bigd3auk	bigjoke

faekt
drAgd
Jopg3:l
eitpans
hot ba:0
0ik pi:s
blaekdDg
sAbkonJas
red p3:s
gudbai
baegpaips
big bai
obdjikt
tjiiptjiiz
fact

druggedshop girleightpencehot baththick pieceblack dogsubconsciousred pursegoodbyebagpipesbig boyobject (n.)cheap cheese

When /pi is followed by /p/, or /t/ by /t/, and so on, there is again onlyone explosion, but the closure is held for double the usual time.Examples:

S slip paist slip past

luk keafali look carefullymaed dDg mad dog

WDttaim what time?bob belts Bob Batesbig g3:l big girl

For /tf/ and /d3/ the friction part of the sound is never missing, so mwitj tjea which chair? and Ia:d3 large jug the /tj / and ^3/ are com-plete in both places. ,. r n j

When one of the strong/weak pair/p, b/ or /1, d/ or /k, g / is followed

by the other, for example in WDt dex what day or big keik big cake thereh only one explosion, but the closure is held for double the usual timeand the strength changes during this time. Other examples are:

hip baun hip bonebed taim bed-timeblaekgaut black goat

If three stop consonants come together, as in strikt pearant strictparent, there is still only one explosion, that of the third consonantWhat usually happens is that the first consonant is formed and held torlonger than usual, the second

consonant disappears altogether, and thethird is formed and exploded normally. We might write strict parent asstrik: pearant, where /k:/ represents an unexploded /k/ held tor longerthan usual. Other examples are:

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Consonant sequences

the mouth; finally, the tongue-tip leaves the alveolar ridge and air explodes out of the mouth. So there is only one explosion for the two stops; the first stop is incomplete.

Figure 26 shows a similar position for the sequence /kt/. First the back of the tongue makes the closure for /k/, then the tip of the tongue makes the closure for /t/, then the back of the tongue is lowered without causing an explosion, and finally the tongue-tip is lowered and air explodes out.

Start with **kept**. First say **kep** and hold the air back with the lips, don't open them. Now put the tongue-tip in position for /t/ (keep still closed). Now open the lips and be sure that no air comes out, and then lower the tongue-tip and allow the air out. Do this several times and be sure that the lips are firmly closed (we do not say *kept*) and that the tongue-tip is ready to hold back the breath before you open the lips. Then do the same with **akt**, and be sure that although /kt/ is properly formed, its ending is, as it were swallowed, so that there is no explosion until the /t/ is released

Fig. 26 Double closure in /kt/

Now do exactly the same for /bd/ as in **rob***bed* robbed and /gd/ as in **dr***agd* dragged. Again there is only one explosion, this time a gentle one for the /d/. If you do make two explosions it will not cause any misunderstanding, but it will sound un-English. What is important is to be sure that the first consonant is properly formed before you take up the position for the second. If you say **rob** instead of **rob***bed* or **drag** instead of **dr***agd*, you will be misunderstood.

This 'missing exploder' happens wherever one stop consonant (except /t∫/ and /dʒ/) is followed immediately by another (including /t∫/ and /dʒ/), not only at the end of words but also in the middle of words, as in **ak**kurate, or between words, as in **red k**oat *red coat*. Here are some examples for practice:

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Final sequences

slept	sle**p:**
robbed	ro**b:**ed
top **d**og	to**p:** **d**og
rea**p** **w**ea**pp**ons	ripe tomatoes
great **k**ea	great care
kwait **g**ud	quite good
blak**b**ə:d	black bird
klub **h**i:	club tie
bob **g**udwin	Bob Goodwin
bad **k**ə:ld	bad cold
ai d **g**əu	I'd go
pig**t**eil	pig tail
lett∫ə	lecture
big **d**ʒeik	big jake

fak**t**	fact
drag**d**	dragged
ʃo**p** **g**ə:l	shop girl
eitpens	eightpence
hat **b**a:θ	hat bath
θik **p**i:s	thick piece
blak **d**og	black dog
səb**k**ənʃəs	subconscious
red **p**ein	red paint
gud**b**ai	goodbye
bag**p**aips	bagpipes
big **b**ɔi	big boy
ɔb**d**ʒekt	object (n.)
t∫i:p **t∫**i:z	cheap cheese

When /p/ is followed by /p/, or /t/ by /t/, or /k/ by /k/, and so on, there is again only one explosion, but the closure is held for double the usual time. Examples:

ʃip **p**eint	ship paint
lʊk **k**eəfəli	look carefully
ræd **d**ɔg	mad dog

wɔ**tt**aim	what time?
bɔb **b**eəz	Bob Bates
big **g**ə:l	big girl

For /t∫/ and /dʒ/ the friction part of the sound is never missing, so in **wɔ**t **t∫**iːz *what's cheese?* and in **dʒ**ɔ**dʒ** *large jug* the /t∫/ and /dʒ/ are complete in both places.

When one of the strong/weak pair /p, b/ or /t, d/ or /k, g/ is followed by the other, for example in **wɔ**t **d**eɪ *what day* or **b**ig **k**eɪk *big cake*, there is only one explosion, but the closure is held for double the usual time and the strength changes during this time. Other examples are:

hip **b**əun	hip bone
bɛd **t**aim	bed-time
bleɪk **g**reɪt	blaze great

If three stop consonants come together, as in strikt *pearənt* strict parent, there is still only one explosion, that of the third consonant. What usually happens is that the first consonant is formed and held for longer than usual, the second consonant disappears altogether, and the third is formed and exploded normally. We might write *strek:pearənt* as strik: pearənt, where /k:/ represents an unexploded /k/ held for longer than usual. Other examples are:

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ai slept baedli I slept badly

hi: laegd bihaind he lagged behind

kalakt peniz collect pennies

dei robd ka:z they robbed cars

/pt/ and /kt/ can be followed immediately by /s/ in words like akseptsaccepts and faekts facts. In these sequences /p/ and /k/ are not explodedbut the /t/ explodes straight into the /$/. Be sure to form the first stopfirmly. Other examples are:

intarApts interrupts adopts adopts

kontaskts contacts pratekts protects

riaekts reacts

Stop+nasal

When /t/ or /d/ are followed by a syllabic /n/, as in bAtn button andgaidn

garden, the explosion of the stop takes place through the nose.This nasal explosion happens in this way: the vocal organs form /t/ or/d/ in the usual way, with the soft palate raised to shut off the nasalcavity and the tongue-tip on the alveolar ridge, but instead of takmgthe tongue-tip away from the alveolar ridge to give the explosion weleave it in the same position and lower the soft palate, so that the breathexplodes out of the nose rather than out of the mouth. Figure 27 shows

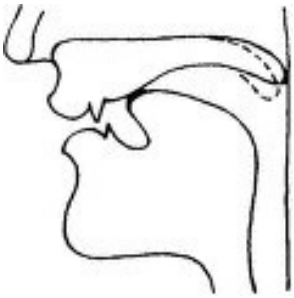


Fig. 27 Nasal explosion in /tn/

that this is the simplest way of passing from /t/ or /d/ to /n/, since thetongue position is the same for all three consonants and the onlydifference is in the raised or lowered position of the soft palate.

Make a /t/-sound and hold the breath in the mouth, don’t let it out;then send all the breath out sharply through the nose (just as in the

exercise described on p. 16) whilst still holding the tongue-tip firmlyagainst the alveolar ridge. Do this several times without allowing thetongue-tip to move at all and feel the air bursting out behind the softpalate. Now start the voice vibrating for /n/ as the soft palate lowersand again do this several times without moving the tongue-tip. Nowdo the same thing for /dn/, with the voice vibrating through both /d/and /n/ but the tongue-tip firmly on the alveolar ridge all the time.

The effect in both /tn/ and /d n/ is to make the explosion of the stopmuch less clear than when it bursts out of the mouth; if you do makethe explosion by taking the tongue-tip away from the alveolar ridgeor if you put the vowel /o/ between the /t / or /d / and the /n/ it wsound rather strange to English ears, but you will not be misunderstood.Try these other similar words:

ritn written britn Britain
hidn hidden bsidn burden
ssitn certain fraitn frighten
pa:dn pardon wudn wooden

Both /tn/ and /dn/ may be followed by /s/ or /z/ or /t/ or /d/, in wordslike xmpoitns importance, k3:tnz curtains, impjitnt important andfraitndfrightened. When the third consonant is /1/ or /d/ the tongue does not

move at all the soft palate is simply raised again to make the stop

complete. For /s/ or /z/ the tongue-tip is lowered very slightly from thealveolar ridge to make the necessary friction. Try the foliowmg:

pitns pittance a:tnt oughtn t

paidnd pardoned ridns riddance

wudnt wouldn’t bAtnz buttons

ga:dnz gardens Jbitnd shortened

In words where the /n/ is not syllabic, such as braitms brightness andgudmsgoodness, the explosion is also nasal, and this is also true whenthe stop is found at the end of one word and the /n / at the beginning othe next, as in leit nait late night and baed nju:z bad news. Try the follow-ing examples, and be sure that the tongue-tip stays firmly on thealveolar ridge through both It I and /n/:

waitnis whitenesssasdnis sadnessat n ait at nightgud nait goodnight

witnis

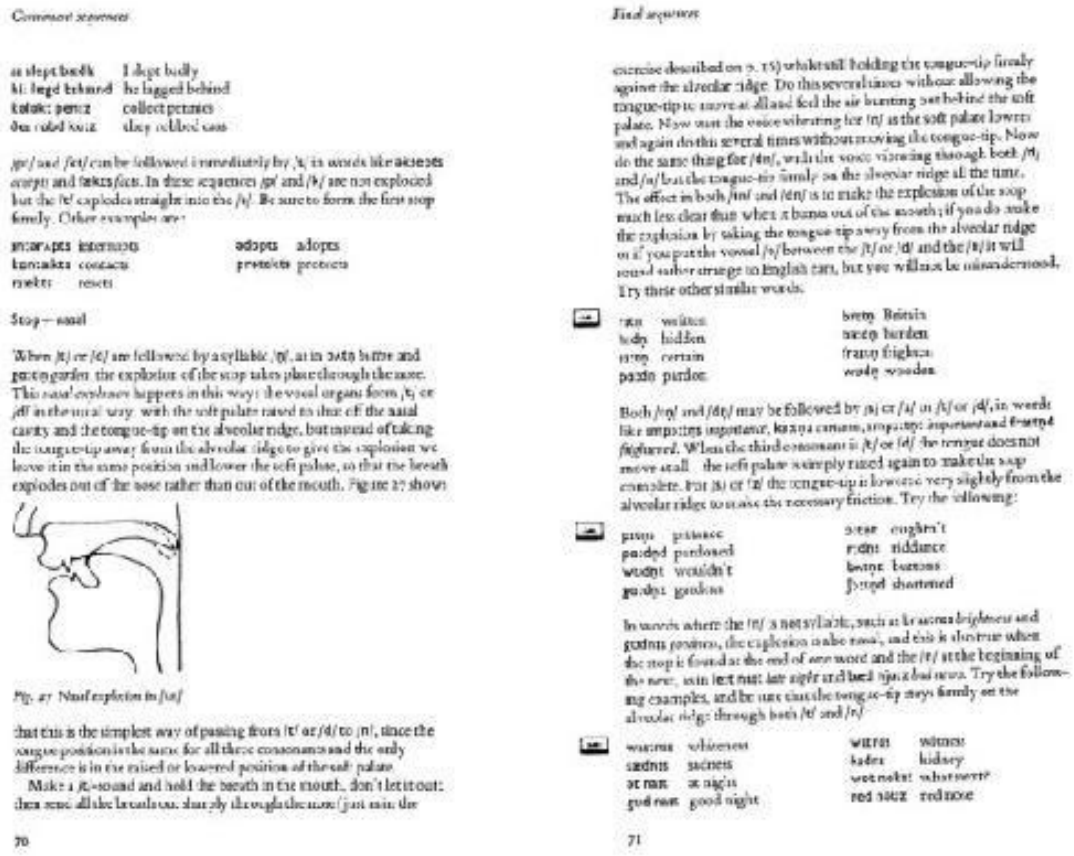
kidm

witness

kidney

wDt nekst what next?

red nauz red nose



Common sequences

ai slept bedh — I slept badly
hi: legd bihaind — he legged behind
kalekt: penz — collect pennies
ðei: rabd kaiz — they robbed cars

/p/ and /bt/ can be followed immediately by /k/ in words like *accepts* and *obtains/ɔbteinz*. In these sequences /p/ and /b/ are not exploded but the /t/ explodes straight into the /k/. Be sure to form the first stop firmly. Other examples are:

accepts accepts — adopts adopts
kontakts contacts — protekts protects
resets resets

Stop—nasal

When /t/ or /d/ are followed by a syllabic /n/, as in *bɔtn* button and *gɑ:dn* garden the explosion of the stop takes place through the nose. This nasal explosion happens in this way: the vocal organs form /t/ or /d/ in the usual way with the soft palate raised to shut off the nasal cavity and the tongue-tip on the alveolar ridge, but instead of taking the tongue-tip away from the alveolar ridge to give the explosion we leave it in the same position and lower the soft palate, so that the breath explodes out of the nose rather than out of the mouth. Figure 27 shows

Fig. 27 Nasal explosion in /tn/

that this is the simplest way of passing from /t/ or /d/ to /n/, since the tongue position is the same for all three consonants and the only difference is in the raised or lowered position of the soft palate.

Make a /t/-sound and hold the breath in the mouth.. don't let it out: then sense all the breath you can slowly through the nose (just wiggle the

Final sequences

exercise described on p. 15) whilst still holding the tongue-tip firmly against the alveolar ridge. Do this several times without allowing the tongue-tip to move at all and feel the air bursting out behind the soft palate. Now start the voice vibrating for /n/ as the soft palate lowers and again do this several times without moving the tongue-tip. Now do the same thing for /dn/, with the voice vibrating through both /d/ and /n/ but the tongue-tip firmly on the alveolar ridge all the time. The effect in both /tn/ and /dn/ is to make the explosion of the stop much less clear than when it bursts out of the mouth; if you do make the explosion by taking the tongue-tip away from the alveolar ridge in it' you put the vowel /ə/ between the /t/ or /d/ and the /n/ it will sound rather strange to English ears, but you will not be misunderstood. Try these other similar words.

ræn written — brein Britain
hidn hidden — bɜ:dn burden
sɜ:tn certain — frɑ:nsis Frighton
pa:dn pardon — wudn wooden

Both /ns/ and /dz/ may be followed by /s/ or /z/ or /t/ or /d/, in words like *sɔ:nts sentence, kɑ:nts curtain, stɔ:nts stormy, importunt* and *ð-sɔ:nd frightened*. When the third consonant is /t/ or /d/ the tongue does not move at all the soft palate is simply raised again to make the stop complete. For /s/ or /z/ the tongue-tip is lowered very slightly from the alveolar ridge to raise the necessary friction. Try the following:

grɑ:ns grantsss — swɛə: ensure't
pa:dnd pardoned — ri:dns riddance
wudnt wouldn't — bɜ:nz burnons
gɑ:dnz gardens — ʃɔ:nd shortened

In words where the /n/ is not syllabic, such as *bɹ:tnes brightness* and *gudnis goodness*, the explosion is also nasal, and this is also true when the stop is found at the end of *one* word and the /n/ at the beginning of the next, as in *lɛt nait late night* and *bad njuːz bad news*. Try the following examples, and be sure that the tongue-tip stays firmly on the alveolar ridge through both /t/ and /n/

wɛ:tnt wherever — wɛ:rɔl witness
sɛdnis sadness — kɑ:dni kidney
ət nait at night — wɛtnɔkt whatever?
gudnait good night — red nuːz red nose

paitns partner laudms loudness

start nau start now bred naif bread knife

Nasal explosion also happens when /m/ follows /t/ or /d/: the softpalate is lowered whilst the tongue-tip is firmly on the alveolar ridgeand the lips are then quickly closed for /m/. It is usually more difficultin this case to keep the tongue-tip position until after the breath hasexploded through the nose, so you must take care to hold it there. Trythe following:

Atmaust utmost astmasfia atmosphere

iksaitmant excitement admaia admire

admit admit Ddmant oddment

a bit ma: a bit more wait mais white mice

eit men eight men sasd mjuizik sad music

agudmeni a good many braid maindid broad-minded

When you can do this well, you will not find much difficulty with/p, b, k, g/ followed by /m/ or /n/, in words like heipni halfpenny orsiknis sickness, or in phrases like teik main take mine or big masn bigman, where the explosion is also nasal. The secret is to hold the stopuntil the breath has exploded through the nose and only then tochange the tongue or lip position for the nasal (if any

change is needed).Try the following:

raipnis ripeness tDpmaust topmost

akno!id3 acknowledge fraegmant fragment

stDp nau stop now help mi: help me

daik nait dark night teik main take mine

kUb nautis club notice big nauz big nose

big mau0 big mouth

/t/or/d/+/l/

/t/ and /d/ are made with the tongue-tip on the alveolar ridge and thesides of the tongue firmly touching the sides of the palate; /I/ is madewith the tongue-tip touching the alveolar ridge, but the sides of thetongue away from the sides of the palate so that the breath passes outlaterally. The simplest way to go from /t/ or /d/ to /I/ is to leave thetongue-tip on the alveolar ridge and only lower the sides, and that iswhat we do. It is called lateral explosion.

Make the closure for /d/ and hold it; then immediately change to /I/

but be sure that the tongue-tip does not leave the alveolar ridge evenfor a moment. If you find this difficult try biting the tip of your tongueso that it cannot move and then changing to /I/, until you have got thefeeling of the breath exploding over the lowered sides of the tongue;then try it with the tongue-tip in its normal position. Do this severaltimes, and then try the same action for /tl/. When you are satisfiedthat the tongue-tip does not move, try the following:

midj middle mAdj muddle ^

baetj battle lit| little

The plural ending /z/ and the past tense ending /d/ can be added to/t|/ and /dl/. For /tld/ and /d|d/, as in bDtjd bottled and mAdld muddled,the tongue-tip does not move at all; the sides are lowered for /j/ andraised again for /d/. For /t|z/ and /djz/, as in bDtlz bottles and n :djzneedles, the tongue-tip is lowered slightly from the alveolar ridge to givethe necessary friction at the same time as the sides are raised to touch thesides of the palate, which they must do for /z/. Try the following:

Q hAdjd huddled k3idjd curdled

mDdlz models pedjz pedals

taitjd titled mntld mottled

taitjz titles baetj z battles

In all the examples above /[/ is syllabic (see p. 56), but in words such

assaedli sadly and 0Ditlis thoughtless and in phrases like baed lait bad lightand streit lain straight line, where the /!/ is not syllabic, the explosiontakes place in the same way, with the tongue-tip kept firmly on thealveolar ridge. Try the following:

baedli badly niidlis needless

haitlis heartless leitli lately

9t laist at last laif short life

red lait red light gud Uk good luck

Notice, by the way, that in changing from /n/ to /I/ in words liketjaenj channel and maenli manly and in phrases like grim liif^rm* leafthe tongue-tip also stays on the alveolar ridge whilst the sides of thetongue are lowered. Try the following:

L™1 paenj panel finland Finland

tAnj' tunnel t3in left turn left

Anles unless WAn les one less

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pa:tn pa:tnə — laʊdnɪs loudness
stɛ:tnaʊ stɑ:n now — bred naɪf bread knife

Nasal explosion also happens when /m/ follows /t/ or /d/: the soft palate is lowered while the tongue-tip is firmly on the alveolar ridge and the lips are then quickly closed for /m/. It is usually more difficult in this case to keep the tongue-tip position until after the breath has exploded through the nose, so you must take care to hold it there. Try the following:

ɪmɹuːvmənt — unmoot — ætməsfɪɹ — atmosphere
ɪksaɪtmənt excitement — ədmɪn — admire
ədmɪt admit — ədmɛnt — edalment
ə laɪtnɪŋ — a lit: nicce — wɛɪt mɑːs — white mice
eɪtmɛn — eight men — sɑd mjuːzɪk — sad music
ə gʊɪ mɛnɪ — a good many — bɹɔːd mɪndɪd — broad-minded

When you can do this well, you will not find much difficulty with /p, b, k, g/ followed by /m/ or /n/, ie. words like **happen** *hæpən* or **ribbon** *rɪbən*, or in phrases like **cook many cakes** *big men* *big man*, where the explosion is also nasal. The secret is to hold the stop until the breath has exploded through the nose and only then to change the tongue or lip position for the nasal (if any change is needed). Try the following:

ræpɚɹ — rapnen — ɛkspɹɛs — expnesse
əkʊɪdʒ — acknowledge — fɹægmənt — fragment
stɒp nɑʊ — stop now — hɛlp mi: — help me
dɑːk naɪt — dark night — teɪk maɪn — take mine
klʌb nɛɪtɪz — club nailes — bɪg nəʊz — big nose
bɪg maʊθ — big mouth

/t/ or /d/ + /l/

/t/ and /d/ are made with the tongue-tip on the alveolar ridge and the sides of the tongue firmly touching the sides of the palate; /l/ is made with the tongue-tip touching the alveolar ridge, but the sides of the tongue are away from the sides of the palate so that the breath passes out laterally. The simplest way to go from /t/ or /d/ to /l/ is to leave the tongue-tip on the alveolar ridge and only lower the sides, and that is what we do. It is called *lateral explosion*.

Make the closure for /t/ and hold it, then immediately change to /l/

Final sequences

but be sure that the tongue-tip does not leave the alveolar ridge even for a moment. If you find this difficult try fixing the tip of your tongue so that it cannot move and then changing to /l/, until you have got the feeling of the breath exploding over the lowered sides of the tongue; then try it with the tongue-tip in its normal position. Do this several times, and then try the same action for /d/. When you are satisfied that the tongue-tip does not move, try the following:

mɪdl middle — mʌdl muddle
bɛtl bottle — lɪtl little

The plural ending /z/ and the past tense ending /t/ can be added to /tl/ and /dl/. For /d/ and /t/, as in **bottled** *bɔtld* bottled and **muddled** *mʌdld* muddled, the tongue-tip does not move at all, the sides are lowered for /l/ and raised again for /d/. For /tlz/ and /dlz/, as in **bottles** *bɔtlz* bottles and **muddles** *mʌdlz* muddles, the tongue-tip is lowered slightly from the alveolar ridge to give the necessary friction at the same time as the sides are raised to touch the sides of the palate, which they must do for /z/. Try the following:

hʌdld huddled — kɜːldɪd curdled
mədlz models — pədlz pedals
tɑːtld tatled — mʌdld muddled
tɛɪtlz titles — bætlz battles

In all the examples above /l/ is syllabic (see p. 52), but in words such as **sadly** *sædlɪ* sadly and **brightly** *bɹaɪtlɪ* brightly and in phrases like **bad light** *bad laɪt* bad light and **green tea** *gɹiːntiː* green tea, where the /l/ is not syllabic, the explosion takes place in the same way, with the tongue-tip kept firmly on the alveolar ridge. Try the following:

badly bædlɪ — **needless** niːdlɪs
heartless hɑːtlɪs — **lately** leɪtlɪ
at last ət lɑːst — **short life** ʃɔːt laɪf
red light rɛd laɪt — **good luck** gʊd lʌk

Notice, by the way, that in changing from /n/ to /l/ in words like **channel** *tʃanəl* channel and **manly** *mænlɪ* manly and in phrases like **green leaf** *gɹiːn liːf* green leaf, the tongue-tip also stays on the alveolar ridge whilst the sides of the tongue are lowered. Try the following:

panel panel — **finland** finland
tunnel tʌnəl — **turn left** tɜːn lɛft
unless ʌnlɛs — **one less** wʌn lɛs

Try also the following:

paenlz panels tAnlz tunnels

tjaenjd channeled tAnjd tunneled

Consonant +/s, z, t, d/

Because of the way in which regular plurals are formed in Englishthere are very many sequences of a consonant followed by /s / or /z/,for example lips lips, b3:dz birds, sneiks snakes, henz hens. And becauseof the way in which regular past tenses are formed there are also verymany sequences of a consonant followed by /1/ or /d/, for example,kist kissed, Uvd lnvpd7 la:ft laughed, jurzdWhen you make these sequences, be sure always to form the firstconsonant firmly and then to put the tongue into position for the /s/ or/z/ or the jtj or /d/ whilst you are still continuing the first consonant.For example, in kAps cups the lips are closed firmly for /p/ and thenbehind them the tongue-tip is placed in position for /s/, so that whenthe lips are opened for the release of /p/ the /s/ is heard immediately.The sounds flow into each other; there must never be an interval orhesitation or vowel between them. Try the following:

kAps	cups	kaets	cats
wi:ks	weeks	la:fs	laughs
djDbz	jobs	gudz	goods
daemz	dams	t3inz	turns
egz	eggs	draivz	drives
SDQZ	songs	welz	wells
laift	laughed	mist	missed
WDjt	washed	WDtJt	watched
pru:vd proved	bri:3d	breathed	
si:md	seemed	aund	owned
geizd	gazed	d3Ad3d judged	
baerjd	banged	fild	filled

Seven of these sequences /ps, ks, nz, ft, st, nd, Id/ occur in words whichare not plurals or past forms; these sequences may then have yetanother consonant added to them to form plurals and past forms, forexample fikst fixed or gestsguests. For these the tongue-tip must beeither raised to make contact with the alveolar ridge to make /t/ or /d/,or it must be lowered slightly from the alveolar ridge to make thefriction of /s/ or /z/. Be sure that the first two consonants are firmly butsmoothly formed before adding the third. Try the following:

Final sequences

laepst lapsed brDnzd bronzed

taekst taxed lifts lifts
rests rests fhldz fields
bendz bends

The sequence /ksts/ occurs in the word teksts texts; the last /s/ is againadded by lowering the tongue slightly from the /t/ position to give the/s/ friction.

Also, the more common word siks0 sixth has /9/ added to /ks/. Thisneeds a smooth but definite movement of the tongue-tip from itsposition close to the alveolar ridge to a position close to the upper teeth;this will not be difficult if you have mastered the exercises on pp. 33-4-

Consonant + /0/

The consonants /t, d, n, 1/ are followed by /9/ in the words eit0 eighth,bred0 breadth, ten0 tenth and hel0 health. Normally /t, d, n/ and /I/ aremade with the tongue-tip on the alveolar ridge, but when followed by/0/ they are made with the tongue-tip touching the back of the upperteeth. It is then pulled away slightly to give the dental friction of/9/.

In the words fifQfifth and leQ0 length the tongue-tip is placed inposition for /0/ during the previous consonant, so that again there is nogap between them. There are only a few other words like thesewid0 width, hAndrad0 hundredth, nain© ninth, 03:ti:n0 thirteenth, etc.,wel0 wealth, strei]0 strength. Practise these and those given above untilyou can go smoothly from the first consonant to the /©/•

All of these words may then have a plural /s/ added, giving eit0seighths,

bred0s breadths, etc. The added /s/ should not be difficult if youhave mastered the exercises on p. 34. The secret is a smooth but definitemovement of the tongue-tip from the dental position of/0/ to thealveolar position of /s/. Practise the plurals of all the words given above.

Notice also the word twelf© twelfth, where /f0/ has /I/ before it.

Make sure that the /I/ is properly formed, and then during the /I/ raisethe lower lip up to the upper teeth for /f/ and then go on to /0/. Thisword also has the plural form twelfOs. Once again move the tongue-tipsmoothly but firmly from the /0/ to the /s/ position.

/!/ 4- consonant

Various consonants may follow /I/; we have already dealt with /lz/

/| 0/ and /Id / on p. 74 and the remainder are not very difficult if you have

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mastered /I/ by itself. Before any consonant the /I/ will be dark (seep. 55) and the following consonant is formed whilst the /I/ is beingpronounced. Try the following:

Ld help help folt fault milk milk Jelf shelf

els else welj Welsh Jelv shelve bAld3 bulge

film film

Plural and past forms lengthen some of these sequences as before. Try:

L^J helps helps helpt helped belts belts milks milks

milkt milked Jelvz shelves bAldjd bulged filmz films

filmd filmed

Nasal -f consonant

On earlier pages we have dealt with nasal consonants followed by /z/,/d/ and /0/. Other sequences in which a nasal consonant is followed byanother consonant are found in words like sens sense, pAntf punchyrivendj revenge, wont want, djAmp jumpy 0aegk thank. In all these casesthe vocal organs are in exactly or almost exactly the same position forthe nasal as for the second consonant; in

sens the tongue-tip is loweredslightly at the same time as the soft palate is raised to give the /s/friction; in all the other cases the tongue and lips remain in the sameposition in passing from the nasal to the following consonant. Be surethat the nasal consonant is firmly formed and not replaced by nasalizingthe previous vowel (see p. 50).

In the word traiamf triumph the /m/-sound may be formed with thelower lip against the upper teeth, rather than with the two lips, but it isnot necessary to do this unless you find it helpful.

There are plural or past forms of all the examples given above, e.g.senst sensed, pAntJtpunched, rivendjd revenged, wonts wants, djAmptjumped, d^Amps jumps, 0aegkt thanked, 0aegks thanks, traiamfs triumphs.Remember that with /pt/ and /kt/ the first stop is not exploded (seep. 67). Practise at these examples until you get a smooth change betweenthe consonants.

4.3 Longer consonant sequences

In phrases one word may end with a consonant sequence and the nextword may begin with one, so that longer sequences such as /gkskl/quite commonly occur, for example in 6a baegks klauzd the bank’sclosed. As always there is a smooth passage from each consonant to the

next, with no gap. If you have mastered the initial and final sequences,the only difficulty will be to pass smoothly from the last consonant otthe final sequence to the first of the initial sequence, with no vowel orinterval between. This is done, as before, by puttmg the vocal organs inposition for the following consonant during the previous one. Theexamples below will give you practice in sequences of increasing length

Three consonants

best maen best man

fiks 61s fix this

0aegk ju: thank you

WDtJ krikit watch cricketnais tju:n nice tune

log sk3:t long skirt

Four consonants

nekstSAndi next Sunday

bDtjd wain bottled wine

va:st skeil vast scale

streindj dri:m strange dreamsmo:l skwea small square

bigspl?ej big splash

Five consonants

LsJ milks fri: milk’s free

mikstswi:ts mixed sweetsbentspriq bent spring

bentskru: bent screw

Six consonants

pahaeps nDt perhaps nothelp mi: help me

t Jei n 3 wa n change onetadtri: tall tree

laud krai loud crypeid3twenti page twenty

twelf 0 nait twelfth nighthi: Gaegkt 5am he thanked them3xtstru: that’s true

fif0fb: fifth floor

tag stri:t long street

gud stj u :d nt good student

prompt stait prompt startplaintsjrivj plants shrivelaekt stjurpidli act stupidly6aets splendid that’s splendid

S nekst sprit] next Spring hind3d skriin hinged screen

hi: Sinks streit he thinks straight ai helpt stjuat I helped Stuart

a fenst skwea a fenced square twelfGstrkt Twelfth Street

Seven consonants

1^1 6a teksts stjuipid the text’s stupid

Ji: tempts streindjaz she tempts strangers

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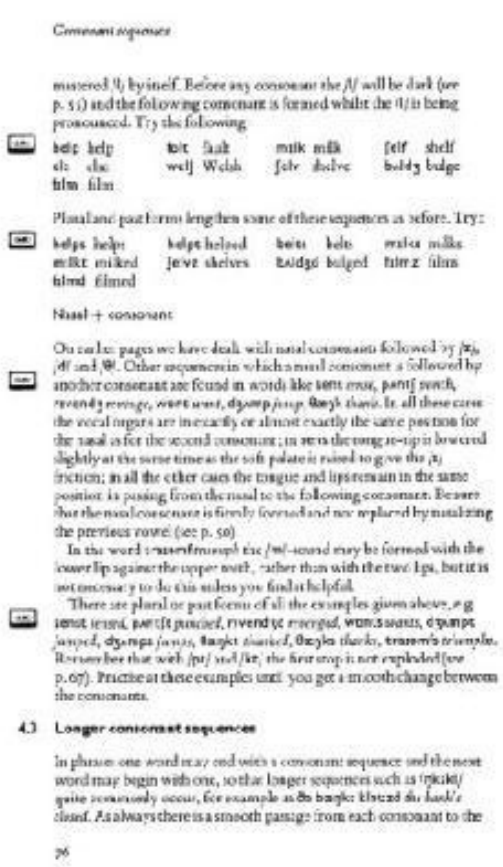


Consonant sequences

4.4 Exercises

1 Does your language have sequences of two, three, four or moreconsonants? If so, list the ones which are similar to English sequences.

2 Does your language have stop+stop sequences? Practise again theexamples on p. 69.

3 Be sure that you can distinguish the following: spy, espy; state,estate; scape, escape; support, sport; succumb, scum; polite, plight;terrain, train; below, blow; strange, estrange; ascribe, scribe;esquire, squire; astute, stewed; ticket, ticked; wrapped, rapid,wrap it.

4 Does your language have nasal explosion (p. 70) or lateral explosion(p. 72)? Practise those examples again.

5 Practise again all the other examples in this chapter, being verycareful to follow the instructions given. Finish with the longersequences on p. 77.

S The vowels of English

Vowels are made by voiced air passing through different mouth-shapes; the differences in the shape of the mouth are caused by differentpositions of the

tongue and of the lips. It is easy to see and to feel thelip diffei ences, but it is very difficult to see or to feel the tonguedifferences, and that is why a detailed description of the tongue positionfor a certain vowel does not really help us to pronounce it well.

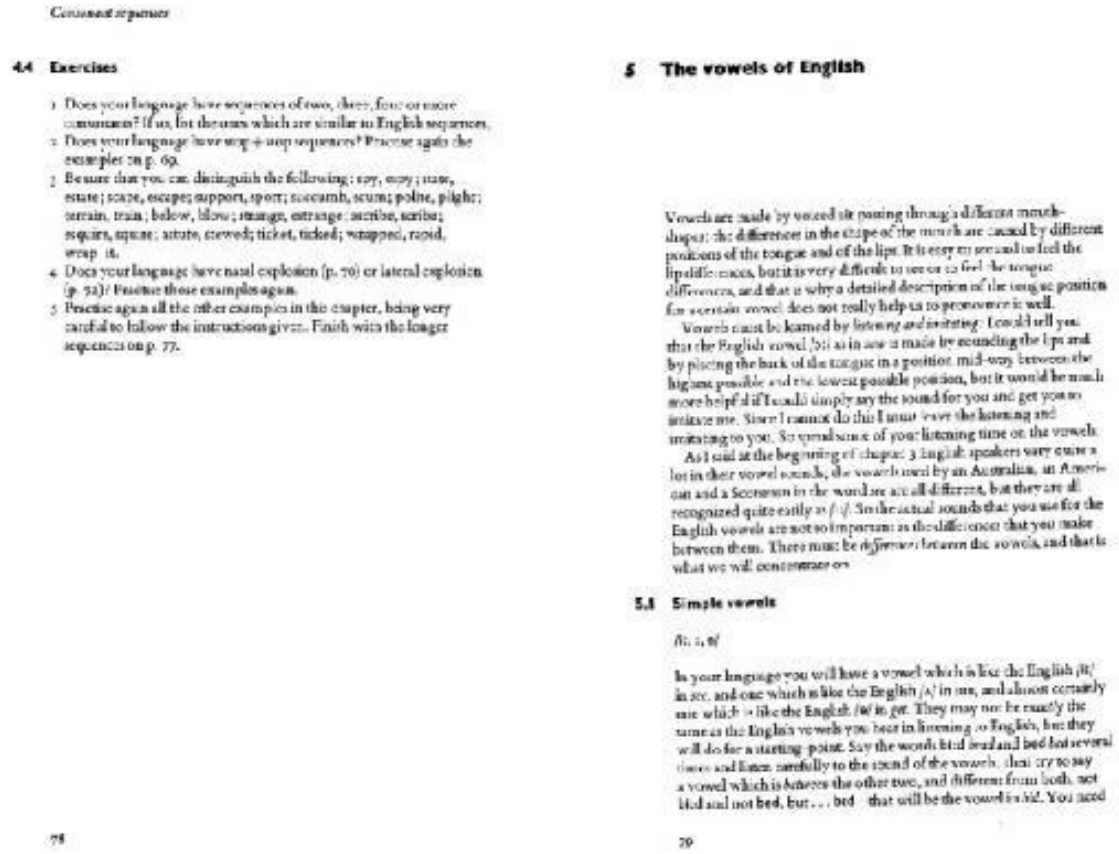
Vowels must be learned by listening and imitating: I could tell youthat the English vowel /d:/ as in saw is made by rounding the lips andby placing the back of the tongue in a position mid-way between thehighest possible and the lowest possible position, but it would be muchmore helpful if I could simply say the sound for you and get you toimitate me. Since I cannot do this I must leave the listening andimitating to you. So spend some of your listening time on the vowels.

As I said at the beginning of chapter 3 English speakers vary quite alot in their vowel sounds; the vowels used by an Australian, an American and a Scotsman in the word see are all different, but they are allrecognized quite easily as /i:/. So the actual sounds that you use for theEnglish vowels are not so important as the differences that you makebetween them. There must be differences between the vowels, and that iswhat we will concentrate on

5.1 Simple vowels

e/

In your language you will have a vowel which is like the English /i:/in see, and one which is like the English /a/ in sun, and almost certainlyone which is like the English /e/ in get. They may not be exactly thesame as the English vowels you hear in listening to English, but theywill do for a starting-point. Say the words bi :d bead and bed bed severaltimes and listen carefully to the sound of the vowels; then try to saya vowel which is between the other two, and different from both, notbird and not bed, but... bid - that will be the vowel in bid. You need



Consonant sequences

4.4 Exercises

1 Does your language have sequences of two, three, four or more consonants? If so, list the ones which are similar to English sequences.
2 Does your language have stop + stop sequences? Practise again the examples on p. 69.
3 Be sure that you can distinguish the following: say, stay; state, estate; scape, escape; support, sport; scocamb, scum; polite, plight; terrain, train; below, blow; strange, estrange; ascribe, scribe; squirt, squint; situate, stewed; ticket, tickled; wrapped, rapid, wrap it.
4 Does your language have nasal explosion (p. 70) or lateral explosion (p. 72)? Practise those examples again.
5 Practise again all the other examples in this chapter, being very careful to follow the instructions given. Finish with the longer sequences on p. 77.

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5 The vowels of English

Vowels are made by voiced air passing through a different mouth-shape: the differences in the shape of the mouth are caused by different positions of the tongue and of the lips. It is easy to see and to feel the lip differences, but it is very difficult to see or to feel the tongue differences, and that is why a detailed description of the tongue position for a certain vowel does not really help us to pronounce it well.

Vowels must be learned by listening and imitating. I could tell you that the English vowel /ɔ:/ as in saw is made by rounding the lips and by placing the back of the tongue in a position mid-way between the highest possible and the lowest possible position, but it would be much more helpful if I could simply say the sound for you and get you to imitate me. Since I cannot do this I must leave the listening and imitating to you. So spend some of your listening time on the vowels.

As I said at the beginning of chapter 3 English speakers vary quite a lot in their vowel sounds, the vowels used by an Australian, an American and a Scotsman in the word saw are all different, but they are all recognized quite easily as /ɔ:/. So the actual sounds that you use for the English vowels are not so important as the differences that you make between them. There must be *differences* between the vowels, and that is what we will concentrate on.

5.1 Simple vowels

/i:, i, e/

In your language you will have a vowel which is like the English /i:/ in see, and one which is like the English /ɔ/ in sun, and almost certainly one which is like the English /e/ in get. They may not be exactly the same as the English vowels you hear in listening to English, but they will do for a starting-point. Say the words bird and bead and bed (or several times and listen carefully to the sound of the vowels. Next try to say a vowel which is *between* the other two, and different from both: not bird and not **bed**, but . . . bed – that will be the vowel in /i:/. You need

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three different vowels for the three words bead, bid and bed. Be surethat the middle vowel is different and between the other two: one thingwhich will help you to distinguish /i:/ from /1/ is that /i:/ is longerthan /i/ as well as different in the quality of the sound. Practise thosethree words (and listen for them in English) until you are sure that youcan keep them separate. The most likely difficulty is that you willconfuse /i:/ with /i/, so be sure that /1/ is nearer in quality to /e/ andthat it is always shorter than /i:/.

Remember that when the vowels are followed by a strong consonantthey are shorter than when they are followed by a weak consonant, sothat beat, bit and bet all have shorter vowels than bead, bid and bed, buteven so the vowel /i:/ is always longer than the vowels /i/ and /e/ inany one set. Now practise the following sets and pay attention to boththe length of the vowels and their quality:

LsJ I i id lead lid lid led led
wi:t wheat wit wit wet wet
bi:n been bin bin ben Ben
tjirk cheek tjik chick tjek check
fill feel fil fill fel fell

ri:tj reach ritj rich retj wretch

/e, ae, a/

Now you need another vowel between jej and /a/, that is the vowel/ae/. Say the words bed bed and bAd bud several times and be sure thatyour mouth is quite wide open for the vowel of b Ad. Listen to thevowels carefully and then try to say a vowel which is between thosetwo, a vowel which sounds a bit like /e/ and a bit like /a/ but which isdifferent from both. You must have different vowels in bed, bad and bud.Practise those three words until you can always make a differencebetween them; they all have comparatively short vowels so that lengthdifferences will not help you here.

Practise the following sets and be sure that each word really sounds different:

ten ten	taen tan	tAn ton
bet bet	bast bat	bAt but
pen pen	paen pan	pAn pun
seks sex	saeks sacks	SAks sucks
ded dead	daed Dad	dAd dud
mej mesh	maej mash	mAj mush

Simple vowels

Ii:,i, e.ae, a/

Now try all five of these vowels in the sets given below: you will seethat there are gaps in some of the sets, where no word exists, forinstance there is no word lek; but for practice you can fill in the gapstoo. Some of the words are rather uncommon, but don t worry aboutthe meanings just be sure that the vowel sounds are different:

biid bead bid bid bed bedliik leak lik lick

hi:l heel hil hill hel hell

tiin teen tin tin ten ten

niit neat nit knit ret net

liist least list list lest lest

rirm ream rim rim

• . 1 I a. 1- 1 i- k. of- K t

baed badlaek lackhael Hal

bAd budUk luckhAl hull

ten ten taen tan tAn ton

naet gnatraem ram

nAt nutI a st lustrAm rum

/a.cu.d/

In England when the doctor wants to look into your mouth andexamine your throat he asks you to say Ah, that is the vowel /a:/,because for this vowel the tongue is very low and he can see over it tothe back of the palate and the pharynx. So if you have no vowelexactly like /a:/ in your language you may find a mirror useful keepyour mouth wide open and play with various vowel sounds until youfind one which allows you to see the very back of the soft palate quiteclearly; this will be similar to an English /a:/, but you must compare itwith the /a:/ vowels that you hear when you hsten to Enghsh andadjust your sound if necessary. Remember that /a:/ is a long vowel.The short vowel /d/ is a bit like /a:/ in quality though of course t eymust be kept separate. For /n/ the lips may be slightly rounded, for/a:/ they are not. Try the following sets:

GsD Uk luckkAd cuddAk duckI ASt lustbAks buckskAp cup

lark lark lok lock

kard card kDd cod

daik dark dok dock

larst last lost lost

barks barks boks box

karp carp kop cop

/d.d:, u, u:/

In your language there will be a vowel which is similar to the Enghsh

8i

Vowels

three different vowels for the three words *bead, bid* and *bed*. Be sure that the middle vowel is *different* and between the other two: one thing which will help you to distinguish /i:/ from /i/ is that /i:/ is longer than /i/ as well as different in the quality of the sound. Practise those three words (and listen for them in English) until you are sure that you can keep them separate. The most likely difficulty is that you will confuse /i:/ with /i/, so be sure that /i/ is nearer in quality to /e/ and that it is always shorter than /i:/.

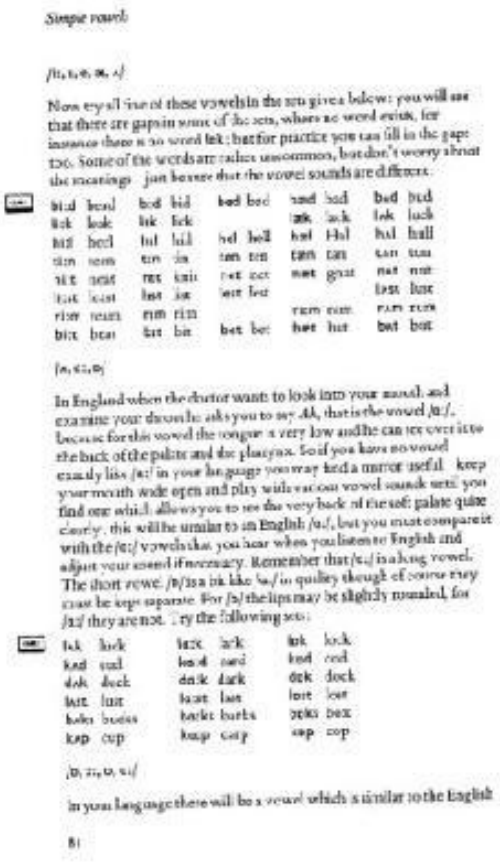
Remember that when the vowels are followed by a strong consonant they are shorter than when they are followed by a weak consonant, so that *beat, bid* and *bed* all have shorter vowels than *bean, bid* and *bed*, but even so the vowel /i:/ is always longer than the vowels /i/ and /e/ in any one set. Now practise the following sets and pay attention to both the length of the vowels and their quality:

i:d	i:d	id	i:d
wi:t	widest	wit	wi:t
bi:n	been	bin	bi:n
tʃi:k	cheek	tʃik	tʃi:k
fi:l	feel	fil	fi:
ri:tʃ	reach	retʃ	ri:tʃ

Now you need another vowel between /e/ and /a/, that is the vowel /æ/. Say the words *bed bad* and *bud bud* several times and be sure that your mouth is quite wide open for the vowel of *bad*. Listen to the vowels carefully and then try to say a vowel which is between these two, a vowel which sounds a bit like /e/ and a bit like /a/ but which is different from both. You must have different vowels in *bed, bad* and *bud*. Practise those three words until you can always make a difference between them; they all have comparatively short vowels so that length differences will not help you here.

Practise the following sets and be sure that each word really sounds different:

ten	tæn	tan	tɔn
bet	bæt	bat	but
pen	pæn	pan	pun
teiki	tæk	taks	tɔks
ded	dæd	dad	dud
meʃ	mæʃ	maʃ	muʃ



Simple vowels

Now try all five of these vowels in the sets given below: you will see that there are gaps in some of the sets, where no word exists, for instance there is no word bik; but for practice you can fill in the gaps too. Some of the words are rather uncommon, but don't worry about the meanings – just be sure that the vowel sounds are different.

bi:d	bæd	bɔd	bid	bad	bɔd	bad	bud
bi:k	bæk	bik	bɪk		bɔk	bak	buk
bi:l	bæl	bil	bil	bal	bɔl	bal	bul
si:m	sæm	sim	sim	sam	sɔm	sam	sum
ni:t	næt	nit	nait	nat	nɔt	nat	nut
bi:t	bæt	bit	bit	bat	bɔt	bat	but
ri:m	ræm	rim	rim			ram	rum
bi:t	bæt	bit	bit	bat	bɔt	bat	but

In England when the doctor want to look into your mouth and examine your throat he asks you to say *Ah*, that is the vowel /a:/, because for this vowel the tongue is very low and the can see over it to the back of the palate and the pharynx. So if you have no vowel exactly like /a:/ in your language you may find a mirror useful. Keep your mouth wide open and play with various vowel sounds until you find one which allows you to see the very back of the soft palate quite clearly. this will be similar to an English /a:/, but you must compare it with the /a:/ vowels that you hear when you listen to English and adjust your sound if necessary. Remember that /a:/ is a long vowel. The short vowel /ɒ/ is a bit like /a:/ in quality though of course they must be kept separate. For /ɔ/ the lips may be slightly rounded, for /a:/ they are not. Try the following sets:

lak	lɔk	la:k	la:k	luk	lʊk
kad	kɔd	ka:d	kɔ:d	kud	cud
dak	dɔk	da:k	dɔ:k	duk	dʊk
la:t	lɔt	ka:t	lɔ:t	lu:t	lʊt
bɑ:ks	bɔksiz	ba:ks	bɔ:ks	bʊks	bʊksiz
kap	kɔp	ka:p	kɔ:p	kup	cʊp

In your language there will be a vowel which is similar to the English

/u:/ in two. The /u:/ in English, like /i:/ and /a:/, is always longer thanthe other vowels. Between /d/ and /u:/ you need to make two othervowels, /a:/, a long one, as in /Id:/ /aw, and /u/, a short one, as in putpttf. For /d:/ the mouth is less open than for /d/ and the lips are morerounded, but /a:/ is nearer in quality to /d/ than to /u:/. For /u/ the lipsare also rounded, but the sound is nearer in quality to / u:/. All fourvowels, /o, a:, u, u :/, must be kept separate, and the differences oflength will help in this. Try the following sets:

L£j Jod shod jDid shored Jud should Ju:d shoed

kod cod ka:d cord kud could ku:d cooed

WDd wad wa:d ward wud would wu:d wooed

Ink lock luk look I u :k Luke

pDl Poll poll Paul pul pull pu:l pool

/3i,a:/

The vowel /3:/ as in / h3:/ her is a long vowel which is not very close inquality to any of the other vowels and usually sounds rather vague andindistinct to the foreign learner. You must listen to the vowel especiallycarefully and try to imitate the indistinctness of it (though to anEnglish listener it sounds quite distinct!). Two things will help: keepyour teeth quite

close together and do not round your lips at all -smile when you say it! The two commonest mistakes with /3i/ are,first, to replace it by /er/ or by some vowel in your own languagewhich has lip-rounding but which is not likely to be confused with anyother English vowel, and second, and more important, it is replaced by/a:/ by Japanese speakers and speakers of many African languages andothers In the first case there is no danger of misunderstanding althoughthe vowel will sound strange; in the second case there is danger of mis-understanding, since words like h3it hurt and ha:t heart will be confused.

In your listening-time pay special attention to /3i/ and experiment(always with teeth close together and a smile on your face) until youapproach the right quality; then make sure that you can distinguish itfrom /a:/ which has the teeth further apart in the following pairs:

p3:s purseh3:d heardp3:tjt perched

pars pass b3:n burnhard hard f3:m firmpa:tjt parched talks lurks

ba:n bamfarm farmla:ks larks

M

The vowel /a/ in banaina banana is the commonest of the English

vowels and is a short version of /a:/. It is particularly short and indistinct

when it is not final, e.g. in agen again, icantem « p

man. In final position, that is before a pause, as in beta better el^sla’

kola collar, the vowel sounds more like / a/, though it is not usually so

Cl There are two main difficulties with this vowel: first, to identify it,that is to know when it is this vowel you should be aiming at, andsecond, to get the right quality. In the first case, do not be deceivedbyEnglish spelling: there is no single letter which always stands for thtsvowel, so rely on your ear listen very carefully and you will heardozens of examples of /a/ in every bit of English you listen to. In thesecond case, it is often useful to think of leaving out the vowel alto-gether in words such as kandem condemn, saetadr Saturday, d3ent!manLtleman, where /a/ comes between consonants. Of course, you wiUnot really leave out the vowel, but you will have a minimum voweland that is what /a/ is. Then in initial position, as in atempt atte jf,skaunt account, abzaw observe, you must again keep it very short andvery obscure. But in final position it need not be so short and it may bemore like /a/, with the mouth a little more open than in other positions.

Try the following examples:

In medial position

pahseps perhaps

entatein entertaindinaz dinners
32mat3: amateur
ka mfata bj comfortableignarant ignorantAndastaend understandpail at pilot
p3imanant permanent
kantein
imbaeras
hindad
glaemaras
kampaunant
kaeraktaz
menas
terabj
kareid3as
contain
embarrass
hindered
glamorous
component
characters
menace
terrible
courageous
In initial position
L^l abei obeyalau allowamaunt amountada: adore
anai annoyapruiv approve
atend attend
abstrAkt obstructatjiiv achieve
akaunt account
asaid aside
agri: agree

Vowels

/ɑ:/ in we. The /ɑ:/ in English, like /i:/ and /ɔ:/, is always longer than the other vowels. Between /t/ and /t:/ you need to make two other vowels, /ɔ:/, a long one, as in /bɔ:/ law, and /ɔ/, a short one, as in pot pot. For /ɔ:/ the mouth is less open than for /ɑ/ and the lips are more rounded, but /ɔ:/ is nearer in quality to /ɒ/ than to /ɔ:/. For /ɔ/ the lips are also rounded, but the sound is nearer in quality to /ɑ/. All four vowels, /ɑ. ɔ:, ɒ. ɑ:/, must be kept separate, and the differences of length will help in this. Try the following sets:

ʃɑd	shed	ʃɔ:d	showed	ʃʊd	should	ʃɑ:d	shard
kɑd	cod	kɔ:d	cord	kʊd	could	kɑ:d	cowed
wɒd	wad	wɔ:d	ward	wʊd	would	wɑ:d	weird
lʊk	luck			lɔ:k	look	lɑ:k	Luke
pʊl	Poll	pɔ:l	Paul	pʊl	pull	pɑ:l	pool

/ɑ:. ɛ:/

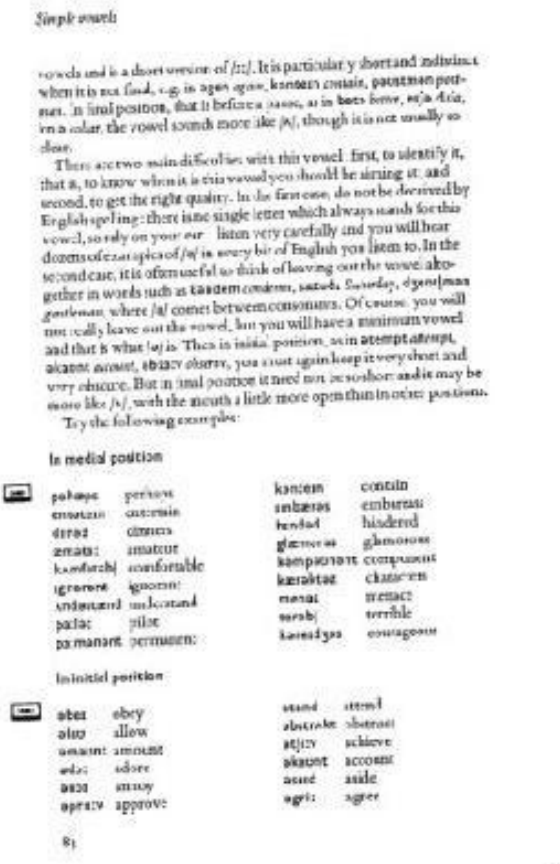
The vowel /ɑ:/ as in /bɑ:/ bar is a long vowel which is not very close in quality to any of the other vowels and usually sounds rather vague and indistinct to the foreign learner. You must listen to the vowel especially carefully and try to imitate the indistinctness of it (though to an English listener it sounds quite distinct). Tweezings will help: keep your teeth quite close together and do not round your lips at all while you say it! The two commonest mistakes with /ɑ:/ are, first, to replace it by /ɑr/, or by some vowel in your own language which has lip-rounding but which is not likely to be confused with any other English vowel, and second, and more important, it is replaced by /ɑ:/ by Japanese speakers and speakers of many African languages and others. In the first case there is no danger of misunderstanding although the vowel will sound strange; in the second case there is danger of misunderstanding, since words like hut/hɑ:t/ and hat/hɑt/ will be confused.

In your listening-time pay special attention to /ɑ:/ and experiment (always with teeth close together and a smile on your face) until you approach the right quality; then make sure that you can distinguish it from /ɑ:/ which has the teeth further apart. In the following pairs:

pɑ:s	pass	pɑ:s	pas	bɑ:n	barn	bɑ:n	barn
hɑ:d	heard	hɑ:d	had	fɑ:m	firm	fɑ:m	farm
pɑ:tʃt	perched	pɑ:tʃt	patched	lɑ:ks	larks	lɑ:ks	larks

/a/

The vowel /a/ is between what is the commonest of the English



Simple vowels

vowels and is a short version of /ɑ:/. It is particularly short and indistinct when it is not final, e.g. in again ɑgɛn, kontain kɔnteɪn, pantman pɔntmɑn. In final position, that is before a pause, as in bɑ:z bɑ:z, ɛɪja ɛɪɪə, in a collar, the vowel sounds more like /ɑ/, though it is not usually so close.

There are two main difficulties with this vowel: first, to identify it, that is, to know when it is this vowel you should be hearing it; and second, to get the right quality. In the first case, do not be deceived by English spelling: there is no single letter which always stands for this vowel, so rely on your ear—listen very carefully and you will hear dozens of examples of /ɑ/ in every bit of English you listen to. In the second case, it is often useful to think of leaving out the vowel altogether in words such as tandem tɑndɛm, sunset sʌnsɛt, Saturday, dʒɛntlmɑn gentleman, where /ɑ/ comes between consonants. Of course you will not really leave out the vowel, but you will have a minimum vowel and that is what /ɑ/ is. Thus in initial position, as in attempt ɑtɛmpt, ɑkaʊnt account, ɑbzɜ:v observe, you must again keep it very short and very obscure. But in final position it need not be so short: and it may be more like /ɑ:/, with the mouth a little more open than in other positions.

Try the following examples:

In medial position

pɑhɛɪs	person	kɑntɛɪn	contain
ɛmɑtʃʊɑ	amateur	ɪmbɛɪɑs	embarrass
dɪstɑt	distant	hɑndɛd	hindered
ɛmɑtʃʊɑ	amateur	glɑmɛɪɑs	glamorous
kʌmfɑtɛbl	comfortable	kʌmpɑnɪɑn	companion
ɪgnɔrɛnt	ignorant	kɛrɑktɛɪ	character
ʌndɛstɑnd	understand	mɛnɑt	menace
pɑɪlɑt	pilot	tɛrɑbl	terrible
pɑ:mɑnɛnt	permanent	kʌrɛɪdʒɛɪs	courageous

In initial position

ɑbeɪ	obey	ɛɪtɛmpt	attempt
ɑlaʊ	allow	ɑbstrɑkt	abstract
ɑmaʊnt	amount	ɑtʃi:v	achieve
ɑdɔ:	adore	ɑkaʊnt	account
ɑweɪ	away	ɑsaɪd	aside
ɑpru:v	approve	ɑgri:	agree

apia appear ad 33 m adjourn
afens offence
In final position

sums	sooner	sell a	sailor
me38	measure	kola	collar
sAlfa	sulphur	Jaufa	chauffeur
aefrika	Africa	amerika	America
paija	Persia	kaenada	Canada
flaetara	flatterer	admaiara	admirer
kAla	colour	zefa	zephyr
piktja	picture	tjaina	China
rmidara murderer	kampauza	composer	

More examples of /a/ will be found in the next chapter when we con-sider the weak forms of certain words, such as at and for in at taim z attimes and fa ju: for you.

5.2 Diphthongs

A diphthong is a glide from one vowel to another, and the whole glideacts like one of the long, simple vowels; so we have bi:, ba:, bo: andalso bei, bau, bai,

bau, boi, bia, bea, bua. The diphthongs of Englishare in three groups: those which end in /u/, /au, au/, those which endin /i, /ei, ai, 01/, and those which end in /a/, /ia, ea, ua/.

/au, au/

Both these diphthongs end with /u/ rather than /u:/ although you willnot be misunderstood if you do use /u:/. To get /au/ as in sau so, startwith /s3:/ and then glide away to /u/ with the lips getting slightlyrounded and the sound becoming less loud as the glide progresses. Besure that the first part of the diphthong is /3:/ (a real English jo:/!) andnot /a:/ or anything like it, and be sure that the sound i$ a diphthong,not a simple vowel of the /a:/ type, /au/ and /a:/ must be kept quiteseparate. Try the following:

lau low la: law sau so so: saw

snau snow sna: snore baut boat bait bought

klauz close kla:z claws kauk coke ka:k cork

kaul coal kail call

For /au/ start with /a/. Say un ton, and then after the /a/-sound add an/„/; this should give taun town, /au/ is not difficult for most people. Besure that /au/ and /au/ are different. Try the following:

nau now n3U b«w

laud loud l3ud lcfd ,

faund found fsund Phonf .

rau row (quarrel) rau row (line)

daut doubt daut dote

taunz towns t3unz tones

Remember when you practise these examples that diphthongs areshorter before strong consonants and longer before weak ones, just ethe other vowels, so baut boat has a shorter diphthong than klauz doseand daut doubt a shorter one than laud loud. Go back over all thoseexamples and get the lengths right. When no consonant follows, as inlau low, the diphthong is at its longest.

/e 1, ai, ai /

These diphthongs all end in /i/, not /Is/ (though it is not serious if youdo use /i:/ finally). /«/ begins with /e/ as in men Say men and then addIII after /e/, gliding smoothly from /e/ to /i/ and making the sound lessloud as the glide progresses this will give mem main. The mostcommon mistake is to use a long, simple vowel so try to be sure thathere is a glide from /e/ to /i/; however, if you

do use a simple vowelfor /ei/ it will not be misunderstood some accents of English (e.g.Scottish) do the same. But /«/ and /e/ must be quite separate. Try the following-

S leit late let let sell sail sel seU

peipa paper peP3 pepper treid trade tred tread

reik rake rek wreck fell fail fe'

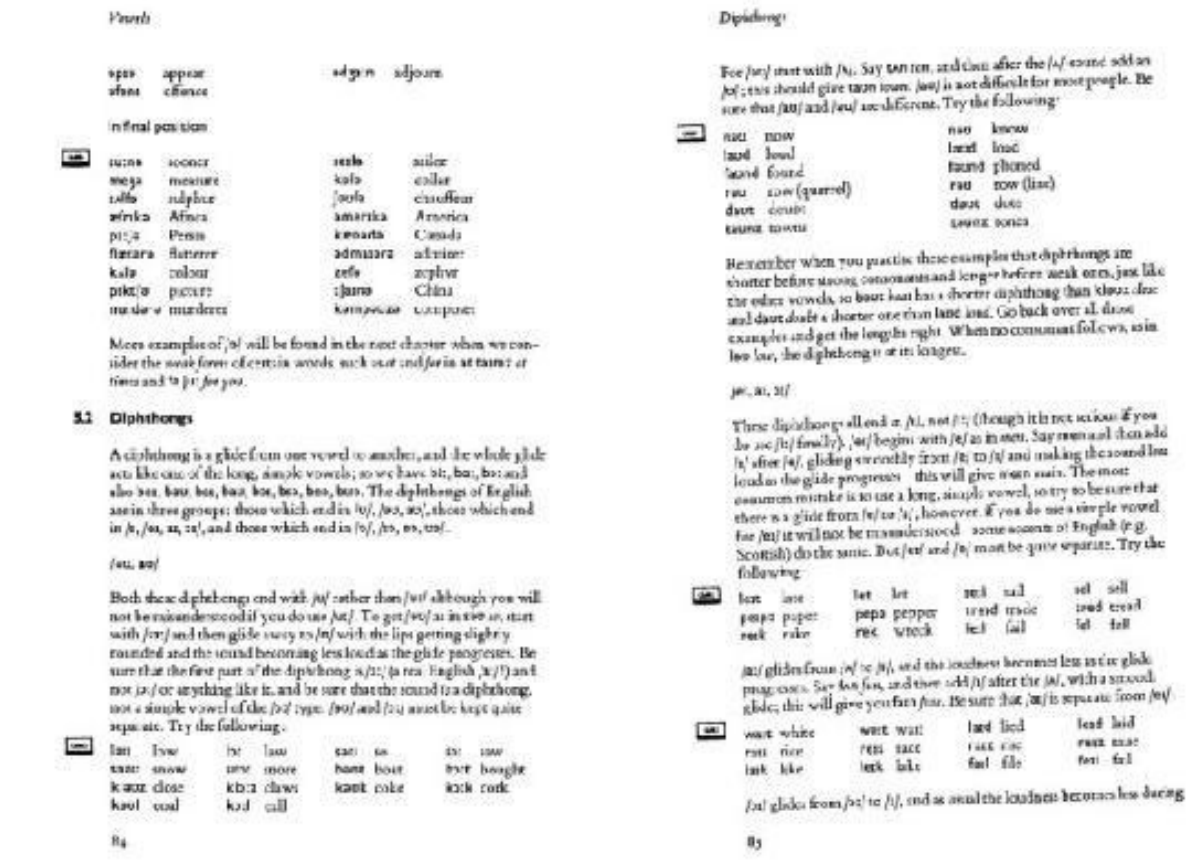
/ai/ elides from /a/ to /i/, and the loudness becomes less as the glideprogresses. Say fAn fun, and then add /i/ after the /a/, with a smoothglide; this will give you fain fine. Be sure that /ai/ is separate from /e /.

wait white weit wait laid lied leid laid

rais rice reis race raiz rise reiz raise

lark like l«k lake fail file fell fad

/M/ glides from /d:/ to /i/, and as usual the loudness becomes less during



the glide. Say dp: jaw and then add /i/, as before. This will give you/dpi/ joy. The /d:/ sound is not as long in /di/ as it is when it is alone, asin /dp:/. /di/ is not a very common diphthong and it is not likely to beconfused with any other vowel

or diphthong. Try these words:

bDi boy tDi toy anDi annoy nDiz noise

oil oil djDinjoin avDid avoid bDilz boils

vdis voice hDist hoist d3Dint joint bita loiter

/ia, ea, ua/

These are all glides to the sort of /a/-sound found in final position, asdescribed on p. 83. /ia/ glides from /1/ (not /i:/) to this /a/ in words likehia hear, nia near, etc. If you do use /i:/ at the beginning of the glide itwill sound a bit strange but you will not be misunderstood. Try thefollowing:

fia fearkarian Koreanriali really

jia yearrial realfias fierce

bia beer klia clear

biad beard aidiaz ideas

pias pierce niara nearer

Words such as fAnia funnier and gbirias glorious, where /ia/ is the resultof adding an ending /a/ or /as/ to a word which ends with /1/, shouldbe pronounced in the same way as the /ia/ in hear, near, etc. The sameis true for words such as India 'India, earia area, juinian union, etc.

To make /ea/, start with the word haez has (with the proper English/ae/, between /e/ and /a/) and then add /a/ after the /ae/, glidingsmoothly from /ap/ to /a/; this will give you the word heaz hairs.Notice that the beginning of the diphthong is /ae/ rather than /e/. Youmust keep /ia/ and /ea/ quite separate; try the following:

hia here hea hair bia beer bea bare

stiad steered stead stared iaz ears eaz airs

rial 1 really reali rarely wian weary weari wary

/ua/ starts from / u/ (not / u:/) and glides to /a/; if you use /u:/ at thebeginning of the glide it will sound a bit strange but you will not bemisunderstood. Try the following:

pua poor

Juali surely

fjuarias furious

injuarans insurancekjuariDsati curiositykjua cure

Diphthongs

pjua pure

Jua sure

pjuali purely

All these words may also be pronounced with /d:/ instead of/ua/ inR.P., /pDi, Jbi, kja:/, etc. Other words, like fewer, bluer, continuous, are

also usually pronounced with/ua/ fjua, blua, kantinjuas though

they can always be pronounced with /u:a/ fjuia, bluia, kantinj u:as -and in any case they must not be pronounced with /di/. This is also truefor cruel and jewet which must have either /ua/ or /u:a/.

5.3 Vowel sequences

There are vowel sequences as well as consonant sequences but they arenot so difficult. In general, when one vowel (or diphthong) followsanother you should pronounce each one quite normally but with asmooth glide between them. The most common sequences are formedby adding /a/ to a diphthong, especially to /ai/ and /au/ in words likefold fire and aua our. When you listen to these two sequences /aia, aua/you will notice that the /i/ in fire and the /u/ in our are rather weak; infact both sequences may sound rather like /a:/. It is probably best foryou not to imitate this but to pronounce the sequences as /ai-f-a/ andjav+dj, though the /i/ and the /u/ should not be made too strong. Try

the following:

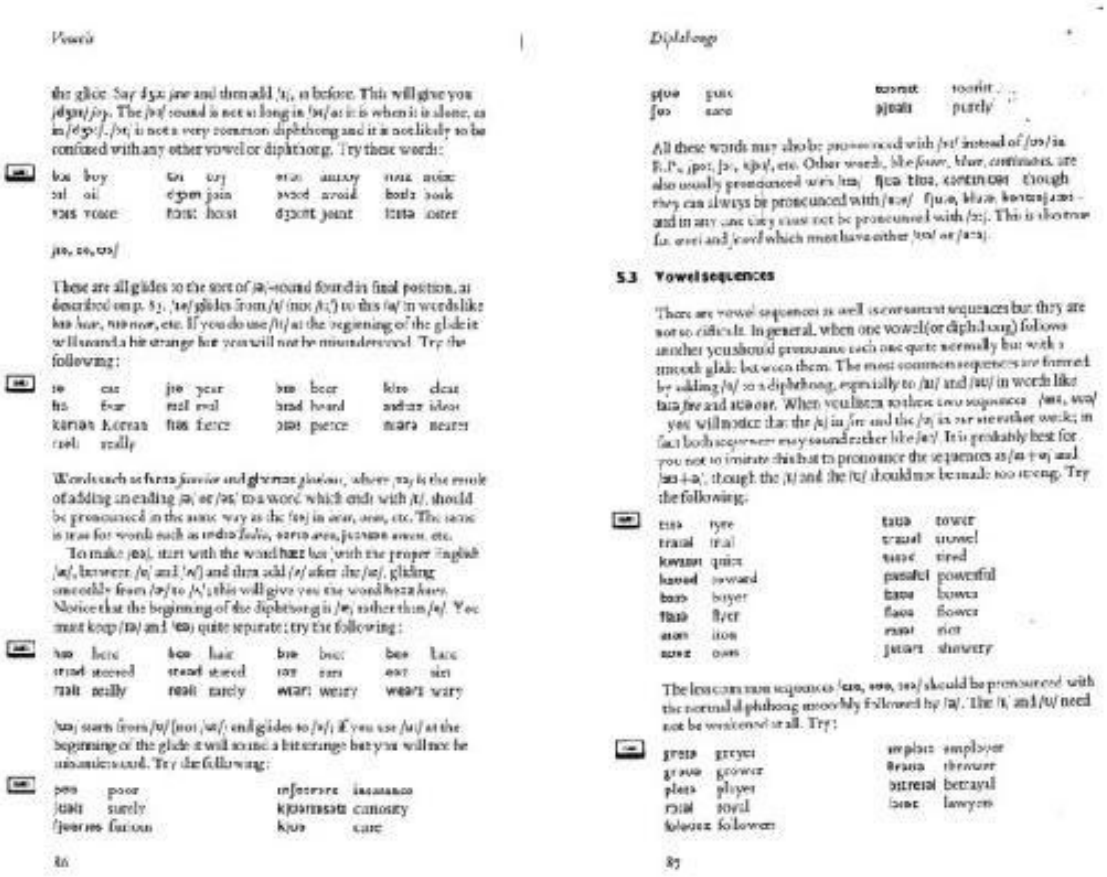
traial trialkwaiat quietkauad cowardbaia buyerflaia flyeraian ironauaz ours

taua towertraual troweltaiad tiredpauaful powerfulbaua bowerflaua flowerraiat riotJauari showery

The less common sequences /eia, aua, aia/ should be pronounced withthe normal diphthong smoothly followed by /a/. The /i/ and /u/ neednot be weakened at all. Try:

greia greyergraua growerpleia playermal royalfolauaz followers

impbia employer0raua throwerbitreial betrayallaiaz lawyers



Vowels

/i:/ and /u:/ are also followed by /a/ in words like freer and bluer whichmay be pronounced fri:a or fria, and blu:^ or blua, as we have seen.

The verb ending -ing /ig/ gives various sequences in words like thefollowing:

bi:ig beingdung doingalauig allowingdrang drawinggauig going

sing seeingstjung stewingbauig bowingsang sawingnauig knowing

In words like saying, enjoying,flying, where -ing follows a word endingwith /ei/, /ai/ or /ai/, it is common to pronounce seig, indjaig, flaig,if you find this easier.

In words like carrying, pitying, etc., where a word which ends with/i/ has /ig/ added to it, it is usual (and best for you) to pronouncekasring, piting, etc., although kaeri and piti are the normal forms.

Other vowel sequences are found both within words and betweenwords. These also should be performed with a smooth glide betweenthe vowels. (See also p. ioi.) Here are some examples:

kerns chaosbmnd beyondblunj bluish5i:end the end

riaekt reactgrei aid grey-eyedmai aun my own

baiografi biography

kauDpareit co-operate
juiaint you aren’t
gau aut go out
tuiauaz two hours
mei ai au it tu: ju: may I owe it to you?

5.4 Exercises

(Answers, where appropriate, on p. 135)

1 What vowels and diphthongs do you have in your language?Which of the English ones cause you difficulty?

2 During your listening-time listen carefully to one of the difficultvowels at a time and try to get the sound of it into your head. Makea list of twenty words containing each difficult vowel and practisethem.

3 Go back and practise all the examples given in this chapter, andconcentrate on making differences between the different vowels.

4 Is the length of vowels important in your language? Practise makingthe difference between the long vowels (including the diphthongs)and the short vowels of English. Don’t forget that vowel length isaffected by following strong and weak consonants; complete thefollowing list for all the vowels and practise it, thinking about vowel length:

bi:d	bi:t
hiz	his
sed	set

5 Make a list of phrases like the ones on p. 88, where a vowel ordiphthong at the end of one word is immediately followed byanother at the beginning of the next. Practise saying them smoothly,with no break between the vowels.

Vowels

/iɪ/ and /uː/ are also followed by /ə/ in words like *fiver* and *blur* which may be pronounced fri:və or fri:ə, and blɜ:və or blɜ:ə, as we have seen.

The verb ending *-ing* /ɪŋ/ gives various sequences in words like the following:

biːɪŋ	being	siːɪŋ	seeing
duːɪŋ	doing	juːɪŋ	viewing
əlaʊɪŋ	allowing	bəʊɪŋ	bowing
drɔːɪŋ	drawing	nəʊɪŋ	owing
gəʊɪŋ	going	nəʊɪŋ	knowing

In words like *saying, eyeing, flying*, where *-ing* follows a word ending with /eɪ/, /aɪ/ or /ɑɪ/, it is common to pronounce **say, eye, fly, flung**, if you find this easier.

In words like *carrying, playing*, etc., where a word which ends with /ɪ/ has /ɪŋ/ added to it, it is usual (and best for you) to pronounce **marriage, pottery**, etc., although **marry** and **pot** are the normal forms.

Other vowel sequences are found both within words and between words. These also should be performed with a smooth glide between the vowels. (See also p. 101.) Here are some examples:

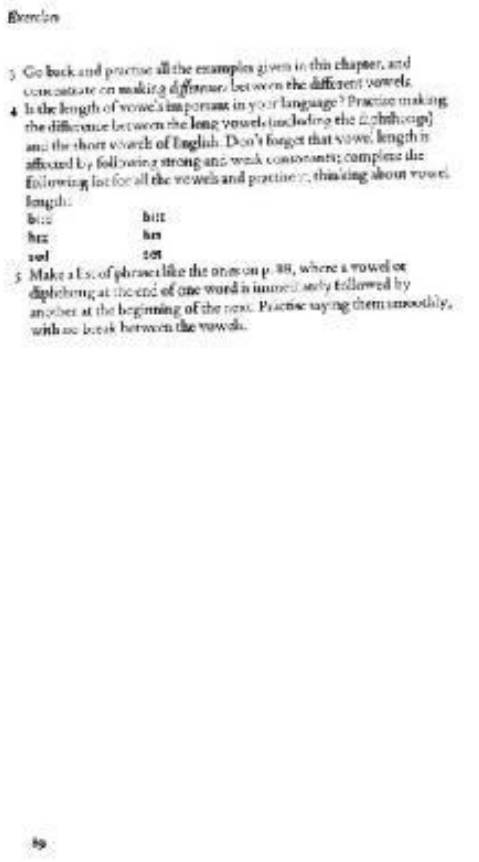
koʊs	chaos	**reɪn**	rain
bɪjɔnd	beyond	**reɪnks**	reins
blaɪʃ	blaish	**greɪ aɪd**	grey-eyed
ðiːend	the end	**maɪ əʊn**	my own

baɪəgrəfi biography
kəʊɒpəreɪt cooperate
jʊːnt you aren't
gəʊ əʊvə go over

tuː aʊəz two hours
meɪ aɪ əʊ ɪt tuː juː may I owe it to you?

5.4 Exercises
(Answers, where appropriate, on p. 215)

1. What vowels and diphthongs do you have in your language? Which of the English ones cause you difficulty?
2. During your listening-time listen carefully to one of the difficult vowels at a time and try to get the sound of it into your head. Make a list of twenty words containing each difficult vowel and practise them.



Exercises

3. Go back and practise all the examples given in this chapter, and concentrate on making differences between the different vowels.
4. Is the length of vowels important in your language? Practise making the difference between the **long vowels** (including the diphthongs) and the short vowels of English. Don't forget that vowel length is affected by following strong and weak consonants; complete the following list for all the vowels and practise it, thinking about vowel length:

biːt	**bɪt**
bɑː	**bə**
sɔl	**sɒl**

5. Make a list of phrases like the ones on p. 88, where a vowel or diphthong at the end of one word is immediately followed by another at the beginning of the next. Practise saying them smoothly, with no break between the vowels.

1

6 Words in company

6.1 Word groups and stress

When we talk we do not talk in single words but in groups of wordsspoken continuously, with no break or pause; we may pause after agroup, but not during it. These groups may be long, for example,However did you manage to do it so neatly and tidily?, or they may be short,as when we say simply Yes or Mo, or they may be of intermediatelength, like How did you do it? or Come over here a minute. When wehave longer things to say we break them up into manageable groupslike this: Last Wednesday I wanted to get up to London early so Icaught a train about half an hour before my usual one and I got to workabout half past eight .

When one group is very closely connected grammatically to thenext, there is a very slight pause, marked by ( ). When two groups arenot so closely connected, there is a longer pause, marked by ( ), and thisdouble bar is also used to mark the end of a complete utterance. It is notusually difficult to see how a long utterance can be broken up intoshorter groups, but when you listen to English notice how the speakersdo it both in reading and in conversation.

In the group T could hardly believe my eyes the words hardly, believe andeyes are stressed: this means that one of the syllables of the word (theonly syllable in eyes!) is said with greater force, with greater effort,than the others; in hardly it is the first syllable /hard-/, and in believe it isthe second syllable / li:v/. All the remaining syllables in the group aresaid more weakly, they are unstressed', only /hard-/, /—li:v/ and /aiz/have the extra effort or stress. We can show this by placing the markimmediately before the syllables which have stress, for example:

L^J ai kud *ha:dli bi*li:v mai *aiz

Hardly always has stress on the first syllable, never on the second, andbelieve always has stress on the second syllable, never on the first; everyEnglish word has a definite place for the stress and we are not allowed

90

Word groups and stress

m change it The first syllable is the most common place for the stress,steed, *kwDlifi*keij3n, examination ig zaemi neijan, ernfiindicate *indi*keit.

6.2 Stressed and unstressed syllables

There i, no simple way word

English word must be stressed, J Y ^ dictionary of

you must be sure to learn how it • Y , syllable

Prudish will give you this information. It you stress tne 8 J■ 1*£ Sape of rhe word for an English hearer and he may have

di r >urds arc

arms ed aid renl/and ly are nnsrressed. What sort of words arere ed hen and what sort are unstressed? First, all words of more, ’ I.’, | re stressed In some circumstances English speakers

words which are stressed, special purposes

"TyihbfaS ntn stressedlften contain the vowel /»/ insteadof any clearer vowel, and this vowel /»/ only "“'Is on

5* second syllable is stressed and the first has a/ but in the: n o

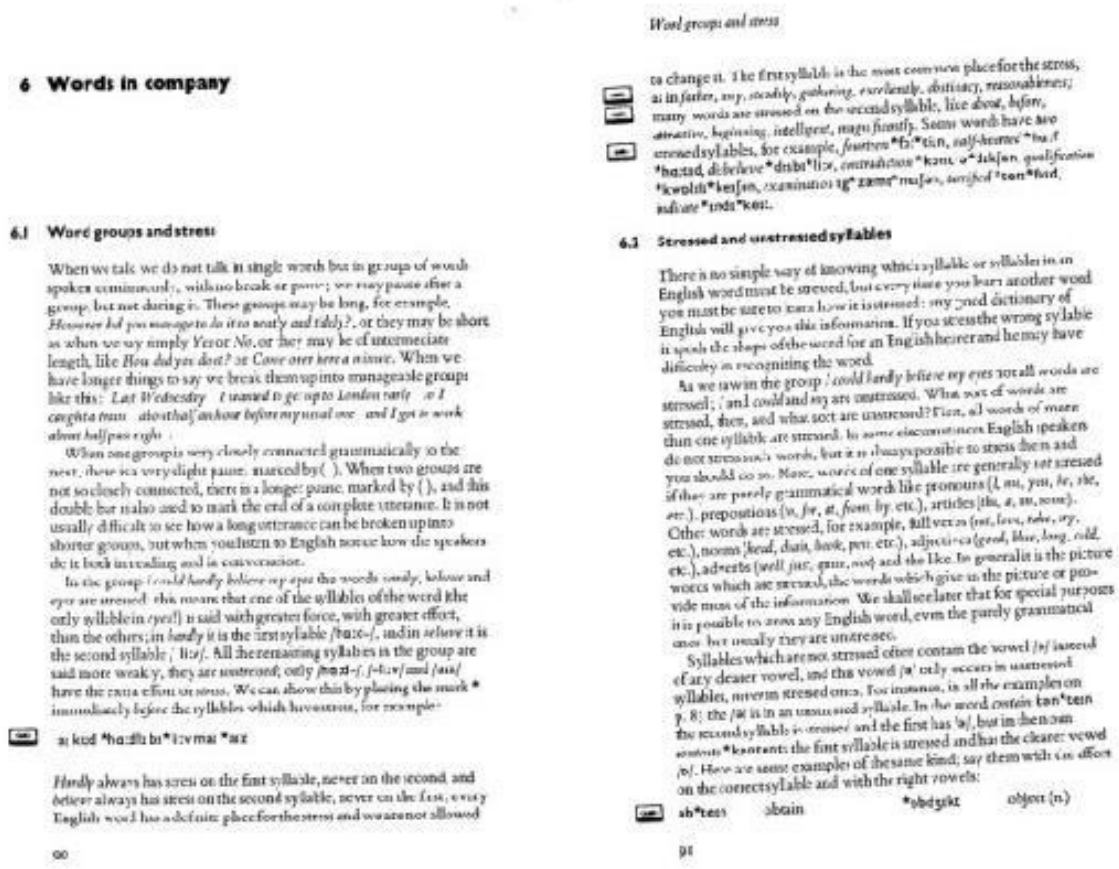
contents the firs, syllable ts the effo„

/d/. Here are some examples of the same k , y

on the correct syllable and with the right vowels:

S ab*t«in obtain ob)'Ct'n')

9i



6 Words in company

6.1 Word groups and stress

When we talk we do not talk in single words but in groups of words spoken continuously, with no break or pause; we may pause after a group, but not during it. These groups may be long, for example, *However hd you manage to do it so neatly and tidily?*, or they may be short as when we say simply *Yes* or *No*, or they may be of intermediate length, like *How did you do it?* or *Come over here a minute*. When we have longer things to say we break them up into manageable groups like this: *Last Wednesday I wanted to go up to London early so I caught a train about half an hour before my usual one and I got to work about half past eight*.

When one group is very closely connected grammatically to the next, there is a very slight pause, marked by ( ). When two groups are not so closely connected, there is a longer pause, marked by ( ), and this double bar is also used to mark the end of a complete utterance. It is not usually difficult to see how a long utterance can be broken up into shorter groups, but when you listen to English notice how the speakers do it both in reading and in conversation.

In the group *I could hardly believe my eyes* the words *could, believe* and *eyes* are stressed: this means that one of the syllables of the word (the only syllable in *eyes*) is said with greater force, with greater effort, than the others; in *hardly* it is the first syllable /'ha:d-/, and in *believe* it is the second syllable /-'li:v/. All the remaining syllables in the group are said more weakly, they are unstressed; only /ha:d-/, /-li:v/ and /ais/ have the extra effort or stress. We can show this by placing the mark * immediately before the syllables which have stress, for example:

ai kud *ha:dli bi*li:v mai *ais

Hardly always has stress on the first syllable, never on the second, and *believe* always has stress on the second syllable, never on the first; every English word has a definite place for the stress and we are not allowed

to change it. The first syllable is the most common place for the stress, as in *father, any, steadily, gathering, excellently, obituary, reasonableness*; many words are stressed on the second syllable, like *about, before, attractive, beginning, intelligent, magnificently*. Some words have two stressed syllables, for example, *fourteen* *fɔ:*ti:n, *self-heated* *self *hi:tid, *disbelieve* *disbi*li:v, *contradiction* *kɔntrə*dikʃən, *qualification* *kwɔlifi*keiʃən, *examination* ig*zæmi*neiʃən, *terrified* *teri*faid, *indicate* *indi*keit.

6.2 Stressed and unstressed syllables

There is no simple way of knowing which syllable or syllables in an English word must be stressed, but every time you learn another word you must be sure to learn how it is stressed: any good dictionary of English will give you this information. If you stress the wrong syllable it spoils the shape of the word for an English hearer and he may have difficulty in recognizing the word.

As we saw in the group *I could hardly believe my eyes* not all words are stressed; *I* and *could* and *my* are unstressed. What sort of words are stressed, then, and what sort are unstressed? First, all words of more than one syllable are stressed. In some circumstances English speakers do not stress such words, but it is always possible to stress them and you should do so. Next, words of one syllable are generally not stressed if they are purely grammatical words like pronouns (*I, us, you, he, she, etc.*), prepositions (*to, for, at, from, by*, etc.), articles (*the, a, an, some*), etc.), prepositions (*to, for, at, from, by*, etc.), articles (*the, a, an, some*). Other words are stressed, for example, full verbs (*eat, love, take, try*, etc.), nouns (*head, chair, book, pen*, etc.), adjectives (*good, blue, long, cold*, etc.), adverbs (*well, just, quite, not*) and the like. In general it is the picture words which are stressed, the words which give us the picture or provide most of the information. We shall see later that for special purposes it is possible to stress any English word, even the purely grammatical ones, but usually they are unstressed.

Syllables which are not stressed often contain the vowel /ə/ instead of any clearer vowel, and this vowel /ə/ only occurs in unstressed syllables, never in stressed ones. For instance, in all the examples on p. 8: the /ə/ is in an unstressed syllable. In the word *contain* kən*tein the second syllable is stressed and the first has /ə/, but in the phrase *contain* *kɔntein the first syllable is stressed and has the clearer vowel /ɔ/. Here are some examples of the same kind; say them with the effort on the correct syllable and with the right vowels:

əb*tein obtain *ɔbdʒikt object (n.)

pə*mit	permit (v.)	*pɜ:fikt	perfect (adj.)
prə*vaid	provide	*praugre$	progress (n.)
*faut3*grə	:f photograph	f3*tDgrafi	photography
pri*pea	prepare	*prep3*reijən	preparation
kəm*bain	combine (v.)	*kDmbi*neiJən	combination
*kDnv3nt	convent	in*vent	invent

But it is not true, as you can sec, that /a/ is the only vowel which occursin unstressed syllables; all the other vowels can occur there too and /i/is commonly found there, the remaining vowels less commonly so.

Here are examples of other vowels in unstressed syllables; say them asbefore:

LsJ *plenti plenty *eni6ii] anything
*hikAp hiccough ju:*tiliti utility
*0aei]kju thank you *windau window
traenz*leit translate mein*tein maintain
di*said decide vai*breit vibrate
D:*spija$ auspicious *gaera:3 garage

6.3 Weak forms of words

In It was too expensive for them to buy the words too, expensive and buyare stressed, giving it wsz *tui ik*spensiv fa 63m t3 *bai. Notice thepronunciation of the words was, for, them and to; all of them have thevowel /a/. If those words are pronounced alone, they have the pro-nunciations wdz, fo:, dem and tu:, but usually they are not pronouncedalone and usually they arc not stressed, and then the forms with /a/ areused; we call these the weak forms of those words.

English people often think that when they use these weak forms theyare being rather careless in their speech and believe that it would bemore correct always to use the strong forms, like wdz, tu:, etc. This isnot true, and English spoken with only strong forms sounds wrong.

The use of weak forms is an essential part of English speech and youmust learn to use the weak forms of 3 5 English words if you want yourEnglish to sound English. Some words have more than one weak formand the following list tells you when to use one and when the other:

Weak form Examples

an *blaek 3n *wait

ez 3z*gud az*gauld

bat b3t*wai*nDt?

WordC^l andasbut

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Weak forms of words

than 6snthat 6at

(The word that in phrases likethat man, that's good is alwayspronounced 6aet and neverweakened.)he i:him imhis izher 3:

(At the beginning of wordgroups the forms hi:, him,hiz, h3: should be used: h :*laiks it, h3: *feis iz *red)

them 63 m

us s (only in let's)

3S

do d3

(da is only used beforeconsonants. Before vowels,use the strong form d u::*hau du: *ai*n3U?)does dazam m (after I)

sm (elsewhere)are a (before consonants)sr (before vowels)be bi

is s (after/p, t, k,f,0/)z (after vowels andvoiced consonantsexcept/z, 3, d3/)

(After /s, z, J, 3,tJ,d3/ thestrong form iz is alwaysused: *witj iz*rait?)was waz

has az (after /$, z, J, 3, tj, d 3/)s (after /p, t, k, f, 0/)z (elsewhere)

have v (after I, we, you, they)

3V (elsewhere)

*beta dan *evsai ad*mit 6at ai *did it

*did i: *win?*giv im *tu:ai*laikiz*tai*teik3:*haum

*send 63m bai *paust*lets*du:it*nauhi:*waunt*let as*du:it*hauda dei*nau?

*wen daz 6a *trein *li:v?ai m *taiad.

*wen am ai ta *bi: *6ea?da *g3:lza*bju:tafjda *men ar *Agli*daunt bi *ru:d*daet s *fain*wea z *d3Dn?

*d3Dn z*hia

da *weda waz *terab|!da *plei$ az *tjeind3d*d3aeks*gDn*d3on z bi:n *sikju: v*braukanitdaymen av*gDn

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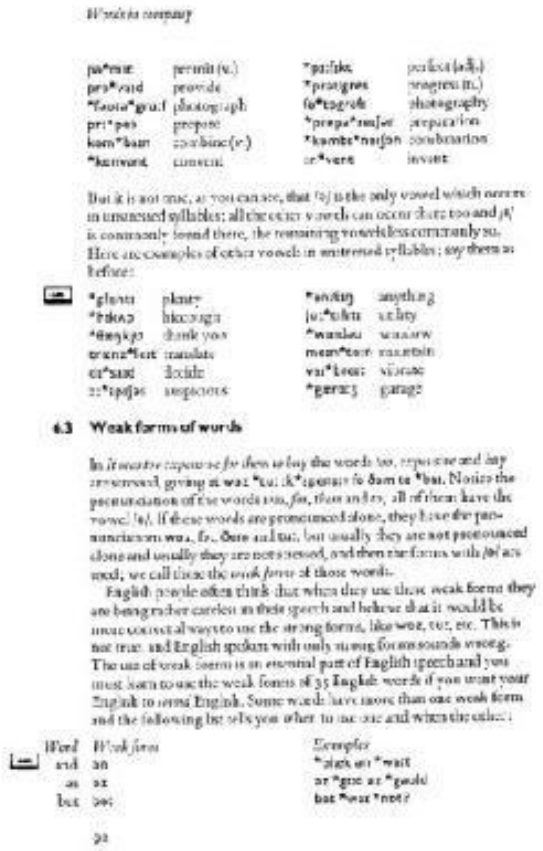

Words in company

had d (after 7, he, she, we, you, they)ad (elsewhere)

(At the beginning of wordgroups the forms haez,haev, haed should be used: haez*eniwAn *faund ? When has,have, had are full verbs theyshould always be pronouncedhaez, haev, haed: ai haev*tu: *brA3az)can kanshall J|

will I (after I, he, she, we, you, they)j (after consonants,except /I/)

a I (after vowels and /I/)

would d (after I, he, she, we, you, they)ad (elsewhere)must mast

a a (before consonants)an an (before vowels)the 5a (before consonants) (Before vowels the strongform 5i: should be used:

6i: *a:nts an 5i: *Agkjz)some sam

(When some means ‘acertain quantity* it isalways stressed and there-fore pronounced SAm:

*SAm av max *frendz)at at

for fa (before consonants)far (before vowels)from framof av

to ta (before consonants)(Before vowels the strongform tu: should be used:ai *wDntid tu: *a:sk ju:)

5eid *left *haum5a *dei ad bi:n *fain

*hau kan ai *help?ai Jl bi *krDs5ei I *giv it a*wei*5is j *du:

5a *b:>i al *lu:z an 5a *g3:l

al *win

*ai d *du: it

*d3Dn ad *du:it

ai mast *tel im

a *paund a *dei

*haev an *aepj

5a *ma: 5a *meria

ai *ni:d sam *peipa

*kAm at *wAns*kAm fa*ti:

*kAm far a *mi:lai *sent it fram *Undan5a *kwi:n av ^igglandta *stei a: ta *gau

The word not has the weak forms /nt/ (after vowels) and /nt/ (afterconsonants) when it follows .re, is, should, would, has, have could, dare,might. Examples: 3ei *a:nt *kAmiQ; hi: *h*znt: a raivd.especially the forms cant ka:nt, shan’t^, don t daunt, won t waunmustn’t m Asnt, in which can, shall, do, will, must are changed when theycombine whh not. Practise all the examples given here and be sure hatthe weak forms are really weak, then make up similar examples oyourself and practise those too.

6.4 The use of strong forms

As I have said, the 3 5 common words which have weak forms alsohave strong forms, which must be used in the following cases .

, Whenever the word is stressed, as it may be: katnai du .5e'-’*h*v iu: ju: mast *tju:2 ♦„a: *3em, *h,: *la.ks *ha. bat

daz*fi:*laik*him? ,

2 Whenever the word is final in the group: *d3on h<ez, mean wi,*iu:a: ai *daunt*WDnttu:, *WDts*3aet fa:?

Exceptions: he, km, fas. her, them. »shave their ,e,AhelmtinCnaposition (unless they are stressed of eonrse): a. *t»Wwi: *ka:ld far im, Qei *la:ft at as. .

not has its weak form finally when attached to can, have, is, etc .*d3nn *ka:nt, *mean *iznt; but never otherwise: at haup notSome of the 3 5 words are very rarely either stressed or final in thegroup and so very rarely have their strong form, for example, than athe. But occasionally they are stressed for reasons of.meaning^^nd thethey naturally have their strong form: ai sed *ei sau, not S..

(I Practise all these examples and then make up others for yourself andpractise those too.

6.5 Rhythm units

Within the word group there is at least one stressed syllable (II*wen ?|| |l*su'n *nau? *jes). The length of the syllable in a very short ‘ group’ of this kind depends on the natural length of the vowel and the ^/nau’/if a very’long’sy liable ibecause it has a diphthong and no follow-Tu“””>”o tnghbi°nUs= it has a long vowel followed by aweak consonant.

Words in company

had d (after I, he, she, we, you, they)
əd (elsewhere)
(At the beginning of word groups the forms hæd, həd should be used: hæd ˈɹɪsɪvd ˈsaʊnd; When has, have, had are full verbs they should always be pronounced hæz, hæv, hæd; as hæv ˈtuː ˈɪnvɪtɪd)
can kən
shall ʃl
will l (after I, he, she, we, you, they)
ɪl (after consonants, except ʃ,l)
əl (after vowels and l)
would d (after I, he, she, we, you, they)
əd (elsewhere)
must mʌst
a a (before consonants)
an an (before vowels)
the ðə (before consonants)
(Before vowels the strong form ðiː should be used: ðiː ˈɔːθə ɔn ðiː ˈɑːkɪd)
some səm
(When some means 'a certain quantity' it is always stressed and therefore pronounced sʌm: ˈsʌm ɔv mɪz ˈfreɪndz)
at ət
for fə (before consonants)
fɔː (before vowels)
from frɔm
of ɒv
to tə (before consonants)
(Before vowels the strong form tuː should be used: ət ˈweɪstid tuː ˈwɜːk (vi)

hæd ˈɪdɪt ˈhaʊm
ðə ˈkæt ət ðə ˈmɪlk

ˈhaʊ kæn ə ˈhelpɪ
aɪʃl biˈhæpi
ðeɪl ˈgɪvɪt ə ˈwet
ˈðeɪz | ˈðeɪl

ðə ˈbɔɪz ˈhæd sʌm ðə ˈgɒd
əl ˈwɪn
ˈʃiː d ˈdʊn it
ˈdʒɪm əd ˈdʌn it
ju mʌst ˈtelɪm
ə ˈpaʊnd ə ˈdeɪ
ˈsʌm ən ˈɪŋ
ðə ˈmɑːt ðiː ˈmeɪtə

ət ˈfɪvɪd sʌm ˈpeɪpə

ˈkʌmət ˈwʌn
ˈkʌmfə ˈtuː
ˈkʌmfɔːɹ ˈmɪl
ət ˈsevn frɒm ˈhɒlɪdeɪ
ðə ˈkwiːnɪz ˈɪŋglənd
tə ˈstɑːt ... tə ˈgəʊ

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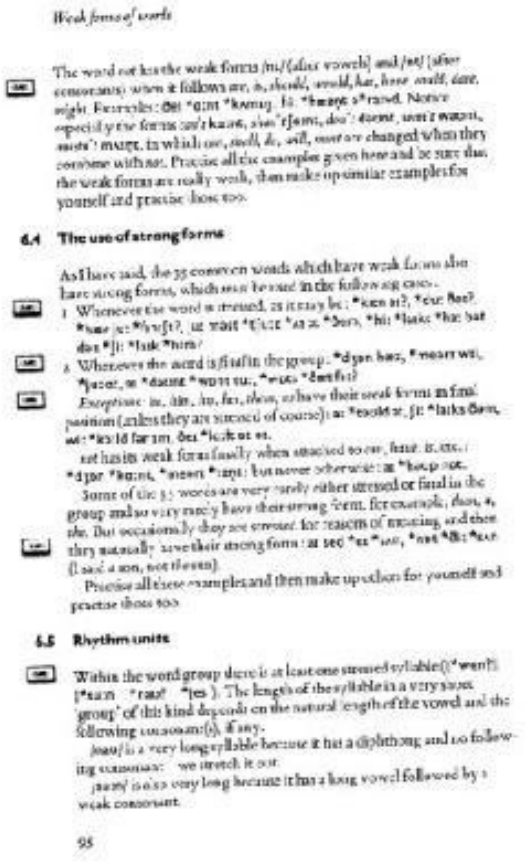

Weak forms of words

The word not has the weak form nt/(after vowels) and /nt/ (after consonants) when it follows are, is, should, would, has, have, must, dare, might. Examples: ðeɪ ˈɑːnt ˈkʌmɪŋ. Is ˈhiːz gɒt ə ˈcrowd. Notice especially the forms can't kɑːnt, don't ˈdəʊnt, won't wəʊnt, mustn't ˈmʌsnt, in which can, must, do, will, must are changed when they combine with not. Practise all the examples given here and be sure that the weak forms are really weak, then make up similar examples for yourself and practise those too.

6.4 The use of strong forms

As I have said, the 35 common words which have weak forms also have strong forms, which must be used in the following cases:

1 Whenever the word is stressed, as it may be: ˈkæn ɪt?, ˈyəʊ ðeɪ? ˈhæv juː ˈfɔːgɒt?, ɪz wɜːk ˈdʌnt ət ˈɔːl ˈbæd, ˈhiː ˈlaɪks ðæt bət ðeɪ ˈdʒɪst ˈlaɪk ˈhɪm?

2 Whenever the word is final in the group: ˈdʒɒn hæz, ˈmeərɪ wɪl, ˈpjuːsɪ, ɒ ˈdɑːlɪŋ ˈwɒnt tuː, ˈwɪtʃ ˈðæt?

Exceptions: is, dis, has, her, them, us have their weak forms in final position (unless they are stressed of course): ɪz ˈsɪnɪkəl, ʃiː ˈlaɪks ðəm, wiː ˈkʊld fɑːɹ ɪm, ðeɪ ˈhɪdɪt ɔt ʌs.

ət has its weak form finally when attached to ɔv, hæz, ɪz, etc.: ˈdʒɒn ˈkʌmz, ˈmeərɪ ˈsɪŋz: but never otherwise: ət ˈhuːp nɒt.

Some of the 35 words are very rarely either stressed or final in the group and so very rarely have their strong form, for example, dæz, ɑz, ðɪz. But occasionally they are stressed for reasons of meaning, and then they naturally have their strong form: ɪz sʌtʃ ˈɑːz ˈsʌtʃ, ˈnɒt ˈðɪz ˈbʌt ðæt (I said a son, not these).

Practise all these examples and then make up others for yourself and practise those too.

6.5 Rhythm units

Within the word group there is at least one stressed syllable(): ˈwenˈʃiː ˈsɑːɹ ˈraɪt ˈjes). The length of the syllable in a very short 'group' of this kind depends on the natural length of the vowel and the following consonant(s), if any.

/aɪ/ is a very long syllable because it has a diphthong and no following consonant: we stretch it out.

/jes/ is also very long because it has a long vowel followed by a weak consonant.

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Words in company

I wen/ is a little shorter because it has a short vowel, but not veryshort because of the slight lengthening effect of the following weakconsonant.

/jes/ is the shortest of these syllables because it has a short vowelfollowed by a strong consonant, but notice that even this kind ofsyllable is not very short in English.

The stressed syllable may have one or more unstressed syllablesbefore it:

Li] its*kauld aia*gri: ai J! kam*plein

These unstressed syllables before the stress are said very quickly, so theyare all very short, as short as you can make them; but the stressedsyllable is as long as before, so there is a great difference of lengthbetween the unstressed syllables and the stressed one. Say thoseexamples with very quick, very short unstressed syllables, and thenstretch out the stressed one. Do the same with these:

LfJ ai m *hia aiwaz*hia aiwazin*hia

Ji:z*haum Ji:zat*haum b9t Jiiz 9t *haum

dei*W3ik deikan*w3:k dei W9r 9t *w3:k

wi:l*si: wi:JI*$i: anwi:Jj*si:

The stressed syllable may also be followed by one or more unstressedsyllables:

Ld *teikit *a:lavit? *n3etjarali

But these unstressed syllables are not said specially quickly; whathappens is that the stressed syllable and the following unstressedsyllable(s) share the amount of time which a single stressed syllablewould have; so

*nain *nainti *naintia0

all take about the same time to say; nain is stretched out, but the nainin nainti is only half as long and the nain in naintiaB is shorter still, andthe unstressed syllables are of the same length as the stressed ones; theseunstressed syllables after the stress must not be rushed, as the ones beforethe stress are, but must be given the same amount of time as thestressed syllabic. Say those examples, and be sure that the three wordsall take about the same time to say. Then try these:

L±sJ *gud *bet9 *eksalant

*fain *fainj *fainali

*drii3k

*wilir)

*witnis

*driQkig

*wilii]nis*witnisiz*driQkiQ it*mi:tii] 6am

In the group itwaz*beta there are two unstressed syllables before

the stress and one after it. The first two are said quickly, the last onenot so quickly, taking the same amount of time as /be-/. Practise thatgroup, with the first two syllables very short and the next two longer.Do the same with the following:

ju: kan *si: 69m

dei in^djaid it

hi: kud av a*vaidid it

it waz an *aeksidant

bat dea wa *plenti av dam

ai waz in *Undan

Ji: ik*sp^ktid it

it waz a *miraklmai a*pDlad3izp:r im*pDsab|

The group *wai*not? has two stresses and the two syllables are giventhe same length. In *wai *not *gm? the three stressed syUables arcalso equal in length. But in *wai*not*teik it? the first two syUables*wai *nDt are equal in length but the following two syllables teik itare said in the same time as *wai, so

they are both only half the lengthof *wai and *not. This is exactly what happens with *nain and naintias we saw on p. 96. could show this as foUows.

rwai *rmt *gau

*wai *nDt *teik it

Similarly in *Saets *kwait *pleznt the two syllables of *pleznt havethe same amount of time as the single syllable *3aets or *kwait and aretherefore only half as long.

*3aats *kwait *plezpt[l

In *d3Dnz*eldist *saii the stressed syUables *d3t>nz and *SAn whichare not followed by an unstressed syllable are of the same length, andthe two syllables of *eldist share this same length of time between

them.

In *bau0 sv 3am *keim *baek the three syUables *bau0 av 3am aresaid in the same amount of time as *keim or *baek.

|*bau0 av dam *keim *baek

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Rhythm units

In *bau0 av flam *left *3:li the three syllables of*bau0 av 3am andthe two syllables of *3:li are said in the same amount of time as thesingle syllable *left, so *left is the longest syllable, the two syllables of*3:li are shorter and rhe three of*bau0 av 3am are shorter still.

UfJ *bau0 ay 3am *left *3ili

A stressed syllable together with any unstressed syllables which mayfollow it form a stress group. So *bau0 av 3am is one stress group, *leftis another and *3:li is another. The fundamental rule of Englishrhythm is this: each stress group within a word group is given the sameamount of time.

If we leave out any spaces between syllables belonging to the samestress group it will remind us that they belong to a single stress groupand must be said in the same time as other stress group? in the sameword group:

I*bau0av3am *left *3:li

Do this for the following examples:

*letim *teikit*teikp: *hastDf*dauntteik *tu:mAtJ *taim*izji: *gauiQDn *mAndi?

*WDzntit *wAndafli *kaindavim?

*send3am *leita*nAnavas *laiktit *3ea*meiai *borauit *nau?

*haevju: *h3idhau *d3Dniz?

*breikitinta *se'/ral *pi:siz

Now practise those examples; the best way is to beat the rhythm withyour hand, one beat for each stressed syllable and with exactly thesame time between

each pair of beats. I find it useful to bang rhythmi-cally on the table with my pen, and at each bang comes a stressedsyllable; you try it too. And don’t forget that each stress group getsthe same time as the others in that word group, and that each syllablein the stress group gets the same time as the others in that stress group.

In the group aim *gauig *haum there are two stress groups*gauig and *haum. The syllable aim does not belong to any stressgroup since it comes before the stress, and it is said very quickly, as we

saw earlier, quicker than the unstressed syllable in the stress group*gauig. We can show this as follows:

aim*gauig *haum

KJ ~

In the group aim *haom t3*dei the unstressed syllable/ta-/

in ta*dei behaves exactly like aim, it is said very quickly, and thestressed syllable *haum is still just as long as the two syllables of gauig,not reduced in length as you might expect.

aim *gauig *haum ta*dei

So we say that /ta-/ does not belong to the same stress group as haumbut that it is outside any stress group, like aim. Exactly the same is truefor fa in aim *gauiQ *haum fa *krismas

aim*gauii] *haumfa *krismas

We say that these very quick, very short syllables come before the stress,and we might write these examples like this:

1 aim*gauiQ *haum ta*deiaim*gauu] *haum fa*krismas

In this sort of arrangement any unstressed syllable fee/bre the stressedsyllable is said very quickly and does not affect the length of syllablesbefore it. We say them as quickly as we can so that they interfere aslittle as possible with the regular return of the stressed syllables. Anyunstressed syllable after the stress is of course part of the stress groupand shares the available time with the other syllables of the stress group.

A unit of this kind, with a stressed syllable as its centre and anyunstressed syllables which may come before it and after it, is called arhythm unit. So aim*gauiQ is a rhythm unit, and so is *haum and so is

f9*krism9s. . . ,

How do you decide what words or syllables go together in a rhythm

unit ? Here are the rules:

1 Any unstressed syllables at the beginning of a word group must gotogether with the following stress group.

S aiwazin*lAndan mai9*pDl3d3iz|

2 If the unstressed syllable(s) is part of the same word as the stressedsyllable they belong to the same rhythm group:

[“3 *t{i:pa *feaz *tji:p a*fe9z (cheaper fares, cheap affairs)

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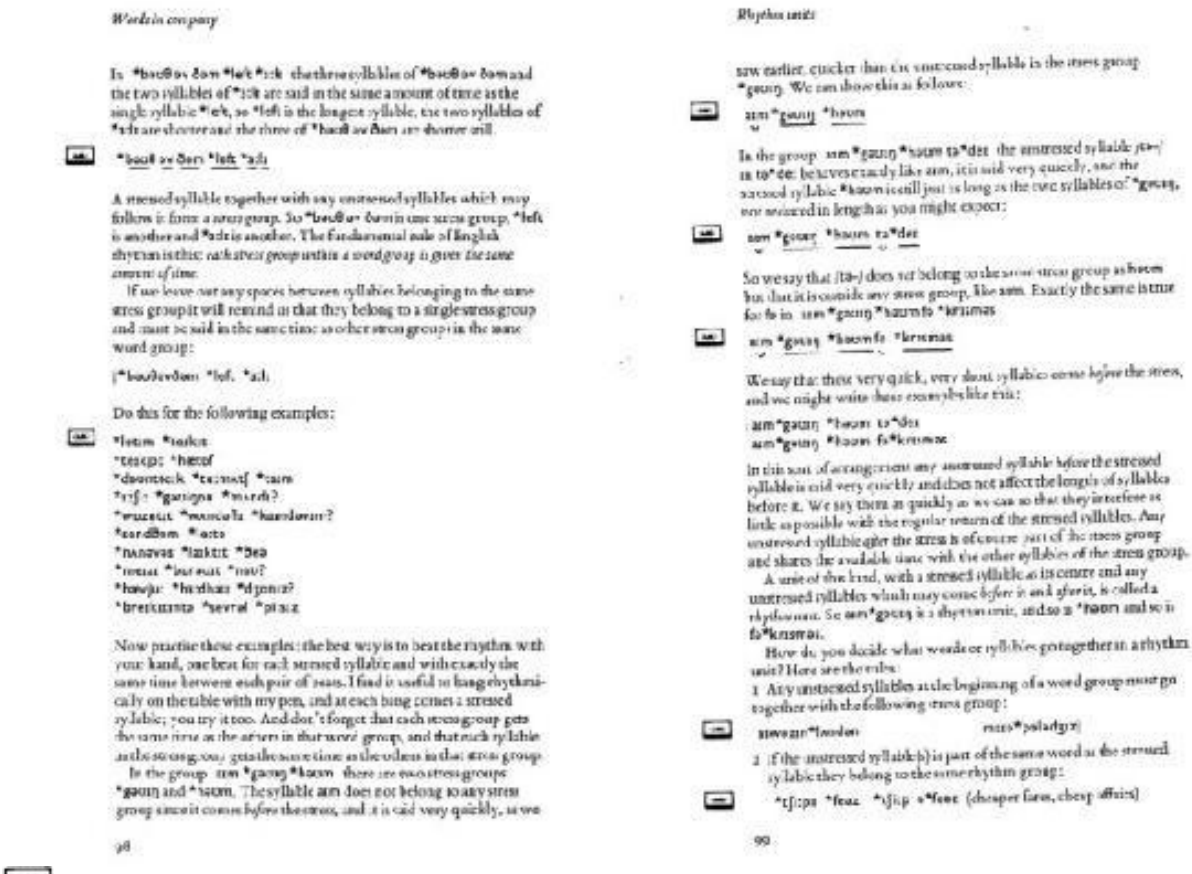

Words in company

In *bəʊθə ðən *left *tʃɪk the three syllables of *bəʊθə ðəm and the two syllables of *tʃɪk are said in the same amount of time as the single syllable *left, so *left is the longest syllable, the two syllables of *tʃɪk are shorter and the three of *bəʊθə ðən are shorter still.

*bəʊθ ðən *left *tʃɪk

A stressed syllable together with any unstressed syllables which may follow it forms a *stress group*. So *bəʊθə ðən is one stress group, *left is another and *tʃɪk is another. The fundamental rule of English rhythm is this: *all the stress groups within a word group or group the same amount of time.*

If we leave out any spaces between syllables belonging to the same stress group it will remind us that they belong to a single stress group and must be said in the same time as other stress groups in the same word group:

(*bəʊθəðən *left *tʃɪk

Do this for the following examples:

*ɪəʊm *ɪəʊkə
*θɪŋkɪŋ *hɛmɒf
*dɒktəɹɪz *kɔ:mɪŋ *ɪəʊm
*tɹʌ:ɪ *gəʊɪŋ *mɪɹðə?
*ɪəʊkɪŋ *mʌtʃə *hɑ:dwɜ:k
*kɑ:dbɒm *ɔ:tə
*nʌnəvəs *lɑ:kɪŋ *ðeə
*ɪəʊkə *ɪəʊkɪŋ *ɪəʊ?
*hɑ:dju: *hɑ:dhɑ:t *dʒɒnɪə?
*bɹeɪkɪŋðə *sevəɹl *pi:əz

Now practise these examples: the best way is to beat the rhythm with your hand, one beat for each stressed syllable and with exactly the same time between each pair of beats. I find it useful to bang rhythmically on the table with my pen, and at each bang comes a stressed syllable; you try it too. And don't forget that each stress group gets the same time as the others in that word group, and that each syllable in the stress group gets the same time as the others in that stress group.

In the group ɪəʊm *gəʊɪŋ *hɑ:dwɜ: there are two stress groups *gəʊɪŋ and *hɑ:dwɜ:. The syllable ɪəʊm does not belong to any stress group since it comes *before* the stress, and it is said very quickly, as we

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Rhythm units

saw earlier, quicker than the unstressed syllable in the stress group *gəʊɪŋ. We can show this as follows:

ɪəʊm*gəʊɪŋ *hɑ:dwɜ:

In the group ɪəʊm*gəʊɪŋ *hɑ:dwɜ: tə*dɛɪ the unstressed syllable gəʊ- is to*de: because exactly like ɪəʊm, it is said very quickly, and the stressed syllable *hɑ:dwɜ: is still just as long as the two syllables of *gəʊɪŋ, are stressed in length as you might expect:

ɪəʊm *gəʊɪŋ *hɑ:dwɜ: tə*dɛɪ

So we say that /tə-/ does not belong to the same stress group as hɑ:dwɜ: but that it is outside any stress group, like ɪəʊm. Exactly the same is true for fə in ɪəʊm*gəʊɪŋ*hɑ:dwɜ:fə *kɹɪsməs

ɪəʊm *gəʊɪŋ *hɑ:dwɜ:fə *kɹɪsməs

We say the: these very quick, very short syllables come *before* the stress, and we might write these examples like this:

ɪəʊm*gəʊɪŋ *hɑ:dwɜ: tə*dɛɪ
ɪəʊm*gəʊɪŋ *hɑ:dwɜ: fə*kɹɪsməs

In this sort of arrangement any unstressed syllable before the stressed syllable is said very quickly and does not affect the length of syllables before it. We say them as quickly as we can so that they interfere as little as possible with the regular return of the stressed syllables. Any unstressed syllable after the stress is of course part of the stress group and shares the available time with the other syllables of the stress group.

A unit of this kind, with a stressed syllable as its centre and any unstressed syllables which may come *before* it and *after* it, is called a *rhythm unit*. So ɪəʊm*gəʊɪŋ is a rhythm unit, and so is *hɑ:dwɜ: and so is fə*kɹɪsməs.

How do you decide what words or syllables go together in a rhythm unit? Here are the rules:

1 Any unstressed syllables at the beginning of a word group must go together with the following stress group:

ɪəʊɪŋ*ɪəʊkɪŋ mʌtʃ*pɒlədʒɪ

2 If the unstressed syllable(s) is part of the same word as the stressed syllable they belong to the same rhythm group:

*tʃi:pə *feɪz *tʃi:p ə*feɪz (cheaper fares, cheap affairs)

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3 If the unstressed syllable(s) is closely connected grammatically to thestressed word, although not a part of that word, they belong to thesame rhythm unit:

*givit tə*djDn *teik3əm fəra*wa:k

*hau didju:*mænid3 təbi*3eər in*taim?

4 Whenever you are in doubt as to which rhythm unit unstressedsyllables belong to, put them after a stress rather than before it. Soin He was older than me, if you are doubtful about dan, put it withaulda and not with mi::

LhJ hi:waz*auldədən *mi: .

In many languages the rhythm unit is the syllable: each syllable has thesame

length as every other syllable and there are not the constantchanges of syllable length which occur in English word groups. Somesuch languages are French, Spanish, Hindi, Yoruba. Speakers of theselanguages and others in which all the syllables have the same length willfind English rhythm rather difficult, and they will need to work hard,at it. If every syllable is made the same length in English it gives theeffect of a machine gun firing and makes the utterances very hard tounderstand. Some good work on English rhythm will help greatly inimproving the sound of your speech.

Practise the following examples, beating the rhythm of the stressed,syllables as you go and varying the lengths of the syllables so as to keepthe stress groups e qual in length:

IZJ

*teikit *haum *teikit ta*d3Dn *teikit ta*d3Dnsan

*lait da*faia *laitig da*faia hi:waz*iaitig da*faia

hi:waz*maust a*mju:zig hi:waz*veri a*mju:zig

*d3on waz*leit *d3eni waz*leit *d3enifa waz*leit

hi:z*d3Ast *ten hi:z*d3Ast *sevan hi:z*d3A$t *sevanti

itsa*ha:d *d3Db itsa*triki *d3Db itsa*difaklt *d3Db

itwaza*riali *gud *mi:l itwaza*riali *pleznt *mi:litwaza*riali *ek$alant *mi:

hi:*pleiz *veri *wel hi:z*pleng *veri *wel hi:z*plengit *veri *welju:*didit *ra:3a *wel ju:*didit *ra:5a *beta ju:*didit *ra:da *klavali

6.6 Fluency

One other thing which you must pay attention to in saying wordgroups is that you say them fluently, smoothly, with no gaps or hesita-

tions in the middle. When you know what words you have to say youshould be capable of saying them without stumbling over the soundsand sequences of sounds. In English, as we have seen, one word is notseparated from another by pausing or hesitating; the end of one wordflows straight on to the beginning of the next. To improve your fluencytry the method of lengthening word groups. Here is an example.

I went home on the Sunday morning train.

First you say the short group I went home smoothly; if you stumble,say it again, until you are sure that you can do it. Then add the nextthree words and say I went home on the Sunday, also without stumbling.Now add morning and say the whole thing from the beginning; andfinally add train. Don’t be satisfied until you can say it withouthesitation and with your best English sounds and rhythm. Other

examples for practice are on p. 106.

One difficulty which often affects foreign learners is connected witha vowel at the beginning of words, especially if it begins a stressedsyllable. An example is: He’s always asking awkward questions where*d:Iwiz, *a:skii] and *a:kwad all begin with a stressed vowel Englishspeakers glide smoothly from the final sound of the word before to theinitial vowel of the following word with no break, no hesitation.

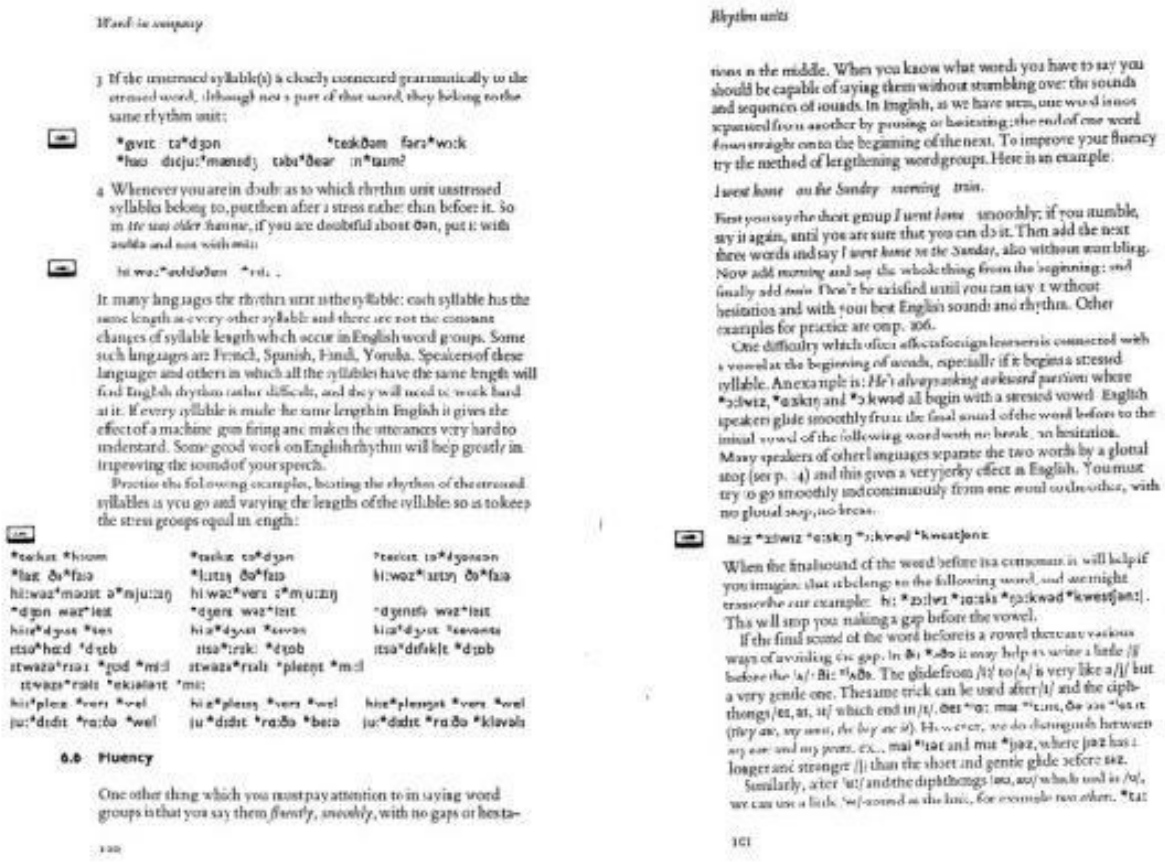
Many speakers of other languages separate the two words by a glottalstop (see p. 14) and this gLves a very jerky effect in English. You musttry to go smoothly and continuously from one word to the other, withno glottal stop, no break.

hi:z*D:lwiz*a:skii] *D:kwad *kwe$tjanz

When the final sound of the word before is a consonant it will help ifyou imagine that it belongs to the following word, and we mighttranscribe our example: hi: *zd:!wi *za:ski *rp:kwad *kwestjanz|.This will stop you making a gap before the vowel.

If the final sound of the word before is a vowel there are variousways of avoiding the gap. In di: *aS9 it may help to write a little /)/before the /a/ : Si: **aS9. The glide from /i:/ to /a/ is very like a /j/ buta very gentle one. The same trick can be used after /i/ and the diph-thongs /e 1, ai, at/ which end in /i/. Sei *'a:, mar *ia:nt, 39 bDi *'et it(they are, my aunt, the boy ate it). However, we do distinguish betweenmy ears and my years, etc., mai *haz and mai *jiaz, where jmz has alonger and stronger /j/ than the short and gentle glide before mz.

Similarly, after /u:/ and the diphthongs /9u, au/ which end in /u/,we can use a little /w/-sound as the link, for example two others, *tu:



*wAdaz,go in *gau *win, how odd*hau *wod. Again we distinguishbetween two-eyed and too wide: *tu: *waid, *tu: *waid.

The vowels /3:/ and /a/ can always be linked to a following vowel bylrl: her own ha:r *aun, for ever far *eva, and this is also true for /ia, ea,ua/: clear atr *kliar *ea, share out *Jear *aut, poor Eve! *puar *i:v.

Again it may help to attach the /r/ to the following word: fi3: *raun,*klia *rea, etc. When /a:/ or /a:/ occur at the end of a word and a vowelimmediately follows we also use /r/ as a link if the spelling has the letterr in it, but not otherwise, so /r/ occurs in more and more *ma: ran *ma:but not in saw off* so: *vf, and it also occurs in far away *fa: ra*wei.When we go from /a:/ or /a:/ to a following vowel without a linking/r/ we glide smoothly from one to the other with no interruption of thevoice by a glottal stop. Other examples for practice are on page 107.

6.7 Changing word shapes

We have already seen that some words have weak and strong formsdepending on their place in the group and on stress. The shape of aword may also be altered by nearby sounds; normally we pronounceone as WAn, but one more may be pronounced WAm m::, where theshape of ewe has changed

because of the following /m/ in more. Alsonext is usually pronounced nekst, but in next month may be neks mAn0,where the final /t/ has disappeared.

Alterations

Forms like WAm m:: where one phoneme replaces another mainlyaffect the alveolar sounds /t, d, n, s, z/ when they are final in the word:Before /p, d, m/

/p/replaces/t/: right place raip pleiswhite bird waip b3:dnot me nDp mi:

/b/ replaces /d/: hard path ha:b pa:0good boy gub boigood morning gub moinig/m/ replaces /n/: gone past gDm pa :stgone back gDm baekten men tem men

Before /k, g/

/k/ replaces /1/: white coat waik kautthat girl daekg3il

/g/replaces/d/: bad cold baeg kauldred gate reg geit

/rj/ replaces /n/: one cup waq kApmain gate men] geit

Similarly, the sequences /nt/ and /nd/ may be replaced by /mp/ or /Qk/and /mb/ or /gg/ in plant pot plaimp pDt, stand back staemb baek, plantcarrots plaigk kaerats, stand guard staegg ga:d. Even the sequences /dnt/and /tnd/ may be completely altered in a similar way in couldnt comekuggk kAm, couldnt be kubmp bi:.

Before /J, j/

HI replaces /s/: niceshoes naijjuizthis year 61J jia

III replaces/z/: those shops daujjbps

where’s yours weajjaiz

None of these alterations is necessary, so although you will hear Englishpeople use them, especially when they speak quickly, you need notimitate them.

In another kind of alteration the strong consonant of a pair replacesthe weak consonant in compound words likefivepence faifpans andnewspaper njuispeipa and in the closely connected I have to, he has to:ai haef tu:, hi: haes tu:. You should use these pronunciations, but do notmake it a general rule to replace the weak consonant by the strong inother cases; you must distinguish between the price ticket and the prizeticket: 5a prais tikit, da praiz tikit. Notice too that the English do notreplace the strong consonant by the weak in phrases like black box,great day, which must be pronounced blaek boks, greit dei and notblaeg bDks, greid dei

Some of the alterations mentioned here have taken place in the pastinside English words, leaving them with a shape which is now normal.Examples are: handkerchief hxi)kztl\:f, special spejj, soldier sauldja; youmust use these forms, but there are others which you may hear whichare not essential though you can use them if you wish. Examples are:admirable aebmarabj, Watkins WDkkinz, broadcast bra:gka:st, utmostApmaust, inmate immeit.

Disappearances

The omission of sounds, as in neks dei, most often affect /t/ when it isfinal in a word after /s/ or /f/ (as in last or left) and the following wordbegins with a stop, nasal or friction sound.

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/st/ -f- stop:

last time laistaim fast bus fa:s bAS+ nasal:

best man bes maen first night f3is nait+ friction:

West side wessaid best friend besfrend

/ft/ + stop:

liftboy lifboi stuffed chicken stAftJikin

+ nasal:

soft mattress SDf maetras left knee lefni:

+ friction:

left shoe efju: soft snow SDfsnau

The /t/ in /st, ft/ may also disappear when other consonants follow, butthis is less common. Examples are: last lap la:s laep, next week neks wi:k,best road bes

raud, left leg lef leg, soft rain SDf rein, soft water SDf wa:ta.

The /d/in/nd/or/md/ often disappears if the following word beginswith a nasal or weak stop consonant:

S hi + nasal: blind man blain maen

kind nurse kain n3:s+ weak stop : tinned beans tin biinzstand guard staen ga:d/md/ + nasal: skimmed milk skim milkhe seemed nice hi: siim nais+ weak stop: it seemed good it si:m gud

he climbed back hi: klaim baek

The /d/in/nd,md/ may also disappear when other consonants follow,but this is less common. Examples: blind chance blain tja:ns, send sevensen Sevan, hand-woven haen wauvan, he blamed them hi: bleim 5am, sheseemed well l i: si:m wel, a framed picture a freim piktfa.

When ft I or /d/ occur between two other stop consonants they arenever heard and you should leave them out, for example: locked car lokka:, strict parents strik pearants, he stopped behind hi: stop bihaind,dragged back draeg baek, rubbed down rAb daun. It is not recessary for youto use any of the other reduced forms mentioned above, but if you findit easier to do so you may use the more common ones.

Similar disappearances have taken place in the past inside Englishwords, leaving them with a shape which is now normal. Examples are:grandmother graenmAda, handsome haensam, castle ka:sl, postman paus-man, draughtsman dra:fsman. In all these cases you should use this

normal form. There are other cases where two forms may be heard:often Dfn,oftan; kindness kainnis, kaindnis; askedaisty a:skt; clothesklauz, klau5z; and you can use whichever you find easiest.

Vowels have often disappeared from English words in the past, leav-ing a form which is the normal one, for example '.family faemli, gardenga:dn,

Edinburgh ednbra, awfuloif\, evil\iv\, interest intrast, historyhistri. You should naturally use these normal forms. In other casesthere are two possibilities, for example:generous d3enras, d3enaras;pattern paetan, paetn; deliberate dilibrat, dilibarat \ probably pmbbli,probabli; properly pmpli, pmpali. In these and similar cases it is bestfor you to use the longer form.

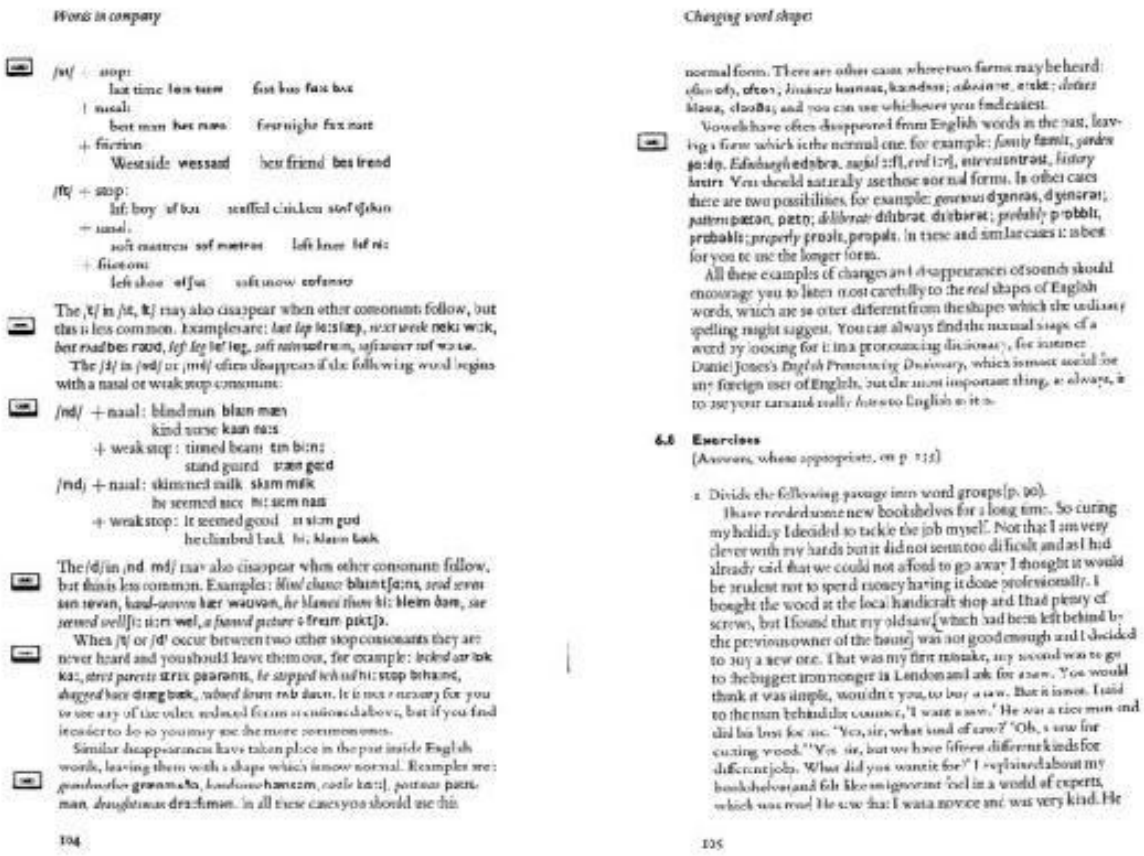
All these examples of changes and disappearances of sounds shouldencourage you to listen most carefully to the real shapes of Englishwords, which are so often different from the shapes which the ordinaryspelling might suggest. You can always find the normal shape of aword by looking for it in a pronouncing dictionary, for instanceDaniel Jones's English Pronouncing Dictionary, which is most useful forany foreign user of English, but the most important thing, as always, isto use your ears and really listen to English as it is.

6.8 Exercises

(Answers, where appropriate, on p. 135)

1 Divide the following passage into word groups (p. 90).

I have needed some new bookshelves for a long time. So duringmy holiday I decided to tackle the job myself. Not that I am veryclever with my hands but it did not seem too difficult and as I hadalready said that we could not afford to go away I thought it wouldbe prudent not to spend money having it done professionally. Ibought the wood at the local handicraft shop and I had plenty ofscrews, but I found that my old saw^which had been left behind bythe previous owner of the house] was not good enough and I decidedto buy a new one. That was my first mistake, my second was to goto the biggest ironmonger in London and ask for a saw. You wouldthink it was simple, wouldn't you, to buy a saw. But it is not. I saidto the man behind the counter, 'I want a saw.' He was a nice man anddid his best for me. 'Yes, sir, what kind of saw? Oh, a saw forcutting wood.' 'Yes sir, but we have fifteen different kinds fordifferent jobs. What did you want it for?' I explained about mybookshelves) ^nd felt like an ignorant fool in a world of experts,which was true] He saw that I was a novice and was very kind. He



Words in company

told me what I should need and advised me to have a ladies' size.'Easier to manage for the beginner, sir.' He was not being nasty justhelpful and I was grateful to him. He also sold me a book on wood-work for schoolboys and I've been reading it with great interest. Thenext time I am on holiday I shall start on the shelves.

2 Each of the following examples contains one or more of the wordswhich often have weak forms (p. 92). Transcribe the examplesphonetically, showing the stressed syllables and the weak (or strong!)forms of those words:

They came to the door. There were two of them.

What are you surprised at? She is as old as the hills.

She has an uncle and a cousin I shall be angry.

Who will meet him at the airport? I will.

What is her phone number? What does that matter?

I would like some tea. Well, make some.

What has John come for? For his saw that you borrowed.

What can I do? More than I can.

He was pleased, wasn't he? Of course he was.

When am I going to get it? I am not sure.

I have taken it from the shelf. Yes, I thought you had.

They had already read it. But so had I.

3 Mark the words in the passage in Exercise 1 which should have aweak form.

4 Use the following lengthening word groups for practising fluency(P. 100):

I don’t know how long I need to wait for John to come -home.

It was near the end of the week before I arrived back fromScotland.

Who was that awful woman - you talked to all evening at theparty?

I can’t understand how you did it so quickly and efficiently, -Mr Southwood.

When did you hear - that story about John and the girl nextdoor?

Come and have dinner with us - on Thursday the twenty-third -of this month.

5 Use the following for practise in smoothness with initial vowels(p. ior):

Exercises
I was better off on my own.
Don’t argue with anyone as old as I am.
How awful it is to be ill when everyone else is all right.
The hungrier I am, th e more I eat.
Is there any flaw in my argument, Oscar?
Have you ever asked Ann about Arthur and Amy?

I owe everything I am to my uncle and aunt.

Come over to our house for an evening.

I haven’t set eyes on Alec for ages and ages.

I ended up owing eighty-eight pounds.

You always ought to earn an honest living.

6 Arrange each word group in the passage in Exercise i into one ormore rhythm units showing the stressed syllable and the unstressed

syllables attached to it.

7 Which words in the passage might show alterations or disappearancesin sounds (pp. 102 and 103) ?

8 Transcribe the whole passage phonetically showing word groups,stressed syllables, rhythm groups and weak forms of words; thencompare it with the version on p. 13 5 and notice any differences.Practise each word group aloud, concentrating on smoothness and

rhythm.

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Every language has melody in it; no language is spoken on the samemusical note all the time. The voice goes up and down and the differentnotes of the voice combine to make tunes. In some languages the tunemainly belongs to the word, being part of its shape, and if the tune ofthe word is wrong its shape is spoiled. The Chinese languages are likethis and so are many others in south-east Asia, Africa and America. Inthese languages the same sounds said with different tunes may makequite different words: in Mandarin Chinese ma: said with a level tunemeans mother but ma: with a rising tune means horse, an importantdifference! In many other languages, of which English is one, the tunebelongs not to the word but to the word group. If you say the Englishword No with different tunes it is still the same word, but neverthelesstune plays an important part in English. We can say a word groupdefinitely or we can say it hesitantly, we can say it angrily or kindly, wecan say it with interest or without interest, and these differences arelargely made by the tunes we use: the words do not change their mean-ing but the tune we use adds something to the words, and what it addsis the speaker’s feelings at that moment; this way of using tunes iscalled intonation.

English intonation is English: it is not the same as the intonation ofany other language. Some people imagine that intonation is the samefor all languages, but this is not true. You must learn the shapes of theEnglish tunes, and these may be quite different from the normal tunesof your own language; and you must learn the meanings of the Englishtunes too, because they are important. For example, thank you may besaid in two ways: in the first the voice starts high and ends low,

and thisshows real gratitude; in the second the voice starts low and ends high,and this shows a rather casual acknowledgement of something not very;mportant. A bus conductor will say thank you in this second way whenhe collects your money and this is quite reasonable since he does notfeel great gratitude. But if an English friend invites you to spend aweek-end at his home and you reply with the second thank you insteadof the first your friend will be offended because you don’t sound really

grateful. You may have made an honest mistake but it is difficult forhim to realize that; he will think that you are being impolite.

7,1 Tune shapes

The shape of a tune is decided partly by^the number of importantwords in the group and partly by the exact attitude you wish toexpress. What do we mean by ‘important words’? These are the wordswhich carry most of the meaning in a word group: for example,suppose that in answer to the question How was John? you say He wasin an appallingly bad temper. The first four words are not specially help-ful to the meaning, not important, but the last three words are impor-tant; each of them adds quite a lot to the picture you are giving otJohn. Let’s see how it might be said.

” ' •" •

• • • • • ^ * -

He was in an ap*pallingly *bad *temper.

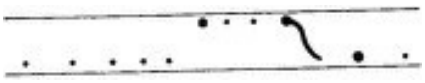
This diagram shows the approximate height of the voice on eachsyllable: the first five syllables have low pitch; then there is a jump tothe stressed syllable of appallingly and the next two syllables are on thesame rather high pitch; then bad is a little lower and temper glides down-wards from the stressed to the unstressed syllable.

Notice that there are three changes of pitch connected with stressedsyllables. This shows that these words are important. An importantword always has a stressed syllable and usually has a change of pitch

connected to it. , . T , .

Now suppose that the question is Was John in a good temper. In t

case temper occurs in the question so that in the answer it is not speciallyimportant, it doesn’t add anything to the picture, it gives little informa-tion; and the tune shows this:

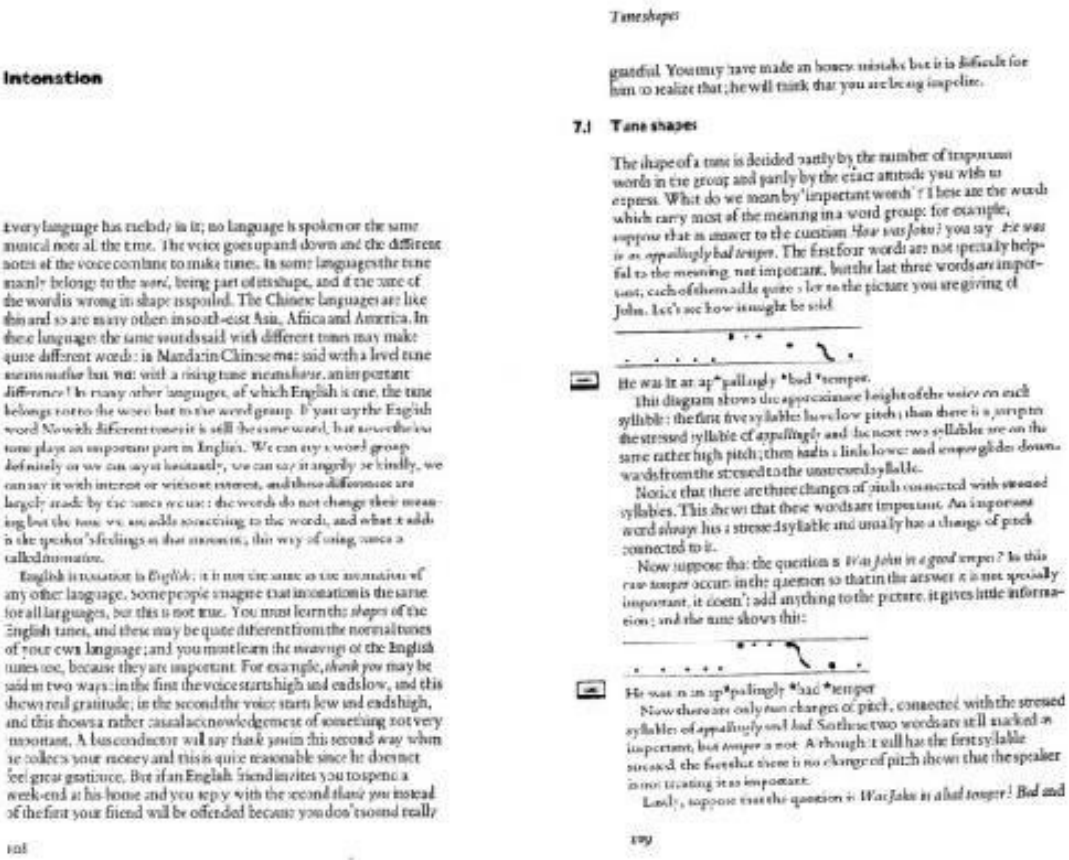


He was in an ap*pallingly *bad *temper ,

Now there are only two changes of pitch, connected with the stressedsyllables of appallingly and bad. So these two words are still marked asimportant, but temper is not. Although it still has the first sylla estressed, the fact that there is no change of pitch shows that the speaker

is not treating it as important. , „ , ,

Lastly, suppose that the question is Was John in * bad temper? Bad and



7 Intonation

Every language has melody in it; no language is spoken on the same musical note all the time. The voice goes up and down and the different notes of the voice combine to make tunes. In some languages the tune mainly belongs to the word, being part of its shape, and if the tune of the word is wrong its shape is spoiled. The Chinese languages are like this and so are many others in south-east Asia, Africa and America. In these languages the same sound said with different tunes may make quite different words: in Mandarin Chinese ma said with a level tune means mother but ma said with a rising tune means horse, an important difference! In many other languages, of which English is one, the tune belongs not to the word but to the word group. If you say the English word No with different tunes it is still the same word, but nevertheless tune plays an important part in English. We can say a word group definitely or we can say it hesitantly, we can say it angrily or kindly, we can say it with interest or without interest, and these differences are largely made by the tunes we use: the words do not change their meaning but the tune we use adds something to the words, and what it adds is the speaker's feelings or that moment's way of using tunes called intonation.

English intonation is English: it is not the same as the intonation of any other language. Some people imagine that intonation is the same for all languages, but this is not true. You must learn the shapes of the English tunes, and these may be quite different from the normal tunes of your own language; and you must learn the meanings of the English tunes we use, because they are important. For example, thank you may be said in two ways: in the first the voice starts high and ends low, and this shows real gratitude; in the second the voice starts low and ends high, and this shows a rather casual acknowledgement of something not very important. A bus conductor will say thank you in this second way when he collects your money and this is quite reasonable since he does not feel great gratitude. But if an English friend invites you to spend a week-end at his home and you reply with the second thank you instead of the first your friend will be offended because you don't sound really

Tune shapes

grateful. You may have made an honest mistake but it is difficult for him to realize that; he will think that you are being impolite.

7.1 Tune shapes

The shape of a tune is decided partly by the number of important words in the group and partly by the exact attitude you wish to express. What do we mean by 'important words'? These are the words which carry most of the meaning in a word group: for example, suppose that as answer to the question *How was John?* you say *He was in an appallingly bad temper*. The first four words are not specially helpful to the meaning, not important, but the last three words are important, each of them adds quite a lot to the picture you are giving of John. Let's see how it might be said

He was in an ap*pallingly *bad *temper.

This diagram shows the approximate height of the voice on each syllable: the first five syllables have low pitch; then there is a jump to the stressed syllable of appallingly and the next two syllables are on the same rather high pitch; then bad is a little lower and temper glides downwards from the stressed to the unstressed syllable.

Notice that there are three changes of pitch connected with stressed syllables. This shows that these words are important. An important word always has a stressed syllable and usually has a change of pitch connected to it.

Now suppose that the question is *Was John in a good temper?* In this case temper occurs in the question so that in the answer it is not specially important, it doesn't add anything to the picture, it gives little information; and the tune shows this:

He was in an ap*pallingly *bad *temper

Now there are only *two* changes of pitch, connected with the stressed syllables of *appallingly* and *bad*. So these two words are still marked as important, but *temper* is not. Although it still has the first syllable stressed, the fact that there is no change of pitch shows that the speaker is not treating it as important.

Lastly, suppose that the question is *Was John in a bad temper?* Bad and

temper are not important in the answer because both are already in thequestioner's mind so the speaker says:

•\

• • • x • •

He was in an ap*pallingly *bad ^temper.

Both bad and temper are still stressed, but they are shown to beunimportant because they have no change of pitch. Important wordsare not the same as stressed words. Stressed words may not be impor-tant, though important words must be stressed. It is not only thenormally stressed words, like appallingly and

bad and temper in ourexample, which may be felt to be important by the speaker; any wordmay be important if the situation makes it important. For example, ifthe first speaker refuses to believe in John’s bad temper and says Hecant have been in an appallingly bad temper, then our example would be:

• • • • • • * •

He *was in an ap*pallingly *bad ^temper.

Here the word was which is not usually stressed at all has both thestress and change of pitch which mark it as important, indeed as theonly really important word in the group; and remember that when itis stressed it has its strong form.

In answer to the question What is John like? we might reply: Heseems very nice and the usual way of saying this is:

• \

He *seems *very *nice.

Here seems is not marked as important; even though it is stressed it ison a low pitch like the unimportant initial words in our first example;the meaning of the group is approximately the same as He’s very nice.But if it is:

. * • • \

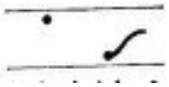
He *seems *very *nice.

there is much more weight on seems because of the jump in pitch, andwe understand that the speaker considers it important: he does so inorder to emphasize that he is talking about the seeming, the appearance,and is not saying that John really is very nice. So the important wordsin a group affect the shape of a tune.

Now look at the following:

no

Tune shapes



*What’s *that? *Whats*that?

In both these examples the words what and that are marked asimportant; what is stressed and on a high pitch and that has a fall inpitch in the first case and a rise in the second. So it is not only thenumber of important words which affects the tune-shape. The differencehere is a difference of attitude in the speaker; the first example is arather serious, business-like question, the second shows rather moreinterest and friendliness. So the attitude of the speaker, his feelings as hesays the group, affects the tune-shape, and affects it very much, as we

shall see

Before we think about the speaker’s attitudes let’s see what tunes youmust

learn to use in speaking English: I cannot teach you all the tunesthat English speakers use, but I shall describe the ones you must knowto make your English sound like English.

7.2 The falling tune-the Glide-Down

In the shortest word-groups, where we use just one important word>the falling tune consists of a fall in the voice from a fairly high pitch toa very low one. The fall is on the stressed syllable or from the stressed

syllable to a following one:

X T XI

★No *Two *Tcnpence

• 5

. * * * *_

^Excellent ^Definitely

NOTICE

1 On a single syllable the voice falls within the syllable.

2 On more than one syllable the voice either falls within the stressedsyllable or it jumps down from that syllable to the next.

3 Unstressed syllables at the end are all very low.

Start with * Tenpence and start by singing it it doesn’t matter if yoursinging is not very good, it will be good enough for this. Sing the firstsyllable on a fairly high note, but not very high. I cannot tell youexactly what note to sing because I don’t know whether you have a

III

naturally high voice or a naturally low one, but sing a note rather abovethe middle of your voice. Then sing the second syllable on the lowestpossible note growl it! Do this several times and hear the fall in pitch,then gradually go more quickly and stop singing. Say it, but with thesame tune as before. Do the same with * Excellent and * Definitely andbe sure that the unstressed syllables are as low as possible. Don’t letthem rise at the end; keep growling!

If there are other words following the fall they may still have stress,as in our previous example:

• ••• •

He was in an appallingly *bad ^temper.

But they are still said on that very low pitch, just like the unstressedsyllables. Keep them right down.

Now try *No. Sing it on two notes, the high one, then the low one,as if it had two syllables, and again increase your speed and-stop singing,but keep the same tune. Be sure that you finish with the pitch as low asyou possibly can, right

down in your boots!

When there is more than one important word in the group, the lastone has the fall but the others are treated differently:

• \

*What was *that?

*What was the ^matter with *that?

NOTICE

1 The stressed syllable of the first important word is high and anyunstressed syllables following it are on the same pitch.

2 The stressed syllable of the second important word is a little lowerand any unstressed syllables following it are on the same pitch.

3 The fall starts at the same pitch as the syllable just before it.

In groups with mc^e than three important words the stressed syllableof each one is lower than the one before; this is why we call the tunethe Glide-Down:

• • • • • *

*How can I possibly pay him *two ^hundred pounds?

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The Glide-Down

Start with * What's said on a rather high pitch in your voice; keepthe voice level, don’t let it rise or fall. Then add 'that with the same fallas before. Then put was between the two, at the same level as Whatand the beginning of 'that; don’t let it be higher or lower than What.If necessary start by singing it. Then try * What was the matter with*that in three parts: * What was the all on the high note, then matterwith all a little lower; put them together: * What was the matter with toform a high step followed by a lower step. Then add that falling asbefore from the same pitch as with. Similarly practise the longestexample in parts, each part a little lower than the one before, and thefall at the end from the pitch of the syllable before. Try to keep theunstressed syllables on the same pitch as the stressed ones, and not tolet them jump either up or down. This treatment of the importantwords in downward ‘steps’ occurs also in other tunes, as we shall see

^If there are any unstressed syllables before the stressed syllable of thefirst important word, these are all said on a rather low pitch:

ITZX:

I was *glad. I was *very *glad.

— • *

But it was ri*diculous.

Also, any stressed syllable near the beginning which belongs to a wordwhich

is not important is said on this same rather low pitch:

He *seems *very *nice. I taught him *all I *know.

These low syllables at the beginning are not at the lowest possible pitchlike the ones at the end, but they must be lower than the high pitch

which follows. . , . . j

Practise these examples and be sure that the voicejumps upwards

from the low syllables at the beginning to the first high-pitched stress.

We have a way of showing the Glide-Down which is simpler andquicker than the dots and lines used up to now. Before the stressed

syllable where the voice falls we put ('). So: 'No 'Two Ten'pcnce 'Excellent 'Definitely . Notice that no other mark is needed

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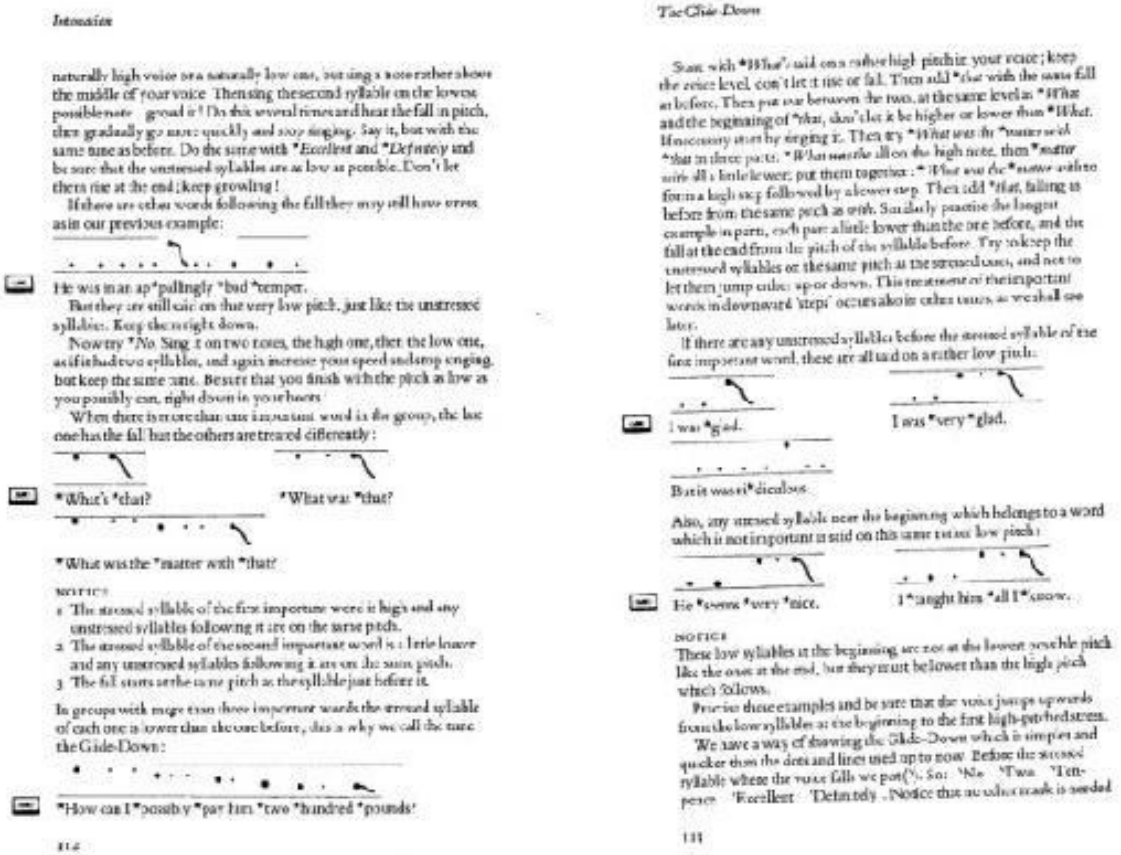


Intonation

naturally high voice or a naturally low one, but sing a note rather above the middle of your voice. Then sing the second syllable on the lowest possible note – growl it! Do this several times and hear the fall in pitch, then gradually go more quickly and more singing. Say it, but with the same tune as before. Do the same with *Excellent and *Definitely and be sure that the unstressed syllables are as low as possible. Don't let them rise at the end; keep growling!

If there are other words following the fall they may still have stress as in our previous example:

He was in an ap*palllingly *bad *temper.

But they are still said on that very low pitch, just like the unstressed syllables. Keep them right down.

Now try *No. Sing it on two notes, the high one, then the low one, as if it had two syllables, and again increase your speed and drop singing, but keep the same tune. Be sure that you finish with the pitch as low as you possibly can, right down in your boots!

When there is more than one important word in the group, the last one has the fall but the others are treated differently:

*What's *that? *What was *that?

*What was the *matter with *that?

NOTICE

1 The stressed syllable of the first important word is high and any unstressed syllables following it are on the same pitch.

2 The stressed syllable of the second important word is a little lower and any unstressed syllables following it are on the same pitch.

3 The fall starts on the same pitch as the syllable just before it.

In groups with more than three important words the stressed syllable of each one is lower than the one before, this is why we call the tune the Glide-Down:

*How can I *possibly *pay him *two *hundred *pounds'

The Glide-Down

Start with *What' said on a rather high pitch: in your voice; keep the voice level, don't let it rise or fall. Then add *that with the same fall as before. Then put one between the two, at the same level as *What and the beginning of *that, don't let it be higher or lower than *What. If necessary steer by singing it. Then try *What was the *matter with *that in three parts. *What was the all on the high note, then *matter with all a little lower; put them together: * What was the *matter with to form a high step followed by a lower step. Then add *that, falling as before from the same pitch as with. Gradually practise the longest example in parts, each part a little lower than the one before, and the fall at the end from the pitch of the syllable before. Try to keep the unstressed syllables on the same pitch as the stressed ones, and not to let them 'jump' either up or down. This treatment of the important words in downward 'steps' occurs also in other tunes, as we shall see later.

If there are any unstressed syllables before the stressed syllable of the first important word, these are all said on a rather low pitch:

I was *glad. I was *very *glad.

But it was n't *decided.

Also, any stressed syllable near the beginning which belongs to a word which is not important is said on this same rather low pitch:

He *seems *very *nice. I *taught him *all I *know.

NOTICE

These low syllables at the beginning are not at the lowest possible pitch like the ones at the end, but they must be lower than the high pitch which follows.

Practise these examples and be sure that the voice jumps upwards from the low syllables at the beginning to the first high-pitched stress.

We have a way of showing the Glide-Down which is simpler and quicker than the dots and lines used up to now. Before the stressed syllable where the voice falls we put ('). So: 'No 'Two 'Ten-pence 'Excellent 'Definitely . Notice that no other mark is needed

to show the very low unstressed syllables at the end - any unstressedsyllables after a fall are always low\

Before the stressed syllable of each other important word we put (').So: 'What's That 'What was 'that 'What was the 'matter withThat How can I 'possibly 'pay him 'two 'hundred xpounds . Each ofthese marks shows a step, beginning

with a high one and graduallycoming lower until the fall is reached.

Unstressed syllables at the beginning have no mark before them: Iwas xglad I was 'very xglad | But it was ridiculous . If there is a low-pitched stress near the beginning (as in He *seems *very *nice) it ismarked by (,); so: He ,$eems ‘very xnice I,taught him 'all I xknow .And the same mark is used for stressed syllables which come after thefall. So: He was in an apxpallingly ,bad , temper .

So with these few marks we can show all the features of the Glide-Down. In the following examples, first write them out in the longerway with dots and lines, to make sure you understand what thesimpler system means, then practise them carefully:

LmJ xTakeit xHave them xSplendid xNonsense x Wonderful

xJohn’s ,coming xSusan’s ,knocking at the ,door xTen xTwoxFive xEight xSix xHalf xThis xWhich 'Fifty xpounds'Seventy xfive Oneandaxhalf It was impossible I could havexcried They were in a 'terrible xmess I’ll see you on 'Thursdayxnight It’s 'just 'after xmidnight There were 'too 'many xpeoplep there 'Why did you 'tell him he was xwrong? It,wasn’t 'half as'difficult as I Thought it,would be You can,phone me at 'any 'timeof the 'day or xnight I, waited, almost 'twenty-'five xminutes for the, wretched ,man .

7.3 The first rising tune-the Glide-Up

The Glide-Up is just like the Glide-Down except that it ends with arise in the voice instead of a fall. Both important and unimportantwords before the rise are treated exactly as in the Glide-Down. Anexample is But is it true that you re changing your job?

But *is it *true that you’re ^changing your *job?

The last important word is job and here the voice rises from a lowpitch to one just above the middle of the voice. Apart from this thetune is the same as in the Glide-Down: the unstressed syllable at the

beginning is low, and there is a step at the stressed syllable of eachimportant word.

Similarly, Are you married? would be:

l^J

• _

*Areyou*married?

Notice that the stressed syllable of the last important word is low and .that the voice jumps up to the unstressed syllable. And notice too that mHave you

posted it to him ? we have:

• • .

•

*Have you ^posted it to him?

where again the stressed syllable of the last important word is low andeach following unstressed syllable is a little higher, the last one of abeing on the same fairly high note as in the previous examples.

Once again there may be stressed words within the rise, but they are

not felt to be important:

w

•

*Have you been at *work to*day, *John?

Work is the last important word, and although today and John arestressed they behave just like the unstressed syllables of the last exampleand are not considered important by the speaker.

Practise with the following:

•

*Forty

• *

*Forty of them

. . • • • *

*Forty of them were *there

The first syllable must be low, and the last syllable fairly high,concentrate on these and let any syllables between these points take careof themselves. How you get from the low to the higher note at the enddoesn’t matter, but be sure that you start low and end fairly high (notvery high!).

Now try the rise on one syllable:

y S S

*Two *Five *Eight *Six

H5

But ‘is it 'true that you’re 'changing your ,job? 'Are you parried?'Have you ,posted it to him? 'Have you 'been at /work to'day,•John? ,Forty 7Forty of them 7Furty uf them were‘there /Two7Five /Eight ,Six 'Are there ,two of them? 'Can you be 'hereby ,five? .

Compare these with the fuller marking on the previous pages, thenwrite out the fuller marking for the examples below and finallypractise them carefully:

LfJ 'Who’s/that? 'Don’t be ,long 'GiveittO/ine I’m'just comingIs 'anything the ,matter? Can 'anyone 'tell me the /time? I was'only 'trying to ,help You can 'see it

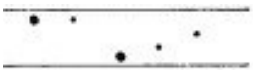
a'gain tomorrow He’s'perfectly 'capable of'looking 'after him,self I ,told him I was 'very'pleased to 7see him I ‘shan’t be 'any 'later than 17usually ’am ‘Didyou 'say it was your twentieth 'birthday to’day? 'Could I 'borrow'this ,book for a 'day or 'two? 'Would you 'mind if I 'brought my^other-in-'law to'see you? .

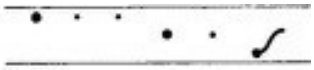
7.4 The second rising tune - the Take-Off

After the Glide-Down and the Glide-Up we have the Take-Off; thisalso ends with a rise in the voice, like the Glide-Up, but any words andsyllables before the rise are low. An example is:

If necessary sing the two notes as if there were two syllables and thengradually speed up and stop singing. Notice that the rise is slower on along syllable like *Two or *Five, quicker on *Eight where thediphthong is shortened, and quickest on *Six where the vowel isshortest.

Now try adding other important words before the rise; say them asyou did in the Glide-Down:





Are there *two of them? *Can you be *here by *five?

And get the voice down low for the beginning of the rise.

In the simpler intonation marking, we use (,) before the stressedsyllable of the last important word to show where the rise starts and (•)before any stressed syllable within the rise. The other marks are thesame as for the Glide-Down. So the examples used in this section aremarked as follows:

The Take-Off

I was *only * trying to *help.

We call it the Take-Off because, like an aeroplane taking ott, itstarts by running along at a low level and finally rises mto the: air.

The rise, as in the Glide-Up, either takes place on one syllable, likehelp, or it is spread over several syllables:

• • 9 • 9 • • •

LseJ I was *only *trying to *help him with it.

Before the rise any stressed word is felt to be important, even thoughthere is no change of pitch. All the syllables before the rise are said onthe same low pitch as the beginning of the rise; they must not be higherthan this, or you will have a Glide-Up instead of a Take-Off.

Practise the following and concentrate on keeping the syllables up toand including the beginning of the rise on the same low pitch:

. ^

LiJ It *was.

I was*trying.

• • • *

You *didn’t *really *h urt your*self.

In the simpler intonation marking the rise has the same mark asbefore (.), any stressed syllables after this have (•), and any stressedsyllables before it have (,). So our examples are marked:

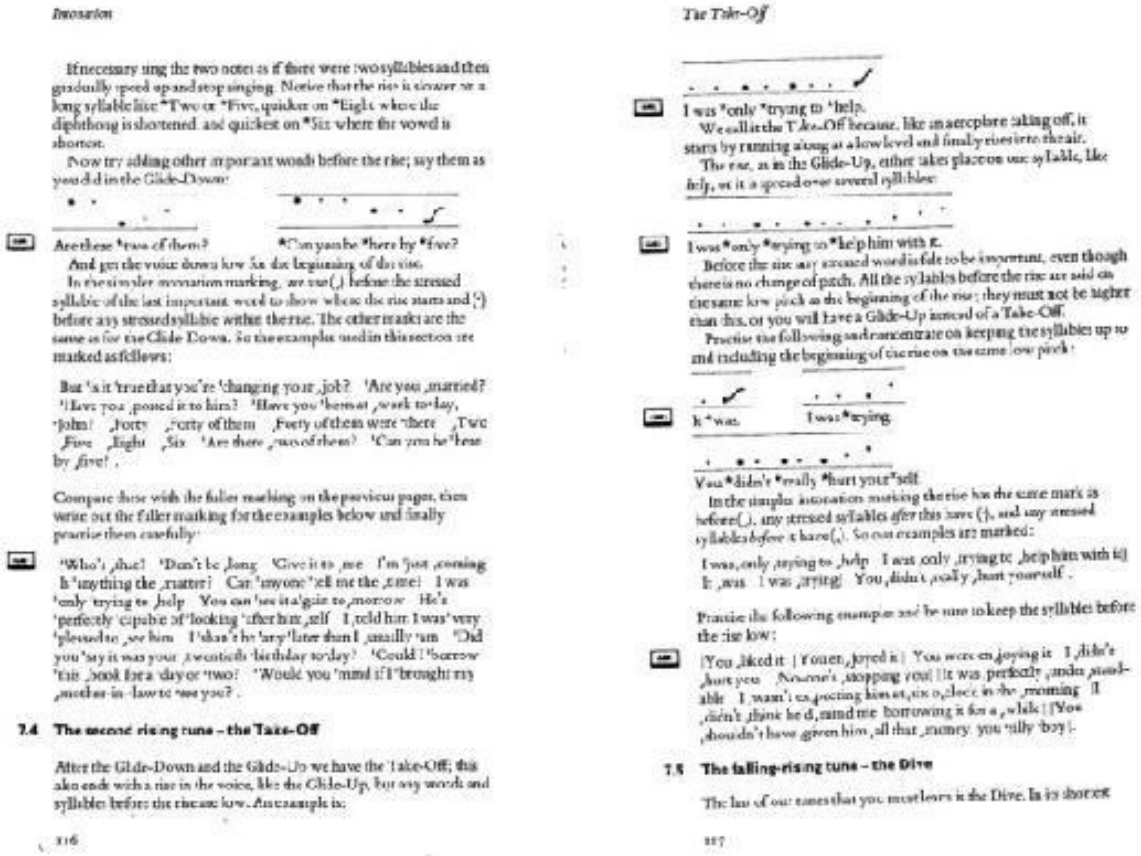
I was .only .trying to .help I was .only .trying to .help him with it||It /was I was .trying| You .didn’t .really .hurt yourselt .

Practise the following examples and be sure to keep the syllables beforethe rise low:

|You liked it 11 You enjoyed it | You were enjoying it I.didn thurt you ,No-one’s .stopping you!] It was .perfectly,under.stan -able I .wasn’t ex.pecting him at .six o,clock in the .morning |didn’t .think he’d .mind me .borrowing it for a .while | IlYou'.shouldn’t have .given him .all that .money, you -silly -boy |.

7.5 The falling-rising tune-the Dive

The last of our tunes that you must learn is the Dive. In its shortest


Intonation

If necessary sing the two notes as if there were two syllables and then gradually speed up and stop singing. Notice that the rise is slower on a long syllable like *Two or *Five, quicker on *Eight where the diphthong is shortened, and quickest on *Six where the vowel is shortest.

Now try adding other important words before the rise; say them as you did in the Glide-Down:

Are these *two of them? *Can you be *here by *five?

And get the voice down low for the beginning of the rise.

In the simpler intonation marking, an oblique (/) before the stressed syllable of the last important word to show where the rise starts and (˙) before any stressed syllable within the rise. The other marks are the same as for the Glide Down. So the examples used in this section are marked as follows:

But /is it true that you're /changing your ˌjob? /Are you ˌmarried? /Have you ˌposted it to him? /Have you ˌbeen at ˌwork to-day, /John? ˌForty ˌ˙forty of them ˌForty of them were /there ˌTwo ˌFive ˌEight ˌSix /Are there ˌtwo of them? /Can you be /here by ˌfive! .

Compare these with the fuller marking on the previous pages, then write out the fuller marking for the examples below and finally practise them carefully:

/Who's ˌthat! /Don't be ˌlong /Give it to ˌme /I'm /just ˌcoming /Is /anything the ˌmatter! /Can /anyone /tell me the ˌtime! /I was /only /trying to ˌhelp /You can /see it a/gain to ˌmorrow /He's /perfectly /capable of /looking /after him ˌself /I /told him /I was /very /pleased to ˌsee him /I /don't /think /anybody /ran /Did you /say it was your ˌtwentieth /birthday to-day! /Could I /borrow /this ˌbook for a /day or /two! /Would you /mind if I /brought my ˌmother-in-law to /see you? .

7.4 The second rising tune – the Take-Off

After the Glide-Down and the Glide-Up we have the Take-Off; this also ends with a rise in the voice, like the Glide-Up, but any words and syllables before the rise are low. An example is:

The Take-Off

I was *only *trying to *help.

We call it the Take-Off because, like an aeroplane taking off, it starts by running along at a low level and finally rises into the air.

The rise, as in the Glide-Up, either takes place on one syllable, like help, or it is spread over several syllables:

I was*only *trying to *help him with it.

Before the rise any stressed word is felt to be important, even though there is no change of pitch. All the syllables before the rise are said on the same low pitch as the beginning of the rise; they must not be higher than this, or you will have a Glide-Up instead of a Take-Off.

Practise the following and concentrate on keeping the syllables up to and including the beginning of the rise on the same low pitch:

It *was. I was *trying.

You *didn't *really *hurt your*self.

In the simple intonation marking the rise has the same mark as before (.), any stressed syllables after this have (•), and any stressed syllables before it have (,). So our examples are marked:

I was .only .trying to .help I was .only .trying to .help him with it|| It /was I was /trying| You .didn't .really .hurt yourself .

Practise the following examples and be sure to keep the syllables before the rise low:

|You liked it | You en,joyed it | You were en,joying it I ,didn't ,hurt you ,No-one's ,stopping you! || It was ,perfectly ,under,stand-able I wasn't ex,pecting him at ,six o,clock in the ,morning || I ,didn't ,think he'd ,mind me borrowing it for a ,while || You ,shouldn't have given him ,all that ,money you ,silly ,boy |.

7.5 The falling-rising tune – the Dive

The last of our tunes that you must learn is the Dive. In its shortest

form this consists of a fall from rather high to low and then a rise toabout the middle of the voice.

V V V

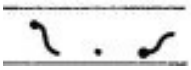
*Five *Why? *Soon

This fall-rise is connected with the stressed syllable of the lastimportant word, like the fall and the rise of the other tunes. But it isonly completed on one syllable if that syllable is final in the group. Ifthere is one or several syllables following, the fall and the rise areseparated:

\ s *\. s . S’

uiJ ^Twenty ^Seventy ^Seventy of them

The fall is on the stressed syllable of the last important word and therise on the last syllable of all. In the following examples:



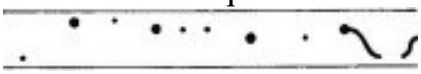
*That was *nice. *That *wasn’t *very ^friendly,

there are stressed (but not important) words following the fall; in thatcase the rise at the end is from the last of the stressed syllables.

Words or syllables before the fall are said in the same way as for theGlide Down and Glide-Up. Examples:

. . * V

She was *quite *kind.



I *may be *able to *come on ^Monday.

Notice that the fall of the fall-rise is always from a fairly high note.

If the stressed syllable of the last important word is final in the group,or if it is followed only by unstressed syllables, we put (^) before it inthe simpler intonation marking, so:

'"Five '"Why? "Soon '"Twenty

'"Seventy | "Seventy of them

But if the fall is followed by one or more stressed syllables we markthe fall with (') and we put (,) before the last stressed syllable of all; anyother stressed syllables have (,) before them. So:

The Dive

was /mce

'That .wasn’t ,very friendly

Other intonation marks are the same as for the Glide-Down andGlide-Up*

| She was 'quite '"kindI 'may be 'able to 'come on '"Monday

Also:

She ,said she was 'quite 'pleased a/bout itStart practising on three syllables:

fall on the first, keep the secondlow and rise on the third. Do it slowly and sing them if necessary:

'She .won’t /help T .don’t /know

'That’s ,no ,good 'That was ,nice

'John can /Come 'This is /mine

Notice that when the first syllable has a short vowel there may be ajump down to the next syllable rather than a fall. Compare:

i .

'She .won’t ,help. 'That’s ,no ,good.

When you are sure that you have the fall followed by the rise, speedup gradually to normal speed. Then try examples with two syllables,falling on the first (or jumping down from it) and rising on the second.Remember to start quite high:

'You ,can'I /Can’t'John /does'That’s /nice'Pat /Came

'Tuesday

'Friday

'Sunday

'April

'August

'Eighty

'Sixty

Next try the Dive on one syllable. Do it very slowly at first on threenotes: high low high:

'Two |'Nine'You'Please

'Four

'Me

'Soon

'Try

Then gradually speed up and stop singing. Now try with shortvowels:

IpTen "Him|

"Sing vComc

H-Bad irLong

"Good l "Bob

|"Ann

The voicing of the final consonant will help you with those therising part of the Dive is on the final consonant, so use it.

More difficult are the short vowels followed by consonants with novoice, but you may lengthen the vowel a little to give you time tomake both the fall and the rise:

"Six
"This
"What
"Stop
'Which
'That
'Us
'Yes

Always be sure that you start high, go low and finish higher. Nowsome longer examples, which are easier, rather like a fall followed by aTake-Off. Keep the syllables after the fall down low until you reachthe rise:

'I,couldn’t ,help it'Someone’s ,got to ,do it'Mary would .probably /tell you'John ,came .home to/day

'Several .people have .told me they .thought it .looked /pretty

Now try adding other words before the fall-rise:

'Don’t "worry
'Don’t be "late
You 'mustn’t"lose it
You can 'have it for a 'couple of"days
'Try 'not to 'break /that
I 'went up to ‘London by 'car to,day
'John 'told me he was 'going on 'holiday .next /week
I 'hear there’s 'been a 'great 'deal of'trouble a,bout ,that |

7.6 How to use the tunes

Statements

i Use the Glide-Down for statements which are complete and definite:

| It was 'quite 'goodI 'liked it 'very 'muchI 'wouldn’t ‘mind 'seeing it a'gainj.

2 If the statement is intended to be soothing or encouraging use theGlide-Up:

I ‘shan’t be /long |
‘John’ll be ‘here /Soon)
I 'won’t 'drive 'too /fast (so don’t worry).

3 If the statement is a grumble, use the Take-Off:

I .didn’t /hurt you (so why make all that fuss?)
You .can’t .possibly ,do /that (you ought to know better)
I/did (grumbling contradiction),

4 If the statement is not complete but leading to a following word-group, use the Dive:

I "looked at him (and recognized him at once)

She 'took the "car j (and drove to London)

When'ever he 'comes to "visit us | (he tries to borrow money).

5 If the statement is intended as a question use the Glide-Up:

You /like it?

You 'can’t ,go?

He 'doesn’t 'want to ,lend you it?

6 For statements which show reservations on the part of the speakerand which might be followed by but... or by you must admit or

I must admit use the Dive:

He’s "generous (but I don’t trust him)

He’s "handsome (you must admit)

II could 'take you 'there to"morrow| (but not today)

I 'like your "hat (I must admit)

It 'wasn’t a 'very 'nice 'thing to"do| (you must admit).

7 If the statement is a correction of what someone else has said, usethe Dive:

(He’s forty-five) ' Fo rty"six

(I like him a lot) You 'used to ,like him

(I can’t do it) You'can’t do it'that ,way .

Intonation

[ˈTen ˈHim]
ˈSing ˈCome
[ˈBid [ˈLong
ˈGood [ˈBob
[ˈAnn

The voicing of the final consonant will help you with those – the rising part of the Dive is on the final consonant, so use it.

More difficult are the short vowels followed by consonants which are voice, but you may lengthen the vowel a little to give you time to make both the fall and the rise:

ˈSix ˈWhich
ˈThis ˈThat
ˈWhat ˈUs
ˈStop ˈYes

Always be sure that you start high, go low and finish higher. Now some longer examples, which are easier, rather like a fall followed by a Take-Off. Keep the syllables after the fall down low until you reach the rise:

ˈI ˌcouldn't ˌhelp it
ˈSomeone's got to ˌdo it
ˈMary would ˌprobably ˌtell you
ˈJohn ˌcame ˌhome ˈyesterday
ˈSeveral ˌpeople have ˌtold me they ˌthought it ˌlooked ˌpretty

Now try adding other words before the fall-rise:

ˈDon't ˈworry
ˈDon't be ˈlate
You ˈmustn't ˈlose it
You can ˈleave it for a ˈcouple of ˈdays
ˈTry ˈnot to ˈbreak ˌthat
I ˈwent up to ˈLondon by ˈcar to ˌday
ˈJohn ˈtold ˌme he was ˈgoing on ˈholiday ˌnext ˌweek
I ˈhope there's ˈbeen a ˈgreat ˈdeal of ˈtrouble a ˌbout ˌthat

7.6 How to use the tunes

Statements

1 Use the Glide-Down for statements which are *complete* and *definite*:

How to use the tunes

ˈIt was ˈquite ˈgood
I ˈliked it ˈvery ˈmuch
I ˈwouldn't ˈmind ˌseeing it a ˈgain

2 If the statement is intended to be *soothing* or *encouraging* use the Glide-Up:

I ˈshan't be ˌlong
ˈJohn'll be ˈhere ˌsoon
I ˈwon't ˈdrive ˈtoo ˌfast (so don't worry).

3 If the statement is a *grumble*, use the Take-Off:

I ˌdidn't ˌhurt you (so why make all that fuss?)
You ˌcan't ˌpossibly ˌdo ˌthat (you ought to know better)
I ˌdid (grumbling continuation).

4 If the statement is not complete but leading to a following word-group, use the Dive:

I ˈlooked at him (and recognized him at once)
She ˈtook the ˈcar | ˌand drove to London)
When ˈever he ˈcomes to ˈvisit us | (he tries to borrow money).

5 If the statement is intended as a question use the Glide-Up:

You ˌlike it?
You ˈcan't ˌgo?
He ˈdoesn't ˈwant to ˌlend you it?

6 For statements which show reservation on the part of the speaker and which might be followed by *but . . .* or by you *must admit* or *I must admit* use the Dive:

He's ˈgenerous (but I don't trust him)
He's ˈhandsome (you must admit)
I could take you ˈthere to ˈmorrow (but not today)
I like your ˈhat (I must admit)
It ˈwasn't a ˈvery ˌnice ˈthing to ˈdo (you must admit).

7 If the statement is a *correction* of what someone else has said, use the Dive:

(He's ˈforty-five) ˈForty-six
(I like him a lot) You ˈused to ˌlike him
(I can't do it) You ˈcan't do it ˈthat ˌway .

How to use the tunes

8 If the statement is a warning, use the Dive:

You'll be"lateI 'shan't 'tell you a^gain| You 'mustn't ^shake it ,too ,much .

9 If the statement has two parts, of which the first is more importantthan the second, use the Dive, with the fall at the end of the firstpart and the rise at the end of the second:

I 'went to 'London on ,MondayYou can 'keep it if you ,really ,want itHe was 'very 'well when I ,last ,saw himI'm 'very 'comfortable ,thank you .

Wh-questions (containing Which, What, Who, etc.)

10 Use the Glide-Up if you want to show as much interest in the otherperson as in the subject:

'How's your /laughter?

'When are you 'coming to ,see us?

'When did you get 'back from ,holiday? |

n Use the Glide-Down if you want the question to sound morebusiness-like and interested in the subject, and also for one-wordquestions (unless they are repetition-questions, see 12):

'Why did you 'change your 'mind?

'Who on 'earth was 'that? |

'Which? .

12 For repetition-questions, when you are repeating someone else’squestion or when you want the other person to repeat some infor-mation, use the Take-Off:

,WhendidI*go? (Or where?)

|7Why? (Because I wanted to)

(I arrived at ten o’clock) ,When? |

(It took me two hours) ,How 'long?

(John told me to do it) ,Who -told you to -do it? 1.

Notice that in examples like the last three, where the other personis being asked to repeat information, the rise begins on thewh-word.

Yes-No questions (questions answerable by Yes or No)

13 For short questions used as responses, like Did you?, Has she ?, etc.,use the Glidc-Do wn:

L=J (John’s on holiday) | 'Is he?

(I went to the theatre last night) | 'Did you? |.

14 For all other Yes-No questions use the Glide-Up:

'Have you ,seen him *yet? |

'Did 'John 'post 'that ,letter?

'Can I ,seeit?

Notice that the Glide-Up is also used for repetition-questions ofthis type:

(Have you seen him yet?) 'Have 17seen him *yet? |

(Will you help me?) 'Will I ,help you?).

Tag-questions (short Yes-No questions added on to statements orcommands)

15

For tag-questions after commands, use the Take-Off:

'Come over 'here /will you?

'Let’s have some 'music | /hall we?

‘Hold'this for me | /would you? .

16 If neither the statement nor the tag-question have the word not inthem, use the Take-Off:

\mSml You'liked it /lid you?

They’d 'like some 'more | /would they?||.

17

Where the word not occurs in either the statement or the tag-question use the Glide-Down to force the other person to agreewith you:

It’s'cold to,day | 'isn’t it? (Forcing the answer Yes.)

It was a 'very 'good 'film 'wasn’t it? |

You , won’t /worry 'will you? (Forcing the answer No)

He ‘can’t 'really"help it j 'can he? .

18 When you don’t want the other person to agree with you, but togive his opinion, use the Take-Off:

You’re 'coming to 'tea with us ,aren’t you?|

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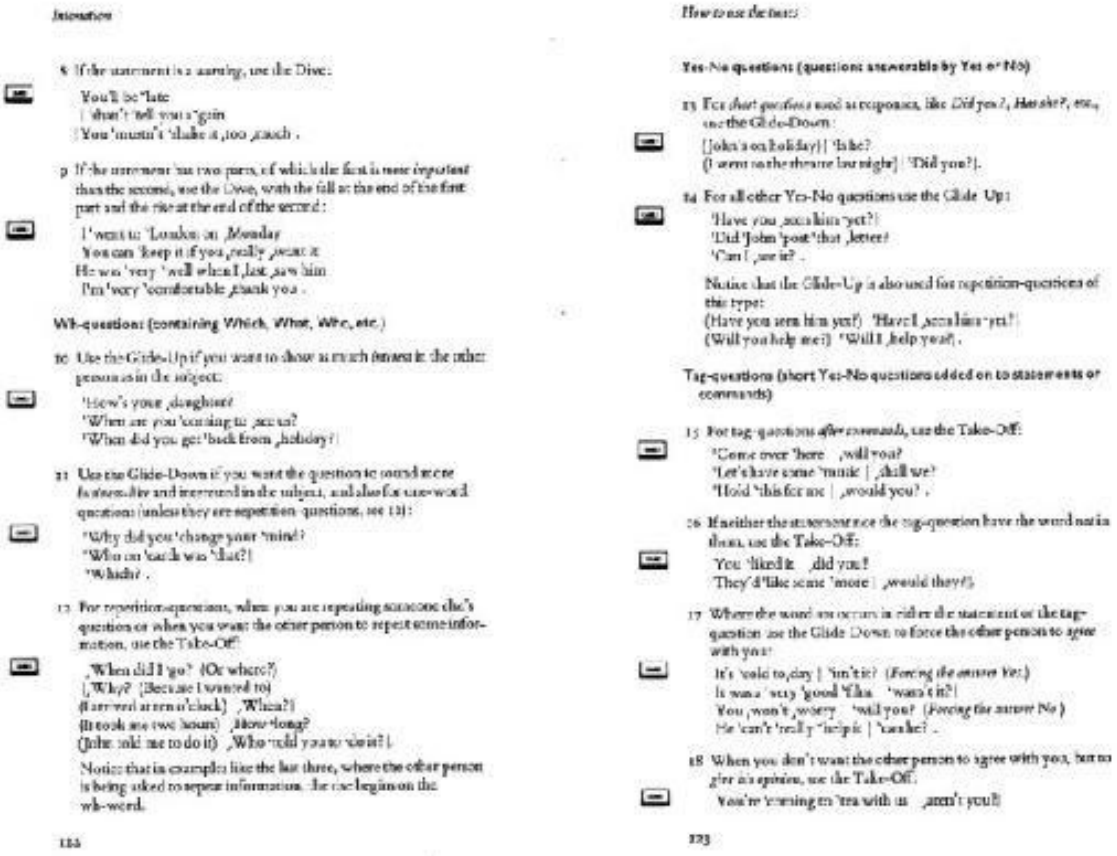
123



Intonation

6 If the statement is a warning, use the Dive:

You'll be 'late
I 'don't 'tell you a'gain
You 'mustn't 'shake it ,too ,much .

9 If the statement has two parts, of which the first is more important than the second, use the Dive, with the fall at the end of the first part and the rise at the end of the second:

I 'went to 'London on ,Monday
You can 'keep it if you ,really ,want it
He was 'very 'well when I ,last ,saw him
I'm 'very 'comfortable ,thank you .

Wh-questions (containing Which, What, Who, etc.)

10 Use the Glide-Up if you want to show as much interest in the other person as in the subject:

'How's your ,daughter?
'When are you 'coming to ,see us?
'When did you get 'back from ,holiday?

11 Use the Glide-Down if you want the question to sound more business-like and interested in the subject, and also for one-word questions (unless they are repetition-questions, see 13):

'Why did you 'change your 'mind?
'Who on 'earth was 'that?
'Which? .

13 For repetition-questions, when you are repeating someone else's question or when you want the other person to repeat some information, use the Take-Off:

,When did I 'go? (Or where?)
|,Why? (Because I wanted to)
(I arrived at ten o'clock) ,When?|
(It took me two hours) ,How 'long?
(John told me to do it) ,Who 'told you to visit?|

Notice that in examples like the last three, where the other person is being asked to repeat information, the cue begins on the wh-word.

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How to use the tunes

Yes-No questions (questions answerable by Yes or No)

13 For *short questions* used as responses, like *Did you?, Has she?*, etc., use the Glide-Down:

[John's on holiday]| 'Is he?
(I went to the theatre last night] | 'Did you?|.

14 For all other Yes-No questions use the Glide Up:

'Have you ,seen him 'yet?|
'Did 'John 'post 'that ,letter?
'Can I ,see it? .

Notice that the Glide-Up is also used for repetition-questions of the type:
(Have you seen him yet?) 'Have I ,seen him 'yet?|
(Will you help me?) 'Will I ,help you?|.

Tag-questions (short Yes-No questions added on to statements or commands)

15 For tag-questions *after commands*, use the Take-Off:

'Come over 'here ,will you?
'Let's have some 'music | ,shall we?
'Hold 'this for me | ,would you? .

16 If neither the statement nor the tag-question have the word not in them, use the Take-Off:

You 'liked it ,did you?
They'd 'like some 'more | ,would they?|

17 Where the word *not* occurs in either the statement or the tag-question use the Glide Down to force the other person to *agree* with you:

It's 'cold to,day | 'isn't it? (*Forcing the answer Yes*)
It was a 'very 'good 'film 'wasn't it?|
You ,won't ,worry 'will you? (*Forcing the answer No*)
He 'can't 'really 'help it | 'can he? .

18 When you don't want the other person to agree with you, but to give his opinion, use the Take-Off:

You're 'coming to 'tea with us ,aren't you?|

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You 'weren’t 'here on /Wednesday /were you?He ,didn’t ,look /ill | /did he? .

Commands

19 If you want the command to sound pleading, more a request thanan order, use the Dive, with the fall on Do or Dont if they occur,or on the main verb if not, and the rise at the end:

'Shut the /Window

'Do have some ,more ,tea? |

'Send it as ,soon as you ,can'Don’t ,make me ,angry

Notice commands with only one important word:

'"Try"'Take it

['"Lend it to them .

20 For strong commands use the Glide-Down:

LmJ 'Don’t be a ‘stupid 'idiot

‘Take your ‘feet off the 'chair‘Come and have 'dinner with us‘Have some 'cheese .

Exclamations

21 For strong exclamations use the Glide-Down:

‘Good 'Heavens!

'How extraordinary!

What a 'very 'pretty 'dress!

'Nonsense!

'Splendid! .

Remember that Thank you comes in this class when it expresses realgratitude:

'Thank you

'Thank you ‘very 'much .

22 For greetings and for saying goodbye use the Glide-Up:

‘Good /morning‘Hul/o

'Good /bye |

'Good /night].

23 If the exclamation is questioning use the Take-Off:

S /Oh?

/Really? |

/Well? .

24 For exclamations which refer to something not very exciting orunexpected, use the Glide-Up:

iSml /Thank you

/Good'All /right'Good /luck .

The 24 rules given here for using the tunes will help you to choose atune which is suitable for whatever you want to say. This does notmean that English speakers always follow these rules; if you listencarefully to their intonation (as you must!) you will notice that theyoften use tunes which are not recommended here for a statement orcommand, etc. You must try to find out what tunes they use and when,and just what they mean when they do it. But if you study the rulescarefully and use the tunes accordingly you will at least be using themin an English way, even though you will not have the same variety orflexibility in their

use that an English speaker has. This will only comewith careful, regular listening and imitation. Don t be afraid to imitatewhat you hear, whether it is sounds or rhythm or intonation, eventhough it may sound funny to you at first. It won t sound half as funnyto an English ear as it does to you, and in any case you'll soon get usedto it!

7.7 Exercises

(Do not look at the answers on p. 136 until you have completed allthese exercises.)

1 Practise again all the examples given in this chapter. Be sure that youunderstand the relation between the short and the long way ofshowing the intonation.

2 Transcribe the following conversation phonetically; divide it intoword groups and rhythm units and then underline the importantwords:

Can you recommend somewhere for a holiday? Conversational passages for praC CO

What an odd coincidence! I was just going to tell you about ourholiday!

Really? Where did you go? The South of France again?

No, this time we went to Ireland!

Oh, you went to Ireland, did you? You were thinking about it thelast time we met.

Oh yes, I mentioned it to you, didn't I?

You were thinking of Belfast, weren't you?

Dublin. But we didn't go there in the end.

Didn't you? Where did you go?

Whcic? To Galway.

That's on the West coast, isn't it? Was the weather good?

Reasonably good.

Tell me about the prices there, would you?

They weren't too bad. You should go there and try it. But youought to go soon. Summer's nearly over!

It isn't over yet. But thank you very much for your advice.

Good luck. Have a good time.

Thank you. Goodbye.

3 Study the rules for using the tunes and then rearrange them so thatall the rules concerning the Glide-Down are brought together; andsimilarly with those concerning the Glide-Up, the Take-Off andthe Dive.

4 Using the rules, mark the intonation of each word group in theconversation

in 2. After you have finished the whole conversationcheck your marking carefully with the answer on p. 136 and noticeany differences. Then practise saying each part of it separately untilyou are satisfied that it is correct, and finally put the parts togetherso that you can say the whole thing fluently, rhythmically, and withEnglish sounds and intonation.

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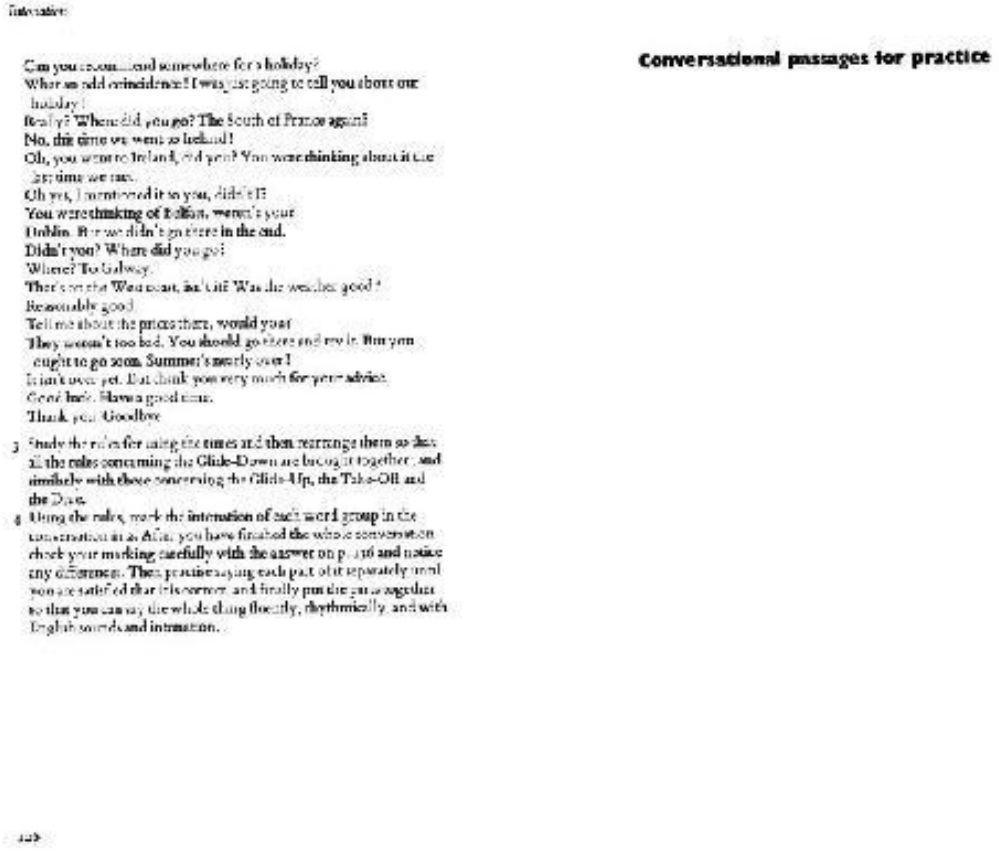


Intonation

Can you recommend somewhere for a holiday?
What an odd coincidence! I was just going to tell you about our holiday!
Really? Where did you go? The South of France again?
No, this time we went to Ireland!
Oh, you went to Ireland, did you? You were thinking about it last year, time we met.
Oh yes, I mentioned it to you, didn't I!
You were thinking of Dublin, weren't you?
Dublin. But we didn't go there in the end.
Didn't you? Where did you go?
Where? To Galway.
That's on the West coast, isn't it? Was the weather good?
Reasonably good.
Tell me about the prices there, would you?
They weren't too bad. You should go there and try it. But you ought to go soon. Summer's nearly over!
It isn't over yet. But thank you very much for your advice.
Good luck. Have a good time.
Thank you. Goodbye

3 Study the rules for using the tunes and then rearrange them so that all the rules concerning the Glide-Down are brought together, and similarly with those concerning the Glide-Up, the Take-Off and the Drag.

4 Using the rules, mark the intonation of each word group in the conversation as Alice. If you have finished the whole conversation check your marking carefully with the answer on p. 136 and notice any differences. Then practise saying each part of it separately until you are satisfied that it is correct, and finally put the parts together so that you can say the whole thing fluently, rhythmically, and with English sounds and intonation.

Conversational passages for practice

Conversational passages

v8aets a.nais ,sju:t ai'haevnt x$i:nit bi,fb: | ,haevai||xnau itsfla'feis 'taim aivxwa:nit ^ktjali ai'aunli xgDtit a.baut,fb:,deiza,gau ju:xlaikit ,du:ju:

'veri xmAtJ 'didju: 'haevit 'spejli ,meid a: 'didju: 'baiit 'DfS9speg||

ai'haedit xmeid| ai'veri xreali (bai a/Sjuitlsauai'Bsit aid'haevitxteilad anaim'kwait xpli:zdwi8it||aijudx0iqks9u| its'veri xhaensam 'meiai 'a:sk 'we9 ju:,gDtit ||5a'seim 'pleis azai'gDt maixla:stwAn |'naintiin xjiaza,gau'naintiin Jiazll dajui'riali 'mi:n ta,telmi:| jui'haevnt 'haed a'sjuit'sins ,8en

'Saets ,rait ai'daunt 'ofn xwear a.sjuit jui.siilsauflei'tendta'laist 9'Idq xtaim

I'naintiin 'jiaz iz's3itnli a'log^taim | an'iivan ifjui'daunt xwea8am,mAtJ jair'auldwAn 'mAstav 'laistid^wel |xau itxdid flei,did a veri 'gud 'djDbomt,WDt waz5a*neim av8a*teila

xfilipsn its'kwait axsma:l ,Jt>p['rait atdii'end av'kirj ,stri:t||

'ai ,nauit 'ra:3ar axJaebi ,lukig ,pleis| aiv'neva bim^indeaai'wudnt 'kailit^Jaebi batit'iznt'veri^modn aiad'mit hau'eva]Seia'veri axblaid3ig an.teik a'greit 'di:l avxtrAb||

’sauaikanxsi: ai'Sigk ail'gau ax(Dgflea aixni:d a,njj: ,sju:t |xau|'baida'wei 'wot sa:t avxpraisizda8ei,tja:d3'priti xri:znabl ,riali '81$ waz'eiti xpaundzx8aets ,not ,baed ai'Bigk ail'luk 'inflea taxmorau|xjes xdu:|'menjan 'mai xneim ifju:,laik| it'waunt'duiem^haim)amt'mait 'du:samxgud aiv'd3AS 'peid maixbil|

That’s a nice suit. I haven’t seen it before, have I ?

No. It’s the first time I’ve worn it, actually. I only got it about fourdays ago. You like it, do you?

Very much. Did you have it specially made, or did you buy it offthe peg?

I had it made. I very rarely buy a suit, so I thought I’d have ittailored, and I’m quite pleased with it.

I should think so. It’s very handsome. May I ask where you got it?

The same place as I got my last one, nineteen years ago.

Nineteen years? Do you really mean to tell me you haven’t had asuit since then?

That’s right. I don’t often wear a suit, you see, so they tend to lasta long time.

Nineteen years is certainly a long time; and even if you don’t wearthem much, your old one must have lasted well.

Oh, it did. They did a very good job on it.

What was the name of the tailor?

Philipson. It’s quite a small shop right at the end of King Street.

I know it. Rather a shabby-looking place. I’ve never been in there.

I wouldn’t call it shabby, but it isn’t very modem, I admit. However,they’re very obliging, and take a great deal of trouble.

So I can see. I think I’ll go along there. I need a new suit. Oh, by theway, what sort of prices do they charge?

Pretty reasonable, really. This was eighty pounds.

That’s not bad. I think I’ll look in there tomorrow.

Yes, do. Mention my name if you like. It won’t do any harm, andit might do some good. I’ve just paid my bill.

Conversational passages

ai'niid a'kApj avv J3its 'grei vterali:n ,pli:z

ps3:tnli,S31 ail'djAS 'getsAm xaut 'wudju: 'maind 'teikig dysi:t I

fara'minit ai'Jairt bijorj

xnau xdsunt bi.tu: ,Idq ai'haevnt 'veri 'mAtJ xtaim'veri ygud *S3: 'hiaza.nais J3:t wii'sel a'lot avy6iswAnxdu:ju:,nau xjes itsda'ssitav x$tail ai,WDnt

batai'a:stfaxgrei'6isiz Np31pj

,p3:pl *S3: 'Juab, not its'wot 'wi: ko:\ 'silva xblu:welit'luks vp3:pj ta,mi: xeniwei aid'laik'SAm0ig a'litj lesxbrait 'mo:'laikda'WAn aim'wearig

x3u x5aet ,sDit av.grei ai haevnt 'si:n '6aet faxjiazai'bDitit xhia, 'siks xmAn0s a gaudidju: /riali*S3: it mAstavbiin 'auld xstDkwel'sinfjuiv'stil gDt'em xleft /Wilju:

xa:,jes xhia wi: a: aimxSDri a.baut 3a,dASt *S3: kaenai'lendju:a/haeQkatJi:f

'nau ,03er)kju: ail sa,vaiv xjes x6aet ,luks ,beta ‘hasvju: a'nAdawAnJaikit

aima freid xnDt ,S3: its'probabli 6a la:st in6axkAntrixau d:I ,rait aihteikit 'haumAtJ xizit'twelv xpaundz ,S3: itwaza'veri 'gud xj3:t initS/taimaijudx0igk ,sau at twelv ,paundz ‘kaenai lpei bai,tjekxS3:tnli ,S3: ju:xhaev aytjekka:dxjes aixhaev

an wudju: ^as 'putja: neim ana'dreson6a/baek

aikan'nevar Andaxstaend y6aet 'if da'tjek waz'nau^gud aid'put v

axfDls ,neim ana,dres|'wudnt ,ju:

jo:xd jaukiQ ,s3:r I afxka:s ai naetjarali a'sjuim jai'tjek izxgud |

'veri xtrAstiQ .ovju: itxizaza,maetar av/aektiz6ear'em0ig xels ju:,ni:d .sai^taiz ySDks ,ve$tsai.daunt ,0igk*sau| ^aegkju: 'gud ^ainig

'gud ,dei,S311 |

I need a couple of shirts. Grey terylene, please.

Certainly, sir. I’ll just get some out. Would you mind taking a seatfor a minute. I shan’t be long.

No, don’t be too long. I haven’t very much time.

Very good, sir. Here’s a nice shirt; we sell a lot of this one.

Do you, now? Yes, it’s the sort of style I want, but I asked for grey.This is purple.

Purple, sir? Surely not. It’s what we call silver-blue.

Well, it looks purple to me. Anyway, I’d like something a little lessbright, more like the one I m wearing.

Oh, that sort of grey. I haven’t seen that for years.

I bought it here, six months ago.

Did you really, sir r It must have been old stock.

Well, see if you’ve still got any left, will you?

Ah, yes, here we are. I’m sorry about the dust, sir. Can I lend you a handkerchief?

No, thank you, I’ll survive. Yes, that looks better. Have you anotherone like it?

I’m afraid not, sir. It’s probably the last in the country.

Oh, all right, I’ll take it. How much is it?

Twelve pounds, sir. It was a very good shirt in its timeI should think so, at twelve pounds. Can I pay by cheque?

Certainly, sir. You have a cheque card?

Yes, I have.

And would you just put your name and address on the back?

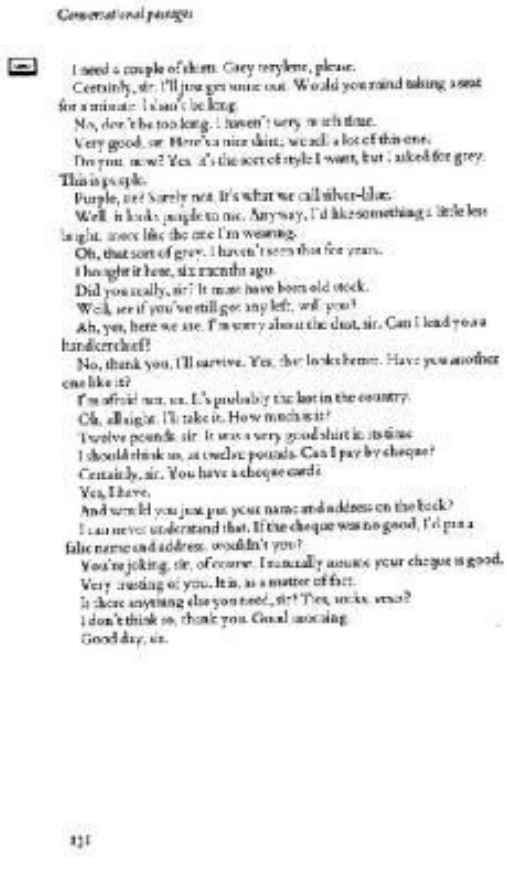
I can never understand that. If the cheque was no good, I'd put afalse name and address, wouldn t you?

You're joking, sir, of course. I naturally assume your cheque is good.Very trusting of you. It is, as a matter of fact.

Is there anything else you need, sir? Ties, socks, vests?

I don't think so, thank you. Good morning.

Good day, sir.



Conversational passages

Conversational passages

| xpir a,gaidnar| 'aintjui da'juinau 'eniSiQ a'baut 'biziJiziz

a'baut ,WDt 'bizi Jiziz WDtDn'3:0 axdei |

'jx9u ai'0:>itjuid xnau 5eiaxhaus .plaints aiv'd3Asbi:n xgivnwAn|baimaTsistar anai wont ta'nau 'hau talukxaiftarit

aima freid ai'daunt xnau .mAtJ a.baut ,haus plaints bataiv'gDtaxbuk .SAmwea 3at,mait ,help lets xsl: xa: ,jes xhiarit,iz3a'kear av'haus .plaints xmi x3ast ,luks juisfldajui haepan ta'nau 3a,laetin •neimavitaima'freid aixdaunt 'bizi xliziz dli.aunli ,neim aiv,h3id |

1 wDt dazitxluk ,laik

welits.got a rai3a 'wDitari 'lukig^stem 'veri 'peil ,gri:n an'feali'small 'pigk xflauaz'hau mem xpetjz

'gud xgreijas aiv'neva xkauntid3am 'fair aixfaiv aisa,pauz|3eia'ra:3a laik' waild xrauz petjz

ail lukAp 'bizi 'Iiznn3iixindeks 3eixmei ,givit| xje$|xhiarit,iz peidj nairti xeit x8ear iz,3aetit

mai xW3id x3aetsa7bigwAn 'mainz aunli'gDt'wAn xstem |an'3aet•siimzta haev xdAznz batai 0igkits3a seim^wAn

wel3ei'laik~lait bat'nDt xhlit 'waitadam'wel in3a^$Ama| bat‘nDt'veri 'mAtJinxwinta an 3aets a'baut xail xau| x3aets ,rai3a ,nais||it'sez'hia 3at3axd33iman ,neimfarit| .miinzin'dAstrias ixlizaba0'mAtJ 'graenda dan'bizi^lizi

ai'0igk aid'raiSa haeva'bizi xlizi inmai^ausIdananin'dAStriasTlizaba0 bat'0aegkjui‘veri xmAtJ| aim veri xgreitfj tuijui 1 praepsailbii'eibj ta'kiipit axlaiv ,nau ai ju^uali 'haev adixzaistrasi,fektDn,pla:nts

| aijud'aunli 'waitarit 'v/Ans axmAn0 ,nau| An'til 3axsprig |\\3a,waiz juil'probabli xkilit |

| xgud | ailxdui 3aet '0aegks axgen |

You’re a gardener, aren’t you? Do you know anything about BusyLizzies?

About what? Busy Lizzies? What on earth are they?

Oh, T thought you’d know. They’re house-plants; I ve just beengiven one, by my sister, and I want to know how to look after it.

I’m afraid I don’t know much about house-plants, but I’ve got abook somewhere that might help. Let s see. Ah, yes, here it is.

‘The Care of House-Plants’. Mm, that looks useful.

Do you happen to know the Latin name ofit?

I’m afraid I don’t. Busy Lizzie’s the only name I’ve heard.

What does it look like?

Well, it’s got a rather watery-looking stem, very pale green, andfairly small pink flowers.

How many petals?

Good gracious, I’ve never counted them. Four or five, I suppose.They’re rather like wild rose petals.

I’ll look up Busy Lizzy in the index. They may give it. Yes, here it is.

Page ninety-eight. There, is that it?

My word, that’s a big one! Mine s only got one stem, and thatseems to have dozens. But I think it s the same one.

Well they like light, but not heat; water them well in the summer,but not very much in winter. And that s about all. Oh, that s rathernice; it says here that the German name for it means IndustriousElizabeth! Much grander than Busy Lizzie.

I think I’d rather have a Busy Lizzie in my house than an IndustriousElizabeth. But thank you very much, I’m very grateful to you. PerhapsI’ll be able to keep it alive now. I usually have a disastrous effect onplants.

I should only water it once a month now, until the spring. Otherwise,you’ll probably kill it.

Good. I’ll do that. Thanks again.

1

Answers to exercises

Chapter 1 (p. 12)

1 write, 3 /r, ai, t/; through, 3 /0, r, u:/; measure, 4 /m, e, 5, a/; six, 4

/$, 1, k, s/; half',3 /h, a:, f/; where, 2 /w, ea/; one, 3 /w, a, n/;first, 4/f, 3:, s, t/; vo/ee, 3 /v, di, s/; cast/e, 4 IK s> ■/*» ^toors, 5 /«, 1, z>9,z/; sfcouM, 3 /J, d/; judge, 3 /dj, a, d^/,/atfar, 4 (f, a:, d, a/; /omfc,

3 /I, m/.

2 Some examples are: forjourjorehi; see, seash; sent, scent, cent sent;sole, soul saul; choose, chews tju:z; herd, heard h3:d; meet, meat, metemi:t; too, to, two tu:; sight, site sait.

3 rait,0ru:, meja, siks, ha:f, wea, WAn, f3ist, vdis, ka:sl, sizazjud,djAd3,fa:6a, laem.

maet, met, mi:t, meit, mait, kot, kAt, ka:t, lik, luk, b3:d, ba:d,laud, laud, baiz, ba:z, beazjia, Jua, kDpa, grim, tja:d3, sDQ,faiv,wi5, tru:0, jelau, ple3a, halau.

4 mAda, fa:da separate/m, a, f, a:/.

Chapter 2 (p. 22)

2 Complete obstruction (glottal stop); vibration (voice); and openposition (breath).

4 You cannot sing a voiceless sound; tune depends on variations inthe frequency of vibrations of the vocal cords, and voiceless soundshave no vibrations.

5 It allows the breath stream to pass into the nasal cavity, or preventsit.

10 The tongue moves from a low to a high front position for/ai/, froma low back to a high front position for/ai,/and from a low to a highback position for

/au/.

12 The side teeth gently bite the sides of the tongue because the sidesare touching the sides of the palate and the side teeth.

Answers to exercises

Chapter 3 (p. 63)

i You should concentrate on the phoneme difficulties first.

Chapter 5 (p. 89)

■4 baeg, baek; kAb, kAp; ha:v, half; tog, bk; ka:d, ka:t; pul, puj; lu:z,lu:s; S3id3, S3itj; seiv, seif; raiz, rais; djoiz, d3ais (Joyce)', kaud,kaut; hauz (vb.), haus (n.) ;fiaz, fias; skeaz, skeas; buaz (boors),buas (Bourse).

Chapter 6 (p. 105)

i,6,8 aiv*nl:didsam*nju:*buk*J'elvz fara*bg*taim sau*djuarigmai*ht>ladi aidi*saidid ta*taekj 3a*d3Db mai*self *nDt3ataim*veri *kleva wi3mai*haendz batit*didnt *siim *tu:*difikjt anazaida:l*redi *sed 5atwi:*kudnt a*fa:d ta*gaua*wei ai*0a:titadbi*pru:dnt *nDtta*spend *mAm *haevigit*dAn pra*fejanali ai*ba:t 3a*wud at3a*laukl *haendi*kra:ft*fop anaihaed*plenti av*skru:z batai*faund3atmai*auld *sa: witjadbi:n*left bi*haind bai3a*pri:vias*aunarav3a*haus *WDznt *gud i*nAf anaidi*saidid ta*baia*nju:wAn *3ast wazmai*f3ist mi*steik mai*sekandwazta*gau ta3a*bigist *aian *mAggar in*Undan an*a:skfara*sa: ju:d*0igk itwaz*simp! *wudntju: ta*baia*sa:|batit*iznt ai*sed ta3a*maen bi*haind 3a*kaunta ai*wDnta*sa: hi:waza*nais *maen an*didiz *best fa*mi: *jess3i[*WDt *kaind av*sa: *au a*sa:fa*kAtig *wud *jess3ibatwi:haev*fif *ti:n *difrant *kaindz fa*difrant *d3Dbz |

*wDt didju:*wDntit *fb: ank*spleind a*baut mai*buk*felvz an*felt laikan*ignarant *fu:l ina*w3ild av*eksp3itswitjwaz*tru: hi:*sa: 3ataiwaza*mms anwaz*veri *kaindhi:*tauldmi: *wDt aijud*ni:d anad*vaizdmi: ta*haev a*leidiz*saiz *i:zia ta*maenid3faSabi*ginas3i hi:*WDznt *bi:ig*na:sti *d3Ast *helpful anaiwaz*greitful *tu:im hi:*3ilsau*sauldmi: a*bukDn*wudw3ik fa*xku:| *baiz anaivbi:n*ri:digit wi5*greit *intrast 3a*nekst *taim aimon*hDladiaijl*meik a*sta:t Dn3a*Jelvz .

2 3ei *keim ta 3a *d:>: 3ea wa *tu: av 3am *WDtaju:sa*praizd aet Ji:zaz*auld az3a *hilz Ji: haez an *Agkj an a*kAzn ai Jj bi: *aeggri *hu:l *mi:t im at 3i: *ea *pa:t

Answers to exercises

*ai *wil *wDt$ 3: *faun *nAmba *WDt daz *6aet *maeta |ai d *laik sam *ti: wel *meik *sAm *wots *djDn *kAm fb:|far iz*sa: 8at ju: *boraud *wot kan ai *du: *m:>:6an*ai*kaen hi: waz*pli:zd *WDznt i: av *ka:$ i: *wdz *wen am

ai *gauig ta *get it aim *nDt *Jua aiv *teikan it fram 6a*Jelf *jesai*0a:t ju:*haed 6eid a:l*redi *red it bat*sauad *ai

3 Have, some, for, a. To, the. That, am, but, not, and, as, had,that, not, to, would, be, to. The, at, the, and, of, but, that, had,the, of, the, not, and, to, a. Was, to, to, the, and, for, a.

Would, was, to, a. But, not. To, the, the, a. Was, a, and, his.

Of. A, for. But, for. And, an, a, of, was. That, was, a, and, was.And, to, a. To, for, the. Not, and, was, him. A, for, and, have.The, am, shall, a, the.

7 haen(d)z, itabbi pruidnt, spen(d) 6a mAni, dAm prafejanali,haendikra:f(t) Jbp, ai haeb plenti, aifaun(d) 6at, aul(d) sa:,witjab biin, lef(t) bihain(d) bai, wdziJIcgud,f3is(t) misteik,wudntju:, bihain(d) 6a kaunta, bes(t) fa mi:, wok kaind,difragk kain(d)z, taul(d) mi:, advaiz(d) mi:, wozmp bi:ig,helpfl, greitfj, saul(d) mi:, neks(t) taim.

Chapter 7 (p. 125)

2,4 The number in brackets after each word group is the number ofthe rule which has been used to select an appropriate tune.

kaenju: reka'mend SAmwea fara,hDladi (14)wDtan'Dd kau'insidans (21) aiwaz'djAS 'gauig ta telju: a'baut.holadi (1)

,riali (23) 'wea didju:,gau (10) 6a'sau0 av,fra:ns a*gen (5)xr»au (1) x6is 7taim (4) wi:'went tu:xaialand (1)xau(21) ju:'wenttu:xaialand (1) ,didju:(16) ju:wax0igkiga,bautit (4)|6axla:s ,taim wi:,met (1)

| 'au xjes (1) aixmenjandit ,tu:ju: (1)| xdidntai (17)ju:wa'0igkig avbelxfa:st (1) ,w3:ntju: (18)

^dAblin (7) batwi:'didnt xgau6ear in6i:,end (9)xdidntju: (13) 'wea xdidju: ,gau (11)ywea(12) taxga:lwei (1)

'6aets Dn6a'west xkaust (1) ,izntit (18) 'wdz 5a,we6a•gud (14)

xri:znabli ygud (6)

'telmi:a'baut 6axpraisiz ,6ea (20) | ,wudju: (15)

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1

Answers to exercises

6ei'w3:nt 'tu: /baed (2) ju:Judxgau,6ea (1)|anxtrant(1)|I batju:'a:t ta'gau^sum (8) 'SAmaz 'mail xauva (1)

* it,iznt ,auva ,jet (3) bat'0aegkju: 'veri 'mAtJfaja:radxvais

(21)

'gud ,lAk (24) xhaeva ,gud ,taim (19)
| x0aegkju: (21) 'gud ,bai (22)
3 Glide-Down: Rules 1,11,13,17, 20, 21.
Glide-Up: Rules 2, 5,10,14, 22, 24.
I Take-Off: Rules 3,12, 15,16,18, 23.
f Dive: Rules 4, 6, 7, 8,9,19.
I
I
1
I
1
$
J
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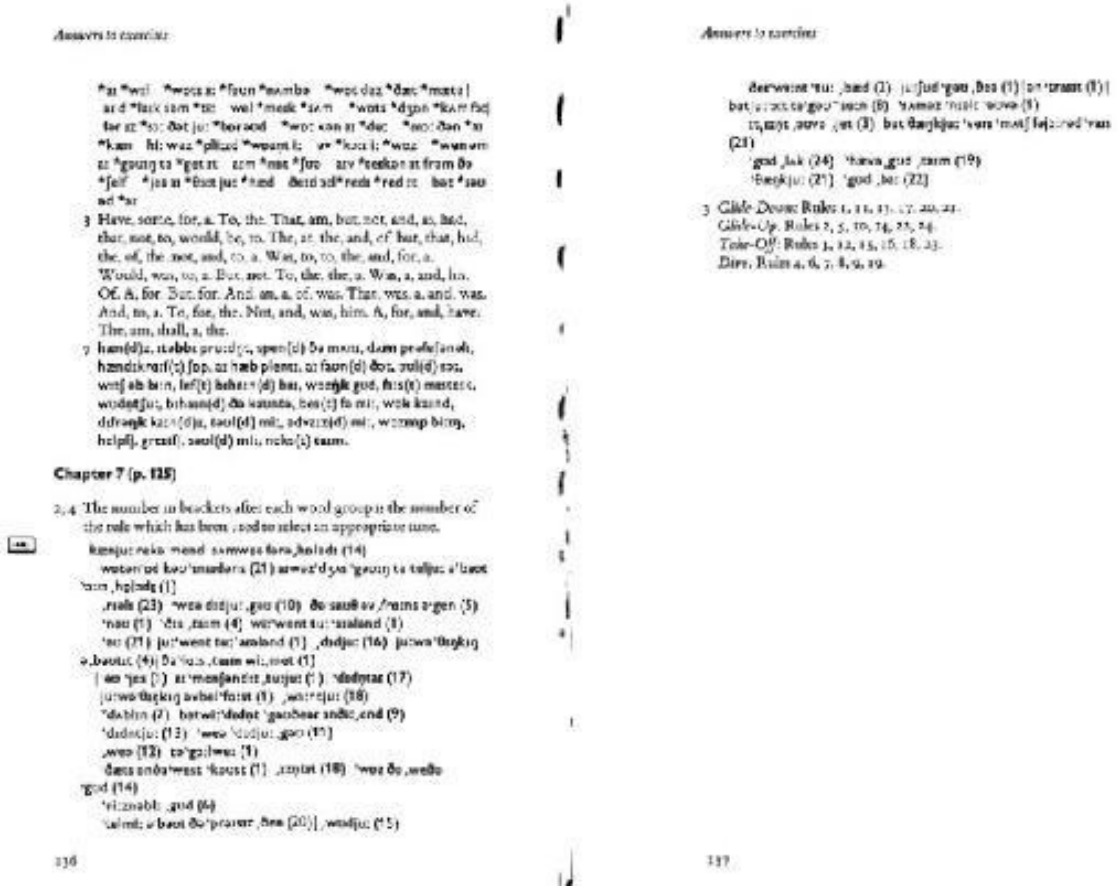

Answers to exercises

*ar *wel *wpes ar *faun *aumba *wpe daz *ðar; *mata |
ar d *flark sam *tar wel *meik *aem *wots *dyan *kam fid
for ar *so: ðat ju: *bor aod *wpe: san ar *dec *wpe: ðan *ar
*kam hi: was *plikad *wpam i: ar *kus i: *was *wanam
ar *goung ta *get ar arm *nas *fus ar *teikan ar fram ða
*feif *jes ar *ðat jus *ned ðeid ad *reda *red ar bat *saa
ad *ar

3 Have, some, for, a. To, the. That, am, but, not, and, as, had, that, not, to, would, be, to. The, at, the, and, of, but, that, had, the, of, the, not, and, to, a. Was, to, to, the, and, for, a. Would, was, to, a. But, not. To, the, the, a. Was, a, and, has. Of, A, for. But, for. And, an, a, of, was. That, was, a, and, was. And, to, a. To, for, the. Not, and, was, him. A, for, and, have. The, am, shall, a, the.

4 ham(d)a, stabbs prudg-, spen(d) ða mans, dam predefanal, hændikraf(t) fap, ar næb plænt, ar faun(d) ðat, zul(d) sta, waf ab bain, lef(t) bihaer (d) hai, wandjk gud, fris(t) mastaa, wodaetfu:, bihaun(d) ða kauntra, bas(t) fa mi:, wak kaand, difrendjk kar (d)a, saul(d) mi:, adwaiz(d) mi:, wamap bi:ng, helpfj, greatf, saul(d) mi:, reka(l) taam.

Chapter 7 (p. 125)

2, 4 The number in brackets after each word group is the number of the rule which has been used to select an appropriate tone.

kænju: reika 'mend sʌmwʌs fara ,hɑ:lads (14)
wɔtəm'ɔd kəu'mʌdəra (21) ə'rɪvɪd'dʒʌs 'gəuɪŋ tə tɔlju: ə'baut 'ðɪs ,hɒlɪdɪ (1)
,ruəli (23) 'wɒz dɪdju: ,gəu (10) ðə sauθ ɔv ,fra:ns ə'gen (5)
'nəu (1) 'ðɪs ,taɪm (4) wɪ'went tu: 'sɪəland (3)
'ðeə (21) ju:'went tɪə'ɪəsland (1) ,dɪdjʊ: (16) juːwɒ'θɪŋkɪŋ ə,baut (4) ðə 'ju:s ,taɪm wɪ:, nɒt (1)
| əʊ 'jes (1) ə:'mʌsjəntɪt ,sʌjʊ: (1) 'dɒktəz (17)
juːwɒ'θɪŋkɪŋ əvbaɪ'fɔ:st (1) ,wɪ:rɪ:jʊ: (18)
'dɒblɪn (2) bɪ:wɪ:'dɒdʒɪt 'gaɪdbeə sɒlɪt,end (9)
'dɒdeɪjʊ: (13) 'wɒz 'dɒdjʊ: ,gəʊ (1)
,wɒz (12) tə'gɔ:lweɪ (1)
ðeəz ɒnlɪ'wɜ:st 'kɒʊst (1) ,ɪzɪɪst (18) 'wɒz ðə ,wɒlðə 'gɒd (14)
'vɪ:zəblɪ ,gʊd (6)
'sʌlmɪt; ə baʊt ðə'prɒmɪs ,ðeə (20)] ,wɒdjʊ: (15)

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Answers to exercises

deə'wɜ:st 'ru: ,baɪd (2) ju:'jʊd'gəʊ ,bɒs (1) | ɔ:l 'draɪvɪt (1) |
bat ju:'ɔ:l tə'gəu 'ɪəsɪn (8) 'hʌmɪd 'mɪsɪk 'wɜ:ld (5)
ɪz,ɪzɪts ,ɪzɪvə ,get (3) bat ðæŋkju: 'wɒz 'mʌtʃ fe[ɔ:]vɪd 'wʌn (21)
'gɒd ,lʌk (24) 'hʌvə ,gʊd ,taɪm (19)
'ðæŋkju: (21) 'gɒd ,bɪ: (22)

3 *Glide Down:* Rules 1, 11, 13, 17, 20, 21.
Glide-Up: Rules 2, 5, 10, 14, 22, 24.
Take-Off: Rules 3, 12, 15, 16, 18, 23.
Dive: Rules 4, 6, 7, 8, 9, 19.

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Appendix 1

The difficulties of English pronunciationfor speakers of Arabic, Cantonese, French,

German, Hindi and Spanish

!

On the following pages are very short summaries of the main difficultiesin English pronunciation fc speakers of six maj or languages (Arabic,

Cantonese, French, German, Hindi and Spanish). Some of the con- I sonants and vowels are referred to as equivalent in English and the other language, but you must understand that this does not mean that you need not bother with these sounds. It means that these sounds are independent in the language concerned, that they are a useful starting-point for acquiring the correct English sound and that they will probably not cause any misunderstanding if they are used in English.

In some cases an equivalent sound may be very different from theEnglish one, e.g. the tongue-tip roll or tap for /r/ in Arabic and |

Spanish, but English listeners will nevertheless recognize it as /r/.

Sometimes, also, the equivalent of the English sound is not the onewhich first comes to mind (or which is most often used by the learner),but it is there and can be found. An example is /a/ for French speakers:they usually use a vowel which is quite foreign to English (the vowelin Fr. ceuf'cgg*) when the vowel in Fr. patte ‘paw* would be verymuch nearer.

The main difficulties are listed and speakers of these languages areadvised to pay special attention to those parts of this book which dealwith these difficulties, but do not assume that these are the onlydifficulties; for everyone, including the many readers whose languagesare not discussed here, the only reliable guide is a critical ear and, ifpossible, a good teacher.

i

Arabic (Cairo colloquial)

Consonants

EQUIVALENTS

/f, s, z, J, h, t, k, b, d, g, tj, m, n, I, j, w, r/.

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Arabic

DIFFICULTIES

1 /f/ and /v/ may be confused, /f/ being used for both, but /v/ may

2 occur in Arabic in borrowed names.

/0/ and I&I occur independently in some forms of Arabic (Iraqui,

Saudi Arabian, Kuwaiti, etc.) but not in Egyptian Arabic, wherethey are replaced by /s/ and /z/.

3 /3/ occurs in Arabic only in borrowed words and is often replacedby either /J/ or /z/.

4 Ip/ and /b/ are confused, /b/ being used for both.

5 /t/ and /d/ are dental stops in Arabic.

6 Stops are not generally exploded in final position in Arabic and thestrong stops are often unaspirated.

7 /tj/ and /d3/ may be confused, /tj/ being used for both, though inpractice does not usually give difficulty.

8 /1]/ does not occur independently in Arabic and is replaced by/Qk/or/Qg/.

9 /r/ is a tongue-tip roll or tap in Arabic and is often used beforeconsonants and before a pause.

10 /I/ occurs in both its clear and dark forms in Arabic, but they aredistributed differently and may sometimes be interchanged inEnglish.

Sequences of three or more consonants do not occur in many forms of Arabic and careful attention must be paid to these, especially in order to prevent the occurrence of a vowel to break up the consonant sequence.

Vowels

EQUIVALENTS

/!:, e, ae, a:, o:, u, u:, a, ai, au, di/.

DIFFICULTIES

1 /i/ and /e/ are confused, /e/ being used for both.

2 /ae/ and /a:/ are not entirely independent in Arabic and there isdanger of replacing one by the other in some places.

3 /a/ and /d/ are confused, an intermediate vowel being used for both.

4 /a:/ is not always made long, and is then confused with /a/ or /d/.

5 /3:/ is replaced by a vowel of the / a/ or /e/ type followed by Arabic /r/.

6 /ei/ is replaced by the usually non-diphthongal vowel in Arabicbelt ‘house*.

7 /au/ is replaced by the non-diphthongal vowel in Arabic mo:z‘bananas*, and this may cause confusion with English /d:/.

8 /ia, ea, ua/ are replaced by the nearest vowel sound /i:, ei, u:/ +Arabic / r/.

Cantonese

Consonants

EQUIVALENTS

/f, s, h, p, t, k, b, d, g, tj, m, n, r), j, w/.

DIFFICULTIES

1 No weak friction sounds (/v, d, z, 3/) occur.

2 /v/ is replaced by /w/ in initial position and by /f/ in final position.

3 /0/ and /3/ are replaced either by /t/ and /d/ or by /f/.

4 /z> L 3/ are aU replaced by /s/.

5 /b, d, g/ do not occur finally in Cantonese and are confused with /p,t,k/.

6 /p, t, k/ are not exploded in final position.

7 /tf/ and /d3/ are confused, /tj/ being used for both.

8 /I/, jn/ and /r/ are confused in some or all positions, /I/ (often nasa-lized) being used for all three. Before consonants and finally /I/ isreplaced by /u:/.

The only consonants which occur finally in Cantonese are /p, t, k, m,n, 0/; the English final consonants and the differences among themneed great care. Consonant sequences do not occur in Cantonese, andthe English sequences, particularly the final ones, also require a greatdeal of practice.

Vowels

EQUIVALENTS

/i:, a, a:, u:, 3:, a, ei, au, ai, au, di, ia, ea, ua/.

DIFFICULTIES

1 /I:/ and /1/ are confused; sometimes /i:/ is used for both and some-times /i/, depending on what follows.

2 /e/ and /ae/ are confused, an intermediate vowel being used for both;the same vowel also replaces /e 1/ before consonants.

3 /d/ and /a:/ are confused, an intermediate vowel being used for both.

4 /u:/ and /u/ are confused; sometimes /u 1/ is used for both and some-times /u/ depending on what follows.

5 /3:/ and /a/ usually have lip-rounding, /a/ is often replaced by othervowels because of the spelling.

6 The difference between long and short vowels and the variations ofvowel length caused by the following consonant and by rhythmgrouping are very difficult and need special care.

Cantonese is a tone language in which each syllable has a fixed pitchpattern. On the whole this does not make English intonation moredifficult than it is for speakers of other languages, but it does affect therhythm and particular attention should be paid to this.

French

Consonants

EQUIVALENTS

/f, v, s, z, J, 3, p, t, k, b, d, g, I, m, n, j, w, r/. /tf/ and although theyhave no equivalents in normal French words, do not cause difficulty.

DIFFICULTIES

1 /0/ and /3/ do not occur in French and are replaced by /s/ and /z/, orless commonly by /f/ and /v/.

2 /h/ does not occur in French and is omitted in English.

3 /p, t, k/ are generally not aspirated in French, which may lead toconfusion with /b, d, g/ in English.

4 /1/ and /d/ are dental stops in French.

5 /q/ does not occur in French and is replaced in English by the con-sonant at the end of French gagne ‘earns’.

6 /!/ in French is always clear.

7 /r/ in French is usually a weak, voiced, uvular friction or glidesound.

Although sequences of four final consonants do not occur in Frenchand sequences of three are rare, English consonant sequences cause littledifficulty except when /0, 6, h, g/ are concerned.

Vowels

EQUIVALENTS

/I:, e, a, a:, d, u:, a, ai, au/. /di/ has no obvious equivalent in French butcauses no difficulty.

DIFFICULTIES

1 /i:/ and /i/ are confused, /i 1/ being used for both.

2 /ae/ and /a/ are confused, /a/ being used for both.

3 /d/ is often pronounced in a way that makes it sound like English /a/.

4 /d:/ is replaced by the vowel + /r/ in French forme ‘shape’, whenthere is a letter r in the spelling, or by the vowel in French beau‘beautiful’, when there is no r.

5 /au/ is replaced by the non-diphthongal vowel in French beau,which causes confusion with /:>:/.

6 /u:/ and /u/ are confused, /u:/ being used for both.

7 /3:/ is replaced by the lip-rounded vowel + /r/ in French /ie«re‘hour’.

8 /ei/ is replaced by the non-diphthongal vowel in Frenchgai ‘gay’.

9 /ia, ea, ua/ are replaced by the vowel + /r/ in French //re ‘read*,ferre ‘earth’, lourd ‘heavy’.

10 /a/ is often replaced by other vowels because of the spelling.

Vowels are usually short in French, compared with English, and caremust be taken to make the long vowels of English long enough.

Each syllable in French has approximately the same length and thesame stress. English rhythm based on the stressed syllable and theresulting variations of syllable length cause great difficulty and must begiven special attention, together with weak forms of words, which donot exist in French.

German

Consonants

EQUIVALENTS

/f, v, s, zj, 3, h, p t, k, b, d, g, tf, dj, m, n, g, I, j, r/.

DIFFICULTIES

1 /0/ and /6/ do not occur in German and are replaced by /s/ and /z/.

2 /b, d, g, d3, v, z, 3/ do not occur in final position in German, but thecorresponding strong consonants /p, t, k, tj, f, s, f/ do, which causesconfusion between the two sets in English, the strong consonantsbeing used for both.

3/3/ and /d3/ occur only in borrowed words in German and they maybe replaced by /J/ and /tf/.

4 The sequence /r)g/ does not occur in German and is replaced inEnglish by simple /g/.

5 /I/ in German is always clear.

6 /w/ and /v/ are confused, /v/ being used for both.

7 /r/ in German is either a weak, voiced, uvular friction sound or atongue-tip trill.

English consonant sequences cause no difficulty except when /0, 3, w/are concerned or when / b, d, g, dj, v, z, 3/ are part of a final sequence.

Vowels

EQUIVALENTS

/i:, 1, e, a, a:, d, u, u:, a, ai, au, di/.

DIFFICULTIES

1 /e/ and /ae/ are confused, /e/ being used for both.

2 jo:/ is replaced by the vowel + / r/ of German Dorf‘town whenthere is a letter r in the spelling, or by the vowel of German Sohn‘son’ when there is no r.

3 /au/ is replaced by the non-diphthongal vowel of German Sohn,which causes confusion between /d:/ and /au/.

4 /3:/ is replaced by the lip-rounded vowel+/r/ of German Dorfer‘towns’.

5 Non-final /a/ is usually too like English /i/, and final /a/ usually toolike English /d/.

6 /ei/ is replaced by the non-diphthongal vowel in German See ‘lake’.

7 /ia, ea, ua/ are replaced by the vowel 4- /r/ of German v/er‘four’,Herr ‘gentleman’, and Uhr ‘clock’.

German has long and short vowels as in English, but the influence offollowing consonants is not so great and care must be taken inparticular to shorten the long vowels when they are followed bystrong consonants.

A stressed vowel at the beginning of a word and sometimes withina word is preceded by a glottal stop. This must be avoided in Englishfor the sake of smoothness.

Hindi

Consonants

EQUIVALENTS

/s, z, J, h, p, t, k, b, d, g, tf, d3, m, n, I, j, r/.

DIFFICULTIES

I /f/ and /p/ are confused, / p/ being used for both.

2/0/ and /3/ are replaced by dental stops, which causes confusionwith /t/ and /d/.

3 / z/ is sometimes replaced by /d 3/ or /d z/.

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4/3/ and /z/ are confused,/z/ (or sometimes /dif or /dz/) being usedfor both.

5 /t/ and /d/ are made with the extreme edge of the tongue-tipcurled back to a point just behind the alveolar ridge. These retroflexsounds colour the whole speech and should be avoided.

6 /p, t, k/ are often made with no aspiration even though the aspiratedconsonants occur in Hindi; this may cause confusion with /b, d, g/.

7 /q/ may occur in final position, but between vowels it is alwaysreplaced by /gg/.

8 /I/ is always clear in Hindi.

9 /w/ and /v/ are confused, an intermediate sound being used forboth.

10 /r/ is often like the English sound in initial position, but elsewhereis a tongue-tip trill or tap.

11 Final consonants are often followed by /a/ when they should notbe, causing confusion between e.g. bit and bitter.

Vowels

EQUIVALENTS

/i:, 1, as, a, a:, u, u:, a, ai, au/. /ai/ has no obvious equivalent in Hindibut causes no difficulty.

DIFFICULTIES

1 /e/ is replaced by either /ae/ or /ei/.

2 /a:, d, a:/ are confused.

3 /3i/is replaced by/a/+Hindi/r/.

4 /a/ in final position is often a shortened form of /a:/, and in allpositions may be replaced by other vowels because of the spelling.

5 /ei/ is replaced by the non-diphthongal vowel in Hindi rel ‘train’,and as this vowel is often quite short it may be confused withEnglish /e/.

6 /au/ is replaced by the non-diphthongal vowel in Hindi log ‘people’.

7 /ia, ea, ua/ are replaced by /i:Ar, eAr, u:Ar/.

The English long vowels are made much too short by Hindi speakers,especially in final position, and care must be taken to lengthen themconsiderably whenever they are fully long in English.

Rhythm in Hindi is more like that of French than English. There ismuch less variation of length and stress and no grouping of syllablesinto rhythm units as in English. The wrong syllable of a word is oftenstressed and great care must be taken with this and with rhythm in

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Hindi

general. There is also difficulty in identifying the important words on which tune shape partly depends.

Spanish

Consonants

EQUIVALENTS

/f, 0, s, h, p,t, k, g,tJ,m,n,l,J,w, r/.

DIFFICULTIES

1 /v/ and /b/ are confused; sometimes /b/ replaces /v/ and sometimesthe reverse, jbj must be a complete stop in all positions, and /v/ alip-teeth friction sound.

2 /6/ and /d/ are confused; sometimes /d/ (a very dental variety)replaces /3/ and sometimes the reverse. /d/ must be a completealveolar stop in all positions, and /6/ a dental friction sound.

3 /g/ is often replaced by a similar friction sound; this does notgenerally lead to misunderstanding but should be avoided; /g/must be a complete stop in all positions.

4 /$/ and /z/ are confused, /s/ usually being used for both, thoughonly /z/ occurs before voiced consonants. /$/ before other con-sonants is very weak and in Latin American Spanish is oftenreplaced by /h/.

5 /3/ occurs in Argentinian Spanish but not elsewhere and both /J/ andIII are then replaced by /s/.

6 I dll and /tj/ are confused, /tj/ being used for both.

7 In Latin American Spanish /h/ is usually acceptable for English. InPeninsular Spanish /h/ is replaced by a strong voiceless frictionsound made between the back of the tongue and the soft palate. Thisdoes not cause confusion, but gives a disagreeable effect, and themouth friction must be avoided.

8 /t/ is very dental in Spanish.

9 /q/ does not occur independently in Spanish and is replaced by /n/or / QS/-

10 /!/is always clear in Spanish.

11 /r/ in Spanish is a tongue-tip roll or tap.

12 /p, t, k/ are not aspirated in Spanish.

Consonant sequences in Spanish consist of an initial stop or /f/+/r, I, w/ or /j/. Other initial consonants may be followed only by /j/ or /w/.

Many of the English initial sequences and almost all final sequences are very difficult and need much practice.

Appendix i: Difficulties

, Vowels-’ j

^EQUIVALENTS/i:> e, a, o, u:, ei,ai,au, di/.

DIFFICULTIES

1 /I:/ and /i/ are confused, the replacement being a vowel usually more I like /!:/ than /i/.

2 /ae/, /a/ and /a:/ (if there is no letter r in the spelling) are all confused, /a/ being used for all three. Where r occurs in the spelling, /a:/ is replaced by the vowel+/r/ of Spanish carta ‘map*. |

3 /d/, /au/ and /a:/ (if there is no letter r in the spelling) are all confused,a vowel intermediate between /d/ and /o:/ bemg u^cd for all three.

Where r occurs in the spelling jo:/ is replaced by the vowel+/r/ ofSpanishporque 'because*.

4 /u:/ and /u/ are confused, the replacement being a vowel usually f more like /u:/ than /u/.

5 /3:/ is replaced by the vowel + /r/ of Spanish 5er ‘be*.

6 /a/ is usually replaced by some other vowel suggested by the spelling (with / r/ added if the spelling has r). 1

7 /ia, ea, ua/ are replaced by the vowel -p /r/ of Spanish ir ‘go*, ser‘be’, duro ‘hard*.

8 There is no distinction between long and short vowels in Spanish, and all vowels have the same length as the English short vowels.]

Special attention must be given to lengthening the long vowels.

Rhythm in Spanish is like that of French or Hindi. Stressed syllablesoccur, but each syllable has approximately the same length and there isnone of the variation in length which results in English from thegrouping of syllables into rhythm units. Special attention must begiven to this, to the use of /a/ in weak syllables and to the weak formsof unstressed words, which do not occur in Spanish.

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Useful materials for
vurvner svuujd
A
Textbooks
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•OOQOQOBritish cqunC||MOSCOW
Gimson, A. C. An Introduction to the Pronunciation of English.
Edward Arnold, 1970
Jones, D. An Outline of English Phonetics. Cambridge University Press,9th edn, 1975
Jones, D. English Pronouncing Dictionary. Dent, 14th edn, 1977Kenyon, J. S. American Pronunciation. Wahr, 10th edn, 1958MacCarthy, P. A. D. The Teaching of Pronunciation. CambridgeUniversity Press, 1978
O'Connor, J. D. and Arnold, G. F. Intonation of Colloquial English.
Longman, 1973 (with recording)
Roach, P. English Phonetics and Phonology. CambridgeUniversity Press, 1983
Practice books (with recordings)
Arnold, G. F. and Gimson, A. C. English Pronunciation Practice.University of London Press, 1973
Baker, A. Introducing English Pronunciation. Cambridge UniversityPrebs, 1982
Baker, A. Ship or Sheep? Cambridge University Press, 2nd edn,1981
Baker, A. Tree or Three? Cambridge University Press, 1981Barnard, G. L. and McKay, P. S. Practice in Spoken English.
Macmillan, 1963
Gimson, A. C. A Practical Course of English Pronunciation. EdwardArnold, 1975
Hill, L. A. Drills and Tests in English Sounds. Longman, 1967Mortimer, C. Elements of Pronunciation. Cambridge UniversityPress, 1985
Trim, J. L. M. English Pronunciation Illustrated. Cambridge UniversityPress, 1975
Appendix 2: Useful materials
Phonetic readers (with intonation marking and recordings)
O'Connor, J. D. Phonetic Drill Reader. Cambridge University Press,1973
O'Connor, J. D. Advanced Phonetic Reader. Cambridge UniversityPress, 1971

Glossary

alveolar ridge: see palate.

aspiration: short period after the explosion of/p, t, k/ when air leavesthe mouth without voice.

consonant: one of a set of sounds in which air from the lungs is seriouslyobstructed in the mouth, and which occur in similar positions inwords.

diphthong: a smooth glide from one vowel position to another, thewhole glide acting like one of the long, simple vowels.

Dive: the falling rising tune in intonation.

friction consonants: sounds made by narrowing the air passage until theair is interfered with and causes friction.

Glidp-Dnwn * the falling tune in intonation

Glide-Up: one of the two rising tunes.

gliding consonants: consonants with no stop or friction which have arapid glide to a vowel.

glottal stop: air from the lungs is compressed below the closed vocalcords and then bursts out with an explosion.

glottis: the space between the vocal cords.

intonation: the patterns of pitch on word groups which give informa-tion about the speaker’s feelings.

larynx: structure at the top of the wind-pipe from the lungs, whichcontains the vocal cords.

lateral consonant: a consonant (/I/) in which the tongue-tip blocks thecentre of the mouth and air goes over the sides of the tongue.

lateral explosion: the release of /t/ or /d/, when followed by /1/, bylowering only the sides of the tongue, causing the compressed air toburst out over the sides.

nasal consonant: a consonant in which the mouth is blocked and all theair goes out through the nose.

nasal explosion: the release of a stop consonant by lowering the softpalate, causing the compressed air to burst out through the nose.

nasalized vowel: a vowel in which the soft palate is lowered and airgoes out through both the mouth and the nose.

palate: the roof of the mouth, divided into the soft palate at the back, thehard palate in the middle, and the alveolar ridge, just behind the teeth.phoneme: a set of similar sounds which contrasts with other such sets todifferentiate words.

phonemic transcription: the representation of each phoneme by a singlesymbol.

Received Pronunciation: that kind of pronunciation which is used bymany educated speakers, particularly in south-east England.Sometimes called B.B.C. English.

rhythm unit: one stressed syllable which may have unstressed syllablesbefore and/or after it.

stop consonants: consonants in which the air is completely blocked andtherefore compressed and released with an explosion.stress: greater effort on a syllable or syllables in a word or longerutterance than on the other syllables.stress group: the stressed syllable and any syllable(s) which follow it in arhythm unit.

strong consonant: a consonant in which air is pushed out by the lungswith considerable force.strong form: sec weakform

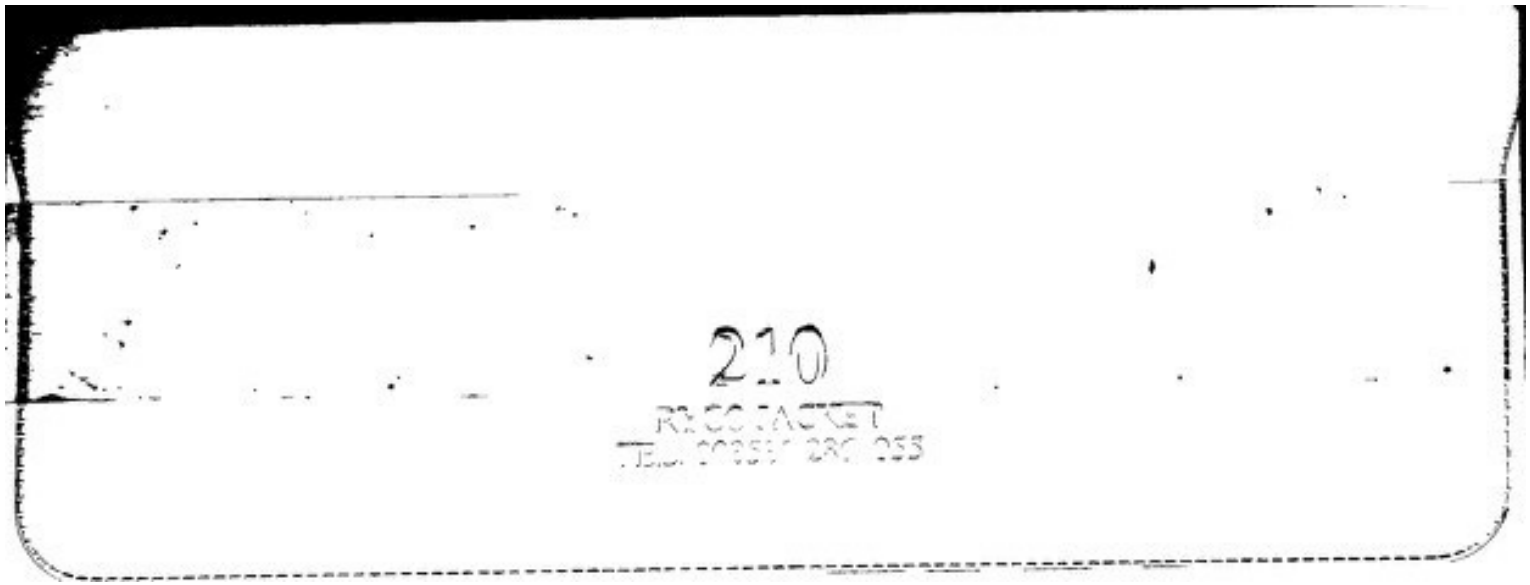
syllabic consonant: normally a syllable contains a vowel; sometimes /n/or /!/ replace the vowel they are then syllables (e.g. in ritn, midi).syllable: a unit consisting of one vowel or syllabic consonant which maybe preceded and/or followed by a consonant or consonants.

Take-Off: the second rising tune in intonation,tongue: when the tongue is at rest, the back is under the soft palate, thefront under the hard palate, and the blade under the alveolar ridge.

The tip is the part right at the front of the blade.vocal cords: bands of elastic tissue in the larynx which can vibrate,causing voice, can allow free passage of the air, for voiceless sounds,and can completely stop the air-flow, giving the glottal stop.voice: musical note generated by vibration of the vocal cords. Voicedsounds have this vibration (e.g. /m, I, a:/), voiceless sounds do not(e-g- /p, s, tj/).

vowel: one of a set of voiced sounds in which air leaves the mouth withno interference and which occur in similar positions in words.weak consonants: consonants in which air is pushed out by the lungswith little force.

weak form: certain words are pronounced differently when they are notstressed. This unstressed pronunciation is the weak form, and thestressed pronunciation is the strong form.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