



FORD LANGUAGE INSTITUTE

TM

# AMERICAN ACCENT PROGRAM<sup>TM</sup>

An Effective  
English Pronunciation System



Ford Language Institute American Accent Program,<sup>™</sup> an 8 cassette system and study guide for improving spoken English for the foreign-born.

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Begin  
Tape 1A

## INTRODUCTION

Congratulations! You are about to begin an exciting course of study. Mastering the pronunciation and intonation of any language will result in “fluency” while speaking that language. In this course, you will work toward becoming a fluent English speaker.

If you have taken other courses in English, you probably touched only briefly on pronunciation and intonation. These elements of second language learning are extremely important and challenging. Your pronunciation and intonation determine how well you are understood.

The Ford Language Institute American Accent Program™ is completely devoted to the pronunciation of American English, rather than to grammar rules or vocabulary.

### Getting The Most From This Program . . .

Practice several times every day. Many people listen to the tapes in their cars, or while exercising. If your schedule does not allow daily practice, you can still achieve satisfactory progress, although at a slower rate.

The small mirror we have included with these cassettes will help you produce the sounds of American English more quickly and accurately. As you practice each exercise, look at the way you form the sounds and compare it with the diagrams in the book.

A word of caution. Follow the course format even if you don't believe that a certain subject is important to your speech improvement. When you learn a second language, you may not hear pronunciation differences until you are sensitized to them.

Good luck . . . and good speaking!



## THE INTERNATIONAL PHONETIC ALPHABET

English spelling is not always phonetic. One consonant or vowel may have several sounds associated with it. As a result, it is often difficult to know how to pronounce a word from the way it is spelled. In a phonetic alphabet, each letter or symbol represents only one sound, not several. For instance, “p” refers to the alphabet letter “p,” whereas /p/ refers to the sound the letter “p” makes in a particular word. When a word is spelled using these symbols, there is no confusion about its pronunciation. **Whenever the phonetic alphabet is used in this course of study, the word or symbol will appear in brackets.** The phonetic symbols for vowels and consonants are presented in their corresponding sections.

# THE VOWEL SYSTEM OF AMERICAN ENGLISH

## INTRODUCTION

One of the essential components of clear communication in any language is the crisp production of its vowels. Contrary to what you may think, it is usually the vowels, not the consonants which help us recognize the words we hear.

The first unit will cover the vowel system of American English. You will begin with a review of the basic components of vowel production, followed by an introduction to the phonetic symbols for vowels.

Then, for each vowel, a pronunciation description is given followed by sound, word and sentence exercises. Finally, the intonation rules for vowels in running speech are described and then practiced.

## THE BASIC COMPONENTS

The areas we will cover include: 1) tongue, jaw and lip position; 2) tongue tension; 3) vowel duration; and 4) compound vowels.

**Instructions:** As the basics of vowel pronunciation are presented, repeat the vowel sounds when indicated. This will improve your firsthand understanding of the mechanics involved. Learn to listen and correct yourself as you practice, and later while you speak. This is very important because you must rely on what you hear to tell you when you are saying the vowels correctly.

### Tongue Position

First, we'll examine tongue position. When you say a vowel, the tip of your tongue should always be behind the lower teeth. The rest of the tongue may change position but the tip will always be down. This is the same for all vowels. Is the tip of your tongue in the right position when you repeat these vowels: /æ/, /a/, /u/? Again: /æ/, /a/, /u/.

The rest of your tongue changes position depending on the vowel you are saying. While keeping the tongue tip behind the lower teeth, the body of the tongue may be high in the mouth or low in the mouth. Try these vowels comparing the height of your tongue as you say them: /i/, /a/, /i/, /a/. You should feel the tongue bunch high in the mouth for /i/ and flatten low in the mouth for /a/.

The tongue also presses forward in the mouth or back in the mouth, depending on the vowels being said. For example, the body of the tongue is pulled back when saying /u/. It is pushed forward when saying /i/. It isn't pushed forward or back when saying /a/, but rather remains in the center of the mouth. Repeat each three-vowel set and feel the movement of the tongue from front to back across the sounds:

/i/, /a/, /u/; /i/, /a/, /u/; /i/, /a/, /u/.

### Lip Position

Next, let's discuss the position of the lips when saying the vowels. When saying /u/, the lips are very round. When saying /i/, the lips are pulled back similar to a smile but without drawing up the corners of the mouth. When saying /a/, the lips are in a neutral position. They are neither drawn back nor puckered. They are simply held in the normal position and parted slightly.



Using the neutral lip position for all vowels results in vowels that are not clear and distinct. This is a very common error. It is very important at this time to be sure that you round your lips or pull your lips back sufficiently when appropriate. Use a mirror as you practice alternating between /u/ and /i/, watching your lips pucker and then drawing your lips back.

Repeat: /i/, /u/, /i/, /u/, /i/, /u/, /i/, /u/, /i/, /u/.

## Jaw Position

We have discussed lip and tongue position. Your jaw positioning is also critical for clear and precise vowel pronunciation. Your bottom jaw drops down to varying degrees depending on the vowel being said. When saying /a/, the jaw is lower than when saying /i/. Note the changes in jaw position as you repeat: /a/, /i/, /a/, /i/, /a/, /i/.

## Tongue Tension

Tongue tension is another factor. Some vowels are said with the tongue tense, such as /i/ and /u/. Others are said with the tongue relaxed, such as /I/ and /ʊ/. Repeat these groups of vowels, comparing the degree of tongue tension:

/i/, /I/, /u/, /ʊ/      /i/, /I/, /u/, /ʊ/      /i/, /I/, /u/, /ʊ/

In summary, the tongue may be held high or low in the mouth. At the same time, it may be pushed forward, pulled back, or held in the center. The tip of the tongue is always held behind the lower teeth. Different vowels require different degrees of tongue tension.

## Vowel Duration

Some vowels are relatively short, such as /I/ and /ʊ/. Some vowels are long, such as /i/ and /u/. Compare the length of these vowels: /i/, /I/, /i/, /I/, /u/, /ʊ/, /u/, /ʊ/.

Most people err by making all the vowels short. The following word comparisons illustrate this common pronunciation problem. Listen to each of the following word pairs. Each word will be said twice, but in the first version of each pair the vowel will be shortened. Note that it's much easier to recognize the word from the second version because the vowel sound is sustained appropriately.

/tʊ/, /tu/      /jʊ/, /ju/      /æfɹəd/, /æfred/

## Compound Vowels

Most of the vowels are produced with the tongue, lips and jaw held in one position. Several vowels are actually combinations of movements and are called diphthongs. Let's repeat these diphthongs: /ɔI/, /aʊ/, /aI/, /oI/, /eI/, /uI/, /iI/. Repeat these again, noticing the tongue, lip, and jaw movement: /ʊI/, /aI/, /aI/, /oI/, /eI/, /uI/, /iI/.

## Summary and Review

Vowels are difficult to understand if the movements of the tongue, lips and jaw are not exaggerated enough and the mouth is not moved sufficiently. Many languages are spoken further back in the mouth and require less movement of the lips and jaw. If you grew up speaking one of these languages, you will need to concentrate on exaggerating the lip and jaw movements of English. Practice the following exercises to review the basic components of vowel production. With each repetition, focus on moving your mouth to form the vowels.

First, let's practice saying the entire vowel series. Try to match the model as closely as possible. Please repeat: /i/, /e/, /I/, /ae/, /ɔI/, /a/, /ʌ/, /o/, /ʊ/, /u/, /ɔI/, /aʊ/, /aI/.

And again: /i/, /e/, /I/, /ae/, /ɔI/, /a/, /ʌ/, /o/, /ʊ/, /u/, /ɔI/, /aʊ/, /aI/.

As you repeat these paired sounds, concentrate on your lip movements:

/i,u/ /i,u/ /i,u/ /i,u/ /i,u/ /i,u/ /i,u/ /i,u/ /i,u/.

Now concentrate on your tongue:

/a,i/ /a,i/ /a,i/ /a,i/ /a,i/ /a,i/ /a,i/ /a,i/

Try to imitate the length of the vowels:

/i,I/ /i,I/ /i,I/ /i,I/ /i,I/ /i,I/

/e,ε/ /e,ε/ /e,ε/ /e,ε/ /e,ε/ /e,ε/

/a,Λ/ /a,Λ/ /a,Λ/ /a,Λ/ /a,Λ/ /a,Λ/

/u,υ/ /u,υ/ /u,υ/ /u,υ/ /u,υ/ /u,υ/

Think about your mouth and lip movement as you repeat these sets:

/a,υ,o/ /a,υ,o/ /a,υ,o/ /a,υ,o/ /a,υ,o/ /a,υ,o/

End  
Tape 1A

Begin  
Tape 1B

And these sets:

/o,ε,a/ /o,ε,a/ /o,ε,a/

/u,Λ,υ/ /u,Λ,υ/ /u,Λ,υ/

Repeat /aυ/, feeling the mouth and lip movement:

/aυ/, /aυ/, /aυ/, /aυ/, /aυ/, /aυ/.

Each word will be said twice. The vowel will be said quickly the first time and will be exaggerated the second. Repeat the words imitating the model:

hate	love	mine	please	no	where
cup	house	fine	phone	desk	

## THE VOWEL SYMBOLS

There are five letters in the alphabet used to denote the vowel sounds in American English: "a," "e," "i," "o," "u." These five combine to create over twenty distinct vowel sounds in English, including the diphthongs and the "r-colored" vowels. Because there are so many possible spellings for each vowel sound, pronunciation of English vowels can be difficult to master. Follow along on Table 1 as the IPA vowel symbols are introduced aloud. Remember that only one symbol is used for each vowel sound. Column 1 gives the IPA sound symbol. Column 2 shows the variety of spellings for that vowel sound that occur in English words and Column 3 gives an example word containing the key vowel.

**Instructions:** Repeat each sound and example word in the pause provided.

**TABLE 1**  
**THE VOWELS OF AMERICAN ENGLISH**

IPA Symbol	Possible Spellings	Example
/i/	ea, e, ei, ee, ie, i, e-e, ey	heat
/I/	e, i, y	hit
/e/	ei, a, ai, a-e, ay	gate
/ɛ /	ea, e, ue	bet
/æ/	a	hat
/a/	a, o	box
/ə /	any vowel in a weak syllable	about
/ɔ /	a, o, ou, au, aw	caught
/ʌ /	u, o, oo, ou	cut
/o/	o, ou, oa, ow, o-e	hope
/ʊ /	u, o, oo, ou	put
/u/	u, u-e, o, oo, ou, ui, ue, ew, oe	shoe
/ɔi/	oi, oy	boy
/au/	au, ow, ou	mouse
/aI/	i, y, i-e, igh, uy	nice
* /ir/	ere, ear, ier, ir, eer	fear
* /er/	ar, ear, are, air, er, ere, eir	there
* /or/	or, oar, ar, oor, our	corn
* /ar/	ar	farm
* /ɪ /	er, ur, ir, or	burn
* /ɝ /	er	mother

\* The "r-colored" vowels are discussed on page 49 with the consonant /r/.

## VOWEL SPECIFIC DRILLS

As each vowel is introduced, its proper pronunciation will be described. You will then have the opportunity to repeat the vowel several times and practice words and sentences containing the vowel. The most common spellings of the vowel are then listed.

Remember: the tongue tip stays down while saying the vowel within a word. Your mouth and lips should move enough to say the sounds clearly, and your vowels should be as long as the model.

### The Vowel /i/

When saying /i/, the tongue is curved high in the front, and the lips are pulled back slightly. This vowel is long and tense. Glide the tongue slightly up and forward as you say /i/.

Repeat after me: /i/, /i/, /i/, /i/, /i/.

Now repeat these words:

- |            |           |            |             |
|------------|-----------|------------|-------------|
| 1. mean    | 7. meteor | 13. wheat  | 19. neat    |
| 2. tease   | 8. seek   | 14. treat  | 20. keep    |
| 3. creep   | 9. sweep  | 15. deep   | 21. appear  |
| 4. scream  | 10. deal  | 16. street | 22. deceive |
| 5. sweet   | 11. dear  | 17. leader | 23. leap    |
| 6. squeeze | 12. meal  | 18. feed   | 24. speed   |



Repeat these sentences in the pauses provided:

1. They appeared to deceive the mean leader.
2. We gave treats to the dear child.
3. He gave a piercing scream in his sleep.
4. You were sweet to keep this meal warm.
5. Keep feeding the sheep

Common spellings of the vowel /i/ include: ea, ie, ee, ei, e, ey, i, and "e" + consonant + "e" (for example, "Pete").

## The Vowel /I/

When saying /I/, the tongue is high in the front, and the lips are pulled back slightly. This vowel is short and relaxed.

Repeat after me: /I/, /I/, /I/, /I/, /I/.

Now repeat these words:

- |             |             |             |            |
|-------------|-------------|-------------|------------|
| 1. Mr.      | 7. whip     | 13. skipper | 19. hit    |
| 2. mill     | 8. win      | 14. lick    | 20. slick  |
| 3. brick    | 9. tip      | 15. slim    | 21. limp   |
| 4. brittle  | 10. blink   | 16. wind    | 22. quick  |
| 5. which    | 11. blister | 17. in      | 23. stick  |
| 6. blizzard | 12. wish    | 18. quilt   | 24. pretty |

Repeat these sentences in the pauses provided:

1. The brittle sticks broke in the wind.
2. Which skipper do you think will win?
3. The blizzard whipped through the little village.
4. The blister on my finger is beginning to sting.
5. Did you give the picture to your sister?

Common spellings of /I/ are: i, e and y.

## The Vowel /e/

When saying /e/, curve the tongue about halfway up in front, and pull the lips back slightly. The vowel is long and tense. As you say it, glide the tongue up and forward, dropping the jaw slightly.

Repeat after me: /e/, /e/, /e/, /e/, /e/.

Now repeat these words:

- |           |             |            |            |
|-----------|-------------|------------|------------|
| 1. major  | 7. maid     | 13. whale  | 19. taste  |
| 2. tailor | 8. taper    | 14. trait  | 20. blame  |
| 3. frame  | 9. maim     | 15. brake  | 21. wave   |
| 4. quake  | 10. brave   | 16. quail  | 22. waste  |
| 5. stale  | 11. brain   | 17. debate | 23. daze   |
| 6. waken  | 12. braille | 18. Dave   | 24. dainty |

## 8 The Vowel System of American English

Repeat these sentences in the pauses provided:

1. The bike's frame and brakes were in good shape.
2. Dave tasted the stale cookies.
3. The major was afraid to wait anywhere nearby.
4. The tailor waved at the train.
5. Airmail goes by plane.

Common spellings of /e/ are: ei, a, ai, ay and words that end in an "a" + consonant + "e" (for example, "face").

### The Vowel /ε/

When saying /ε/, the tongue is curved up in the front, and the lips are pulled back slightly. This is a short, relaxed vowel.

Repeat after me: /ε /, /ε /, /ε /, /ε /, /ε /.

Now repeat these words:

- |            |           |            |              |
|------------|-----------|------------|--------------|
| 1. mend    | 7. wet    | 13. when   | 19. ten      |
| 2. test    | 8. smell  | 14. breath | 20. blend    |
| 3. quest   | 9. then   | 15. bless  | 21. question |
| 4. western | 10. death | 16. went   | 22. slept    |
| 5. guess   | 11. spend | 17. well   | 23. wrench   |
| 6. letter  | 12. left  | 18. shell  | 24. dense    |

End  
Tape 1B

Begin  
Tape 2A

Repeat these sentences in the pauses provided:

1. I sent ten letters to residents.
2. The test went better than ever.
3. Kenneth slept well when he spent the night.
4. Mend the fence when it isn't wet.
5. The hen laid her eggs in her nest in the shed.

The most common spellings of /ε/ are: e, ea and ue.

### The Vowel /ae/

When saying /ae/, the tongue should be lower and pushed forward slightly. Drop your lower jaw and pull your lips back slightly. This vowel is short and relaxed.

Repeat after me: /ae/, /ae/, /ae/, /ae/, /ae/.

Now repeat these words:

- |          |            |            |           |
|----------|------------|------------|-----------|
| 1. match | 7. rat     | 13. tackle | 19. taffy |
| 2. hat   | 8. pat     | 14. crash  | 20. half  |
| 3. grab  | 9. cab     | 15. brag   | 21. slack |
| 4. wag   | 10. quack  | 16. pack   | 22. flask |
| 5. batch | 11. packet | 17. jacket | 23. map   |
| 6. slash | 12. flag   | 18. crack  | 24. axe   |

Repeat these sentences in the pauses provided:

1. Pack the flag in the bag
2. Grab your hat and jacket.
3. The fishing tackle was stashed in my backpack.
4. Ask Jack to share his snack.
5. I ate half a package of crackers.

The most common spelling of /æ/ is "a."



## CHECKPOINT

- 1) Are you remembering to exaggerate the tongue, lip and jaw movements for the target vowels?
- 2) Is your tongue tip down when you say the target vowel?

## The Vowel /a/

When saying /a/, the lips are relaxed, the jaw is lowered, and the tongue is in the bottom of the mouth. This is a short, relaxed vowel.

Repeat after me: /a/, /a/, /a/, /a/, /a/.

Now repeat these words:

- |           |           |            |             |
|-----------|-----------|------------|-------------|
| 1. trot   | 7. blot   | 13. drop   | 19. stopper |
| 2. smock  | 8. swamp  | 14. bomb   | 20. mob     |
| 3. sob    | 9. bronze | 15. dollar | 21. stock   |
| 4. bother | 10. chop  | 16. dock   | 22. wobble  |
| 5. not    | 11. dodge | 17. cop    | 23. spot    |
| 6. follow | 12. lock  | 18. prom   | 24. blonde  |

Repeat these sentences in the pauses provided:

1. The cop followed the blonde.
2. Stop on the dock by the Dodge.
3. I will not bother to blot up the spot.
4. The fox trotted down the rocky trail.
5. They dropped the dollar on the spot.

The most common spellings of /a/ are: a and o.

## The Vowel /ɔ/

When saying /ɔ/, the lips are slightly rounded, and the tongue is low in the mouth, being slightly pulled back, and is higher in the back than in the front. This vowel is short and relaxed.

Repeat after me: /ɔ/, /ɔ/, /ɔ/, /ɔ/, /ɔ/.



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Now repeat these words:

- |          |           |            |            |
|----------|-----------|------------|------------|
| 1. pause | 7. moth   | 13. taught | 19. fought |
| 2. ought | 8. small  | 14. caught | 20. call   |
| 3. tall  | 9. walk   | 15. lawn   | 21. boss   |
| 4. brawl | 10. raw   | 16. bald   | 22. straw  |
| 5. dawn  | 11. jaw   | 17. dog    | 23. fall   |
| 6. cough | 12. jaunt | 18. claw   | 24. paw    |

Repeat these sentences in the pauses provided:

1. The bald man caught a cough.
2. We ought to take a long walk at dawn.
3. I got a small cut on my jaw in a brawl.
4. The tall man paused and thought.
5. The small dog fought bravely.

Common spellings of /ɔ/ are: ou, au, aw, "a" + "l" (as in "tall") and "o" + "g" (as in "fog").

### The Vowel /ʌ/

When saying /ʌ/, the lips are relaxed, the jaws are open slightly, and the tongue is in the bottom of the mouth. This is a short, relaxed vowel.

Repeat after me: /ʌ /, /ʌ /, /ʌ /, /ʌ /, /ʌ /.

- |           |            |           |            |
|-----------|------------|-----------|------------|
| 1. muscle | 7. tusk    | 13. tug   | 19. mutt   |
| 2. shut   | 8. thumb   | 14. hum   | 20. dump   |
| 3. jump   | 9. blood   | 15. blush | 21. rub    |
| 4. bucket | 10. won    | 16. rust  | 22. fun    |
| 5. cup    | 11. wonder | 17. stuck | 23. trust  |
| 6. plus   | 12. hug    | 18. plug  | 24. suffer |

Repeat these sentences in the pauses provided:

1. I wonder how you stuck your thumb.
2. The couple's trust won much admiration.
3. Give me another cup of punch.
4. Your method is enough to make me wonder.
5. The truck was stuck in the mud.

Common spellings of /ʌ/ are: u, o, oo and ou.

### The Vowel /o/

When saying /o/, the tongue should be high in the back, and the lips should be rounded. This is a glide and as you say it, your lips should become slightly rounded and your tongue should move back and up. This vowel is long and tense.

Repeat after me: /o/, /o/, /o/, /o/, /o/.

Now repeat these words:

- |            |          |             |             |
|------------|----------|-------------|-------------|
| 1. mold    | 7. toad  | 13. token   | 19. suppose |
| 2. hope    | 8. smoke | 14. smolder | 20. broke   |
| 3. won't   | 9. dome  | 15. quote   | 21. code    |
| 4. swollen | 10. bowl | 16. hoax    | 22. show    |
| 5. coal    | 11. cold | 17. told    | 23. nose    |
| 6. most    | 12. soul | 18. loan    | 24. cone    |

Repeat these sentences in the pauses provided:

1. I hope the quote is the most economical.
2. The coal smoked and smoldered.
3. I told you she broke the bowl.
4. Won't the cold slow the game?
5. Show your swollen nose to the doctor.

Common spellings of /o/ include: o, ow, oa, ou and "o" + consonant + "e" (as in "home").

End  
Tape 2A

Begin  
Tape 2B

### The Vowel /ʊ/

When saying /ʊ/, the tongue should be slightly pulled back and curved high in the back off the mouth. The lips should be somewhat rounded. This vowel is short and relaxed.

Repeat after me: /ʊ/, /ʊ/, /ʊ/, /ʊ/, /ʊ/.

Now repeat these words:

- |          |            |           |            |
|----------|------------|-----------|------------|
| 1. look  | 7. book    | 13. took  | 19. pull   |
| 2. full  | 8. wool    | 14. woman | 20. stood  |
| 3. hook  | 9. cook    | 15. good  | 21. bull   |
| 4. wood  | 10. should | 16. crook | 22. cookie |
| 5. fully | 11. pulley | 17. push  | 23. could  |
| 6. hood  | 12. rookie | 18. shook | 24. nook   |

Repeat these sentences in the pauses provided:

1. The rookie shook the hood as hard as he could.
2. The cook put the wood on the fire.
3. The woman stood and looked at the bull.
4. Who took my book?
5. She shook the wool coat and put it on the hook.

Common spellings of /ʊ/ are: u, o, oo and ou.

### The Vowel /u/

When saying /u/, the lips are very rounded, the tongue is high in the back, and it is a long, tense vowel.

Repeat after me: /u/, /u/, /u/, /u/, /u/.

## 12 The Vowel System of American English

Now repeat these words:

- |           |             |           |           |
|-----------|-------------|-----------|-----------|
| 1. movie  | 7. moon     | 13. two   | 19. tooth |
| 2. tunic  | 8. fool     | 14. fruit | 20. super |
| 3. group  | 9. smooth   | 15. mule  | 21. brood |
| 4. bruise | 10. human   | 16. pool  | 22. brew  |
| 5. stew   | 11. student | 17. food  | 23. cube  |
| 6. sue    | 12. rude    | 18. juice | 24. boost |

Repeat these sentences in the pauses provided:

1. It was rude of the student to sue for the bruise.
2. The fruit juice was smooth.
3. They had food for two by the pool.
4. The super movie gave my mood a boost.
5. Sue walked in the moonlight with the group.

Common spellings of /u/ are: u, o, oo, ui, ou, ue, ew, oe, and "u" + consonant + "e" (as in "rude").

### The Vowel /ɔɪ/

When saying /ɔɪ/, start with the lips very rounded and the tongue pulled back in the mouth. As you say /ɔɪ/, glide the tongue up and forward, pulling the lips back.

Repeat after me: /ɔɪ/, /ɔɪ/, /ɔɪ/, /ɔɪ/, /ɔɪ/.

Now repeat these words:

- |          |           |           |             |
|----------|-----------|-----------|-------------|
| 1. boy   | 7. coil   | 13. foil  | 19. boil    |
| 2. poise | 8. void   | 14. toy   | 20. join    |
| 3. moist | 9. joy    | 15. point | 21. groin   |
| 4. joint | 10. oil   | 16. broil | 22. coin    |
| 5. ploy  | 11. avoid | 17. noise | 23. invoice |
| 6. coy   | 12. soy   | 18. spoil | 24. loin    |

Repeat these sentences in the pauses provided:

1. The boy coiled the oily rope.
2. Let's avoid the noisy beer joint.
3. The joy was spoiled when the toy broke.
4. Join us while we broil the tenderloin steaks.
5. The coy woman was very poised.

Common spellings of /ɔɪ/ include: oi and oy.

### The Vowel /aʊ/

When saying /aʊ/, start with the lips pulled back slightly, the mouth open, and the tongue down. As you say /aʊ/, bring the lips forward, making them very round while bringing the lower jaw up.

Repeat after me: /aʊ/, /aʊ/, /aʊ/, /aʊ/, /aʊ/.

Now repeat these words:

- |          |            |            |           |
|----------|------------|------------|-----------|
| 1. how   | 7. about   | 13. brown  | 19. bout  |
| 2. cow   | 8. now     | 14. sour   | 20. trout |
| 3. plow  | 9. foul    | 15. proud  | 21. owl   |
| 4. meow  | 10. bound  | 16. sound  | 22. noun  |
| 5. stout | 11. flower | 17. shower | 23. loud  |
| 6. grout | 12. mouse  | 18. down   | 24. hour  |

Repeat these sentences in the pauses provided:

1. How about sauerkraut for dinner?
2. The grout in the shower is coming out.
3. The brown mouse scurried away soundlessly.
4. Give a loud shout if you catch a trout.
5. Now we must plow and plant sunflowers.

Common spellings of /au / are: au, ow and ou.

### The Vowel /aI/

When saying /aI/, start with the mouth open and the tongue down as though to say /a/. As you say /aI/, bring the lower jaw up and the body of the tongue up and forward. As always, the tongue tip stays down.

Repeat after me: /aI/, /aI/, /aI/ /aI/ /aI/.

Now repeat these words:

- |           |           |            |           |
|-----------|-----------|------------|-----------|
| 1. hide   | 7. pile   | 13. pine   | 19. stile |
| 2. stride | 8. file   | 14. ripe   | 20. buy   |
| 3. sniper | 9. fight  | 15. bribe  | 21. sign  |
| 4. flight | 10. grime | 16. pry    | 22. pride |
| 5. night  | 11. lime  | 17. strive | 23. sigh  |
| 6. kite   | 12. time  | 18. sky    | 24. right |

Repeat these sentences in the pauses provided:

1. I need to buy limes this time.
2. Our kite is flying in the sky.
3. Your flight leaves tonight at nine.
4. Why is this white wine so dry?
5. That's my child crying.

Common spellings of /aI/ are: igh, uy, y, i, and "i" + consonant + "e" (as in "live").

End  
Tape 2B



Begin  
Tape 3A

## VOWEL REDUCTIONS

Every sound in English, or in any language, changes to a degree depending on the sounds which combine with it to form words. We alter the production of a vowel or consonant to fit the natural melody and rhythm of our language. When a syllable or word is stressed, the vowel length is increased and the vowel is said with slightly more force. This draws the attention of the listener to the key words in the message. When a syllable or word is not stressed, the vowel is said very quickly and with less emphasis. The result is that vowels in unstressed words may be left out altogether, or they may change form and be "reduced." If the vowel that is unstressed is a long vowel, such as /u/ or /i/, it may be reduced to its corresponding short vowel. /u/ and /i/ would then become /ʊ/ or /ɪ/. Other vowels may be reduced to the neutral or schwa vowel, /ə/. This process occurs at the syllable level, as well as at the word level.

Correct use of the schwa vowel in words and in running speech is crucial to fluent-sounding speech. The schwa vowel is the unstressed version of the /ʌ/ sound, as in the word, "cup." However, it is extremely short and only occurs in the weakest syllable of a word. It is designated by the schwa /ə/ symbol. When saying the schwa, your mouth should be open slightly, your lips in a neutral position, and your tongue curved about halfway up in the center.

### Syllable Reductions

The following word lists provide practice with the schwa vowel. Notice that, despite a variety of vowel spellings, the vowel sound in the unstressed syllable is always reduced to the schwa.

**Instructions:** Repeat each word in the pause provided. Remember that the vowel in the first syllable is very weak.

- |            |             |                |             |
|------------|-------------|----------------|-------------|
| 1. ago     | 9. agree    | 17. appreciate | 25. across  |
| 2. opinion | 10. upon    | 18. marine     | 26. attach  |
| 3. ahead   | 11. respond | 19. machine    | 27. collect |
| 4. ballon  | 12. absurd  | 20. acquire    | 28. shellac |
| 5. succumb | 13. benign  | 21. morale     | 29. baton   |
| 6. arrange | 14. chagrin | 22. concur     | 30. decline |
| 7. deceit  | 15. delete  | 23. evict      | 31. evoke   |
| 8. mirage  | 16. involve | 24. dismay     | 32. endow   |

In the following words, the vowel in the second syllable is weak and it is reduced to the schwa.

**Instructions:** Repeat each word in the pauses provided.

- |                |                |                |                 |
|----------------|----------------|----------------|-----------------|
| 1. capital     | 9. syllable    | 17. simplify   | 25. animal      |
| 2. acrobat     | 10. telephone  | 18. relative   | 26. movement    |
| 3. emphasize   | 11. guarantee  | 19. rationale  | 27. absolute    |
| 4. application | 12. nomination | 20. invitation | 28. competition |
| 5. station     | 13. florist    | 21. second     | 29. propaganda  |
| 6. magazine    | 14. benefit    | 22. elevate    | 30. opposite    |
| 7. analyse     | 15. justify    | 23. mission    | 31. testify     |
| 8. diplomat    | 16. terrible   | 24. marvelous  |                 |



### CHECKPOINT

Are you remembering to exaggerate the tongue, lip and jaw movements in the syllables that are now reduced?

## CONCEPTS IN INTONATION

### INTRODUCTION

You've already covered one of the most essential factors in producing clearly understood words—the vowels. This next unit introduces some of the principles of intonation which are also critical to conveying your words accurately.

It is important for you to continue to listen to your vowel pronunciation as you move on in the program. At first, focus on the new concepts being presented. When you can monitor your application of the intonation principles, begin to focus on the accuracy of the vowels as well.

### BASIC CONCEPTS

At some point, you may have identified the native origin of a person based on his or her "accent." Even if you don't know the language, it is often easy to guess that a speaker is "German," "English," "Japanese," or "Chinese." Each language has its own characteristic rhythm and melody. Some languages use a wide range of tones and rapid shifts in pitch from high to low. Other languages are perceived as "flat." These characteristics of a language are called "intonation." Though they distinguish one language from another, and are very important to the interpretation of each message, they are rarely taught.

The basic concepts of intonation—stress, pitch, intensity and duration—will be introduced in this portion of the program. You will also see how these variables come together to create basic intonation patterns for words. Finally, you will learn and practice some grammatical rules important for correct word level intonation.

**Instructions:** As the concepts are presented, repeat the examples when indicated in the pauses provided. Learn to listen and correct yourself as you practice, just as you did with the vowels.

### Stress

In American English, the important parts of the word or sentence are given more prominence via increased loudness, higher pitch, and longer duration. The less important parts of the word or message are said more quickly, softly and with a lower pitch. Some sounds and words may even be abbreviated or "reduced." The prominence of some parts of the message above others is called "stress." Using the correct stress helps the listener focus on the most important parts of the message so that he can respond more quickly and efficiently. If the correct stress pattern is not used, the listener requires more time to interpret what is said. The listener must decode every syllable and word instead of having the less important elements sifted out.

There are eight major word level intonation patterns used in American English. There are many words with more syllables or unique stress patterns, but most words fit one of these eight patterns. The patterns outlined are not hard and fast rules that can be memorized. They are general tendencies of speech. Use the exercises for frequent, extensive practice to make the patterns feel comfortable and become a habit.

### Pitch

Pitch in verbal communication refers to the various tone levels from high to low that we use when speaking. Pitch fluctuates constantly in our messages and contributes meaning to those messages. Pitch level can convey our emotions. When we are excited, or very emotional, we often move our voice into a high range. When we are dejected or tired, our voice tends to move into the low pitch range with very little variation up or down. When we emphasize a key part of our thoughts, our pitch tends to go higher with the increase in emphasis. The

eight basic intonation patterns for words have predictable pitch levels that coincide with the stress markers. The important elements of our message are stressed by raising our pitch slightly, leaving the unimportant portions unstressed and at a lower pitch.

### Steps and Glides

In American English our pitch covers a range of four tones. We move our voice within this range in using either steps or glides. Correctly using these steps and glides is essential if your words are to be understood.

In step changes, each syllable of a word has its own separate tone. For example, say the word "paper." In this word, your voice must say the first syllable on a higher level and then drop abruptly to say the second syllable. There is no gliding through the intervening tones.

```

4
3  pa
2      per
1

```

Listen to the word again: "paper." Now repeat it and try to hear and feel the high versus low tone in your own voice: "paper, paper, paper."

Gliding pitch refers to the voice sliding up or sliding down in pitch on a particular vowel. Listen to the gliding pitch change in the following word:

```

4  L
3    o
2      v
1        e

```

Did you hear the voice start high and slide down to a lower pitch in that word? To accomplish this pitch change, you change tones during the vowel. Listen to the word again: "love." Now repeat the word and try to imitate this falling pitch: "love."

In certain situations, we use a rising glide in English. Listen to the voice rise in pitch on the word "love:"

```

4          e
3      v
2    o
1  L

```

This time listen to the word and repeat it trying to achieve the same rising pitch: "love, love, love."

It may be easier to hear if a rising and falling pitch are contrasted. Repeat these gliding pitch changes on the word "love." Imitate the pitch pattern, either rising or falling, of the speaker:

- |                   |                   |
|-------------------|-------------------|
| 1. love (falling) | 4. love (falling) |
| 2. love (rising)  | 5. love (falling) |
| 3. love (rising)  | 6. love (rising)  |

In the next exercise, repeat each word first with a falling, then with rising pitch. Remember, the gliding occurs on the vowel.

- |         |          |          |          |
|---------|----------|----------|----------|
| 1. one  | 6. keep  | 11. love | 16. day  |
| 2. door | 7. home  | 12. same | 17. care |
| 3. fine | 8. wheel | 13. book | 18. bowl |
| 4. why  | 9. how   | 14. cave | 19. cook |
| 5. time | 10. safe | 15. coat | 20. fur  |

A rising pitch change can also be used during a step change. Compare rising and falling patterns in the word “paper:”

Repeat each word in the pause provided:

- |                    |                    |
|--------------------|--------------------|
| 1. paper (falling) | 4. paper (falling) |
| 2. paper (rising)  | 5. paper (rising)  |
| 3. paper (rising)  | 6. paper (falling) |

Now repeat the following words first with a rising then a falling pitch.

- |             |             |
|-------------|-------------|
| 1. bacon    | 5. river    |
| 2. butter   | 6. water    |
| 3. constant | 7. dozen    |
| 4. father   | 8. stranger |

**End**  
**Tape 3A**

**Begin**  
**Tape 3B**

During the word pattern exercises later in the unit, you will practice the normal falling inflection used in single words. Later in the course, you will have the opportunity to practice rising inflection in longer messages.

## Duration

In conversational speech, the greatest speaking time is devoted to those syllables or words which have the highest informational value in the message. Syllables and words with little informational value are said more quickly. The relationship between the stressed and unstressed elements of your message (i.e., those which are said slowly versus those which are said quickly) will determine whether you are perceived as having a rapid or a slow rate of speech.

Duration of the stressed elements of speech can be increased by prolonging the vowel. Duration of the unstressed elements can be reduced by shortening the vowel. In fact, vowels in unstressed words are often abbreviated such that they lose their clarity and identity.

This next exercise focuses on the concept of duration. Each word will be said twice, with a short vowel duration first, and then with a longer duration. Listen to the difference between the two. Repeat the two versions of each word in the pauses.

- |          |           |
|----------|-----------|
| 1. pause | 7. feed   |
| 2. soon  | 8. toil   |
| 3. nice  | 9. pool   |
| 4. now   | 10. hold  |
| 5. not   | 11. made  |
| 6. hat   | 12. since |

## Intensity

The stressed portions of the message will be slightly louder. The unstressed portions will be said more softly. Listen to the following examples:

*I told you I'd be there. What time did you say it begins?*

## Summary

Stressed syllables and words are those carrying the highest informational value. The speaker automatically emphasizes them by using a higher pitch, increased loudness and slower rate.

Unstressed syllables and words are those that have less informational value in the message. These are said at a lower pitch, softer and at a faster rate.

Pitch changes are accomplished via steps or glides. Stress and pitch changes are used to create basic word level intonation patterns.



## Primary Word Level Intonation Patterns

The remainder of this unit is devoted to the specific word intonation patterns. Remember that using the correct pattern is a very important factor in listener recognition of the word. Once you expose yourself to the patterns and can hear the differences among them, you will gradually be able to replicate them. When you become skilled at replicating them, you will start to generalize them to other words not included in the exercises. Gradually, over a longer period of time and with continued practice, you can expect to master the word intonation patterns, using them appropriately when speaking English.

The eight primary word intonation patterns are presented below. Listen to a representative word from each pattern as they are said one after the other.

- |              |                |
|--------------|----------------|
| 1. one       | 5. testify     |
| 2. return    | 6. emphasis    |
| 3. butter    | 7. guarantee   |
| 4. allowance | 8. corporation |

Notice that the vowels in the weakly stressed syllables lost their color and begin to sound like a schwa (/ə/), or, in some cases, sound as though they are omitted entirely. In the exercises that follow pay particular attention to these “reduced” vowels.

Practice the following word lists for each stress pattern. Emphasize sharp contrasts between pitch levels and levels of syllable emphasis. If you are able to repeat the pattern, preserving the correct relationship between pitch, loudness, and duration, but do not then use enough contrast (amount of variation) between the levels, the words will remain difficult for your listener to identify.

**Instructions:** Each word pattern will be described. You will then practice each pattern by repeating words fitting that pattern. Say each word in the pause provided, using a falling inflection.

### PATTERN I

Pattern I is used for all one-syllable words. That is, all one-syllable words are said using a glide. The most common intonation errors on this pattern occur when the glide is not significant enough, or when a flat pitch level is used. In the following examples, listen to two versions of each word. the first version will be said without a glide and the second will be said with a glide: “dog, house, mine, love.”

Now practice Pattern I by repeating each word in the pause provided:

- |          |           |           |           |
|----------|-----------|-----------|-----------|
| 1. want  | 11. shoot | 21. hunt  | 31. new   |
| 2. bail  | 12. bread | 22. fur   | 32. lax   |
| 3. why   | 13. mash  | 23. down  | 33. pitch |
| 4. base  | 14. talk  | 24. awe   | 34. bound |
| 5. bid   | 15. cheap | 25. phone | 35. pawn  |
| 6. mile  | 16. edge  | 26. fond  | 36. brief |
| 7. blame | 17. race  | 27. paid  | 37. case  |
| 8. bench | 18. save  | 28. mind  | 38. left  |
| 9. fight | 19. light | 29. hide  | 39. cope  |
| 10. gaze | 20. gaunt | 30. light | 40. hall  |

### PATTERN II

Pattern II is for two-syllable words where the primary stress is on the second syllable. Use falling glide on this second syllable when repeating each word. The first syllable is “reduced” or abbreviated since it has weak stress. The most common mistake on this pattern is to put too much emphasis on the first syllable as in these examples: “deter, rebuke, decline.”

Now correctly repeat these Pattern II words:

- |             |             |             |             |
|-------------|-------------|-------------|-------------|
| 1. adopt    | 11. dispel  | 21. condone | 31. surmise |
| 2. abuse    | 12. abroad  | 22. delete  | 32. advance |
| 3. account  | 13. evict   | 23. endow   | 33. rebuke  |
| 4. acquaint | 14. absurd  | 24. mirage  | 34. afford  |
| 5. advice   | 15. acute   | 25. acquit  | 35. morale  |
| 6. baton    | 16. acquire | 26. decline | 36. allege  |
| 7. concur   | 17. adjust  | 27. dismay  | 37. applaud |
| 8. deceit   | 18. shellac | 28. recruit | 38. benign  |
| 9. evolve   | 19. succumb | 29. adjourn | 39. affirm  |
| 10. involve | 20. befall  | 30. sedate  | 40. curtail |

### PATTERN III

Pattern III is for two-syllable words where primary stress is on the first syllable. This is the most frequently occurring pattern in English. Pitch is characterized by step changes.

Repeat each word in the pause provided:

- |             |              |             |              |
|-------------|--------------|-------------|--------------|
| 1. father   | 11. careful  | 21. after   | 31. stubborn |
| 2. building | 12. carpet   | 22. florist | 32. auto     |
| 3. station  | 13. uncle    | 23. pantry  | 33. napkin   |
| 4. finger   | 14. aiding   | 24. bounty  | 34. enter    |
| 5. curtain  | 15. nicest   | 25. walking | 35. wilted   |
| 6. promise  | 16. scary    | 26. verbal  | 36. bluer    |
| 7. counting | 17. rider    | 27. turkey  | 37. level    |
| 8. guided   | 18. baby     | 28. glory   | 38. often    |
| 9. comment  | 19. children | 29. jacket  | 39. fewer    |
| 10. second  | 20. thirty   | 30. elbow   | 40. differ   |

### PATTERN IV

Pattern IV is for three-syllable words where primary stress is on the second syllable. Pitch is characterized by step changes.

Now say each Pattern IV word in the pause provided:

- |                |                |                 |                |
|----------------|----------------|-----------------|----------------|
| 1. abusive     | 11. deficient  | 21. consignment | 31. combative  |
| 2. acceptance  | 12. agenda     | 22. capricious  | 32. affected   |
| 3. accustom    | 13. apparel    | 23. abortion    | 33. aggressive |
| 4. adherence   | 14. appendix   | 24. abundance   | 34. ambitious  |
| 5. adjoining   | 15. assistance | 25. accredit    | 35. apparent   |
| 6. adjustment  | 16. astonish   | 26. acknowledge | 36. appliance  |
| 7. beholden    | 17. audition   | 27. acquittal   | 37. assemble   |
| 8. charisma    | 18. reduction  | 28. addiction   | 38. assumption |
| 9. conclusive  | 19. belabor    | 29. adjacent    | 39. ambition   |
| 10. contortion | 20. companion  | 30. adjournment | 40. belated    |



### CHECKPOINT

Are you remembering to reduce the vowels in the weakly-stressed syllables to schwas?

Begin  
Tape 4A

## PATTERN V

Pattern V is for three-syllable words where primary stress is on the first syllable and secondary stress is on the third syllable. Pitch is characterized by step changes.

Repeat each word in the pause provided:

- |               |               |                |                  |
|---------------|---------------|----------------|------------------|
| 1. conjugate  | 11. telescope | 21. hesitate   | 31. elevate      |
| 2. congregate | 12. boulevard | 22. underwear  | 32. fascinate    |
| 3. calculate  | 13. magazine  | 23. decorate   | 33. mediate      |
| 4. emphasize  | 14. benefit   | 24. compensate | 34. enterprise   |
| 5. democrat   | 15. isolate   | 25. acrobat    | 35. circumstance |
| 6. telephone  | 16. immigrate | 26. specify    | 36. diplomat     |
| 7. operate    | 17. justify   | 27. qualify    | 37. emphasize    |
| 8. occupy     | 18. classify  | 28. execute    | 38. supervise    |
| 9. envelope   | 19. exercise  | 29. institute  | 39. simplify     |
| 10. holiday   | 20. testify   | 30. realize    | 40. horrify      |

## PATTERN VI

Pattern VI is for three-syllable words where primary stress is on the first syllable and the second and third syllables have weak stress. Pitch is characterized by step changes.

Now repeat each word:

- |               |                |                |               |
|---------------|----------------|----------------|---------------|
| 1. dominant   | 11. studying   | 21. liberal    | 31. fluently  |
| 2. carpenter  | 12. excellent  | 22. medicine   | 32. carefully |
| 3. terrible   | 13. fortunate  | 23. flattering | 33. furniture |
| 4. relative   | 14. opposite   | 24. bicycle    | 34. articles  |
| 5. seventy    | 15. frequently | 25. comforting | 35. angrily   |
| 6. formula    | 16. continent  | 26. testament  | 36. beautiful |
| 7. specialist | 17. visitors   | 27. animal     | 37. finishing |
| 8. possible   | 18. wonderful  | 28. messenger  | 38. emphasis  |
| 9. yellowish  | 19. serious    | 29. gentleman  | 39. usefully  |
| 10. hospital  | 20. elephant   | 30. marvelous  | 40. register  |

**Note:** Pattern VI is often confused with Pattern V. It may be difficult at first to hear the difference between the weak and secondary stress in the last syllable of each. To clarify this contrast in stress, listen to two versions of each example that follows. The first version will incorrectly use Pattern V stress. The second version will be correct as Pattern VI: "dominant," "marvellous" and "emphasis." In each case, the first version distorts the word by putting stress on the last syllable where there shouldn't be any.

To further sharpen your awareness of these stress patterns, listen to these next examples. Each Pattern V word will be said twice, first correctly, then incorrectly as Pattern VI: "decorate," "classify" and "exercise." In each case, the second version omits stressing the final syllable when it should be stressed. In all these examples, did you notice how unclear the word is when stress is misplaced?

## PATTERN VII

Pattern VII is for three-syllable words where primary stress is on the last syllable. Remember that this last syllable must have falling, gliding, pitch.

Repeat each Pattern VII word that follows:

- |               |                |                |
|---------------|----------------|----------------|
| 1. absentee   | 10. overlook   | 19. obsolete   |
| 2. acquiesce  | 11. disappear  | 20. predispose |
| 3. clientele  | 12. ascertain  | 21. referee    |
| 4. comprehend | 13. understand | 22. intervene  |
| 5. pirouette  | 14. engineer   | 23. disappoint |
| 6. rationale  | 15. absolute   | 24. overtake   |
| 7. appropo    | 16. apprehend  | 25. introduce  |
| 8. underneath | 17. coincide   | 26. gasoline   |
| 9. overcome   | 18. afternoon  |                |

### PATTERN VIII

Pattern VIII is for four-syllable words where primary stress is on the third syllable. Secondary stress occurs on the first syllable. Pitch is characterized by step changes.

Repeat each word in the pause provided:

- |                |                 |                   |                  |
|----------------|-----------------|-------------------|------------------|
| 1. conjugation | 11. competition | 21. apparatus     | 31. education    |
| 2. application | 12. economic    | 22. fundamental   | 32. absolutely   |
| 3. intonation  | 13. inspiration | 23. illustration  | 33. compensation |
| 4. termination | 14. analytic    | 24. mathematics   | 34. irritation   |
| 5. engineering | 15. corporation | 25. understanding | 35. recreation   |
| 6. nomination  | 16. independent | 26. advantageous  | 36. affidavit    |
| 7. information | 17. regulation  | 27. legislation   | 37. execution    |
| 8. occupation  | 18. violation   | 28. population    | 38. information  |
| 9. invitation  | 19. cultivation | 29. degradation   | 39. indication   |
| 10. propaganda | 20. aromatic    | 30. guaranteeing  | 40. artificial   |



### CHECKPOINT

Identify those words in the lists we just practiced which contain difficult vowels for you.

### OTHER WORD STRESS RULES

We have just reviewed the eight basic intonation word patterns. You are beginning to realize how important it is to make the stressed syllables in a word stand out if you are to avoid confusing your listener. Now here are some guidelines for when to de-emphasize words in a message.

### Word Reductions

Often in a conversation, parts of a sentence are speeded up. Consonants and even syllables may be left out or joined with neighboring words and two words may be spoken as one. When this happens, the vowel sound usually changes, most often to a schwa. The words in the sentence that are shortened are the less informational words—particularly pronouns, prepositions, conjunctions, and auxiliary and modal verbs. A number of these one-syllable words are routinely shortened in running speech. They will only be stressed when the speaker is emphasizing a specific point. The following exercise will review a number of the frequently reduced words in English: “us,” “a,” “do,” “and,” “or,” “of,” “to,” “the,” “can,” and “you.” By de-emphasizing these words in conversational speech, you achieve a natural, “fluent-sounding” rhythm appropriate for American English.

**Instructions:** Practice reducing the key word in the following sentences by shortening the vowel sound to a schwa. Notice that the whole word becomes extremely short and receives little emphasis in the message.

Now repeat each sentence after the speaker:

US

1. Take us home.
2. Pay us back.
3. Cook us dinner.
4. Call us later.
5. Tell us why.

DO

1. Do you have to?
2. What do you want?
3. When do you go?
4. I'll do it later.
5. How do you do?

OR

1. Is this for me or you?
2. Jim or Greg will stop by.
3. Would you like two or three?
4. I don't know whether I'm coming or going.
5. Select one or the other.

TO

1. What are you going to do?
2. Come to my house.
3. Stop on your way to the store.
4. It's on its way to you.
5. That's close to home.

CAN

1. Can you do it?
2. I can come.
3. I can do better.
4. You can think of something.
5. That can wait.

A

1. Have a drink.
2. Pick a winner.
3. Buy me a dog.
4. I want a sandwich.
5. I won a prize.

AND

1. She and I are going.
2. And then what?
3. I need butter and potatoes.
4. She got up and left.
5. Order bacon and eggs.

OF

1. I am proud of him.
2. I want a bag of potatoes.
3. Here's a box of crayons.
4. Have you heard of that?
5. I'd like more of that.

THE

1. Are you the first?
2. What's the answer?
3. That's the spirit.
4. Is this the way?
5. What's the difference?

YOU

1. You better listen.
2. You won't be sorry.
3. Can you understand?
4. Could you explain?
5. Why did you do it?

End  
Tape 4A

Begin  
Tape 4B

This next exercise will sharpen your awareness of the rhythm of words in messages and will give you further practice on word reductions.

**Instructions:** Repeat each unit as it is presented in the pause provided. First, each word will be said in its stressed, or complete, form. Then, the word will be stressed in a sentence. Finally, the word will be reduced in another sentence to illustrate its normal usage. Notice the contrast in both the rhythm and the meaning between each version of the key word in the sentences.

Repeat each word in the pause provided:

1. and            And, I'll tell you something else.  
                     Jean and Beth are coming.
2. as             As if I didn't already know that.  
                     Mine is as good as his.



3. at At nine o'clock, I want to watch a movie.  
He's at the store.
4. had I had to do it.  
They had already seen the movie.
5. would Would you please hurry?  
I would have come.
6. will She will do it.  
The day will get hotter.
7. are Are you sure?  
Where are the boys?
8. or Or, here's something else to consider.  
Was it two or three months ago?
9. for For what purpose?  
Is this for me?
10. have Have you thought this through?  
I have to go now.
11. can You can do it.  
Can you go tonight?
12. that That is not what I meant.  
She said that she'd be late.
13. some Some people just can't be trusted.  
I'd like some more.
14. you You can't do that  
They said you weren't home.

## BASIC CONSONANT SYSTEM OF AMERICAN ENGLISH

### INTRODUCTION

This section covers the basics of producing American English consonants. Many of the consonants are already familiar to you because they are pronounced the same in both your native language and in English. Others don't exist in your first language and will be completely unfamiliar to you. A third group of English consonants bears a close resemblance to sounds in your native language but the pronunciation varies significantly. These pronunciation variations are often the most difficult to hear and imitate, yet they have a great impact on word recognition.

The first segment of this unit will introduce the IPA symbols for consonants. Then a consonant classification system will be presented to help you identify accurate production of the consonants. Finally, a description of each of the consonants in American English will guide you in practicing the consonant word lists at the end of the unit. When you have completed this portion of the program, you will know the correct pronunciation of each consonant. Continued practice will be necessary to establish accurate pronunciation.

As you work through this unit of the program, it is important to follow through on what you've learned about vowels and word level intonation. Throughout the program, as new material is presented, focus on correcting yourself for the new elements first. Then, when you feel you can rely on your ear to tell you when you are practicing correctly, begin to listen to the accuracy of the "whole" word: the vowels, the intonation and the consonants.

### THE BASIC CONCEPTS

The phonetic symbols for consonants are listed in Table 2. Remember that they are taken from the International Phonetic Alphabet (IPA), and that each symbol has exactly one sound associated with it. Column 1 gives the IPA sound symbol. Column 2 gives the pronunciation version seen in dictionaries. Column 3 shows the spellings possible for that consonant in English. Column 4 gives an example word containing the key consonant. You will need to learn some of these symbols; however, many will be the same as the alphabet symbols you are already familiar with.

**Instructions:** Follow along Table 2 in your book as the phonetic symbols for consonants are presented. Repeat each sound and example word in the pause provided. Pay particular attention to the sounds whose symbols differ from the regular alphabet symbols. Look at the variety of spellings that are possible for each consonant sound in English.

**TABLE 2**  
**PHONETIC SYMBOLS FOR THE CONSONANTS OF AMERICAN ENGLISH**

Phonetic Symbol	Dictionary Symbol	Common Spellings	Example
/w/	w	w, wh	will
/m/	m	m, mm, mn	my
/p/	p	p, pp,	pie
/b/	b	b, bb,	buy
/f/	f	f, ff, ph	fine
/v/	v	v	very
/θ/	th	th	think
/ð/	th	th	there
/n/	n	n, nn, gn, kn	no
/l/	l	l, ll	love
/t/	t	t, tt, bt, ght, ed, th, cht, ct, pt	tie
/d/	d	d, dd, ld	die
/j/	y	y, u, li, eu	you
/s/	s	s, ss, c, sc, ps, z, y	sew
/z/	z	z, s, x	zero
/ʃ/	sh	sh, ch, c, ss, sci, x	she
/ʒ/	zh	g, s, z,	pleasure
/tʃ/	ch	ch, tu, c, tch	chair
/dʒ/	j	j, dg, d, g	jail
/r/	r	r, wr	rabbit
/k/	k	k, c, ch, ck, q	kiss
/g/	g	g, gg, x, gh	give
/ŋ/	ng	ng, n	ring
/h/	h	h	high

**Note: This portion is not on the tape.** At this time, we suggest you stop the cassette portion of the program in order to continue the introductory section on consonant production. Review and familiarize yourself with the IPA symbols just introduced. Then, learn and practice the features of PLACE, MANNER and VOICING under the heading, "Consonant Classification." When you have completed this portion, return to the cassette program for the individual consonant drills in the section entitled, "Consonant Word Lists" on page 29. The more familiar you are with the introductory material, the more successful you will be "correctly" reproducing the consonants on tape.

## CONSONANT CLASSIFICATION

You can use the following Consonant Classification System as a key to accurate production of the consonant sounds. The consonant sounds of American English are classified by **place** (i.e., where in the mouth they are produced), **manner** (i.e., what process is used to create the sound), and **voicing** (i.e., whether or not you use your voice when producing the sound). If you know these three features of a particular sound, you should come very close to producing it accurately. The material presented below is meant to introduce concepts.

### PLACE

**Place** refers to the parts of the mouth used in producing a sound. For instance, the lips are held together to produce /b/ and /p/. Feel how the lips come together for the /p/ and /b/ at the beginning and at the end of these words:

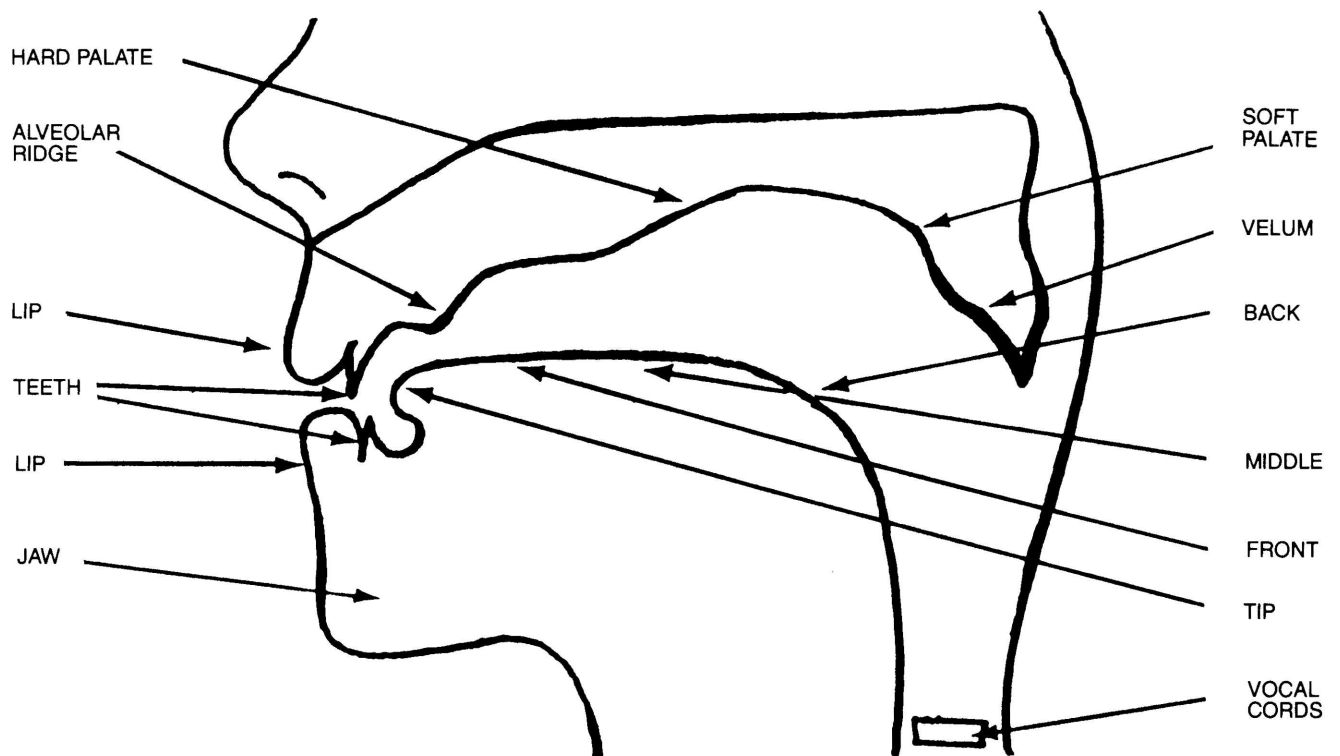
boy      rob                  pat      cap

Consonants are formed by using any two different parts of the mouth: lips, teeth, lower jaw, different parts of the roof of the mouth and different parts of the tongue. The tongue is divided into the tip, the front and the back. The tip refers to the foremost portion of the tongue. The blade refers to that portion of the tongue just behind the tip. The roof of the mouth is divided into the hard and soft palate. Feel along the roof of the mouth with the tip of your tongue and you can feel where the bony (hard) part of the palate ends and where the soft palate begins. Just behind the two upper front teeth, you can feel a small bump known as the **alveolus**. It is the contact point for several of the sounds. The inside gum line of the upper teeth is another important reference point for the formation of English consonants. (Find these physical reference points on the diagram for **Consonant Production**.)

The following list describes the place of articulation in the mouth for each of the consonants moving from the front of the mouth to the back:

1. The lips are rounded and protrude forward slightly for: /w/.
2. Both lips are held together for: /p/, /b/, /m/.
3. The inside lower lip and the cutting edge of the upper front teeth for: /f/ and /v/.
4. The tongue tip and cutting edge of the upper front teeth for: /θ/, as in "thigh," and /ð/, as in "thy."
5. The tongue tip and alveolus (i.e., the bump just behind the upper front teeth) for: /t/, /d/, /n/, /s/, /z/, and /l/.
6. The entire body of the tongue is pulled back along the palate (i.e., the roof of the mouth), and the sides of the tongue touch along the molars (i.e., teeth) on both sides for: /j/ as in "yes," /ʃ/ as in "shoe," /ʒ/ as in "measure," /tʃ/ as in "chair," /dʒ/ as in "jury" and /r/ as in "wrote."
7. The back of the tongue is raised to contact the soft palate: /k/, /g/, and /ŋ/ as in "hang."
8. A puff of air from the throat area or vocal cords, with no contact between the other articulators for: /h/.

## PHYSICAL REFERENCE POINTS FOR CONSONANT PRODUCTION





## MANNER

**Manner** refers to the process used to create a particular sound. The /p/ and /b/ sounds are made by stopping the air within the mouth and then releasing it in a puff. Put your palm close to your mouth and say the following words:

pop      bob                  pat      back

Feel the puff of air on your hand. You can see the effect of a burst of air if you put a mirror to your mouth and repeat these same words.

Sounds are made with varying degrees of contact between the articulators. The degree of contact shapes the airflow needed to produce each sound. The type of air flow has been used to characterize the consonant groups below. Repeat each group three times and concentrate on feeling the similarity in air flow among the sounds in each category.

1. **Continuous** airflow results when two parts of the mouth come together without obstructing the free flow of air between them: /w/, /m/, /n/, /l/, /j/, /r/, /ŋ/.
2. **Partially Continuous** airflow results when the articulators are held so closely together that the air flow is obstructed and interferes with the free flow of air, creating a hissing sound: /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/, /h/.
3. **Non-Continuous** airflow results when two articulators make complete contact, sealing off the mouth and nose, and trapping air within the mouth such that it is then released in a small burst of air: /p/, /b/, /t/, /d/, /k/, /g/.
4. **Mixed** sounds are produced using the same process as to build up or trap air in the mouth, immediately followed by the process used in Number 2 above in which the air is released from the mouth with a hissing sound. /tʃ/, /dʒ/.

## VOICING

The third feature is **Voicing**. Many of the sounds of English are paired. That is, they are produced exactly the same except that one is “voiced” and the other is not. Voicing actually refers to whether or not the vocal folds vibrate when a particular sound is made. You can feel the vibration of “voicing” by placing your finger tips vertically along your throat, under your chin, while saying “zzzzzz.” You should be able to feel the vibration of the vocal folds in your throat. Now, try the same thing with “ssssss.” This time, there will be no vibration.

Since many of the sounds of English are produced exactly alike except that one is voiced and the other is not, the voicing of the sound becomes very important to the meaning of a word. Note that in the word pair below the /s/ and /z/ sounds are produced exactly the same except that one is voiced and the other is not.

Race	(no voice: “sss” sound)
Raise	(voice: “zzz” sound)

Place your finger tips vertically along your neck and say “ah.” The vibration you feel indicates that you are using your voice.

1. These sounds are voiced: /w/, /m/, /b/, /v/, /ɣ/, /d/, /l/, /n/, /z/, /ʒ/, /j/, /dʒ/, /r/, /g/, /ŋ/.
2. These sounds are unvoiced: /p/, /f/, /θ/, /t/, /s/, /ʃ/, /tʃ/, /k/, /h/.
3. These sounds are voiced and voiceless pairs. They differ only by whether or not you use your voice while saying them: /b/ - /p/; /v/ - /f/; /ɣ/ - /θ/; /d/ - /t/; /z/ - /s/; /ʒ/ - /ʃ/; /dʒ/ - /tʃ/; /g/ - /k/.
4. The following voiced sounds do not have a partner: /w/, /m/, /l/, /n/, /j/, /r/, /ŋ/, /h/.

TABLE 3  
PLACE, MANNER, AND VOICING\*  
OF AMERICAN ENGLISH CONSONANTS

FRONT OF MOUTH	C	PC	M	NC
	<b>w</b>			
	<b>m</b>			p <b>b</b>
		f <b>v</b>		
		θ <b>ð</b>		
	<b>n l</b>	s <b>z</b>		t <b>d</b>
	<b>j</b>	ʃ <b>ʒ</b>	tʃ <b>dʒ</b>	
	<b>r</b>			
	<b>ŋ</b>			k <b>g</b>
BACK OF MOUTH		h		

C = continuous

M = mixed

PC = partially continuous

NC = non-continuous

\*The voiced sounds are in heavy typeface.

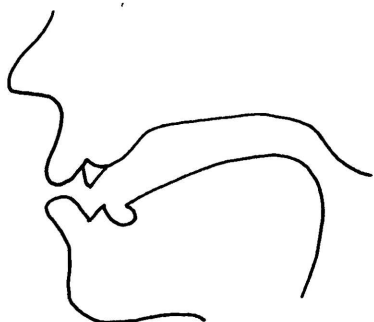
Continue  
Tape 4B  
Here

## CONSONANT WORD LISTS

The remainder of this unit is devoted to extensive word level practice for each of the consonant sounds. (It will be helpful to use your book for the first few practice sessions.) The individual consonant word lists begin with a description of the sound. A cutaway view of the mouth, showing the position of the articulators for each consonant, is presented alongside the description. Pronunciation variations and production hints are also presented at the beginning of each list.

NOTE: In all cases, we have attempted to present the most common pronunciation of a word. However, there may be regional variations of some words that are equally acceptable. If you are doubtful about any word, go with the popular pronunciation in your area.

**Instructions:** Listen to the consonant description first. Then repeat each word from the list in the pause provided. The words will be grouped by their key vowel sound. We will be practicing the words in columns 1 and 3. The additional word lists will offer you more variety for practice sessions without the cassettes.



/w/

**Voiced**

Examples: will, what

The lips are round. Start the voice just before bringing the lips apart. If your teeth touch the edges of either upper or lower lip, an incorrect sound similar to a /v/ could result.

Repeat each word in the pause provided:

/i/	we*	weed	<i>unwieldy</i>	<i>midweek</i>
/I /	wisdom	win	<i>sandwich</i>	<i>unwilling</i>
/e/	wait	waist	<i>away</i>	<i>always</i>
/ε /	went	when		<i>northwest</i>
/æ /	wax	wacky	<i>candle wax</i>	<i>station wagon</i>
/a/	want	wander	<i>awash</i>	<i>prewash</i>
/Λ /	won	wonderful	<i>someone</i>	<i>anyone</i>
/ɔ /	walk	walls	<i>underwater</i>	<i>jaywalk</i>
/o/	woe	won't	<i>awoke</i>	
/ʊ /	would	woman	<i>rosewood</i>	<i>sandalwood</i>
/u/	wound (noun)	woo	<i>woozy</i>	
/au/	wound (verb)		<i>unwound</i>	
/aI/	wife	wild	<i>awhile</i>	<i>unwise</i>
/ir/	weary	wierd		
/er/	wary	wearing	<i>aware</i>	<i>hardware</i>
/or/	warrior	warden	<i>award</i>	<i>rewarding</i>
/ʃ /	word	worship	<i>unworthy</i>	<i>network</i>

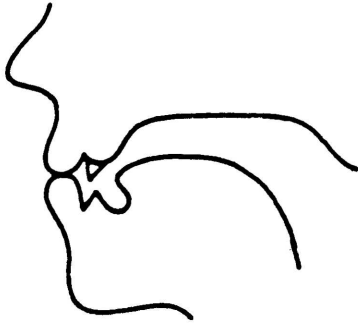
**CHECKPOINT**

Are you using a falling inflection in each word?

**End**  
**Tape 4B**

\*The word lists are organized by vowel sound whenever possible. Some consonants do not have a sufficient variety of words to list them by vowel, so a general word listing for these consonants is substituted. Additionally, the words are organized according to **RELEASING** (starting a syllable or word) and **ARRESTING** position (ending a syllable or word). These organizational categories will help you isolate problem areas and make it easier for you to perfect your discrimination of correct pronunciation as you practice.

Begin  
Tape 5A



/m/

**Voiced**

Examples: my, condemn

The tongue rests on the bottom of the mouth. Hold the lips together and start the voice. Air vibrates through the nose. Place your fingers on your nose and on your throat. If you are producing the /m/ correctly, you will feel vibration at both points.

Repeat each word in the pause provided:

/i/	meal	remedial	seem	immediate
/ I /	minutes	dismiss	grim	imply
/e/	mayor	amaze	became	flameproof
/ε /	mention	cement	condemn	emblem
/æ/	map	command	swam	amplify
/a/	mock	admonish	mom	somber
/ə /	memorial	comedy	atom	randomly
/ɔ /	moth	moss		
/Λ /	money	mustard	some	umbrella
/o/	most	emotion	home	foam rubber
/u/	moon	unmoved	gloom	roomful
/ɔi/	moisture			
/au/	mouth	amount		
/ai/	might	remind	rhyme	untimely
/ir/	mirror			
/er/	merry	American		
/or/	mortgage	immoral	storm	formfitting
/ar/	marshal	remark	alarm	harmless
/ɜ /	murky	immerse	affirm	firmlly
/mp/			camp	sumptuous
/mz/			crumbs	doomsday



/p/

**Voiceless**

Example: pie

The lips are held together. A small amount of air builds up in the mouth. When the lips come apart, it sounds like a small puff of air.

A general rule for stops such as /p/: in releasing position, the burst of air is noticeable; in arresting position, the air release does **not** occur. Practice the word list with your hand held in front of your mouth to perfect this air release.

Repeat each word in the pause provided:

/i/	peel	impeach	deep	keepsake
/I/	pit	depict	chip	tiptoe
/e/	paper	participate	tape	shapeless
/ε/	petal	prospect	pep	pepper
/æ/	paddle	impacted	flap	aptitude
/a/	possible	impoverish	cop	stopover
/ə/	peculiar	competition	scallop	worshiping
/ɔ/	pause	appalling		
/ʌ/	punt	unpublished	warm-up	upstart
/o/	pony	suppose	slope	hopeless
/ʊ/	push	pull		
/u/	pooped	harpoon	droop	
/ɔi/	poise	appointment		
/au/	pouch	empower		
/aI/	pile	magpie	ripe	typewriter
/ir/	peer	imperial		
/er/	pear			
/or/	portion	airport	warp	absorption
/ar/	part	depart	sharp	
/ɜ~/	purchase	imperfect	slurp	
/pr/	pray	approve		
/pl/	play	explain	maple	simple-minded
/pt/			crypt	dripped





/b/

**Voiced**

Example: band

The lips are held together. A small amount of air builds up in the mouth. Begin voicing as the lips come apart to release the small puff of air. Feel the voicing by placing your finger tips along your throat below your chin.

As for the /p/ sound, the puff of air for /b/ in arresting position is nonexistent. Secondly, the /b/ sound is the voiced version of /p/.

Repeat each word in the pause provided:

/i/	<i>being</i>	<i>maybe</i>		
/I/	<i>big</i>	<i>embittered</i>	<i>sparerib</i>	<i>glibly</i>
/e/	<i>bail</i>	<i>debate</i>	<i>babe</i>	
/ε/	<i>better</i>	<i>embellish</i>	<i>web</i>	<i>ebony</i>
/æ/	<i>bacteria</i>	<i>disband</i>	<i>cab</i>	<i>sabotage</i>
/a/	<i>bottle</i>	<i>embody</i>	<i>rob</i>	<i>oblong</i>
/ə/	<i>between</i>	<i>rabbit</i>		<i>objection</i>
/ɔ/	<i>bought</i>	<i>baseball</i>		
/ʌ/	<i>bundle</i>	<i>above</i>	<i>cub</i>	<i>hubcap</i>
/o/	<i>both</i>	<i>oboe</i>	<i>probe</i>	<i>strobe light</i>
/ʊ/	<i>bulletin</i>	<i>textbook</i>		
/u/	<i>boom</i>	<i>baboon</i>	<i>cube</i>	
/ɔi/	<i>boisterous</i>	<i>tomboy</i>		
/au/	<i>bounce</i>	<i>about</i>		
/ai/	<i>buy</i>	<i>thereby</i>	<i>bribe</i>	<i>tribesmen</i>
/ir/	<i>beer</i>	<i>Siberia</i>		
/er/	<i>bare</i>	<i>embarrass</i>		
/or/	<i>bore</i>	<i>abortion</i>	<i>absorb</i>	<i>absorbing</i>
/ar/	<i>bar</i>	<i>embark</i>	<i>rhubarb</i>	
/ʒ/	<i>burn</i>	<i>disburse</i>	<i>adverb</i>	<i>superbly</i>
/bl/	<i>blade</i>		<i>reliable</i>	<i>trouble-shooter</i>
/br/	<i>brown</i>	<i>abridged</i>		



/f/

**Voiceless**

Examples: fine, laugh, phone

The cutting edge of the upper teeth make light contact with the inside edge of the lower lip. Air is continuously released between the teeth and the lower lip, making a hissing sound. If you bite down or press too hard on your lower lip, the air will be obstructed, as in a "stop." An incorrect sound similar to /p/ or /b/ will result.

Repeat each word in the pause provided:

/i/	feet	unfeeling	grief	briefcase
/ɪ/	fifty	benefit	tiff	different
/e/	faith	unfailing	chafe	safety
/ɛ/	fence	effect	deaf	efforts
/æ/	fact	unfasten	laugh	after
/a/	follow	godfather		
/ə/	familiar	infamous	plaintiff	offend
/ɔ/	false	default	cough	soften
/ʌ/	fun	defunct	cuff	stuffing
/o/	foal	telephone	oaf	loafing
/ʊ/	full	underfoot	hoof	
/u/	food	buffoon	aloof	proofread
/ɔɪ/	foist	tinfoil		
/aʊ/	found	afoul		
/aɪ/	five	refined	wife	lifelong
/ɪr/	fear	interfere		
/ɛr/	fare	affair		
/or/	four	before	wharf	dwarf
/ar/	farm	afar	scarf	
/ɜr/	fir	refurbish	surf	
/fr/	frame	refreshing		
/fl/	flight	inflict		
/ft/			soft	shiftless
/fs/			giraffes	handcuffs

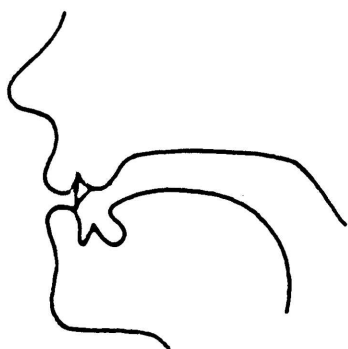
/v/

**Voiced**

Example: very

The cutting edge of the upper teeth make light contact with the inside edge of the lower lip. Voicing begins as air is released between the teeth and the lower lip, making a vocal, hissing sound. Check for voicing by placing your finger tips gently along your throat.

If you bite down or press too hard on your lower lip, the air will be obstructed, as in a “stop.” An incorrect sound similar to a /p/ or a /b/ will result.



Repeat each word in the pause provided:

/i/	<i>vehicles</i>	<i>heavier</i>	<i>grieve</i>	<i>leave of absence</i>
/ I /	<i>visual</i>	<i>invisible</i>	<i>live</i>	<i>river</i>
/e/	<i>vacant</i>	<i>prevail</i>	<i>pave</i>	<i>savior</i>
/ε /	<i>vegetable</i>	<i>develop</i>	<i>level</i>	<i>several</i>
/æ/	<i>value</i>	<i>advantage</i>	<i>have</i>	<i>travel</i>
/a/	<i>volume</i>	<i>involuntary</i>	<i>solve</i>	<i>province</i>
/ə /	<i>variety</i>	<i>invalid (n.)</i>	<i>of</i>	<i>passive</i>
/ɔ /	<i>vault</i>		<i>mauve</i>	
/ʌ /	<i>vulture</i>	<i>divulge</i>	<i>love</i>	<i>above</i>
/o/	<i>vote</i>	<i>devoted</i>	<i>stove</i>	
/u/			<i>groove</i>	<i>movement</i>
/ɔi/	<i>voice</i>	<i>avoid</i>		
/au/	<i>vouch</i>	<i>vowels</i>		
/ai/	<i>vibrant</i>	<i>invite</i>	<i>dive</i>	<i>lively</i>
/ir/	<i>veer</i>	<i>revered</i>		
/er/	<i>very</i>	<i>severity</i>		
/or/	<i>vortex</i>	<i>cavort</i>		
/ar/	<i>varsity</i>	<i>unvarnished</i>	<i>carve</i>	<i>starving</i>
/ʒ~/	<i>vertical</i>	<i>adverb</i>	<i>swerve</i>	<i>curving</i>
/vz/			<i>craves</i>	<i>eavesdrop</i>



/θ/

**Voiceless**

Example: think

The tip of the tongue is placed between the upper and lower teeth. Air is built up and then released continuously between the tongue and teeth. As a result, a hissing sound is created.

Let the air travel freely between the tongue and the upper teeth. Otherwise, a sound similar to /t/ or /d/ will result.

Repeat each word in the pause provided:

/i/	<i>theatre</i>	<i>atheist</i>	<i>beneath</i>	
/I/	<i>thick</i>	<i>amethyst</i>	<i>myth</i>	<i>withdrawn</i>
/e/			<i>eighth</i>	<i>faithful</i>
/ε/	<i>theft</i>	<i>sympathetic</i>	<i>death</i>	<i>ethics</i>
/æ/	<i>thatch</i>	<i>thalamus</i>	<i>bath</i>	<i>athlete</i>
/a/	<i>pathology</i>	<i>Catholicism</i>		
/ə/	<i>catheter</i>	<i>mathematics</i>		
/ɔ/	<i>thought</i>	<i>author</i>	<i>broth</i>	
/ʌ/	<i>thunder</i>	<i>thud</i>		
/o/			<i>growth</i>	<i>both</i>
/u/		<i>enthusiasm</i>	<i>ruthless</i>	<i>toothpaste</i>
/au/	<i>thousand</i>		<i>mouth</i>	<i>southland</i>
/ai/	<i>thigh</i>			
/ir/	<i>theory</i>			
/er/	<i>therapy</i>			
/or/	<i>thorn</i>	<i>authority</i>	<i>forth</i>	<i>northwest</i>
/ɜ~/	<i>thermos</i>	<i>thirst</i>	<i>birth</i>	<i>earthquake</i>
/θr/	<i>three</i>	<i>thrill</i>	<i>throb</i>	<i>thrive</i>
/nθ/			<i>month</i>	<i>monthly</i>

**CHECKPOINT**

Listen carefully as you repeat the one-syllable words. Are you hearing a definite pitch glide to a lower tone?

End  
Tape 5A

Begin  
Tape 5B

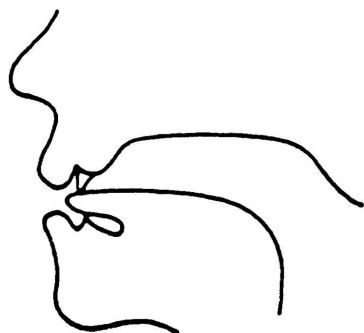
/ʒ/\*

Voiced

Example: there

The tip of the tongue is placed between the upper and lower teeth. Air is built up and then released continuously between the tongue and teeth along with voicing to create a vocal hissing sound. Check for voicing by placing your finger tips along your throat.

Let the air travel freely between the tongue and upper teeth. Otherwise, a sound similar to /t/ or /d/ will result.

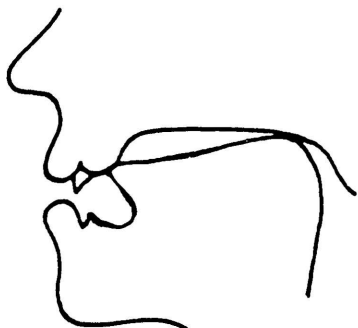


Repeat each word in the pause provided:

/i/	thee	worthy	teethe	<i>breathing</i>
/I/	this			<i>wither</i>
/e/	they'd	they've	bathe	lathe
/ε/	then		<i>weather</i>	
/æ/	that		<i>lather</i>	
/ə/	the	<i>farthest</i>		
/Λ/	thus		other	
/o/	those	<i>although</i>	clothe	<i>betroted</i>
/u/			soothe	<i>smoothly</i>
/au/	thou			
/ai/	thine		writhe	
/er/	there			
/ə/	neither			
/ʒz/			wreathes	loathes
/ʒd/			soothed	bathed

\*Since the /ʒ/ sound in English words is limited in some vowel combinations, we will use all 4 columns for cassette practice.





/n/

**Voiced**Examples: no, **k**not, sign

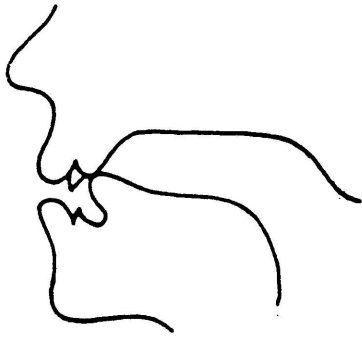
Start voicing as the tongue tip makes contact with the roof of the mouth just behind the upper teeth. The air should vibrate through the nose. This can be felt by placing your finger tips on the bridge of your nose.

Repeat each word in the pause provided:

/i/	need	beneath	green	meaner
/I/	nickel	hand-knit	begin	inside
/e/	nature	naked	rain	brain wave
/ε/	neck	never	glen	entry
/æ/	napkin	canal	began	antenna
/a/	novel	agnostic	baton	concert
/ə/	negotiate	goodness	hidden	inundate
/ɔ/	gnaw	nautical	lawn	launder
/ʌ/	none	unnumbered	bun	Sunday
/o/	nomad	denote	telephone	grownup
/ʊ/	nook			
/u/	news	renewal	noon	spoon-fed
/ɔɪ/	noisy	anoint	coin	loincloth
/au/	noun	denounce	brown	downstairs
/aɪ/	knife	reunite	line	wine list
/ɪr/	near	nearly		
/or/	north	ignore	thorn	cornflakes
/ar/	narcotics		darn	carnage
/ɜ/	nurse	unnerved	earn	turnover
/nt/			faint	appointment
/nθ/			sixteenth	monthly

**CHECKPOINT**

Find the weak-stressed syllables in this list. Make sure to say these syllables more quickly and softly than the rest of the word.



/l/

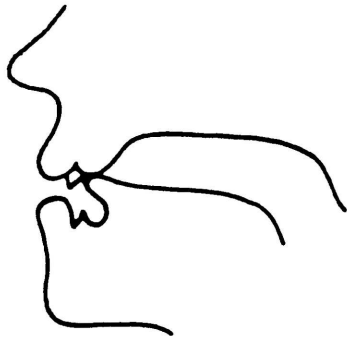
**Voiced**

Example: light

The tongue tip is placed on the roof of the mouth just behind the upper teeth. The sides of the tongue are raised along the roof of the mouth with incomplete closure on one or both sides. Start voicing as the air escapes from one or both sides of the tongue.

Here's a general rule for /l/ production: when /l/ precedes a consonant, either within a word or across words that are linked, the /l/ is said with the back of the tongue raised. The tongue tip does not always have to be up toward the roof of the mouth as well. Circle the words that fit this description and practice them with the "back l" tongue position.

/i/	legal	believe	peel	revealing
/I/	lid	deliver	ill	fulfilling
/e/	lake	belated	ale	ailment
/ε /	let	select	bell	element
/æ/	land	alas	pal	alley
/a/	lobby	dislodge	doll	lollipop
/ə /	lament	relative	coral	awful
/ɔ /	laundry	aloft	crawl	fallout
/Λ /	love	illustrious	hull	cull
/o/	locate	below	pole	bowling
/ʊ /	look	overlooked	pull	pulley
/u/	loose	balloon	pool	toolbox
/ɔI/	loiter	disloyal	toil	oilskin
/au/	lousy	lounge	owl	
/aI/	license	align	smile	while
/or/	lore	folklore		
/ir/	leer	lyrical		
/ar/	lark	alarming	gnarl	snarling
/ʒ /	lurking	alert	pearl	whirl
/lk/			bulk	milkman
/lf/			engulf	golf bag



/t/

**Voiceless**

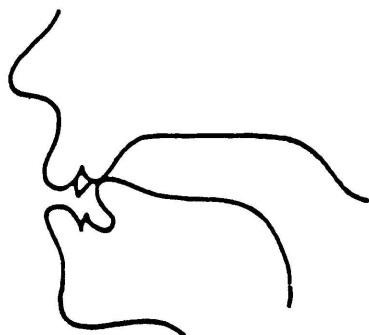
Examples: tie, receipt, doubt, height, indict, yacht, time, wrapped

The tongue tip is placed just behind the upper front teeth. Air builds up, "stopped" by the tongue tip. When the tip falls away, air is released, making a small puff of air.

As for the /p/ sound, the puff of air for releasing /t/ is noticeable; air emission in arresting position is negligible.

Repeat each word in the pause provided:

/i/	teach	tease	receipt	completely
/I/	tickle	atypical	bit	itself
/e/	take	retain	rate	hateful
/ɛ /	teller	distemper	bet	lettuce
/æ/	taxi	establish	that	flatly
/a/	top	photographer	yacht	
/ə /	tonight	altogether	debit	credit card
/ɔ /	tall	tawny	ought	bought
/ʌ/	ton	untouched	putt	shutdown
/o/	told	token	float	oatmeal
/ʊ /	took		soot	football
/u/	tuna	attitude	recruit	suitcase
/ɔI/	toys	toil	adroit	Detroit
/au/	town	tower	doubt	outlaw
/aI/	times	retire	height	rightful
/ir/	tear	interior		
/er/	tear	terrible		
/or/	torn	toward	sort	shorthand
/ar/	tarp	untarnished	smart	part-time
/ʒ /	terse	return	revert	shirt-sleeves
/tr/	train	retrace		
/tw/	twin	entwine		
/ts/			beats	hunter



/d/

**Voiced**

Examples: die, would

The tongue tip is placed just behind the upper front teeth. Air builds up, "stopped" by the tongue tip. When the tip falls away, air is released along with voicing, making a small puff of air. Voicing should begin as the tongue is brought down. Place your finger tips along your throat to feel for the voicing.

When the /t/ or /d/ sounds occur in the middle of a word, they become tap sounds. The tongue makes a quick tap on the roof of the mouth. This change occurs when the /t/ or /d/ sounds follow a stressed syllable and precede an unstressed syllable, such as in the words, "matter" and "redder." They do not become taps when releasing a stressed syllable, such as in the words "betray" or "undo."

Repeat each word in the pause provided:

/i/	deep	redeeming	plead	leading
/I/	dip	addition	rid	Sidney
/e/	day	disdain	afraid	staidly
/ε/	den	identity	bled	bread crumbs
/æ/	dash	cadaver	glad	advocate
/a/	dollars	adoption	odd	
/ə/	deposit	abdomen	waded	admittedly
/ɔ/	dawn	undaunted	pawed	
/ʌ/	dumb	deduct	flood	ruddy
/o/	domain	overdose	goad	
/ʊ/			would	pudding
/u/	doom	seduce	lewd	crudely
/ɔɪ/	doily		void	avoiding
/aʊ/	down	undoubtedly	bowed	loudspeaker
/aɪ/	dine	undying	I'd	tide pool
/ɪr/	dear	endearing	feared	beardless
/er/	dare	daredevil	fared	aired out
/or/	door	adoring	hoard	swordfish
/ar/	dart	darkness	hard	yardstick
/ɜ/	dirt	dermatology	herd	thirdly
/dr/	draw	adrift		
/dw/	dwindle	dwell		
/dz/			heads	sudsy

**CHECKPOINT**

In your book, highlight the tap sounds in the /t/ and /d/ vocabulary lists. Is your pronunciation correct?

Begin  
Tape 6A



/s/

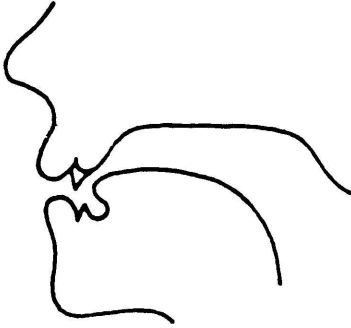
### Voiceless

Examples: sew, place, psychic, waltz. scene, box

The tongue tip is placed just behind the upper front teeth. Air is continuously released between the tongue tip and the roof of the mouth, creating a hissing sound.

Repeat each word in the pause provided:

/i/	seem	receive	crease	peaceful
/I/	signal	acidic	remiss	kissable
/e/	safe	resale	ace	placement
/ε /	set	cassette	confess	accessible
/æ/	sadly	assassin	pass	classify
/a/	sock	unsolved	possum	blossoming
/ə /	semester	insufficient	actress	jealously
/ɔ /	saw	aerosol	toss	bossy
/Λ /	sum	handsomely	cuss	mustard
/o/	so	unsociable	dose	closer
/ʊ /	soot			
/u/	suit	assume	goose	inducement
/ɔI/	soil	topsoil	oyster	
/au/	south		louse	houseboat
/aI/	size	beside	dice	icing
/or/	soar	consort	hoarse	coarsely
/ir/	serious			
/ar/	sergeant		farce	sparsely
/ʒ /	surgery	assertive	hearse	cursory
/st/	stain	instigate	feast	listless
/sp/	special	respect	clasp	grasping
/sl/	slick	coleslaw		
/str/	strain	astride		
/sw/	swing	switch		
/spr/	sprain	sprout		



/z/\*

**Voiced**

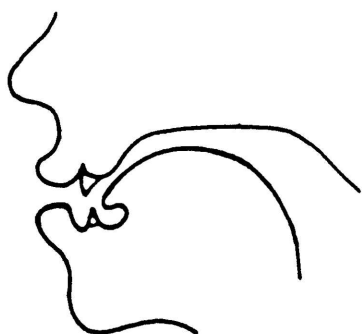
Examples: zero, result, exhaust

The tongue is placed just behind the upper front teeth. Air is continuously released between the tongue tip and the roof of the mouth which, together with voicing, create a vocal hissing sound. Check for voicing by placing your finger tips along your throat under your chin.

Repeat each word in the pause provided:

/i/	zenith		tease	easement
/ɪ/		reside	whiz	fizzle
/e/	zany		maize	amazement
/ɛ/			resident	president
/æ/		exaggerate	jazz	disaster
/a/		absolve	positive	
/ə/		plausible	commas	
/ɔ/		exhaust	pause	causeway
/ʌ/	result	presumptuous	does	buzzing
/o/		ozone	owes	nosegay
/u/	zoo	resume	lose	amusement
/ʊ/			poise	noisy
/aʊ/		resounding	arouse	carousing
/al/			lies	
/ɪr/	xerox		tears	
/er/			fares	hairs-breath
/or/		resort	bores	
/ar/			cars	
/ʒ/	zircon	observe	occurs	lovers lane
/dz/			fads	fades
/zʌ/			weasel	frazzle

\* The /z/ sound in English words is limited in some positions. Therefore, we will use the first three columns of words for our cassette practice.



/f/

**Voiceless**

Examples: ship, machine, special, tissue, conscious, anxious

The tongue is pulled back so that the tongue tip is about a quarter of an inch back from the upper front teeth. The tongue forms a seal around the palate with the sides of the tongue touching the back molars. Air is continuously released between the tongue tip and the roof of the mouth. This creates a noisy airstream.

The /f/ and /tʃ/ sounds are very similar. The placement and voicing features are the same; however, the air stream is continuous throughout the /f/ sound.

Repeat each word in the pause provided:

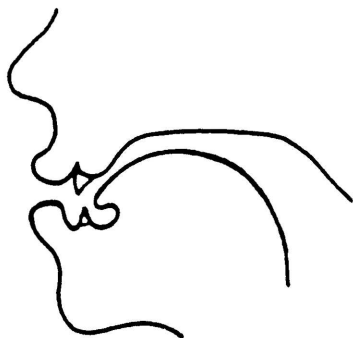
/i/	sheets	machine	leash	unleashing
/I/	shift	worship	dish	fishbowl
/e/	shake	clean shaven		
/ɛ/	chef	nutshell	mesh	refreshment
/æ/	shampoo	foreshadow	gash	ashen
/a/	shop	aftershocks	posh	washout
/ə/	chenille	ashes		
/ʊ/	shun	ocean	brush	usher
/o/	show	shown	gauche	
/ʊ/	shook	should	push	cushion
/u/	shoes	horseshoe		
/au/	shower			
/aɪ/	shy	sunshine		
/ɜ/	shirt	shirk		
/ɪr/	shear			
/ar/	shark	resharpen	harsh	
/or/	short	ashore	Porsche	
/f/			official	specialty



/ʒ/\*

**Voiced**

Examples: beige, pleasure, seizure



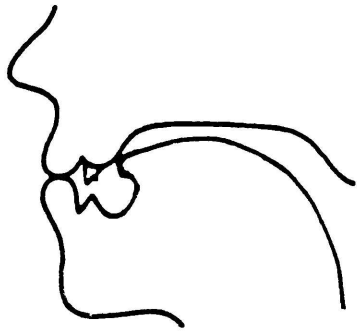
The tongue tip is pulled back so that it is a quarter of an inch back from the upper front teeth. The tongue forms a seal around the palate with the sides of the tongue touching the back molars. Voicing begins as air is continuously released between the tongue tip and the roof of the mouth, creating a noisy airstream. Check for voicing by placing your finger tips along your throat and feeling the vibration.

The /ʒ/ and /dʒ/ sounds are very similar. The placement and voicing features are the same; however, the air stream is continuous throughout the /ʒ/ sound.

Repeat each word in the pause provided:

- |                      |                       |                      |
|----------------------|-----------------------|----------------------|
| 1. <i>prestige</i>   | 11. <i>television</i> | 21. <i>seizure</i>   |
| 2. <i>diversion</i>  | 12. <i>massage</i>    | 22. <i>garage</i>    |
| 3. <i>division</i>   | 13. <i>casual</i>     | 23. <i>pleasure</i>  |
| 4. <i>enclosure</i>  | 14. <i>composure</i>  | 24. <i>version</i>   |
| 5. <i>evasion</i>    | 15. <i>conclusion</i> | 25. <i>precision</i> |
| 6. <i>revision</i>   | 16. <i>visual</i>     | 26. <i>seclusion</i> |
| 7. <i>occasion</i>   | 17. <i>beige</i>      | 27. <i>exposure</i>  |
| 8. <i>treasurer</i>  | 18. <i>mirage</i>     | 28. <i>vision</i>    |
| 9. <i>usual</i>      | 19. <i>loge</i>       | 29. <i>amnesia</i>   |
| 10. <i>confusion</i> | 20. <i>rouge</i>      |                      |

\*The /ʒ/ sound in English vocabulary is limited to certain positions and sound combinations. Organizing the practice words by vowel sound would not give you enough opportunities to practice the sound. We will use both columns of words for our cassette practice. This list represents a variety of /ʒ/ words in English.



/t/

**Voiceless**

Examples: chair, actual, match, cello

The tongue touches the palate about a quarter of an inch from the upper front teeth. The tongue forms a seal around the gum ridge, with the back sides of the tongue touching the molars on both sides. Air is built up, or "stopped," in the mouth, and then released noisily as the tongue is brought away from the palate.

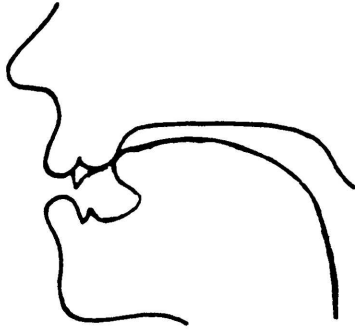
Repeat each word in the pause provided:

/i/	cheese	achieve	each	preaching
/I/	chicken		switch	hitchhike
/e/	chains	exchange		
/ɛ/	cello	recheck	etch	wretched
/æ/	chapter	enchanted	match	natural
/a/	chocolate		splotch	watchdog
/ɔ/			launch	staunchly
/ʌ/	chum	upchuck	crutch	touchdown
/o/	choke	poncho	roach	poaching
/ʊ/				butcher
/u/	choose	virtue	mooch	
/ɔɪ/	choices			
/a/	chowder		pouch	crouching
/aɪ/	Chinese	franchise		
/ʃ/	church			
/ɪr/	cheers	uncheerful		
/er/	cherub	arm chair		
/or/	chore		scorch	porch light
/ar/	charred	flowchart	starch	archbishop
/ʒ/			search	churchgoer

/dʒ/

**Voiced**

Examples: gem, judge, educate



The tongue touches the palate about a quarter of an inch from the upper front teeth. The tongue forms a seal around the gum ridge, with the back sides of the tongue touching the molars on both sides. Air is built up, or “stopped,” in the mouth. Then it is released noisily along with voicing as the tongue is brought away from the palate. You should be able to feel voicing if you place your finger tips along your throat.

Repeat each word in the pause provided:

/i/	jeep	ingenious	besiege	
/I/	gypsy	high jinks	average	vigilant
/e/	jade	adjacent	age	engagement
/ɛ /	jelly	suggest	edge	educated
/æ/	jacket	hijack	badge	exaggerate
/a/	jockey	job	lodge	logic
/ə /	jalopy	agitation	advantage	bandages
/ɔ /	jaunt	lockjaw		
/ʌ/	jump	unjust	fudge	budget
/o/	joking			
/u/	juicy	mid-June	stooge	
/ɔɪ/	join	enjoyment		
/a /	jowls		gouge	
/ai/	giant	gigantic		
/ir/	jeer			
/or/		orgy	gorge	gorgeous
/ar/	jargon	ajar	large	charge card
/ʒ /	germs	clergy	purge	surging

**CHECKPOINT**

Which vowel sounds are most difficult to pronounce in combination with this consonant? Pick a word that you pronounce well and use it as a model to improve the difficult words.

End  
Tape 6A

Begin  
Tape 6B



/j/\*

### Voiced

Examples: year, unique, Europe, million

The body of the tongue is pulled back and raised along the palate. The tongue tip is held behind the lower front teeth. Voicing begins before the body of the tongue moves for the next sound.

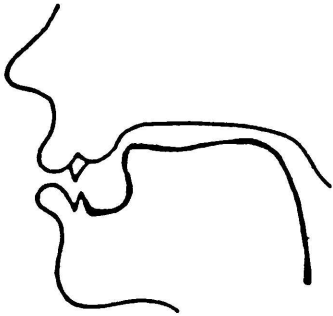
Aside from the position of the tip, tongue placement for this sound is similar to that for the /r/ sound. The major difference is that the tongue tip is held down behind the lower front teeth during the /j/ sound.

When /u/ is spelled "u" or "ew," /j/ is usually inserted before the /u/ (Column 3). When /ju/ is in an unstressed syllable, it is often shortened or reduced to /jə/ (Column 4).

Repeat each word in the pause provided:

		/ju/	/jə/
yeast	yet	abuse	accurate
yawn	yearly	cue	million
youngsters	yearn	genuine	popular
yolk	unyielding	confusion	muscular
youth	yellow	music	occupy
your	beyond	peculiar	regular
yardstick	yogurt	humane	security
year	younger	dispute	argument
yourself	yes	distribute	executive
you're	yelling	computer	furious

\* The /j/ sound in English words is limited to certain position and sound combinations, therefore, a general list for practice is more meaningful. We will use columns 1, 3, and 4 for our cassette practice.



/r/

**Voiced**

Examples: rabbit, write

The tongue is raised and pulled back along the palate but not enough to produce a noisy air stream. The sides of the tongue touch the roof of the mouth along the back molars. The lips are slightly protruded similar to the lip position for the /ʃ/ sound. The lips and tongue are tensely held in this position as voicing begins.

Repeat each word in the pause provided:

/i/	readers	recent	unreasonable	far-reaching
/I/	rivets	rip	enrich	
/e/	rainfall	raven	enrage	arrangement
/ɛ/	wreck	wretched	arrested	horrendous
/æ/	racks	ranch		
/a/	rock	rotten		
/ə/	revive	rebuke	unrequited	
/ɔ/	raucous	raw	wrought	
/ʌ/	running	rough		
/o/	roam	wrote	erroneous	erode
/ʊ/	rookie			
/u/	ruined	rule		
/ɔɪ/	royal		bedroom	
/au/	round	rowdy	arouse	around
/aɪ/	rye	riding	arrival	

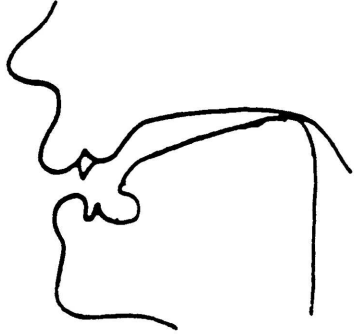
**VOCALIC /r/\***

These are the /r/ sounds that are “colored” by the vowel which precedes it.

Repeat each word in the pause provided:

/ə/	/ɜ/	/ar/	/er/	/or/	/r/
father	hurt	are	air	or	fear
brother	purse	heart	fairness	bore	beer
mother	hurry	pardon	wearing	course	hearing
higher	burn	sharp	sherry	adorn	merely
other	stir	carton	daring	four	revere
direr	jerk	sparkle	dairy	store	we're
water	dirt	market	staircase	chore	clear
luckier	shirt	darkness	verify	storage	appear
slower	work	large	chair	more	career
power	word	tarnish	share	roaring	year
shower	worth	far	pair	sore	rear
tower	firm	narcotics	very	explore	zero

\* For cassette practice with each vowel plus /r/ combination we will use the first five words from each column.



/k/

**Voiceless**

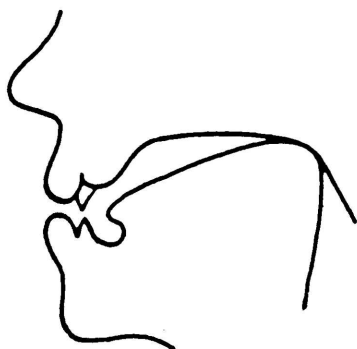
Examples: kiss, cat, anchor, quite, check

The back of the tongue comes up and touches the roof of the mouth. Air is built up and “stopped” by the back of the tongue. As the back drops for the next sound, a small puff of air is released.

As with all the other “stops” the puff of air is intense for the /k/ sound in releasing position and the air release is negligible when the sound is in arresting position.

Repeat each word in the pause provided:

/i/	key	housekeeper	streak	weekend
/ɪ/	kit	rekindle	pick	ticklish
/e/	cage	decay	rake	bake-off
/ɛ/	kept	unkempt	trek	spectacle
/æ/	cash	outcast	pack	acrid
/a/	combat	uncommon	jock	jocular
/ə/	contain	recognize		
/ɔ/	caution	precaution	balk	walkway
/ʌ/	cutting	become	truck	lucky
/o/	coat	decode	poke	jokester
/ʊ/	cushion	uncooked	book	cookie
/u/	coupon	recuperate	spook	
/ɔɪ/	coy	recoil		
/aʊ/	cow	recount		
/aɪ/	kites	mankind	hike	likely
/er/	care	careful		
/ar/	carport	incarcerate	stark	arctic
/or/	corner	cork	stork	fork-lift
/ɜ/	curb	occurring	perk	workout
/kw/	quit	require		
/kr/	crooked	crisscross		
/kl/	clay	unclear		
/ks/			almanacs	exclaim



/g/

**Voiced**

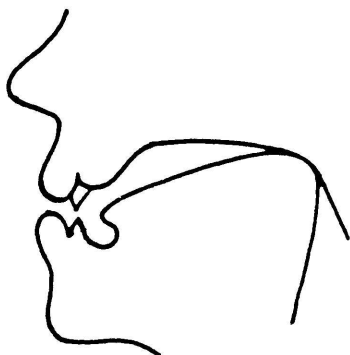
Examples: give, example, ghost

The back of the tongue comes up and touches the roof of the mouth. Air is built up and “stopped” by the back of the tongue. As the back drops for the next sound, a small puff of air is released. As for all “stops” the burst of air is strong in releasing position and negligible in arresting position. The letter /g/ sound is the voiced counterpart of the letter /k/ sound.

Repeat each word in the pause provided:

/i/	geese		fatigue	meager
/I/	gift	forgive	fig	bigot
/e/	games	regain	plague	
/ɛ /	guess	against	nutmeg	regular
/æ/	gasoline	aghast	washrag	magnet
/a/	golly	forgotten	bog	cognate
/ə /				recognize
/ɔ /	gauze	gone	fog	logging
/ʌ /	guns	disgust	rug	ugly
/o/	goat	forego	rogue	
/ʊ /	good			
/u/	goofed	mongoose		
/au/	gown			
/aI/	guide	disguise		
/ir/	gears			
/or/	gory	category	morgue	
/ar/	garden	regarding		
/ɜ /	girl		iceberg	
/gl/	glazed	glisten	beagle	wiggle
/gr/	grasp	grip		





/ŋ/\*

### Voiced

Examples: ring, crank

The back of your tongue touches the roof of your mouth as in the /g/ sound. Start voicing slightly before bringing the tongue away from the roof of the mouth. This causes the air to travel through the nose.

Repeat each word in the pause provided:

thing	<i>morning</i>	<i>bringing</i>	<i>kingdom</i>
gang	slang	<i>banging</i>	<i>hanger</i>
song	strong	<i>belonging</i>	<i>wrongdoing</i>
flung	<i>among</i>	stung	<i>tongue-tied</i>
length		<i>lengthwise</i>	
wings	things	<i>savings</i>	<i>paintings</i>
blank	drunk	<i>thankful</i>	<i>frankness</i>
<i>longer</i>	<i>hunger</i>	<i>angle</i>	<i>stronger</i>
<i>anger</i>	long	<i>evening</i>	<i>linking</i>
<i>having</i>	<i>saying</i>	<i>trying</i>	sing
<i>finger</i>	<i>jungle</i>	tongue	<i>linger</i>

\*The /ŋ/ sound cannot begin a word or syllable in English. Therefore, as we did with other consonant sounds with limited usage, the /ŋ/ word list is a general one. We will use columns 1 and 3 for our cassette practice.



/h/

**Voiceless**

Example: high

Your articulators assume the position for the vowel which follows the /h/ sound. Then release a small puff of air. Immediately follow with voicing to move into the vowel which follows.

Repeat each word in the pause provided:

/i/	heed	heaved	<i>reheat</i>	<i>adhesive</i>
/I/	him	hiss	<i>inhibit</i>	<i>unhinged</i>
/e/	hate	hail	<i>exhale</i>	<i>behave</i>
/ε/	help	<i>hesitant</i>	<i>beheaded</i>	<i>ahead</i>
/æ/	half	had	<i>left-handed</i>	<i>enhance</i>
/a/	hop	<i>holly</i>	<i>inhospitable</i>	<i>ad hoc</i>
/ə/	harass	<i>harangue</i>		
/ɔ/	hall	hawk	<i>overhaul</i>	
/ʌ/	hunch	hum	<i>one hundred</i>	
/o/	hope	hole	<i>unholy</i>	<i>beholden</i>
/ʊ/	hook	hoof	<i>fatherhood</i>	
/u/	who	whom	<i>behoove</i>	
/ɔɪ/	hoist			
/au/	how	hound	<i>in-house</i>	
/aɪ/	height	<i>hiding</i>	<i>behind</i>	<i>rehire</i>
/ɪr/	here	<i>hearing</i>	<i>adhere</i>	
/er/	hair	<i>heretic</i>	<i>inherent</i>	<i>inheritance</i>
/or/	horn	hoarse	<i>abhor</i>	
/ar/	heart	hard		<i>unharmed</i>
/ɜ/	hurt	<i>hermit</i>	<i>rehearse</i>	<i>unheard</i>

End  
Tape 6B

Begin  
Tape 7A

## SENTENCE LEVEL INTONATION

By now, you have begun to integrate all the critical components of accurate production of American English in the word level exercises to this point: vowels, consonants and intonation. Before you practice the consonant sounds in sentences, you need some additional information about intonation patterns in lengthier messages.

In sentences, the words carrying the most information receive the most stress. These include longer words and words that are concrete nouns, adjectives, and verbs. The last highly informational word of the sentence typically receives “primary” stress. The other highly informational words in the sentence receive “secondary” stress. Words that don’t add significant information receive “weak” stress. Remember that weak stress means that the word must be said quickly, more softly and with a lower pitch than the rest of the sentence. Certain sounds may even be reduced or omitted.

Sentences may be composed of several phrases or thought units. Each of these will have its own pitch contour and primary stress point within the sentence. The same is true when we use an incomplete sentence or phrase to express our thoughts. The next segment of the program outlines some general rules for when to use a rising or a falling inflection pattern in these longer messages.

### Falling Inflection Guidelines

In normal conversational speech, statements and questions beginning with a question word (how, what, where, when, why, who, which) will have a falling inflection. The voice starts the sentence with a lower pitch, rises to its highest pitch on a word receiving primary stress, and then falls in pitch at the end of the thought.

**Instructions:** Listen to the following sentences and decide which word the speaker stresses. Repeat each sentence in the pause provided, imitating the falling inflection pattern of the speaker.

1. He is exercising.
2. She is studying.
3. The thief disappeared.
4. The audience applauded.
5. The board meeting concluded.
6. They objected to it.
7. They will guarantee it.
8. The jury convicted him.
9. Finish it.
10. The reporter interviewed her.
11. The parties came to an understanding.
12. The interviewer examined her application.
13. It’s up to the referee.
14. He became an engineer.
15. The project takes time.
16. We follow the stock market.
17. Turn on the air conditioning.
18. Let’s install a swimming pool.



### CHECKPOINT

Are you remembering to reduce the unimportant words in each sentence?

19. They hired a cleaning woman.
20. Put it in the washing machine.
21. She put up her umbrella
22. I'll clear up the debris.
23. Blow out the candles.
24. Athletes wear out shoes.
25. You forgot to put the return address on it.
26. We learned many things from it.
27. Send another memo to them.
28. He made a notation by it.
29. The budget contains allowances for them.
30. That knife is worthless.

**Instructions:** The next exercise illustrates falling inflection in questions. Listen to each question and repeat it in the pause provided.

1. What time is it?
2. What happened to you?
3. What makes you so sure?
4. What did you do that for?
5. What's the name of that new restaurant?
6. Who answered the door?
7. Who told you that?
8. Who starred in that picture?
9. Who gave us the lowest bid for electrical?
10. Who is the sharpest candidate?
11. Which way?
12. Which street is our exit?
13. Which house is for sale?
14. Which camera is the best buy?
15. Which suit looks more professional?
16. Which advertising campaign will sway the audience?
17. Why not?
18. Why go there?
19. Why not let me do it?
20. Why not charge it to the office?
21. Why did they refuse shipment of the goods?
22. Why did the jury find the defendant guilty?
23. How come?
24. How about Edward?
25. How long can you hang on?

### Rising Inflection Guidelines

A rising inflection most obviously applies to questions that can be answered with "yes" or "no." The voice must go up significantly on the stressed word in the message.

**Instructions:** The following sentences require a full rising inflection. Listen to each statement and the response. Repeat the response in the pause provided.

- |                                  |             |
|----------------------------------|-------------|
| 1. He wanted to come last week.  | He did?     |
| 2. How do you like that car?     | Whose, his? |
| 3. He's the one who has the dog. | Who, him?   |
| 4. I need to use the telephone.  | Right, now? |
| 5. I like that one.              | What, that? |
| 6. We'd better leave.            | Already?    |
| 7. I did not get it.             | You didn't? |
| 8. I liked that brownie.         | Any more?   |

**Instructions:** The following sentences illustrate rising inflection in longer questions. Listen to each question and repeat it in the pauses provided. Again, you need to use a full rising inflection.

1. Do you feel like coming?
2. Is her hair curly?
3. Was bail granted?
4. Will you be over tonight?
5. Did you hit the target?
6. Are you leaving now?
7. Is the food pretty good here?
8. Any other symptoms listed in the patient's chart?
9. My, are those real flowers?
10. Have you heard from John?

## Linking

In English, syllables forming words and all words in a sentence are run together smoothly, without noticeable breaks between the syllables or words, except where a comma or period would normally occur. Several words are run together as though they are on very long word.

**Instructions:** Try to imitate the linking together of the words modeled in the following sentences.

1. I didn't know when to expect you.
2. I had to cancel my dentist appointment.
3. It's not three o'clock yet, is it?
4. We should have stayed until the end.
5. They didn't realize how serious it was.
6. This has to be the last speaker.
7. He's just like one to the family.
8. You don't need to drive so fast!
9. Here's another package for you.
10. Would you like some cheese and crackers?

## CONSONANT PRACTICE MATERIAL

This next portion of the program will help you carry over correct consonant sound production into longer messages. There are sentence practice drills for each consonant. These sentences are heavily loaded with the target consonant to give you maximum practice with the sound. There are separate drills for each consonant in releasing position and in arresting position so that you can focus on the particular pronunciation characteristics unique to that position. There are production hints throughout this section; use them to help you judge your repetitions for accuracy.

In addition, use this section of the program to extend your grasp of American English intonation patterns to longer messages. The important words have been set off with < > from the body of each sentence and should be stressed. Be sure to indicate the stressed words with your voice: Make them slightly louder, slower, and higher pitched than the rest of the sentence. The unimportant words in the sentence should be said faster as you move to the key words in the message.

**Instructions:** Listen to each sentence and repeat it in the pause provided. It is important for you to judge your performance against the model so that you begin to hear incorrectly produced sounds in your own speech. To help train your ear, it may be helpful to mark those words in the script that contain difficult sounds and practice while looking at the page.

## CONSONANT PRACTICE MATERIAL

/w/

Releasing\*

Position

1. We would < welcome > a midwinter < heat > wave.
2. The witness was < unwilling > to testify without < counsel. >
3. The woman was < weary > after all her < housework. >
4. Edward was one of the < wealthiest > men in the west.
5. We < waited > in the hallway for the waltz to < begin. >

**End  
Tape 7A**

**Begin  
Tape 7B**

/m/

Releasing

Position

1. < Last > March, we met in a city < demolished > by missiles.
2. Marty lost a modest amount of < money > last Monday.
3. Amy maneuvered the < Mercedes > down the < mountain > road.
4. We found the amulet among some < Amazon > ruins.
5. The < mayor > appointed a committee of merchants to raise < money. >

Arresting

Position

1. At the seminar in < Rome > , I'm sharing a < room > with < Pam. >
2. Sam sailed home from < Guam > in < September. >
3. The rambunctious < boys > made a < clamor > in the < lumberyard. >
4. Jim had to > memorize > the < game > plan.
5. I < come > when I hear Mom scream my < name. >

/p/

Releasing

Position

1. I ordered a piece of < pumpkin > pie after < supper. >
2. The policeman < cited > us for < trespassing > on private < property. >
3. < Please > ask < Pam > for her recipe for < pineapple > popovers.
4. We participated in an < experiment > on people's < sleeping > patterns.
5. We < face > the prospect of < possible > unemployment by < April. >

Arresting

Position

1. The cop cried < "stop," > and < leapt > from the housetop.
2. < Chip > always kept that < torn-up > map.
3. < Adding > ripe apples to that < lumpy > soup would < help. >
4. < Wrap > up that chapter so we can < keep > our appointment.
5. The < shortstop > was a < country > bumpkin from < upstate. >

/b/

Releasing

Position

1. In < December > we < basked > on a < balmy > Bermuda Beach.
2. Bill is an < eligible > bachelor who lives on < cheeseburgers > and beer.
3. < Bob > and Barbara hosted a < brunch > aboard their < sailboat. >
4. The < building > boasted a < bay > window with a < breathtaking > view.
5. < Ben's > book described the < habitual > behavior of < baboons. >

Arresting

Position

1. The < liberal > Mr. Cobb doesn't like people who < blab. >
2. < Babs > wants to sublet her < mountain > cabin.
3. I obtained the < four > wine goblets < February > tenth.
4. Rub out that < cobweb > in the < cabinet. >
5. The < gabardine > fabric was < drab > and shabby.

\*Releasing Position refers to a sound when it begins a syllable or word. Arresting Position refers to a sound when it ends a syllable or word.



/f/

Releasing  
Position

1. It's < comforting > to reflect on our < fine > friends.
2. Discussing < classified > and < confidential information > is a < felony. >
3. Frank's < fairway > shots < frequently > go < too > far.
4. We flew to the < beautiful > island of Fiji.
5. His < philosophy > has a < profound > effect on his followers.

Arresting  
Position

1. < Buffalo > beef is < stiff > and tough.
2. It's a < relief > to know < Jeff > is not deaf.
3. I cut the < ruffles > off the < cuffs > myself.
4. The referee will < scoff > if you offer him a < payoff. >
5. The < deficit > was offset by < profits > from staff.

/v/

Releasing  
Position

1. In < Venice, > the view from the < veranda > was marvelous.
2. He vowed < revenge > for the < violent > revolt.
3. We attended a < private > preview of a < Vaudeville > revival.
4. The Van Gogh was < valued > at over a < million > dollars.
5. < Please > advise the < visitors > to < avoid > this village.

Arresting  
Position

1. Evelyn's < lover > arrived at < seven > with < caviar > and liver pate.
2. we < swerved > off the pavement < into > the river.
3. The < average > citizen is too far < removed > from < government. >
4. Beverly's < lively > behavior makes her a < maverick > wherever she travels.
5. When they paved the < avenue, > they uncovered the < cavity. >

/θ/

Releasing  
Position

1. At two-thirty < Thursday, > the thunderstorm < ripped > through town.
2. The < amethyst > was authentic and valued at < three > thousand dollars.
3. < Thirty > statues of < Athena > were found in the < old > amphitheater.
4. My aesthetic training proved to be < thoroughly > therapeutic.
5. This is the < thirty- > first telethon for < orthopedic > diseases.

Arresting  
Position

1. Keith is a < southpaw > athlete from < Duluth. >
2. The ruthless < judge sentenced > the youth to death.
3. Kenneth studied < math, > and graduated < fifth > in this Dartmouth class.
4. Ethel Smith is a < faithful > Methodist.
5. The < sleuth > found a path < beneath > the phone booth.

/ʃ/

Releasing  
Position

1. < This > car is better than < that > one.
2. They're < busy > with their < new > house.
3. Although they were < leaving, > they'd < visit > their father soon.
4. There < isn't > time to read < either > of these books.
5. They'll either go to the < Bahamas > or the Orient.

Arresting  
Position

1. < Let > this oil < soothe > and < smooth > your skin < while > you bathe.
2. < Don't > bother with the < other > calls now.
3. My < mother > would < rather withdraw > from the club altogether.
4. The < heather > I planted < couldn't > withstand southern weather.
5. I < gather > your brother < weathered > another < crisis. >

/n/

Releasing  
Position

1. We < did > not know our < neighbor's > name until < last > night.
2. He < neglected > to notify the < newsroom. >
3. < Nobody > had enough nerve to < canoe > down the Nile.
4. Our < November > New England holiday started in New < Hampshire. >
5. < Let's > negotiate our needs with them < right > now.

Arresting  
Position

1. The < continental > breakfast included < one > bun and coffee.
2. The < bananas > were green, so I made < raisin > bread < instead. >
3. It < began > to < rain > again at noon.
4. The < marathon > will begin this afternoon downtown.
5. The < telephone > number of the < Vatican > is < unlisted. >

End  
Tape 7B

Begin  
Tape 8A

/l/

Releasing  
Position

1. We < ate > a late lunch and < then > went to the lake.
2. < Larry > was elected to lead the < eleven- > day London tour.
3. The < lodge > in St. Louis was < newly > decorated.
4. The < pilot > landed < safely > in Las Vegas.
5. The < lawn > looked < lush > and the yard < nicely > landscaped.

Arresting  
Position

1. < I > feel that all the candidates are essentially < equal. >
2. Bail is < available > to the criminal, until his < appeal. >
3. The pupil < diligently > did the < alphabet > drill.
4. The politician < failed > to conceal his < alcoholism. >
5. Tell Albert his < oatmeal > has already boiled < over. >

/t/

Releasing  
Position

1. The < interior > of the temple was < breathtaking. >
2. We're taking a < ten- > day trip to Tahiti.
3. < Today's > lecture centered on < Oriental > tapestry.
4. The carpenter's talent for < table-making > was < truly > astounding.
5. Television < tends > to distort one's view of < time. >

Arresting  
Position

1. Last night at the < restaurant, > Matt lit < Harriett's > cigarette.
2. The accident left < Bart's > front wheel < bent > and battered.
3. That diet of sweets < won't > benefit your fat < pet. >
4. That student got < most > of that difficult test < correct. >
5. The hunter shot at the < target > but hit a < rabbit. >

/d/

Releasing  
Position

1. At < dusk, > we dined by < candlelight > on the dock.
2. < Last > Saturday we < went > to Dallas for the < annual > rodeo.
3. Don has a < dynamic > idea for a < window > display.
4. The detective < drove > down to the < scene > of the murder.
5. < Don't > condemn him for something he < didn't > do.

Arresting  
Position

1. My < unmade > bed added to my dad's < bad > mood.
2. The < feud > will end in < bloodshed > and sadness.
3. I'm < glad > Ted can afford < bed > and board.
4. Ed < did > understand your < demand, > and it made him < mad. >
5. The < load > of < mud > in the < road > has Fred < worried. >

/s/

Releasing  
Position

1. We stood on the < seashore watching > the sunset.
2. I respect your decision to < stay > in sales.
3. She fell asleep < soon > after the train left the station.
4. Aside from learning self- < respect, > < also > learn to < assert > yourself.
5. The senator < assumed > his position in the assembly.

Arresting  
Position

1. His sister's disappearance was the < basis > of his < hostile > testimony.
2. As of < yesterday's > divorce, < Lola > is destitute.
3. All this < gossip > made her boss < suspicious. >
4. My classmate's < old > address roster was < useless. >
5. The pastor discovered a < passkey > in the < bus. >

/z/

Releasing  
Position

1. Zinc tablets add < zest > and < guard > against disease.
2. She's < busy > campaigning to close down that < sleazy, > noisy bar.
3. Suzanne bought a < zircon > ring and a < zoom > camera < lens. >
4. There are < no > zebra fish in the < Amazon. >
5. < Liza > went to a < resort > in Brazil.

Arresting  
Position

1. Elizabeth < loves > a movie called The < Wizard > of < Oz. >
2. < Doing > household chores < bores > me to tears.
3. She < wishes > to explore those < hazardous > ruins.
4. I'm < amazed > at how you < analyzed > Mr. < Fitzgerald's > quiz.
5. Lizzie's < dazzling > ski jump < ended > with a sitz mark.

/f/

Releasing  
Position

1. She was sure the < ship > would come ashore.
2. < How > shocking to see Sheldon < swinging > from the chandalier!
3. Shortly after leaving the < shack, > we heard a < shotgun > blast.
4. The chef < sharpened > his knife before < carving > the shanks.
5. To < get > shining hair, use < this > shampoo when you < shower. >

Arresting  
Position

1. The < relish > try had fresh parsley for a < garnish. >
2. Succotash is a < yellowish > vegetable dish.
3. I'm ambitious to < establish > my career by < publishing. >
4. The tour was a < crash > course in < British > and Irish history.
5. The Russian < official > grew < ashen > on < hearing > the news.

/ʃ/

Releasing  
Position

1. Is there < enough > money left for an excursion to < Asia? >
2. His composure < broke > as he announced the < embassy > seizure.
3. I bought this < azure > negligee on my < Parisian > vacation.
4. The patient had < minor > contusions and < amnesia. >
5. At the < conclusion > of our tour, < explore > the city at leisure.

Arresting  
Position

1. I need to < massage > the incision < daily. >
2. The < beige > house has a < three- > car garage.
3. The concierge made a < quick > decision.
4. The < title > of treasurer involves more < prestige > than < money. >
5. The collision damaged the < fuselage. >

End  
Tape 8A

Begin  
Tape 8B

/tʃ/

Releasing  
Position

1. < Charles > changed from < cigarettes > to chewing tobacco.
2. < This > Chinese restaurant serves great < chow > mein and < chop > suey.
3. < Rachel > is a regular churchgoer and a < friend > of the < chaplain. >
4. My < godchild, > Gretchen, is < quite > a little < chatterbox. >
5. How about a game of < chess > or Chinese < checkers? >

Arresting  
Position

1. < Let's > munch on French fries during the < tennis > match.
2. We ate a < rich > lunch on the < beach. >
3. The < punch > spill left a < dark > splotch on the couch.
4. As we < approach > the ranch, < watch > out for the guard dogs.
5. My hunch is there's < too > much paint damage < just > to < retouch. >

/dʒ/

Releasing  
Position

1. < John > became a judge last < July. >
2. < Jellybeans > and jawbreakers are < Judy's > favorite candies.
3. < Jeff > suggested a < regional > design.
4. A < journalist's > objectivity is < marginal, > at < best. >
5. They < suggest > you jiggle the gelatin < gently. >

Arresting  
Position

1. It took < courage > for the elderly man to enroll in < college. >
2. The < average > person < needs > to budget card < expenses. >
3. We trudged < up > to the lodge at < lake's > edge.
4. The < sausage > dinner includes a < choice > of beverage.
5. < Put > the package in the storage room.

/j/

Releasing  
Position

1. The < vineyard > yields grapes almost < year- > round.
2. You yourself said that Yamaha makes a good < bike. >
3. < Young > travelers can stay in < youth > hostels in < Yugoslavia. >
4. Our < tour > of the USSR included the < Ukraine > and < Ural > regions.
5. The < lawyer > from Yonkers, New York, was made a junior < partner. >

/r/

Releasing  
Position

1. Joan < wrenched > her shoulder in the < river > raft race.
2. The ranger says that < rabies > is < rampant > in raccoons.
3. Remember to < pull > the ripcord and < roll > when you land.
4. The receptionist at < Dr. > Rhodes office is < Irish. >
5. The < Republicans > accused Roosevelt of < wartime > wrongdoing.

Arresting  
Position

1. There are < more > cars in the lot.
2. Whether or not they're < going, > the party should be < fun. >
3. < Where > are the records for our < other > client?
4. There are < more > important considerations than < this. >
5. That interior < decorator > has a < flair > for color.

/k/

Releasing  
Position

1. < Claire > calmly called us about the < car > crash.
2. The < courier > service < couldn't > complete the contract.
3. I < took > the Kodak camera to the cashier.
4. < Everyone > clapped when the < circus > clown crashed his car.
5. < Customs caught > the counterfeiters in Canada.

Arresting  
Position

1. < Jack > can't work with that < weak > back.
2. < Luckily >, the < pickup > truck was < hijacked > only a block away.
3. The trick is to < crack > the brick quickly.
4. The plucky < desk > clerk tried to < kick > his attacker.
5. < Don't > break the lock on my < buckskin > pocketbook.

/g/

Releasing  
Position

1. Edgar negotiated a < legal > case in < Copenhagen. >
2. In < bygone > days the < guillotine > and the gallows were < grim > punishments.
3. < Inside > the pagoda was a < gigantic > gilt statue.
4. Gavin grazed his < forehead > on the < goal > post during the game.
5. The governor of < Oregon > was a < guest > at the gala.

## 64 Consonant Practice Material

Arresting  
Position

1. The < spiked > eggnog made < Meg > gag.
2. Greg < regularly > ignores < negative > suggestions.
3. The < ragged > vagabond ground his < cigarette > in the < shag > rug.
4. The < beggar > was a < haggard > figure.
5. A derogatory < magazine > segment made the senator < indignant. >

/ŋ/

Arresting  
Position

1. I < wish > we could have < lingered > longer in Hong Kong.
2. While I'm < frying > bacon, < she's > making strong < coffee. >
3. < Each > morning we're awakened by the < clang > of the bell.
4. I've been playing < ping > pong and < trying > to beat Angus.
5. They're promoting their < new > line of < evening > wear.

/h/

Releasing  
Position

1. Helen visited the < White > House and < other > historical sights.
2. Hilary is rehearsing a < new > whodunit for < Playhouse > Theater.
3. < One- > half of the < old > lighthouse has been converted to a  
< small > home.
4. < Before > Harry took me < horseback > riding, he showed me his new harness.
5. His < behavior > is < abhorrent! >

End of  
Tape 8B

Congratulations! You have just completed the most comprehensive program available for pronunciation and intonation of American English. You should complement yourself for the effort you have put forward. Soon you can expect to feel a much greater sense of confidence in your ability to speak the language and be understood. For maximum benefit we recommend you repeat the entire program one more time—you will discover many things that you overlooked or did not understand the first time.

We wish you much success and confidence in speaking English with an AMERICAN ACCENT.