

## GIÁO TRÌNH

# NGỮ ÂM tiếng Anh thực hành

## PRACTICAL ENGLISH PHONETICS

DÙNG TRONG CÁC TRƯỜNG TRUNG HỌC CHUYÊN NGHIỆP





### SỞ GIÁO DỤC VÀ ĐÀO TẠO HÀ NỘI

LUU THI DUYÊN

## GIÁO TRÌNH NGỮ ÂM TIẾNG ANH THỰC HÀNH

PRACTICAL ENGLISH PHONETICS

(Dùng trong các trường THCN)

NHÀ XUẤT BẢN HÀ NỘI - 2006

### Lời giới thiệu

Nước ta đang bước vào thời kỳ công nghiệp hóa, hiện đại hóa nhằm đưa Việt Nam trở thành nước công nghiệp văn minh, hiện đại.

Trong sự nghiệp cách mạng to lớn đó, công tác dào tạo nhân lực luôn giữ vai trò quan trọng. Báo cáo Chính trị của Ban Chấp hành Trung ương Đảng Cộng sản Việt Nam tại Đại hội Đảng toàn quốc lần thứ IX đã chỉ rõ: "Phát triển giáo dục và đào tạo là một trong những động lực quan trọng thúc đẩy sự nghiệp công nghiệp hóa, hiện đại hóa, là điều kiện để phát triển nguồn lực con người - yếu tố cơ bản để phát triển xã hội, tăng trưởng kinh tế nhanh và bền vững".

Quán triệt chủ trương, Nghị quyết của Đảng và Nhà nước và nhận thức đúng dấn về tầm quan trọng của chương trình, giáo trình đối với việc nâng cao chất lượng đào tạo, theo đề nghị của Sở Giáo dục và Đào tạo Hà Nội, ngày 23/9/2003, Ủy ban nhân dân thành phố Hà Nội đã ra Quyết định số 5620/QĐ-UB cho phép Sở Giáo dục và Đào tạo thực hiện đề án biên soạn chương trình, giáo trình trong các trường Trung học chuyên nghiệp (THCN) Hà Nội. Quyết định này thể hiện sự quan tâm sâu sắc của Thành ủy, UBND thành phố trong việc nâng cao chất lượng đào tạo và phát triển nguồn nhân lưc Thủ đô.

Trên cơ sở chương trình khung của Bộ Giáo dục và Đào tạo ban hành và những kinh nghiệm rút ra từ thực tế đào tạo, Sở Giáo dục và Đào tạo dã chỉ đạo các trường FHCN tổ chức biên soạn chương trình, giáo trình một cách khoa học, hệ

thống và cập nhật những kiến thức thực tiễn phù hợp với đối tương học sinh THCN Hà Nôi.

Bộ giáo trình này là tài liệu giảng đạy và học tập trong các trường THCN ở Hà Nội, đồng thời là tài liệu tham khảo hữu ích cho các trường có dào tạo các ngành kỹ thuật - nghiệp vụ và đông đảo bạn đọc quan tâm đến vấn đề hướng nghiệp, dạy nghề.

Việc tổ chức biên soạn bộ chương trình, giáo trình này là một trong nhiều hoạt động thiết thực của ngành giáo dục và dào tạo Thủ đô để ký niệm "50 năm giái phóng Thủ dô", "50 năm thành lập ngành" và hướng tới kỷ niệm "1000 năm Thăng Long - Hà Nội".

Sở Giáo dục và Đào tạo Hà Nội chân thành cám ơn Thành ủy, UBND, các sở, ban, ngành của Thành phố, Vụ Giáo dục chuyên nghiệp Bộ Giáo dục và Đào tạo, các nhà khoa học, các chuyên gia đầu ngành, các giảng viên, các nhà quán lý, các nhà doanh nghiệp đã tạo điều kiện giúp đỡ, đóng góp ý kiến, tham gia Hội đồng phản biện, Hội đồng thẩm định và Hội đồng nghiệm thu các chương trình, giáo trình.

Đây là lần đầu tiên Sở Giáo dục và Đào tạo Hà Nội tổ chức biên soạn chương trình, giáo trình. Dù đã hết sức cố gắng nhưng chắc chắn không tránh khỏi thiếu sót, bất cập. Chúng tôi mong nhận được những ý kiến đóng góp của bạn dọc để từng bước hoàn thiện bộ giáo trình trong các lần tái bản sau.

GIÁM ĐỐC SỞ GIÁO DỤC VÀ ĐÀO TẠO

#### Lời nói đầu

Các em sinh viên thân mến!

Phát âm đúng là một trong những yếu tố rất quan trọng và cần thiết trong việc học một ngôn ngữ, nó giúp cho giao tiếp mang tính hiệu quả, tránh được sự hiểu lầm. Để bước đầu làm quen với việc phát âm Tiếng Anh, chúng tôi xin giới thiệu cuốn "NGỮ ÂM TIẾNG ANH THỰC HÀNH" trước hết giúp các em nắm chắc các hiện tượng ngữ âm cơ bản, đồng thời tạo cơ hội cho các em vận dụng thực hành việc phát âm Tiếng Anh theo các chủ để thuộc chuyên ngành Thương mại - Dịch vụ. Ngoài ra chúng tôi cũng muốn giúp các em mở rộng kiến thức chung về văn hoá, đất nước học của các nước nói Tiếng Anh.

Chúc các em thành công trong việc học và vận dụng Tiếng Anh!

Để cho ra đời cuốn sách này, chúng tôi không thể không nói đến sự giúp đỡ nhiệt tình, nghiêm túc của các Tiến sỹ, Thạc sỹ ngành Ngôn ngữ và Văn hoá Anh - Mỹ và các bạn đồng nghiệp, những người đã đóng góp những ý kiến hết sức giá trị, cần thiết cho việc xây dựng và hoàn tất nội dung của cuốn sách.

Xin được trân trọng cảm ơn!

TÁC GIẢ

#### Introduction

This book is designed to train the 1<sup>st</sup> year major students to recognize and produce English sounds. The basic premise behind it is that pronunciation material should be meaningful and easily understood.

The material has been developed for use in the classroom as well as for students working alone. Each of the eleven units in this book is a practice in a certain aim and provides a variety of activities for this purpose. Stress and intonation, as well as sounds, are important for successful communication in English and aspects of these are introduced and practised.

All practices with this symbol are recorded on cassette. The key symbol following the practices indicates that the answers are given at the back of the book and the exercises with this symbol are done at home.

Students may wish to work their way through the book using units, from unit 1 to unit 12 or they may prefer to choose units which are helpful for their own particular problems.

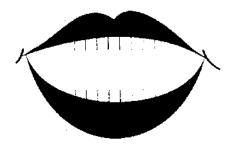
First, learn the words you will need to study how to make the sounds in this introductory part.

#### Your mouth

This is your mouth



Open your mouth



Close your mouth



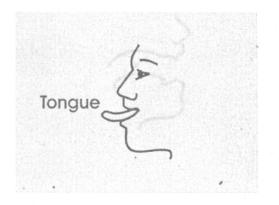
Open your mouth a little



Open your mouth a little more



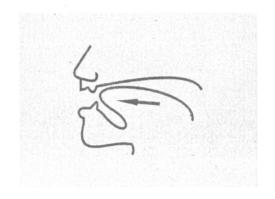
## Your tongue





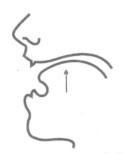
Moving your tongue
Put your tongue forward

Put your tongue back

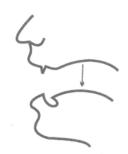




Put your tongue up.



Put your tongue down







Practise /i:/

eat, easy, he, we, she...

Practise /a:/

ask, answer, arm, car...

Note: To study more about articulators, see APPENDICES - A.I)

### Chapter 1

### **SOUND SYSTEM**

#### **UNIT 1: VOWELS AND CONSONANTS**

Objectives	Contents
- To study English Vowels and Consonants	- Vowels (20)
- To practise to identify and transcribe them	- Consonants (24)
- To develop the student's patience in	- 2 Practices (Topic: Your Company)
studying	- (1 exercise for) homework

#### I. VOWELS AND CONSONANTS

#### 1. Vowels

1. /æ/ as in <i>fat</i>	11. /3: /	as in fur
2. /a:/ as in <i>cart</i>	12. /ə /	as in ago
3. /e/ as in <i>met</i>	13./ ai/	as in bite
4. /i / as in bit	14. /a <b>u</b> /	as in brow
5. / i:/ as in meet	15. /ei /	as in fate
6. /p/ as in <i>got</i>	16. /eə (r)/	as in fare
7. /ɔ :/ as in <i>port</i>	17. /iə(r)/	as in fear
8. $/\Lambda$ as in dug	18. /ɔi /	as in boil
9. / <b>ʊ</b> / as in <i>book</i>	19. /ʊə(r)/	as in tour
10. /u:/ as in boot	20. /อบ/	as in goat

#### 2. Consonants

1./p/ as in <i>pen</i>	13./3/ as in vision
2./b/ as in <i>bad</i>	14./h/ as in house
3./t/ as in tea	15./dʒ/as in june
4./d/ as in <i>do</i>	16./f/ as in <i>far</i>
5./k/ as in cat	17./ v/ as in voice
6./g/ as in got	18./ l/ as in <i>leg</i>
7./t∫ as in chin	19./ r/ as in <i>red</i>
$8./\theta$ as in thin	20./j/ as in <i>yes</i>
9./ð/ as in <i>then</i>	21./w/ as in wet
10./s/ as in so	22./m/ as in man
11./z/ as in zoo	23./n/ as in no
12. /ʃ/ as in <i>she</i>	24./ŋ/ as in <i>sing</i>

#### **II. PRACTICE: YOUR COMPANY**

## 1. Practice 1. Identify the vowel and consonant sounds in the words below, then listen and practise:

company	head office	
manager	competitor	
employer	factory	
employee	supplier	
product	share	
bonus	sale 8 -	

## 2. Practice 2. Listen and practise the conversation

A: Alessandra, let me introduce you to my colleague, Simon Hastings.

B: How do you do? Pleased to meet you.

C: How do you do?

B: Do you work here, Alessandra?

- C: No, I work for SAP. I'm a consultant. This is my colleague Akiko Takajima.
- D: Nice to meet you.
- B: Nice to meet you, too, Akiko. Where are you from?
- D: I'm from Osaka. In Japan.
- **B**: Where do you work?
- D: I work for SAP in Frankfurt. I'm a software engineer. And you?
- B: I'm a journalist. I work here at Business Monthly. Sally's my boss.
- 3. Exercise: Find out 10 words which relate to the topic "Goods and Market" and pronounce them.

#### **UNIT 2: CLASSIFICATION OF VOWEL SOUNDS**

#### **Objectives**

- To study 4 types of Vowels
- To practise these types
- To develop the student's patience in studying

#### Contents

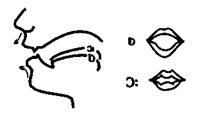
- Long vowels
- Short vowels
- Diphthongs
- Triphthongs
- 3 Practices (Topic: Goods and Market)
- (1 exercise for) homework

#### I. VOWEL SOUNDS

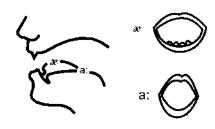
1. Long vowels (5 long vowels: /i:, a:, ɔ:, u:, 3:/)



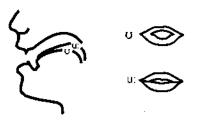
Open your mouth very little to make the sound /i:/



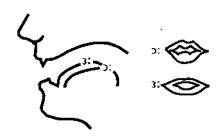
First practise the sound /p/(p.10), then put the back of your tongue a little to make the sound /2:/



Put your tongue down and back to make the sound /a:/

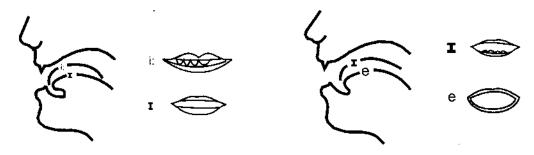


First practise the sound /U/ (p. 10), then put your tongue up and back to make the sound /u:/

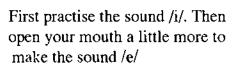


First practise the sound /2:/, then put your tongue forward and up a little to make the sound / 3:/

#### 2. Short vowels: /i, e, æ, v, u, ʌ, ə/)

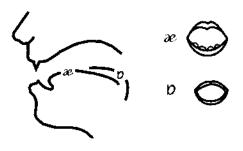


First practise the sound /i:/.Then open your mouth a little more to make the sound /i/

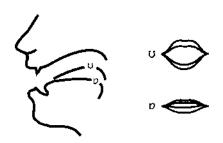




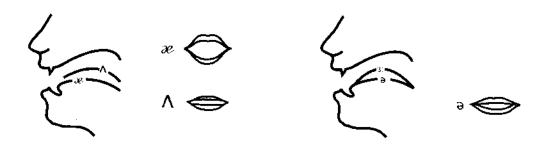
First practise the sound /e/. Then open your mouth a little more to make the sound / æ /



First practise the sound /æ/. Then put your tongue slightly back and bring your lips slightly forward: /v/



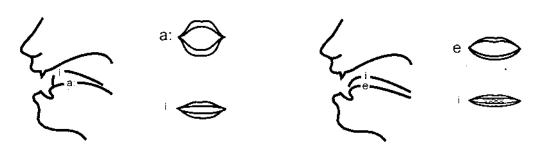
First practise the sound /p/. Then put the back of your tongue forward and up a little to make the sound /v/.



First practise the sound /æ/. Then put your tongue back a little to make the sound /ሌ/ (a very short sound)

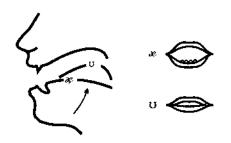
First make the sound /3:/. Then make it very short. This is /ə/, (a very short sound)

#### 3. Diphthongs (8 diphthongs: /ai, ei, au, eə, iə, ɔi, uə, əu/)

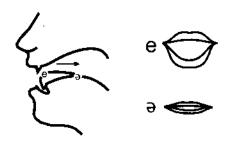


First practise the sound /a:/ (a long sound. Then add /i/ (a short sound), we have /ai/

First make the sound /e/. now make it longer: eee. Then add /i/, and we have /ei/



First practise the sound /æ/. Now add /U/. We have /aU/



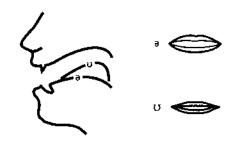
First practise the sound /e/. Now Make it longer and add /ə/.It's /eə/



First make the sound /i/. Now add /ə/. We have /iə/.



First say /ɔ:/. Now make it longer opp. Then add /i/. This is very short. We have /ɔi/.



First say/ə/. Now make it longer: əəə. Then add /U/. This is very short. We have /əu/.

#### 4. Triphthongs ( 5 triphthongs: /aiə, aบə, eiə, วiə, อบə/)

/aiə/ as in fire /faiə/ / auə/ as in hour /hauə/ / ciə/ as in player /pleiə/ / ɔiə / as in royal /rɔiəl/ / əʊə / as in lower/ ləʊə/

\* Summary: Classification of Vowel sounds

Long vowels	Short vowels	Diphthongs	Triphthongs
/i:, a:, <b>ɔ</b> :, u:, <b>3</b> :/	/i, e, æ, ɒ, ʊ, ʌ, ə/	/ai, ei, au, eə, iə,	/aiə, aʊə, eiə, ɔiə,
		วi, บอ, อบ/	อบอ/

#### II. PRACTICE: GOODS AND MARKET

1. Practice 1: Classify the vowel sounds in the words below, then listen and practise

buyer user
seller consumer
market client
payment customer
purchase price

2. Practice 2: Write the symbols for the vowels in the following words, then listen and repeat.

bread potato
beer pea
butter pork
bean peach
bamboo pear

3. Practice 3. Long vowel sounds or short vowel sounds

ship & sheep bean & chicken pot & ball cord & cod store & stock book & boot

shoe & output

4. Exercise. Find out 10 words which relate to the topic "Rich and Poor" and pronounce them.

#### **UNIT 3: CLASSIFICATION OF CONSONANT SOUNDS**

#### **Objectives**

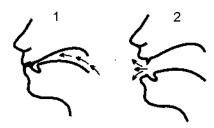
- To classify Consonant sounds (6 types)
- To practise these types
- To develop the student's patience in studying

#### Contents

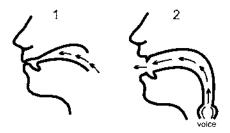
- Consonant sounds (plosives, affricates, nasals, fricatives, none-fricatives, semivowels)
- 3 Practices (Topic: Rich and Poor)
- (1 exercise for) homework

#### I. CONSONANT SOUNDS

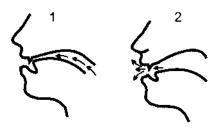
1. Plosives: There are 6 plosives /p; b; t; d; k; g/



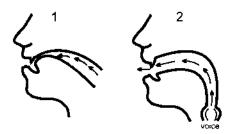
(1). Close your lips hard. Put air forward in your mouth. (2). Open your lips quickly. It's /p/.



First practise /p/. Then use your voice to make /b/.



(1). Put the front of your tongue behind your top teeth. Put air forward in your mouth. (2). Move your tongue away. It's /t/.

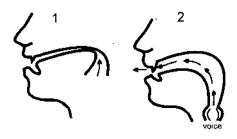


First practise /t/. Then use your voice to make /d/.



(1). Touch the back roof of your mouth with the back of your tongue. Put air forward in your mouth. (2). Then move your tongue away. We have  $/\mathbf{k}/$ .

#### 2. Nasals: /m; n; ŋ /



First practise /k/. Then use your voice to make /g/



Close your lips. Use your voice. /m/ comes through your nose.



Put your tongue on the roof of your mouth. Touch your side teeth with the sides of your tongue, use your voice. /n/ comes through your nose.

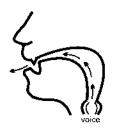


Touch the back of the roof of your mouth with the back of your tongue. Use your voice, / ŋ / comes through your nose.

### 3. Fricatives: (9 fricatives: / s; z; $\int$ ; 3; f; v; h; $\theta$ ; $\delta$ /



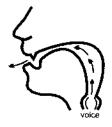
Touch your side teeth with the sides of your tongue. Put your tongue forward. Do not use your voice. It's /s/.



First practise /s/. Then use your voice to make /z/.



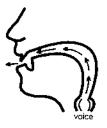
First practise /s/. Then put your tongue up and back a little to make  $/\int/$ .



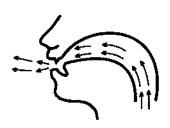
First practise  $/\int /$ . Then use your voice to make  $/\int /$ .



Touch your top teeth with your bottom lip. Blow out air between your lips and your teeth. We have /f/.



First practise f. Then use your voice to make f.



Push a lot of air out very quickly. Do not touch the roof of your mouth with your tongue. We have /h/.



Put your tongue between your teeth Blow out air between your tongue And your top teeth. We have  $/\theta$ /.

4. Non - fricatives: /l; r/

First practice  $/\theta$ /. Then use your voice to make  $/\delta$ /.



First practise /n/ (p. 16). To make /l/, the air goes over the sides of your tongue and out of your mouth.



Turn the tip of your tongue up as in the picture. Do not touch the roof of mouth with your tongue. It's /r/

#### 5. Affricates: (2 affricates: /tʃ; d3/





(1). Begin to make /t/ (p. 15). (2)Then slowly move your tongue from the roof of your mouth. It's  $/t\int/$ .

First practise /  $t\int$  /. Then use your voice to make / dz /.

### 6. Semi - vowels: (2 semi - vowels: / w; j /)





First practise /u:/. Make your lips round And hard for /w/. /w/ is a short sound.

First practise /i:/, very quickly move your tongue to make the next sound. Do not touch the roof of your mouth with your tongue. It's /j/.

## \* Summary: Classification of Consonant sounds (to get more information, see APPENDICES - A. II)

Plosive	Nasal	Fricative	Non-Fricative	Affricate	Semi- vowel
/p, t, k, b, d, g/	/m, n, ŋ/	/f, v, θ, ð, s, z, ∫, ʒ, h/	/I, r/	/tʃ,dʒ/	/w, j/

#### II. PRACTICE RICH AND POOR

millionaire

1. Practice 1: Classify the consonant sounds in the words below, then listen and practise.

poverty

money pension

income debt

wealthy breadline

fortune owe

lend borrow

2. Practice 2. Transcribe the following words, then listen and repeat

salary boss

wage profit

rich budget

poor labor

thirst hunger 8 - \*

3. Practice 3. Listen to the conversation and practise

Peter: Mark, can I borrow \$ 10 for a couple of days?

Mark: I'm always lending you money. You still owe me the \$ 50 I lent

you last week.

Peter: Don't worry. I'll pay you back.

Mark: Sure, When? At Christmas?

Peter: No, on Friday. I promise.

4. Exercise: Find out 20 words in which there are most of consonant sounds mentioned above. All of the words must relate to the topic "People and Work"

#### **UNIT 4: STRONG FORM AND WEAK FORMS**

Objectives	Contents
- To know when using each form - To identify some certain words in Strong and Weak form	- Introduction of Strong and Weak forms - 2 practices (Topic: People and Work)
- To pronounce these words - To develop the patience in studying	- Homework - (1 exercise for) homework

#### I. INTRODUCTION OF STRONG FORMS AND WEAK FORMS

#### 1. General introduction:

The strong form/full form occurs when a word is said in isolation or when it is given special emphasis in connected speech. In addition, when prepositions and auxiliary verbs come at the end of a phrase or clause, they generally take their strong forms, whether or not they are stressed.

It is the weak forms that occur most frequently in connected speech. In ordinary speech weak forms account for 95% of the occurrences of a grammatical word.

#### 2. Some examples for the usage of Strong and Weak forms:

#### 2.1. Determiner: a / ə / or /ei/

- /ə/ weak form before a consonant. Eg: There is a table in the room
- /ei/ strong form when stressed. Eg: I said 'a train was coming not 'the train.

#### 2.2. Conjunction: and /ən/; /ənd/; /n/ or /ænd/

- and /ən/ and /ənd/ are common weak forms which may be used interchangeably. Eg: Apple and /ən/ or /ənd/ orange./A
- and /n/ (optional weak form restricted to following one of /t,d,f,v,s,z,  $\int$ ,  $\delta$ ,  $\theta$ , 3/. Eg: Read and write /ri:d n rait/
  - and /ænd/ full form for emphasis. Eg: He's handsome 'and rich.

- 2.3. Preposition: to /tə/; /tu:/ or /t/;
- /tə/ and /t/ (weak forms before consonant). Eg: walk to work
- /tu:/ ( strong form before vowel). Eg: come to a halt.

Note: Prepositions are always stressed at final position of an utterance

2.4. Pronouns: Pronouns in final position often take their weak forms.

Eg: He's in Paris./hi: z in pæris/ initial unstressed /hi:/ (strong form)

Eg: Why did he go there. Medial unstressed /i:/ (weak form)

Note: he, him, her, his all have optional weak forms without /h/ when they are unstressed in medial position.

- 2.5. Verb: have /həv, əv, v, hæv /
- -/v/ weak form after vowel. Eg: I've done it.
- -/ həv/ weak form in initial position. Eg: Have you drunk it?
- -/ əv/ weak form .Eg: Mr and Mrs Brown have gone on business.
- -/ hæv/ strong form when stressed or in final position. Eg: Yes, I 'have.

#### H. PRACTICES

1. Practice 1. Listen and practise (All of words listed below have two or more pronunciations: a strong form and one or more weak forms).

	Strong form	Weak forms	Notes on the weak forms
Determiner			
a	/ei/	/ ə /	•
an	/æn/	/ne/	
some	/s <b>^</b> m/	/s <b>ə</b> m/	/səm/ is used only when some
			means 'an unspecified
			amount or number of'.
the	/ði:/	/ðə , ði/	/ðə/ before consonants;
			/ði/before vowels.

	Strong form	Weak forms	Notes on the weak forms
Conju	inction		
and	/ænd/	/ən, ənd, n/	/n/ may be used after /t, d, f, v, $\theta$ , $\delta$ , s, z, $\int$ , 3/
as	/æz/	/əz/	
but	/b^t/	/bət/	
than	/ðæn/	/ðən/	·
that	/ðæt/	/ðət/	Also used when that is a
			relative pronoun.
Prepo	sition		•
at	/æt/	/ət/	
for	/(r): Cf /	/fə (r), fr/	/fr/ is optional before vowels.
from	/fr <b>v</b> m/	/frəm/	
of	/טv/	/əv/	
to	/tu:/	/tə; t /	/tə/is not used before vowels.
Prono	oun		
he	/hi:/	/hi,i:,i/	These are optional; /i:,i/ are not used to begin a sentence.
her	/h <b>3</b> :( <b>r</b> )/	/hə, 3:(r), ə(r)	/ These are optional; / 3:(r), ə/ are not used to begin a sentence.
him	/him/	/im/	/im/ is optional.
his	/hiz/	/iz/	/iz/ is not used to begin a
			sentence and is optional elsewhere
me	/mi:/	/mi/	/mi/ is optional.
she	/ʃi:/	/ʃi/	/ʃi/ is optional.
them	/ðem/	/ðəm/	

Str	ong form	Weak forms	Notes on the weak forms
us	/ <b>^</b> s/	/əs/	
we	/wi:/	/wi/	/wi/ is optional.
you	/ju:/	/jʊ/	/jʊ/ is optional.
Verb		•	
am	/æm/	/ <b>ə</b> m, <b>m</b> /	
are	/a:(r)/	/ə(r)/	
be	/bi:/	/bi/	/bi/ is optional.
can	/kæn/	/kən/	
could	/kʊd/	/kəd/	
do	/du:/	/də, d <b>ʊ</b> /	x/də/ is not used before vowels
does	/d∧z/	/dəz/	
had	/hæd/	/həd, əd, d/	Auxiliary use only; /həd/ is used to begin a sentence; /d/ is an optional form after vowels.
has .	/hæz/	/həz, əz, z, s/	Auxiliary use only; /h $\theta$ z/ is used to begin a sentence; / $\theta$ z/ after /s, z, $\int$ , 3, t $\int$ , d3/; /s/ after /p, t, k, f, $\theta$ /; /z/ elsewhere.
have	/hæv/	/həv, əv, v/	Auxiliary use only; /həv/ is used to begin a sentence; /v/ is an optional form after vowels.
is	/iz/	/z, s/	/z, s/ are not used to begin or end a sentence or after /s, z, $\int$ , 3, t $\int$ , d3/
			/s/ is used after /p, t, k, f, $\theta$ /; /z/ elsewhere.
must	/m^st/	/məst/	
shall	/ʃæl/	/ʃəl/	
should	/∫ <b>ʊ</b> d/	/∫ <b>ə</b> d/	•

was	/wɒz/	/wəz/	
were	/ w3:(r)/	/(r)\ <b>6</b> w\	
will	/wil/	/əl, l/	/əl, 1/ are not used to begin or end
			a sentence.
would	/wʊd/	/wəd, əd/	/əd/ is not used to begin or end a
			sentence.

## 2. Practice 2: People and work.

Listen to the dialogue and practise. (Note: Strong forms and weak forms)

A: So, what company are you with?

B: I work for a company called ATC.

A: And what does ATC do?

B: We sell perfumes and beauty products

A: And where do you work?

B: In our head office, in the centre of Stockholm.

A: So where are you travelling today?

B: I'm flying to Brussels.

A: Oh really. My mother comes from Belgium, so I know the country well.

B: Really? Uhm, please excuse me. I have to go. My flight's at two o'clock.

3. Exercise. Write a short conversation about the first meeting of three or four people, then practise reading it. (note: Strong forms and Weak forms).

### Chapter 2

#### CONNECTED SPEECH

#### **UNIT 5: LINKING SOUNDS**

Objectives	Contents
- To study how to link the sounds	- Introduction of linking sounds (To link with /r; m; n; l; t; d;/)
- To mark the linked words - To develop the flexibility in communication	- 2 Practices (Topic: Meeting people) - (1 exercise for) homework

#### I. INTRODUCTION

In our hypothetical "mechanical speech" all words would be separate units placed next to each other in sequence; in real connected speech, however, we sometimes link words together in special ways.

#### 1. Linking with R

Linking with 'r' applies in accents where /r/ is pronounced only before vowels even though r may occur elsewhere in the spelling. If a word ending with r in the spelling is followed by a word beginning with a vowel, the /r/ may then be pronounced. When a suffix beginning with a vowel is added to one of these words, the /r/ must be pronounced.

Listen and repeat:

near /niə/ nearer /'niərə/
stammer /'stæmə/ stammering /'stæməriŋ /
wear /weə/ wearer /'weərə/

roar /rɔ:/ roaring /ˈrɔ:riŋ/
star /sta:/ starry /ˈsta:ri/
fur /f 3:/ furry /ˈf 3:ri/

When a vowel begins a new word after r in the spelling, the linking r is optional and usually occurs.

Eg: near enough /,niər i 'nAf/ (or /,niə i 'nAf/)

hammer and tongs /,hæmər ən 'tɒŋz/ (or /,hæmə ən 'tɒŋz/)

By analogy with these linking /r/'s, many RP (Received Pronunciation) speakers insert /r/ at the end of words like *idea*, saw, etc, before a vowel at the beginning of the next word. Native English speakers are most likely to do this after  $/\partial$  /.

Eg: (the) idea of it /ai 'diər əv it/

(a) sonata in F /sə,na: tər in 'ef/

Anna and I / ænər ənd 'ai/

Some speakers may do it after / D: / and / a: /, too.

Eg: raw egg

/,r D:r 'eg/

Ma and Pa

/ma:r ən pa:/

#### 2. Linking with N

2.1. The sound N links to a vowel sound at the beginning of the next word.

Eg: Dan is

→ Dannnis.

an apple

→ annnapple.

2.2. The sound N links to another N sound at the beginning of the next word.

Eg: John knows

→ Johnnnknows.

ten names

→ tennnnames.

2.3. Listen and repeat:

a. Dan is here

→ Dannnis here.

b. Ken asks questions

→ Kennnasks questions.

c. Jan and I will go

→ Jannnand I will go.

d. Joan always goes → Joannnalways goes. e. John knows everything → Johnnnknows everything. f. This is an ice cube → This is annuice cube. g. I want an apple → I want annnapple. 3. Linking with M 3.1. The sound M links to a vowel sound at the beginning of the next word. Eg: Jim is → Jimmmis. come on → comemmon. 3.2. The sound M links to another M sound at the beginning of the next word. Eg: Tom may → Tommmay. some more → somemmmore. 3.3. Listen and repeat: a. Jim is here. → Jimmmis here b. What time is it? → What timemmis it? c. We want some more. → We want somemmore. d. Ice cream is cold. → Ice creammis cold. e. Tom may go home. → Tommmay go home. f. Turn the alarm off. → Turn the alarmmmoff. g. She came much later. → She camemmuch later. 4. Linking with L 4.1. L is a continuing sound. A continuing sound links to another continuing sound or a vowel sound at the beginning of the next word. Eg: Sell it. → Sellllit. Tell me. → Tellllme. 4.2. Listen and repeat:

→ Sellllit now.

→ Do you feelllokay?

a. Sell it now,

b. Do you feel okay?

- c. Will you go? → Willllyou go?
- d. How do you spell "whale"? → How do you spellll "whale"?
- e. These books are all new. → These books are allllnew.
- f. Tell me all you know. → Tellllme allllyou know.
- g. Tom will look for the key. → Tom willlllook for the key.

#### 5. Linking with all the stop sounds/ Plosive sounds/ t, d, b, p, k, g/

#### 5.1. A top sound links to a vowel at the beginning of the next word.

Eg: We paid id.

→ We paidid.

Thank you.

→ Thankyou.

#### 5.2. Listen and repeat:

a. Sit on it.

→ Siton it.

b. Hold it.

→ Holdit.

c. Help us.

- → Helpus.
- d. We keep all mail.
- → We keepall animals.
- e. This is a bag of oranges.
- → This is a bagof oranges.

f. Link all vowels.

- → Linkall vowels.
- g. I want a tub of butter.
- → I wanta tubof butter.

#### 6. Linking with S/Z

## 6.1. The fricative/ continuing sounds: S/Z link to vowels and to other continuing sounds.

Eg: The shops are downtown.

→ The shopsssare downtown.

The roads are full of traffic.

→ The roadzzzare full of traffic.

#### 6.2. Listen and repeat:

- a. The parking lots are full of cars.
- → The parking lotsssare full of cars.
- b. The banks are closed today.
- → The banksssare closed today.

c. Are the shops open?

- → Are the shopsssopen?.
- d. The schools may be open.
- $\rightarrow$  The schoolzzz may be open.

- e. Taxicabs never wait here.
- f. Toy shops sell toys.
- g. Restaurants serve food.
- h. He smokes cigarettes

- → Taxicabzzz never wait here.
- → Toy shopssssell toys.
- → Restaurantsssserve food.
- → He smokessscigarettes

#### 7. Linking with TH:

#### 7.1. This fricative sound links to vowels and to other fricative sounds.

Eg: both of them

→ bothththof them

both things

→ bothththings

#### 7.2. Listen and repeat:

- a. I want a bath after dinner.
- b. It was the Fourth of July.
- c. We both think you should come.
- d. Her teeth are very white.
- e. Sue is studying Math and English.
- f. He left both things at home.
- g. The path over the mountain is hard. The pathththover the

- → I want a bathththafter dinner.
- → It was the Fourthththof July.
- → We bothththink you should come.
- → Her teethththare very white.
- → Sue is studying Mathththand English
- → He left boththththings at home.
- → The pathththover the mountain is hard.

#### II. PRACTICE: MEETING PEOPLE

- 1. Practice 1. Mark the linked words in these sentences, then listen, check and repeat.
  - a. Could I have your name?
  - b. Can I leave a message?
  - c. Hold on a moment.
  - d. Could you ask Allan to call me back?
  - e. I'm afraid she is not in the office at the moment.
  - f. Sam and I will go.
  - g. Will Lucy arrive soon?
    - h. Come again whenever you want to.

## 2. Practice 2. Listen and repeat. (Note: Linking sounds)

- A: Hi Piera, this is Charles. How are you?
- B: Fine, thanks.
- A: When did you get back from Washington?
- B: I got home on Sunday morning.
- A: How was the meeting at Citibank?
- B: Oh, it was very long. We didn't finish until six, but it was a good meeting.
- A: Did you go out in the evening?
- B: Yes, I went out on Thursday evening to the theatre.
- A: Where did you stay?
- **B**: I stayed at the Madison.
- A: Did you go shopping?
- B: Yes, I bought some perfume and some shoes.
- A: What did you do yesterday.
- B: I was at the office. In the afternoon I wrote my report and in the evening I answered my e-mails.
- 3. Exercise. Write 10 sentences which relate to the topic "Business conferences", then read all. (note: Linking sounds).

#### **UNIT 6: ELISIONS**

#### **Objectives**

- To study
- + Some certain cases of Elision
- + How to pronounce elided words
- To develop the flexibility in communication

#### Contents

- Introduction:
- + Definition of Elision
- + Elisions of /h; t; d; v; ə/
- 2 practices (Topic: Business conferences)
- (1 exercise for) homework

#### I. INTRODUCTION OF ELISION

The nature of **elision** may be stated quite simply: under certain circumstances sound disappear; one might express this in more technical language by saying that in certain circumstances a phoneme may be realized as **zero**, or have **zero realization** or be **deleted**. Elision is typical of rapid, casual speech.

- 1. /h/ may be elided from he, his, her, had (aux), has (aux), have (aux) when these words are unstressed and do not begin a sentence. Note that to preceding these words must take the appropriate form before vowel or consonant. For example: He seems to have finished. /tu: əv/ or /tə həv/ respectively.
- 2. /t/ and /d/ may be elided if they occur in the middle of a sequence of three consonant sounds as in:

Eg: You must do that /ju: məst 'du: 'ðæt/ → /ju: məs 'du: 'ðæt/

Just now /d3Ast 'nau/  $\rightarrow$  /d3As 'nau/

Please send them /,pli:z 'send ðəm/ → /,pli:z 'sen ðəm/

Such elisions frequently occur in compounds like:

Eg: postman /'pəʊst mən/ → /'pəʊs mən/

Post - office /pəust 'pfis/ → /pəus 'pfis/

Oxford Advanced Learner's Dictionary of Current English, (OALDCE), shows the full form, but it should be understood that the elided form always acceptable, particularly in rapid speech.

3. Weak vowel is deleted after /p, t, k/. In words like 'potato', 'tomato', 'canary', 'perhaps', 'today', the vowel in the first syllable may disappear, the aspiration of the initial plosive takes up the whole of the middle portion of the syllable, resulting in these pronunciation where h indicates aspiration):

```
Eg: potato /ph'teitəU/
tomato /th'ma: təU/
canary /kh'neəri/
perhaps /ph'hæp/
today /th'dei/
```

4. Loss of final v in 'of' before consonants.

```
Eg: lots of them /lots ə ðəm/
waste of money /weist ə mʌni/
```

5. /ə/ is frequently elided within word if the resulting sequence of consonants is an acceptable English cluster, for example, /tr-/ or /sp-/.

```
Eg: rectory /'rektəri/ → /'rektri/
suppose /sə 'pəʊz/ → /s'pəʊz/
```

The full forms of the two words above are given in OALDCE, as they are more often head in lower speech than the reduced forms and are perfectly acceptable in rapid speech. Certain other words are more common in their reduced forms.

OALDCE, therefore, shows the more frequent reduced forms.

### **II. PRACTICE:** BUSINESS CONFERENCES

# 1. Practice 1. Find out the elisions in the words when pronouncing the following sentences, then listen and repeat.

- a. We'll send them a summary of our talk.
- b. Perhaps, they made the reservation 2 days ago.
- c. They invite too many people to their conference.
- d. We are waiting for the guest speakers.
- e. We have to check for the last minute changes to the programme.
- f. If you want to attend the conference, please ask Sam for help!
- g. They aren't coming to our conference next week.
- h. He's not meeting her on the first day.
- i. We have to postpone our meeting because of the bad weather.
- j. They've tried to do everything for the best start.
- 2. Practice 2. Listen to the conversation and repeat. (note: elided syllables)
  - A: So what about the hotel rooms? Can you book them or shall I?
  - B: Can you do that? You're good at negotiating prices.
  - A: Sure. How about the guest speakers? Shall I invite them?
  - **B**: No, I'll do that. I have all their addresses.
  - A: Great. And can you ask them to send a summary of their talk?
  - B: Yes, of course.
- 3. Exercise. Find out 7 words which relate to the topic "Customers and Customer services" and consist of elisions when pronouncing them.

### **UNIT 7: ASSIMILATIONS**

Objectives	Contents
- To study the cases in which the assimilations occur	- Introduction of Assimilation
- To pronounce the assimilated words in sentences	- 3 cases of assimilation (/t, d, n/; /s,z/; /t,d/)
- To develop the flexibility in communication	- 2 practices (Topic: Customers and Customer services) - (1 exercise for) homework

### I. INTRODUCTION OF ASSIMILATION

A significant difference in natural connected speech is the way that sounds belonging to one word can cause changes in sounds belonging to neighbouring words. Assuming that we know how the phonemes of a particular word would be realized when the word is pronounced in isolation, in cases where we find a phoneme realized differently as a result of being near some other phonemes belonging to a neighbouring word, we call this an instant of **assimilation**. Assimilation is something which varies in extent according to speaking rate and style. It is more likely to be found in rapid casual speech and less likely in slow, careful speech.

1. Alveolar consonants frequently assimilate to the same place of articulation as the following consonants. Thus /t, d, n/ are likely replaced by /p, b, m/ before bilabial /p, b, m/ and to /k, g, ŋ / before velar /k, g/. They keep their original voicing and manner of articulation. /n/ is often affected in negative prefixes. Listen and repeat

```
unbalanced /An 'bælənst/ → /Am 'bælənst/
ungrateful / An 'greiful/ → /Aŋ 'greiful/
unkind / An 'kaind/ → /Aŋ 'kaind/
/t/ and /d/ are often affected in compound words.
hot plate /'hɒt pleit/ → /'hɒp pleit/
```

```
light brigade / 'lait brigeit/ → / 'laip brigeit/
mad man / 'mæd mən/ → / 'mæb mən/
red coat / 'red kəut/ → / 'reg kəut/
```

Although OALDCE shows the unassimilated (first) forms, the assimilated (second) versions are totally acceptable. If speakers avoid all assimilations (even when speaking slowly), they will sound very formal.

2. Assimilations affecting /s/ and /z/ may occur within words and OALDCE shows whichever version is more frequent for each individual word. Word - medial /s/ + /j/ and /z/ + /j/ may assimilate to /J/ and /z/ respectively.

Eg: issue / 'isju:/ 
$$\rightarrow$$
 / 'ifu:/
azure / 'æzj $\theta(r)$ /  $\rightarrow$  / 'æz $\theta(r)$ /

Similar assimilations optionally occur at word - boundaries.

3. Word - medial /t/+/j/ and /d/+/j/ may assimilate to /tf/ and /dz/ respectively.

```
Eg: educate /'edju: keit/ or /'edju: keit/
```

Similar assimilations may occur at word - boundaries. Particularly important are those in question verbs

```
Would you? /'wod ju:/ or /'wodzu:/
Can't you? /'ka:nt ju:/ or /'ka:nt fu:/
Didn't you? /'didnt ju:/ or /'didnt fu:/
```

These assimilated forms are more common than the unassimilated versions and occur even in polite invitations.

```
Would you like a cup of tea? / wudzu: ˌlai ə ˌkʌp əv 'ti:/
Can't you come with us? /ˌka:ntʃu: ˌkʌm wið əs/
You enjoyed it, didn't you? /ju: in'dzɔid it 'didntʃu:/
```

- II. PRACTICE: CUSTOMERS AND CUSTOMER SERVICES
- 1. Practice 1. Mark the assimilated forms in these sentences. Then practise saying them.
  - a. What would you like to buy, madam?

- b. You enjoyed the meal, didn't you?
- c. The customers can relax in the music room at the super market.
- d. Remember to lock your car, this is an unguarded area.
- e. This is a hot place for our customers.

# 2, Practice 2. Read and find out any assimilated forms in the conversation, then listen and practise.

- A: Hello, is that Mr Mechan?
- B: Yes, speaking.
- A: This is Stephanie Row again. I'm calling about your instruction manuals. I'm sorry but we found them here in our factory.
- **B**: So you have them. Can you send them today?
- A: Yes, of course. Shall I send them by express mail?
- **B**: Yes, please, if you could.
- A: OK, I'll do that. And I do apologize once again for the mistake.
- B: That's OK. Goodbye.
- 3. Exercise: Find out 10 words which relate to the topic: "International trade" and in which there are several assimilations.

### **UNIT 8: RHYTHM**

### **Objectives**

- To study some types of Rhythm
- To mark and pronounce a sentence when rhythm occurs
- To develop the flexibility in communication

### Contents

- Introduction (3 types of Rhythm)
- 3 practices (Topic: International trade)
- (1 exercise for) homework

### I. INTRODUCTION OF RHYTHM

The notion of **rhythm** involves some noticeable event happening at regular intervals of time, one can detect the rhythm of a heart-beat, of a flashing light or of a piece of music. It has often been claimed that English speech is rhythmical, and that rhythm is detectable in the regular occurrence of stressed syllables; of course it is not suggested that the timing is as regular as a clock: the regularity of occurrence is only relative.

# 1. Stressed syllables

1 2 3 4 5

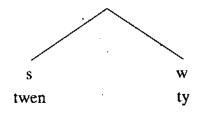
'Walk 'down the 'path to the 'end of the ca'nal

## 2. The foot/feet

1 2 3 4 5
'Walk 'down the 'path to the 'end of the ca 'nal

## 3. The tree diagram:

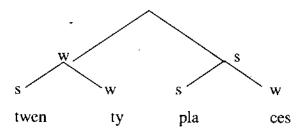
Eg: The word "twenty"

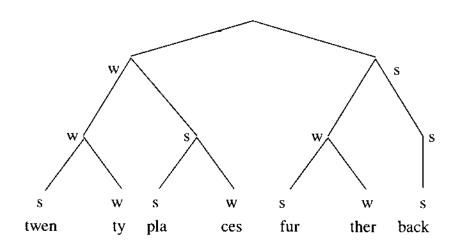


Eg: The word 'places' has the same form:



Eg: The phrase: "Twenty places" and "Twenty places further back" are shown as:





Now practise saying the following poem in rhythmical way:

Twinkle, twinkle little star. How I wonder what you are Up above the world so high Like diamond in the sky.

# II. PRACTICE: INTERNATIONAL TRADE

- 1. Practice 1. Divide the following phrases or sentences in to feet
  - a. Thanks for letting me know.
  - b. Introduce your firm and its products to the readers.
  - c. State the purpose of your letter.
  - d. State your terms and methods of payment.
  - e. End on an optimistic note and request an early reply.
- 2. Practice 2. Mark the rhythm (stressed syllables) in the sentences below, then listen and practise
  - a. Give a full specification of your product and shipping date
  - b. Before placing an order we would need to examine samples of the product.
  - c. Please let me know the price.
- d. The goods will be ready for shipment 3 to 4 weeks from the date of your written order.
  - e. Confirm the terms of payment and delivery.
- 3. Practice 3. Make a tree diagram of English rhythmical structure for each of words or phrases below
  - a. inform
  - b. portable
  - c. portable radio
  - d. mobile
  - e. mobile phone
  - f. thirty- product layout
  - g. shipping package date
- 4. Exercise: Write 10 words which relate to the topic "Shops and Shopping" and make the diagrams of English rhythm for those words.

# Chapter 3

## STRESS AND INTONATION

### **UNIT 9: WORD STRESS AND SENTENCE STRESS**

# Objectives

- To study the basic rules of Word stress and Sentence stress
- To practise pronouncing a word or a sentence in which stresses occur
- To develop the concentration in studying

#### Contents

- Introduction some basic rules of Word stress and Sentence stress
- 3 practices (Topic: Shops and Shopping)
- (1 exercise for) homework

### I. INTRODUCTION OF STRESS

When a word has more than one syllable, one of them is spoken with more force than the rest. This force is called stress, and the syllable which is stressed is shown with stress - marks / ' /. In some words, usually long ones, other syllable may also be spoken with more force than the rest, but with a stress that is not as strong as for those syllables marked / ' /. The stress - mark / / is used to show this. So, / ' / is used to show the strongest or primary stress, and / / is used to show the secondary stress (which is less strong). For example: investigation /in vesti 'gei  $(\partial )n$  /.

The main stress of a word may occur on any syllable in English. For instance: distaff /'dista:f/ and cigar /si 'ga:/.

### II. SOME BASIC RULES

### 1. Word stress

1.1. With identical spellings. In those cases where there is a difference, the

verb has stress on the second of two syllables; the noun has stress on the first of two syllables, eg: *import* (v) /im 'pɔ :t/ and *import* (n) /'impɔ:t/. Let's take some other examples and practise pronouncing them:

Nouns		V	erbs	
11		/_	1_/	,
a. pre s-	ent	<b>→</b>	pre -	sent
b. reb -	el	<b>→</b>	ге -	bel
c. ob -	ject		ob -	ject
d. prog -	ress	<b>→</b>	pro -	gress
e. rec -	ord	-	re -	cord

1.2. When certain suffixes are added to a word, the stress remains in its original place on the stem. The most productive of these suffixes are -ful; -able; -ible; -ly; -less; -ness.

Now listen and practise:

1.3. Certain suffixes attract the stress to the syllable immediately preceding them. The most important of these suffixes are -ity; -ion; -ic

Adjective	Noun
a. curious /ˈkjʊəriəs/ →	curious <i>ity  </i> kjʊəri' ɒsəti/
b. technical /'teknikl/ →	technicality /tekni 'kæləti/
c. attributive /ə'tribjUtiv/ →	attribution /ætri'bjUʃ(ə)n/
d. dramatic /drə¹mætik/ ←	drama /ˈdra:mə/

1.4. Verbs in -ate. In British two syllables verbs in -ate have their stress on the last syllable, for example: di'late, re'late.

1.5. Adjectives in -ative. Three - syllable adjectives have stress on the first syllable. If they are derived from two - syllable verbs in -ate this will cause a shift in the placing of the stress. Examples:

Verb

### Adjective

- a. narrate /nə'reit/ → narrative /'nærətiv/
- b. relate /ri'leit/ → relative /'relətiv/
- **2. Sentence stress:** When several words are spoken together in a phrase or sentence, certain words are stressed. Four groups of words are stressed in a sentence or phrase
  - 2.1. Most content words nouns, verbs, adjectives, and adverbs.

Eg: Charles Jones taught English

Jason plays basketball.

2.2. Interrogative words - who, whose, when, where, why, what, and how - when they begin questions.

Eg: Who's coming?

Where's Mary's school?

2.3. Demonstrative pronouns - this, that, these, and those - when not followed by a noun.

Eg: What's this?

We wanted those.

2.4. Possessive pronouns - mine, yours, his, hers, ours, theirs.

Eg: That ticket's mine.

It's yours.

### III. PRACTICE: SHOPS AND SHOPPING

1. Practice 1. Read the following words with stress rules, then listen and repeat

refund magazine spirits vegetables receipt chocolate

bargain

marmalade

baker

umbrella

butcher

hamburger

chemist

lemonade

florist

telephone

market

cosmetics

section

motorbike

brochure

department

# Practice 2. Which words in the sentences below are stressed

- a. Go to the optician's and get some glasses.
- b. My shop opens at 8 in the morning.
- c. What did you buy?
- d. Those umbrellas are mine.
- e. She doesn't buy a cake for her son.
- f. What time do you go to market?

g. Do you like this motorbike?

# Practice 3. Listen to the conversation and practise

Shop assistant: Good afternoon. Can I help you?

Customer:

Yes. How much is this black T - shirt?

Shop assistant: It's £10.50.

Customer:

And how much are those watches over there?

Shop assistant: They are £7. 25 each.

Customer:

Well, can I have this T - shirt please?

Shop assistant: Certainly.

Customer:

And that red watch with the blue strap.

Shop assistant: This one?

Customer:

Yes, that's it. And have you got any postcards?

**Shop assistant**: Yes, they are over there. They're 50p each.

Customer: I'll have these two, please.

Shop assistant: Certainly. Anything else?

Customer: No, thank you.

Shop assistant: Right, well, that will be £18.75 altogether.

Customer: Here you are.

Shop assistant: Thank you. That's £1. 25 change.

Customer: Thank you. Goodbye.

Shop assistant: Goodbye.

4. Exercise. Write 10 sentences which relate to the topic "Jobs" then practise reading them.

### UNIT 10: INTONATION IN STATEMENTS AND QUESTIONS

#### Objectives

- To mention some types of Intonation
- To study intonation in Statements and Questions
- To practise intonation in Statements and Questions
- To develop the flexibility in communication

#### Contents

- Introduction of Intonation
- 4 tune shapes (Glide-Down; Glide-Up; Take-Off; Dive)
- Intonation in Statements and Questions
- 3 practices (Topic: Jobs)
- (1 exercise for) homework

### I. INTRODUCTION OF INTONATION

Intonation is the "musical score" or melody of a language. The voice goes up and down and the different pitches of the voice combine to make tunes. Each tune (rising tune; falling tune) has a special meaning. English intonation is *English*: It is not the same as the intonation of any other language. You must learn the *shapes* of English tune, and these may be quite different from the normal tune of your own language, and you must learn the meaning of the English tune, too, because they are very important.(to study more about each tune shape, see APPENDICES - B)

## 1. Tune shapes:

1.1. The Glide - Down (the falling tune)

Example: ||it wəz 'kwait `gud||

1.2. The Glide - Up (the first rising tune)

Example: ||dzu: 'laik .inlif||

1.3. The Take - Off (the second rising tune)

Example: ||ai didnt /h3:t ju: ||

## 1.4. The Dive (the falling rising tune)

Example: llai went to `landon on mandeill

Example: ||'fɔ:ti 'siks||

**Note:** (1) shows the stress of the content words.

# 2. How to use the tunes (24 rules; from R.1 - R.24)

### 2.1. Statements:

**R.1**. Use Falling tune - Glide - Down for statements which are *complete* and *definite*.

Eg: ||it wəz 'kwait `gud||.

**R.2.** If the statement is intended to be soothing or encouraging use the Glide - Up.

Eg: ||ai ||fa:nt bi /lon||

R.3. If the statement is grumble, use the Take - Off.

Eg: ||ju: ka:nt posəbli du: ðæt||

**R.4.** If the statement is not *complete* but leading to a following word - group, use the Dive.

Eg: ||ai ||lukt ət im||

R.5. If the statement is intended as a question use the Glide - Up.

Eg: ||ju: /laik it?||.

**R.6**. For statements which show reservations on the part of the speaker and which might be followed by but...or you must admit or I must admit use Dive.

Eg: lihi;z 'dzenərəsll. (but I don't trust him).

**R.7**. If the statement is a *correction* of what someone else has said, use the Dive.

Eg: (he's forty -five) | forty -five | forty

**R.8**. If the statement is a warning, use the Dive.

Eg: liju: 1 bi 'leitll.

**R.9**. If statement has two parts, of which the first is more important to the meaning than the second, use Dive, with the fall at the end of the first part and the rise at the end of the second.

Eg: llai went tə `landən on amandeill

### 2.2. Questions

### a. Wh - Question:

**R.10.** Use the Glide -Up if you want to show as much interest in the other person as in the subject.

Eg: How's your daughter. I hav z jo: do:toll.

**R.11.** Use the Glide - Down if you want the question to sound more business - like and interested in the subject and also for one word questions (unless they are repetition - questions).

Eg: Why did you change your job? ||wai did ju: tfeind3 jo: `job?||

**R.12**. For *repetition - questions*, when you are repeating someone else's question or when you want the other person to repeat some information, use the Take - Off:

Eg: When did I go? || wen did ai gəu? || (Or where?)

How long? || hau lon? || (It took me two hours.)

## b. Yes -No questions

**R.13**. For short questions used as responses, like did you? Or Has she?, etc, use the Glide - Down.

' Eg: (John's on holiday). Is he? || `iz i:?|| Or (I went to the theatre last night). Did you? || `did ju:?||

**R.14**. For all other Yes - No questions, use the Glide - Up.

Eg: Have you seen him yet? | hæv ju: si:n im jet? |

Eg: Did John post that letter? | did dzon poust deta? |

Can I see it?

l'kæn ai /si: it?ll

Notice that the Glide - Up is also used for repetition questions of this type.

Eg: (Have you seen him yet?) || 'hæv ai si:n im jet? || (will you help me?) || 'wil ai shelp ju:? ||

### c. Tag - Questions:

R.15. For Tag - Questions after commands use the Take - Off

Eg: Come over here, will you? | kAm əvvə hiə | wil ju:?||

'R.16. If both the statement and the tag question have *not* in them, or if *not* is missing from both, use the Take - Off.

Eg: They'd like some more, would they? ||ðei d 'laik səm.\mo: |/wud ðei?||

He hasn't arrived, hasn't he? ||hi: hæznt ə raivd | hæznt i:? ||

**R.17**. Where the word *not* occurs in either the statement or the tag question (but not in both) use the Glide - Down to force the other person to agree with you.

Eg: It's cold today, isn't it? ||its \ kəUld tə |dei | \ iznt it? || (forcing answer yes)

**R.18**. When you don't want to force the other person to agree with you, but to give his opinion, use the Take - Off.

Eg: He didn't look ill. ||hi: ,didnt ,luk ,il | ,did i:?||

# II. PRACTICE: JOBS

# 1. Practice 1. Classify the intonation types in statements below, then listen and practise

- a. I work for a big department store.
- b. Mary looked for a job (and got one at last).
- c. He has to work in his office in the evening.
- d. I'll go to work on time.(Don't worry)
- e. Jane deals with insurance, pensions and loans.

- f. They like their job?
- g. No, he's a manager.
- h. She's good at communicating with people.

# 2. Practice 2. Say the intonation in the following questions

- a. (She is responsible for selling goods). Is she?
- b. Is David in charge of a team of workers?
- c. Who's your boss? (a business-like question)
- d. (Because I want to work here). Why?
- e. Work with us, will you?
- f. They applied for that job, didn't they? (the hearer is forced to agree)
- g. (Do you work as a consultant in your company?). Do I work as a consultant in my company?
- h. She can be the personnel manager, can't she?( the hearer gives his opinion)
- i. When did you start working in this company?(showing interest in the subject)

# 3. Practice 3. Listen to the conversation and practise

- A: Sergio. Thank you for agreeing to this interview. How old are you?
- B: Um. I'm fifty one.
- A: And what is your profession?
- B: I'm an accountant.
- A: Are you married?
- B: Yes, I am.
- A: Does your wife work?
- B: Yes, luckily. She's a teacher.
- A: Could you tell me about your last job? Who did you work for?
- B: Um, I worked for a chemical company in Milan.
- A: How long did you work there?

B: Um, for fourteen years.

A: How did you lose your job?

B: The company was taken over by a Swedish firm and I was made redundant

A: So, how long have you been unemployed?

**B**: Um, for about six months.

4. Exercise. Make a conversation asking and answering about a product, then practise with your partner. (note: Intonation in statements and questions in your conversation).

# UNIT 11: INTONATION IN COMMANDS AND EXCLAMATIONS (CONT.)

### **Objectives**

- To study intonation in Commands and Exclamations
- To practise intonation in Commands and Exclamations
- To develop the flexibility in communication

### Contents

- Intonation in Commands
- Intonation in Exclamations
- 2 practices (Topic: Advertising)
- (1 exercise for) homework

### I. INTRODUCTION:

### 1. Intonation in Commands

**R.19**. If you want the command to sound like a *pleading request* use the Dive, with the fall on *Do* or *Don't* if they occur or on the main verb if not, and the rise at the end.

Eg: a. Shut the window! || \frac{1}{\text{At def}} windev! ||

- b. Do have some more tea! | du: hæv səm ma: /ti:!!
- c. Send it as soon as you can. | send it əz su:n əz ju: kæn|
- d. Don't make me angry! | dount meik mi: ængri! |

Notice commands with only one important word:

Eg: a. try || trail|

- b. Take it || teik it!|
- c. Lend it to them | Ylend it to ðom! ||

R.20. For strong commands use the Glide - Down

Eg: a. Don't be a stupid idiot! Il'dəUnt bi: ə 'stju:pid `idiət! Il

- b. Have some cheese! | | 'hæv səm `tʃi:z!||
- c. Come on, have dinner with us! I kAm ən 'hæv `dinə wið əs! II
- d. Take your feet off the chair! | teik jo: `fi:t of ŏə tseə!|

### 2. Intonation in Exclamations

R.21. For the strong exclamations use the Glide - Down.

Eg: a. Good heaven! | gud hevən! |

- b. How extraordinary! | hau ik stro:dinəri! |
- c. What a very pretty dress! ||wat a 'veri 'priti `dres!||
- d. Nonsense! || `npnsəns!||
- e. Splendid! || splendid!||

Remember that *Thank you* comes in this class when it expresses real gratitude.

- a. Thank you! || `θæŋk ju:!||
- b. Thank you very much! ||'θæŋk ju: 'veri `mʌtʃ!||

R.22. For greetings and for saying good bye use the Glide - Up.

Eg: a. Good morning! | gud mo:nin!|

- b. Hello! || he /ləu!||
- c. Good bye! || gud /bai!||
- d. Good night! | || || gud || nait! ||

R.23. If the exclamation is questioning use the Take - Off.

- b. Really? ||riəli?||
- c. Well? ||wel?||

**R.24.** For exclamations which refer to something not very exciting or unexpected use the Glide - Up.

Eg: a. Thank you || θæŋk ju: ||

- b. Good || .gud||
- c. All right ||'5:1 /rait||
- d. Good luck. | 'gud /lnk|

### **II. PRACTICE:** ADVERTISING

# 1. Practice 1. Mark the intonation in these sentences

- a. That's a nice washing machine!
- b. How interesting these pictures are!
- c. Come on, try this coffee once!
- d. Don't hesitate, buy one for your family!
- e. Great! Thank you.
- f. Do have some cheese! You'll not regret it.

9--

# 2. Practice 2. Listen to the conversation and practise, then practise

TV advertisement on "On wash"

**Voice A:** What's wrong with you, Mrs Bloggs?

Mrs Bloggs: What's wrong with me? I want a holiday from this horrible

job of washing socks!

Voice B: Buy a bottle of "On wash", Mrs Bloggs!

Voice C: "On wash" is so soft and strong.

Voice D: You don't need lots of hot water with "On wash".

Voice A: It's not a long job with "On wash".

Voice B: Use "On wash" often.

Voice C: You won't be sorry when you've got "On wash".

Voice D: Everybody wants "On wash".

Everybody: "On wash" is so popular!

3. Exercise: Write 12 sentences of statements, questions, commands, exclamations (3 for each type) and mark the intonation for these sentences.

### **UNIT 12: REVISION**

Objectives	Contents
- To revise 3 chapters - To practise to remember - To develop the patience in studying	12 exercises - Chapter I: 4 exercises - Chapter II: 4 exercises - Chapter III: 4 exercises

### **CHAPTER 1: SOUND SYSTEM**

# Exercise 1: Indicate the consonant sounds $/\theta/$ and $/\delta/$ in the following words, then listen and check

thin	leather
then	math
think	truth
thank	though
father	clothe
breathe	together 8-1

# Exercise 2. Write the symbols for the vowels in the following words

broad	pull
tone	rough
team	cough
hair	bread
cool	style
calf	home 9-3

# Exercise 3. Mark the consonant sounds $t \le 1$ and $t \le 1$ in the words below, then listen and check

machine	chemist
match	champagne
mechanic	champion
chief	chemical
chronic	Christmas
chaos	chef 9-

# Exercise 4. List the strong form and weak forms of the following words. For each word transcribe a short utterance illustrating the weak form

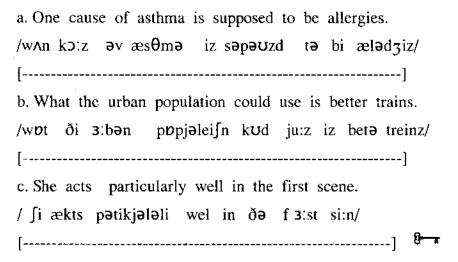
Word	Strong form	Weak forms	Example of weak form
a			
as			
must			
to			+
would			

### **CHAPTER 2: CONNECTED SPEECH**

# Exercise 5. Mark the linked sounds in the following sentences

- a. When is the store open?
- b. Will it open before eight?
- c. The bank opens at eight.
- d. She wants fish.
- e. Does he ever drink coffce or tea?
- f. Please stop pushing!
- g. Go away! Far away!
- h. Come again whenever you want to.
- i. Will it open at ten?
- k. Bob ate all of the fish soup.

Exercise 6. The following sentences are given in spelling and in a "slow, careful" phonemic transcription. Rewrite the phonemic transcription as a "broad phonetic" one so as to show likely assimilations, elisions and linkings



Exercise 7. Divide the following sentences up to the feet, using a single vertical line (|) as a boundary symbol. If a sentence start with an un stressed syllable, leave it out of consideration - it doesn't belong in a foot.

- a. A bird in the hand is worth two in the bush.
- b. Over a quarter of a century has elapsed since his death.
- c. Computers consume a considerable amount of money and time.
- d. Most of them have arrived on the bus.
- e. Newspaper editors are invariably under worked.

Exercise 8: Draw tree diagrams of the of the rhythmical structure of the following phrases.

- a. Christmas present
- b. Rolls Royce
- c. Pet food dealer
- d. Rolls Royce rally event

### **CHAPTER 3: STRESS AND INTONATION**

Exercise 9: You are given polysyllabic words and a tone, draw an appropriate pitch movement between the lines.

a. (rise)	opportunity	
b. (fall - rise)	actually	
c. (fall)	confidently	
d. (rise - fall)	magnificent	
e. (rise)	relationship	
f. (fall - rise)	afternoon	
		9 <del></del> x

Exercise 10: Mark on the following the intonation you think is appropriate. (you are given an indication in brackets of the feeling or attitude expressed).

- a. It's rather cold. (doubtful)
- b. Because I can't afford it. (impatient)
- c. You're silly then. (stating the obvious)
- d. Oh, please. (pleading)

- e. Seven o'clock seven thirty and eight. (listing)
- f. I've got to do the shopping. (and more things after that)
- g. Some of them might. (uncertain)

# Exercise 11: Write the sentences or phrases shown by the following transcriptions.

- a. ||'veri `m^tf||
- b. || /hævai ||
- c. ||ai 'hædit `meid||
- d. ||ai 'ni:d ə 'k^pl əv `ʃ3:ts||
- e. || `nəʊ | `dəʊnt bi ˌtu: /lɒŋ| ai 'hævnt gɒt 'mʌtʃ `taim||
- f. ||`jes|`du: 'menfən 'mai `neim ifju: /laik |it 'wəunt 'du:eni 'ha:m||

# Exercise 12: Read the following conversation, then mark the intonation and practise

A: Can you recommend somewhere for a holiday?

B: What an odd coincidence! I was just going to tell you about our holiday.

A: Really? Where did you go? To the South of France again?

B: No, this time we went to Ireland.

A: Oh, you went to Ireland, did you? You were thinking about it last time we met.

# **APPENDICES**

### APPENDIX A. THE PRODUCTION OF SPEECH SOUNDS

## I. Articulators above the larynx

All the sounds we make when we speak are the result of muscles contracting. The muscles in the chest that we use for breathing produce the flow of air that is needed for almost speech sounds; muscles in the larynx many different modifications in the flow of air from the chest to the mouth. After passing through the larynx, the air go through what we call the vocal tract, which ends at the mouth and the nostrils. Here the air from the lungs escapes into the atmosphere. We have a large and complex set of muscles that can produce changes in the shape of the vocal tract, and in order to learn how the sounds of speech are produced it is necessary to become familiar with the different parts of the vocal tract. These different parts are called articulators, and the study of them is called articulatory phonetics.

Fig. 1 is a diagram that is used frequently in the study of phonetics. It presents the human head, seen from the side, displayed as though it had been cut in half. You will need to look at it carefully as the articulators are described, and you will often find it useful to have a mirror and a good light placed so that you can look at the inside of your mouth.

1. The pharynx is a tube which begins just above the larynx. It is about 7 cm long in women and about 8 cm in men, and at its stop end it is divided into two, one part being the back of the mouth and the other being the beginning of the way through the nasal cavity. If you look in the mirror with your mouth open, you can see the back of the pharynx.

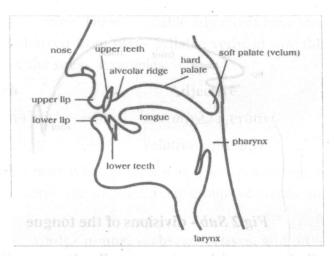


Fig.1 The articulators

- 2. The velum or soft palate is seven in the diagram in a position that allows air to pass through the nose and through the mouth. Yours is probably in that position now, but often in speech it is raised so that air cannot escape through the nose. The other important thing about the velum is that it is one of the articulators that can be touched by the tongue. When we make the sounds k and g the tongue is in contact with the lower side of the velum, and we call these velar consonants.
- 3. The hard palate is often called the "roof of the mouth". You can feel its smooth curved surface with your tongue.
- 4. The alveolar ridge is between the top front teeth and the hard palate. You can feel its shape with your tongue. Its surface is really much rougher than it feels, and is covered with little ridges. You can only see these if you have a mirror small enough to go inside your mouth (such as those used by dentists). Sounds made with the tongue touching here (such as t and d) are called alveolar.
- 5. The tongue is of course, a very important articulator and it can be moved into many different places and different shapes. It is usual to divide the tongue into different parts, though there are no clear dividing lines within the tongue. Fig .2 shows the tongue on a larger scale with these parts shown: tip, blade, front, back and root. (This use of the word "front" often seems rather strange at first.)

### \* New words

airflow /'eəfləu/ = flow of air: luồng khí alveolar ridge / 'ælvi ,əʊlə 'rid3/ nướu răng articulator / a:tikjUleitə/ (n) bộ phân cấu âm back vowel /'bæk 'vauəl/ nguyên âm (hàng) sau bilabial sound/bai'leibiəl 'saund/ âm (hai) môi cardinal vowel /'ka:dinl 'vauəl/ nguyên âm mốc close vowel /klaus 'vaual/ nguyên âm hep/đóng close - mid /'kləus mid/ (adj) nửa hẹp/đóng contoid /'kpntoid/ (n) âm tố phu âm tính dental sound /'dentl 'saund/ âm răng friction /'frik(n/(n) sự ma sát friction noise /'frik n 'noiz/ tiếng sát front vowel /'frant 'vauəl/ nguyên âm (hàng) trước hard palate /'ha:d 'pælət/ ngạc cứng labiodental sound /'leibiəu,dentl 'saund/ âm môi răng /'læriŋks/ (n) larynx thanh quản lip - rounding /'lip ,raundin/ sự tròn môi nasal cavity /'neizl 'kævəti/ khoang mũi nasal sound /'neizl 'saund/ âm mũi open vowel /'aupan 'vaual/ nguyên âm rộng/mở open - mid /'əupən mid/ (adj) nửa rộng/mở /pælðt/(n) palate ngạc (vòm miệng) pharynx/'færinks/ (n) yết hầu phonetician /,fəunə'ti[n/(n) nhà ngữ âm học reference system /'refrəns sistəm/ hệ thống tham chiếu/ tham khảo soft palate /'spft'pælət/ ngạc mềm /spred/ (adj) spread det môi

variable /'veəriəbl/(n) biến tố
velum /'vi:ləm/(n) ngạc mềm
vocal apparatus /'vəukl ˌæpə'reitəs/ bộ máy phát âm
vocal tract /'vəukl ˌtrækt/ đường dẫn thanh
vocoid /vəukəid/ (n) âm tố nguyên âm tính

### II. The classification of Consonant sounds

- 1. Plosives: A plosive is a consonant articulation with the following characteristics.
- \* One articulator is moved against another, or two articulators are moved against each other, so as to form a stricture that allows no air to escape from the vocal tract. The stricture is, then, total.
- \* After this stricture has been formed and air has been compressed behind it, it is released; that is, air is allow to escape.
- \* If the air behind the stricture is still under pressure when the plosive is released, it is probable that the escape of air will produce noise loud enough to be heard. This noise is called **plosion.** 
  - \* There may be voicing during part or all of the plosive articulation.

There are 6 plosive consonants: /p, t, k, d, b, g/. The plosives have different places of articulation. The plosives: /p/ and /b/ are bilabial since the lips are pressed together; /t/ and /d/ are alveolar since the tongue blade is pressed against the alveolar ridge. The plosives /k/ and /g/ are velar: the back of the tongue is pressed against the area where the hard palate ends and the soft palate begins.

/p/ as in pen
/t/ as in tea
/k/ as in keen
/b/ as in bag
/d/ as in dog
/g/ as in go

2. Nasals: The basic characteristic of a nasal consonant is that the air escapes through the nose. For this to happen, the soft palate must be lowered; in the case of all the other consonants and vowels, the soft palate is raised and air can not pass through the nose. In nasal consonants, however, air does not pass through the mouth; it is prevented by a complete closure in the mouth at some point. The three types of closure are: bilabial (lips), alveolar (tongue blade against alveolar ridge) and velar (back of tongue against the palate. This set of places produces three nasal consonants.

```
/m/ as in man
/n/ as in no
/n/ as in sing
```

3. Fricatives: Fricatives are consonant with the characteristic that, when they are produced, air escapes through a small passage and makes a hissing sound. Most languages have fricatives, the most commonly found being something like s. Fricatives are continuant consonants, which means that you can continue making them without interruption as long as you have enough air in your lungs. There are 9 fricative consonants.

```
/f/ as in figure
/v/ as in vice
/θ/ as in think
/ð/ as in this
/s/ as in see
/z/ as in zoom
/f/ as in shore
/z/ as in vision
/h/ as in house
4. Non - fricatives: /l; r/
```

/l/ is also called a **lateral** consonant in which the passage of air through the mouth does not go in the usual way along the center of the tongue; instead there is complete closure between the center of the tongue and the part of the roof of the mouth where contact is to be made. Because of this complete

closure along the center, the only way for the air to escape is along the side of the tongue.

The consonant /r/ is important in that considerable differences in its articulation and its distribution are found in different accents of English. As far as the articulation of the sound is concerned, there is only one pronunciation that can recommended to the foreign learner, and that is what is called a post - alveolar approximant. An approximant, as a type of consonant, is rather difficult to describe; informally, we can say that it is an articulation in which the articulators approach each other but do not get sufficiently close to each other to produce a complete consonant such as a plosive, nasal or fricative. Note that when pronouncing this consonant, the lips are slightly rounded.

/l/ as in link; let; least.

/r/ as in ring; run; rarely

5. Affricates: Affricates are rather complex consonants. They begin as plosives and end as fricatives. There are 2 affricates:

/ts/ as in chest; chin

/dz/ as in large; just

6. Semi - vowels: Semi vowels are known as approximants. The most important thing to remember about these phonemes is that they are phonetically like vowels but phonologically like consonants. There are 2 semi vowels: j and w.

/j/ as in yet

/w/ as in wet

# APPENDIX B. INTONATION

You must learn the *shapes* of English tune, and these may be quite different from the normal tune of your own language, and you must learn the meaning of the English tune, too, because they are very important. For example, *thank you* may be said in two ways. In the first, the voice starts high and ends low, and this shows real gratitude; In the second, voice starts low and

ends high, and this shows a rather casual acknowledgement of something not very important. A bus conductor will say thank you in this second ways when he collects your money and this is quite reasonable since he does not fell great gratitude. But if an English friend invites you to spend a weekend at his home and you reply with the second thank you instead of the first, your friend will be offended because you don't sound really grateful. You may have made an honest mistake but it is difficult for him to realize that; he will think that you are being impolite.

1. Tune shapes: The shape of a tune is decided partly by the number of important words in the group and partly by the exact attitude you wish to express. What do we mean by 'important words'?. These are the words which carry most of the meaning in a word group. For example, suppose that in answer to the question *How was John?* You say: *He was in an appallingly bad temper*. The first four words are not specially helpful to the meaning, not important, but the last three words are important; each f them adds quite a lot to the picture you are giving of John. Let's see how it might be said.

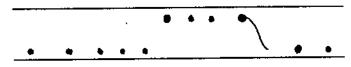


lhi: wəz in ən ə∗pɔ:liŋli \*bæd \*tempəll

This diagram shows the approximate height of the voice on each syllable: the first five syllable have low pitch; then there is a jump to the stressed syllable of appallingly (marked with a big dot) and the next two syllables are on the same rather high pitch; then bad is a little lower and temper glides down wards from the stressed to the unstressed syllable.

Notice that there are three changes of pitch connected with stressed syllables. This show that these words are important. An important word always has a stressed syllable and usually has a change of pitch connected to it.

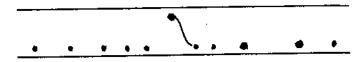
Now suppose that the question is Was John in a good temper? In this case temper occurs in the question so that in the answer it is not specially important, it doesn't add any thing to the picture, it gives little information; and the tune shows this:



tempəll ihi: wəz in ən ə∗pɔ:liŋli \*bæd \*tempəll

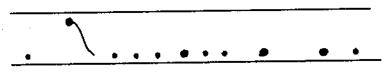
Now there are only two changes of pitch, connected with the stressed syllable of appallingly and bad. So these two words are still marked as important but temper is not. Although it still has the first syllable stressed, the fact that there is no change of pitch so that the speaker is not treating it as important.

Lastly, suppose that the question is Was John in a bad temper? Bad and temper are not important in the answer because both are ready in questioner's mind, so the speaker says:



lhi: wəz in ən ə∗pɔ:linli \*bæd \*tempəll

Both bad and temper are still stressed, but they are shown to be unimportant because they have no change of pitch. Important words are not the same as stressed words. Stressed words may not be important, though important words must be stressed. It is not only the normally stressed words like appallingly and bad and temper in our example, which may be felt to be important by the speaker; any word may be important if the situation makes it important. For example, if the first speaker refuses to believe in John's bad temper and says He can't have been in an appallingly bad temper, then our example would be:



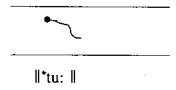
||hi: ★wbz in ən ə★pɔ:liŋli ★bæd ★tempə||

Here the word was which is not usually stressed at all has both the stress and change of pitch which mark it as important, indeed as the only really important word in the group; and notice that when it is stressed it has its strong form.

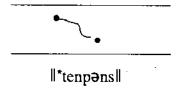
## 1.1. The falling tune - the Glide - Down:

In the shortest word groups, where we use just one important word, the falling tune consists of a fall in the voice from a fairly high pitch to a very low one. The fall is on the stressed syllable or from the stressed syllable to a following one.

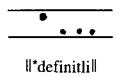
a. On a single syllable the voice falls within the syllable.



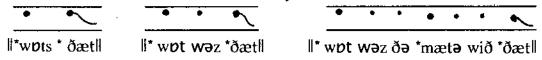
**b.** On more than one syllable the voice either falls within the stressed syllable or it jumps down from that syllable to the next.



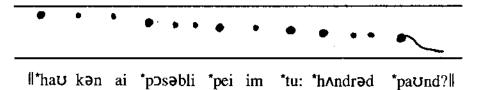
c. Unstressed syllables at the end are all very low.



When there is more than one important word in the group, the last one has the fall but the other are treated differently



In groups with more than three important words the stressed syllable of each one is lower than the one before; this is why we call the tune the Glide - Down



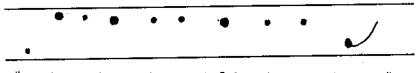
We have a way of showing the Glide - Down which is simpler and quicker than the dots and lines used up to now. Before the stressed syllable where the 'voice falls we put (`). So || `tu:||; || `tenpəns||; || `definitli||.

Before the stressed syllable of each other important word we put ('). So ||'wpts

`ðæt? || | 'wɒt wəz `ðæt? || | 'wɒt wəz ðə 'mætə wið `ðæt? || || 'haʊ kən ai 'pɔsəbli 'pei im 'tu: 'hʌndrəd `paʊnd? ||. Each of these marks shows a step, beginning with a high one and gradually coming lower until the fall is reached. Unstressed syllables at the beginning have no mark before them: ||ai wəz `glæd||

# 1.2. The first rising tune - The Glide - Up

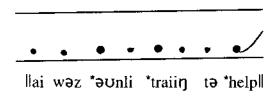
The Glide - Up is just like the Glide -Down except that it ends with a rise in the voice instead of a fall. Both important and unimportant words before the rise are treated exactly as in the Glide - Down. An example is *But is it true that you're changing your job?* 



In the simpler intonation marking, we use (1) before the stressed syllable of the last important word to show where the rise start. The other marks are as the same as for the Glide down. So ||bət 'iz it 'tru: ŏət jɔ: 'tfeindʒiŋ jɔ: 'dʒɔb?||

# 1.3. The second rising tune - The Take - Off

After the Glide - Down and the Glide - Up we have the Take - Off; this also ends with a rise in the voice, like the Glide - Up, but any word or syllable before the rise are low. An example is:



We call it the Take - Off because, like an aeroplane taking off, it starts by running along at a lower level and finally rises into the air.

In the simpler intonation marking the rise has the same mark as before (1), any stressed syllables before it have (1). So our example is marked: ||ai wəz ||aUnli ||traiiŋ tə ||thelp||

#### 1.4. The Dive

In its shortest form this consists of a fall from rather high to low and then a rise to about the middle of the voice.



If the stressed syllable of the last important word is final in the group, or it is followed only by unstressed syllables, we put (\*) before it in the simpler intonation marking, so || faiv ||, || wai ? ||. But if the fall is followed by one or more stressed syllables we mark the fall with (`) and we put (\*) before the last stressed syllable of all. So || ðæt wəz nais|| || ðæt wəzənt veri frendli||. Other intonation marks are the same as for the Glide - Down and Glide - Up.

## **ANSWER KEY**

#### **CHAPTER 1: SOUND SYSTEM**

#### Unit 1: Vowels and consonants

## Practice 1: Identify the vowel and consonant sounds.

/'k/mpəni/ company manager /mænid3**ə**/ employer /im'plɔiə/ employee /imploi'i:/ product /'prbdAkt/ /ˈbəʊnəs/ bonus /'hed 'pfis/ head office competitor /kəm'petitə/ factory /ˈfæktəri/ /sə'plaiə/ supplier /feə/ share sale /seil/

## Unit 2: Classification of Vowel sounds

## Practice 1. Classify the vowel sounds.

# \* Short yowel sounds /i; æ; ə; ʌ/ as in:

seller user
market consumer
payment customer
purchase

## \* Long vowel sounds / a:/ as in:

market

## \* Diphthongs /ai; ei/ as in:

price

purchase

payment

## \* Triphthong /aiə/ as in:

buyer

client

## Practice 2. Write the symbols for the vowels.

/e/ as in bread

/æ, u:/

as in bamboo

/iə/ as in beer; pear

/ə, ei, əʊ/

as in potato

 $/\Lambda, \partial$  as in butter

/ **ɔ**:/

as in pork

/i:/ as in bean, pea, peach

## Practice 3. Short vowel sounds or long vowel sounds

## Short vowel sounds

## Long vowel sounds

chicken	bean
ship	sheep
pot	ball
cod	cord
stock	store
book	boot
output	shoe

## Unit 3: Classification of Consonant sounds.

## Practice 1. Classify the Consonant sounds

## 1. Plosives: p; t; k; b; d; g/ as in:

income

breadline

pension

borrow

poverty

fortune

debt

lend

2. Affricate: /tfl as in:

fortune (as the rule of assimilations)

3. Nasals: /m; n/ as in:

money

lend

millionaire

pension

income

breadline

fortune

4. Non - fricatives: /l; r/ as in:

breadline

millionaire

borrow

lend :

wealthy

5. Fricatives:  $\langle v; s; \theta \rangle$  as in:

wealthy

pension

poverty

6. Semi - vowel: /w/ as in

wealthy

Practice 2. Transcribe the following words.

salary /ˈsæləri

boss /bbs/

wage /weid3/

profit / profit/

rich /rit/

budget /b/d3it/

poor /pUə(r)

labour /'leibə(r)/

thirst /0ə:st/

hunger /'h∧ŋgə/

## **CHAPTER 2: CONNECTED SPEECH**

## Unit 5: Linking sounds

## Practice 1. Mark the linked words.

- a. Could I have your name? CouldI have your name?
- b. Can I leave a message? → CannnI leavea message?
- c. Hold on a moment.
- → Holdonnna moment.
- d. Could you ask Alian to call me back? → Couldyou askAlian to calllime back?
- e. I'm afraid she is not in the office at the moment. → I'mmmafraid she is not in the officessat the moment.
  - f. Sam and I will go. → SammmandI will go.
  - g. Will Lucy arrive soon? → WillllLucy arrive soon?
- h. Come again whenever you want to. → Comemmagain wheneveryou want to.

#### Unit 6: Elisions

## Practice 1. Find out the elisions in the words.

- a. We'll send them a summary of our talk.
  - → We can elide /d/ in send and /ə/ in summary
- b. Perhaps, they made the reservation 2 days ago.
  - → We can elide /d/ in made and /p/ in perhaps
- c. They *invite* too many people to their conference.
  - → We can elide /t/ in invite and /ə/ in conference
- d. We are waiting for the guest speakers.
  - → We can elide /t/ in guest.
- e. We have to check for the last minute changes to the programme.
  - → We can elide /t/ in last.
- f. If you want to attend the conference, please ask Sam for help!
  - → We can elide /t/ in want; /d/ in attend and /k/ in ask.

g. They aren't	coming to o	ur conferenc	e <i>next</i> week	ζ.	
→ We can	elide /t/ in n	next			
h. He's <i>not</i> me	eting her on	the first day	<b>'.</b>		
→ We can	elide /t/ in n	ot and first			
i. We have to p	ostpone oui	meeting be	cause of the	bad weat	her.
→ We can	elide /t/ in p	oostpone; /v/	in of and /c	l/ in <i>bad</i> .	
j. They've tried	d to do ever	ything for the	e <i>best</i> start.		
→ We can	elide/d/ in	tried and /t/	in <i>best</i> .		
Unit 7: Assir	nilations				
Practice 1. Ma	ark the assi	milated for	ms in these	sentence	s.
a. Would you	/wu:dʒu:/				
b. didn't you	/didnt∫u:/				
c. unbend	/nm'bend/				
d. unguarded	/ʌŋ ˈgaːdio	i/			
e. hot place	/ˈhɒp ˈplei	s/			
Unit 8: Rhyt	hm				
Practice 1. Di	vide the fo	llowing phr	ases or sen	tences in	to feet
1	2	3			
a. 'Thanksfor	'lettingme	'know.			
1	2	3	4	ļ	
b. 'Introducey	our 'firmar	ndits 'produ	ctstothe '	readers.	
1 2	2	3			
c. 'Statethe 'j	purposeofyo	ur 'letter.			
1	2	3	4		
d. 'Stateyour	'termsand	'methodsof	'payment.		
1	2	3	4	5	6
e. 'Endonanoj	oti 'mistic	'noteandre	'questan	'earlyre	'ply.

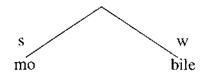
Practice	2. Mark t	he rhythm	( in numb	er only) in	the senten	ces below
1	2	3	4	5	6	
a. 'Give a	ı 'full speci	fi'cation of	your 'proc	luct and 'shi	ipping 'date.	
1	2	3	4	5	6	•
b. Be'fore	e 'placing a	ın 'order we	would 'ne	ed to exa'm	ine 'sample	of the
7					sumpro	or the
'produc	ct.					
1 .	2 3	4				
c. 'Please	'let me 'kn	ow the 'pri-	ce.			
1		2	3	4 5 6		7 ·
d. The 'g	oods will b	e 'ready for	r 'shipmen	t '3 to '4 'w	eeks from t	he'date
						:, <b></b>
of your '	written 'ord	ler.				
1	2	3	4			
f. Con'fir	m the 'term	of 'payme	nt and de'li	very.		
Practice of words or p	3. Make a ohrases bel	diagram ( low	of English	rhythmic	al štructuro	e for each
	a)			c)		
	_			_		
w		s	V	v	S	λ
in		forn	n /	/ \	/	
			s	$\setminus_{\mathbf{w}}$	$/_{\rm s}$	$\setminus_{\mathbf{w}}$
<b>b</b> )	•		por	table	ra	dio

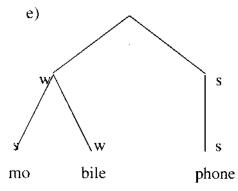
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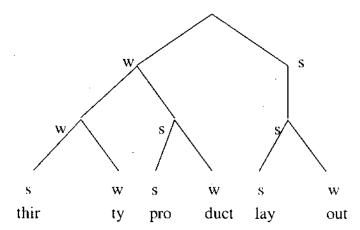
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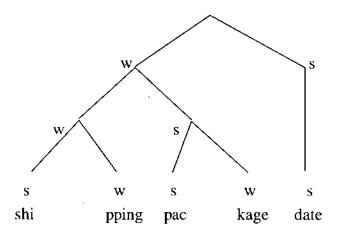




f)



g)



#### **CHAPTER 3: STRESS AND INTONATION**

#### Unit 9: Word stress and Sentence stress

## Practice 1. Stress these words

refund /ri'f^nd/	magazine /mægə'zin/
spirits /'spirit/	vegetables /'ved3ətəb(ə)l/
receipt /ri'si:t/	chocolate /'t∫bkələt/
bargain /'ba:gin/	marmalade /ˈmaːməleit/
baker /'beikə(r)/	umbrella /Amb'relə/
butcher /'butfə(r)/	hamburger/hæmb3:gə/
chemist / kemist/	lemonade /lemə'neid/
florist /'florist/	telephone /'telifəUn/
market /'ma:kit/	cosmetics /kps'metik/
section /'sek∫(ə)n/	motorbike /ˈməʊtəbaik/
brochure /'brəʊʃʊə(r)/	department /di'pa:tmənt/

#### Practice 2. Which words in the sentences below are stressed

- a. 'Go to the op'tician's and 'get some 'glasses.'
- b. My 'shop 'opens at '8 in the 'morning.
- c. 'What did you 'buy?
- d. Those umb'rellas are 'mine.
- e. She 'doesn't 'buy a 'cake for her 'son.
- b. 'What 'time do you 'go to 'market?
- c. Do you 'like this 'motorbike?

## Unit 10: Intonation in Statements and Questions

## Practice 1. Classify the intonation types in statements below

- a. I work for a big company. → The Glide Down
- b. Mary looked for a job (and got one at last).  $\rightarrow$  The Dive
- c. He has to work in his office in the evening.  $\rightarrow$  The Dive

- d. I'll go to work on time.(Don't worry). → The Glide Up
- e. Jane deals with insurance, pensions and loans. The Glide Down
- f. They like their job? → The Glide Up
- g. No, he's a manager. → The Dive
- h. She's good at communicating with people. → The Dive

## Practice 2. Say the types of intonation for the following questions

- a. (She is responsible for selling goods). Is she? (response)
- → The Glide Down
- b. Is David in charge of a team of workers? → The Glide Up
- c. Who's your boss? (a business-like question) → The Glide Down
- d. (Because I want to work here). Why? → The Take Off
- e. Work with us, will you? → The Take Off
- f. They applied for that job, didn't they? (the hearer is forced to agree)
- → The Glide Down
- g. (Do you work as a consultant in your company?). Do I work as a consultant in my company? → The Glide Up
- h. She can be the personnel manager, can't she?( the hearer gives his opinion). → The Take Off
- i. When did you start working in this company?(showing interest in the subject). → The Glide Down

## Unit 11: Intonation in Commands and Exclamations

## Practice 1. Mark the intonation in these sentences

- a. That's a nice washing machine! | ðəts ə 'nais 'wosin mə`sin||
- b. How interesting these pictures are! ||hau 'intratin ŏi:z `pikt[az a: ||
- c. Come on, try this coffee once! | `kam on trai dis kofi: wans|
- d. Don't hesitate, buy one for your family! ||'dəUnt 'heziteit| 'bai 'wAn fo: (r) jo: `fæmili|
  - e. Great! Thank you. || greit| θæŋk ju: ||
- f. Do have some cheese! You'll not regret. ||'du: 'həv səm `tʃi:z |ju:l 'not `rigreti|

## **Unit 12: Revision**

Exercise 1: Indicate the consonant sounds  $/\theta/$  and  $/\delta/$  in the following words.

/θ/ /ð/ thin leather /θ/ /ð/ math then think father thank though clothe truth together breathe

## Exercise 2. Write the symbols for the vowels in the following words

/ɔ:/	as in broad	<u>/</u> U/	as in pull
/ʊʊ/	as in tone	/ <b>/</b> /	as in rough
/i:/	as in team	/ø/	as in cough
/e <b>ə</b> /	as in hair	/e/	as in bread
/u:/	as in cool	/ai/	as in style
/a:/	as in calf	/əʊ/	as in home

Exercise 3. Mark the consonant sounds  $t\int/$  and  $t\int/$  in the words below.

/tJ/	#	/J/	#	/ <b>k</b> /
mat <u>ch</u>		ma <u>ch</u> ine		<u>ch</u> emist
<u>ch</u> ampion		<u>ch</u> ampagne		me <u>ch</u> anic
<u>ch</u> ief		<u>ch</u> ef		<u>ch</u> emical
				<u>Ch</u> ristmas
				<u>ch</u> aos
				<u>ch</u> ronic

## Exercise 5. Mark the linked sounds in the following sentences

- a. When is the store open? → Whennnis the storerropen?
- b. Will it open before eight? Willllit opens beforerreight?
- c. The bank opens at eight. → The bankopensateight.
- d. She wants fish.
- → She wantsssfish.
- e. Does he ever drink coffee or tea? → Does heeeever drink coffeeeeor tea?
- f. Please stop pushing! → Pleasezzstoppushing!
- g. Go away! Far away! → Goooaway! Farrraway!
- h. Come again whenever you want to. → Comemmagain wheneverrryou wantto.
  - i. Will it open at ten? → Willllitopennnatten.
  - j. Bob ate all of the fish soup. → Bobateallllof the fishshshoup

Exercise 6. The following sentences are given in spelling and in a "slow, careful" phonemic transcription. Rewrite the phonemic transcription as a "broad phonetic" one so as to show likely assimilations, elisions and linkings

a. One cause of asthma is supposed to be allergies.

/wan kd:z əv æs $\theta$ mə iz səpəuzd tə bi ælədziz/

[wnn ko:z əv æsmərisspəustəbi ælədaiz]

b. What the urban population could use is better trains.

/wbt ði 3:bən pppjəlei n kud ju:z iz betə treinz/

[wɒt ði 3:bm pɒpjəlei∫ŋkədzu:ziz betə treinz]

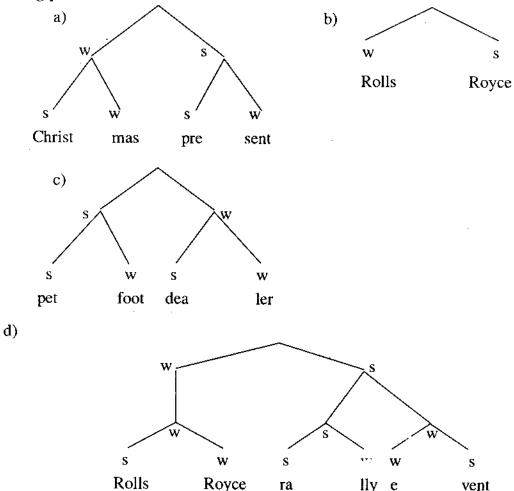
- c. She acts particularly well in the first scene.
- / si ækts pətikjələli wel in ðə f3:st si:n/

[si ækts pətikjəli wel innə f 3:ssi:n]

Exercise 7. Divide the following sentences up to the feet, using a single vertical line (|) as a boundary symbol. If a sentence start with an unstressed syllable, leave it out of consideration - it doesn't belong in a foot.

- a. A|bird in the|hand is worth|two in the|bush.
- b. Over a quarter of a century has e lapsed since his death.
- c. Com|puters con|sume a con|siderable a|mount of |money and |time.
- d. |Most of them have ar rived on the |bus.
- e. |Newspaper |editors are in|variably |under|worked.

Exercise 8: Draw tree diagrams of the rhythmical structure of the following phrases.



Exercise 9: You are given polysyllabic words and a tone, draw an appropriate pitch movement between the lines.

a. (rise)	opport, <u>un</u> ity
b. (fall - rise)	<u>_ac</u> tually
	\./
c. (fall)	<u>con</u> fidently
	\
d. (rise - fall)	mag <u>ni</u> ficent
e. (rise)	re. <u>la</u> tionship
f. (fall - rise)	afternoon

Exercise 10: Mark on the following the intonation you think is appropriate

- a. It's 'rather 'cold.
- b. Be'cause I 'can't a `fford it.
- c. You're `silly then.
- d. Oh, 'please.
- e. Seven o', clock `seven , thirty and `eight.

- f. I've got to do the shopping.
- g. Some of them might.

# Exercise 11: Write the sentences or phrases from these transcriptions

- a. Very much!
- b. Have I?
- c. I have it made.
- d. I need a couple of shirts
- e. No, don't be too long. I haven't got much time
- f. Yes, do mention my name if you like. It wouldn't do any harm.

# Exercise 12: Read the following conversation, then mark the intonation and practise

"kænju: rekə'mend 'sʌmweə fərə ،hɒlədil

||wotən'vd kəu`insid(ə)ns || aiwəz'dʒʌs 'gəuiŋ tə 'telju: ə'baut `auə hvlədi||

||riəli || 'weə didju: /gəυ tə |ðə 'saυθ əv /fra:ns əgein||

| nou | dis taim | wi: went tu: ai(r)olond|

| `θυ | ju: 'went tu: `ai(r)θlθnd | didju: || ju: wθz `θiŋkiŋ θ/baυtit | `la:s ,taim wi: ,met||

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