FERENC RÁKÓCZI II. TRANSCARPATHIAN HUNGARIAN INSTITUTE
DEPARTMENT OF PHILOLOGY

Put English Phonetics into Practice

(for English major college students)

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Dear students,
This is a brief overview of the essential issues in English phonetics

This booklet consists of two parts as its title suggests. Part one is an introduction to the theory of English phonetics, describing the most essential topics like the organs of speech and the mechanism of speech production, word and sentence stress, rhythm, reduction and elision, intonation, modification of sounds in connected speech, etc. You will also learn about the ways of peoducing speech sounds in English. The last section of the first part of the booklet introduces the American variant of English pronunciation.

Part two contains different reading and transcribing exercises for practising pronouncing English vowels sounds (monothongs and diphthongs) in the form of funny stories.
Besides, you can find a list of well-known English tongue twisters, proverbs, sayings, and quotations arranged to read and practise.

If you wish to further engage in the theory of English phonetics, you can choose some good references from the list of suggested literature at the back of this booklet.

I wish you good luck.

Yours,
Szilágyi László

Part I.

1. Introduction to English Phonetics

Phonetics is a discipline of linguistics that focuses on the study of the sounds used in speech. It is not concerned with the meaning of these sounds, the order in which they are placed, or any other factor outside of how they are produced and heard, and their various properties. This discipline is closely related to phonology, which focuses on how sounds are understood in a given language, and semiotics, which looks at symbols themselves.

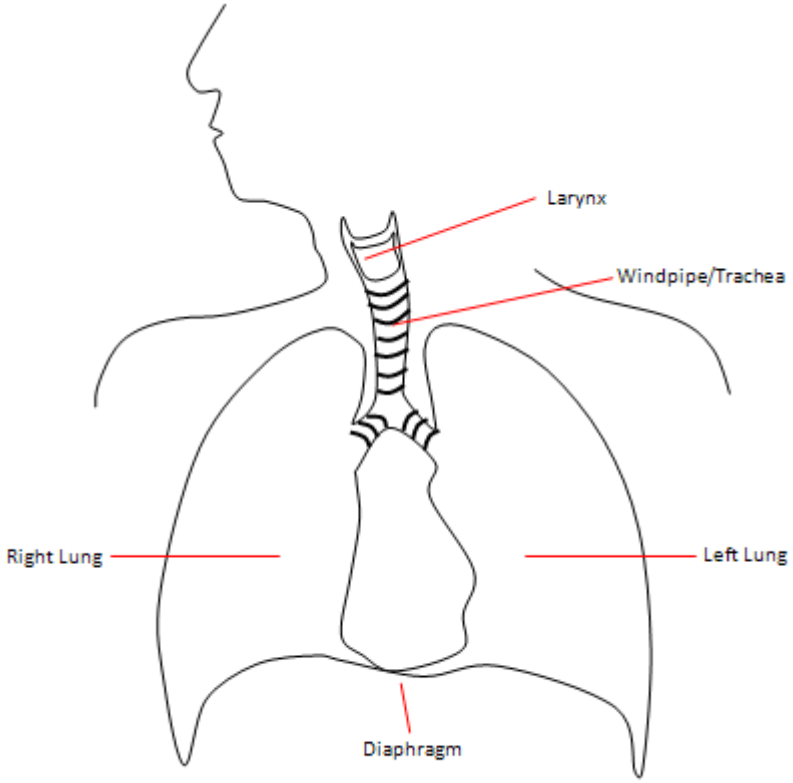
There are three major subfields of phonetics, each of which focuses on a particular aspect of the sounds used in speech and communication. *Auditory phonetics* looks at how people perceive the sounds they hear, *acoustic phonetics* looks at the waves involved in speech sounds and how they are interpreted by the human ear, and *articulatory phonetics* looks at how sounds are produced by the human vocal apparatus. This third subfield is where the majority of people begin their study, and it has uses for many people outside of the field of linguistics. These include speech therapists, computer speech synthesizers, and people who are simply interested in learning how they make the sounds they do

2. The Organs of Speech

The various organs which are involved in the production of speech sounds are called **speech organs** (also known as *vocal organs*). The study of speech organs helps to determine the role of each organ in the production of speech sounds. They include the **lungs**, the **vocal folds**, and most importantly the **articulators**.

1. The Lungs

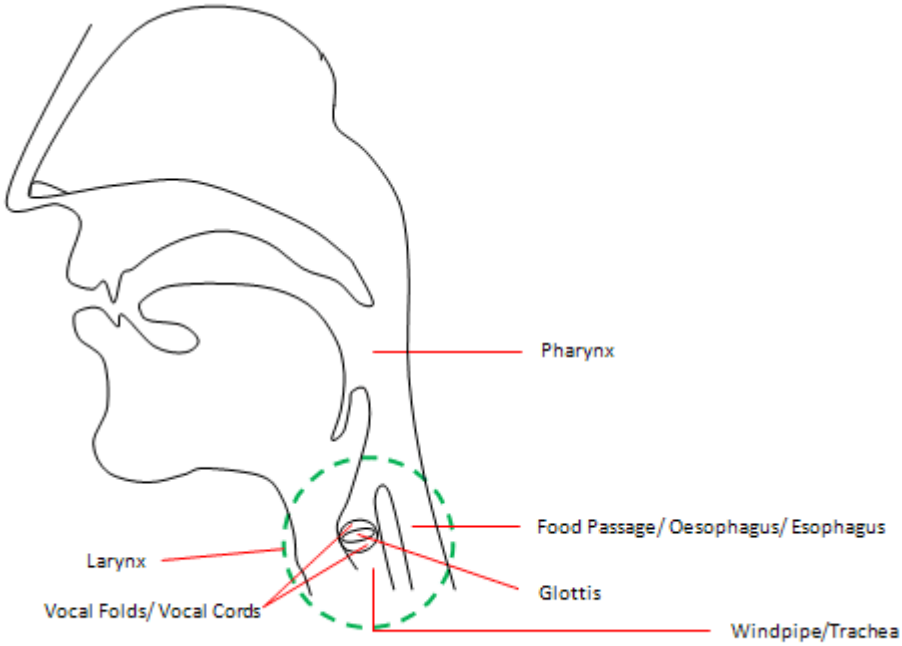
The airflow is by far the most vital requirement for producing speech sound, since all speech sounds are made with some movement of air. The **lungs** provide the energy source for the airflow. The lungs are the spongy respiratory organs situated inside the rib cage. They expand and contract as we breathe in and out air. The amount of air accumulated inside our lungs controls the pressure of the airflow.



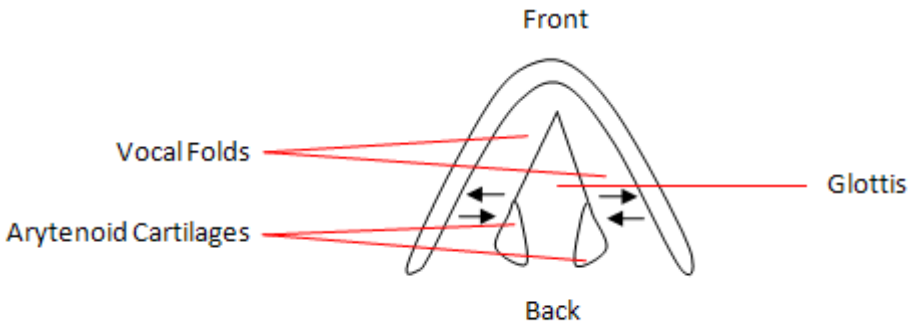
The Lungs © Tanvir Shameem

2. The Larynx & the Vocal Folds

The larynx is colloquially known as the **voice box**. It is a box-like small structure situated in the front of the throat where there is a protuberance. For this reason the larynx is popularly called the **Adam's apple**. This casing is formed of cartilages and muscles. It protects as well as houses the **trachea** (also known as *windpipe*, *oesophagus*, *esophagus*) and the **vocal folds** (formerly they were called *vocal cords*). The vocal folds are like a pair of lips placed horizontally from front to back. They are joined in the front but can be separated at the back. The opening between them is called **glottis**. The glottis is considered to be in open state when the folds are apart, and when the folds are pressed together the glottis is considered to be in close state.



The Vocal Folds © Tanvir Shameem



The inside of the larynx (seen from above): adapted from Peter Roach

The opening of the vocal folds takes different positions:

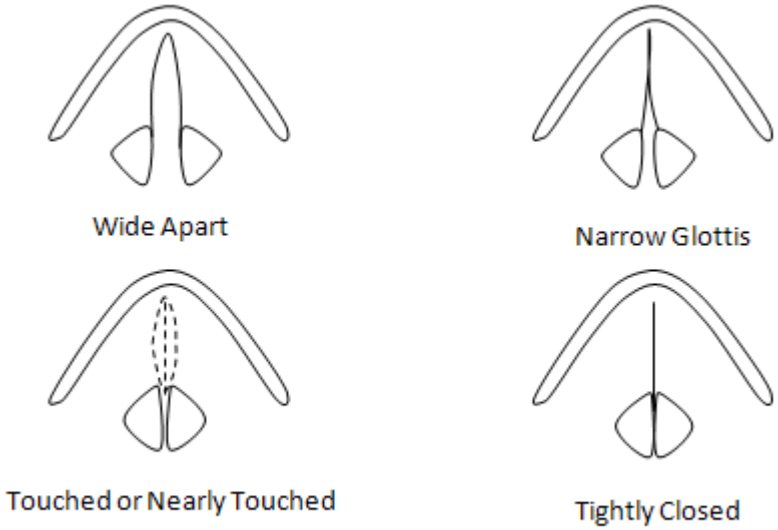
Wide Apart: When the folds are wide apart they do not vibrate. The sounds produced in such position are called **breathed** or **voiceless sounds**. For example: /p/f/θ/s/.

Narrow Glottis: If the air is passed through the glottis when it is narrowed then there is an audible friction. Such sounds are also **voiceless** since the vocal folds do not vibrate. For example, in English /h/ is a **voiceless glottal fricative** sound.

Tightly Closed: The vocal folds can be firmly pressed together so that the air cannot pass between them. Such a position produces a **glottal stop** / ʔ / (also known as *glottal catch*, *glottal plosive*).

Touched or Nearly Touched: The major role of the vocal folds is that of a vibrator in the production of speech. The folds vibrate when these two are touching each other or nearly touching. The pressure of the air coming from the lungs makes them vibrate. This vibration of

the folds produces a musical note called voice. And sounds produced in such manner are called **voiced sounds**. In English all the **vowel sounds** and the **consonants** /v/z/m/n/are voiced.

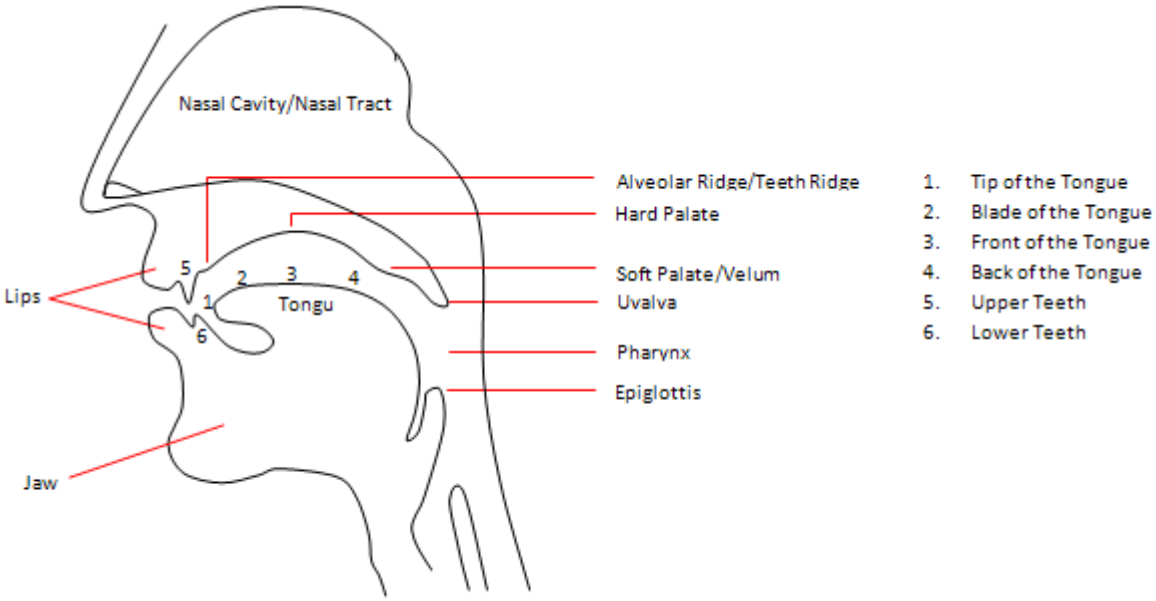


Four different states of the glottis: adapted from Peter Roach

Thus it is clear that the main function of the vocal folds is to convert the air delivered by the lungs into audible sound. The opening and closing process of the vocal folds manipulates the airflow to control the pitch and the tone of speech sounds. As a result, we have different qualities of sounds.

3. The Articulators

Articulators transform the sound into intelligible speech. They can be either **active** or **passive**. They include the pharynx, the teeth, the alveolar ridge behind them, the hard palate, the softer velum behind it, the lips, the tongue, and the nose and its cavity. Traditionally the articulators are studied with the help of a sliced human head figure like the following:



The Articulators © Tanvir Shameem

(i) The Pharynx: The pharynx lies between the mouth and the food passage, that is, just above the larynx. It is just about 7cm long in the case of women and 8cm long in the case of men.

(ii) The Roof of the Mouth: The roof of the mouth is considered as a major speech organ. It is divided into three parts:

a. The Alveolar Ridge/Teeth Ridge: The alveolar ridge is situated immediately after the upper front teeth. The sounds which are produced touching this convex part are called **alveolarsounds**. Some alveolar sounds in English include: /t/d/.

b. The Hard Palate: The hard palate is the concave part of the roof of the mouth. It is situated on the middle part of the roof.

c. The Velum or Soft Palate: The lower part of the roof of the mouth is called soft palate. It could be lowered or raised. When it is lowered, the air stream from the lungs has access to the nasal cavity. When it is raised the passage to the nasal cavity is blocked. The sounds which are produced touching this area with the back of the tongue are called **velarsounds**. For example: /k/g/.

(iii) The Lips: The lips also play an important role in the matter of articulation. They can be pressed together or brought into contact with the teeth. The **consonant sounds** which are articulated by touching two lips each other are called **bilabial sounds**. For example, /p/ and /b/ are bilabial sounds in English. Whereas, the sounds which are produced with lip to teeth contact are called **labiodental** sounds. In English there are two labiodental sounds: /f/ and /v/.

Another important thing about the lips is that they can take different shapes and positions. Therefore, **lip-rounding** is considered as a major criterion for describing **vowel sounds**. The lips may have the following positions:

a. Rounded: When we pronounce a vowel, our lips can be rounded, a position where the corners of the lips are brought towards each other and the lips are pushed forwards. And the resulting vowel from this position is a **rounded** one. For example, /ə ʊ/.

b. Spread: The lips can be spread. In this position the lips are moved away from each other (i.e. when we smile). The vowel that we articulate from this position is an **unrounded** one. For example, in English /i: /is a long vowel with slightly spread lips.

c. Neutral: Again, the lips can be neutral, a position where the lips are not noticeably rounded or spread. And the articulated vowel from this position is referred to as **unrounded vowel**. For example, in English /ɑ: / is a long vowel with neutral lips.

Vowel Lip Postures: adapted from Jeremy Harmer

(iv) The Teeth: The teeth are also very much helpful in producing various speech sounds. The sounds which are made with the tongue touching the teeth are called **dental sounds**. Some examples of dental sounds in English include: /θ/ð/.

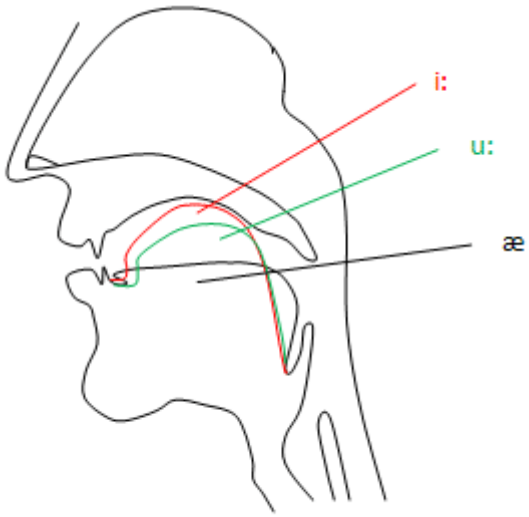
(v) The Tongue: The tongue is divided into four parts:

a. The tip: It is the extreme end of the tongue.
b. The blade: It lies opposite to the alveolar ridge.
c. The front: It lies opposite to the hard palate.
d. The back: It lies opposite to the soft palate or velum.

The tongue is responsible for the production of many speech sounds, since it can move very fast to different places and is also capable of assuming different shapes. The shape and the position of the tongue are especially crucial for the production of **vowel sounds**. Thus when we describe the vowel sounds in the context of the function of the tongue, we generally consider the following criteria:

• Tongue Height: It is concerned with the vertical distance between the upper surface of the tongue and the hard palate. From this perspective the vowels can be described as **close** and **open**. For instance, because of the different distance between the surface of the tongue and the roof of the mouth, the vowel /i: /has to be described as a relatively **close** vowel, whereas /æ / has to be described as a relatively **open** vowel.

• Tongue Frontness / Backness: It is concerned with the part of tongue between the front and the back, which is raised high. From this point of view the vowel sounds can be classified as **front vowels** and **back vowels**. By changing the shape of the tongue we can produce vowels in which a different part of the tongue is the highest point. That means, a vowel having the back of the tongue as the highest point is a back vowel, whereas the one having the front of the tongue as the highest point is called a front vowel. For example: during the articulation of the vowel / u: / the back of the tongue is raised high, so it's a **back** vowel. On the other hand, during the articulation of the vowel / æ / the front of the tongue is raise high, therefore, it's a **front** vowel.



Position of the Tongue © Tanvir Shameem

(vi) The Jaws: Some phoneticians consider the jaws as articulators, since we move the lower jaw a lot at the time of speaking. But it should be noted that the jaws are not articulators in the same way as the others. The main reason is that they are incapable of making contact with other articulators by themselves.

(vii) The Nose and the Nasal Cavity: The nose and its cavity may also be considered as speech organs. The sounds which are produced with the nose are called **nasal sounds**. Some nasal sounds in English include: /m/n/ŋ/.

3. Airstream Mechanisms

The production of any speech sound (or any sound at all) involves the movement of an aistream. Most speech sounds are produced by pushing lung air out of the body through the mouth and sometimes also through the nose. Since lung air is used, these sounds are called **pulmonic** sounds; since the air is pushed OUT, they are called **egressive**. The majority of sounds used in languages of the world are thus produced by a pulmonic egressive airstream mechanism. All the sounds in English are produced in this manner.

Other airstream mechanism are used in other languages to produce sounds called **ejectives**, **implosives** and **clicks**. Instead of lung air, the body of air in the mouth maybe moved. When this air is sucked in instead of flowing out, **ingressive** sounds, like implosives and clicks, are produced. When the air in the mouth is pushed out, ejectives are produced; they are thus also egressive sounds. Implosives and ejectives are produced by a glottalic airstream, while clicks

a produced by a velaric airstream mechanism. Ejectives are found in many American Indian languages as well as African and Caucasian language. Implosives also occur in the languages of the American Indians and throughout Africa, India, and Pakistan. Clicks occur in the Southern Bantu languages such as Xhosa and Zulu, and in the languages spoken by the Bushmen and Hottentos.

Voiced and Voiceless Sounds

We start with the air pushed our by the lungs up through the trachea (the "windpipe") to the larynx. Inside the larynx are your local cords, which take two basic positions:

When the vocal cords are spread apart, the air from the lungs passes between them unimpeded. Sounds produced in this way are described as **voiceless.**

When the vocal cords are drawn together, the air from the lungs repeatedly pushes them apart as it passes through, creating a vibration. Sounds produced in this way are described as **voiced.**

The distinction can also be felt physically if you place a fingertip gently on the top of your "Adam's apple" (i.e. part of your larynx) and produce sounds like Z-Z-Z-Z or V-V-V-V. Since these are voiced sounds, you should be able to feel some vibration. Keeping your fingertip in the same position, make the sounds S-S-S-S or F-F-F-F. Since these are voiceless sounds, there should be no vibration.

Another trick is to put a finger in each ear, not too far, and produce the voiced sounds to hear some vibration, whereas no vibration will be heard if the voiceless sounds are produced in the same manner.

Nasal vs. Oral Sounds

Nasal -- Sound produced by making a complete obstruction of the airflow in the oral cavity and by lowering the velum to allow air to pass through the nasal cavity. Also known as nasal stop.

Oral Stop --Sound produced by completely obstructing the airstream in the oral cavity and then quickly releasing the constriction to allow the air to escape.

What is 'articulation'?

It is the motion or positioning of some part of the vocal tract (often, but not always, a muscular part like the tongue, and/or lips) with respect to some other surface vocal tract in the production of a speech sound.

English speech sounds are produced while exhaling, as a stream of air is moved out of the lungs and through the larynx and the vocal tract. Sounds created by exhaling are said to be made by using a **pulmonic egressive ("blowing out") air-stream mechanism.**

4. Classification of English Speech Sounds: Vowels

Vowels are normally made with the air stream that meets no obstruction in the mouth, pharyngeal and nasal cavities. On the articulatory level the description of vowels notes changes:

- in the stability of articulation
- in the tongue position
- in the lip position
- in their length

The stability of articulation

All English vowels are divided into 3 groups: **monophthongs, diphthongs, diphthongoids.**

Monophthongs are vowels the articulation of which is almost unchanging.

They are – **[i e æ a: o o: U Λ ə: ə].**

In the pronunciation of **diphthongs** the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct.

They are – **[ei ai oi au əu iə ɛə uə]**

In the pronunciation of **diphthongoids** the articulation is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of **diphthongs.**

They are – **[i: u:]**

Tongue Position

The tongue may move **forward, backward, up, down,** thus changing the quality of vowels.

1. When the tongue is in the front part of the mouth and the front part of the tongue is raised to the hard palate ***a front vowel*** is pronounced.

They are – [i: e **æ]**

2. When the tongue is in the front part of the mouth but slightly retracted and the part of the tongue nearer to the centre than to front is raised, **a *front-retracted* vowel** is pronounced.

It is – **[i].**

3. When the front of the tongue is raised towards the back part of the hard palate the vowel is called ***central.***

They are – [**Λ ə: ə].**

4. When the tongue is in the back part of the mouth and the back of it is raised towards the soft palate **a *back* vowel** is pronounced.

They are – [**a: o o:** u:].

5. When the tongue is in the back part of the mouth but is slightly advanced and the central part of it is raised towards the front part of the soft palate **a *back-advanced*** vowel is pronounced.

It is – [**U].**

Moving **up and down** in the mouth the tongue may be raised to different height towards the roof of the mouth.

1. When the front or the back of the tongue is raised high towards the palate the vowel is called ***close.***

They are – **[i: I u u:].**

2. When the front or the back of the tongue is as low as possible in the mouth ***open* vowels** are pronounced.

They are – [**æ a: o o:].**

3. When the highest part of the tongue occupies the position intermediate between the close and the open one ***mid* vowels** are pronounced.

They are – [e **Λ ə: ə].**

Lip Position

When the lips are neutral or spread the vowels are called ***unrounded.***

They are – [i: i e **æ a: Λ ə: ə].**

When the lips are drawn together so that the opening between them is more or less round the vowel is called ***rounded*.**

They are – **[o o: u u:].**

Vowel Length

All English vowels are divided into ***long*** and ***short*** vowels.

***Long vowels are – [*i: a: o: u: ə:]**

***Short vowels are – [*i e o u Λ ə]**

.

5. Classification of English Speech Sounds: Consonants

I. According to the work of the vocal cords and the force of exhalation the English consonants are subdivided into voiced and voiceless. Voiced consonants are: /b, d, g, z, v, ?, 3, m, n, ?, 1, r, j, w, d3/. Voiceless consonants are: /p, t, k, s, f, ?, h, ?, t?/.

The force of exhalation and the degree of muscular tension are greater in the production of voiceless consonants therefore they are called by the Latin word “fortis”, which means “strong, energetic”. Voiced consonants are called “lenis”, “soft, weak”, because the force of exhalation and the degree of muscular tension in their articulation are weaker, e.g.

FORTIS	**LENIS**
/p/ pipe	/b/ Bible
/t/ tight	/d/ died
/k/ cake	/g/ gag
/ t?/church	/d3/judge
/f/ five	/v/ vibrant
/ ? / three	/ ? / thee
/s/ soup	/z/ zoo
/?/ pressure	/3/ pleasure

The English consonants /h, m, n, ?, 1, w, j, r/ do not enter into fortis-lenis opposition which can be represented by the following minimal pairs:

Pat-bat, tip-dip, come-gum, etc.

II. According to the position of the active organ of speech against the point of articulation (the place of obstruction) consonants are classified into: 1) **labial, 2) lingual, 3) glottal.**

This principle provides the basis for the following distinctive oppositions: ***labial vs. lingual*** **(what-hot),** ***lingual vs. glottal*** **(that-hat),** ***labial vs. glottal*** **(foam-home).**

Labial consonants are subdivided into: a) **bilabial and b) labio-dental.** Bilabial consonants are produced with both lips. They are the /p, b, m, w/. Labio-dental consonants are articulated with the lower lip against the edge of the upper teeth. They are /f, v/.

Labial consonants enter into ***bilabial vs. labiodental opposition*** which can be represented by the following minimal pairs:

Wear-fair, mice-vice, etc.

Lingual consonants are subdivided into: a) **forelingual, b) mediolingual and c) backlingual.**

Forelingual consonants are articulated with the tip or the blade of the tongue. According to the position of the tip of the tongue they may be: **apical** articulated by the tip of the tongue against either the upper teeth or the alveolar ridge /t, d, s, z, ?, ?, ?, 3, t?, d3, n, l/ and **cacuminal** /r/. According to the place of obstruction forelingual consonants may be: (1) **interdental /** ?, ? **/, (2) alveolar /**t, d, s, n, l**/, (3) post-alveolar /**r**/, (4) palato-alveolar /**?, 3, t?, d3**/.**

Within the group of forelingual ***apical can be opposed to cacuminal:*** dim-rim; ***oppositions can be found among interdental, alveolar, post-alveolar and palato-alveolar:*** same-shame (alveolar vs. palato-alveolar), those-rose (interdental vs. post-alveolar), etc.

Mediolingual consonants are produced with the front part of the tongue. They are always palatal. Palatal consonants are articulated with the front part of the tongue raised high to the hard palate /j/.

Backlingual consonants are also called velar, they are produced with the back part of the tongue raised towards the soft palate “velum” /k, g, ? /.

Within the group of lingual ***oppositions*** can be found among ***forelingual, mediolingual and backlingual:*** yet-get (medio vs. back), yes-less (medio vs. fore), tame-game (fore vs. back).

The **glottal** consonant /h/ is articulated in the glottis.

III. The classification of consonants according to the manner of noise production from the viewpoint of the closure, which is formed in their articulation may be:

- 1) complete closure, then **occlusive** consonants 1. **noise /**p, b, t, d, k, g**/ and** 2. **sonorants** /m,
  n, ? / are produced; within the group of occlusive ***noise can be opposed to sonorant*** (pine-mine).
- 2) incomplete closure, then **constrictive** consonants 1. **noise /**f, v, ?, ? , h, s, z, ? , 3**/ and** 2. **sonorants** / w, j, 1, r/; within the group of constrictive ***noise can be opposed to sonorant*** (fine- wine)

3) the combination of the two closures, then **occlusive-constrictive, or affricates,** are produced / t?, d3 /.

This principle provides the basis for the following distinctive oppositions: ***occlusive vs. constrictive (came-lame), constrictive vs. affricate (fail-jail), occlusive vs. affricate (must-just).*****IV.** According to the position of the soft palate all consonants are subdivided into **oral** and
nasal. When the soft palate is raised and the air from the lungs gets into the pharynx and then into the mouth cavity, oral consonants are produced /p, t, k, f, v/ etc. When the soft palate is lowered and the air on its way out passes through the nasal cavity, nasal consonants are produced: /m, n, ? /.

This principle provides the basis for the following distinctive opposition: ***oral vs. nasal*** (sick-sing).As it has been pointed out the main method of establishing phonemes of a given language is the commutation test or discovery of minimal pairs through which the establishment of the phonemic status of each sound is accomplished. It helps to establish 24 phonemes of consonants:

/p, b, t, d, k, g, f, v, ?, ? , s, z, ?, 3, h, t? , d3, m, n, ? , w, r, j, l/.

6. Word Stress in English

Word stress is your **magic key** to understanding spoken English. Native speakers of English use word stress naturally. Word stress is so natural for them that they don't even know they use it. Non-native speakers who speak English to native speakers without using word stress, encounter two problems:

1. They find it difficult to understand native speakers, especially those speaking fast.
2. The native speakers may find it difficult to understand them.

To understand word stress, it helps to understand **syllables**. Every word is made from syllables. Each word has one, two, three or more syllables.

word		**number of syllables**
dog	dog	1
green	green	1
quite	quite	1
quiet	qui-et	2
orange	or-ange	2
table	ta-ble	2
expensive	ex-pen-sive	3
interesting	in-ter-est-ing	4
realistic	re-al-is-tic	4
unexceptional	un-ex-cep-tion-al	5

Notice that (with a few rare exceptions) every syllable contains at least one **vowel** (a, e, i, o or u) or **vowel sound**.

What is Word Stress?

In English, we do not say each syllable with the same force or strength. In one word, we accentuate ONE syllable. We say **one** syllable very **loudly** (big, strong, important) and **all the other syllables** very **quietly**.

Let's take 3 words: **photograph**, **photographer** and **photographic**. Do they sound the same when spoken? No. Because we accentuate (stress) ONE syllable in each word. And it is not always the same syllable. So the **shape** of each word is different.

	shape	**total**	**stressed**

		syllables	syllable
PHO TO GRAPH		3	#1
PHO TO GRAPH ER		4	#2
PHO TO GRAPH IC		4	#3

This happens in ALL words with 2 or more syllables: TEACHer, JaPAN, CHINa, aBOVE, converSAtion, INteresting, imPORtant, deMAND, etCETera, etCETera, etCETera

The syllables that are not stressed are **weak** or **small** or **quiet**. Native speakers of English listen for the STRESSED syllables, not the weak syllables. If you use word stress in your speech, you will instantly and automatically improve your pronunciation **and your comprehension**.

Try to hear the stress in individual words each time you listen to English - on the radio, or in films for example. Your first step is to HEAR and recognise it. After that, you can USE it!

There are two very important rules about word stress:

1. **One word, one stress.** (One word cannot have two stresses. So if you hear two stresses, you have heard two words, not one word.)
2. **The stress is always on a vowel.**

Why is Word Stress Important?

Word stress is not used in all languages. Some languages, Japanese or French for example, pronounce each syllable with eq-ual em-pha-sis. Other languages, English for example, use word stress.

Word stress is not an optional extra that you can add to the English language if you want. It is **part of the language**! English speakers use word stress to communicate rapidly and

accurately, even in difficult conditions. If, for example, you do not hear a word clearly, you can still understand the word because of the position of the stress.

Think again about the two words **photograph** and **photographer**. Now imagine that you are speaking to somebody by telephone over a very bad line. You cannot hear clearly. In fact, you hear only the first two syllables of one of these words, **photo...** Which word is it, photograph or photographer? Of course, with word stress you will know immediately which word it is because in reality you will hear either **PHOto...** or **phoTO...** So without hearing the whole word, you probably know what the word is (**PHOto...graph** or **phoTO...grapher**). It's magic! (Of course, you also have the 'context' of your conversation to help you.)

This is a simple example of how word stress helps us understand English. There are many, many other examples, because we use word stress all the time, without thinking about it.

Where do I Put Word Stress?

There are some rules about which syllable to stress. But...the rules are rather complicated! Probably the best way to learn is from experience. Listen carefully to spoken English and try to develop a feeling for the "music" of the language.

When you learn a new word, you should also learn its stress pattern. If you keep a vocabulary book, make a note to show which syllable is stressed. If you do not know, you can look in a dictionary. All dictionaries give the phonetic spelling of a word. This is where they show which syllable is stressed, usually with an apostrophe (') just **before** or just **after** the stressed syllable. (The notes at the front of the dictionary will explain the system used.) Look at (and listen to) this example for the word **plastic**. There are 2 syllables. Syllable #1 is stressed.

example	phonetic spelling: dictionary A	phonetic spelling: dictionary B
PLAS TIC		
	/plæs'tIk/	**/'plæs tIk/**

Rules of Word Stress in English

There are two very simple rules about word stress:

1. **One word has only one stress.** (One word cannot have two stresses. If you hear two stresses, you hear two words. Two stresses cannot be one word. It is true that there can be a "secondary" stress in some words. But a secondary stress is much smaller than the main [primary] stress, and is only used in long words.)

2. **We can only stress vowels, not consonants.**

Here are some more, rather complicated, rules that can help you understand where to put the stress. But do not rely on them too much, because there are many exceptions. It is better to try to "feel" the music of the language and to add the stress naturally.

1 Stress on first syllable

rule	**example**
Most **2-syllable nouns**	PRESent, EXport, CHIna, TAble
Most **2-syllable adjectives**	PRESent, SLENder, CLEVer, HAPpy

2 Stress on last syllable

rule	**example**
Most **2-syllable verbs**	to preSENT, to exPORT, to deCIDE, to beGIN

There are many two-syllable words in English whose meaning and class change with a change in stress. The word **present**, for example is a two-syllable word. If we stress the first syllable, it is a noun (gift) or an adjective (opposite of absent). But if we stress the second syllable, it becomes a verb (to offer). More examples: the words **export**, **import**, **contract** and **object** can all be nouns or verbs depending on whether the stress is on the first or second syllable.

3 Stress on penultimate syllable (penultimate = second from end)

rule	**example**
Words ending in **-ic**	GRAPHic, geoGRAPHic, geoLOGic
Words ending in **-sion** and **-tion**	teleVIsion, reveLAtion

For a few words, native English speakers don't always "agree" on where to put the stress. For example, some people say **teleVIsion** and others say **TELevision**. Another example is: **CONtroversy** and **conTROversy**.

4 Stress on ante-penultimate syllable (ante-penultimate = third from end)

rule	**example**
Words ending in **-cy**, **-ty**, **-phy** and **-gy**	deMOcracy, dependaBIlity, phoTOgraphy, geOLogy
Words ending in **-al**	CRItical, geoLOGical

5 Compound words (words with two parts)

rule	**example**
For compound **nouns**, the stress is on the **first** part	BLACKbird, GREENhouse
For compound **adjectives**, the stress is on the **second** part	bad-TEMpered, old-FASHioned
For compound **verbs**, the stress is on the **second** part	to underSTAND, to overFLOW

7. Sentence Stress in English

Sentence stress is the music of spoken English. Like word stress, sentence stress can help you to understand spoken English, especially when spoken fast.

Sentence stress is what gives English its **rhythm** or "beat". You remember that word stress is accent on **one syllable** within a **word**. Sentence stress is accent on **certain words** within a **sentence**.

Most sentences have two types of word:

- **content words**
- **structure words**

Content words are the key words of a sentence. They are the important words that carry the meaning or sense.

Structure words are not very important words. They are small, simple words that make the sentence correct grammatically. They give the sentence its correct form or "structure".

If you remove the structure words from a sentence, you will probably still understand the sentence.

If you remove the content words from a sentence, you will **not** understand the sentence. The sentence has no sense or meaning.

Imagine that you receive this telegram message:

Will	you	**SELL**	my	**CAR**	because	I've	**GONE**	to	**FRANCE**

This sentence is not complete. It is not a "grammatically correct" sentence. But you probably understand it. These 4 words communicate very well. *Somebody wants you to **sell** their **car** for them because they have **gone** to **France***. We can add a few words:

Will	**you**	**SELL**	**my**	**CAR**	**because**	**I've**	**GONE**	**to**	**FRANCE**

The new words do not really add any more information. But they make the message more correct grammatically. We can add even more words to make one complete, grammatically correct sentence. **But the information is basically the same**:

Content Words									
Will	**you**	**SELL**	**my**	**CAR**	**because**	**I've**	**GONE**	**to**	**FRANCE.**
Structure Words									

In our sentence, the 4 **key words** (sell, car, gone, France) are accentuated or **stressed**.

Why is this important for pronunciation? It is important because it adds "music" to the language. It is the **rhythm** of the English language. It changes the speed at which we speak (and listen to) the language. **The time between each stressed word is the same.**

In our sentence, there is **1 syllable** between SELL and CAR and **3 syllables** between CAR and GONE. But the **time** (*t*) between SELL and CAR and between CAR and GONE is the same. We maintain a constant beat on the stressed words. To do this, we say "my" more **slowly**, and "because I've" more **quickly**. We change the speed of the small structure words so that the rhythm of the key content words stays the same.

	syllables							
	2		1		3		1	
	Will you	**SELL**	**my**	**CAR**	**because I've**	**GONE**	**to**	**FRANCE.**
	t1	**beat**	*t1*	**beat**	*t1*	**beat**	*t1*	**beat**

I am a proFESsional phoTOgrapher whose MAIN INterest is to TAKE SPEcial, BLACK and WHITE PHOtographs that exHIBit ABstract MEANings in their photoGRAPHic STRUCture.

8. Rhythm, Reduction, and Elision

Correct pronunciation of the individual English sounds is important in communication, but the way the sounds are organized is often more crucial for understanding. The rhythm of English, for example, is one of the two major organizing structures that native speakers rely on to process speech.

Rhythm can be found everywhere in life: the sound of a clock, the beating of the heart, the strokes of a swimmer, and of course in poetry and music. But rhythm in language is less

familiar because it is less obvious. The rhythm of a language is characterized by the timing pattern of successive syllables. In some languages, every syllable is given about the same length while in others, syllables vary in length. In English, strong beats are called stress -- the heart of the rhythmic pattern.

Every language in the world has its own rhythmic patterns. English is very different from Hungarian in its rhythmic patterns. From what we learned in the previous units, we know that English depends on the correct pronunciation of stressed and unstressed or weakened syllables recurring in the same phrase or sentence in the expression of ideas. In another word, variation of words or syllables that have strong stress with those that have weaker or reduced stress is typical and contributes to the rhythm of English. When English speakers are speaking, therefore, they usually:

a. make some parts of words stronger and clearer than other parts
b. join parts of the words together
c. arrange words into groups and join them together
d. make some words stronger and clearer than other words.

Example:

We **Bought** a **Book**
We have **Bought** another **Book**
We could have **Bought** you another **Book**
We ought to have **Bought** ourselves another **Book**

If a Hungarian EFL learner fails to follow the rules and say all English words in a sentence in a strong way, English speakers may

a. not understand what he says, or
b. think that he is impolite or angry.

Misunderstanding may arise or communication may break down because of that.

So, for more effective communication, we need to master the rhythm of English.

In conclusion, rhythm in English speech is based on stress. A rhythm unit is formed by a stressed syllable, together with unstressed syllables which may come before that stress and/or after it.

Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions. This phonetic phenomenon, as well assimilation, is closely connected with the general development of the language system. Reduction reflects the process of lexical and grammatical changes.

Reduction is realized:

a) in unstressed syllables within words, eg. *demonstr<u>a</u>tive*

b) in unstressed form-words, auxiliary and modal words, personal and possessive pronouns within intonation groups and phrases, eg. *What do you think you c<u>a</u>n do?* (Weak forms)

Three different types of reduction are noticed in English:

1. *Quantitative* reduction, i.e. shortening of a vowel sound in the unstressed position, affects mainly long vowels, eg [hi: - hiJ - hɪ].

When does he come? [→wen dʌz hɪ ˌkʌm].

2. Qualitative reduction, i.e. obscuration of vowels towards [ə, ɪ, ʊ], affects both long and short vowels, eg can [kæn – kən].

You can easily do it. [ju kən → iːzɪlɪ ˌduː ɪt].

Vowels in unstressed form-words in most cases undergo both quantitative and qualitative reduction, eg [tu: – tu - tʊ].

3. The third type is the ***elision*** of vowels in the unstressed position, eg I'm up already [aɪm ʌp ˌoːlredɪ].

Strong forms

1. Strong forms

Prepositions:

a) at the very end of an intonation group or phrase;

b) at the end of an intonation group or phrase when they are followed by the unstressed pronoun.

Auxiliary and modal verbs:

a) at the end of an intonation group or a phrase whether stressed or not.

b) at the beginning of general and alternative questions in careful colloquial style, while in rapid colloquial style they are unstressed and reduced.

c) in contracted negative forms.

to have

the verb *to have* has no weak form in the meaning of 'to possess'.

eg. I have a little brother.

Demonstrative pronouns:

The demonstrative pronoun is never reduced while the conjunction *that* is,

eg. I *know that*

But I *know that* he is here.

Possessive pronouns:

The absolute forms of possessive pronouns is never reduced, eg. *The ball-pen is mine.*

What, where, when, how, which, on, in, with, then have no weak forms.

All the form-words, auxiliary and modal verbs, personal and possessive pronouns are generally stressed and consequently have their strong forms in case they become the logical centres of phrases.

Elision

Elision is the complete disappearance of one or more sounds in a word or phrase, making the word or phrase easier for the speaker to pronounce.

One of the most common elisions in spoken English is /t/ and /d/.

next please /nekspli:z/

I don’t know /aɪdəʊnəʊ/

post the letter /pəʊsðəletə/

old man /əʊlmæn/

you and me /ju:nmi:/

stand there /stænðeə/

Try to say the above word pairs without eliding the /t/ or /d/ respectively. How natural or unnatural do they sound?

Apostrophes that mark missing parts of words are signalling elision. Examples include

can’t for cannot

he’s for he is

Sometimes sounds are totally omitted:

comfortable /’kʌmʃfətəbəl/ or /’kʌmʃftəbəl/?

fifth /fɪfθ/ or /fɪθ/?

temperature /’tempərətʃə/ or /’tempətʃə/ or even /’temprətʃə/?

Some native speakers would argue that they never elide their speech and might go on to state that elision is a sign of, at best, lazy speech, and at worst sloppy and or degenerate speech. Should you wish to challenge their view, ask them how they might prefer to pronounce without any elision:

Worcester

Elision is the articulatory organs literally cutting corners in connected speech, mainly at word boundaries. Speakers who do not elide may sound over meticulous and overly-formal and it may not be possible for them to take advantage of the natural rhythm patterns and intonation that come with fluency.

9. Intonation in English: The Use of Falling Tone and the Rising Tone

Every language has its own intonation, or speech melody. Intonation helps you to recognize the language that you hear in the same way as the melody of a song helps you to recognize the song that you hear. If you change the melody of a song, it will be difficult for your listener to recognize and understand the song you are singing. The same is true in reference to intonation: if you speak English with Russian intonation, your listener will have a problem understanding what you are saying.

English intonation is a complicated and varied phenomenon. There are dialectal and regional differences in intonation; for example, there are quite a few differences between British and American intonation. Intonation may sound differently depending on whether the speakers have high or low voices, speak fast or slowly, loudly or quietly, energetically, emotionally, neutrally, or listlessly. Men and women may have their own differences and preferences in intonation. For the purpose of studying, this variety may be described in several intonation patterns characteristic of English speech.

In general, linguists distinguish several types of English intonation. Falling intonation and rising intonation are the two basic types used in different types of sentences. These types of intonation are described in Falling Intonation and Rising Intonation.

Falling Intonation

Standard unemphatic falling intonation is the most common type of intonation in English. It is used in statements (declarative sentences), special questions, commands (imperative sentences), exclamatory sentences, in the first part of disjunctive questions and in the last part of alternative questions. The final fall in English is used on the last stressed syllable of a sentence and falls stronger and deeper than the fall in Hungarian.

Statements
We live in \MOScow.
She is ten years \OLD.
He doesn't have a \CAR.
I don't want to \CALL her.
I haven't read this \BOOK.
They left for London \YESterday.
I'd like a sandwich and a cup of \COFfee,
please.

Special questions
Where do you \LIVE?
When did you \CALL him?
How much \IS it?
What are you \READing?
Who wants to \GO there?

Commands
\STOP it! Sit \DOWN.
Close your books and \LISten.
Open the \DOOR, please.
Turn left at the \POST office.

Exclamatory sentences
Hel\LO! Good \MORNing!
How \NICE of you!
What a wonderful sur\PRISE!

Alternative questions

Do you want /COFfee or \TEA?

Did he visit /BELgium or \FRANCE last year?

Would you like to go for a /WALK or would you rather stay \HOME?

Meaning of falling intonation

Falling intonation is used for asking and giving information in normal, quiet, unemphatic style. At the same time, falling intonation conveys certain emotions, such as completion, finality, confidence. Falling intonation sounds more categorical, confident, and convincing than rising intonation. Compare the use of the falling tone and the rising tone in the second part of tag questions.

Tag questions

You \LIVE here, /DON'T you? (The speaker thinks you live here but isn't sure and asks for confirmation.)

You \LIVE here, \DON'T you? (The speaker is sure and expects the answer "yes".)

Nice \WEATHer, /ISN'T it? (The speaker thinks that the weather is nice but asks for your opinion and confirmation.)

Nice \WEATHer, \ISN'T it? (The speaker is sure the weather is nice and expects the answer "yes".)

Note that the falling tone is generally used in the first part of tag questions (disjunctive questions). Despite the fact that tag questions are asked to get confirmation and agreement, the answer may be affirmative or negative.

High fall

High fall may be used for extra emphasis in informal situations to express lively interest and friendliness, for example, in greetings and exclamations. High fall starts higher than the standard fall, and the stressed syllable on which it takes place is pronounced more loudly and has stronger stress. High fall is common in everyday speech, but language learners should use it with caution and not too often because this tone is very expressive and emphatic.

Oh **\HI!** I'm very glad to \SEE you!

Oh, come **\ON!** It's very \EASy!

He bought a /Ferrari? **\WOW!**

Change of standard patterns

Change of standard patterns of falling intonation also has meaning. It is very important to understand what this change might signal. A few examples are given below.

A statement with falling intonation gives information, while a statement with rising intonation may become a surprised question or may imply a request to repeat.

-He bought a new \HOUSE. (A statement giving information.)
-He bought a new /HOUSE? (A surprised question.)

A special question with falling intonation asks for information, while a special question with rising intonation usually signals more interest on the part of the speaker.

-What is your \NAME? (A question asking for information.)
-What is your /NAME? (A more interested question.)

A general question with rising intonation asks for information and expects "yes" or "no" for an answer, while a general question with falling intonation usually signals the speaker's confidence in getting an affirmative answer.

-Do you have a /CAR? (A question asking for information.)
-Do you have a \CAR? (The answer "yes" is expected.)

A request in the form of a general question with rising intonation is normal and polite, while a request with falling intonation sounds like a command and may be impolite.

Could you give me a /PEN, please? (Polite request.)
Could you give me a \PEN, please? (Sounds like a command; the answer "yes" is expected.)

Rising Intonation

English rising intonation is a rather complicated phenomenon. It can express various emotions, such as non-finality, incompleteness, question, surprise, doubt, hesitation, interest, request and suggestion, politeness, readiness to continue the conversation, lack of confidence, and even insecurity. Rising intonation in English is very different from rising intonation in Russian. For example, the final rise in English general questions first goes down a little and then up, but not as high as the rise in Hungarian questions.

Rising intonation is quite difficult to describe in words. When we speak, our voices do much more than rise or fall. The sentence may start higher or lower; stressed syllables may be stronger or weaker, higher or lower, louder or quieter, quicker or slower; the unstressed syllables may remain at the same level as the stressed syllable before them or go higher or lower. And the voices are different too. All these factors interact in intonation.

For the purpose of studying, we can say that rising intonation is used for the emotions mentioned above, but you should understand that rising intonation in different situations may sound differently. For example, a rise expressing surprise may sound a little different from a rise expressing polite interest or a rise asking to repeat. This material will help you understand what rising intonation means and where it is used, but you will need a lot of listening practice in order to master rising intonation.

Standard patterns

Rising intonation is used in general questions, in introductory phrases (at the beginning of the sentence), in the first part of alternative questions (before "or"), in the second part of tag questions (see explanation below), in direct address, and in enumerating items in a list.

General questions

Do you go there /OFten?
Was she glad to /SEE him?
Have you read this /BOOK?
Are you ready to /START?
Would you please pass the /PEPper?

Introductory phrases

If he /CALLS, ask him to \COME.
When I was walking in the /PARK, I saw a couple of interesting \BIRDS.
According to his /WORDS, he met that girl at the \TENnis club.
All of a /SUDden, the girl started to \CRY.

Alternative questions

Would you like an /APple or a \PEAR?
Does he speak /ENGlish or \GERman?
Did you go to the /CINema or to the

\THEater yesterday?

Direct address

/TOM, could you /HELP me, please?
/SIR, you dropped your \NOTEbook.
Mr. /SMITH, your papers are \READy.

If direct address is at the end of the sentence, it may be pronounced with a rise or just with a stress on it.

Good \MORNing, /JANE.
Good \MORNing, Jane.
Good-\BYE, /Tom.

Note:

Polite greetings and responses to them when meeting people and saying good-bye have some peculiarities in the use of rising and falling intonation.

Enumerating

/One, /two, /three, /four, \five.
She bought /bread, /cheese, and
to\MAtoes.

Tag questions

The choice of a rise or a fall in the second part of tag questions depends on whether the speaker is sure of getting an affirmative answer.

It's a beautiful \TOWN, /ISN'T it? (The speaker thinks that the town is beautiful but asks for your opinion and confirmation.)
It's a beautiful \TOWN, \ISN'T it? (The speaker is sure that the town is beautiful and expects you to agree.)
You don't speak \FRENCH, /DO you? (The speaker thinks that you don't speak French but is not completely sure and asks for confirmation.)
You don't speak \FRENCH, \DO you? (The speaker is sure that you don't speak French and expects you to agree.)

Note that the falling tone is generally used in the first part of tag questions (disjunctive questions). Despite the fact that tag questions are asked to get confirmation and agreement, the answer may be affirmative or negative.

Fall-rise

Fall-rise may be used instead of the normal rising tone in unfinished parts of sentences, for example, in introductory phrases or subordinate clauses at the beginning of the sentence. Fall-rise signals non-finality and continuation of the utterance and emphasizes the word on which it is used. The voice first falls down and then goes up within one word.

If we don't act very \ /FAST, we may lose \EVErything.
The article said that Dr. Alan \ /SMITH was the only person who saw the \KILLer.

High rise

High rise may be used for expressing strong surprise or disbelief in questions, for example, in surprised echo questions. High rise starts higher and ends higher than the normal rising tone. High rise is very expressive and emphatic. Language learners should use it with caution and not too often.

(1) I'm extremely sorry, but I probably lost the book you gave me.
/WHAT? You lost my **/BOOK?** (Meaning: I can't believe it.)

(2) Where's my purse? You were here.
Ex**/CUSE** me? (Meaning: I can't believe you said it and ask you to repeat it.)

Change of standard patterns

Change of standard patterns of rising or falling intonation also has meaning. Falling intonation generally expresses completion, finality, and confidence, while rising intonation usually expresses non-finality, incompleteness, surprise, doubt, interest.

Rising intonation often implies a request to repeat or readiness to continue conversation. The examples below show how the meaning may change when the same sentence is pronounced with falling intonation and with rising intonation.

Melissa wants to quit her \JOB. (Giving information.)
Where are you \FROM? (Standard intonation when asking for information.)
Where are you /FROM? (Sounds more interested, more polite.)
Ex/CUSE me? (Asking to repeat.)
Ex\CUSE me. (Apologizing or attracting attention.)
Have you washed the /DISHes? (Standard intonation when asking for information.)
Have you washed the \DISHes? (The answer "yes" is expected.)
Sit \DOWN. (Order, command.)
Sit \DOWN, /PLEASE. (Sounds more polite, like a request.)
Can I speak to the /MANager, please? (Standard informal request.)
Can I speak to the \MANager, please? (Sounds like a command; the answer "yes" is expected.)
A statement with rising intonation in answering a question signals readiness to answer another question or to continue conversation.

Question: Excuse me, could you tell me where the university library is?
Answer: Across the /STREET. (Meaning: Do you see it? I'm ready to answer another question if necessary.)
Q: How long did you stay in San Francisco?
A: I stayed there about a /WEEK. (Meaning: I'm ready to answer questions and continue this conversation.

10. English Syllable types

The English alphapet consists of 26 letters: 20 consonants and 6 vowels. These letters give us 44 speech sounds, among them 24 consonants phonemes and 20 vowel phonemes. Such a difference between the number of letters and the number of sounds calls the necessity of indicating different sounds with the same letters or letter clusters.
Six written syllable-spelling conventions are used in English spelling. These were regularized by Samuel Webster to justify his 1806 dictionary's division of syllables. The conventions are useful to teach because they help students remember when to double letters in spelling and how to pronounce the vowels in new words.
Familiarity with syllable-spelling conventions helps readers know whether a vowel is long, short, a diphthong, **r**-controlled, or whether endings have been added. Familiarity with syllable patterns helps students to read longer words accurately and fluently and to solve

spelling problems — although knowledge of syllables alone is not sufficient for being a good speller.

Closed syllables

The closed syllable is the most common spelling unit in English; it accounts for just under 50 percent of the syllables in running text. When the vowel of a syllable is short, the syllable will be closed off by one or more consonants. Therefore, if a closed syllable is connected to another syllable that begins with a consonant, two consonant letters will come between the syllables (**com-mon, but-ter**).

Two or more consonant letters often follow short vowels in closed syllables (**dodge, stretch, back, stuff, doll, mess, jazz**). This is a spelling convention; the extra letters do not represent extra sounds. Each of these example words has only one consonant phoneme at the end of the word. The letters give the short vowel extra protection against the unwanted influence of vowel suffixes (**backing; stuffed; messy**).

Vowel-Consonant-e (VCe) syllables

Also known as "magic **e**" syllable patterns, VC**e** syllables contain long vowels spelled with a single letter, followed by a single consonant, and a silent **e**. Examples of VC**e** syllables are found in **w<u>ake</u>, wh<u>ale</u>, wh<u>ile</u>, y<u>oke</u>, y<u>ore</u>, r<u>ude</u>,** and **h<u>are</u>**. Every long vowel can be spelled with a VC**e** pattern, although spelling "long **e**" with VC**e** is unusual.

Open syllables

If a syllable is open, it will end with a long vowel sound spelled with one vowel letter; there will be no consonant to close it and protect the vowel (**to-tal, ri-val, bi-ble, mo-tor**). Therefore, when syllables are combined, there will be no doubled consonant between an open syllable and one that follows.

A few single-syllable words in English are also open syllables. They include **me, she, he** and **no, so, go**. In Romance languages — especially Spanish, Portuguese, and Italian — open syllables predominate.

Vowel team syllables

A vowel team may be two, three, or four letters; thus, the term vowel digraph is not used. A vowel team can represent a long, short, or diphthong vowel sound. Vowel teams occur most often in old Anglo-Saxon words whose pronunciations have changed over hundreds of years. They must be learned gradually through word sorting and systematic practice. Examples of vowel teams are found in thief, boil, hay, suit, boat, and straw.

Sometimes, consonant letters are used in vowel teams. The letter y is found in ey, ay, oy, and uy, and the letter w is found in ew, aw, and ow. It is not accurate to say that "w can be a vowel," because the letter is working as part of a vowel team to represent a single vowel sound. Other vowel teams that use consonant letters are -augh, -ough, -igh, and the silent -al spelling for /aw/, as in walk.

Vowel-r syllables

We have chosen the term "vowel-**r**" over "**r**-controlled" because the sequence of letters in this type of syllable is a vowel followed by **r** (**er, ir, ur, ar, or**). Vowel-**r** syllables are numerous, variable, and difficult for students to master; they require continuous review. The /r/ phoneme is elusive for students whose phonological awareness is underdeveloped. Examples of vowel-**r** syllables are found in **perform, ardor, mirror, further, worth,** and **wart**.

Consonant-le (C-le) syllables

Also known as the *stable final syllable*, C-**le** combinations are found only at the ends of words. If a C-**le** syllable is combined with an open syllable — as in **cable, bugle,** or **title** — there is no doubled consonant. If one is combined with a closed syllable — as in **dabble, topple,** or **little** — a double consonant results.

Not every consonant is found in a C-**le** syllable. These are the ones that are used in English:

-ble (bubble)	**-fle** (rifle)	**-stle** (whistle)	**-cle** (cycle)
-gle (bugle)	**-tle** (whittle)	**-ckle** (trickle)	**-kle** (tinkle)
-zle (puzzle)	**-dle** (riddle)	**-ple** (quadruple)	

Simple and complex syllables

Closed, open, vowel team, vowel-**r**, and VC**e** syllables can be either simple or complex. A **complex syllable** is any syllable containing a *consonant cluster* (i.e., a sequence of two or three consonant phonemes) spelled with a *consonant blend* before and/or after the vowel. **Simple syllables** have no consonant clusters.

Simple	**Complex**
late	plate
sack	stack
rick	shrink
tee	tree
bide	blind

Summary of Six Types of Syllables in English Orthography

Syllable Type	**Examples**	**Definition**
Closed	**dap-ple** **hos-tel** **bev-er-age**	A syllable with a short vowel, spelled with a single vowel letter ending in one or more consonants.
Vowel-Consonant-**e** (VC**e**)	**com-pete** **des-pite**	A syllable with a long vowel, spelled with one vowel + one consonant + silent **e**.
Open	**pro-gram** **ta-ble** **re-cent**	A syllable that ends with a long vowel sound, spelled with a single vowel letter.
Vowel Team (including diphthongs)	**aw-ful** **train-er** **con-geal** **spoil-age**	Syllables with long or short vowel spellings that use two to four letters to spell the vowel. Diphthongs **ou/ow** and **oi/oy** are included in this category.
Vowel-**r** (**r**-controlled)	**in-jur-i-ous** **con-sort** **char-ter**	A syllable with **er, ir, or, ar, or ur**. Vowel pronunciation often changes before /r/.
Consonant-**le** (C-**le**)	**drib-ble** **bea-gle** **lit-tle**	An unaccented final syllable that contains a consonant before /l/, followed by a silent **e**.
Leftovers: Odd and Schwa syllables	**dam-age** **act-ive** **na-tion**	Usually final, unaccented syllables with odd spellings.

11. Modification of Sounds in Connected Speech

In speech contimuum, the articulation of each sound is modified so as to make the transition to the following sound more economic and convenient for speech organs. This is the manifestation of the law of speech economy.

We distinguish between three main types of sound modification: *positional* (reduction, elision), *combinatory*, and *spontaneous*. Here in this part we are speaking about two combinatory sound modifications: *assimilation* (hasonulás) and *accommodation* (igazodás).

Assimilation

Assimilation is the process by which two (or more) sounds become more similar to each other. This similarity is achieved by one of the sounds taking characteristics from the other one. Assimilations may be classified according to the direction in which the borrowing of characteristics is affected. Thus, for two adjacent sounds, if a sound takes features from the sound following it we talk about regressive or anticipatory assimilation since the features from the sound preceding it, we talk about regressive or anticipatory assimilation since the features “move” backwards or are anticipated, as it were: A>B. when a sound takes features from the sound preceding it, we talk about progressive or perseverative assimilation since the features move forward A<B they persevere into the following sound.

There is a related process known as coalescence which is often described as a type of assimilation. In coalescence two sounds merge into one sound which shares characteristics from the two original ones. In this since it is a kind of bi-directional assimilation.

Assimilation may also be classified according to the type of feature which is borrowed. In English most connected speech assimilations involve place of articulation features, although there are also a few cases of voice assimilations.

Place of assimilation in English involves alveolar stops which change their place of articulation to bilabial or velar depending on the surrounding sound, or alveolar fricatives which may change their place of articulation to post-alveolar when followed by a post-alveolar or palatal consonant. We will study three different types of place assimilation in

English which are classified according to the type of sounds which undergo the process: alveolar stops, alveolar fricatives and alveolar syllabic nasals.

Assimilation of Place of Articulation

The most common form involves the movement of place of articulation of the alveolar stops /t/, /d/ and /n/ to a position closer to that of the following sound. For instance, in the phrase *ten cars*, the /n/ will usually be articulated in a velar position, /teŋ kɑ:z/ so that the organs of speech are ready to produce the following velar sound /k/. Similarly, in *ten boys* the /n/ will be produced in a bilabial position, /tem bɔɪz/ to prepare for the articulation of the bilabial /b/.

BEFORE A VELAR (/k/, /g/)			
Phoneme	Realised as	Example	
/n/	**/ŋ/**	bank /bæŋk/	
/d/	**/g/**	good girl /gʊg gɜ:l/	
/t/	**/k/**	that kid /ðæk kɪd/	

BEFORE A BILABIAL (/m/, /b/, /p/)			
Phoneme	Realised as	Example	
/n/	**/m/**	ten men /tem 'men/	
/d/	**/b/**	bad boys /bæb ˈbɔɪz/	
/t/	**/p/**	hot mushrooms /ˈhʊp ˈmʌʃru:mz/	

Alveolar stop regressive place assimilation

The alveolar stops **/t d n/** may become bilabial when followed by bilabial consonants **(/p b m/)** or they may become velar stops when followed by velars **(/k g/)** without altering their voicing. Thus **/t/** may become **/p/** or **/k/. /d/** may become **/b/** or **/g/** and **/n/** may become **/m/** or **/ŋ/.**

Examples:

That man **/ ðæt mæn/ > /ðæp mæn/**

That car **/ ðæt kɑ:/ > /ðæk kɑ:/**

Bad boy **/bæd bɔɪ > /bæb bɔɪ/**

Bad girl **/bæd gɜ:l/ > /bæg gɜ:l/**

Ten pens **/ten penz/ > tem penz/**

Ten keys **/ten ki:z/ > /teŋ ki:z/**

This process can also affect an entire sequence of two ot three alveolar stops, so that **/nt/.** For example, can become **/mp/** or **/ŋk /.** It is extremely unlikely that only the last of a sequence of alveolar stops will be assimilated. If one is affected. They all will be affected.

Examples:

Front garden **/frʌnt gɑ:dn/ > /frʌŋk gɑ:dn/**

Couldn`t be **/kʊdnt bi/ > /kʊbmp bi/**

Notice that since the alveolar plosives may often be deleted. As we saw in the previous lesson. There will be quite a lot of intances in which an alveolar plosive may either be deleted or it may assimilate to the following sound. For example:

Couldn`t be **/kʊdnt bi/ > /kʊbmp bi/**

Cold cream **/kəʊld kri:m/ > / kəʊl kri:m/**

As you can see, in “couldn`t be”. Previous alveolars assimilate both when /t/ is deleted and when it suffers assimilation too. We will mention these cases with alternative possible processes in the transcription comments.

Alveolar fricative regressive place assimilation

The alveolar fricatives /**s z**/ may become post-alveolar fricatives without altering their voicing when followed by a palatal approximant (/**j**/) or a post-alveolar fricative (/**ʃ ʒ**/). thus /**s**/ may become /**ʃ**/ and /**z**/ may become /**ʒ**/.

Examples:

Is she **/ ɪz ʃi/ > /ɪʒ ʃi**

Dress shop **/dres ʃɒp/ > /dreʃ ʃɒp/**

In RP English the alveolar fricatives do not become post-alveolar by assimilation when the following sound is a post-alveolar affricate (/**tʃ dʒ**/). But in other accents of English such assimilations are possible.

Alveolar syllabic nasal progressive place assimilation

The alveolar syllabic nasal n may become bilabial **(/m/)** or velar **(/ŋ/)** when preceded by a bilabial or velar plosive in the same word and followed by a consonant in the same or the next word or by a pause.

Examples:

Open **/əʊpən/ > /əʊpn/ > / əʊpm/**

Bacon **/beɪkən/ > /beɪkn/ > /beɪkŋ/**

Coalescence

The alveolar plosives /t/ and /d/ may merge with a following palatal approximant /j/ to become post-alveolar affricates **(/t ʃ/ and /dʒ/** respectively). This type of coalescence. Although historically found within a word, is only common in current RP English when the plosive and approximant are in different words and the approximant is in a grammatical word.

Examples:

Don`t you **/dəʊnt ju/ > / dəʊntʃu/**

Would you **/wʊd ju/ > /wʊdʒu/**

Voice assimilation

In current English. Voice assimilation is not very common as a connected speech process and is restricted to some close-knit structures, such as have to and of course, in these cases assimilation is regressive and feature which is borrowed is voicelessness. Thus /**v**/ becomes /**f**/ because the following sound, /**t**/ or /**k**/, is voiceless . this sort of voicing assimilation only effects /v/ and /z/.Assimilation of voiceless to voiced sounds does not occur in present day RP English

Examples:

Have to **/hæv tu/ > /hæf tu/**

Of course **/əv kɔ:s/ > /əf kɔ:s/**

Newspaper **/nju:zpeɪpə/ > /nju:speɪpə/**

<u>Conclusion</u>

After this study we have conclude the following:

- That assimilation is the process by which two (or more) sounds become more similar to each other.

- That phenomenon is usual in rapid natural speech and it is a result of coarticulation (same organs)
- Even though it affects vowel sounds as well, the effect is better apreciated among consonants.
- And this process may be classified according to the direction in which the borrowing of characteristics is affected. According to this we can talk about regressive or progressive assimilation.
- Assimilation may also be classified according to the type of feature which is borrowed.
- Another type of assimilation is a related process known as coalescence.

- We also learnt that place of assimilation in English involves alveolar stops which change their place of articulation to bilabial or velar depending on the surrounding sound, or alveolar fricatives which may change their place of articulation to post-alveolar when followed by a post-alveolar or palatal consonant.
- Among others, assimilation varies according to speaker rate and style.

Accommodation

In ***accommodation*** the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighbouring sound. (consonant and vowel)

Types of accommodation:

1. An ***unrounded*** variant of a consonant phoneme is replaced by its ***rounded*** variant under the influence of a following rounded vowel phoneme. *e.g. tea /ti:/ - unrounded, too /tu:/- rounded*

2. A ***fully back variant*** of a back vowel phoneme is replaced by its slightly ***advanced*** (fronted) variant under the influence of the preceding mediolingual phoneme /j/ *e.g. moon /mu:n/ fully back variant, music /mju:zik/ - fronted variant*

3. A vowel phoneme is represented by its slightly more open variant before the ***dark /l/*** under the influence of the latter's back secondary focus. *e.g. bell, tell* (because b, t are more open than in bed ten)

12. Pronouncing Norm and Social Variants of English

The definition of pronouncing norm of a langauge comprises several criteries:

1. stability
2. wide currency
3. social acceptabilty by the nation
4. conformity with the main phonetic temdencies
5. stylistic neutrality

Alongside norm, there exist social variants of pronunciation used by people of different age, sex, class, upbringing, profession, education standard, localities, etc. This explains the existence of local and social dialects. There are also individial differences (stammering, lispething, drawling, etc.)
Besides, pronouncing norm includes a set of stylistic variants (familiar conversational style, oratory style, etc) which are proper for certain communicative situations.

Standard English and Its Dialects

Standard variety is the variety of a language which has the highest status in a community or nation and which is usually based on the speech and writing of educated native speakers of the language. A standard variety is generally used in the news, media and in literature; described in dictionaries and grammars; taught in school and taught to non-native speakers when they learn the language as a foreign language. A standard variety may contain some variation in pronunciation according to the part of the country where it is spoken, e.g. Standard British English in Scotland, Wales, Southern England. Standard English is sometimes used as a cover term for all the national standard varieties of English. These national standard varieties have differences in spelling, vocabulary, grammar, and particularly pronunciation, but there is a common core of the language. This makes it possible for

educated native speakers of the various national standard varieties of English to communicate with one another. British English The British accept and enjoy the class distinctions. And these class distinctions influence people's speech greatly. The way English is spoken helps to identify not only the region that one lives in, but the class status too. Since the days of Shakespeare the English of South-East England has been considered "the standard", and by the way the South-East is the region of economic and political power. Many people in England possess so called Received Pronunciation (RP), derived from the public school system attended by the boys from rich families. RP remains the accent of the elite. There are two kinds of RP. One is "unmarked" RP, which suggests no more that the speaker is well educated. This is the dialect of the BBC. Through radio and television "unmarked" RP is becoming more and more widely spoken accent. Then there is "marked" RP, which indicates high social class and is spoken by many army officers who come from upper class families. Although spoken by less than 5% of the population, RP has great influence and social authority. Regional accents are also often spoken in Britain. Scottish, Welsh and Irish are generally the most popular regional accents. Then come Northern and West country accents and then - the least popular urban accents of London, Liverpool, Glasgow. It is interesting to notice that the television news is usually read by RP speakers, while the weather forecast following the news is often read by someone with a regional accent. The American English English in the USA differs considerably from British English. Pronunciation is the most striking difference but there are also a number of differences in vocabulary and spelling as well as slight differences in grammar. On the whole British people are exposed to a lot of American English on TV, in films, in literature and so they will usually understand most American vocabulary. Examples: British: colour, centre, practice. American: color, center, practise. But American English and British English are not too separate languages. It is one language in different variations. American English is not the only special variety of English. Each area of the English-speaking world has developed its own special characteristics, its own vocabulary and pronunciation characteristics. Australian English Australian English is particularly interesting for its reach store of highly colloquial words and expressions. Australian colloquialism often involves shortening a word. Sometimes the ending "ie" is changed into "o". Instead of "smokie" they say "smoko". Instead of "beautiful" they often say simply "beaut". Because of current popularity of Australian TV-programs and films some of these words are now being used by British people, too. Scottish English Scottish English uses a number of special dialect words. For example lake - loch; mountain - ben; church - kirk; to remember - to mind; beautiful - bonny; to live - to stay; a girl - lassie; no - ken.

13. The Choice of Models of Pronunciation: Native Speakers vs. Foreign Learner

The choice of models of pronunciation is a matter of special importance as far as English is concerned because of the worl-wide use of the language and because of the differing forms of the spoken language not only within mother-tongue areas in Britain, North America, and Australia, but also in those regions of India and South Africa, where English is used as an adopted ’lingua franca’ (foreign language)

Native speakers

In normal circumstances, the Englishman or the American use only one speech form which is determined by his family background and by his social environment. The variations in his pronunciation are the results of differences in situations. His formal speech is different from the one when he is talking to children, or when he is influenced by anger or tenderness, etc. Such phonetic variations are accompanied by appropriate grammatical and lexical, as well as stylistic variations. In addition, some speakers tend to adopt their own speech to some extent to the speech of trheir interlocutor, e.g. an Englishman when speaking to one American, might say schedule [skedju:l] (US) instead of [ʃedju:l] (GB), or issue [isju:] instead of [iʃju:]. However, the native speaker is generally stable in his speech habits; he has a considerable ability in reception and comprehension of other forms of English (through radio and television). Thus, the Londoner has little difficulty in understanding the commoner forms of American English, but not say, Glasgow or belfast accent (=dialect).

Foreign Learner

First and formost, it is rare for the foreign learner to approach the native speaker`s competence. Indeed, it can be argued that only exeptionally it is necessary to have such an aim, but whatever his final results are, he is strongly advised at the very beginning to model one type of English, without any conscious attempt to change his pronunciation according to style or situation in the way the native speaker does. As he gains his own style, he can gratually be exposed to other important regional types. E.g. when he is well introduced into British English, he may gain experience in American English.

A foreign learner, who already knows the diversity of English accents, might wish that there existed a neutral, all-purpose, international pronunciationof English. But the fact is that the

total English-speaking population makes n advance in the direction of a universally intelligible pronunciation of English.

A more realistic solutuin lies in the choice of one of the main natioanl forms of the English language (British or American). The crietria in the choice might be the wide currency that this model of pronunciation must be readily and easily understood, described in textbooks and has a recorded material. It is clear then that British RP is an important candidate as a basic model that has considerable prestige and is already taught throughout the world.

14. Received Pronunciation (RP) and General American Pronunciation

Received Pronunciation, or **RP** for short, is the instantly recognisable accent often described as 'typically British'. Popular terms for this accent, such as 'The Queen's English', 'Oxford English' or 'BBC English' are all a little misleading. The Queen, for instance, speaks an almost unique form of English, while the English we hear at Oxford University or on the BBC is no longer restricted to one type of accent. RP is an **accent**, not a **dialect**, since all RP speakers speak Standard English. In other words, they avoid non-standard grammatical constructions and localised vocabulary characteristic of regional dialects. RP is also regionally non-specific, that is it does not contain any clues about a speaker's geographic background. But it does reveal a great deal about their social and/or educational background.

Well-known but not widely used

RP is probably the most widely studied and most frequently described variety of spoken English in the world, yet recent estimates suggest only 2% of the UK population speak it. It has a negligible presence in Scotland and Northern Ireland and is arguably losing its prestige status in Wales. It should properly, therefore, be described as an English, rather than a British accent. As well as being a living accent, RP is also a theoretical linguistic concept. It is the accent on which phonemic transcriptions in dictionaries are based, and it is widely used (in competition with **General American**) for teaching English as a foreign language. RP is included here as a case study, not to imply it has greater merit than any other English accent, but because it provides us with an extremely familiar model against which comparisons with other accents may be made.

What's in the name?

RP is a young accent in linguistic terms. It was not around, for example, when Dr Johnson wrote *A Dictionary of the English Language* in 1757. He chose not to include pronunciation

suggestions as he felt there was little agreement even within educated society regarding 'recommended' forms. The phrase Received Pronunciation was coined in 1869 by the linguist, A J Ellis, but it only became a widely used term used to describe the accent of the social elite after the phonetician, Daniel Jones, adopted it for the second edition of the English Pronouncing Dictionary (1924). The definition of 'received' conveys its original meaning of 'accepted' or 'approved' - as in 'received wisdom'. We can trace the origins of RP back to the public schools and universities of nineteenth-century Britain - indeed Daniel Jones initially used the term **Public School Pronunciation** to describe this emerging, socially exclusive accent. Over the course of that century, members of the ruling and privileged classes increasingly attended boarding schools such as Winchester, Eton, Harrow and Rugby and graduated from the Universities of Oxford and Cambridge. Their speech patterns - based loosely on the local accent of the south-east Midlands (roughly London, Oxford and Cambridge) - soon came to be associated with 'The Establishment' and therefore gained a unique status, particularly within the middle classes in London.

Broadcaster's choice

RP probably received its greatest impetus, however, when Lord Reith, the first General Manager of the BBC, adopted it in 1922 as a broadcasting standard - hence the origins of the term **BBC English**. Reith believed Standard English, spoken with an RP accent, would be the most widely understood variety of English, both here in the UK and overseas. He was also conscious that choosing a regional accent might run the risk of alienating some listeners. To a certain extent Reith's decision was understandable, and his attitude only reflected the social climate at the time. But since RP was the preserve of the aristocracy and expensive public schools, it represented only a very small social minority. This policy prevailed at the BBC for a considerable time and probably contributed to the sometimes negative perception of regional varieties of English.

There's more than one RP

A speaker who uses numerous very localised pronunciations is often described as having a 'broad' or 'strong' regional accent, while terms such as 'mild' or 'soft' are applied to speakers whose speech patterns are only subtly different from RP speakers. So, we might describe one speaker as having a broad Glaswegian accent and another as having a mild Scottish accent. Such terms are inadequate when applied to Received Pronunciation, although as with any variety of English, RP encompasses a wide variety of speakers and should not be confused with the notion of 'posh' speech. The various forms of RP can be roughly divided into three categories. **Conservative RP** refers to a very traditional variety particularly associated with

older speakers and the aristocracy. **Mainstream RP** (General RP)describes an accent that we might consider extremely neutral in terms of signals regarding age, occupation or lifestyle of the speaker. **Contemporary RP** (Advanced RP) refers to speakers using features typical of younger RP speakers. All, however, are united by the fact they do not use any pronunciation patterns that allow us to make assumptions about where they are from in the UK

RP today

Like any other accent, RP has also changed over the course of time. The voices we associate with early BBC broadcasts, for instance, now sound extremely old-fashioned to most. Just as RP is constantly evolving, so our attitudes towards the accent are changing. For much of the twentieth century, RP represented the voice of education, authority, social status and economic power. The period immediately after the Second World War was a time when educational and social advancement suddenly became a possibility for many more people. Those who were able to take advantage of these opportunities - be it in terms of education or career - often felt under considerable pressure to conform linguistically and thus adopt the accent of the establishment or at least modify their speech towards RP norms. In recent years, however, as a result of continued social change, virtually every accent is represented in all walks of life to which people aspire - sport, the arts, the media, business, even former strongholds of RP England, such as the City, Civil Service and academia. As a result, fewer younger speakers with regional accents consider it necessary to adapt their speech to the same extent. Indeed many commentators even suggest that younger RP speakers often go to great lengths to disguise their middle-class accent by incorporating regional features into their speech.

General American Pronunciation

Taking into consideration American English variant it's important to mention that the sociolinguistic situation in the USA is very complicated. It's moulded by certain linguistic, cultural, historic, demographic, geographic, political and other factors. But in spite of that fact that there are different languages on the same territory, the balance is more in favour of American English. American English shows a lesser degree of dialect that British English due to some historical factors: the existence of Standard English when first English settlers came to America, the high mobility of population, internal migrations of different communities and so on.

In the United States there may be distinguished three main types of cultivated speech: Eastern type, the Southern type, Western or General American.

The Eastern type is spoken along the east coast of New England and largely in New York City. This type of American pronunciation bears a close resemblance to the Southern English type, which is explained by the fact, that the New England States were in closer contact with Britain during the colonization of America and reflected the changes, which had taken place in the pronunciation of London English by the end of the 18 century.

There are, however, some slight differences between the Eastern American type and RP. One of these is the use of a more advanced allophone of the /a:/ phoneme than in RP: a vowel sound intermediate between [æ] and [a:] and similar to the nucleus of the RP diphthong [aʊ],e.g. [aˑsk] (ask), [dˑans] (dance), [laˑf] (laugh).

The Southern type of American pronunciation is used in the south and southeast of the United States. Its most striking distinctive feature is the so-called Southern drawl, which is a specific way of pronouncing vowels, consisting in the diphthongization and even triphthongization at the expense of prolonging ("drawling") their nuclei and dropping the glides. Thus, *that* may be pronounced [ðæiət] this – [ðijəs], cute – [kjuət], yes – [jeiəs], fine – [fa:n], high – [ha:]. Southern American pronunciation has some features in common with RP: the dropping of [r], after [ɜ:], and [ə], the use of clear [l] before a vowel and some others.

The most widespread type of educated American speech is, however, neither the Eastern, nor the Southern. It is the type variously named Western, Midwestern, Central Western or General American (GA). It is not only the most widespread type, but also, like RP in Great Britain, the least regional in character. The close resemblance it has with the Northern British pronunciation. But this fact should not be interpreted as indicating that American English is a dialect of that type of British English. The close resemblance between two types of English pronunciation rather points to the fact that both of them are parallel developments form, or descendants of earlier standard London English.

General American is widely spread in the central Atlantic States: New Jersey, New York, Wisconsin…General American pronunciation is known to be the pronunciation standard of the USA. There are some reasons for it. General American is the form of speech used by the radio and television. It’s mostly used in scientific, cultural and business intercourse. Also in two important business centres – New York and St. Louis –GA is the prevailing form of speech and pronunciation, through New York is situated within the

territory where Eastern American is spoken, and St. Louis is within the region of Southern American.

The global innovative processes, that are typical for modern English, reflect the linguistic reality in the system of pronunciation. So, this article helps to know more about the way of language development gives a possibility to broaden knowledge about Received Pronunciation and General American Pronunciation and finally gives its readers additional information which is subject for further scientific investigations.

Part II. 15. Englisg Vowels (Monophthongs and diphthongs)

Contrasting monophthongs (simple vowels)
Monophthongs

[i:], [i], [e], [æ], [a:], [o:], [o], [u:], [yu:], [u], [ər], [ə]

bean – bin – Ben – ban – bar – born – bond – boom – beauty – book – burn – bun;

peat – pit – pet – pat – part – port – pot – pool – pew – put – purr – pus;

Contrasting monophthongs in pairs

[i:] – [i]

lead – lid, read – rid, feel – fill, deal – dill, heel – hill, team – Tim, keen – kin, seen – sin, teen – tin, leave – live;

peak – pick, seek – sick; sheep – ship, heap – hip, leap – lip, beat – bit, feet – fit, seat – sit;

[i:] – [i]: eat fish, be sick, feel ill, see him, meet Bill, deal with, read this, beat it; [i] – [i:]: kiss me, lip cream, till three;

[i] – [e]

bill – bell, fill – fell, till – tell, him – hem, pin – pen, tin – ten, win – when, bid – bed, did – dead, Liz – Les, since – sense;

pit – pet, sit – set, Nick – neck, pick – peck, miss – mess, wrist – rest, lift – left;

[i] – [e]: Big Ben, six guests, live well, since ten; [e] – [i]: tell Tim, test him;

[e] – [æ]

bed – bad, said – sad, beg – bag, leg – lag, hell – Hal, hem – ham;

Ben – ban, pen – pan, den – Dan, ten – tan, men – man; bend – band, lend – land, send – sand;

bet – bat, met – mat, pet – pat, set – sat, mess – mass, wreck – rack, peck – pack, letter – latter, better – batter;

[e] – [æ]: red bag, fell back, met Alice, pen pal; [æ] – [e]: Ann said, bad pen, add ten, marry Mary;

[æ] – [a:]

bad – bard, lad – lard, Pam – palm, cam – calm, carry – car, Barry – bar;

cat – cart, hat – heart, mat – mart, pat – part, cap – carp, back – bark, pack – park,

[æ] – [a:]: Dan's father, last part, fast cars; [a:] – [æ]: smart Alex, hard candy, Karl's cat;

[æ] – [ə]

fan – fun, ran – run, sang – sung, land – lung, Dan – done, man – month, frank – front, Sam – some, ram – rum, damp – dump, bag – bug, rag – rug;

cat – cut, bat – but, hat – hut, fat – fuss, last – lust, task – tusk, back – buck, lack – luck, tack – tuck, stack – stuck;

[æ] – [ə]: bad cut, bad blood, bad luck, black gun, last month, Ann's mother; [ə] – [æ]: some tan, one man, a bag, a hat;

[a:] – [o:]

far – four, car – core, tar – tore, star – store, card – cord, bard – board, barn – born;

park – pork, stark – stork, part – port, cart – court, Marty – Morty,

[a:] – [o:]: carport, Bart bought, hard core; [o:] – [a:]: four cars, ball park, small yard;

[a:] – [ə]

barn – bun, calm – come, drama – drum, march – much, darn – done, far – sofa, father – mother;

bark – buck, dark – duck, lark – luck, tar – tuck, stark – stuck, heart – hut,

[a:] – [ər]

hard – heard, card – curd, far – fur, farm – firm, barn – burn, large – splurge, charge – church;

heart – hurt, cart – Curt, dark – dirt, lark – lurk, park – perk, carton – curtain,

[o:] – [ər]

call – curl, hall – hurl, all – earl, Paul – pearl, saw – sir, lawn – learn;

war – were, ward – word, warm – worm, reward – reword, walk – work, wart – worth;

four – fir, sore – sir, store – stir, core – occur, pour – purr;

born – burn, torn – turn, form – firm, board – bird, cord – curd,

course – curse, caught – curt, short – shirt, talk – Turk;

[o:] – [ər]: warm words, four birds, call Kurt; [ər] – [o:]: first floor, third door, learn all;

[o] – [ə]

bomb – bum, rob – rub, college – color, common – come, comma – company, body – buddy, bother – brother;

gone – done, nonsense – none, honor – honey, monitor – money, monument – Monday, fond – front, tongs – tongue, sponsor – sponge;

conference – confess, continent – contain, content (n.) – content (adj.) , contract (n.) – contract (v.), contrary – control, policy – police;

lock – luck, sock – suck, cop – cup, hot – hut, not – nut, cloth – nothing, bottle – butter, bottom – button;

[u:] – [yu:]

food – feud, fool – fume, cool – cute, who – hue, ooze – use, moose – muse, boot – beauty;

[u:] – [u]

fool – full, pool – pull, womb – woman, food – foot, Luke – look, tooth – took, shoot – should;

[u] – [o]

cook – cock, look – lock, rook – rock, took – stock, put – pot, good – god;

[u] – [ə]

book – buck, look – luck, took – tuck, put – but, push – hush, full – dull, pull – hull;

The sounds [ə] (but) and [ər] (bird)

[ə] – [ər]

bud – bird, cub – curb, bun – burn, ton – turn, fun – fern, soda – coder;

luck – lurk, shut – shirt, but – Bert, hut – hurt, such – search, bust – burst, sofa – suffer, quota – quarter;

stressed [ə] – unstressed [ə]

son – lesson, some – awesome, muss – famous, numb – venom, thud – method,

stressed [ər] – unstressed [ər]

fur – offer, refer – suffer, sir – answer, purr – helper, burn – stubborn, turn – lantern;

Contrasting monophthongs and diphthongs in pairs

[e] – [ei]

pen – pain, den – Dane, many – main, fell – fail, sell – sail, bed – bade, fed – fade, red – raid;

let – late, met – mate, debt – date, bet – bait, wet – wait, sec – sake, wreck – rake, neck – snake;

[e] – [ei]: next day, let's stay, Ben met Kate, felt great, tell tales; [ei] – [e]: make friends, raise hell, say when;

[a:] – [ai]

par – pie, are – eye, bar – by, charm – chime, hard – hide,

park – pike, spark – spike, harp – hype, cart – kite, Bart – bite;

[a:] – [ai]: far cry, hard to find, barfly; [ai] – [a:]: die hard, my card, like art;

[a:] – [au]

hard – hound, darn – down, lard – loud,

art – out, part – pout; start – stout; shark – shout;

[a:] – [au]: start now, calm down, dark house, farther south; [au] – [a:]: how hard, downhearted;

[æ] – [ai]

pal – pile, pan – pine, man – mine, band – bind, candy – kind, hand – hind;

lack – like, tap – type, rap – ripe, mass – mice, rat – right, fat – fight;

[æ] – [au]

Al – owl, lad – loud, sand – sound, tan – town, Dan – down, Fran – frown,

mass – mouse, lass – louse;

[o:] – [au]

nor – now, hall – howl, fall – foul, dawn – down, drawn – drown, crawl – crown, cord – crowd, pause – spouse;

short – shout; port – pout, sport – spout;

[o:] – [ou]

saw – so, law – low, raw – row, lawn – lone, drawn – drone, clause – close, pause – pose, cause – cozy, caught – coat, ought – oat;

hall – whole, mall – mole, bald – bold, called – cold, call – comb, walk – woke, falcon – folk;

more – mow, bore – bow, door – doe, sore – sew, tore – tow, lord – load, born – bone, torn – tone, mourn – mown;

[o:] – [ou]: more roads, call Flo, lawn mower; [ou] – [o:]: cold sore, old Ford, no laws, so tall, don't fall, close call;

[o] – [ou]

nod – node, odd – owed, model – modal, modern – motel, mob – mobile, monument – moment, column – colon, doll – roll;

option – open, pot – potent, hot – hotel, lost – ghost, monster – most, positive – post, hostel – host;

[o] – [ou]: hot rolls, pot roast, hostile host; [ou] – [o]: role model, don't bother, most hospitals;

[ə] – [ou]

mud – mode, nut – note, but – boat, must – most, bust – boast, bus – both, Russ – gross;

done – donor, done – don't, won – won't, one – only, mother – motor, does – dose, cover – clover;

[ə] – [ou]: a boat, a donor, the host, some notes; [ou] – [ə]: only one, both mothers, won't trust, most buses, no money;

Contrasting diphthongs in pairs

[ai] – [au]

high – how, nine – noun, bright – brow, find – found, hind – hound, signed – sound;

[ai] – [au]: nice town, try now, light-brown, night owl, five rounds; [au] – [ai]: how nice;

[ai] – [oi]

rye – Roy, tie – toy, buy – boy, file – foil, bile – boil, pint – point, lied – Lloyd;

[au] – [ou]

now – no, how – owe, pow – mow, allow – low, cow – crow, thou – though;

owl – own, brown – bowl, cowl – coal, drown – drone, town – tone, noun – known, loud – load,

couch – coach, pouch – poach;

[ai] – [ou]

die – doe, tie – toe, lie – low, my – Moe, sigh – so, guy – go;

ride – road, lied – load, tile – toll, pile – poll, cries – crows, flies – flows, night – note;

[ai] – [ei]

buy – bay, pie – pay, die – day, lie – lay, sty – stay, high – hey, rye – ray;

file – fail, mile – mail, pile – pale, tile – tail, time – tame, line – lane, pine – pain, sign – sane, rise – raise;

rice – race, fight – fate, light – late, right – rate, height – hate;

[ai] – [ei]: my day, white paint, why wait, crime rate; [ei] – [ai]: take time, eight miles, late night, say hi;

Diphthongs

[ei], [ai], [au], [oi], [ou]

bay – buy – bough – boy – bone;

bait – bite – bout – boil – boat;

Dane – dine – down – Doyle – dough;

tame – time – town – toy – tone;

ale – I'll – owl – oil – old;

great – grind – ground – groin – grow;

paint – pint – pound – point – poll;

maize – mice – mouse – moist – most.

16. English Consonant Sounds

Consonant letters and their sounds
A consonant letter usually represents one consonant sound. Some consonant letters, for example, c, g, s, can represent two different consonant sounds.

Letters	Sounds	Examples
b	[b]	baby, best, buy, bring, blind, absent, about, number, labor, robber, tub
	[s]	center, cellar, cigarette, cinema, agency, notice;
c		
	[k]	cake, come, cucumber, clean, cry, scratch, act, panic
d	[d]	day, dear, die, door, duty, admire, hidden, lady, kind, ride, ended
f	[f]	fast, female, five, forest, fund, fry, flight, often, deaf, cuff
	[g]	game, gap, get, go, gun, great, global, giggle, ago, begin, dog, egg;
g	[j]	general, gin, giant, agent, suggest, Egypt, energy, huge, manage;
	[zh]	mirage, garage, beige, rouge
	[h]	hair, help, history, home, hotel, hunt, behind, inherit;
h		
	[-]	hour, honor, honest, heir, vehicle, Sarah
j	[j]	jam, Jane, jet, jelly, Jim, jingle, joke, John, June, just
k	[k]	Kate, kind, kill, kilogram, sky, blanket, break, take, look
l	[l]	late, let, live, alone, close, slim, please, old, nicely, table, file, all
m	[m]	make, men, mind, mother, must, my, common, summer, name, form, team
n	[n]	napkin, never, night, no, nuclear, funny, student, kindness, ton, sun
p	[p]	paper, person, pick, pour, public, repair, apple, keep, top, crisp
	[kw]	quality, question, quite, quote, equal, require;
q (qu)		
	[k]	unique, technique, antique, grotesque
r	[r]	rain, red, rise, brief, grow, scream, truck, arrive, hurry, turn, more, car
	[s]	send, simple, song, system, street, lost, kiss, release;
s		
	[z]	cause, present, reason, realism, advise, always, is, was
t	[t]	task, tell, time, tone, tune, hotel, attentive, student, boat, rest
v	[v]	vast, vein, vivid, voice, even, review, invest, give, move, active
w	[w]	wall, war, way, west, wind, word, would, swear, swim, twenty, twist

	[ks]	exercise, exchange, expect, ex-wife, axis, fix, relax;
x	[gz]	exam, exact, executive, exert, exist, exit, exult;
	[z]	Xenon, Xerox, xenophobia, xylophone
	[z]	zero, zoo, horizon, puzzle, crazy, organize, quiz, jazz;
z		
	[ts]	pizza, Mozart, Nazi, waltz

Note 1: The letter Y

The letter Y can function as a vowel or as a consonant. As a vowel, Y has the vowel sounds [i], [ai]. As a consonant, Y has the consonant sound [y] (i.e., a semivowel sound), usually at the beginning of the word and only in the syllable before a vowel.

[i]: baby, hurry, lyrics, mystery;

[ai]: by, try, rely, nylon, type;

[y]: yacht, yard, year, yes, yet, yield, you, young, Yukon.

Note 2: The letter W

The letter W represents the vowel sound [u:] in the diphthongs [au] and [ou]: now, how, owl, brown; low, own, bowl.

The -s/es ending of nouns and verbs

After a voiceless consonant: [s]

After a voiced consonant or vowel: [z]

After the letters s, z, x, ch, tch, ge, dge, sh: [iz]

[s]	[z]	[iz]
tapes [teips], streets [stri:ts], parks [pa:rks], chiefs [chi:fs], myths [miθs]	ribs [ribz], kids [kidz], legs [legz], leaves [li:vz], clothes [klouðz], girls, games, cars, boys, pies [paiz], cows [kauz], cities ['sitiz]	pieces ['pi:siz], roses ['rouziz], prizes ['praiziz], boxes ['boksiz], coaches ['kouchiz], bridges ['brijiz], dishes ['dishiz]
(he) grips [grips], writes [raits], takes [teiks], sniffs [snifs]	(he) robs [robz], reads [ri:dz], digs [digz], saves [seivz], falls, plans, swims, offers, plays, cries, goes [gouz], copies ['kopiz]	(he) kisses ['kisiz], loses ['lu:ziz], relaxes, catches, judges, manages, flashes, washes, rouges
Pip's [pips], Kate's [keits], Mike's [maiks], Jeff's [jefs], Seth's [seθs]	Abe's [eibz], Fred's [fredz], Meg's [megz], Olive's ['olivz], Ben's [benz], Molly's ['moliz], Anna's	Chris's ['krisiz], Tess's ['tesiz], Rose's ['rouziz], Liz's ['liziz], Rex's ['reksiz], George's ['jo:rjiz]

The -ed ending of verbs

After a voiceless consonant: [t]

After a voiced consonant or vowel: [d]

After the letters t, d: [id]

[t]	[d]	[id]
stopped [stopt], liked [laikt], coughed [ko:ft], crossed [cro:st], released [ri'li:st], reached [ri:cht], washed [wosht]	robbed [robd], saved [seivd], seized [si:zd], called [ko:ld], planned, occurred, bathed [beiðd], managed, played, tried, studied	wanted ['wontid], hated ['heitid], counted ['kauntid], started, needed [ni:did], loaded ['loudid], folded, added

Consonant combinations

Letters	**Sounds**	**Examples**
cc	[ks]	accent, accept, access, eccentric, accident;
	[k]	accommodate, account, accuse, occur, acclaim
ch	[ch]	chain, check, chief, choose, teacher, much, church;
tch		kitchen, catch, match, watch, pitch, stretch
ch (Latin, Greek)	[k]	character, chemical, Chris, archive, mechanic, technical, ache;
ch (French)	[sh]	champagne, charlatan, chef, chic, machine, cache
ck	[k]	black, pack, deck, kick, pick, cracker, pocket, rocket
dge	[j]	bridge, edge, judge, knowledge, budget, badger
gh	[g]	ghost, ghastly, Ghana, ghetto;
	[f]	cough, enough, rough, tough, laugh;
	[-]	though, through, weigh, neighbor, bought, daughter
gu	[g]	guard, guess, guest, guide, guitar, dialogue;
	[gw]	language, linguistics, Guatemala, Nicaragua
ng	[ŋ]	king, sing, singer, singing, bang, long, wrong, tongue;
	[ŋ]+[g]	finger, anger, angry, longer, longest, single
ph	[f]	phone, photograph, phrase, phenomenon, biography
qu	[kw]	quality, question, quite, quote, equal, require;
	[k]	unique, technique, antique, grotesque
sc	[s]	science, scissors, scene, scent, scythe;
	[sk]	scan, scandal, scare, score, Scotch, scuba
sch	[sk]	school, scholar, scheme, schedule;

	[sh]	schnauzer, schedule
sh	[sh]	share, she, shine, shoe, fish, cash, push, punish
	[θ]	thank, thick, think, thought, thunder, author, breath, bath;
th		
	[ð]	this, that, then, though, father, brother, breathe, bathe
	[w]	what, when, where, which, while, why, whale, wheel, white;
wh		
	[h]	who, whom, whose, whole
	[ks]	exhibition;
xh	[ks]+[h]	exhumation, exhume, exhale;
	[g]+[z]	exhaust, exhibit, exhilarate, exhort, exhume, exhale
With silent letters	**Sounds**	**Examples**
bt, pt	[t]	doubt, debt, subtle; receipt, pterodactyl
kn, gn, pn	[n]	knee, knife, know; gnome, sign, foreign; pneumonia, pneumatic
mb, lm	[m]	lamb, climb, bomb, comb, tomb; calm, palm, salmon
ps	[s]	psalm, pseudonym, psychologist, psychiatrist
rh	[r]	rhapsody, rhetoric, rheumatism, rhythm, rhyme
wr	[r]	wrap, wreck, wrestle, wrinkle, wrist, write, wrong
Letters in the suffix	**Sounds**	**Examples**
ti, ci, si, su	[sh]	nation, patient, special, vicious, pension, Asia, sensual, pressure
si, su	[zh]	vision, fusion, Asia, usual, visual, measure, pleasure

17. Phonetic Exercises to Practise

Give broad transcriptions of the following words.

(a)	parochial	(o)	masculine	(bb)	athletic
(b)	ineligible	(p)	debauchery	(cc)	moisturize
(c)	quintessential	(q)	sacrilegious	(dd)	accumulate
(d)	habitual	(r)	deciduous	(ee)	gigantic
(e)	squelched	(s)	authoritarian	(ff)	jewelry
(f)	parliamentary	(t)	literature	(gg)	masochism
(g)	hallucination	(u)	delinquent	(hh)	orthographic
(h)	infuriating	(v)	cucumber	(ii)	sanctuary
(i)	embarrassment	(w)	questionnaire	(jj)	molecular
(j)	relaxation	(x)	psychological	(kk)	suggestion
(k)	exploratory	(y)	thankfully	(ll)	differentiate
(l)	kaleidoscope	(z)	awkwardness	(mm)	calculation

(m)	exhaustion	(aa)	rectangular	(nn)	therapeutic
(n)	museums				

Transcribe the following words using your normal pronunciation. If you know of any other pronunciations, give these as well. Then check your answers against the variant pronunciations given.

(a)	again	(p)	been	(ee)	stereo
(b)	Tuesday	(q)	process	(ff)	produce
(c)	progress	(r)	lever	(gg)	vase
(d)	schedule	(s)	genuine	(hh)	blouses
(e)	tomato	(t)	almond	(ii)	missile
(f)	data	(u)	interesting	(jj)	asphalt
(g)	aunt	(v)	bury	(kk)	arctic
(h)	resources	(w)	species	(ll)	vehicle
(i)	sorry	(x)	longitude	(mm)	luxury
(j)	placate	(y)	prestige	(nn)	battery
(k)	catch	(z)	garage	(oo)	brooch
(l)	tomorrow	(aa)	offense	(pp)	bilingual
(m)	capsule	(bb)	student	(qq)	apricot
(n)	route	(cc)	without	(rr)	coupon
(o)	nuclear	(dd)	calm	(ss)	leisure

What distinctive feature (s) do the sounds in each set have in common?

(a)	/k/, /u/, /ɑ/, /ŋ/	(d)	/l/, /ʒ/, /t/, /n/
(b)	/b/, /ŋ/, /ɛ/, /ʊ/	(e)	/j/, /k/, /i/, /w/
(c)	/f/, /ʃ/, /ə/, /j/	(f)	/r/, /ŋ/, /ɔ/, /æ/

What feature or features distinguish each of the following sets of sounds?

(a)	/v/, /ə/	(f)	/i/, /j/
(b)	/f/, /v/	(g)	/u/, /ʊ/
(c)	/r/, /j/	(h)	/z/, /ð/
(d)	/f/, /θ/	(i)	/g/, /ŋ/
(e)	/e/, /o/	(j)	/t/, /s/

Give a list of distinctive features for each of the following sounds. Which are necessary to distinguish the sound from all other sounds?

(a) /w/ (c) /l/

(b) /dʒ/ (d) /ɑ/

What sound or sounds have the following sets of distinctive features?

(a) [+CONSONANTAL, +HIGH, +SONORANT, +BACK]

(b) [–CONSONANTAL, +HIGH, –BACK, –VOCALIC]

(c) [–ROUND, +LOW, –BACK]

(d) [+ANTERIOR, –SIBILANT, +CORONAL, –VOICE]

Give a complete description of the consonant sound represented by the symbol and then supply an English word containing the sound.

Example: /tʃ/

Answer: voiceless alveolopalatal affricate

Word: cherry

(a) /θ/ (e) /r/

(b) /ŋ/ (f) /j/

(c) /ʒ/ (g) /g/

(d) [ɬ]

Give the phonetic symbol representing the consonant sound described and then supply an English word containing the sound.

(a) voiced alveolopalatal affricate

(b) aspirated voiceless bilabial stop

(c) alveolar flap

(d) dentalized alveolar nasal

(e) voiceless labiovelar fricative

(f) voiceless labiodental fricative

(g) voiceless glottal fricative or voiceless vowel

Of the sounds in questions (1) and (2)

(a) Which never occur word initially in English?

(b) Which sound is replaced by a labiovelar glide by many speakers?

(c) Which occurs only word or syllable initially before a stressed vowel?

(d) Which sound replaces /t/ or /d/ between vowels for most North American speakers?

(e) Which occurs only before dental sounds?

(f) Which involves labialization?

(g) Which sound can also be analyzed as a complex sound?

(h) Which sound is produced only following vowels?

(i) Which are sibilants?

(j) Which never occur word finally in English?

Give the phonetic symbol for the initial consonant sound(s) in each of the following words.

(a)	rhetoric	(f)	cereal	(k)	psalm	(p)	gnat
(b)	one	(g)	jaguar	(l)	chorus	(q)	wrong
(c)	know	(h)	unity	(m)	chaste	(r)	zero
(d)	Thomas	(i)	pheasant	(n)	charade	(s)	ghost
(e)	sure	(j)	theme	(o)	shave	(t)	science

Give the phonetic symbol for the medial consonant sound(s) in each of the following words.

(a)	toughen	(f)	away	(k)	listen	(p)	author
(b)	visage	(g)	errand	(l)	plumber	(q)	lather
(c)	alloy	(h)	ocean	(m)	cupboard	(r)	psyche
(d)	descent	(i)	adjourn	(n)	soften	(s)	future
(e)	azure	(j)	aghast	(o)	measure	(t)	lawyer

Give the phonetic symbol for the final consonant sound(s) in each of the following words.

(a)	froth	(f)	itch	(k)	phase	(p)	mall
(b)	miss	(g)	sign	(l)	lathe	(q)	rough
(c)	stomach	(h)	niche	(m)	tongue	(r)	beige
(d)	indict	(i)	hiccough	(n)	comb	(s)	hopped
(e)	ledge	(j)	ooze	(o)	brogue	(t)	solemn

(a) In which of the following words is one of the stops likely to be unreleased?

right leap accent carry scepter backpack

(b) In which of the following words is the /t/ or /d/ likely to be flapped in North American English?

plotter filter muddy hidden middle middle pattern

(c) In which of the following words is nasal or lateral release likely to occur?

madness maudlin sideline ignore tippler madly

(d) In which of the following words is the /l/ likely to be "dark" (velarized)?

alive Carl pal kill play loom

Give a complete description of the vowel sound represented by the symbol and then supply an English word containing the sound.

(a) /u/

(b) /ɛ/

(c) /ɪ/

(d) /ɔɪ/

(e) /aʊ/

Give the phonetic symbol representing the vowel sound described and then supply an English word containing the sound.

(a) low front monophthong

(b) lower mid back monophthong

(c) high front (lax) to high back (tense) diphthong

(d) (upper) mid front to high front (lax) diphthong

(e) upper mid central monophthong

Of the vowel sounds in questions (1) and (2)

(a) Which never occur in a stressed open syllable?

(b) Which diphthong may be "raised" before voiceless consonants?

(c) Which may be replaced by /ɑ/ by some speakers?

(d) Which is a "reduced" vowel?

(e) Which are falling diphthongs?

(f) Which is a rising diphthong?

(g) Which diphthong is often monophthongized?

(h) Which involve labialization?

Give the phonetic symbol for the vowel sound in each of the following words.

(a)	build	(h)	young	(o)	mourn	(v)	throw	(cc)	burn
(b)	gauge	(i)	stop	(p)	style	(w)	slim	(dd)	hook
(c)	threat	(j)	fruit	(q)	heart	(x)	weigh	(ee)	goose
(d)	plaid	(k)	wolf	(r)	war	(y)	through	(ff)	blood
(e)	earn	(l)	feud	(s)	proud	(z)	their	(gg)	die
(f)	brought	(m)	vein	(t)	break	(aa)	peace	(hh)	toe
(g)	town	(n)	flax	(u)	cute	(bb)	face	(ii)	shoe

Transcribe the full vowel in the word in column A and the corresponding reduced vowel in column B.

	A	B
(a)	diploma	diplomatic
(b)	assume	assumption
(c)	notify	notification
(d)	migrate	migratory
(e)	implicit	implication
(f)	emphatic	emphasis
(g)	harmonic	harmony
(h)	tempestuous	tempest

Write out the following proverbial expressions, which are given in broad transcription.

a) /ðəroʊdtəhɛlɪzpeɪvdwɪðɡʊdɪntɛnʃənz/

b) /bɝdzəvəfɛðərflɑktəɡɛðər/

c) /əroʊlɪŋstoʊnɡæðərznoʊmɑs/

d) /əwɑtʃtkɛtəlnɛvərbɔɪlz/

e) /tʃeɪrɪtibɪɡɪnzæthoʊm/

f) /ɛvriklaʊdhæzəsɪlvərlaɪnɪŋ/

g) /ɡreɪtmaɪndzrʌnɪnðəseɪmtʃænəlz/

h) /mɛnihændzmeɪklaɪtwɔrk/

i) /stɪlwɑtərzrʌndip/

j) /ðiɝlibɝdkætʃəzðəwɔrm/

k) /taɪmændtaɪdweɪtfərnoʊmæn/

l) /ɑpərtɪunɪtinɑksbətwʌns/

m) /əfulændhɪzmʌniɑrsunpɑrtəd/

n) /ɑlwɔrkændnoʊpleɪmeɪksdʒækədʌlbɔɪ/

o) /əstɪtʃɪntaɪmseɪvznaɪn/

p) /ɪteɪkstutumeɪkəkwɔrəl/

q) /yukæntɝnəsɑʊzɪrɪntuəsɪlkpɝs/

r) /ənæpələdeɪkipsðədɑktərəweɪ/

Give the two English words represented by each of the following transcriptions.

Example: /hɛr/ hair, hare

(a)	/kærət/	(e)	/ɝn/	(i)	/hɑstəl/
(b)	/fraɪər/	(f)	/noʊz/	(j)	/ɡreɪt/
(c)	/kɔrs/	(g)	/ɡroʊn/	(k)	/taɪm/
(d)	/deɪz/	(h)	/θru/	(l)	/lɑgər/

Each of the following contains one error in transcription; i.e., it indicates an impossible pronunciation of the word for a native speaker of English. Give the word and supply the correct transcription.

Example: /pitsɑ/ word: pizza transcription: /pitsə/

(a)	/siteɪʃən/	(g)	/mæɡɪkəl/	(m)	/ɔrðəpidɪk/
(b)	/cɛntʃəri/	(h)	/ɑgsədʒən/	(n)	/punətɪv/
(c)	/sʊnflaʊər/	(i)	/briθd/	(o)	/kwɛstən/
(d)	/tomkæt/	(j)	/strɛnkθ/	(p)	/kʊstəmɛri/
(e)	/ɔɪstərs/	(k)	/faɪntli/	(q)	/pərplɛkzt/
(f)	/umbrɛla/	(l)	/neɪbərhəd/	(r)	/sfɪŋx/

Read the transcription and write down the word

bæk

bɑ:k

bæg

blæk

blɔk

bləʊk

blu:

breθ

bri:ð

achieve allocation adage land ashamed additional rethink

ʼædɪʤ

əʼdɪʃənl

əʼtʃi:v

əʼʃeɪmd

ʼæləʊʼkeɪʃn

lænd

ri:ʼθɪŋk

18. A LIST OF ENGLISH WORDS FOR TRANSCRIPTION

1. aloud
2. and
3. bottle
4. boot
5. boy
6. cape
7. chief
8. choose
9. Cuba
10. cup
11. ether
12. example
13. fasten
14. goal
15. him
16. island
17. Jack
18. loud
19. link
20. measure
21. mule
22. neither
23. peace
24. prince
25. shed
26. take

27. thank
28. then
29. under
30. while
31. would
32. wise
33. which
34. yes
35. Z
36. ballet
37. banquet
38. biscuit
39. cellophane
40. Caesar
41. cause
42. cello
43. chute
44. cognac
45. comb
46. could
47. fission
48. fruit
49. height
50. is
51. journey
52. Niu
53. Neil
54. leopard
55. masseuse
56. mischief
57. music
58. other
59. people
60. plaid
61. pretty
62. salmon
63. same
64. saw
65. schism
66. sergeant
67. spinach
68. Stephen
69. suede
70. taxi
71. tortoise
72. whimper
73. yield
74. chronic
75. cross
76. fleece

77. growl
78. phrase
79. schmoo
80. spray
81. spume
82. squelch
83. squirt
84. strange
85. stupor
86. tomorrow
87. threat
88. three
89. throne
90. twinge
91. bombed
92. box
93. cast
94. cooked
95. false
96. farmed
97. fifth
98. gorged
99. housed
100. laughs
101. locks
102. laughs
103. pans
104. phased
105. pinch
106. sang
107. sinks
108. swamped
109. things
110. tripped
111. hiccough
112. human
113. asthma
114. clothes
115. Wednesday
116. toward
117. February
118. beer
119. beard
120. pair
121. care
122. there
123. poor
124. tour
125. car
126. part

127. heart
128. fire
129. flour
130. pure
131. cheery
132. fairy
133. ferry
134. door
135. court
136. sport
137. bar
138. cart
139. bird
140. word
141. hurt
142. heard
143. turn
144. purr
145. jury
146. hurry
147. furry
148. story
149. starry
150. Mary
151. merry
152. marry
153. hoarse
154. horse
155. Murray
156. hairy
157. Harry
158. orange
159. cat nap
160. catnip tea

19. English Pronunciation (poems)

English is the Queerest Language
By Anonymous

We'll begin with a box, and the plural is boxes,
But the plural of ox should be oxen, not oxes.
Then one fowl is a goose, but two are called geese,
Yet the plural of mouse should never be meese,
You may find a lone mouse or a whole nest of mice,
But the plural of house is houses, not hice.

If the plural of man is always called men,
Why shouldn't the plural of pan be called pen?
The cow in the plural may be cows or kine,
But a bow if repeated is never called bine,
And the plural of vow is vows, never vine.

If I speak of a foot and you show me your feet,
And I give you a boot would a pair be called beet?
If one is a tooth, and a whole set are teeth,
Why shouldn't the plural of booth be called beeth?

If the singular's this and the plural is these,
Should the plural of kiss ever be nicknamed keese?
Then one may be that and three would be those,
Yet hat in the plural would never be hose,
And the plural of cat is cats, not cose.

We speak of a brother, and also of brethren,
But though we say mother, we never say methren,
Then the masculine pronouns are he, his and him,
But imagine the feminine she, shis and shim,

So the English, I think, you all will agree,
Is the queerest language you ever did see.

Hints on Pronunciation for Foreigners
By TSW

I take it you already know
Of tough and bough and cough and dough?
Others may stumble, but not you
On hiccough, thorough, laugh and through?
Well done! And now you wish perhaps
To learn of less familiar traps?

Beware of heard, a dreadful word
That looks like beard and sounds like bird;
And dead: it's said like bed, not bead —
For goodness sake don't call it 'deed'.
Watch out for meat and great and threat.
They rhyme with suite and straight and debt.

A moth is not a moth in mother,
nor both in bother, broth in brother,
And here is not a match for there
Nor dear and fear for bear and pear,
And then there's dose and rose and lose —
Just look them up — and goose and choose.

And cord and work and card and ward,
And font and front and word and sword,
And do and go and thwart and cart —
Come come, I've hardly made a start!
A dreadful language? Man alive,
I'd mastered it when I was five!

Another variant of ending:
A dreadful language? Why, man alive!
I'd learned to talk it when I was five.
And yet to write it, the more I tried,
I hadn't learned it at fifty-five.

De Chaos
by Gerard Nolst Trenité

Dearest creature in creation,
Study English pronunciation.
I will teach you in my verse
Sounds like corpse, corps, horse, and worse.
I will keep you, Suzy, busy,
Make your head with heat grow dizzy.
Tear in eye, your dress will tear.
So shall I! Oh hear my prayer.

Just compare heart, beard, and heard,
Dies and diet, lord and word,
Sword and sward, retain and Britain.
(Mind the latter, how it's written.)
Now I surely will not plague you
With such words as plaque and ague.
But be careful how you speak:
Say break and steak, but bleak and streak;
Cloven, oven, how and low,
Script, receipt, show, poem, and toe.

Hear me say, devoid of trickery,
Daughter, laughter, and Terpsichore,
Typhoid, measles, topsails, aisles,
Exiles, similes, and reviles;
Scholar, vicar, and cigar,
Solar, mica, war and far;
One, anemone, Balmoral,
Kitchen, lichen, laundry, laurel;
Gertrude, German, wind and mind,
Scene, Melpomene, mankind.

Billet does not rhyme with ballet,
Bouquet, wallet, mallet, chalet.
Blood and flood are not like food,
Nor is mould like should and would.
Viscous, viscount, load and broad,
Toward, to forward, to reward.
And your pronunciation's OK
When you correctly say croquet,
Rounded, wounded, grieve and sieve,
Friend and fiend, alive and live.

Ivy, privy, famous; clamour
And enamour rhyme with hammer.
River, rival, tomb, bomb, comb,
Doll and roll and some and home.
Stranger does not rhyme with anger,
Neither does devour with clangour.
Souls but foul, haunt but aunt,
Font, front, wont, want, grand, and grant,
Shoes, goes, does. Now first say finger,
And then singer, ginger, linger,
Real, zeal, mauve, gauze, gouge and gauge,
Marriage, foliage, mirage, and age.

Query does not rhyme with very,
Nor does fury sound like bury.
Dost, lost, post and doth, cloth, loth.
Job, nob, bosom, transom, oath.
Though the differences seem little,
We say actual but victual.
Refer does not rhyme with deafer.
Foeffer does, and zephyr, heifer.
Mint, pint, senate and sedate;
Dull, bull, and George ate late.
Scenic, Arabic, Pacific,
Science, conscience, scientific.

Liberty, library, heave and heaven,
Rachel, ache, moustache, eleven.
We say hallowed, but allowed,
People, leopard, towed, but vowed.
Mark the differences, moreover,
Between mover, cover, clover;
Leeches, breeches, wise, precise,
Chalice, but police and lice;
Camel, constable, unstable,
Principle, disciple, label.

Petal, panel, and canal,
Wait, surprise, plait, promise, pal.

Worm and storm, chaise, chaos, chair,
Senator, spectator, mayor.
Tour, but our and succour, four.
Gas, alas, and Arkansas.
Sea, idea, Korea, area,
Psalm, Maria, but malaria.
Youth, south, southern, cleanse and clean.
Doctrine, turpentine, marine.

Compare alien with Italian,
Dandelion and battalion.
Sally with ally, yea, ye,
Eye, I, ay, aye, whey, and key.
Say aver, but ever, fever,
Neither, leisure, skein, deceiver.
Heron, granary, canary.
Crevice and device and aerie.

Face, but preface, not efface.
Phlegm, phlegmatic, ass, glass, bass.
Large, but target, gin, give, verging,
Ought, out, joust and scour, scourging.
Ear, but earn and wear and tear
Do not rhyme with here but ere.
Seven is right, but so is even,
Hyphen, roughen, nephew Stephen,
Monkey, donkey, Turk and jerk,
Ask, grasp, wasp, and cork and work.

Pronunciation — think of Psyche!
Is a paling stout and spikey?
Won't it make you lose your wits,
Writing groats and saying grits?
It's a dark abyss or tunnel:
Strewn with stones, stowed, solace, gunwale,
Islington and Isle of Wight,
Housewife, verdict and indict.

Finally, which rhymes with enough?
Though, through, plough, or dough, or cough?
Hiccough has the sound of cup.
My advice is — give it up!

Sounds and Letters
A poem for English students

When in English class we speak,
Why is break nor rhymed with freak?

Will you tell me why it's true
That we say sew, but also few?

When a poet writes a verse
Why is horse not rhymed with worse?
Beard sounds not the same as heard
Lord sounds not the same as word

Cow is cow, but low is low
Shoe is never rhymed with toe.
Think of nose and dose and lose
Think of goose, but then of choose.

Confuse not comb with tomb or bomb,
Doll with roll, or home with some.
We have blood and food and good.
Mould is not pronounced like could.

There's pay and say, but paid and said.
"I will read", but "I have read".
Why say done, but gone and lone -
Is there any reason known?

To summarise, it seems to me
Sounds and letters disagree.

Easy Tongue Twisters

Big black bear : A big black bug bit the big black bear, but the big black bear bit the big black bug back!

clam cream can: How can a clam cram in a clean cream can?

Four furious friends: Four furious friends fought for the phone.

Green glass globes: Green glass globes glow greenly.

Ice cream : I scream, you scream, we all scream for ice cream!.

Sandwich sane witch: There's a sandwich on the sand which was sent by a sane witch.

Spell New York: Knife and a fork, bottle and a cork, that is the way you spell New York.

I saw Susie: I saw Susie sitting in a shoe shine shop.

Medium Tongue Twisters

1. Can you can a can: Can you can a can as a canner can can a can?
2. Copyright: When you write copy you have the right to copyright the copy you write
3. Fuzzy wuzzy: Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair, Fuzzy Wuzzy wasn't very fuzzy, was he

4. Good cook : How many cookies could a good cook cook If a good cook could cook cookies? A good cook could cook as much cookies as a good cook who could cook cookies.
5. How many cans ?: How many cans can a cannibal nibble, if a cannibal can nibble cans? As many cans as a cannibal can nibble if a cannibal can nibble can.
6. I have got a date: I have got a date at a quarter to eight; I'll see you at the gate,so don't be late.
7. I thought of thinking: I thought, I thought of thinking of thanking you.
8. one one : One-one was a race horse. Two-two was one too. One-one won one race. Two-two won one too.
9. Peter piper: Peter Piper picked a peck of pickled peppers. A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, Where's the peck of pickled peppers Peter Piper picked?
10. Seven slick snails: Seven slick slimy snails, slowly sliding southward.
11. Spell chicago: Chicken in the car and the car can go, that is the way you spell Chicago.
12. Thirty three thieves: The thirty-three thieves thought that they thrilled the throne throughout Thursday.
13. Two witches, two watches: If two witches would watch two watches, which witch would watch which watch.
14. Understand: If you understand, say ""understand"". If you don't understand, say ""don't understand"". But if you understand and say ""don't understand"". how do I understand that you understand?
15. Whether the weather: Whether the weather be fine, or whether the weather be not. Whether the weather be cold, or whether the weather be hot. We'll weather the weather whether we like it or not.

Difficult English Tongue Twisters

1. Betty butter: Betty bought some butter, but the butter Betty bought was bitter, so Betty bought some better butter, and the better butter Betty bought was better than the bitter butter Betty bought before!
2. Biscuit mixer: I bought a bit of baking powder and baked a batch of biscuits. I brought a big basket of biscuits back to the bakery and baked a basket of big biscuits. Then I

took the big basket of biscuits and the basket of big biscuits and mixed the big biscuits with the basket of biscuits that was next to the big basket and put a bunch of biscuits from the basket into a biscuit mixer and brought the basket of biscuits and the box of mixed biscuits and the biscuit mixer to the bakery and opened a tin of sardines.

3. Doctor doctoring: When a doctor doctors a doctor, does the doctor doing the doctoring doctor as the doctor being doctored wants to be doctored or does the doctor doing the doctoring doctor as he wants to doctor?
4. Mary Mac: Mary Mac's mother's making Mary Mac marry me. My mother's making me marry Mary Mac. Will I always be so Merry when Mary's taking care of me? Will I always be so merry when I marry Mary Mac?
5. Nature watcher: Out in the pasture the nature watcher watches the catcher. While the catcher watches the pitcher who pitches the balls. Whether the temperature's up or whether the temperature's down, the nature watcher, the catcher and the pitcher are always around. The pitcher pitches, the catcher catches and the watcher watches. So whether the temperature's rises or whether the temperature falls the nature watcher just watches the catcher who's watching the pitcher who's watching the balls.
   by Sharon Johnson
6. Wish to wish: I wish to wish the wish you wish to wish, but if you wish the wish the witch wishes, I won't wish the wish you wish to wish.

20. Good Quotations by Famous People: (collected by Gabe Robins over the years)

"Glory is fleeting, but obscurity is forever. "
- Napoleon Bonaparte (1769-1821)

"Victory goes to the player who makes the next-to-last mistake. "
- Chessmaster Savielly Grigorievitch Tartakower (1887-1956)

"Don't be so humble - you are not that great. "
- Golda Meir (1898-1978) to a visiting diplomat

"His ignorance is encyclopedic"
- Abba Eban (1915-)

"If a man does his best, what else is there?"
- General George S. Patton (1885-1945)

"I can write better than anybody who can write faster, and I can write faster than anybody who can write better. "
- A. J. Liebling (1904-1963)

"People demand freedom of speech to make up for the freedom of thought which they avoid. "
- Soren Aabye Kierkegaard (1813-1855)

"Give me chastity and continence, but not yet. "
- Saint Augustine (354-430)

"Not everything that can be counted counts, and not everything that counts can be counted. "
- Albert Einstein (1879-1955)

"Only two things are infinite, the universe and human stupidity, and I'm not sure about the former. "

- Albert Einstein (1879-1955)

"A lie gets halfway around the world before the truth has a chance to get its pants on. "
- Sir Winston Churchill (1874-1965)

"I do not feel obliged to believe that the same God who has endowed us with sense, reason, and intellect has intended us to forgo their use. "
- Galileo Galilei

"The artist is nothing without the gift, but the gift is nothing without work. "
- Emile Zola (1840-1902)

"This book fills a much-needed gap. "
- Moses Hadas (1900-1966) in a review

"The full use of your powers along lines of excellence. "
- definition of "happiness" by John F. Kennedy (1917-1963)

"I'm living so far beyond my income that we may almost be said to be living apart. "
- e e cummings (1894-1962)

"Give me a museum and I'll fill it. "
- Pablo Picasso (1881-1973)

"Assassins!"
- Arturo Toscanini (1867-1957) to his orchestra

"I'll moider da bum. "
- Heavyweight boxer Tony Galento, when asked what he thought of William Shakespeare

"In theory, there is no difference between theory and practice. But, in practice, there is. "
- Jan L.A. van de Snepscheut

"I find that the harder I work, the more luck I seem to have. "

- Thomas Jefferson (1743-1826)

"Each problem that I solved became a rule which served afterwards to solve other problems. "
- Rene Descartes (1596-1650), "Discours de la Methode"

"In the End, we will remember not the words of our enemies, but the silence of our friends. "
- Martin Luther King Jr. (1929-1968)

"Whether you think that you can, or that you can't, you are usually right. "
- Henry Ford (1863-1947)

"Do, or do not. There is no 'try'. "
- Yoda ('The Empire Strikes Back')

"The only way to get rid of a temptation is to yield to it. "
- Oscar Wilde (1854-1900)

"Moral indignation is jealousy with a halo."
- H. G. Wells (1866-1946)

"I don't know why we are here, but I'm pretty sure that it is not in order to enjoy ourselves."
- Ludwig Wittgenstein (1889-1951)

"The use of COBOL cripples the mind; its teaching should, therefore, be regarded as a criminal offense."
- Edsgar Dijkstra

"C makes it easy to shoot yourself in the foot; C++ makes it harder, but when you do, it blows away your whole leg"
- Bjarne Stroustrup

"A mathematician is a device for turning coffee into theorems."
- Paul Erdos

"Good people do not need laws to tell them to act responsibly, while bad people will find a way around the laws."
- Plato (427-347 B.C.)

"Whenever I climb I am followed by a dog called 'Ego'."
- Friedrich Nietzsche (1844-1900)

"Never interrupt your enemy when he is making a mistake."
- Napoleon Bonaparte (1769-1821)

"I think 'Hail to the Chief' has a nice ring to it."
- John F. Kennedy (1917-1963) when asked what is his favorite song

"Talent does what it can; genius does what it must."
- Edward George Bulwer-Lytton (1803-1873)

"The difference between 'involvement' and 'commitment' is like an eggs-and-ham breakfast: the chicken was 'involved' - the pig was 'committed'."
- unknown

"I shall not waste my days in trying to prolong them."
- Ian L. Fleming (1908-1964)

"I have not failed. I've just found 10,000 ways that won't work."
- Thomas Alva Edison (1847-1931)

"I begin by taking. I shall find scholars later to demonstrate my perfect right."
- Frederick (II) the Great

"Maybe this world is another planet's Hell."

- Aldous Huxley (1894-1963)

"Black holes are where God divided by zero."
- Steven Wright

"I've had a wonderful time, but this wasn't it."
- Groucho Marx (1895-1977)

"It's kind of fun to do the impossible."

- Walt Disney (1901-1966)

"We didn't lose the game; we just ran out of time."
- Vince Lombardi

"The optimist proclaims that we live in the best of all possible worlds, and the pessimist fears this is true."
- James Branch Cabell

"A friendship founded on business is better than a business founded on friendship."
- John D. Rockefeller (1874-1960)

"Be nice to people on your way up because you meet them on your way down."
- Jimmy Durante

"Basically, I no longer work for anything but the sensation I have while working."
- Albert Giacometti (sculptor)

"All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it is accepted as being self-evident."
- Arthur Schopenhauer (1788-1860)

"Many a man's reputation would not know his character if they met on the street."
- Elbert Hubbard (1856-1915)

"There is more stupidity than hydrogen in the universe, and it has a longer shelf life."
- Frank Zappa

"Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away."
- Antoine de Saint Exupery

"Life is pleasant. Death is peaceful. It's the transition that's troublesome."
Isaac Asimov

"If you want to make an apple pie from scratch, you must first create the universe."
- Carl Sagan

"It is much more comfortable to be mad and know it, than to be sane and have one's doubts."
- G. B. Burgin

"To love oneself is the beginning of a lifelong romance"
- - Oscar Wilde (1854-1900)

"Knowledge speaks, but wisdom listens."
- Jimi Hendrix

"A clever man commits no minor blunders."
- Goethe (1749-1832)

"Argue for your limitations, and sure enough they're yours."
- Richard Bach

"A witty saying proves nothing."
- Voltaire (1694-1778)

"Education is a progressive discovery of our own ignorance."
- Will Durant

"I have often regretted my speech, never my silence."
- Xenocrates (396-314 B.C.)

"It was the experience of mystery -- even if mixed with fear -- that engendered religion."
- Albert Einstein (1879-1955)

"I do not consider it an insult, but rather a compliment to be called an agnostic. I do not pretend to know where many ignorant men are sure -- that is all that agnosticism means."
- Clarence Darrow, Scopes trial, 1925.

"Obstacles are those frightful things you see when you take your eyes off your goal."
- Henry Ford (1863-1947)

"I'll sleep when I'm dead."
- Warren Zevon

"There are people in the world so hungry, that God cannot appear to them except in the form of bread."
- Mahatma Gandhi (1869-1948)

"If you gaze long into an abyss, the abyss will gaze back into you."
- Friedrich Nietzsche (1844-1900)

"The instinct of nearly all societies is to lock up anybody who is truly free. First, society begins by trying to beat you up. If this fails, they try to poison you. If this fails too, the finish by loading honors on your head."
- Jean Cocteau (1889-1963)

"Everyone is a genius at least once a year; a real genius has his original ideas closer together."
- Georg Lichtenberg (1742-1799)

"Success usually comes to those who are too busy to be looking for it"
- David Henry Thoreau (1817-1862)

"While we are postponing, life speeds by."
- Seneca (3BC - 65AD)

"Fill what's empty, empty what's full, and scratch where it itches."
- the Duchess of Windsor, when asked what is the secret of a long and happy life

"Luck is the residue of design."
- Branch Rickey - former owner of the Brooklyn Dodger Baseball Team

"Most people would sooner die than think; in fact, they do so. "
- Bertrand Russell (1872-1970)

"Wit is educated insolence. "
- Aristotle (284-322 B.C.)

"My advice to you is get married: if you find a good wife you'll be happy; if not, you'll become a philosopher. "
- Socrates (470-399 B.C.)

"Egotist: a person more interested in himself than in me. "
- Ambrose Bierce (1842-1914)

"A narcissist is someone better looking than you are. "
- Gore Vidal

"Wise men make proverbs, but fools repeat them. "
- Samuel Palmer (1805-80)

"It has become appallingly obvious that our technology has exceeded our humanity. "
- Albert Einstein (1879-1955)

"The secret of success is to know something nobody else knows. "

- Aristotle Onassis (1906-1975)

"Sometimes when reading Goethe I have the paralyzing suspicion that he is trying to be funny. "
- Guy Davenport

"When you have to kill a man, it costs nothing to be polite. "
- Sir Winston Churchill (1874-1965)

"Any man who is under 30, and is not a liberal, has not heart; and any man who is over 30, and is not a conservative, has no brains. "
- Sir Winston Churchill (1874-1965)

"The opposite of a correct statement is a false statement. The opposite of a profound truth may well be another profound truth. "
- Niels Bohr (1885-1962)

"We all agree that your theory is crazy, but is it crazy enough?"
- Niels Bohr (1885-1962)

"When I am working on a problem I never think about beauty. I only think about how to solve the problem. But when I have finished, if the solution is not beautiful, I know it is wrong. "

- Buckminster Fuller (1895-1983)

"In science one tries to tell people, in such a way as to be understood by everyone, something that no one ever knew before. But in poetry, it's the exact opposite. "
- Paul Dirac (1902-1984)

"I would have made a good Pope. "
- Richard M. Nixon (1913-1994)

"Anyone who considers arithmetical methods of producing random digits is, of course, in a state of sin. "
- John von Neumann (1903-1957)

"The mistakes are all waiting to be made. "
- chessmaster Savielly Grigorievitch Tartakower (1887-1956) on the game's opening position

"It is unbecoming for young men to utter maxims. "
- Aristotle (384-322 B.C.)

"Grove giveth and Gates taketh away. "
- Bob Metcalfe (inventor of Ethernet) on the trend of hardware speedups not being able to keep up with software demands

"Reality is merely an illusion, albeit a very persistent one. "

- Albert Einstein (1879-1955)

"One of the symptoms of an approaching nervous breakdown is the belief that one's work is terribly important. "
- Bertrand Russell (1872-1970)

"A little inaccuracy sometimes saves a ton of explanation. "
- H. H. Munro (Saki) (1870-1916)

"Make everything as simple as possible, but not simpler. "
- Albert Einstein (1879-1955)

"What do you take me for, an idiot?"
General Charles de Gaulle (1890-1970), when a journalist asked him if he was happy

"I heard someone tried the monkeys-on-typewriters bit trying for the plays of W. Shakespeare, but all they got was the collected works of Francis Bacon. "
- Bill Hirst

"Three o'clock is always too late or too early for anything you want to do. "
- Jean-Paul Sartre (1905-1980)

"A doctor can bury his mistakes but an architect can only advise his clients to plant vines. "
- Frank Lloyd Wright (1868-1959)

"It is dangerous to be sincere unless you are also stupid. "
- George Bernard Shaw (1856-1950)

"If you haven't got anything nice to say about anybody, come sit next to me. "
- Alice Roosevelt Longworth (1884-1980)

"A man can't be too careful in the choice of his enemies. "
- Oscar Wilde (1854-1900)

"Forgive your enemies, but never forget their names. "
- John F. Kennedy (1917-1963)

"Logic is in the eye of the logician. "
- Gloria Steinem

"No one can earn a million dollars honestly. "
- William Jennings Bryan (1860-1925)

"Everything has been figured out, except how to live. "
- Jean-Paul Sartre (1905-1980)

"Well-timed silence hath more eloquence than speech. "
- Martin Fraquhar Tupper

"Thank you for sending me a copy of your book - I'll waste no time reading it. "

- Moses Hadas (1900-1966)

"From the moment I picked your book up until I laid it down I was convulsed with laughter. Some day I intend reading it. "
- Groucho Marx (1895-1977)

"It is better to have a permanent income than to be fascinating. "
- Oscar Wilde (1854-1900)

"When ideas fail, words come in very handy. "
- Goethe (1749-1832)

"In the end, everything is a gag. "
- Charlie Chaplin (1889-1977)

"The nice thing about egotists is that they don't talk about other people. "
- Lucille S. Harper

"You got to be careful if you don't know where you're going, because you might not get there. "
- Yogi Berra

"I love Mickey Mouse more than any woman I have ever known. "
- Walt Disney (1901-1966)

"He who hesitates is a damned fool. "
- Mae West (1892-1980)

"Good teaching is one-fourth preparation and three-fourths theater. "
- Gail Godwin

"University politics are vicious precisely because the stakes are so small. "
- Henry Kissinger (1923-)

"The graveyards are full of indispensable men. "
- Charles de Gaulle (1890-1970)

"You can pretend to be serious; you can't pretend to be witty. "
- Sacha Guitry (1885-1957)

"Behind every great fortune there is a crime. "
- Honore de Balzac (1799-1850)

"If women didn't exist, all the money in the world would have no meaning. "
- Aristotle Onassis (1906-1975)

"I am not young enough to know everything. "
- Oscar Wilde (1854-1900)

"The object of war is not to die for your country but to make the other bastard die for his. "

- General George Patton (1885-1945)

"Sometimes a scream is better than a thesis. "
- Ralph Waldo Emerson (1803-1882)

"There is no sincerer love than the love of food. "
- George Bernard Shaw (1856-1950)

"I don't even butter my bread; I consider that cooking. "
- Katherine Cebrian

"I have an existential map; it has 'you are here' written all over it. "
- Steven Wright

"Mr. Wagner has beautiful moments but bad quarters of an hour. "
- Gioacchino Rossini (1792-1868)

"Manuscript: something submitted in haste and returned at leisure. "
- Oliver Herford (1863-1935)

"I have read your book and much like it. "
- Moses Hadas (1900-1966)

"The covers of this book are too far apart. "
- Ambrose Bierce (1842-1914)

"Everywhere I go I'm asked if I think the university stifles writers. My opinion is that they don't stifle enough of them. "
- Flannery O'Connor (1925-1964)

"Too many pieces of music finish too long after the end. "
- Igor Stravinsky (1882-1971)

"Anything that is too stupid to be spoken is sung. "
- Voltaire (1694-1778)

"When choosing between two evils, I always like to try the one I've never tried before. "
- Mae West (1892-1980)

"I don't know anything about music. In my line you don't have to. "
- Elvis Presley (1935-1977)

"No Sane man will dance. "
- Cicero (106-43 B.C.)

"Hell is a half-filled auditorium. "
- Robert Frost (1874-1963)

"Show me a sane man and I will cure him for you. "
- Carl Gustav Jung (1875-1961)

"Vote early and vote often. "
- Al Capone (1899-1947)

"If I were two-faced, would I be wearing this one?"
- Abraham Lincoln (1809-1865)

"Few things are harder to put up with than a good example. "
- Mark Twain (1835-1910)

"Hell is other people. "
- Jean-Paul Sartre (1905-1980)

"I am become death, shatterer of worlds. "
- Robert J. Oppenheimer (1904-1967) (citing from the Bhagavadgita, after witnessing the world's first nuclear explosion)

"Happiness is good health and a bad memory. "
- Ingrid Bergman (1917-1982)

"Friends may come and go, but enemies accumulate. "
- Thomas Jones

"You can get more with a kind word and a gun than you can with a kind word alone. "
- Al Capone (1899-1947)

"The gods too are fond of a joke. "
- Aristotle (384-322 B.C.)

"Distrust any enterprise that requires new clothes. "
- Henry David Thoreau (1817-1862)

"The difference between pornography and erotica is lighting. "
- Gloria Leonard

"It is time I stepped aside for a less experienced and less able man. "
- Professor Scott Elledge on his retirement from Cornell

"Every day I get up and look through the Forbes list of the richest people in America. If I'm not there, I go to work. "
- Robert Orben

"The cynics are right nine times out of ten. "
- Henry Louis Mencken (1880-1956)

"There are some experiences in life which should not be demanded twice from any man, and one of them is listening to the Brahms Requiem. "
- George Bernard Shaw (1856-1950)

"Attention to health is life greatest hindrance. "

- Plato (427-347 B.C.)

"Plato was a bore. "
- Friedrich Nietzsche (1844-1900)

"Nietzsche was stupid and abnormal. "
- Leo Tolstoy (1828-1910)

"I'm not going to get into the ring with Tolstoy. "
- Ernest Hemingway (1899-1961)

"Hemingway was a jerk. "
- Harold Robbins

"How can I lose to such an idiot?"
- A shout from chessmaster Aaron Nimzovich (1886-1935)

"Not only is there no God, but try finding a plumber on Sunday. "
- Woody Allen (1935-)

"I don't feel good. "
- The last words of Luther Burbank (1849-1926)

"Nothing is wrong with California that a rise in the ocean level wouldn't cure. "
- Ross MacDonald (1915-1983)

"Men have become the tools of their tools. "
- Henry David Thoreau (1817-1862)

"I have never let my schooling interfere with my education. "
- Mark Twain (1835-1910)

"It is now possible for a flight attendant to get a pilot pregnant. "
- Richard J. Ferris, president of United Airlines

"I never miss a chance to have sex or appear on television. "
- Gore Vidal

"I don't want to achieve immortality through my work; I want to achieve immortality through not dying. "
- Woody Allen (1935-)

"Men and nations behave wisely once they have exhausted all the other alternatives. "
- Abba Eban (1915-)

"To sit alone with my conscience will be judgment enough for me. "
- Charles William Stubbs

"Sanity is a madness put to good uses. "
- George Santayana (1863-1952)

"Imitation is the sincerest form of television. "
- Fred Allen (1894-1956)

"Always do right- this will gratify some and astonish the rest. "
- Mark Twain (1835-1910)

"In America, anybody can be president. That's one of the risks you take. "
- Adlai Stevenson (1900-1965)

"Copy from one, it's plagiarism; copy from two, it's research. "
- Wilson Mizner (1876-1933)

"Why don't you write books people can read?"
- Nora Joyce to her husband James (1882-1941)

"Some editors are failed writers, but so are most writers. "
- T. S. Eliot (1888-1965)

"Criticism is prejudice made plausible. "
- Henry Louis Mencken (1880-1956)

"It is better to be quotable than to be honest. "
- Tom Stoppard

"Being on the tightrope is living; everything else is waiting. "
- Karl Wallenda

"Opportunities multiply as they are seized. "
- Sun Tzu

"A scholar who cherishes the love of comfort is not fit to be deemed a scholar. "
- Lao-Tzu (570?-490? BC)

" The best way to predict the future is to invent it. "
- Alan Kay

"Never mistake motion for action. "
- Ernest Hemingway (1899-1961)

"Hell is paved with good samaritans. "
- William M. Holden

"The longer I live the more I see that I am never wrong about anything, and that all the pains that I have so humbly taken to verify my notions have only wasted my time. "
- George Bernard Shaw (1856-1950)

"Silence is argument carried out by other means. "
- Ernesto"Che"Guevara (1928-1967)

"Well done is better than well said. "
- Benjamin Franklin (1706-1790)

"The average person thinks he isn't. "
- Father Larry Lorenzoni

"Heav'n hath no rage like love to hatred turn'd, Nor Hell a fury, like a woman scorn'd. "
- William Congreve (1670-1729)

"A husband is what is left of the lover after the nerve has been extracted. "
- Helen Rowland (1876-1950)

"Learning is what most adults will do for a living in the 21st century. "
- Perelman

"The man who goes alone can start today; but he who travels with another must wait till that other is ready. "
- Henry David Thoreau (1817-1862)

"There is a country in Europe where multiple-choice tests are illegal. "
- Sigfried Hulzer

"Ask her to wait a moment - I am almost done. "
- Carl Friedrich Gauss (1777-1855), while working, when informed that his wife is dying

"A pessimist sees the difficulty in every opportunity; an optimist sees the opportunity in every difficulty. "
- Sir Winston Churchill (1874-1965)

"I think there is a world market for maybe five computers. "
- Thomas Watson (1874-1956), Chairman of IBM, 1943

"I think it would be a good idea. "
- Mahatma Gandhi (1869-1948), when asked what he thought of Western civilization

"The only thing necessary for the triumph of evil is for good men to do nothing. "
- Edmund Burke (1729-1797)

"I'm not a member of any organized political party, I'm a Democrat!"
- Will Rogers (1879-1935)

"If Stupidity got us into this mess, then why can't it get us out?" "
- Will Rogers (1879-1935)

"The backbone of surprise is fusing speed with secrecy. "
- Von Clausewitz (1780-1831)

"Democracy does not guarantee equality of conditions - it only guarantees equality of opportunity. "
- Irving Kristol

"There is no reason anyone would want a computer in their home. "
- Ken Olson, president, chairman and founder of Digital Equipment Corp., 1977

"640K ought to be enough for anybody. "
- Bill Gates (1955-), in 1981

"The concept is interesting and well-formed, but in order to earn better than a 'C', the idea must be feasible. "
- A Yale University management professor in response to student Fred Smith's paper proposing reliable overnight delivery service (Smith went on to found Federal Express Corp.)

"Who the hell wants to hear actors talk?"
- H. M. Warner (1881-1958), founder of Warner Brothers, in 1927

"We don't like their sound, and guitar music is on the way out. "
- Decca Recording Co. rejecting the Beatles, 1962

"Everything that can be invented has been invented. "
- Charles H. Duell, Commissioner, U.S. Office of Patents, 1899

"Denial ain't just a river in Egypt. "
- Mark Twain (1835-1910)

"A pint of sweat, saves a gallon of blood. "
- General George S. Patton (1885-1945)

"After I'm dead I'd rather have people ask why I have no monument than why I have one. "
- Cato the Elder (234-149 BC, AKA Marcus Porcius Cato)

"He can compress the most words into the smallest idea of any man I know. "
- Abraham Lincoln (1809-1865)

"Don't let it end like this. Tell them I said something. "
- last words of Pancho Villa (1877-1923)

"The right to swing my fist ends where the other man's nose begins. "
- Oliver Wendell Holmes (1841-1935)

"The difference between fiction and reality? Fiction has to make sense. "
- Tom Clancy

"It's not the size of the dog in the fight, it's the size of the fight in the dog. "
- Mark Twain (1835-1910)

"It is better to be feared than loved, if you cannot be both. "
- Niccolo Machiavelli (1469-1527), "The Prince"

"Whatever is begun in anger ends in shame. "
- Benjamin Franklin (1706-1790)

"The President has kept all of the promises he intended to keep. "
- Clinton aide George Stephanopolous speaking on Larry King Live

"We're going to turn this team around 360 degrees. "
- Jason Kidd, upon his drafting to the Dallas Mavericks

"Half this game is ninety percent mental. "
- Yogi Berra

"There is only one nature - the division into science and engineering is a human imposition, not a natural one. Indeed, the division is a human failure; it reflects our limited capacity to comprehend the whole. "
- Bill Wulf

"There's many a bestseller that could have been prevented by a good teacher. "
- Flannery O'Connor (1925-1964)

"He has all the virtues I dislike and none of the vices I admire."
- Sir Winston Churchill (1874-1965)

"I criticize by creation - not by finding fault."
- Cicero (106-43 B.C.)

"God gave men both a penis and a brain, but unfortunately not enough blood supply to run both at the same time."
- Robin Williams, commenting on the Clinton/Lewinsky affair

"My occupation now, I suppose, is jail inmate."
- Unibomber Theodore Kaczynski, when asked in court what his current profession was

"Woman was God's second mistake."
- Friedrich Nietzsche (1844-1900)

"This isn't right, this isn't even wrong."
- Wolfgang Pauli (1900-1958), upon reading a young physicist's paper

"For centuries, theologians have been explaining the unknowable in terms of the-not-worth-knowing."
- Henry Louis Mencken (1880-1956)

"Pray, n:. To ask that the laws of the universe be annulled in behalf of a single petitioner confessedly unworthy."
- Ambrose Bierce (1842-1914)

"Every normal man must be tempted at times to spit upon his hands, hoist the black flag, and begin slitting throats."
- Henry Louis Mencken (1880-1956)

"Now, now my good man, this is no time for making enemies."

- Voltaire (1694-1778) on his deathbed in response to a priest asking that he renounce Satan.

"Fill the unforgiving minute with sixty seconds worth of distance run."
- Rudyard Kipling (1865-1936)

"He would make a lovely corpse."
- Charles Dickens (1812-1870)

"I've just learned about his illness. Let's hope it's nothing trivial."
- Irvin S. Cobb

"I worship the quicksand he walks in."
- Art Buchwald

"Wagner's music is better than it sounds."
- Mark Twain (1835-1910)

21. Suggested reading

András, L. T., & Stephanides, E. (1990). *Phonetics and phonology*. Budapest: Nemzeti Tankönyvkiadó

Baker, A. (1991). *Ship or Sheep?* Cambridge: Cambridge University Press.

Bowen, T., & Marks, J. (1992). *The pronunciation book*. Harlow: Longman.

Brazil, D. (1995) *A grammar of speech*. Oxford. Oxford University Press.

Dighby, C., & Myers, J. (1994). *Making sense of spelling and pronunciation*. Oxford: Oxford University Press.

Harmer, Jeremy. *The Practice of English Language Teaching.* 3rd ed. England: Longman-Pearson, 2001. 28-35.

Kenworthy, J. (1995). *Teaching pronunciation*. London: Longman.

Kovács, J. & Siptár, P. (1991). *Angolra hangolva*. Budapest: Nemzeti Tankönyvkiadó

Kövecses, Z. (1996). *Amerikai angol*. Budapest: Akadémiai Kiadó.

Úr, P. (1996). *A course in language teaching*. (Module 4: Teaching pronunciation). Cambridge: Cambridge University Press.

Varshney, Dr. R.L. *An Introduction of Linguistics & Phonetics*. Dhaka: BOC, n.d. 38-42.

Yule, George. *The Study of Language*. 2nd ed. Cambridge: CUP, 1996. 40-50.