

A guide to speaking and pronouncing colloquial American English
Second Edition Ann Cook



Illustrated by Holly Forsyth Audio by Busy Signal Studios



This book is dedicated to Nate Cook.

Also, my special thanks for their extensive contributions to my editor, Dimitry Popow, Carolyn Jaeckin, Dr. Maria Bruno, Karina Lombard, Dr. Hyouk-Keun Kim, Ph.D., Karl Althaus, Adrian Wong, Sergey Korshunov, and Jerry Danielson at Busy Signal Studios.

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Table of Contents

Read This First CD 1 Track 1

What Is Accent?

Can I Learn a New Accent?

Accent versus Pronunciation

"Which Accent Is Correct?"

"Why Is My Accent So Bad?"

Less Than It Appears ... More Than It Appears

Language Is Fluent and Fluid

A Few Words On Pronunciation CD 1 Track 2

Tense Vowels? Lax Vowels?

Voiced Consonants? Unvoiced Consonants?

Pronunciation Points

Telephone Tutoring

Preliminary Diagnostic Analysis CD 1 Track 3

Chapter 1 American Intonation

The American Speech Music CD 1 Track 4

What to Do with Your Mouth to Sound American

American Intonation Do's and Don'ts

What Exactly Is Staircase Intonation?

Three Ways to Make Intonation

Exercise 1-1: Rubber Band Practice with Nonsense Syllables CD 1 Track 5

Staircase Intonation CD 1 Track 6

Statement Intonation with Nouns

Statement Intonation with Pronouns CD 1 Track 8

Exercise 1-3: Noun and Pronoun Intonation CD 1 Track 9

Statement Versus Question Intonation CD 1 Track 10

Emotional or Rhetorical Question Intonation

Exercise 1-4: Sentence Intonation Test CD 1 Track 11

Exercise 1-5: Four Main Reasons for Intonation CD 1 Track 12

1. New Information

2. Opinion

3. Contrast

4. Can't

Exercise 1-6: Pitch and Meaning Change CD 1 Track 13

Exercise 1-7: Individual Practice CD 1 Track 14

Exercise 1-8: Meaning of "Pretty" CD 1 Track 15

Exercise 1-9: Inflection CD 1 Track 16

Exercise 1-10: Individual Practice CD 1 Track 17

Overdo It**We All Do It**

Exercise 1-11: Translation CD 1 Track 18

Intonation Contrast

Exercise 1-12: Create Your Own Intonation Contrast CD 1 Track 19
 Exercise 1-13: Variable Stress CD 1 Track 20
 Exercise 1-14: Make a Variable Stress Sentence CD 1 Track 21
 Application of Intonation CD 1 Track 22
 Exercise 1-15: Application of Stress CD 1 Track 23

How You Talk Indicates to People How You Are CD 1 Track 24

Exercise 1-16: Paragraph Intonation Practice CD 1 Track 25
 Exercise 1-17: Staircase Intonation Practice CD 1 Track 26
 Exercise 1-18: Reading with Staircase Intonation CD 1 Track 27
 Exercise 1-19: Spelling and Numbers CD 1 Track 28
 Exercise 1-20: Sound/Meaning Shifts CD 1 Track 29
 Exercise 1-21: Squeezed-Out Syllables CD 1 Track 30

Syllable Stress CD 1 Track 31**Syllable Count Intonation Patterns**

Exercise 1-22: Syllable Patterns CD 1 Track 32

1 Syllable**2 Syllables**

Exercise 1-22: Syllable Patterns *continued* CD 1 Track 32

3 Syllables

Exercise 1-22; Syllable Patterns *continued* CD 1 Track 32

4 Syllables

Exercise 1-23; Syllable Count Test CD 1 Track 33

Complex Intonation

Word Count Intonation Patterns CD 1 Track 34

Exercise 1-24: Single-Word Phrases CD 1 Track 35

Two-Word Phrases**Descriptive Phrases CD Track 36**

Exercise 1-25: Sentence Stress with Descriptive Phrases CD 1 Track 37
 Exercise 1-26: Two Types of Descriptive Phrases CD 1 Track 38
 Exercise 1-26: Two Types of Descriptive Phrases *continued* CD 1 Track 38
 Exercise 1-27: Descriptive Phrase Story—The Ugly Duckling CD 1 Track 39

Set Phrases CD 1 Track 40

A Cultural Indoctrination to American Norms

Exercise 1-28: Sentence Stress with Set Phrases CD 1 Track 41
 Exercise 1-29: Making Set Phrases CD 1 Track 42
 Exercise 1-30: Set Phrase Story—The Little Match Girl CD 1 Track 43

Contrasting a Description and a Set Phrase

Exercise 1-31: Contrasting Descriptive and Set Phrases CD 1 Track 44
 Exercise 1-32: Two-Word Stress CD 1 Track 45

Descriptive Phrase Set Phrase**Summary of Stress in Two-Word Phrases**

First Word
 Second Word
 Nationalities
 Exercise 1-33; Nationality Intonation Quiz CD 2 Track 1

1. an American guy
2. an American restaurant
3. American food
4. an American teacher
5. an English teacher

Exercise 1-34: Contrasting Descriptive and Set Phrases CD 2 Track 2
 Exercise 1-35: Contrast of Compound Nouns CD 2 Track 3
 Exercise 1-36: Description and Set Phrase Test CD 2 Track 4
 Exercise 1-37: Descriptions and Set Phrases—Goldilocks CD 2 Track 5

Grammar in a Nutshell CD 2 Track 6

Everything You Ever Wanted to Know About Grammar... But Were Afraid to Use

Exercise 1-38: Consistent Noun Stress in Changing Verb Tenses CD 2 Track 7
 Exercise 1-39: Consistent Pronoun Stress In Changing Verb Tenses CD 2 Track 8

Exercise 1-40: Intonation in Your Own Sentence	CD 2 Track 9
Exercise 1 -40: Intonation in Hour Own Sentence <i>continued</i>	CD 2 Track 9
1-40: Intonation in Your Own Sentence <i>continued</i>	CD 2 Track 9
Exercise 1-41: Supporting Words	CD 2 Track 10
Exercise 1 -42: Contrast Practice	CD 2 Track 11
Exercise 1 -43: Yes, You <i>Can</i> or No, You <i>Can't</i> ?	CD 2 Track 12
Exercise 1 -44: Building an Intonation Sentence	CD 2 Track 13
Exercise 1 -46: Regular Transitions of Nouns and Verbs	CD 2 Track 15
Exercise 1-47: Regular Transitions of Adjectives and Verbs	CD 2 Track <i>n</i>
Exercise 1-48: Regular Transitions of Adjectives and Verbs	CD 2 Track 17
The Miracle Technique	CD 2 Track 18
A Child Can Learn Any Language	
Exercise 1 -49: Tell Me Wədaɪ Say!	CD 2 Track 19
Exercise 1-50: Listening for Pure Sounds	CD 2 Track 21
Exercise 1-51 : Extended Listening Practice	CD 2 Track 22
Reduced Sounds	CD 2 Track 24
Reduced Sounds Are "Valleys"	
Exercise 1-52: Reducing Articles	CD 2 Track 25
Exercise 1-53: Reduced Sounds	CD 2 Track 26
Exercise 1-53: Reduced Sounds <i>continued</i>	CD 2 Track 26
Exercise 1-53: Reduced Sounds <i>continued</i>	CD 2 Track 26
Exercise 1-53: Reduced Sounds <i>continued</i>	CD 2 Track 26
Exercise 1 -53: Reduced Sounds <i>continued</i>	CD 2 Track 26
Exercise 1-53: Reduced Sounds <i>continued</i>	CD 2 Track 26
Exercise 1-54: Intonation and Pronunciation of "That"	CD 2 Track 27
Exercise 1-55: Crossing Out Reduced Sounds	CD 2 Track 28
Exercise 1-56: Reading Reduced Sounds	CD 2 Track 29
Word Groups and Phrasing	CD 2 Track 30
Pauses for Related Thoughts, Ideas, or for Breathing	
Exercise 1-57: Phrasing	CD Track 31
Exercise 1-58: Creating Word Groups	CD 2 Track 32
Exercise 1-59: Practicing Word Groups	CD 2 Track 33
Exercise 1-60: Tag Endings	CD 2 Track 34
Intonation	
Pronunciation	
Chapter 2. Word Connections	CD 2 Track 35
Exercise 2-1 : Spelling and Pronunciation	CD 2 Track 36
Liaison Rule 1 : Consonant / Vowel	
Exercise 2-2: Word Connections	CD 2 Track 37
Exercise 2-3: Spelling and Number Connections	CD 2 Track 38
What's the Difference Between a Vowel and a Consonant?	
Exercise 2-4: Consonant / Vowel Liaison Practice	CD 2 Track 39
Exercise 2-4: Consonant / Vowel Liaison Practice <i>continued</i>	CD 2 Track 39
Liaison Rule 2: Consonant / Consonant	
Exercise 2-5: Consonant /Consonant Liaisons	CD 2 Track 40
Exercise 2-6: Consonant / Consonant Liaisons	CD 2 Track 41
Consonants	
Exercise 2-7: Liaisons with TH Combination	CD 2 Track 42
Exercise 2-8: Consonant / Consonant Liaison Practice	CD 2 Track 43
Liaison Rule 3: Vowel / Vowel	
Exercise 2-9: Vowel / Vowel Liaison Practice	CD 2 Track 44
Liaison Rule 4: T, D, S, or Z + Y	
Exercise 2-10: T, D, S, or Z + Y Liaisons	CD 2 Track 45
T + Y = CH	
Exercise 2-10: T, D, S, or Z + Y Liaisons <i>continued</i>	CD 2 Track 45
D + Y = J	
S + Y = SH	
Z + Y = ZH	
Exercise 2-10: T, D, S, or Z + Y Liaisons <i>continued</i>	CD 2 Track 45
Exercise 2-11:T, D, S, or Z + Y Liaison Practice	CD 2 Track 46
Exercise 2-12: Finding Liaisons and Glides	CD 2 Track 47
Exercise 2-13: Practicing Liaisons	CD 3 Track 1

Exercise 5-15: Shifting Your Voice Position CD 3 Track 41

Chapter 6. The American R CD 3 Track 42

The Invisible R

Exercise 6-1: R Location Practice CD 3 Track 43

Exercise 6-2 : Double Vowel with R CD 3 Track 44

Exercise 6-3: How to Pronounce Troublesome Rs CD 3 Track 45

Exercise 6-4: Zbigniew's Epsilon List CD 3 Track 46

Exercise 6-5: R Combinations CD 3 Track 47

Exercise 6-6: The Mirror Store CD 3 Track 48

Exercise 6-7: Finding the R Sound CD 3 Track 49

Telephone Tutoring

Follow-up Diagnostic Analysis CD 3 Track 50

Chapters 1-6 Review and Expansion

Intonation

Miscellaneous Reminders of Intonation

Liaisons and Glides

Cat? Caught? Cut?

The American T

The El

The American R

Application Exercises

Review Exercise 1 : To have a friend, be a friend. CD 3 Track 51

Review Exercise 2: To have a friend, be a friend. CD 3 Track 52

1. Intonation

2. Word groups

3. Liaisons

4. æ, ä, ə

5. The American T

6. The American R

7. Combination of concepts 1-6

Review Exercise 3: Get a Better Water Heater! CD 3 Track 53

Review Exercise 4: Your Own Sentence CD 3 Track 54

Review Exercise 5: Varying Emotions CD 3 Track 55

Review Exercise 5: Varying *Emotions continued* CD 3 Track 55

Review Exercise 6: Realty? Maybe! CD 3 Track 56

Review Exercise 7: Who Did It? I Don't Know! CD 3 Track 57

Review Exercise 7: Who Did It? I Don't Know! *continued* CD 3 Track 57

Review Exercise 8: Russian Rebellion CD 3 Track 58

Two-Word Phrases

Review Exercise A: Contrasting Descriptive and Set Phrases CD 3 Track 59

Review Exercise B: Intonation Review Test CD 3 Track 60

Three-Word Phrases

Review Exercise C: Modifying Descriptive Phrases CD 3 Track 61

Review Exercise D: Modifying Set Phrases CD 3 Track 62

Review Exercise E: Two- and Three-Word Set Phrases CD 3 Track 63

Review Exercise F: Three-Word Phrase Summary CD 3 Track 64

Review Exercise G: Three-Word Phrase Story—Three Little Pigs CD 4 Track 1

Review Exercise H: Sentence Balance—Goldilocks CD 4 Track 2

Four-Word Phrases

Review Exercise I: Multiple Modifiers with Set Phrases CD 4 Track 3

Review Exercise J: Compound intonation of Numbers CD 4 Track 4

Review Exercise K: Modify ing Three-Word Set Phrases CD 4 Track 5

Review Exercise L: Four-Word Phrase Story—Little Red Riding Hood CD 4 Track 6

Review Exercise M: Building Up to Five-Word Phrases CD 4 Track 7

Review Exercise 9: Ignorance on Parade CD 4 track 8

Review Exercise 10: Ignorance on Parade Explanations. CD 4 Track 9

Review Exercise 10: Ignorance on Parade Explanations *continued* CD 4 Track 9

Chapter 7. Tee Aitch

CD 4 Track 10

Exercise 7-1 : The Throng of Thermometers CD 4 Track 11

Run Them All Together [runnemälld'gether]

Anticipating the Next Word

Exercise 7-2: Targeting The TH Sound CD 4 Track 12

Exercise 7-3: Tongue Twisters CD 4 Track 13

Chapter 8. More Reduced Sounds

CD 4 Track 14

Exercise 8-1 : Comparing [u] and [ü]	CD 4 Track 15
Exercise 8-2: Lax Vowels	CD 4 Track 16
Exercise 8-3: Bit or Beat?	CD 4 Track 17
Exercise 8-4: Bit or Beat? Bid or Bead?	CD 4 Track 18
Exercise 8-5: Tense and Lax Vowel Exercise	CD 4 Track 19
Exercise 8-6: The Middle "I" List	CD 4 Track 20
Exercise 8-7: Reduction Options	CD 4 Track 21
Exercise 8-8: Finding Reduced Sounds	CD 4 Track 22
Exercise 8-9: How Much Wood Would a Woodchuck Chuck?	CD 4 Track 23
Exercise 8-10: Bükür Wülsey's Cükbük	CD 4 Track 24
Exercise 8-11: A True Fool	CD 4 Track 25

Intonation and Attitude

Exercise 8-12: Nonverbal Intonation	CD 4 Track 26
-------------------------------------	---------------

Chapter 9. "V" as in Victory **CD 4 Track 27**

Exercise 9-1 : Mind Your Vees	CD 4 Track 28
Exercise 9-2: The Vile VIP	CD 4 Track 29
Exercise 9-3: Finding V Sounds	CD 4 Track 30

Chapter 10. S or Z?

Exercise 10-1 : When S Becomes Z	CD 4 Track 31
Exercise 10-2: A Surly Sergeant Socked an Insolent Sailor	CD 4 Track 32
Exercise 10-3: Allz Well That Endz Well	CD 4 Track 33
Exercise 10-4: Voiced and Unvoiced Endings in the Past Tense	CD 4 Track 34
Exercise 10-5: Finding S and Z Sounds	CD 4 Track 35
Exercise 10-4: Application Steps with S and Z	CD 4 Track 36
Exercise 10-7: Your Own Application Steps with S and Z	CD 4 Track 37

Chapter 11. Tense and Lax Vowels

Exercise 11-1; Tense Vowels	CD 4 Track 38
Exercise 11 -2: Tense Vowels Practice Paragraph	CD 4 Track 39
Exercise 11-3: Lax Vowels	CD 4 Track 40
Exercise 11-4: Lax Vowels Practice Paragraph	CD 4 Track 41
Exercise 11-5: Take a High-Tech Tack	CD 4 Track 42
Exercise 11 -6: Pick a Peak	CD 4 Track 43

Grammar in a Bigger Nutshell

Exercise 11-7: Compound Nouns and Complex Verbs	CD 4 Track 44
Exercise 11-7: Compound Nouns and Complex Verbs <i>continued</i>	CD 4 Track 44
Exercise 11-7: Compound Nouns and Complex Verbs <i>continued</i>	CD 4 Track 44
Exercise 11-8: Your Own Compound Nouns	CD 4 Track 45
Exercise 11-9: Your Compound Nouns and Complex Verbs	CD 4 Track 46
Exercise 11-10: Practical Application—U.S./Japan Trade Friction	CD 4 Track 47

The Letter A

Exercise 11-11: Presidential Candidates' Debate	CD 4 Track 48
---	---------------

Chapter 12. Nasal Consonants **CD 4 Track 49**

Exercise 12-1: Nasal Consonants	CD 4 Track 50
Exercise 12-2: Ending Nasal Consonants	CD 4 Track 51
Exercise 12-3: Reading Nasal Consonant Sounds	CD 4 Track 52
Exercise 12-4: Finding [n] and [ng] Sounds	CD 4 Track 53

Chapter 13. Throaty Consonants

Exercise 13-1: Throaty Consonants	CD 4 Track 54
Exercise 13-2: The Letter X	CD 4 Track 55
Exercise 13-3: Reading the H, K, G, NG, and R sounds	CD 4 Track 56

H
K
G
NG
R

Exercise 13-4: Glottal Consonant Practice Paragraph	CD 4 Track 57
---	---------------

Telephone Tutoring

Final Diagnostic Analysis	CD 4 Track 58
---------------------------	---------------

Chapters 1-13. Review and Expansion

Review Exercise 1-1: Rubber Band Practice with Nonsense Syllables
Review Exercise 1-2; Noun Intonation
Review Exercise 1-3: Noun and Pronoun Intonation
Review Exercise 1-4: Sentence Intonation Test
Review Exercise 1-6: Pitch and Meaning Change

[Review Exercise 1-7: Individual Practice](#)
[Review Exercise 1-8: Meaning of "Pretty," "Sort of," "Kind of," and "Little"](#)
[Review Exercise 1-9: Inflection](#)
[Review Exercise 1-10: Individual Practice](#)
[Review Exercise 1-11: Translation](#)
[Review Exercise 1-12: Create Your Own Intonation Contrast](#)
[Review Exercise 1-13: Variable Stress](#)
[Review Exercise 1-14: Make a Variable Stress Sentence](#)
[Review Exercise 1-15: Application of Stress](#)
[Review Exercise 1-17: Staircase Intonation Practice](#)
[Review Exercise 1-18: Reading with Staircase Intonation](#)
[Review Exercise 1-19: Spelling and Numbers](#)
[Review Exercise 1-20: Sound/Meaning Shifts](#)
[Review Exercise 1-21: Squeezed-Out Syllables](#)
[Review Exercise 1-22: Syllable Patterns](#)
[Review Exercise 1-25: Sentence Stress with Descriptive Phrases](#)
[Review Exercise 1-23: Syllable Count Test](#)
[Review Exercise 1-24: Single-Word Phrases](#)
[Review Exercise 1-26: Two Types of Descriptive Phrases](#)
[Review Exercise 1-27: Descriptive Phrase Story—Snow White and The Seven Dwarves](#)
[Review Exercise 1-28: Sentence Stress with Set Phrases](#)
[Review Exercise 1-29: Making Set Phrases](#)
[Review Exercise 1-30: Set Phrase Story—Our Mailman](#)
[Review Exercise 1-31: Contrasting Descriptive and Set Phrases](#)
[Review Exercise 1-32: Two-Word Stress](#)
[Review Exercise 1-34: Contrasting Descriptive and Set Phrases](#)
[Review Exercise 1-35: Contrast of Compound Nouns](#)
[Review Exercise 1-36: Description and Set Phrase Test](#)
[Review Exercise 1-38: Consistent Noun Stress in Changing Verb Tenses \(5 disk\)](#)
[Review Exercise 1-39: Consistent Pronoun Stress in Changing Verb Tenses](#)
[Review Exercise 1-40: Intonation in Your Own Sentence](#)
[Review Exercise 1-41: Supporting Words](#)
[Review Exercise 1-42: Contrast Practice](#)
[Review Exercise 1-43: Yes, You *Can* or No, You *Can't*?](#)
[Review Exercise 1-44: Building an Intonation Sentence](#)
[Review Exercise 1-45: Building Your Own intonation Sentences](#)
[Review Exercise 1-46: Regular Transitions of Nouns and Verbs](#)
[Review Exercise 1-47: Regular Transitions of Adjectives and Verbs](#)
[Review Exercise 1-48: Regular Transitions of Adjectives and Verbs](#)
[Review Exercise 1-51: Extended Listening Practice](#)
[Review Exercise 1-53: Reduced Sounds](#)
[Review Exercise 1-55: Crossing Out Reduced Sounds](#)
[Review Exercise 1-56: Reading Reduced Sounds](#)
[Review Exercise 1-57: Phrasing](#)
[Review Exercise 1-60: Tag Endings](#)
[Review Exercise 2-1: Spelling and Pronunciation](#)
[Review Exercise 2-4: Consonant / Vowel Liaison Practice](#)
[Review Exercise 2-8: Consonant/Consonant Liaison Practice](#)
[Review Exercise 2-9: Vowel / Vowel Liaison Practice](#)
[Review Exercise 2-11: T, D, S, or Z + Y Liaison Practice](#)
[Review Exercise 2-12: Finding Liaisons and Glides](#)
[Review Exercise 2-13: Practicing Liaisons](#)
[Review Exercise 3-1: Word-by-Word and in a Sentence](#)
[Review Exercise 3-3: Vowel-Sound Differentiation](#)
[Review Exercise 3-4: Finding the æ, ä, ə Sounds](#)
[Review Exercise 3-5: Reading the \[æ\] Sound](#)
[Review Exercise 3-6: Reading the \[ä\] Sound](#)
[Review Exercise 3-7: Reading the \[ə\] Sound](#)
[Review Exercise 4-1 : Stressed and Unstressed T](#)
[Review Exercise 4-3: Rule 1—Top of the Staircase](#)
[Review Exercise 4-4: Rule 2—Middle of the Staircase](#)
[Review Exercise 4-5: Rule 3—Bottom of the Staircase](#)
[Review Exercise 4-6: Rule 4—"Held T" Before N](#)
[Review Exercise 4-7: Rule 5—The Silent T](#)
[Review Exercise 4-10: T Combinations in Context](#)
[Review Exercise 4-11: Voiced and Unvoiced Sounds with T](#)

[Review Exercise 5-2: Sounds Comparing L with T, D, and N](#)
[Review Exercise 5-3: Final El with Schwa](#)
[Review Exercise 5-4: Many Final Els](#)
[Review Exercise 5-5: Liaise the Ls](#)
[Review Exercise 5-7: Silent Ls](#)
[Review Exercise 5-8: Hold Your Tongue!](#)
[Review Exercise 5-9: Bill and Ellie](#)
[Review Exercise 5-11 : Final L Practice](#)
[Review Exercise 5-12: A Frontal Lobotomy?](#)
[Review Exercise 5-13: Speed-reading](#)
[Review Exercise 5-14: Tandem Reading](#)
[Review Exercise 6-1 : R Location Practice](#)
[Review Exercise 6-2: Double Vowel Sounds with R](#)
[Review Exercise 6-3: How to Pronounce Troublesome Rs](#)
[Review Exercise 6-4: Zbignlew's Epsilon List](#)
[Review Exercise 6-5: R Combinations](#)
[Review Exercise 6-6: Roy the Rancher](#)
[Review Exercise C: Modifying Descriptive Phrases](#)
[Review Exercise D: Modifying Set Phrases](#)
[Review Exercise E: Two- and Three-Word Set Phrases](#)
[Review Exercise F: Three-Word Phrase Summary](#)
[Review Exercise I: Multiple Modifiers with Set Phrases](#)
[Review Exercise J: Compound Intonation of Numbers](#)
[Review Exercise K: Modifying Three-Word Set Phrases](#)
[Review Exercise L: Three Word Phrase Story—The Amazing Rock Soup](#)
[Review Exercise M: Building Up to Five-Word Phrases](#)
[Review Exercise 7-1: The Thing](#)

Noun Intonation Summary

Rule 1: New Information

Rule 2: Old Information

Rule 3: Contrast

Rule 4: Opinion

Rule 5: Negation (Can't)

[Review Exercise 8-1 : Comparing \[u\] and \[ü\]](#)
[Review Exercise 8-2: Lax Vowels](#)
[Review Exercise 8-4: Bit or Beat? Bid or Bead?](#)
[Review Exercise 8-5: Tense and Lax Vowel](#) [Review Exercise](#)
[Review Exercise 8-6: Middle "I" List](#)
[Review Exercise 8-10: \[ü\] Paragraph](#)
[Review Exercise 8-11: \[u\] Paragraph](#)
[Review Exercise 9-1: Mind Your Vees](#)
[Review Exercise 10-1: S or Z?](#)
[Review Exercise 10-2: Sally at the Seashore](#)
[Review Exercise 10-3: Fuzzy Wuzzy](#)
[Review Exercise 11-1: Tense Vowels](#)
[Review Exercise 11-3: Lax Vowels](#)
[Review Exercise 11-7: Compound Nouns and Complex Verbs](#)
[Review Exercise 12-1: Nasal Consonants](#)
[Review Exercise 12-2: Ending Nasal Consonants](#)
[Review Exercise 12-3: Reading Nasal Consonant Sounds](#)
[Review Exercise 13-1: Throaty Consonants](#)
[Review Exercise 13-2: The Letter X](#)
[Review Exercise 13-3: Reading the H, K, G, NG, and R sounds](#)

Nationality Guides

Important Point

Chinese Intonation Summary

Chinese

Intonation

Location of the Language

Japanese

Intonation

Liaisons

Pronunciation

The Japanese R = The American TLocation of the Language**Spanish**IntonationLiaisonsWord EndingsPronunciation**The Spanish S = The American S, But...****The Spanish R = The American T****The -ed Ending****The Final T****The Spanish D = The American Th (voiced)****The Spanish of Spain Z or C = The American Th (unvoiced)****The Spanish I = The American Y (not j)****The Doubled Spanish A Sound = The American O, All or AW Spelling****The Spanish O = The American OU**Location of the Language**Indian**IntonationLiaisonsPronunciationLocation of the Language**Russian**IntonationLiaisonsPronunciationThe Russian R = The American T**French**IntonationLiaisonsPronunciationLocation in the Mouth**German**IntonationLiaisonsPronunciation**Korean**IntonationWord ConnectionsPronunciation**The Korean R = The American T****Answer Key**Exercise 1-4: Sentence Intonation TestExercise 1-15: Application of StressExercise 1-17: Staircase Intonation PracticeExercise 1-29: Making Set PhrasesExercise 1-35: Contrast of Compound NounsExercise 1-36: Description and Set Phrase TestExercise 1-48: Regular Transitions of Adj. and VerbsExercise 1-23: Syllable Count TestExercise 1-51: Extended Listening PracticeExercise 1-60: Tag EndingsExercise 2-4: Consonant / Vowel LiaisonsExercise 2-8: Consonant / Consonant LiaisonsExercise 2-9: Vowel / Vowel LiaisonsExercise 2-11 : T, D, S, or Z LiaisonsExercise 2-12: Finding Liaisons and GlidesExercise 2-16: Liaison StaircasesExercise 3-2: Finding [æ], [ä] and [ə] Sounds

[Exercise 4-12: Finding American T Sounds](#)
[Exercise 1-51: Extended Listening Practice](#)
[Exercise 5-6: Finding L Sounds](#)
[Exercise 6-7: Finding the R Sound](#)
[Review Exercise B: Intonation Review Test](#)
[Exercise 7-2: Targeting the TH Sound](#)
[Exercise 8-8: Finding Reduced Sounds](#)
[Exercise 9-3: Finding V Sounds](#)
[Exercise 10-5: Finding S and Z Sounds](#)
[Exercise 11-2 and 11-4: Finding Tense \(a, e, æ\) and Lax Vowel Sounds \(i, ə\)](#)
[Exercise 12-4: Finding \[n\] and \[ŋ\] Sounds](#)
[Exercise 13-4: Glottal Consonant Practice](#)

Review Section Answer Key

[Review Ex. 1-4: Sentence Intonation Test](#)
[Review Ex. 1-35: Contrast of Compound Nouns](#)
[Review Ex. 1-36: Description and Set Phrase Test](#)
[Review Ex. 1-48: Adjective and Verb Transitions](#)
[Review Ex. 1-51: Extended Listening Practice](#)
[Review Ex. 1-60: Tag Endings](#)
[Review Ex. 2-4: Cons. / Vowel Liaison Practice](#)
[Review Ex. 2-8: Cons. / Cons. Liaison Practice](#)
[Review Ex. 2-9: Vowel / Vowel Liaison Practice](#)
[Review Ex. 2-11 : T, D, S, or Z Liaison Practice](#)
[Review Ex. 2-12: Finding Liaisons and Glides](#)
[Review Ex. 3-4: Finding the æ, ä, ə, and d Sounds](#)

Index

Symbols

[A](#)
[B](#)
[C](#)
[D](#)
[E](#)
[F](#)
[G](#)
[H](#)
[I](#)
[K](#)
[L](#)
[M](#)
[N](#)
[O](#)
[P](#)
[Q](#)
[R](#)
[S](#)
[T](#)
[U](#)
[V](#)
[W](#)
[Y](#)
[X](#)
[Z](#)

Table of Contents

Introduction: Read This First.....	iv
A Few Words On Pronunciation	vii
Preliminary Diagnostic Analysis	x
Chapter 1 American Intonation	1
Staircase Intonation	5
Syllable Stress	19
Complex Intonation.....	23
Two-Word Phrases.....	24
Grammar in a Nutshell	35
The Miracle Technique	46
Reduced Sounds	48

Word Groups and Phrasing.....	56
Chapter 2 Word Connections.....	59
Chapter 3 Cat? Caught? Cut?	71
Chapter 4 The American T	77
Chapter 5 The El.....	85
Voice Quality	94
Chapter 6 The American R	95
Follow-up Diagnostic Analysis	100
Chapters 1-6 Review and Expansion	101
Two-, Three- and Four-Word Phrases.....	108
Chapter 7 Tee Aitch	118
Chapter 8 More Reduced Sounds	121
Middle I List.....	125
Intonation and Attitude	128
Chapter 9 "V" as in Victory	129
Chapter 10 S or Z?	131
Chapter 11 Tense and Lax Vowels	135
Grammar in a Bigger Nutshell.....	138
Chapter 12 Nasal Consonants	145
Chapter 13 Throaty Consonants.....	147
Final Diagnostic Analysis.....	150
Chapters 1-13 Review and Expansion	151
Nationality Guides	172
Chinese	173
Japanese.....	177
Spanish	180
Indian.....	183
Russian	186
French.....	188
German	189
Korean	191
Answer Key	193
Index.....	197

Read This First

CD 1 Track 1

Welcome to *American Accent Training*. This book and CD set is designed to get you started on your American accent. We'll follow the book and go through the 13 lessons and all the exercises step by step. Everything is explained and a complete Answer Key may be found in the back of the text.

What Is Accent?

Accent is a combination of three main components: *intonation* (speech music), *liaisons* (word connections), and *pronunciation* (the spoken sounds of vowels, consonants, and combinations). As you go along, you'll notice that you're being asked to look at accent in a different way. You'll also realize that the grammar you studied before and this accent you're studying now are completely different.

Part of the difference is that grammar and vocabulary are systematic and structured—the *letter* of the language. Accent, on the other hand, is free form, intuitive, and creative—more the *spirit* of the language. So, thinking of music, feeling, and flow, let your mouth relax into the American accent.

Can I Learn a New Accent?

Can a person actually learn a new accent? Many people feel that after a certain age, it's just not

possible. Can classical musicians play jazz? If they practice, of course they can! For your American accent, it's just a matter of learning and practicing techniques this book and CD set will teach you. It is up to you to use them or not. How well you do depends mainly on how open and willing you are to sounding different from the way you have sounded all your life.

A very important thing you need to remember is that you can use your accent to say *what* you mean and *how* you mean it. Word stress conveys meaning through tone or feeling, which can be much more important than the actual words that you use. We'll cover the expression of these feelings through intonation in the first lesson.

You may have noticed that I talk fast and often run my words together. You've probably heard enough "English-teacher English"—where ... everything ... is ... pronounced without having to listen too carefully. That's why on the CDs we're going to talk just like the native speakers that we are, in a normal conversational tone.

Native speakers may often tell people who are learning English to "slow down" and to "speak clearly." This is meant with the best of intentions, but it is exactly the opposite of what a student really needs to do. If you speak fairly quickly and with strong intonation, you will be understood more easily. To illustrate this point, you will hear a Vietnamese student first trying to speak slowly and carefully and then repeating the same words quickly and with strong intonation. Studying, this exercise took her only about two minutes to practice, but the difference makes her sound as if she had been in America for many years.

V Please listen. You will hear the same words twice. *Hello, my name is Muoi. I'm taking American Accent Training.*

iv

You may have to listen to this CD a couple of times to catch everything. To help you, every word on the CD is also written in the book. By seeing and hearing simultaneously, you'll learn to reconcile the differences between the *appearance* of English (spelling) and the *sound* of English (pronunciation and the other aspects of accent).

The CD leaves a rather short pause for you to repeat into. The point of this is to get you responding quickly and without spending too much time thinking about your response.

Accent versus Pronunciation

Many people equate *accent* with *pronunciation*. I don't feel this to be true at all. America is a big country, and while the pronunciation varies from the East Coast to the West Coast, from the southern to the northern states, two components that are uniquely American stay basically the same—the speech music, or *intonation*, and the word connections or *liaisons*. Throughout this program, we will focus on them. In the latter part of the book we will work on pronunciation concepts, such as Cat? Caught? Cut? and Betty Bought a Bit of Better Butter; we also will work our way through some of the difficult sounds, such as TH, the American R, the L, V, and Z.

"Which Accent Is Correct?"

American Accent Training was created to help people "sound American" for lectures, interviews, teaching, business situations, and general daily communication. Although America has many regional pronunciation differences, the accent you will learn is that of standard American English as spoken and understood by the majority of educated native speakers in the United States. Don't worry that you will sound slangy or too casual because you most definitely won't. This is the way a professor lectures to a class, the way a national newscaster broadcasts, the way that is most comfortable and familiar to the majority of native speakers.

"Why Is My Accent So Bad?"

Learners can be seriously hampered by a negative outlook, so I'll address this very important point early. First, your accent is *not* bad; it is nonstandard to the American ear. There is a joke that goes: What do you call a person who can speak three languages? *Trilingual*. What do you call a person who can speak two languages? *Bilingual*. What do you call a person who can only speak one language? *American*.

Every language is equally valid or good, so every accent is *good*. The average American, however,

truly does have a hard time understanding a nonstandard accent. George Bernard Shaw said that the English and Americans are two people *divided* by the same language!

Some students learn to overpronounce English because they naturally want to say the word as it is written. Too often an English teacher may allow this, perhaps thinking that colloquial American English is unsophisticated, unrefined, or even incorrect. Not so at all! Just as you don't say the T in *listen*, the TT in *better* is pronounced D, *bedder*. Any other pronunciation will sound foreign, strange, wrong, or different to a native speaker.

v

Less Than It Appears ... More Than It Appears

As you will see in Exercise 1-21, Squeezed-Out Syllables, on page 18, some words appear to have three or more syllables, but all of them are not actually spoken. For example, *business* is not (*bi/zi/ness*), but rather (*birz/ness*).

Just when you get used to eliminating whole syllables from words, you're going to come across other words that look as if they have only one syllable, but really need to be said with as many as three! In addition, the inserted syllables are filled with letters that are not in the written word. I'll give you two examples of this strange phenomenon. *Pool* looks like a nice, one-syllable word, but if you say it this way, at best, it will sound like *pull*, and at worst will be unintelligible to your listener. For clear comprehension, you need to say three syllables (*pu/wuh/luh*). Where did that W come from? It's certainly not written down anywhere, but it is there just as definitely as the P is there. The second example is a word like *feel*. If you say just the letters that you see, it will sound more like *fill*. You need to say (*fee/yuh/luh*). Is that really a Y? Yes. These mysterious semivowels are explained under Liaisons in Chapter 2. They can appear either inside a word as you have seen, or between words as you will learn.

Language Is Fluent and Fluid

Just like your own language, conversational English has a very smooth, fluid sound. Imagine that you are walking along a dry riverbed with your eyes closed. Every time you come to a rock, you trip over it, stop, continue, and trip over the next rock. This is how the average foreigner speaks English. It is slow, awkward, and even painful. Now imagine that you are a great river rushing through that same riverbed—rocks are no problem, are they? You just slide over and around them without ever breaking your smooth flow. It is *this* feeling that I want you to capture in English.

Changing your old speech habits is very similar to changing from a stick shift to an automatic transmission. Yes, you continue to reach for the gearshift for a while and your foot still tries to find the clutch pedal, but this soon phases itself out. In the same way, you may still say "telephone **call**" (*kohl*) instead of (*kahl*) for a while, but this too will soon pass.

You will also have to think about your speech more than you do now. In the same way that you were very aware and self-conscious when you first learned to drive, you will eventually relax and deal with the various components simultaneously.

A new accent is an adventure. Be bold! Exaggerate wildly! You may worry that Americans will laugh at you for putting on an accent, but I guarantee you, they won't even notice. They'll just think that you've finally learned to "talk right." Good luck with your new accent!

vi

A Few Words On Pronunciation

CD 1

Track 2

I'd like to introduce you to the pronunciation guide outlines in the following chart. There aren't too many characters that are different from the standard alphabet, but just so you'll be familiar with them, look at the chart. It shows eight *tense* vowels and six *lax* vowels and semivowels.

Tense Vowels? Lax Vowels?

In some books, tense vowels are called *long* and lax vowels are called *short*. Since you will be learning how to lengthen vowels when they come before a voiced consonant, it would be confusing to say that *hen* has a long, short vowel. It is more descriptive to say that it has a lax vowel that is doubled or lengthened.

Tense Vowels				Lax Vowels			
Symbol	Sound	Spelling	Example	Symbol	Sound	Spelling	Example
ā	ei	take	[tak]	ɛ	eh	get	[gɛt]
ē	ee	eat	[et]	i	ih	it	[it]
ī	äi	ice	[is]	ü	ih + uh	took	[tük]
ō	ou	hope	[hop]	ə	uh	some	[səm]
ū	ooh	smooth	[smuth]				
ä	ah	caught	[kät]	Semivowels			
æ	ä + ɛ	cat	[kæt]	ər	er	her	[hər]
æo	æ + o	down	[dæon]	ɐl	ul	dull	[dɐl]

Although this may look like a lot of characters to learn, there are really only four new ones: **æ**, **ä**, **ə**, and **ü**. Under Tense Vowels, you'll notice that the vowels that say their own name simply have a line over them: [ā], [ē], [ī], [ō], [ū]. There are three other tense vowels. First, [ä], is pronounced like the sound you make when the doctor wants to see your throat, or when you loosen a tight belt and sit down in a soft chair—*aaaaaaah!* Next, you'll find [æ], a combination of the tense vowel [ä] and the lax vowel [ɛ]. It is similar to the noise that a goat or a lamb makes. The last one is [æo], a combination of [æ] and [o]. This is a very common sound, usually written as *ow* or *ou* in words like *down* or *round*.

A *tense vowel* requires you to use a lot of facial muscles to produce it. If you say [ē], you must stretch your lips back; for [ū] you must round your lips forward; for [ä] you drop your jaw down; for [æ] you will drop your jaw far down and back; for [ä] bring your lips back and drop your jaw a bit; for [ī] drop your jaw for the *ah* part of the sound and pull it back up for the *ee* part; and for [ō] round the lips, drop the jaw and pull back up into [ū]. An American [ō] is really [ou].

V Now you try it. Repeat after me. [ē], [ū], [ä], [æ], [ä], [ī], [ō].

vii

A *lax vowel*, on the other hand, is very reduced. In fact, you don't need to move your face at all. You only need to move the back of your tongue and your throat. These sounds are very different from most other languages.

Under Lax Vowels, there are four reduced vowel sounds, starting with the Greek letter epsilon [ɛ], pronounced *eh*; [i] pronounced *ih*, and [ü] pronounced *ü*, which is a combination of *ih* and *uh*, and the schwa, [ə], pronounced *uh*—the softest, most reduced, most relaxed sound that we can produce. *It is also the most common sound in English.* The semivowels are the American R (pronounced *er*, which is the schwa plus R) and the American L (which is the schwa plus L). Vowels will be covered in greater detail in Chapters 3, 8, and 11.

Voiced Consonants? Unvoiced Consonants?

A consonant is a sound that causes two points of your mouth to come into contact, in three locations—the *lips*, the *tip of the tongue*, and the *throat*. A consonant can either be *unvoiced* (whispered) or *voiced* (spoken), and it can appear at the beginning, middle, or end of a word. You'll notice that for some categories, a particular sound doesn't exist in English.

Initial		Medial		Final	
Unvoiced	Voiced	Unvoiced	Voiced	Unvoiced	Voiced

parry	bury	apple	able	mop	mob
ferry	very	afraid	avoid	off	of
stew	zoo	races	raises	face	phase
sheet		pressure	pleasure	crush	garage
two	do	petal	pedal	not	nod
choke	joke	gaucho	gouger	rich	ridge
think	that	ether	either	tooth	smooth
come	gum	bicker	bigger	pick	pig
		accent	exit	tax	tags
	yes		player		day
	wool		shower		now
his		ahead			
	late		collect		towel
	rate		correct		tower
	me		swimmer		same
	next		connect		man
			finger		ring

viii

Pronunciation Points

1. In many dictionaries, you may find a character that looks like an upside down V, [ʌ] and another character that is an **upside-down e** [ə], the *schwa*. There is a linguistic distinction between the two, but they are *pronounced* exactly the same. Since you can't hear the difference between these two sounds, we'll just be using the upside-down *e* to indicate the schwa sound. It is pronounced *uh*.
2. The second point is that we do not differentiate between [ä] and [ɔ]. The [ä] is pronounced *ah*. The **backwards C** [ɔ] is more or less pronounced *aw*. This *aw* sound has a "back East" sound to it, and as it's not common to the entire United States, it won't be included here.
3. R can be considered a *semivowel*. One characteristic of a vowel is that nothing in the mouth touches anything else. R definitely falls into that category. So in the exercises throughout the book it will be treated not so much as a consonant, but as a vowel.
4. The *ow* sound is usually indicated by [äu], which would be *ah + ooh*. This may have been accurate at some point in some locations, but the sound is now generally [æo]. *Town* is [tæon], *how* is [hæo], *loud* is [læod], and so on.
5. Besides *voiced* and *unvoiced*, there are two words that come up in pronunciation. These are *sibilant* and *plosive*. When you say the [s] sound, you can feel the air *sliding* out over the tip of your tongue—this is a sibilant. When you say the [p] sound, you can feel the air *popping* out from between your lips—this is a plosive. Be aware that there are two sounds that are sometimes mistakenly taught as sibilants, but are actually plosives: [th] and [v].
6. For particular points of pronunciation that pertain to your own language, refer to the Nationality Guides on page 172.

Throughout this text, we will be using three symbols to indicate three separate actions:

- ▼ v Indicates a command or a suggestion.
- ⊕ + Indicates the beep tone.
- ⊗ + Indicates that you need to turn the CD on or off, back up, or pause.



Telephone Tutoring

Preliminary Diagnostic Analysis

CD 1 Track 3

This is a speech analysis to identify the strengths and weaknesses of your American accent. If you are studying American Accent Training on your own, please contact toll-free (800) 457-4255 or www.americanaccent.com for a referral to a qualified telephone analyst. The diagnostic analysis is designed to evaluate your current speech patterns to let you know where your accent is standard and nonstandard.

Hello, my name is _____. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time.

- | | | | |
|-----------------------|---------------------|--------------------------|-----------------------|
| 1. all, long, caught | 5. ice, I'll, sky | 9. come, front, indicate | 13. out, house, round |
| 2. cat, matter, laugh | 6. it, milk, sin | 10. smooth, too, shoe | 14. boy, oil, toy |
| 3. take, say, fail | 7. eat, me, seen | 11. took, full, would | |
| 4. get, egg, any | 8. work, girl, bird | 12. told, so, roll | |

A	B	C	D	E	F
1. pit	1. bit	1. staple	1. stable	1. cap	1. cab
2. fear	2. veer	2. refers	2. reverse	2. half	2. have
3. sue	3. zoo	3. faces	3. phases	3. race	3. raise
4. sheer	4. din	4. cashew	4. casual	4. rush	4. rouge
5. tin	5. gin	5. metal	5. medal	5. hat	5. had
6. chin	6. then	6. catcher	6. cadger	6. rich	6. ridge
7. thin	7. gut	7. ether	7. either	7. bath	7. bathe
8. cut	8. race	8. bicker	8. bigger	8. tack	8. tag
9. yellow	9. breed	9. million	9. correction	9. say	9. sore
10. would	10. man	10. coward	10. surprise	10. how	10. peeper
11. him	11. name	11. rehear	11. summer	11. soul	11. palm
12. lace		12. collection	12. runner	12. people	12. can
13. bleed		13. supplies	13. kingdom		13. sing

1. Go upstairs.
2, I am going to the other room.

1. Betty bought a bit of better butter.

3. My name is Ann.		2. Beddy bada bida bedder budder.
4. It is the end of the bad years.		
5. Give it to his owner.	3. Italian Italy	
1. Go ^(w) upstairs.	4. attack attic	
2. I ^(y) am going f thee ^(y) ether room.	5. atomic atom	
3. My nay mi Zæn.	6. photography photograph	
4. Idiz the ^(y) en d'v th' bæ dyearz.		
5. G' v' to ^(w) i zon'r.	7. bet bed	

x

Chapter 1 American Intonation

The American Speech Music

CD 1 Track 4

What to Do with Your Mouth to Sound American

One of the main differences between the way an American talks and the way the rest of the world talks is that we don't really move our lips. (So, when an American says, "Read my lips!" what does he *really* mean?) We create most of our sounds in the throat, using our tongue very actively. If you hold your fingers over your lips or clench your jaws when you practice speaking American English, you will find yourself much closer to native-sounding speech than if you try to pronounce every ... single ... sound ... very ... carefully.

If you can relate American English to music, remember that the indigenous music is jazz. Listen to their speech music, and you will hear that Americans have a melodic, jazzy way of producing sounds. Imagine the sound of a cello when you say, *Beddy bada bida beader budder* (Betty bought a bit of better butter) and you'll be close to the native way of saying it.

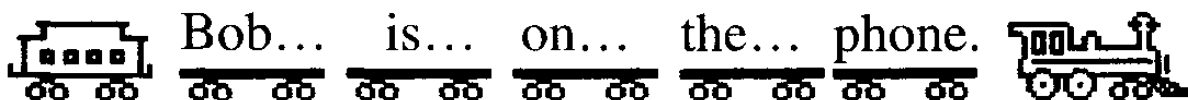
Because most Americans came from somewhere else, American English reflects the accent contributions of many lands. The speech music has become much more exaggerated than British English, developing a strong and distinctive intonation. If you use this intonation, not only will you be easier to understand, but you will sound much more confident, dynamic, and persuasive.

Intonation, or speech music, is the sound that you hear when a conversation is too far away to be clearly audible but close enough for you to tell the nationality of the speakers. The American intonation *dictates* liaisons and pronunciation, and it *indicates* mood and meaning. Without intonation, your speech would be flat, mechanical, and very confusing for your listener. What *is* the American intonation pattern? How is it different from other languages? *Foa egzampuru, eefu you hea ah Jahpahneeze pahsohn speakingu Ingurishu*, the sound would be very choppy, mechanical, and unemotional to an American. *Za sem vey vis Cheuman pipples*, it sounds too stiff. *A mahn frohm Paree ohn zee ahzer ahnd, eez intonashon goes up at zee end ov evree sentence*, and has such a strong intonation that he sounds romantic and highly emotional, but this may not be appropriate for a lecture or a business meeting in English.

1

American Intonation Do's and Don'ts

Do Not Speak Word by Word



Connect Words to Form Sound Groups

bä bizän the foun.



Use Staircase Intonation

Bä		foun.
//////// bi		////////
//////// ////////// zän		////////
//////// ////////// ////////// the		////////
//////// ////////// ////////// //////////		////////

Start a new staircase
when you want to emphasize
that information, generally a *noun*.

+ Do not speak word by word.

If you speak word by word, as many people who learned "printed" English do, you'll end up sounding mechanical and foreign. You may have noticed the same thing happens in your own language: When someone reads a speech, even a native speaker, it sounds stiff and stilted, quite different from a normal conversational tone.

+ Connect words to form sound groups.

This is where you're going to start doing something *completely different* than what you have done in your previous English studies. This part is the most difficult for many people because it goes against everything they've been taught. Instead of thinking of each word as a unit, think of *sound units*. These sound units may or may not correspond to a word written on a page. Native speakers don't say *Bob is on the phone*, but say [bäbizän the foun]. Sound units make a sentence flow smoothly, like peanut butter— never really ending and never really starting, just flowing along. Even chunky peanut butter is acceptable. So long as you don't try to put plain peanuts directly onto your bread, you'll be OK.

2

+ Use staircase intonation.

Let those sound groups floating on the wavy river in the figure flow downhill and you'll get the staircase. Staircase intonation not only gives you that American sound, it also makes you sound much more confident. Not every American uses the downward staircase. A certain segment of the population uses rising staircases—generally, teenagers on their way to a shopping mall: *"Hi, my name is Tiffany. I live in La Canada. I'm on the pep squad."*

What Exactly Is Staircase Intonation?

In saying your words, imagine that they come out as if they were bounding lightly down a flight of stairs. Every so often, one jumps up to another level, and then starts down again. Americans tend to stretch out their sounds longer than you may think is natural. So to lengthen your vowel sounds, put them on two stairsteps instead of just one.

We're here. I

We
//////// 're
//////// ////////// he
//////// ////////// ////////// re.
//////// ////////// ////////// //////////

The sound of an American speaking a foreign language is very distinctive, because we double sounds that should be single. For example, in Japanese or Spanish, the word *no* is, to our ear, clipped or abbreviated.

No

////////

Clipped

No

////////// **ou**
 //////////// ////////////

Standard American

When you have a word ending in an *unvoiced consonant*—one that you "whisper" (t, k, s, x, f, sh)—you will notice that the preceding vowel is said quite quickly, and on a single stairstep. When a word ends in a vowel or a *voiced consonant*—one that you "say" (b, d, g, z, v, zh, j), the preceding vowel is said more slowly, and on a double stairstep.

seat

//////////

Unvoiced

see

////////// **eed**
 //////////// ////////////

Voiced

There are two main consequences of not doubling the second category of words: Either your listener will hear the wrong word, or even worse, you will always sound upset.

3

Consider that the words *curt*, *short*, *terse*, *abrupt*, and *clipped* all literally mean *short*. When applied to a person or to language, they take on the meaning of *upset* or *rude*. For example, in the expressions "*His curt reply ...*," "*Her terse response...*" or "*He was very short with me*" all indicate a less than sunny situation.

Three Ways to Make Intonation

About this time, you're coming to the point where you may be wondering, what exactly are the mechanics of intonation? What changes when you go to the top of the staircase or when you put stress on a word? There are three ways to stress a word.

+ The first way is to just get *louder* or raise the volume. This is not a very sophisticated way of doing it, but it will definitely command attention.

+ The second way is to *streeeeetch* the word out or lengthen the word that you want to draw attention to (which sounds very insinuating).

+ The third way, which is the most refined, is to change *pitch*. Although pausing just before changing the pitch is effective, you don't want to do it every time, because then it becomes an obvious technique. However, it will make your audience stop and listen because they think you're going to say something interesting.

Exercise 1-1: Rubber Band Practice with Nonsense Syllables CD 1 Track 5

*Take a rubber band and hold it with your two thumbs. Every time you want to stress a word by changing pitch, pull on the rubber band. Stretch it out gently, don't jerk it sharply. Make a **looping** ° figure with it and do the same with your voice. Use the rubber band and stretch it out every time you change pitch. Read first across, then down.*

A		B		C		D	
1.	duh duh duh	1.	la la la	1.	mee mee mee	1.	ho ho ho
2.	duh duh duh	2.	la la la	2.	mee mee mee	2.	ho ho ho
3.	duh duh duh	3.	la la la	3.	mee mee mee	3.	ho ho ho
4.	duh duh duh	4.	la la la	4.	mee mee mee	4.	ho ho ho

Read each column down, keeping the same intonation pattern.

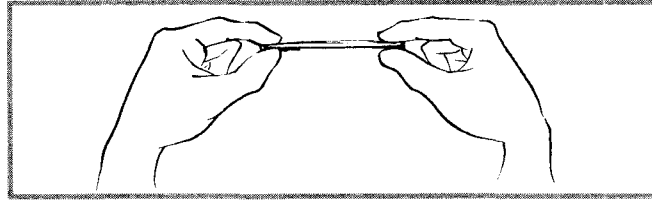
A

B

C

D

- | | | | |
|-----------------------------------|----------------------------|--------------------------|-------------------------|
| 1. duh duh duh | 1. duh duh duh | 1. duh duh duh | 1. duh duh duh |
| 2. ABC | 2. imprecise | 2. condition | 2. alphabet |
| 3. 123 | 3. a hot dog | 3. a hot dog | 3. hot dog stand |
| 4. Dogs eat bones . | 4. They eat bones . | 4. They eat them. | 4. Give me one. |



4

Staircase Intonation

CD 1 Track 6

So what is intonation in American English? What do Americans do? We go up and down staircases. We start high and end low.

We ////// go //////	up ////// ////// //////	and ////// down //////	stair ////// cases. ////// //////
---------------------------	----------------------------------	------------------------------	--

Every time we want to stress a word or an idea, we just start a new staircase. That sounds simple enough, but when and where do you start a new staircase?

Statement Intonation with Nouns

Intonation or pitch change is primarily used to introduce *new information*. This means that when you are making a statement for the first time, you will stress the *nouns*.

Dogs bones
////// eat ////
////// ////

Practice the noun stress pattern after me, using pitch change. Add your own examples.

- | | |
|--|---|
| 1. Dogs eat bones . | 11. Jerry makes music . |
| 2. Mike likes bikes . | 12. Jean sells some apples . |
| 3. Elsa wants a book . | 13. Carol paints the car . |
| 4. Adam plays pool . | 14. Bill and I fix the bikes . |
| 5. Bobby needs some money . | 15. Ann and Ed call the kids . |
| 6. Susie combs her hair . | 16. The kids like the candy . |
| 7. John lives in France . | 17. The girls have a choice . |
| 8. Nelly teaches French . | 18. The boys need some help . |
| 9. Ben writes articles . | 19. _____ |
| 10. Keys open locks . | 20. _____ |

+ Pause the CD.

V Practice the patterns five more times on your own, using your rubber band.

5

Statement Intonation with Pronouns

CD 1 Track 8

When you replace the nouns with pronouns (i.e., *old information*), stress the verb.

eat
They //// them
//// ////

As we have seen, *nouns* are *new* information; *pronouns* are *old* information. In a nutshell, these are the two basic intonation patterns:

Dogs	bones.
	eat
They	them.

Exercise 1-3; Noun and Pronoun Intonation

CD 1 Track 9

In the first column, stress the nouns. In the second column, stress the verb. Fill in your own examples at the bottom.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Bob sees Betty. 2. Betty knows Bob. 3. Ann and Ed call the kids. 4. Jan sells some apples. 5. Jean sells cars. 6. Bill and I fix the bikes. 7. Carl hears Bob and me. 8. Dogs eat bones. 9. The girls have a choice. 10. The kids like the candy. 11. The boys need some help. 12. Ellen should call her sister. 13. The murderer killed the plumber. 14. The tourists went shopping. 15. _____ 16. _____ 17. _____ 18. _____ 19. _____ 20. _____ | <ol style="list-style-type: none"> 1. He sees her. 2. She knows him. 3. They call them. 4. She sells some. 5. She sells them. 6. We fix them. 7. He hears us. 8. They eat them. 9. They have one. 10. They like it. 11. They need something. 12. She should call someone. 13. He killed a man. 14. They bought stuff. 15. _____ 16. _____ 17. _____ 18. _____ 19. _____ 20. _____ |
|--|---|

6

Statement Versus Question Intonation CD 1 Track 10

You may have learned at some point that questions have a rising intonation. They do, but usually a question will step upward until the very end, where it takes one quick little downward step. A question rises a little higher than a statement with the same intonation pattern.

"Here is my **car**."

Here	cä	
///////// is	////	är.
///////// ////	////	////
///////// ////	////	////

"Where is my **car**?"

	cä	
	////	är?
Where	////	////
///////// is	////	////
///////// ////	////	////
///////// ////	////	////

Emotional or Rhetorical Question Intonation

If you know that your car is parked outside, however, and someone doesn't see it and asks you where it is, you might think that it has been stolen and your emotion will show in your intonation as you repeat the question. As your feelings rise in an emotional situation, your intonation rises up along with them.

"Where is my **car**?"

		är?
	cä	////
Where	////	////
//////// is	////	////
//////// //// my	////	////
//////// //// //	////	////
//////// //// //	////	////

"Why? Is it **gone**?"

		än?
	gä	////////
Why?	////////	////////
//////// Is	////////	////////
//////// // it	////////	////////
//////// // //	////////	////////

Exercise 1-4: Sentence Intonation Test

CD 1 Track 11

Pause the CD and underline or highlight the words that you think should be stressed. Check Answer Key, beginning on page 193.

- | | |
|-----------------------------------|---------------------------------|
| 1. Sam sees Bill. | 11. He sees him. |
| 2. She wants one. | 12. Mary wants a car. |
| 3. Betty likes English. | 13. She likes it. |
| 4. They play with them. | 14. They eat some. |
| 5. Children play with toys. | 15. Len and Joe eat some pizza. |
| 6. Bob and I call you and Bill. | 16. We call you. |
| 7. You and Bill read the news. | 17. You read it. |
| 8. It tells one. | 18. The news tells a story. |
| 9. Bernard works in a restaurant. | 19. Mark lived in France. |
| 10. He works in one. | 20. He lived there. |

7

Exercise 1-5: Four Main Reasons for Intonation

CD 1 Track 12

Depending on the situation, a word may be stressed for any of the following reasons:

New Information **Opinion** **Contrast** **"Can't"**

1. New Information

It sounds like **rain**.

Rain is the new information. It's the most important word in that sentence and you could replace everything else with *duh-duh-duh*. *Duh-duh-duh rain* will still let you get your point across.

✓ Repeat: *Duh-duh-duh rain* | *It sounds like rain*.

Duh		ray
//// duh		//// ayn.
//// // duh		//// //
//// // //		//// //

✓ Make **rain** very musical and put it on two notes: *ray-ayn*. *Duh-duh-duh ray-ayn* / *It sounds like ray-ayn*.

2. Opinion

It sounds like **rain**, but I don't think it is.

In this case, intonation makes the meaning the opposite of what the words say: *It looks like a diamond, but I think it's a zircon. It smells like Chanel, but at that price, it's a knock-off. It feels like... It tastes like...* These examples all give the impression that you mean the *opposite* of what your senses tell you.

V Practice the intonation difference between new information and opinion:

It sounds like rain. (It's rain.) *It sounds like rain,* (but it's not.)

3. Contrast

He likes rain, but he hates snow.

Like and *hate* are contrasted and are the stronger words in the sentence.

4. Can't

It can't rain when there're no clouds.

Contractions (*shouldn't, wouldn't*) and negatives (*no, not, never*) are important words since they totally negate the meaning of a sentence, but they are not usually stressed. *Can't* is the exception.

8

Exercise 1-6: Pitch and Meaning Change

CD 1 Track 13

Practice saying the four sentences after me. Pay close attention to the changes in pitch that you must make to convey the different meanings intended. The words to be stressed are indicated in bold face.

1. It sounds like **rain**.
2. It **sounds** like rain.
3. He **likes** rain, but he **hates** snow.
4. It **can't** rain on my **parade!** He **can't** do it. (*See also Ex. 1-43 for negatives.*)

Exercise 1-7: Individual Practice

CD 1 Track 14

Practice saying the sentences after the suggestion and the beep tone +. You will be given only a short time in which to reply so that you won't have the leisure to overthink. Start speaking as soon as you hear the tone because I'll be saying the sentence only a few seconds later.

1. Convey the information that it really does sound as if rain is falling. +
2. Convey the opinion that although it has the sound of rain, it may be something else. +
3. Convey the different feelings that someone has about rain and snow. +
4. Convey the fact that rain is an impossibility right now. +

+ Pause the CD.

V Practice the four sentences on your own ten times.

+ Once you're familiar with moving the stress around and feeling how the meaning changes, turn the CD on to continue with the next exercise.

Exercise 1-8: Meaning of "Pretty"

CD 1 Track 15

Native speakers make a clear distinction between pretty easily (easily) and pretty easily (a little difficult). Repeat the answers after me paying close attention to your stress.

Question: How did you like the movie? Answer:

1. *It was pretty good.* (She liked it.)
2. *It was pretty good.* (She didn't like it much.)

9

Exercise 1-9: Inflection

CD 1 Track 16

Notice how the meaning changes, while the actual words stay the same.

1. I didn't say he stole the money. Someone **else** said it.
2. I **didn't** say he stole the money. **That's** not true at **all**.
3. I didn't say he stole the money. I only **suggested the possibility**.
4. I didn't say **he** stole the money. I think someone **else** took it.
5. I didn't say he **stole** the money. Maybe he just **borrowed** it.
6. I didn't say he stole **the** money, but rather some **other** money.

7. I didn't say he stole the **money**. He may have taken some **jewelry**.
- I** I didn't say he stole the money. Someone **else** said it.
It's true that somebody said it, but I wasn't that person.
- Didn't** I **didn't** say he stole the money. **That's** not true at **all**.
Someone has accused me and I'm protesting my innocence.
- Say** I didn't **say** he stole the money. I only **suggested** the **possibility**.
Maybe I hinted it. Maybe I wrote it. In some way, I indicated that he stole the money, *but* I didn't say it.
- He** I didn't say **he** stole the money. I think someone **else** took it.
I think someone stole the money, only not the person you suspect did it.
- Stole** I didn't say he **stole** the money. Maybe he just **borrowed** it.
I agree that he took it, but I think his motive was different.
- The** I didn't say he stole **the** money, but rather some **other** money.
We agree that he stole some money, but I don't think it's this money.
- Money** I didn't say he stole the **money**. He may have taken some **jewelry**.
We agree that he's a thief, but we think he stole different things.

Notice that in the first half of these sentences nothing changes but the intonation.

V Repeat after me.

10

Exercise 1-10; Individual Practice

CD 1 Track 17

Now, let's see what you can do with the same sentence, just by changing the stress around to different words. I'll tell you which meaning to express. When you hear the tone +, say the sentence as quickly as you can, then I'll say the sentence for you. To test your ear, I'm going to repeat the sentences in random order. Try to determine which word I'm stressing. The answers are given in parentheses, but don't look unless you really have to. Here we go.

1. Indicate that he borrowed the money and didn't steal it. (5) +
2. Indicate that you are denying having said that he stole it. (2) +
3. Indicate that you think he stole something besides money. (7) +
4. Indicate that you were not the person to say it. (1) +
5. Indicate that you don't think that he was the person who stole it. (4) +
6. Indicate that you didn't say it outright, but did suggest it in some way. (3) +
7. Indicate that he may have stolen a different amount of money. (6) +

Overdo It

Practice these sentences on your own, really exaggerating the word that you think should be stressed. In the beginning, you're going to feel that this is ridiculous. (*Nobody stresses this hard! Nobody talks like this! People are going to laugh at me!*) Yet as much as you may stress, you're probably only going to be stressing about half as much as you should.

+ Pause the CD and practice the sentences in random order ten times.

Another reason you must overexaggerate is because when you get tired, emotional, or relaxed, you will stop paying attention. When this happens, like a rubber band, you're going to snap back to the way you originally were sounding (10 percent). So, if you just stretch yourself to the exact position where you ideally want to be, you'll go back almost completely to the old way when you

relax. For practice, then, stretch yourself far *beyond* the normal range of intonation (150 percent), so when you relax, you relax back to a standard American sound (100 percent).

We All Do It

Possibly about this time you're thinking, *Well, maybe you do this in English, but in my language, I just really don't think that we do this.* I'd like you to try a little exercise.

Exercise 1-11: Translation

CD 1 Track 18

Take the sentence I didn't say he stole the money and translate it into your native language. Write it down below, using whatever letters or characters you use in your language.

Now that you have written your sentence down, try shifting the stress around in your own language by going through the stress patterns 1-7 in Exercise 1-9. Don't try to put on a

11

particularly American or other accent; just concentrate on stressing a different word in the sentence each time you say it.

For example, if your language is German, *Ich habe nicht gesagt daß er das Geld gestohlen hat*, you would change the stress to: *Ich habe nicht gesagt daß er das Geld gestohlen hat*, or *Ich habe nicht gesagt daß er das Geld gestohlen hat*.

If you translated it into French, you would say, *Je n'ai pas dit qu'il a vole l'argent*, or *Je n' pas dit qu'il a vole l'argent*.

In Japanese, many people think that there are no intonation changes, but if you hear someone say, *wakkanai*, you'll realize that it has similarities to every other language. *Watashi wa kare ga okane o nusunda to wa iimasen deshita*. Or perhaps, *Watashi wa kare ga okane o nusunda to wa iimasen deshita*.

No matter how strange it may sound to you, stress each different word several times in your language. You may notice that with some words it sounds perfectly normal, but with other words it sounds very strange. Or you may find that in your language, rather than stressing a word, you prefer to change the word order or substitute another word. Whatever you do is fine, as long as you realize where your language patterns are similar to and different from the American English intonation patterns. Then, when you do it again, in English, it will be much easier.

Note *An excellent exercise is to practice speaking your native language with an American accent. If you can sound like an American speaking your native language, imagine how easy it would be to speak English with an American accent.*

X Pause the CD and practice shifting the stressed words in your native language.

Intonation Contrast

Below are two sentences—the first is stressed on the most common, everyday word, *book*. Nine times out of ten, people will stress the sentence in this way. The second sentence has a less common, but perfectly acceptable intonation, since we are making a distinction between two possible locations.

Normal intonation Where's the **book**? It's on the **table**.

Changed intonation Is the book **on** the table or **under** it? It's **on** the table.

X Pause the CD and repeat the sentences.

Exercise 1-12: Create Your Own Intonation Contrast

CD 1 Track 19

Write a short sentence and indicate where you think the most normal intonation would be placed. Then, change the meaning of the sentence slightly and change the intonation accordingly.

Normal intonation

Changed intonation

Exercise 1-13: Variable Stress**CD 1 Track 20**

Notice how the meaning of the following sentence changes each time we change the stress pattern. You should be starting to feel in control of your sentences now.

1. *What would you like ?*

This is the most common version of the sentence, and it is just a simple request for information.

2. *What would you like?*

This is to single out an individual from a group.

3. *What would you like?*

You've been discussing the kinds of things he might like and you want to determine his specific desires: "*Now that you mention it, what would you like?*"

or

He has rejected several things and a little exasperated, you ask, "*If you don't want any of these, what would you like?*"

4. *What would you like?*

You didn't hear and you would like the speaker to repeat herself.

or

You can't believe what you heard: "*I'd like strawberry jam on my asparagus.*"
— "*What would you like ?*"

+ Turn off the CD and repeat the four sentences.

Exercise 1 -14: Make a Variable Stress Sentence**CD 1 Track 21**

Now you decide which words should be emphasized. Write a normal, everyday sentence with at least seven words and put it through as many changes as possible. Try to make a pitch change for each word in the sentence and think about how it changes the meaning of the entire sentence.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

13

Application of Intonation**CD 1 Track 22**

There is always at least one stressed word in a sentence and frequently you can have quite a few if you are introducing a lot of new information or if you want to contrast several things. Look at the paragraph in Exercise 1-15. Take a pencil and mark every word that you think should be stressed or sound stronger than the words around it. I'd like you to make just an accent mark (') to indicate a word you think should sound stronger than others around it.

Reminder The three ways to change your voice for intonation are: (1) **Volume** (speak louder), (2) **Length** (stretch out a word), and (3) **Pitch** (change your tone).

* Pause the CD and work on the paragraph below.

Exercise 1 -15: Application of Stress**CD 1 Track 23**

Mark every word or syllable with ' where you think that the sound is stressed. Use the first sentence as your example. Check Answer Key, beginning on page 193. Pause the CD.

Hello, my' name is _____. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

V Listen and re-mark the stressed words with your marker. After you've put in the accent marks where you think they belong, take one of the colored translucent markers and as I read very slowly, mark the words that I stress. I am going to exaggerate the words far more than you'd normally hear in a normal reading of the paragraph. You can mark either the whole word or just the strong syllable, whichever you prefer, so that you have a bright spot of color for where the stress should fall.

Note *If you do the exercise only in pencil, your eye and mind will tend to skip over the accent marks. The spots of color, however, will register as "different" and thereby encourage your pitch change. This may strike you as unusual, but trust me, it works.*

* Pause the CD and practice reading the paragraph out loud three times on your own.

14

How You Talk Indicates to People How You Are

CD 1 Track 24

Beware of "Revealing" a Personality that You Don't Have!

There is no absolute right or wrong in regard to intonation because a case can be made for stressing just about any word or syllable, but you actually reveal a lot about yourself by the elements you choose to emphasize. For example, if you say, *Hello*, this intonation would indicate doubt. This is why you say, *Hello ?* when answering the telephone because you don't know who is on the other end. Or when you go into a house and you don't know who's there because you don't see anyone. But if you're giving a speech or making a presentation and you stand up in front of a crowd and say, *Hello*, the people would probably laugh because it sounds so uncertain. This is where you'd confidently want to say *Hello, my name is So-and-so*.

A second example is, *my name is*—as opposed to *my name is*. If you stress *name*, it sounds as if you are going to continue with more personal information: *My name is So-and-so, my address is such-and-such, my blood type is O*. Since it may not be your intention to give all that information, stay with the standard—*Hello, my name is So-and-so*.

If you stress / every time, it will seem that you have a very high opinion of yourself. Try it: *I'm taking American Accent Training. I've been paying attention to pitch, too. I think I'm quite wonderful*.

An earnest, hard-working person might emphasize words this way: *I'm taking American Accent Training* (Can I learn this stuff?). *I hope to make it as enjoyable as possible* (I'll force myself to enjoy it if I have to). *Although the only way to get it is to practice all the time* (24 hours a day).

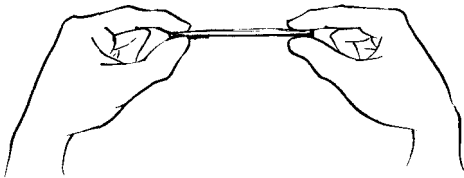
A Doubting Thomas would show up with: *I should pick up on* (but I might not) *the American intonation pattern pretty easily*, (but it looks pretty hard, too). *I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand* (but I think they're just being polite).

Exercise 1-16: Paragraph Intonation Practice

CD 1 Track 25

V From your color-marked copy, read each sentence of the paragraph in Exercise 1-15 after me. Use your rubber band, give a clear pitch change to the highlighted words, and think about the meaning that the pitch is conveying.

- × Back up the CD and practice this paragraph three times.
- × Pause the CD and practice three times on your own.

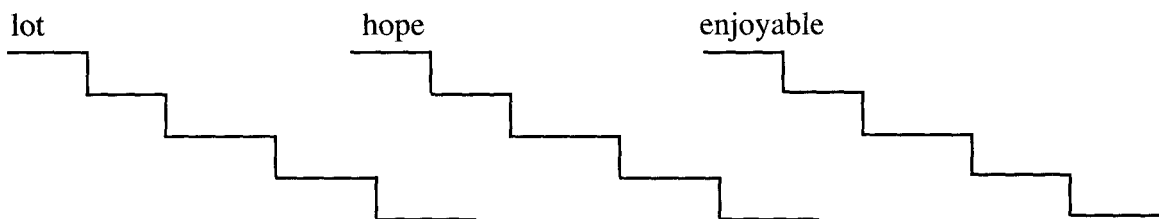
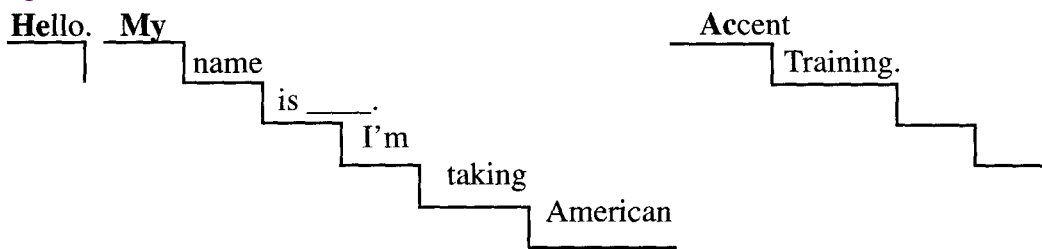


15

Exercise 1-17: Staircase Intonation Practice

CD 1 Track 26

Draw one step of the staircase for each word of the paragraph. Start a new staircase for every stressed word. There usually is more than one staircase in a sentence. New sentences don't have to start new staircases; they can continue from the previous sentence until you come to a stressed word. I'll read the beginning sentences. Check the first sentence against the example. Then put the words of the second sentence on a staircase, based on the way I read it. Remember, I'm exaggerating to make a point.



✓ Write out the rest of the staircases.

× Turn the CD back on to check your staircases with the way I read the paragraph. × Pause the CD again to check your staircases in the Answer Key, beginning on page 193. × Back up the CD, and listen and repeat my reading of the paragraph while following the staircases in the Answer Key.

16

Exercise 1-18: Reading with Staircase Intonation

CD 1

Track 27

Read the following with clear intonation where marked.

Hello, my name is _____. I'm taking American **Accent** Training. There's a **lot** to learn, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it **is** to **practice** all of the time. I use the **up** and down, or **peaks** and valleys, **intonation** more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to a lot of **Americans** lately, and they tell me that I'm **easier** to understand. **Anyway**, I could go **on** and on, but the **important** thing is to **listen** well and sound **good**. Well, what do you **think**? **Do** I?

Exercise 1-19: Spelling and Numbers

CD 1

Track 28

Just as there is stress in words or phrases, there is intonation in spelling and numbers. Americans seem to spell things out much more than other people. In any bureaucratic situation, you'll be asked to spell names and give all kinds of numbers—your phone number, your birth date, and so on. There is a distinct stress and rhythm pattern to both spelling and numbers—usually in groups of three or four letters or numbers, with the stress falling on the last member of the group. Acronyms (phrases

that are represented by the first letter of each word) and initials are usually stressed on the last letter. Just listen to the words as I say them, then repeat the spelling after me.

Acronym Pronunciation

IBM	Eye Bee Em
MIT	Em Eye Tee
Ph.D.	Pee Aitch Dee
MBA	Em Bee ɪ
LA	Eh Lay
IQ	Eye Kyu
RSVP	Are Ess Vee Pee
TV	Tee Vee
USA	You Ess ɪ
ASAP	ɪ Ess ɪ Pee
CIA	See Eye ɪ
FBI	Eff Bee Eye
USMC	You Ess Em See
COD	See Oh Dee
SOS	Ess Oh Ess
X,Y, Z	Ex, Why, Zee

Spelling Pronunciation

Box	Bee Oh Ex
Cook	See Oh Oh Kay
Wilson	Dubba You Eye El , Ess Oh En

Numbers Pronunciation

Area Code	21 3
Zip Code	9470 8
Date	9/6/6 2
Phone Number	555-91 32

17

Exercise 1-20; Sound/Meaning Shifts CD 1 Track 29

Intonation is powerful. It can change meaning and pronunciation. Here you will get the chance to play with the sounds. Remember, in the beginning, the meaning isn't that important—just work on getting control of your pitch changes. Use your rubber band for each stressed word.

my tie	mai -tai	Might I?
my keys	Mikey 's	My keys ?
inn key	in key	inky
my tea	mighty	My D
I have two .	I have, too .	I have to.

How many kids do you have?	I have two .
I've been to Europe .	I have, too .
Why do you work so hard?	I have to.

Exercise 1-21: Squeezed-Out Syllables CD 1 Track 30

Intonation can also completely get rid of certain entire syllables. Some longer words that are stressed on the first syllable squeeze weak syllables right out. Cover up the regular columns and read the words between the brackets.

actually	[æ k •chully]	every	[ɛ vree]
----------	----------------------	-------	------------------

average	[ævr'j]	family	[fæmlee]
aspirin	[æsprin]	finally	[fyn•lee]
broccoli	[bräklee]	general	[jɛnr'l]
business	[bizness]	groceries	[grossreez]
camera	[kæmruh]	interest	[intr'st]
chocolate	[chäkl't]	jewelry	[joolree]
comfortable	[k'mf•t'bl]	mathematics	[mæthmædix]
corporal	[corpr'l]	memory	[mɛmree]
desperate	[dɛspr't]	orange	[ornj]
diamond	[däim'nd]	probably	[präblee]
diaper	[däiper]	restaurant	[rɛstränt]
different	[diff'rnt]	separate	[sɛpr't]
emerald	[ɛmr'ld]	several	[sɛvr'l]
vegetable	[vej•t'bl]	liberal	[libr'l]
beverage	[bev•r'j]	conference	[cänfrns]
bakery	[bä•kree]	coverage	[c'vr'j]
catholic	[cæth•l'k]	history	[hisstree]
nursery	[nrsree]	accidentally	[æk•sə•dent•lee]
onion	[ɔny'n]	basically	[bä•sə•klee]

Note *The ~cally ending is always pronounced ~klee.*

18

Syllable Stress CD 1 Track 31

Syllable Count Intonation Patterns

In spoken English, if you stress the wrong syllable, you can totally lose the meaning of a word: "MA-sheen" is hardly recognizable as "ma-SHEEN" or *machine*.

At this point, we won't be concerned with *why* we are stressing a particular syllable— that understanding will come later.

Exercise 1-22: Syllable Patterns

CD 1 Track 32

In order to practice accurate pitch change, repeat the following column. Each syllable will count as one musical note. Remember that words that end in a vowel or a voiced consonant will be longer than ones ending in an unvoiced consonant.

1 Syllable	A	B	C
Pattern 1a	la!	get	stop

**Pattern 1b**

cat
jump
box
la-a

quick
choice
loss
law

which
bit
beat
bid

**2 Syllables****Pattern 2a**

dog
see
plan

goes
choose
lose

bead
car
know

**Pattern 2b**

la-la
a dog
a cat
destroy
a pen
pretend
your job
pea soup

Bob Smith
my car
some more
red tape
enclose
consume
my choice
How's work?

for you
Who knows?
cassette
ballet
valet
to do
today
tonight



la-la
hot dog
icy
suitcase
project
sunset
Get one!
Do it!

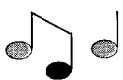
wristwatch
textbook
bookshelf
sunshine
placemat
stapler
modern
modem

phone book
doorknob
notebook
house key
ballot
valid
dog show
want ad

19

a hot dog is an overheated canine

a hot dog is a frankfurter

Exercise 1-22: Syllable Patterns *continued***CD 1 Track 32****3 Syllables****Pattern 3a**

A
la-la-la
Bob's hot dog
Bob won't know.
Sam's the boss.
Susie's nice.

Bill went home.

B
Worms eat dirt.
Inchworms inch.
Pets need care.
Ed's too late.
Paul threw up.

Wool can itch.

C
Joe has three.
Bob has eight.
Al jumped up.
Glen sat down.
Tom made
lunch.
Kids should
play.

Pattern 3b



Cats don't **care**.
Stocks can **fall**.
School is **fun**.

la-la-la

a hot **dog**
 I don't **know**.
 He's the **boss**.
 We cleaned **up**.
 in the **bag**
 for a **while**
 I went **home**.
 We don't **care**.

It's in **March**.

Pattern 3c



la-la-la

a **hot** dog
 I **don't** know!
 Jim **killed** it.
 tomorrow
 a **fruit**cake
 the **engine**
 a **wine**glass
 potato
 whatever

Pattern 3d



la-la-la

hot dog stand
 I don't know.
analyze
article
dinnertime
digital
analog
 cell structure

Birds sing **songs**.
Spot has **fleas**.
Nick's a **punk**.

Make a **cake**.

He forgot.
 Take a **bath**.
 We're too **late**.
 I love **you**.
 over **here**
 What a **jerk**!
 How's your **job**?
 How'd it **go**?

Who'd you **meet**?

percentage (%)

advantage
 It's **starting**.
 Let's **try** it.
financial
 I **thought** so.
 on **Wednesday**
 in **April**
 I **love** you.
 Let's **tell** him.

alphabet

possible
Show me one.
 area
punctuate
emphasis
syllable
PostIt note
Rolodex

Mom said, "No!"
Mars is **red**.
Ned sells **cars**.

IBM

a good **time**
 Use your **head**!
 How are **you**?
 We came **home**.
 on the **bus**
engineer
 She fell **down**.
 They called
back.
 You goofed **up**.

Ohio

his **football**
 They're **leaving**.
 How **are** you?
emphatic
 Dale **planned** it.
 You **took** it.
 external
 a **bargain**
 Don't **touch** it.

phone number

think about
comfortable
waiting for
pitiful
everything
orchestra
ignorant
Rubbermaid

4 Syllables Pattern 4a



A

la-la-la-la
Spot's a hot **dog**.
Jim killed a **snake**.
Joe doesn't **know**.
Nate bought a **book**.
Al brought some **ice**.

B

Nate needs a **break**.
Ed took my **car**.
Jill ate a **steak**.
Spain's really **far**.
Jake's in the **lake**.
Sam's in a **bar**.

C

Max wants to **know**.
Al's kitchen **floor**
Bill's halfway **there**.
Roses are **red**,
Violets are **blue**,
Candy is **sweet**,
and so are you.

Pattern 4b



la-la-la-la
 It's a hot **dog**.
 He killed a **snake**.
 He doesn't **know**.
 We came back **in**.
 He bought a **book**.

She asked for **help**.
 We took my **car**.
 We need a **break**.
 It's really **far**.
 I love you, **too**.
 They got **away**.

I want to **know**.
 the kitchen **floor**
 We watched **TV**.
 She's halfway **there**.
 We played all **day**.
 Please show me **how**.

Pattern 4c



la-la-la-la
Bob likes **hot** dogs.
Ann eats **pancakes**.
Cats eat **fish** bones.
Bears are **fuzzy**.
Planets **rotate**.

Boys ring **doorbells**.
Bill ate **breakfast**.
Guns are **lethal**.
Inchworms **bug** me.
Ragtops **cost** more.
Salesmen **sell** things.

Phil knows **mailmen**.
Joe grew **eggplants**.
Humpty Dumpty
Hawks are **vicious**.
Homework **bore**s them.
Mike can **hear** you.

Pattern 4d



la-la-la-la
 It's my **hot** dog.
 imitation
 analytic
 We like **science**.
 my to-**do** list

an **alarm** clock
 I don't **need** one.
 Ring the **doorbell**.
 What's the **matter**?
 introduction
 my **report** card

He said "**lightbulb**."
 What does '**box**' mean?
 Put your **hands** up.
 Where's the **mailman**?
 an assembly
 definition

Pattern 4e



la-la-la-la
 a **hot** dog stand
 Jim **killed** a man.
 analysis
 invisible
 a **platypus**

potato chip
 Whose **turn** is it?
 We **worked** on it.
 How **tall** are you?
 insanity
 ability

What **time** is it?
 my **phone** number
 Let's **eat** something.
 How **old** are you?
 un**touchable**
 a **maniac**

Pattern 4f



la-la-la-la
permanently
demonstrated
category
office supplies
educator

supervisor
window cleaner
race car driver
January (jæn-yə-wery)
progress report
thingamajig

lighthouse keeper
cough medicine
business meeting
February (feb-yə-wery)
baby-sitter
dictionary

Exercise 1-23; Syllable Count Test

CD 1 Track 33

Put the following words into the proper category based on the syllable count intonation. Write the pattern number in the space provided. Check Answer Key, beginning on p. 193.

Single Words

1. stop ___ 5. analyze (v) ___ 9. believe ___

- | | | | | | |
|----------------|-----|----------------------------|-----|----------------|-----|
| 2. go | ___ | 6. analysis (<i>n</i>) | ___ | 10. director | ___ |
| 3. sympathy | ___ | 7. analytic (<i>adj</i>) | ___ | 11. indicator | ___ |
| 4. sympathetic | ___ | 8. mistake | ___ | 12. technology | ___ |

Noun Phrases

- | | | | | | |
|---------------------|-----|------------------|-----|-----------------------|-----|
| 1. tech support | ___ | 5. English test | ___ | 9. a fire engine | ___ |
| 2. software program | ___ | 6. airline pilot | ___ | 10. sports fanatic | ___ |
| 3. the truth | ___ | 7. Y2K | ___ | 11. the kitchen floor | ___ |
| 4. notebook | ___ | 8. Santa Claus | ___ | 12. computer disk | ___ |

Phrases

- | | | | | | |
|-------------------|-----|-----------------|-----|---------------------|-----|
| 1. on the table | ___ | 5. for sure | ___ | 9. on the way | ___ |
| 2. in your dreams | ___ | 6. OK | ___ | 10. like a princess | ___ |
| 3. last Monday | ___ | 7. thank you | ___ | 11. to pick up | ___ |
| 4. for a while | ___ | 8. back to back | ___ | 12. a pickup | ___ |

Sentences

- | | | | | | |
|-----------------------|-----|----------------------|-----|-------------------------|-----|
| 1. All gets T-shirts. | ___ | 5. I don't know. | ___ | 9. She has head lice. | ___ |
| 2. I went too fast. | ___ | 6. Bob works hard. | ___ | 10. Gail has head lice. | ___ |
| 3. Get up! | ___ | 7. It's in the back. | ___ | 11. Sue's working hard. | ___ |
| 4. Get one! | ___ | 8. Buy us some! | ___ | 12. I want some more. | ___ |

Mixed

- | | | | | | |
|-------------------|-----|-----------------------|-----|---------------------------|-----|
| 1. Do it again. | ___ | 8. in the middle | ___ | 15. Make up your mind! | ___ |
| 2. Joe was upset. | ___ | 9. It's a good trick. | ___ | 16. Tom has frostbite. | ___ |
| 3. banana | ___ | 10. specifically | ___ | 17. Sam's a champ. | ___ |
| 4. banana split | ___ | 11. Bill needs it. | ___ | 18. He's a winner. | ___ |
| 5. categorize | ___ | 12. jump around | ___ | 19. He likes to win. | ___ |
| 6. child support | ___ | 13. on my own | ___ | 20. All hates pork chops. | ___ |
| 7. Mexican food | ___ | 14. by myself | ___ | 21. He likes ground beef. | ___ |

Make up your own examples, one of each pattern. Make up more on your own.

- | | | | | | |
|----------|----|----------|----|-----------|----|
| 1. _____ | 2a | 5. _____ | 3c | 9. _____ | 4c |
| 2. _____ | 2b | 6. _____ | 3d | 10. _____ | 4d |
| 3. _____ | 3a | 7. _____ | 4a | 11. _____ | 4e |
| 4. _____ | 3b | 8. _____ | 4b | 12. _____ | 4f |

22

Complex Intonation

Word Count Intonation Patterns

CD 1 Track 34

This is the beginning of an extremely important part of spoken American English—the rhythms and intonation patterns of the long streams of nouns and adjectives that are so commonly used. These exercises will tie in the intonation patterns of **adjectives** (*nice, old, best, etc.*), **nouns** (*dog, house, surgeon, etc.*), and **adverbs** (*very, really, amazingly, etc.*)

One way of approaching sentence intonation is not to build each sentence from scratch. Instead, use patterns, with each pattern similar to a mathematical formula. Instead of plugging in numbers, however, plug in words.

In Exercise 1-2, we looked at simple noun•verb•noun patterns, and in Exercise 1-22 and 1-23, the syllable-count intonation patterns were covered and tested. In Exercises 1-24 to 1-37, we'll examine intonation patterns in two word phrases.

It's important to note that there's a major difference between *syllable stress* and *compound noun stress* patterns. In the syllable count exercises, each *syllable* was represented by a single musical note. In the noun phrases, each individual *word* will be represented by a single musical note—no matter how many total syllables there may be.

At times, what appears to be a single syllable word will have a "longer" sound to it—*seed* takes longer to say than *seat* for example. This was introduced on page 3, where you learned that a final voiced consonant causes the previous vowel to double.

Exercise 1-24: Single-Word Phrases

CD 1 Track 35

Repeat the following noun and adjective sentences.



Noun

1. It's a **nail**.
2. It's a **cake**.
3. It's a **tub**.
4. It's a **drive**.
5. It's a **door**.
6. It's a **cärd**.
7. It's a **spot**. [säpt]
8. It's a **book**, [bük]



Adjective

- It's **short**.
- It's **chocolate**. [chäkl't]
- It's **hot**. [hät]
- It's **härd**.
- It's in **back**. [bæk]
- There are **four**.
- It's **smäll**.
- It's **good**. [güd]

Write your own noun and adjective sentences below. You will be using these examples throughout this series of exercises.

9. It's a _____ It's _____
10. It's a _____ It's _____
11. It's a _____ It's _____

23

Two-Word Phrases

Descriptive Phrases

CD Track 36

Nouns are "heavier" than adjectives; they carry the weight of the new information. An adjective and a noun combination is called a *descriptive phrase*, and in the absence of contrast or other secondary changes, the stress will always fall naturally on the noun. In the absence of a noun, you will stress the adjective, but as soon as a noun appears on the scene, it takes immediate precedence—and should be stressed.

Exercise 1-25: Sentence Stress with Descriptive Phrases Track 37

CD 1

Repeat the following phrases.



Adjective

1. It's **short**.
2. It's **chocolate**.
3. It's **good**.
4. It's **guarded**.
5. It's **wide**.
6. There're **four**.
7. It was **small**.
8. It's the **best**.



Noun and Adjective

- It's a short **nail**.
- It's a chocolate **cake**.
- It's a good **plan**.
- It's a guarded **gate**.
- It's a wide **river**.
- There're four **cards**.
- It was a small **spot**.
- It's the best **book**.

Pause the CD and write your own adjective and noun/adjective sentences. Use the same words from Ex. 1-24.

9. It's _____ It's a _____
 10. It's _____ It's a _____
 11. It's _____ It's a _____

Exercise 1 -26: Two Types of Descriptive Phrases Track 38

CD 1

Repeat.



Adjective Noun

- It's a short **nail**.
- It's a chocolate **cake**.
- It's a hot **bath**.
- It's a hard **drive**.



Adverb Adjective

- It's really **short**.
 It's dark **chocolate**.
 It's too **hot**.
 It's extremely **hard**.

24

Exercise 1 -26: Two Types of Descriptive Phrases *continued* Track 38

CD1

- | | |
|----------------------------------|-------------------------------|
| 5. It's the back door . | It's far back . |
| 6. There are four cards . | There are only four . |
| 7. It's a small spot . | It's laughably small . |
| 8. It's a good book . | It's amazingly good . |

Pause the CD and write your own adjective/noun and adverb/adjective sentences, carrying over Ex. 1-25.

9. It's a _____ It's _____
 10. It's a _____ It's _____
 11. It's a _____ It's _____

The following well-known story has been rewritten to contain only descriptions. Stress the second word of each phrase. Repeat after me.

Exercise 1-27: Descriptive Phrase Story—The Ugly Duckling CD1 Track 39

There is a *mother duck*. She lays *three eggs*. Soon, there are three *baby birds*. Two of the birds are *very beautiful*. One of them is *quite ugly*. The *beautiful ducklings* make fun of their *ugly brother*. The *poo r thing* is *very unhappy*. As the *three birds* grow older, the *ugly duckling* begins to change. His *gray feathers* turn *snowy white*. His *gangly neck* becomes *beautifully smooth*. In *early spring*, the *ugly duckling* is swimming in a *small pond* in the *backyard* of the *old farm*. He sees his *shimmering reflection* in the *clear water*. What a *great surprise*. He is no longer an *ugly duckling*. He has grown into a *lovely swan*.

Set Phrases

CD 1 Track 40

A Cultural Indoctrination to American Norms

When I learned the alphabet as a child, I heard it before I saw it. I heard that the last four letters were *dubba-you, ex, why, zee*. I thought that *dubbayou* was a long, strange name for a letter, but I didn't question it any more than I did *aitch*. It was just a name. Many years later, it struck me that it was a *double U*. Of course, a W is really UU. I had such a funny feeling, though, when I realized that something I had taken for granted for so many years had a background meaning that I had completely overlooked. This "funny feeling" is exactly what most native speakers get when

a two-word phrase is stressed on the wrong word. When two individual words go through the cultural process of becoming a set phrase, the original sense of each word is more or less forgotten and the new meaning completely takes over. When we hear the word *painkiller*, we think *anesthetic*. If, however, someone says *painkiller*, it brings up the strength and almost unrelated meaning of *kill*.

When you have a two-word phrase, you have to either stress on the first word, or on

25

the second word. If you stress both or neither, it's not clear what you are trying to say. Stress on the first word is more noticeable and one of the most important concepts of intonation that you are going to study. At first glance, it doesn't seem significant, but the more you look at this concept, the more you are going to realize that it reflects how we Americans think, what concepts we have adopted as our own, and what things we consider important.

Set phrases are our "cultural icons," or word images; they are indicators of a *determined use* that we have internalized. These set phrases, with stress on the first word, have been taken into everyday English from descriptive phrases, with stress on the second word. As soon as a descriptive phrase becomes a set phrase, the emphasis shifts from the *second* word to the *first*. The original sense of each word is more or less forgotten and the new meaning takes over.

Set phrases indicate that we have internalized this phrase as an *image*, that we all agree on a concrete idea that this phrase represents. A hundred years or so ago, when Levi Strauss first came out with his denim pants, they were described as *blue jeans*. Now that we all agree on the image, however, they are *blue jeans*.

A more recent example would be the descriptive phrase, *He 's a real party animal*. This slang expression refers to someone who has a great time at a party. When it first became popular, the people using it needed to explain (with their intonation) that he was an *animal* at a *party*. As time passed, the expression became cliché and we changed the intonation to *He's a real party animal* because "everyone knew" what it meant.

Cliches are hard to recognize in a new language because what may be an old and tired expression to a native speaker may be fresh and exciting to a newcomer. One way to look at English from the inside out, rather than always looking from the outside in, is to get a feel for what Americans have already accepted and internalized. This starts out as a purely language phenomenon, but you will notice that as you progress and undergo the relentless cultural indoctrination of standard intonation patterns, you will find yourself expressing yourself with the language cues and signals that will mark you as an insider—not an outsider.

When the interpreter was translating for the former Russian President Gorbachev about his trip to San Francisco in 1990, his pronunciation was good, but he placed himself on the outside by repeatedly saying, *cable car*. The phrase *cable car* is an image, an established entity, and it was very noticeable to hear it stressed on the second word as a mere description.

An important point that I would like to make is that the "rules" you are given here are not meant to be memorized. This discussion is only an introduction to give you a starting point in understanding this phenomenon and in recognizing what to listen for. Read it over; think about it; then listen, try it out, listen some more, and try it out again.

As you become familiar with intonation, you will become more comfortable with American norms, thus the cultural orientation, or even cultural indoctrination, aspect of the following examples.

Note *When you get the impression that a two-word description could be hyphenated or even made into one word, it is a signal that it could be a set phrase—for example, **flash light**, **flash-light**, **flashlight**. Also, stress the first word with **Street (Main Street)** and nationalities of food and people (**Mexican food**, **Chinese girls**).*

26

Exercise 1-28: Sentence Stress with Set Phrases

CD 1 Track

41

Repeat the following sentences.

Noun

1. It's a **finger**.
2. It's a **pan**.
3. It's a **tub**.
4. It's a **drive**.
5. It's a **bone**.
6. It's a **card**.
7. It's a **spot**.
8. It's a **book**.

Noun/Adj.

- It's a **nail**.
- It's a **cake**.
- It's **hot**.
- It's **hard**.
- It's in **back**.
- It's a **trick**.
- It's a **light**.
- It's a **phone**.

Set Phrase






















- It's a **fingernail**.
- It's a **pancake**.
- It's a **hot** tub. (*Jacuzzi*)
- It's a **hard** drive.
- It's the **backbone**. (*spine*)
- It's a **card** trick.
- It's a **spotlight**.
- It's a **phone** book.

Pause the CD and write your own noun and set phrase sentences, carrying over the same nouns you used in Exercise 1-25. Remember, when you use a noun, include the article (a, an, the); when you use an adjective, you don't need an article.

9. It's a _____ It's a _____ It's a _____
10. It's a _____ It's a _____ It's a _____
11. It's a _____ It's a _____ It's a _____

Exercise 1-29: Making Set Phrases**CD 1 Track 42**

Pause the CD and add a noun to each word as indicated by the picture. Check Answer Key, beginning on page 193.

- | | |
|--|---|
| 1. a chair  +  <u>a chair man</u> | 11. a wrist  _____ |
| 2. a phone  _____ | 12. a beer  _____ |
| 3. a house  _____ | 13. a high  _____ |
| 4. a base  _____ | 14. a hunting  _____ |
| 5. a door  _____ | 15. a dump  _____ |
| 6. The White  _____ | 16. a jelly  _____ |
| 7. a movie  _____ | 17. a love  _____ |
| 8. The Bullet  _____ | 18. a thumb  _____ |
| 9. a race  _____ | 19. a lightning  _____ |
| 10. a coffee  _____ | 20. a pad  _____ |

27

Exercise 1-30: Set Phrase Story—The Little Match Girl**CD 1****Track 43**

The following story contains only set phrases, as opposed to the descriptive story in Exercise 1-27. Stress the first word of each phrase.

The little **match girl** was out in a **snowstorm**. Her feet were like **ice cubes** and **her fingertips** had **frostbite**. She hadn't sold any matches since **daybreak**, and she had a **stomachache** from the **hunger pangs**, but her **stepmother** would beat her with a **broomstick** if she came home with an empty **coin purse**. Looking into the bright **living rooms**, she saw **Christmas trees** and warm **fireplaces**. Out on the **snowbank**, she lit match and saw the image of a grand **dinner table** of food before her. As the **matchstick** burned, the illusion slowly faded. She lit **another one** and saw a room full of happy **family members**. On the last match, her **grandmother** came down and carried her home. In the morning, the **passersby** saw the little **match girl**. She had frozen during the **nighttime**, but she had a smile on her face.

Contrasting a Description and a Set Phrase

We now have two main intonation patterns—*first word stress* and *second word stress*. In the following exercise, we will contrast the two.

Exercise 1-31: Contrasting Descriptive and Set Phrases

CD 1 Track

44

Repeat after me.



Descriptive Phrase

1. It's a short **nail**.
2. It's a chocolate **cake**.
3. It's a hot **bath**.
4. It's a long **drive**.
5. It's the back **door**.
6. There are four **cards**.
7. It's a small **spot**.
8. It's a good **book**.



Set Phrase

1. It's a **fingernail**.
2. It's a **pancake**.
3. It's a **hot tub**.
4. It's a **hard drive**.
5. It's the **backbone**.
6. It's a **card trick**.
7. It's a **spot light**.
8. It's a **phone book**.

Pause the CD and rewrite your descriptive phrases (Ex. 1-25) and set phrases (Ex. 1-28).

- | | | |
|-----|--------------|--------------|
| 9. | It's a _____ | It's a _____ |
| 10. | It's a _____ | It's a _____ |
| 11. | It's a _____ | It's a _____ |

28

Exercise 1-32: Two-Word Stress

CD 1 Track

45

Repeat the following pairs.

Descriptive Phrase

Set Phrase

	a light bulb		a light bulb
	blue pants		blue jeans
	a cold fish		a gold fish
	a gray hound		a grey hound
	an old key		an inn key
	a white house		The White House
	a nice watch		a wrist watch
	a sticky web		a spider web
	a clean cup		a coffee cup
	a sharp knife		a steak knife
	a baby alligator		a baby bottle
	a shiny tack		thumb tacks
	a wire brush		a hair brush
	a new ball		a foot ball
	a toy gun		a machine gun
	a silk bow		a Band -Aid
	a bright star		a fire cracker
	Mary Jones		a mail box
	Bob Smith		a spray can
	foreign affairs		a wine glass
	down payment		a foot print
	New York		a straw berry
	Social Security		a fig leaf
	City Hall		an ice cream

Summary of Stress in Two-Word Phrases

First Word	set phrases	<i>light bulb</i>
	streets	<i>Main Street</i>
	Co. or Corp.	<i>Xerox Corporation</i>
	nationalities of food	<i>Chinese food</i>
	nationalities of people	<i>French guy</i>
Second Word	descriptive phrases	<i>new information</i>
	road designations	<i>Fifth Avenue</i>
	modified adjectives	<i>really big</i>
	place names and parks	<i>New York, Central Park</i>
	institutions, or Inc.	<i>Oakland Museum, Xerox Inc.</i>
	personal names and titles	<i>Bob Smith, Assistant Manager</i>
	personal pronouns and possessives	<i>his car, Bob 's brother</i>
	articles	<i>the bus, a week, an hour</i>
	initials and acronyms	<i>U.S., IQ</i>
	chemical compounds	<i>zinc oxide</i>
	colors and numbers	<i>red orange, 26</i>
	most compound verbs	<i>go away, sit down, fall off</i>
	percent and dollar	<i>10 percent, 50 dollars</i>
	hyphenated nationalities	<i>African-American</i>
	descriptive nationalities	<i>Mexican restaurant</i>

Nationalities

When you are in a foreign country, the subject of nationalities naturally comes up a lot. It would be nice if there were a simple rule that said that all the words using nationalities are stressed on the first word. There isn't, of course. Take this preliminary quiz to see if you need to do this exercise. For simplicity's sake, we will stick with one nationality—American.

Exercise 1-33; Nationality Intonation Quiz CD 2 Track 1

Pause the CD and stress one word in each of the following examples. Repeat after me.

1. an American guy
2. an American restaurant
3. American food
4. an American teacher
5. an English teacher

When you first look at it, the stress shifts may seem arbitrary, but let's examine the logic behind these five examples and use it to go on to other, similar cases.

30

1. an Américan guy

The operative word is *American*; *guy* could even be left out without changing the meaning of the phrase. Compare / *saw two American guys yesterday*, with / *saw two Americans yesterday*. Words like *guy, man, kid, lady, people* are de facto pronouns in an anthropocentric language. A strong noun, on the other hand, would be stressed— *They flew an American flag*. This is why you have the pattern change in Exercise 1-22: 4e, *Jim killed a man*; but 4b, *He killed a snake*.

2. an American restaurant

Don't be sidetracked by an ordinary descriptive phrase that happens to have a nationality in it. You are describing the restaurant, *We went to a good restaurant yesterday* or *We went to an American restaurant yesterday*. You would use the same pattern where the nationality is more or less incidental in / *had French toast for breakfast*. *French fry*, on the other hand, has become a

set phrase.

3. Américan food

Food is a weak word. *I never ate American food when I lived in Japan. Let's have Chinese food for dinner.*

4. an American teacher

This is a description, so the stress is on *teacher*.

5. an English teacher

This is a set phrase. The stress is on the subject being taught, not the nationality of the teacher: *a French teacher, a Spanish teacher, a history teacher.*

Exercise 1-34: Contrasting Descriptive and Set Phrases

CD 2 Track 2

Repeat the following pairs.

Set Phrase

- An **English** teacher...
...teaches English.
An **English** book...
...teaches the English language.
An **English** test...
...tests a student on the English language.
English food...
...is kippers for breakfast.

Descriptive Phrase

- An English **teacher**...
...is from England.
An English **book**...is on any subject,
but it came from England.
An English **test**... is on any subject,
but it deals with or came from England.
An English **restaurant**...
...serves kippers for breakfast.

31

Intonation can indicate completely different meanings for otherwise similar words or phrases. For example, an *English teacher* teaches English, but an *English teacher* is from England; *French class* is where you study French, but *French class* is Gallic style and sophistication; an *orange tree* grows oranges, but an *orange tree* is any kind of tree that has been painted orange. To have your intonation tested, call (800) 457-4255.

Exercise 1-35: Contrast of Compound Nouns

CD 2 Track

3

In the following list of words, underline the element that should be stressed. Pause the CD. Afterwards, check Answer Key, beginning on page 193. Repeat after me.

- | | | |
|---------------------------|-----------------------|--------------------|
| 1. The White House | 21. convenience store | 41. a doorknob |
| 2. a white house | 22. convenient store | 42. a glass door |
| 3. a darkroom | 23. to pick up | 43. a locked door |
| 4. a dark room | 24. a pickup truck | 44. ice cream |
| 5. Fifth Avenue | 25. six years old | 45. I scream. |
| 6. Main Street | 26. a six-year-old | 46. elementary |
| 7. a main street | 27. six and a half | 47. a lemon tree |
| 8. a hot dog | 28. a sugar bowl | 48. Watergate |
| 9. a hot dog | 29. a wooden bowl | 49. the back gate |
| 10. a baby blanket | 30. a large bowl | 50. the final year |

- | | | |
|----------------------|-------------------|---------------------|
| 11. a baby's blanket | 31. a mixing bowl | 51. a yearbook |
| 12. a baby bird | 32. a top hat | 52. United States |
| 13. a blackbird | 33. a nice hat | 53. New York |
| 14. a black bird | 34. a straw hat | 54. Long Beach |
| 15. a greenhouse | 35. a chairperson | 55. Central Park |
| 16. a green house | 36. Ph.D. | 56. a raw deal |
| 17. a green thumb | 37. IBM | 57. a deal breaker |
| 18. a parking ticket | 38. MIT | 58. the bottom line |
| 19. a one-way ticket | 39. USA | 59. a bottom feeder |
| 20. an unpaid ticket | 40. ASAP | 60. a new low |

32

Exercise 1-36: Description and Set Phrase Test**CD 2 Track 4**

Let's check and see if the concepts are clear. Pause the CD and underline or highlight the stressed word. Check Answer Key, beginning on page 193. Repeat after me.

1. He's a **nice guy**.
2. He's an **American guy** from **San Francisco**.
3. The **cheerleader** needs a **rubber band** to hold her **ponytail**.
4. The **executive assistant** needs a **paper clip** for the **final report**.
5. The **law student** took an **English test** in a **foreign country**.
6. The **policeman** saw a **red car** on the **freeway** in Los Angeles.
7. My **old dog** has **long ears** and a **flea problem**.
8. The **new teacher** broke his **coffee cup** on the **first day**.
9. His **best friend** has a **broken cup** in his **other office**.
10. Let's play **football** on the **weekend** in **New York**.
11. "**Jingle Bells**" is a **nice song**.
12. Where are my **new shoes**?
13. Where are my **tennis shoes**?
14. I have a **headache** from the **heat wave** in **South Carolina**.
15. The **newlyweds** took a **long walk** in **Long Beach**.
16. The **little dog** was sitting on the **sidewalk**.
17. The **famous athlete** changed clothes in the **locker room**.
18. The **art exhibit** was held in an **empty room**.
19. There was a **class reunion** at the **high school**.
20. The **headlines** indicated a **new policy**.
21. We got **on line** and went to **americanaccent dot com**.
22. The **stock options** were listed in the **company directory**.
23. All the **second-graders** were out on the **playground**.

33

Exercise 1-37: Descriptions and Set Phrases—Goldilocks
2 Track 5**CD**

*Read the story and stress the indicated words. Notice if they are a **description**, a **set phrase** or **contrast**. For the next level of this topic, go to page 111. Repeat after me.*

There is a *little girl*. Her name is *Goldilocks*. She is in a *sunny forest*. She sees a *small house*.

She **knocks on** the door, but **no one** answers. She **goes inside**. In the **large room**, there are **three chairs**. **Goldilocks** sits on the **biggest chair**, but it is **too high**. She sits on the **middle-sized** one, but it is **too low**. She sits on the **small chair** and it **is just right**. On the table, there are **three bowls**. There is **hot porridge** in the bowls. She tries **the first one**, but it is **too hot**; the **second one** is **too cold**, and the **third one** is **just right**, so she eats it all. **After that**, she **goes upstairs**. She **looks around**. There are **three beds**, so she **sits down**. The **biggest bed** is **too hard**. The **middle-sized** bed is **too soft**. The **little one** is **just right**, so she **lies down**. Soon, she **falls asleep**. In the **meantime**, the family of **three bears** comes home — the **Papa bear**, the **Mama bear**, and the **Baby bear**. They **look around**.

They say, "Who's been sitting in our chairs and eating our porridge?" Then they **run upstairs**. They say, "Who's been sleeping in our beds?" **Goldilocks wakes up**. She is **very scared**. She **runs away**. **Goldilocks** never **comes back**.

Note *Up to this point, we have gone into great detail on the intonation patterns of nouns. We shall now examine the intonation patterns of verbs.*

34

Grammar in a Nutshell

CD 2 Track

6

Everything You Ever Wanted to Know About Grammar... But Were Afraid to Use

English is a chronological language. We just love to know when something happened, and this is indicated by the range and depth of our verb tenses.

I had already seen it by the time she brought it in.

As you probably learned in your grammar studies, "the past perfect is an action in the past that occurred before a separate action in the past." Whew! Not all languages do this. For example, Japanese is fairly casual about when things happened, but being a hierarchical language, it is very important to know what *relationship* the two people involved had. A high-level person with a low-level one, two peers, a man and a woman, all these things show up in Japanese grammar. Grammatically speaking, English is democratic.

The confusing part is that in English the verb tenses are very important, but instead of putting them up on the *peaks* of a sentence, we throw them all deep down in the *valleys*! Therefore, two sentences with strong intonation—such as, "**Dogs eat bones**" and "**The dogs'll've eaten the bones**" sound amazingly similar. Why? Because it takes the same amount of time to say both sentences since they have the same number of stresses. The three original words and the rhythm stay the same in these sentences, but the meaning changes as you add more stressed words. Articles and verb tense changes are usually not stressed.

Dogs		bones
////////	eat	////////
////////	////	////////

	dogs			bones.
	////////	'll		////////
	////////	////	've	////////
	////////	////	////	eaten
	////////	////	////	the
The	////////	////	////	////////

däg		bounz
////////	zeet	////////
////////	////////	////////

däg

bounz

	///// z'		////////
	///// l'		////////
	///// vee(t)		////////
	///// n		////////
the	///// the		////////

Now let's see how this works in the exercises that follow.

35

Exercise 1-38; Consistent Noun Stress in Changing Verb Tenses

CD 2

Track 7

*This is a condensed exercise for you to practice simple intonation with a wide range of verb tenses. When you do the exercise the first time, go through stressing only the nouns **Dogs eat bones**. Practice this until you are quite comfortable with the intonation. The pronunciation and word connections are on the right, and the full verb tenses are on the far left.*

eat	1.	The dogs eat the bones .	the däg zeet the bounz
ate	2.	The dogs ate the bones .	the däg zëit the bounz
are eating	3.	The dogs 're eating the bones .	the däg zr reeding the bounz
will eat	4.	The dogs 'll eat the bones (if...)	the däg zə leet the bounz (if...)
would eat	5.	The dogs 'd eat the bones (if...)	the däg zə deet the bounz (if...)
would have eaten	6.	The dogs 'd've eaten the bones (if...)	the däg zədə veetn the bounz (if...)
that have eaten	7.	The dogs that've eaten the bones (are...)	the däg zədə veetn the bounz (are...)
have eaten	8.	The dogs 've eaten the bones .	the däg zə veetn the bounz
had eaten	9.	The dogs 'd eaten the bones .	the däg zə deetn the bounz
will have eaten	10.	The dogs 'll've eaten the bones .	the däg zələ veetn the bounz
ought to eat	11.	The dogs ought to eat the bones .	the däg zädə eat the bounz
should eat	12.	The dogs should eat the bones .	the dägz sh'deet the bounz
should not eat	13.	The dogs shouldn't eat the bones .	the dägz sh'dn•neet the bounz
should have eaten	14.	The dogs should've eaten the bones .	the dägz sh'də veetn the bounz
should not have	15.	The dogs shouldn't've eaten the bones .	the dägz sh'dn•nə veetn the bounz
could eat	16.	The dogs could eat the bones .	the dägz c'deet the bounz
could not eat	17.	The dogs couldn't eat the bones .	the dägz c'dn•neet the bounz
could have eaten	18.	The dogs could've eaten the bones .	the dägz c'də veetn the bounz
could not have	19.	The dogs couldn't've eaten the bones .	the dägz c'dn•nə veetn the bounz
might eat	20.	The dogs might eat the bones .	the dägz mydeet the bounz
might have eaten	21.	The dogs might've eaten the bones .	the dägz mydəveetn the bounz
must eat	22.	The dogs must eat the bones .	the dägz məss deet the bounz
must have eaten	23.	The dogs must've eaten the bones .	the dägz məsdəveetn the bounz
can eat	24.	The dogs can eat the bones .	the dägz c'neet the bounz

can't eat 25. The **dogs** can't eat the **bones**. the **dägz cæn**^(d)**eed** the **bounz**
36

Exercise 1-39: Consistent Pronoun Stress In Changing Verb Tenses CD 2 Track 8

*This is the same as the previous exercise, except you now stress the verbs: They **eat** them. Practice this until you are quite comfortable with the intonation. Notice that in fluent speech, the **th** of **them** is frequently dropped (as is the **h** in the other object pronouns, **him, her**). The pronunciation and word connections are on the right, and the tense name is on the far left.*

present	1. They eat them.	they eed 'm
past	2. They ate them.	they eid 'm
continuous	3. They're eating them.	there eeding 'm
future	4. They'll eat them (<i>if...</i>)	the leed 'm (<i>if...</i>)
present conditional	5. They'd eat them (<i>if...</i>)	they deed 'm (<i>if...</i>)
past conditional	6. They'd' ve eaten them (<i>if...</i>)	they d əveetn 'm (<i>if...</i>)
relative pronoun	7. The ones that've eaten them (<i>are...</i>)	the w ənzədəveetn 'm (<i>are...</i>)
present perfect	8. They've eaten them (<i>many times</i>).	they veetn 'm (<i>many times</i>)
past perfect	9. They'd eaten them (<i>before...</i>)	they deetn 'm (<i>before...</i>)
future perfect	10. They'll have eaten them (<i>by...</i>)	they l əveetn 'm (<i>by...</i>)
obligation	11. They ought to eat them.	they ədæed 'm
obligation	12. They should eat them.	they sh' deed 'm
obligation	13. They shouldn't eat them.	they sh' dn•need 'm
obligation	14. They should have eaten them.	they sh'd əveetn 'm
obligation	15. They shouldn't' ve eaten them.	they sh' dn•nəveetn 'm
possibility/ability	16. They could eat them.	they c' deed 'm
possibility/ability	17. They couldn't eat them.	they c' dn•need 'm
possibility/ability	18. They could have eaten them.	they c'd əveetn 'm
possibility/ability	19. They couldn't have eaten them.	they c' dn•nəveetn 'm
possibility	20. They might eat them.	they my deed 'm
possibility	21. They might have eaten them.	they my d əveetn 'm
probability	22. They must eat them.	they m əss deed 'm
probability	23. They must have eaten them.	they m əsdəveetn 'm
ability	24. They can eat them.	they c' need 'm
ability	25. They can't eat them.	they cæn ^(d) eed 'm

37

Exercise 1-40: Intonation in Your Own Sentence CD 2 Track 9

On the first of the numbered lines below, write a three-word sentence that you frequently use, such as "Computers organize information" or "Lawyers sign contracts" and put it through the 25 changes. This exercise will take you quite a bit of time and it will force you to rethink your

perceptions of word sounds as related to spelling. It helps to use a plural noun that ends in a [z] sound (boyz, dogz) rather than an [s] sound (hats, books). Also, your sentence will flow better if your verb begins with a vowel sound (earns, owes, offers). When you have finished filling in all the upper lines of this exercise with your new sentence, use the guidelines from Ex. 1-38 for the phonetic transcription. Remember, don't rely on spelling. Turn off the CD.

eat	1.	_____	_____	_____
		_____	_____	_____
ate	2.	_____	_____	_____
		_____	_____	_____
are eating	3.	_____	_____	_____
		_____	_____	_____
will eat	4.	_____	_____	_____
		_____	_____	_____
would eat	5.	_____	_____	_____
		_____	_____	_____
would have eaten	6.	_____	_____	_____
		_____	_____	_____
that have eaten	7.	_____	_____	_____
		_____	_____	_____
have eaten	8.	_____	_____	_____
		_____	_____	_____
had eaten	9.	_____	_____	_____
		_____	_____	_____
will have eaten	10.	_____	_____	_____
		_____	_____	_____

38

Exercise 1 -40: Intonation in Hour Own Sentence *continued*

CD 2 Track

9

ought to eat	11.	_____	_____	_____
		_____	_____	_____
should eat	12.	_____	_____	_____
		_____	_____	_____
should not eat	13.	_____	_____	_____
		_____	_____	_____

should have eaten	14.	_____	_____	_____
		_____	_____	_____
should not have eaten	15.	_____	_____	_____
		_____	_____	_____
could eat	16.	_____	_____	_____
		_____	_____	_____
could not eat	17.	_____	_____	_____
		_____	_____	_____
could have eaten	18.	_____	_____	_____
		_____	_____	_____
could not have eaten	19.	_____	_____	_____
		_____	_____	_____
might eat	20.	_____	_____	_____
		_____	_____	_____
might have eaten	21.	_____	_____	_____
		_____	_____	_____
must eat	22.	_____	_____	_____
		_____	_____	_____

1-40: Intonation in Your Own Sentence *continued* CD 2 Track 9

must have eaten	23.	_____	_____	_____
		_____	_____	_____
can eat	24.	_____	_____	_____
		_____	_____	_____
can't eat	25.	_____	_____	_____
		_____	_____	_____

Exercise 1-41: Supporting Words

CD 2 Track 10

For this next part of the intonation of grammatical elements, each sentence has a few extra words to help you get the meaning. Keep the same strong intonation that you used before and add the new stress where you see the bold face. Use your rubber band.

- The **dogs** eat the **bones** every **day**. th' **däg** zeet th' **bounzevree** **day**
- The **dogs** ate the **bones** last **week**. th' **däg** zeit th' **bounzlæss** **dweek**

- | | | |
|-----|--|---|
| 3. | The dogs 're eating the bones right now. | th' däg zr reeding th' bounz räit næo |
| 4. | The dogs 'll eat the bones if they're here . | th' däg zə leet th' bounz if thər hir |
| 5. | The dogs 'd eat the bones if they were here . | th' däg zə deet th' bounz if they wɪ hir |
| 6. | The dogs 'd've eaten the bones if they'd been here. | th' däg zədə veetn th' bounz if theyd bin hir |
| 7. | The dogs that've eaten the bones are sick . | th' däg zədə veetn th' bounz ɪr sick |
| 8. | The dogs 've eaten the bones every day . | th' däg zə veetn th' bounz ɛvri day |
| 9. | The dogs 'd eaten the bones by the time we got there. | th' däg zə deetn th' bounz by th' time we gät thər |
| 10. | The dogs 'll have eaten the bones by the time we get there. | th' däg zələ veetn th' bounz by th' time we get thər |

40

Exercise 1 -42: Contrast Practice**CD 2 Track 11**

*Now, let's work with contrast. For example, **The dogs'd eat the bones, and The dogs'd eaten the bones, are so close in sound, yet so far apart in meaning, that you need to make a special point of recognizing the difference by listening for content. Repeat each group of sentences using sound and intonation for contrast.***

would eat	5.	The dogs 'd eat the bones .	the däg zə deet the bounz
had eaten	9.	The dogs 'd eaten the bones .	the däg zə deetn the bounz
would have eaten	6.	The dogs 'd've eaten the bones .	the däg zədə veetn the bounz
that have eaten	7.	The dogs that've eaten the bones .	the däg zədə veetn the bounz
will eat	4.	The dogs 'll eat the bones .	the däg zə leet the bounz
would eat	5.	The dogs 'd eat the bones .	the däg zə deet the bounz
would have eaten	6.	The dogs 'd've eaten the bones .	the däg zədə veetn the bounz
have eaten	8.	The dogs 've eaten the bones .	the däg zə veetn the bounz
had eaten	9.	The dogs 'd eaten the bones .	the däg zə deetn the bounz
will have eaten	10.	The dogs 'll have eaten the bones .	the däg zələ veetn the bounz
would eat	5.	The dogs 'd eat the bones .	the däg zə deet the bounz
ought to eat	11.	The dogs ought to eat the bones .	the däg zədə eat the bounz
can eat	24.	The dogs can eat the bones .	the däg z c'neet the bounz
can't eat	25.	The dogs can't eat the bones.	the däg z cæn ^(d) eeet the bounz

Exercise 1 -43; Yes, You Can or No, You Can't?**CD 2 Track 12**

*Next you use a combination of intonation and pronunciation to make the difference between **can** and **can't**. Reduce the positive **can** to [k'n] and stress the verb. Make the negative **can't** ([kæn^(t)]) sound very short and stress both **can't** and the verb. This will contrast with the positive, emphasized **can**, which is doubled—and the verb is not stressed. If you have trouble with **can't** before a word that starts with a vowel, such as **open**, put in a very small [d]—The keys **kæn**^(d) **open** the locks. Repeat.*

I can do it.	[I k'n do it]	positive
I can't do it.	[I kæn ^(t) do it]	negative
I can do it.	[I kææn do it]	extra positive
I can't do it.	[I kæn ^(t) do it]	extra negative

41

Exercise 1 -44: Building an Intonation Sentence**CD 2 Track 13**

Repeat after me the sentences listed in the following groups.

1. I bought a **sandwich**.
2. I **said** I bought a **sandwich**.
3. I **said** I think I bought a **sandwich**.
4. I said I **really** think I bought a **sandwich**.
5. I said I **really** think I bought a chicken **sandwich**.
6. I said I **really** think I bought a **chicken** salad **sandwich**.
7. I said I **really** think I bought a **half** a chicken salad **sandwich**.
8. I said I **really** think I bought a **half** a chicken salad **sandwich** this **afternoon**.
9. I **actually** said I **really** think I bought a **half** a chicken salad **sandwich** this **afternoon**.
10. I **actually** said I **really** think I bought another **half** a chicken salad **sandwich** this **afternoon**.
11. Can you **believe** I **actually** said I **really** think I bought another **half** a chicken salad **sandwich** this **afternoon**?

1. I **did** it.
2. I did it **again**.
3. I already **did** it again.
4. I think I already **did** it again.
5. I **said** I think I already **did** it again.
6. I **said** I think I already did it again **yesterday**.
7. I **said** I think I already **did** it again the day before **yesterday**.

1. I want a **ball**.
2. I want a large **ball**.
3. I want a **large, red ball**.
4. I want a **large, red, bouncy ball**.
5. I want a **large, red bouncy rubber ball**.
6. I want a **large, red bouncy rubber basketball**.

1. I want a **raise**.
2. I want a **big raise**.
3. I want a **big, impressive raise**.
4. I want a **big, impressive, annual raise**.
5. I want a **big, impressive, annual cost of living raise**.

42

Exercise 1 -45; Building Your Own intonation Sentences**CD 2****Track 14**

*Build your own sentence, using everyday words and phrases, such as **think, hope, nice, really, actually, even, this afternoon, big, small, pretty, and so on.***

1. _____
2. _____
3. _____
4. _____
5. _____

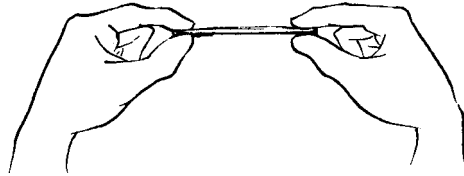
6. _____

 7. _____

 8. _____

 9. _____

 10. _____



43

Exercise 1 -46: Regular Transitions of Nouns and Verbs

CD 2 Track 15

In the list below, change the stress from the first syllable for nouns to the second syllable for verbs. This is a regular, consistent change. Intonation is so powerful that you'll notice that when the stress changes, the pronunciation of the vowels do, too.

Nouns

an accent
 a concert
 a conflict
 a contest
 a contract
 a contrast
 a convert
 a convict
 a default
 a desert*
 a discharge
 an envelope
 an incline
 an influence
 an insert
 an insult
 an object
 perfect
 a permit
 a present
 produce
 progress
 a project
 a pronoun
 a protest
 a rebel
 a recall
 a record
 a reject

[æks'nt]
 [kän'sert]
 [kän'flikt]
 [kän'test]
 [kän'trækt]
 [kän'træst]
 [kän'vert]
 [kän'vikt]
 [dɛə'fælt]
 [dɛz'rt]
 [dɪschə'rdʒ]
 [änv'lop]
 [ɪnklaɪn]
 [ɪnflu(w)'ns]
 [ɪnsɜ:t]
 [ɪns'lt]
 [əb'ʃɛkt]
 [pɜr'fɛkt]
 [pɜr'mɪt]
 [prɛz'nt]
 [prɒ'dju:s]
 [prɒ'grɛs]
 [prɒ'ʃɛkt]
 [prə'naʊn]
 [prə'test]
 [rɛbəl]
 [ri:kə'l]
 [rɛk'rd]
 [ri:ʃɛkt]

to accent
 to concert
 to conflict
 to contest
 to contract
 to contrast
 to convert
 to convict
 to default
 to desert
 to discharge
 to envelop
 to incline
 to influence
 to insert
 to insult
 to object
 to perfect
 to permit
 to present
 to produce
 to progress
 to project
 to pronounce
 to protest
 to rebel
 to recall
 to record
 to reject

Verbs

[æksənt]
 [k'nɜ:rt]
 [k'nflɪkt]
 [k'n'test]
 [k'n'trækt]
 [k'n'træst]
 [k'n'vert]
 [k'n'vɪkt]
 [d'fælt]
 [d'z'rt]
 [d'schə:rdʒ]
 [ɛnvel'p]
 [ɪnklaɪn]
 [ɪnflu(w)ns]†
 [ɪnsɜ:t]
 [ɪnsəlt]
 [əb'ʃɛkt]
 [pɜr'fɛkt]
 [pɜr'mɪt]
 [pr'zɛnt]
 [pr'du:s]
 [pr'grɛs]
 [pr'ʃɛkt]
 [pr'nəʊns]
 [pr'test]
 [r'bɛl]
 [r'kæl]
 [r'kɔ:d]
 [r'ʃɛkt]

research	[res'rch]	to research	[r'srch]
a subject	[s'bjekt]	to subject	[s'bjekt]
a survey	[s'rvei]	to survey	[s'rvei]
a suspect	[s'spekt]	to suspect	[s'spekt]

* *The désert is hot and dry. A dessért is ice cream. To desért is to abandon.*

† *Pronunciation symbols (w) and (y) represent a glide sound. This is explained on page 63.*

44

Exercise 1-47: Regular Transitions of Adjectives and Verbs CD 2 Track n

A different change occurs when you go from an adjective or a noun to a verb. The stress stays in the same place, but the -mate in an adjective is completely reduced [-m't], whereas in a verb, it is a full [a] sound [-meit].

Nouns/Adjectives

advocate	[ædv'k't]
animate	[æn'm't]
alternate	[ä'tern't]
appropriate	[ə'prəpre ^(y) 't]
approximate	[ə'präks'm't]
articulate	[ä'ticyul't]
associate	[ə'ssosey't]
deliberate	[d'libr't]
discriminate	[d'skrim'n't]
duplicate	[dupl'k't]
elaborate	[elæbr't]
an estimate	[est'm't]
graduate	[græjyu ^(w) 't]
intimate	[int'm't]
moderate	[mäder't]
predicate	[præd'k't]
separate	[sɛpr't]

Verbs

to advocate	[ædv'keit]
to animate	[æn'meit]
to alternate	[ä'terneit]
to appropriate	[ə'prəpre ^(y) eit]
to approximate	[ə'präks' meit]
to articulate	[ä'ticyələit]
to associate	[ə'ssoseyeit]
to deliberate	[d'libereit]
to discriminate	[d'skrim'neit]
to duplicate	[dupl'keit]
to elaborate	[elæbereit]
to estimate	[est' meit]
to graduate	[græjyu ^(w) eit]
to intimate	[int' meit]
to moderate	[mädereit]
to predicate	[præd'keit]
to separate	[sɛpereit]

Exercise 1-48; Regular Transitions of Adjectives and Verbs CD 2 Track 17

Mark the intonation or indicate the long vowel on the italicized word, depending which part of speech it is. Pause the CD and mark the proper syllables. See Answer Key, beginning on page 193.

1. You need to *insert* a paragraph here on this newspaper *insert*.
2. How can you *object* to this *object*?
3. I'd like to *present* you with this *present*.
4. Would you care to *elaborate* on his *elaborate* explanation?
5. The manufacturer couldn't *recall* if there'd been a *recall*.
6. The religious *convert* wanted to *convert* the world.
7. The political *rebels* wanted to *rebel* against the world.
8. The mogul wanted to *record* a new *record* for his latest artist.
9. If you *perfect* your intonation, your accent will be *perfect*.
10. Due to the drought, the fields *didn't produce* much *produce* this year.
11. Unfortunately, City Hall wouldn't *permit them* to get a *permit*.
12. Have you heard that your *associate* is known to *associate* with gangsters?
13. How much do you *estimate* that the *estimate* will be?
14. The facilitator wanted to *separate* the general topic into *separate* categories.

45

Regaining Long-Lost Listening Skills

The trouble with starting accent training after you know a great deal of English is that you know a great deal *about* English. You have a lot of preconceptions and, unfortunately, misconceptions about the sound of English.

A Child Can Learn Any Language

Every sound of every language is within every child. So, what happens with adults? People learn their native language and stop listening for the sounds that they never hear; then they lose the ability to hear those sounds. Later, when you study a foreign language, you learn a lot of spelling rules that take you still further away from the real sound of that language—in this case, English. What we are going to do here is teach you to *hear* again. So many times, you've heard what a native speaker said, translated it into your own accent, and repeated it with your accent. Why? Because you "knew" how to say it.

Tense Vowels				Lax Vowels			
Symbol	Sound	Spelling	Example	Symbol	Sound	Spelling	Example
ā	ei	take	[tak]	ɛ	eh	get	[gɛt]
ē	ee	eat	[et]	i	ih	it	[it]
ī	äi	ice	[is]	ü	ih + uh	took	[tük]
ō	ou	hope	[hop]	ə	uh	some	[səm]
ū	ooh	smooth	[smuth]				
ä	ah	caught	[kät]		Semivowels		
æ	ä + ɛ	cat	[kæt]	ər	er	her	[hər]
æo	æ + o	down	[dæon]	ɚl	ul	dull	[dɚl]

Exercise 1 -49: Tell Me Wədaɪ Say!

CD 2 Track

19

The first thing you're going to do is write down exactly what I say. It will be nonsense to you for two reasons: First, because I will be saying sound units, not word units. Second, because I will be starting at the end of the sentence instead of the beginning. Listen carefully and write down exactly what you hear, regardless of meaning. The first sound is given to you—cher.

CD 2

Track 20

46

	‘		‘		‘		‘		‘		‘	
												cher.

V Once you have written it down, check with the version below.

‘ ‘ ‘ ‘ ‘

är diz mæn zuh temp tu wim pru vän nay cher

V Read it out loud to yourself and try to hear what the regular English is. Don't look ahead until you've figured out the sense of it.

Art is man 's attempt to improve on nature.

Frequently, people will mistakenly hear Are *these...* [är thez] instead of *Art is...* [är diz]. Not only are the two pronunciations different, but the intonation and meaning would also be different:

Art is man 's attempt to improve on nature. Are these man 's attempts to improve on nature ?

Exercise 1-50: Listening for Pure Sounds

CD 2 Track 21

Again, listen carefully and write the sounds you hear. The answers are below.

1. _____ sən(t). ← *Start here*
2. _____ ər(t).
3. _____ ʒen.

Exercise 1-51 : Extended Listening Practice

CD 2 Track 22

Let's do a few more pure sound exercises to fine-tune your ear. Remember, start at the end and fill in the blanks right to left, then read them back left to right. Write whichever symbols are easiest for you to read back. There are clues sprinkled around for you and all the answers are in the Answer Key, beginning on page 193.

CD 2 Track 23

1. _____ dläik _____ , _____
2. _____ .
3. _____ ʒen .
4. _____ pwü _____ ræwér.
5. _____ wi(th) the _____
6. _____ kæon _____ .
7. _____ bləm.
8. _____ vən _____ .
9. _____ pi _____
10. _____ pwü _____ fiu _____

- | | | |
|--|--|---|
| 1. læfdr hæzno fourə næks'nt
Laughter has no foreign
accent. | 2. Wɹ kwel də ni zärt
Work well done is
art. | 3. T' tee chiz t' lɹ nə ʒen
To teach is to learn
again. |
|--|--|---|

47

Reduced Sounds

CD 2 Track 24

The Down Side of Intonation

Reduced sounds are all those extra sounds created by an absence of lip, tongue, jaw, and throat movement. They are a principal function of intonation and are truly indicative of the American sound.

Reduced Sounds Are "Valleys"

American intonation is made up of peaks and valleys—tops of staircases and bottoms of staircases. To have strong *peaks*, you will have to develop deep *valleys*. These deep valleys should be filled with all kinds of reduced vowels, one in particular—the completely neutral *schwa*. Ignore spelling. Since you probably first became acquainted with English through the printed word, this is going to be quite a challenge. The position of a syllable is more important than spelling as an indication of correct pronunciation. For example, the words *photograph* and *photography* each have two O's and an A. The first word is stressed on the first syllable so *photograph* sounds like [fod'græf]. The second word is stressed on the second syllable, *photography*, so the word comes out [f'tahgr'fee]. You can see here that their spelling doesn't tell you how they sound. Word stress or intonation will determine the pronunciation. Work on listening to words. Concentrate on hearing the pure sounds, not in trying to make the word fit a familiar spelling. Otherwise, you will be taking the long way around and giving yourself both a lot of extra work and an accent!

Syllables that are perched atop a peak or a staircase are strong sounds; that is, they maintain their original pronunciation. On the other hand, syllables that fall in the valleys or on a lower staircase are weak sounds; thus they are reduced. Some vowels are reduced completely to schwas, a very relaxed sound, while others are only toned down. In the following exercises, we will be dealing with these "toned down" sounds.

In the Introduction ("Read This First," page iv) I talked about *overpronouncing*. This section will handle that overpronunciation. You're going to skim over words; you're going to dash through certain sounds. Your peaks are going to be quite strong, but your valleys, blurry—a very intuitive aspect of intonation that this practice will help you develop.

Articles (such as *the*, *a*) are usually very reduced sounds. Before a consonant, *the* and *a* are both schwa sounds, which are reduced. Before a vowel, however, you'll notice a change—the schwa of *the* turns into a long [e] plus a connecting (y)—*Th ' book* changes to *thee^(y) only book*; *A hat* becomes *a nugly hat*. The article *a* becomes *an*. Think of [ə•nomj] rather than *an orange*; [ə•nop'ning], [ə•neye], [ə•nimaginary animal].

Exercise 1-52; Reducing Articles

CD 2 Track 25

Consonants

the man	a girl	thee ^(y) apple
the best	a banana	thee ^(y) egg
the last one	a computer	thee ^(y) easy way

Vowels

an orange [ə•nomj]
an opening [ə•nop'ning]
an interview [ə•ninerview]

48

When you used the rubber band with [**Däg** zeet **bounz**] and when you built your own sentence, you saw that intonation reduces the unstressed words. Intonation is the peak and reduced sounds are the valleys. In the beginning, you should make extra-high peaks and long, deep valleys. When you are not sure, reduce. In the following exercise, work with this idea. Small words such as articles, prepositions, pronouns, conjunctions, relative pronouns, and auxiliary verbs are lightly skimmed over and almost not pronounced.

You have seen how intonation changes the meaning in words and sentences. Inside a one-syllable word, it distinguishes between a final voiced or unvoiced consonant *be-ed* and *bet*. Inside a longer word, *éunuch* vs *uniqué*, the pronunciation and meaning change in terms of vocabulary. In a sentence (He seems **nice**; He **seems** nice.), the meaning changes in terms of intent.

In a sentence, intonation can also make a clear vowel sound disappear. When a vowel is *stressed*, it has a certain sound; when it is *not stressed*, it usually sounds like *uh*, pronounced [ə]. Small words like **to**, **at**, or **as** are usually not stressed, so the vowel disappears.

Exercise 1-53: Reduced Sounds

CD 2 Track 26

Read aloud from the right-hand column. The intonation is marked for you.

To	Looks Like...	Sounds Like...
	today	[t'day]
The preposition <i>to</i>	tonight	[t'night]
usually reduces so	tomorrow	[t'märou]
much that it's like	to work	[t'wrk]

dropping the vowel.	to school	[t' school]
Use a <i>t'</i> or <i>tə</i>	to the store	[t' th' store]
sound to replace	We have to go now.	[we hæftə go næo]
<i>to</i> .	He went to work	[he wentə work]
	They hope to find it.	[they houptə fine dit]
	I can't wait to find out.	[äi cæn (t)wai(t)tə fine dæot]
	We don't know what to do.	[we dont know w'(t)t' do]
	Don't jump to conclusions.	[dont j'm t' c'ncloozh'nz]
	To be or not to be...	[t'bee(y)r nät t' bee]
	He didn't get to go.	[he din ge(t)tə gou]
	He told me to help.	[he told meedə help]
If that same <i>to</i>	She told you to get it.	[she tol joodə geddit]
follows a vowel	I go to work	[ai goudə wrk]
sound, it will	at a quarter to two	[ædə kworder də two]
become <i>d'</i> or <i>də</i> .	The only way to get it is...	[thee(y)only waydə geddidiz]
	You've got to pay to get it.	[yoov gäddə paydə geddit]
	We plan to do it.	[we plæn də do it]
	Let's go to lunch.	[lets goudə lunch]
	The score was 4 ~ 6	[th' score w'z for də six]

49

Exercise 1-53: Reduced Sounds *continued*

26

CD 2 Track

To	Looks Like...	Sounds Like...
	It's the only way to do it.	[its thee(y)ounly weidə do (w)t]
	So to speak...	[soda speak]
	I don't know how to say it.	[äi don(t)know hæwdə say (y) it]
	Go to page 8.	[goudə pay jate]
	Show me how to get it.	[show me hæodə geddit]
	You need to know when to do it.	[you nee(d)də nou wendə do (w)it]
	Who's to blame?	[hooz də blame]
At	We're at home.	[wir ^ə t home]
<i>At</i> is just the	I'll see you at lunch.	[äiyəl see you(w) ^ə t lunch]
opposite of <i>to</i> . It's a		

small grunt followed by a reduced [t].	Dinner's at five. Leave them at the door. The meeting's at one. He's at the post office. They're at the bank. I'm at school.	[d'nnerz ^{ə(t)} five] [leev ^ə m ^{ə(t)} th ^ə door] [th' meedɪŋ z't w'n] [heez ^{ə(t)} the poussdäffəs] [θer ^{ə(t)} th' bænk] [äim ^{ə(t)} school]
If <i>at</i> is followed by a vowel sound, it will become 'd or əd.	I'll see you at eleven. He's at a meeting. She laughed at his idea. One at a time We got it at an auction. The show started at eight. The dog jumped out at us. I was at a friend's house.	[äiyəl see you ^(w) ədə lev'n] [heez' də meedɪŋ] [she læf dədi zy deeyə] [wənədə time] [we gädidədə näksh'n] [th' show stardədə date] [th' dæg jump dæo dədəs] [äi w'z'd' frenz hæos]
It	Can you do it?	[k'niu do ^(w) 't]
<i>It</i> and <i>at</i> sound the same in context — [t]	Give it to me. Buy it tomorrow. It can wait. Read it twice. Forget about it!	[g'v ^(t) ' me] [bäi ^(y) ə(t)' märrəw] [t' c' n wait] [ree d' ^(t) twice] [frgedd' bæodit]
...and they both turn to 'd or əd between vowels or voiced consonants.	Give it a try. Let it alone. Take it away. I got it in London. What is it about? Let's try it again. Look! There it is!	[gividæ try] [ledidə lone] [tay kida way] [äi gädidin l' nd'n] [w'd'z'd' bæot] [lets try'd' gen] [lük there'd'z]

50

Exercise 1-53; Reduced Sounds *continued*

26

CD 2 Track

For

Looks Like...

This is for you.
It's for my friend.
A table for four, please.
We planned it for later.
For example, for instance
What is this for?
What did you do it for?
Who did you get it for?
It's from the IRS.
I'm from Arkansas.
There's a call from Bob.
This letter's from Alaska!
Who's it from?
Where are you from?
It's in the bag.

Sounds Like...

[th's'z fr **you**]
[ts fr my **friend**]
[ə table fr **four**, pleeze]
[we **plan** dit fr **layd'r**]
[fregg **zæmple**] [**frin** st'nss]
[w'd'z **this** for] (*for is not reduced at*
[w'j' **do**^(w)it for] *the end of a sentence*)
[hoojya **geddit** for]
[ts frm thee^(y)äi^(y)ä **ress**]
[äim fr'm **ärk'** nsä]
[θerzə **cäll** fr'm **Bäb**]
[this **ledderz** frəmə **læskə**]
[hoozit **frəm**]
[wher'r you **frəm**]
[tsin thə **bæg**]

From

In

	What's in it?	[w'ts'n't]
	I'll be back in a minute.	[äiyəl be bæk'nə m'n't]
	This movie? Who's in it?	[this movie ... hooz'n't]
	Come in.	[c ' min]
An	He's in America.	[heez'nə nə mærəkə]
	He's an American.	[heez'nə mærəkən]
	I got an A in English.	[äi gäddə nay ih nɪŋglɪʃ]
	He got an F in Algebra.	[hee gäddə neffɪnəl jəbrə]
	He had an accident.	[he hædə næksəd'nt]
	We want an orange.	[we want'n nɔrnj]
	He didn't have an excuse.	[he didnt hævə nekz kyooss]
	I'll be there in an instant.	[äi(y)'l be there inə nɪnstnt]
And	It's an easy mistake to make.	[itsə neezeə m' stake t' make]
	ham and eggs	[hæmə neggz]
	bread and butter	[bredn buddr]
	Coffee? With cream and sugar?	[käffee ... with creem'n sh'g'r]
	No, lemon and sugar.	[nou ... lem'n'n sh'g'r]
	... And some more cookies?	[n smore cükeez]
	They kept going back and forth.	[they kep going bækn forth]
	We watched it again and again.	[we wäch didə gen'n' gen]
	He did it over and over.	[he di di dovərə novər]
	We learned by trial and error.	[we lɪnd by tryətənerər]

51

Exercise 1-53: Reduced Sounds *continued***CD 2 Track**

26

Or	Looks Like...	Sounds Like...
	Soup or salad?	[super salad]
	now or later	[næ ^(w) r laydr]
	more or less	[mor 'r less]
	left or right	[lefter right]
	For here or to go?	[f'r hir 'r d'go]
	Are you going up or down?	[are you going üpper dówn]
	<i>This is an either / or question (Up? Down?) Notice how the intonation is different from "Cream and sugar?", which is a yes / no question.</i>	
Are	What are you doing?	[w'dr you doɪŋ]
	Where are you going?	[wer'r you goɪŋ]
	What're you planning on doing?	[w'dr yü planning ən doɪŋ]
	How are you?	[hæwr you]
	Those are no good.	[thozer no good]
	How are you doing?	[hæwer you doɪŋ]
	The kids are still asleep.	[the kidzer stillə sleep]
Your	How's your family?	[hæozhier fæmlee]
	Where're your keys?	[wher'r y'r keez]
	You're American, aren't you?	[yrə mer 'k'n, ɪn choo]
	Tell me when you're ready.	[tell me wen yr reddy]
	Is this your car?	[izzis y'r cär]
	You're late again, Bob.	[yer lay də gen , Bəb]
	Which one is yours?	[which w'n'z y'rz]

One	Which one is better? One of them is broken. I'll use the other one. I like the red one, Edwin. That's the last one. The next one'll be better. Here's one for you. Let them go one by one.	[which w'n'z bedder] [w'n'v'm'z brok'n] [æ'l yuz thee ^(y) ə ther w'n] [äi like the red w'n, edw'n] [thæts th' lass dw'n] [the necks dw'n'll be bedd'r] [hir zw'n fr you] [led'm gou w'n by w'n]
The	It's the best. What's the matter? What's the problem? I have to go to the bathroom. Who's the boss around here? Give it to the dog. Put it in the drawer.	[ts th' best] [w'ts th' madder] [w'tsə präbl'm] [äi hæf t' go d' th' bæthroom] [hoozə bäss səræond hir] [g'v ^(t) tə th' däg] [püdidin th' dror]

52

Exercise 1-53: Reduced Sounds *continued***CD 2 Track****26**

A	Looks Like...	Sounds Like...
	It's a present. You need a break. Give him a chance. Let's get a new pair of shoes. Can I have a Coke, please? Is that a computer? Where's a public telephone?	[tsə preznt] [you needə break] [g'v'mə chæns] [lets geddə new perə shooz] [c'nai hævə kouk , pleez] [izzædə k'mpyoodr] [wherzə pəblik teləfoun]
Of	It's the top of the line. It's a state of the art printer. As a matter of fact, ... Get out of here. Practice all of the time. Today's the first of May. What's the name of that movie? That's the best of all! some of them all of them most of them none of them any of them the rest of them	[tsə tɒp'v th' line] [tsə stay də thee ^(y) ärt prinner] [z'mædderə fækt] [geddæow də hir] [prækt 'säll'v th' time] [t' dayz th' frss d'v May] [w'ts th' nay m'v thæt movie] [thæts th' bess d'v äll] [səmävəm] [äll övəm] [mos dävəm] [nən ävəm] [enny ävəm] [th' res dävəm]
Can	Can you speak English? I can only do it on Wednesday. A can opener can open cans. Can I help you? Can you do it? We can try it later.	[k'new spee king lish] [äi k' nonly du ^(w) idän wenz day] [ə kæn opener k'nopen kænz] [k'näi hel piu] [k'niu do ^(w) t] [we k'n try it layder]

	I hope you can sell it.	[äi hou piu k'n sell 't]
	No one can fix it.	[nou w'n k'n fick sit]
	Let me know if you can find it.	[lemme no ^(w) 'few k'n fine dit]
Had	Jack had had enough.	[jæk'd hæd' n'f]
	Bill had forgotten again.	[bil'd frga ^(t) n nə gen]
	What had he done to deserve it?	[w'd'dee d'nd'd' zr vit]
	We'd already seen it.	[weedäl reddy see nit]
	He'd never been there.	[heed never bin there]
	Had you ever had one?	[h'jou ^(w) ever hæd w'n]
	Where had he hidden it?	[wer dee hidn •nit]
	Bob said he'd looked into it.	[bäb sedeed lük din tu ^(w) it]

53

Exercise 1 -53: Reduced Sounds continued 26

CD 2 Track

Would	Looks Like...	Sounds Like...
	He would have helped, if ...	[he wuda help dif ...]
	Would he like one?	[woody lye kw'n]
	Do you think he'd do it?	[dyiu thing keed du ^(w) 't]
	Why would I tell her?	[why wüdäi teller]
	We'd see it again, if...	[weed see ^(y) idəgen, if...]
	He'd never be there on time.	[heed never be therän time]
	Would you ever have one?	[w'jou ^(w) ever hævw'n]
Was	He was only trying to help.	[he w'zounly trying də help]
	Mark was American.	[mär kw'z'mer'k'n]
	Where was it?	[wer w'z 't]
	How was it?	[həow'z't]
	That was great!	[thæt w'z great]
	Who was with you?	[hoow'z with you]
	She was very clear.	[she w'z very clear]
	When was the war of 1812?	[wen w'z th' wor 'v ei ^(t) teen twelv]
What	What time is it?	[w't tye m'z't]
	What's up?	[w'ts'p]
	What's on your agenda?	[w'tsänyrə jendə]
	What do you mean?	[w'd'y' mean]
	What did you mean?	[w'j' mean]
	What did you do about it?	[w'j' du ^(w) əbæodit]
	What took so long?	[w't tük so läng]
	What do you think of this?	[w'ddyə thing k'v this]
	What did you do then?	[w'jiu do then]
	I don't know what he wants.	[I dont know wædee wänts]
Some	Some are better than others.	[s'mr beddr thənətherz]
	There are some leftovers.	[ther'r s'm lef doverz]
	Let's buy some ice cream.	[let spy s' mice creem]
	Could we get some other ones?	[kwee get s 'mother w'nz]
	Take some of mine.	[take səməv mine]

Would you like some more? <i>(or very casually)</i>	[w' joo like s'more] [jlike smore]
Do you have some ice?	[dyü häv səmice]
Do you have some mice?	[dyü häv səmice]

"You can fool some of the people some of the time, but you can't fool all of the people all of the time." [yuk'n fool səmə thə peep^əl səmə thə time, b'choo kənt fool əlləthə peep^əl əlləthə time]

54

Exercise 1-54: Intonation and Pronunciation of "That"

CD 2 Track 27

That is a special case because it serves three different grammatical functions. The relative pronoun and the conjunction are reducible. The demonstrative pronoun cannot be reduced to a schwa sound. It must stay [æ].

Relative Pronoun	The car that she ordered is red.	[the car th't she order diz red]
Conjunction	He said that he liked it.	[he sed the dee läikdit.]
Demonstrative	Why did you do that?	[why dijoo do thæt?]
Combination	I know that he'll read that book that I told you about.	[äi know the dill read thæt bük the dai toljoo ^(w) bæot]

Exercise 1-55: Crossing Out Reduced Sounds

CD 2 Track 28

Pause the CD and cross out any sound that is not clearly pronounced, including to, for, and, that, then, the, a, the soft [ɪ], and unstressed syllables that do not have strong vowel sounds.

Hello, my name is _____. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 1-56; Reading Reduced Sounds

CD 2 Track 29

Repeat the paragraph after me. Although you're getting rid of the vowel sounds, you want to maintain a strong intonation and let the sounds flow together. For the first reading of this paragraph, it is helpful to keep your teeth clenched together to reduce excess jaw and lip movement. Let's begin.

Hello, my name'z _____. I'm taking 'mer'k'n Acc'nt Train'ng. Therez' lott' learn, b't I hope t' make 't'z 'njoy'bl'z poss'bl. I sh'd p'ck 'p on the 'mer'k'n 'nt'nash'n pattern pretty eas'ly, although the only way t' get 't 'z t' pract's all 'v th' time. I use the 'p'n down, or peaks 'n valleys, 'nt'nash'n more th'n I used to. Ive b'n pay'ng 'ttensh'n t' p'ch, too. 'Ts like walk'ng down' staircase. Ive b'n talk'ng to' lot 'v'mer'k'ns lately, 'n they tell me th't Im easier to 'nderstand. Anyway, I k'd go on 'n on, b't the 'mport'nt th'ng 'z t' l's'n wel'n sound g'd. W'll, wh' d'y' th'nk? Do I?

55

Word Groups and Phrasing

CD

2 Track 30

Pauses for Related Thoughts, Ideas, or for Breathing

By now you've begun developing a strong intonation, with clear peaks and reduced valleys, so you're ready for the next step. You may find yourself reading the paragraph in Exercise 1-15 like this:

HellomynameisSo-and-SoI'mtakingAmericanAccentTraining. There'salottolearnbutIhopetomakeitasenjoyableaspossible. If so, your audience won't completely

comprehend or enjoy your presentation.

In addition to intonation, there is another aspect of speech that indicates meaning. This can be called *phrasing* or *tone*. Have you ever caught just a snippet of a conversation in your own language, and somehow known how to piece together what came before or after the part you heard? This has to do with phrasing.

In a sentence, phrasing tells the listener where the speaker is at the moment, where the speaker is going, and if the speaker is finished or not. Notice that the intonation stays on the nouns.

Exercise 1-57: Phrasing

CD Track 31

Repeat after me.

Statement	Dogs eat bones.
Clauses	Dogs eat bones, but cats eat fish, or As we all know, dogs eat bones.
Listing	Dogs eat bones, kibbles, and meat.
Question	Do dogs eat bones ?
Repeated Question	Do dogs eat bones ?!!
Tag Question	Dogs eat bones, don't they?
Tag Statement	Dogs eat bones , DON'T they!
Indirect Speech	He asked if dogs ate bones .
Direct Speech	"Do dogs eat bones ?" he asked.

For clarity, break your sentences with pauses between natural word groups of related thoughts or ideas. Of course, you will have to break at every comma and every period, but besides those breaks, add other little pauses to let your listeners catch up with you or think over the last burst of information and to allow you time to take a breath. Let's work on this technique. In doing the following exercise, you should think of using *breath groups* and *idea groups*.

56

Exercise 1-58: Creating Word Groups

CD 2 Track

32

Break the paragraph into natural word groups. Mark every place where you think a pause is needed with a slash.

Hello, my name is _____. I'm taking American **Accent** Training. There's a **lot** to learn, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice** all of the time. I use the **up** and down, or **peaks** and valleys **intonation** more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to a lot of **Americans** lately, and they tell me that I'm **easier** to **understand**. **Anyway**, I could go on and on, but the **important** thing is to **listen** well and sound **good**. **Well**, what do you **think**? **Do I**?

Note In the beginning, your word groups should be very short. It'll be a sign of your growing sophistication when they get longer.

+ Pause the CD to do your marking.

Exercise 1-59: Practicing Word Groups

CD 2 Track

33

When I read the paragraph this time, I will exaggerate the pauses. Although we're working on word groups here, remember, I don't want you to lose your intonation. Repeat each sentence group after me.

Hello, my name is _____. | I'm taking American **Accent** Training. There's a

lot to learn,| but I **hope** to make it as **enjoyable** as possible. | I should pick **up** on the American **intonation** pattern pretty **easily**, although | the **only** way to **get** it is to **practice** all of the time.| I use the **up** and down, or **peaks** and valleys **intonation** | more than I **used** to. I've been paying attention to **pitch**, | **too**. It's like **walking** down a staircase. | I've been **talking** to a lot of **Americans** | lately, and they tell me | that I'm **easier** to understand. | Anyway, I could go on and on, | but the **important** thing is to **listen** well | and sound **good**. **Well**, | what do you **think? Do I?**

+ Next, back up the CD and practice the word groups three times using strong intonation. Then, pause the CD and practice three more times on your own. When reading, your pauses should be neither long nor dramatic — just enough to give your listener time to digest what you're saying.

57

Exercise 1-60: Tag Endings

CD 2 Track 34

Pause the CD and complete each sentence with a tag ending. Use the same verb, but with the opposite polarity—positive becomes negative, and negative becomes positive. Then, repeat after me. Check Answer Key, beginning on page 193.

Intonation

With a *query*, the intonation rises. With *confirmation*, the intonation drops.

Pronunciation

Did he?	Didee?
Does he?	Duzzy?
Was he?	Wuzzy?
Has he?	Hazzy?
Is he?	Izzy?
Will he?	Willy?
Would he?	Woody?
Can he?	Canny?
Wouldn't you?	Wooden chew?
Shouldn't I?	Shüdn näi?
Won't he?	Woe knee?
Didn't he?	Didn knee?
Hasn't he?	Has a knee?
Wouldn't he?	Wooden knee?
Isn't he?	Is a knee?
Isn't it?	Is a nit?
Doesn't it?	Duzza nit?
Aren't I?	Are näi?
Won't you?	Wone chew?
Don't you?	Done chew?
Can't you?	Can chew?
Could you?	Cüjoo?
Would you?	Wüjoo?

1. The new **clerk** is very **slow**, *isn't he!*
2. But he can **improve**, ?
3. She doesn't **type** very well, !
4. They lost their **way**, ?
5. You don't **think** so, !
6. I don't think it's **easy**, ?
7. I'm your **friend**, ?
8. You won't be **coming**, !

9. He keeps the **books**, _____ ?
10. We have to close the **office**, _____ ?
11. We have closed the **office**, _____ ?
12. We had to close the **office**, _____ !
13. We had the **office** closed, _____ ?
14. We had already closed the **office**, _____ ?
15. We'd better close the **office**, _____ !
16. We'd rather close the **office**, _____ ?
17. The office has **closed**, _____ ?
18. You couldn't **tell**, _____ !
19. You'll be working **late** tonight, _____ ?
20. He should have **been** here by now, _____ !
21. He should be **promoted**, _____ !
22. I didn't send the **fax**, _____ ?
23. I won't get a **raise** this year, _____ ?
24. You use the **computer**. _____ ?
25. You're used to the **computer**. _____ !
26. You used to use the **computer**, _____ ?
27. You never used to work **Saturdays**, _____ ?
28. That's **better**. _____ !

The basic techniques introduced in this chapter are *pitch*, *stress*, the *staircase* and *musical notes*, *reduced sounds*, and *word groups and phrasing*. In chapters 2 through 13, we refine and expand this knowledge to cover every sound of the American accent.

58

Chapter 2. Word Connections

CD 2 Track 35

As mentioned in the previous chapter, in American English, words are not pronounced one by one. Usually, the end of one word attaches to the beginning of the next word. This is also true for initials, numbers, and spelling. Part of the glue that connects sentences is an underlying hum or drone that only breaks when you come to a period, and sometimes not even then. You have this underlying hum in your own language and it helps a great deal toward making you sound like a native speaker.

Once you have a strong intonation, you need to connect all those stairsteps together so that each sentence sounds like one long word. This chapter is going to introduce you to the idea of liaisons, the connections between words, which allow us to speak in sound groups rather than in individual words. Just as we went over where to put an intonation, here you're going to learn how to connect words. Once you understand and learn to use this technique, you can make the important leap from this practice book to other materials and your own conversation.

To make it easier for you to read, liaisons are written like this: **They tell me the dai measier**. (You've already encountered some liaisons in Exercises 1-38, 1-49, 1-53.) It could also be written **theytellingmethedaimasier**, but it would be too hard to read.

Exercise 2-1 : Spelling and Pronunciation

CD 2 Track 36

*Read the following sentences. The last two sentences should be pronounced exactly the same, no matter how they are written. It is the **sound** that is important, not the spelling.*

The dime.

The dime easier.

They tell me the dime easier.

They tell me **the dime** easier to understand.

They tell me **that I'm** easier to understand.

Words are connected in four main situations:

- 1 Consonant / Vowel
- 2 Consonant / Consonant
- 3 Vowel / Vowel
- 4 T, D, S, or Z + Y

59

Liaison Rule 1 : Consonant / Vowel

Words are connected when a word ends in a consonant sound and the next word starts with a vowel sound, including the semivowels W, Y, and R.

Exercise 2-2: Word Connections

CD 2 Track 37

My name is...	[my nay•miz]
because I've	[b'k'zäiv]
pick up on the American intonation	[pi•kə pän the ^(y) əmer'kə ninətə'nashən]

In the preceding example, the word *name* ends in a consonant sound [m] (the *e* is silent and doesn't count), and *is* starts with a vowel sound [i], so *naymiz* just naturally flows together. In *because I've*, the [z] sound at the end of *because* and the [äi] sound of *I* blend together smoothly. When you say the last line [pi•kəpän the^(y)əmer'kəninətə'nashən], you can feel each sound pushing into the next.

Exercise 2-3: Spelling and Number Connections

CD 2 Track 38

You also use liaisons in spelling and numbers:

LA (Los Angeles)	[eh•lay]
902-5050	[nai•no•too fai•vo•fai•vo]

What's the Difference Between a Vowel and a Consonant?

In pronunciation, a consonant touches at some point in the mouth. Try saying [p] with your mouth open—you can't do it because your lips must come together to make the [p] sound. A vowel, on the other hand, doesn't touch anywhere. You can easily say [e] without any part of the mouth, tongue, or lips coming into contact with any other part. This is why we are calling W, Y, and R semivowels, or glides.

Exercise 2-4: Consonant / Vowel Liaison Practice

CD 2 Track 39

Pause the CD and reconnect the following words. On personal pronouns, it is common to drop the H. See Answer Key, beginning on page 193. Repeat.

hold on	[hol don]
turn over	[tur nover]
tell her I miss her	[tellerl misser]

1. read only _____
2. fall off _____

60

Exercise 2-4: Consonant / Vowel Liaison Practice *continued*

CD 2 Track 39

3. follow up on _____
4. come in _____
5. call him _____
6. sell it _____
7. take out _____
8. fade away _____

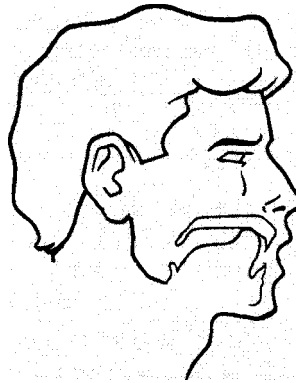
9. 6-0
10. MA

Liaison Rule 2: Consonant / Consonant

Words are connected when a word ends in a consonant sound and the next word starts with a consonant that is in a similar position. What is a similar position? Let's find out.

Exercise 2-5: Consonant / Consonant Liaisons CD 2 Track 40

Say the sound of each group of letters out loud (the sound of the letter, not the name: [b] is [buh] not [bee]). There are three general locations—the lips, behind the teeth, or in the throat. If a word ends with a sound created in the throat and the next word starts with a sound from that same general location, these words are going to be linked together. The same with the other two locations. Repeat after me.



Behind the teeth

unvoiced *voiced*

t	d
ch	j
—	l
—	n
s	z
sh	zh
—	y

At the lips

unvoiced *voiced*

p	b
f	v
—	m
—	w

In the throat

unvoiced *voiced*

k	g
h	—
—	ng
—	r

61

Exercise 2-6: Consonant / Consonant Liaisons

CD 2 Track 41

I just didn't get the chance. [Iːjʌsdɪdn't ge^(t)theːtʃɑːns.] I've been late twice.
[I'vbiːnlə^(t)twɪːs.]

In the preceding examples you can see that because the ending [st] *of just* and the beginning [d] of *didn't* are so near each other in the mouth, it's not worth the effort to start the sound all over again, so they just flow into each other. You don't say *I justə didn 'tə getə the chance*, but do say *Ijusdidn't ge^(t)the chance*. In the same way, it's too much work to say *I'və beenə lateə twice*, so you say it almost as if it were a single word, *I'vbinla^(t)twice*.

The sound of TH is a special case. It is a floater between areas. The sound is sometimes created by the tongue popping out from between the teeth and other times on the back of the top teeth, combining with various letters to form a new composite sound. For instance, [s] moves forward and the [th] moves back to meet at the mid-point between the two.

Note *Each of the categories in the drawing contains two labels—voiced and unvoiced. What does that mean? Put your thumb and index fingers on your throat and say [z]; you should feel a vibration from your throat in your fingers. If you whisper that same sound, you end up with [s] and you feel that your fingers don't vibrate. So, [z] is a voiced sound, [s], unvoiced. The consonants in the two left columns are paired like that.*

Consonants

Voiced	Unvoiced	Voiced	Unvoiced
b	p		h
d	t	i	
v	f	r	
g	k	m	
i	ch	n	
z	s	ng	
th	th	y	
zh	sh	w	

62

Exercise 2-7: Liaisons with TH Combination

CD 2 Track 42

When the TH combination connects with certain sounds, the two sounds blend together to form a composite sound. In the following examples, see how the TH moves back and the L moves forward, to meet in a new middle position. Repeat after me.

th	+ l	with lemon	th + ch	both charges
th	+ n	with nachos	th + j	with juice
th	+ t	both times		
th	+ d	with delivery	n + th	in the
th	+ s	both sizes	z + th	was that
th	+ z	with zeal	d + th	hid those

Exercise 2-8: Consonant / Consonant Liaison Practice

CD 2 Track 43

Pause the CD and reconnect the following words as shown in the models. Check Answer Key, beginning on page 193. Repeat.

hard times [hardtimes]

with luck [withluck]

1. business deal _____
2. credit check _____
3. the top file _____
4. sell nine new cars _____

5. sit down _____
6. some plans need luck _____
7. check cashing _____
8. let them make conditions _____
9. had the _____
10. both days _____

Liaison Rule 3: Vowel / Vowel

When a word ending in a *vowel* sound is next to one beginning with a *vowel* sound, they are connected with a glide between the two vowels. A glide is either a slight [y] sound or a slight [w] sound. How do you know which one to use? This will take care of itself—the position your lips are in will dictate either [y] or [w].

Go away. Go^(w)away.

I also need the other one. I^(y)also need thee^(y)other one.

For example, if a word ends in [o] your lips are going to be in the forward position, so a [w] quite naturally leads into the next vowel sound—[Go^(w)away]. You don't want to say

⁶³

Go...away and break the undercurrent of your voice. Run it all together: [Go^(w)away].

After a long [ē] sound, your lips will be pulled back far enough to create a [y] glide or liaison: [I^(y)also need the^(y)other one]. Don't force this sound too much, though. It's not a strong pushing sound. [I^(y) also need the^(y)other one] would sound really weird.

Exercise 2-9: Vowel / Vowel Liaison Practice

CD 2 Track

44

Pause the CD and reconnect the following words as shown in the models. Add a (y) glide after an [e] sound, and a (w) glide after an [u] sound. Don't forget that the sound of the American O is really [ou]. Check Answer Key, beginning on page 193.

she isn't [she^(y)isn't] who is [who^(w)iz]

1. go anywhere _____
2. so honest _____
3. through our _____
4. you are _____
5. he is _____
6. do I? _____
7. I asked _____
8. to open _____
9. she always _____
10. too often _____

Liaison Rule 4: T, D, S, or Z + Y

When the letter or sound of T, D, S, or Z is followed by a word that starts with Y, or its sound, both sounds are connected. These letters and sounds connect not only with Y, but they do so as well with the initial unwritten [y].

Exercise 2-10; T, D, S, or Z + Y Liaisons

CD 2 Track 45

Repeat the following.

T + Y = CH

What's your **name**?

[wəcher **name**]

Can't you **do** it?

[kænt chew **do**^(w)it]

Actually

[æ**k**·chully]

Don't you **like** it?

[dɒnt chew **lye** kit]

Wouldn't you?	[w ooden chew]
Haven't you? No, not yet .	[h æven chew? nou, nā chet]
I'll let you know .	[I'll letcha know]
Can I get you a drink ?	[k'nāi getchewə drink]

64

Exercise 2-10: T, D, S, or Z + Y Liaisons *continued***CD 2 Track****45**

We thought you weren't coming .	[we thā chew wrnt k əming]
I'll bet you ten bucks he forgot.	[æɪ betcha ten buxee frgät]
Is that your final answer ?	[is th æchr fin'læn sr]
natural	[n æchrəl]
perpetual	[per p echə ^(w) əl]
virtual	[vr ch ə ^(w) əl]

D + Y = J

Did you see it?	[didjə see ^(y) it]
How did you like it?	[hæo•jə lye kit]
Could you tell ?	[kujə tell]
Where did you send your check ?	[wɛrjə senjer check]
What did your family think?	[wəjɛr fæmlee think]
Did you find your keys ?	[didjə fine jer keez]
We followed your instructions .	[we fallow jerin stræctionz]
Congratulations!	[k'ngræj'l ationz]
education	[edjə• cation]
individual	[indəvjə ^(w) əl]
graduation	[græjə ^(w) ation]
gradual	[græjə ^(w) əl]

S + Y = SH

Yes , you are.	[yeshu are]
Insurance	[in sh urance]
Bless you!	[bl esshue]
Press your hands together.	[pressure hanz d'gethr]
Can you dress yourself?	[c 'new dreshier self]
You can pass your exams this year.	[yuk'n pæsher egzæ mz thisheer]
I'll try to guess your age .	[æɪ trydə geshier age]
Let him gas your car for you.	[leddim gæshier cār fr you]

Z + Y = ZH

How's your family ?	[hæozhier fæmlee]
How was your trip ?	[hæo•wəzhier trip]
Who's your friend ?	[hoozhier frend]
Where's your mom ?	[wɛrzh'r mäm]
When's your birthday ?	[wɛnzh'r brthday]
She says you're OK .	[she sɛzhierou kay]
Who does your hair ?	[hoo dəzhier hɛr]
casual	[kæ •zhyə ^(w) əl]
visual	[vi •zhyə ^(w) əl]

Exercise 2-10: T, D, S, or Z + Y Liaisons *continued*

CD 2 Track 45

usual	[yu•zhyə ^(w) əl]
version	[vrzh'n]
vision	[vizzh'n]

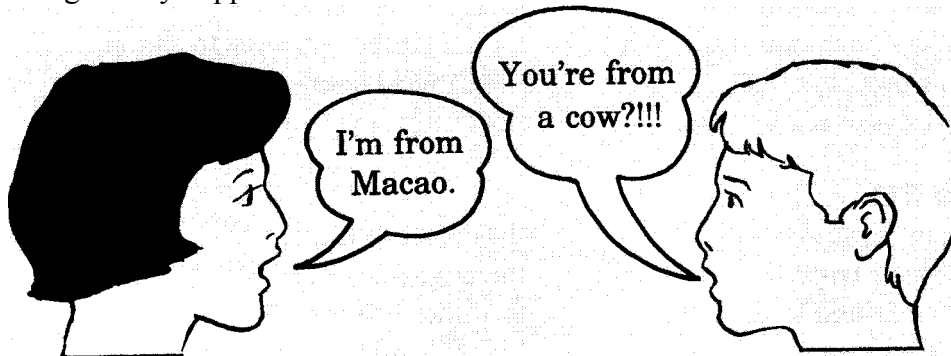
Exercise 2-11: T, D, S, or Z + Y Liaison Practice

CD 2 Track 46

Reconnect or rewrite the following words. Remember that there may be a [y] sound that is not written. Check Answer Key, beginning on page 193. Repeat.

put your	[pücher]
gradual	[gradjya ^(w) l]
1. did you	_____
2. who's your	_____
3. just your	_____
4. gesture	_____
5. miss you	_____
6. tissue	_____
7. got your	_____
8. where's your	_____
9. congratulations	_____
10. had your	_____

This word exchange really happened.



Now that you have the idea of how to link words, let's do some liaison work.

66

Exercise 2-12; Finding Liaisons and Glides

CD 2 Track 47

In the following paragraph connect as many of the words as possible. Mark your liaisons as we have done in the first two sentences. Add the (y) and (w) glides between vowels.

Hello, my name is _____. I'm taking American **Accent** Training. There's a **lot** to learn, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the^(y) **only** way to **get** it is to **practice** all of the time. I use the **up** and down, or **peaks** and valleys, **intonation** more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to^(w) a lot of **Americans** lately, and they tell me that I'm **easier** to understand. Anyway, I could go **on** and on, but the **important** thing is to **listen** well and sound **good**. **Well**, what do you **think**? **Do** I?

V Practice reading the paragraph three times, focusing on running your words together.

+ Turn the CD back on and repeat after me as I read. I'm going to exaggerate the linking of the words, drawing it out much longer than would be natural.

Exercise 2-13: Practicing Liaisons

CD 3 Track 1

Back up the CD to the last paragraph just read and repeat again. This time, however, read from the paragraph below. The intonation is marked for you in boldface. Use your rubber band on every stressed word.

Hello, my nay miz _____. I'm takingə merica **næccent**(t)raining. There zə **lättə** learn, bæ däi **hope** t' ma ki desen **joyablez** passible. I shüd pi **kəpən** the^(y)əmerica nintənash'n pæddern prid^(y)**ezily**, although thee^(y)**only** waydə **geddidiz** t' prækti sälləv th' time. I^(y)use thee^(y)**up**'n down, or **peak** s'n valley zintənashən more thə **näi used** to. Ivbn payingə tenshən t' **pitch, too**. Itsläi **kwälking** dow nə **staircase**. Ivbn **talking** to^(w)ə läddəvə **merican** zla^(t)ely, 'n they tell me the **däimeezier** to^(w)**understænd**. Anyway, I could go^(w)**ä** nə nän, bu^(t)thee^(y)**important** thingiz t' **lisənwellən** soun^(d) **good**. Well, whəddyü think? Do^(w)I?

67

Exercise 2-14: Additional Liaison Practice

CD 3 Track 2

T Use these techniques on texts of your own and in conversation.

(1) Take some written material and mark the *intonation*, then the *word groups*, and finally the *liaisons*.

(2) Practice saying it out loud.

(3) Record yourself and listen back.

V In conversation, think which word you want to make stand out, and change your pitch on that word. Then, run the in-between words together in the valleys. Listen carefully to how Americans do it and copy the sound.

Exercise 2-15: Colloquial Reductions and Liaisons

CD 3 Track 3

In order for you to recognize these sounds when used by native speakers, they are presented here, but I don't recommend that you go out of your way to use them yourself. If, at some point, they come quite naturally of their own accord in casual conversation, you don't need to resist, but please don't force yourself to talk this way. Repeat.

I have got to **go**.

I have got a **book**.

Do you want to **dance**?

Do you want a **banana**?

Let me **in**.

Let me **go**.

I'll let you **know**.

Did you **do** it?

Not **yet**.

I'll meet you **later**.

What do you **think**?

What did you **do** with it?

How did you **like** it?

When did you **get** it?

Why did you **take** it?

Why don't you **try** it?

What are you **waiting** for?

What are you **doing**?

How is it **going**?

Where's the **what**-you-may-call-it?

Where's **what**-is-his-name?

How **about** it?

He has got to **hurry** because he is **late**.

I could've been a **contender**.

I've gotta **go**.

I've gotta **book**.

Wanna **dance**?

Wanna **banana**?

Lemme **in**.

Lemme **go**.

I'll letcha **know**.

Dija **do** it?

Nä **chet**.

I'll meeche **layder**.

Whaddyu **think**?

Whajoo **do** with it?

Howja **like** it?

When ju **geddit**?

Whyju **tay** kit?

Why don chu **try** it?

Whaddya **waitin'** for?

Whatcha **doin'**?

Howzit **going**?

Where's the **whatchamacallit**?

Where's **whatsizname**?

How **'bout** it?

He's gotta **hurry** 'cuz he's **late**.

I coulda bina **contender**.

68

Exercise 2-15: Colloquial Reductions and Liaisons *continued* CD 3 Track 3

Could you speed it up , please?	Couldjoo spee di dup , pleez?
Would you mind if I tried it?	Would joo mindifai try dit?
Aren't you Bob Barker ?	Arnchoo Bab Barker ?
Can't you see it my way for a change?	Kænchoo see it my way for a change?
Don't you get it?	Doancha geddit ?
I should have told you.	I shoul ^{da} tol joo.
Tell her (that) I miss her.	Teller I miss er.
Tell him (that) I miss him.	Tellim I miss im.
Did you eat ?	Jeet ?
No, did you ?	No, joo ?
Why don't you get a job ?	Whyncha getta job ?
I don't know, it's too hard .	I dunno, stoo hård .
Could we go?	Kwee gou ?
Let's go !	Sko !

Spoon or Sboon?

An interesting thing about liaisons is that so much of it has to do with whether a consonant is voiced or not. The key thing to remember is that the vocal cords don't like switching around at the midpoint. If the first consonant is voiced, the next one will be as well. If the first one is unvoiced, the second one will sound unvoiced, no matter what you do. For example, say the word *spoon*. Now, say the word *sboon*. Hear how they sound the same? This is why I'd like you to always convert the preposition *to* to *də* when you're speaking English, no matter what comes before it. In the beginning, to get you used to the concept, we made a distinction between *tə* and *də*, but now that your schwa is in place, use a single *d'* sound everywhere, except at the very beginning of a sentence.

After a voiced sound:	He had to do it.	[he hæ ^(d) d' du ^(w) 't]
After an unvoiced sound:	He got to do it.	[he gä ^(t) d' du ^(w) 't]
At the beginning of a sentence:	To be or not to be.	[t' bee ^(y) r nä ^(t) d'bee]

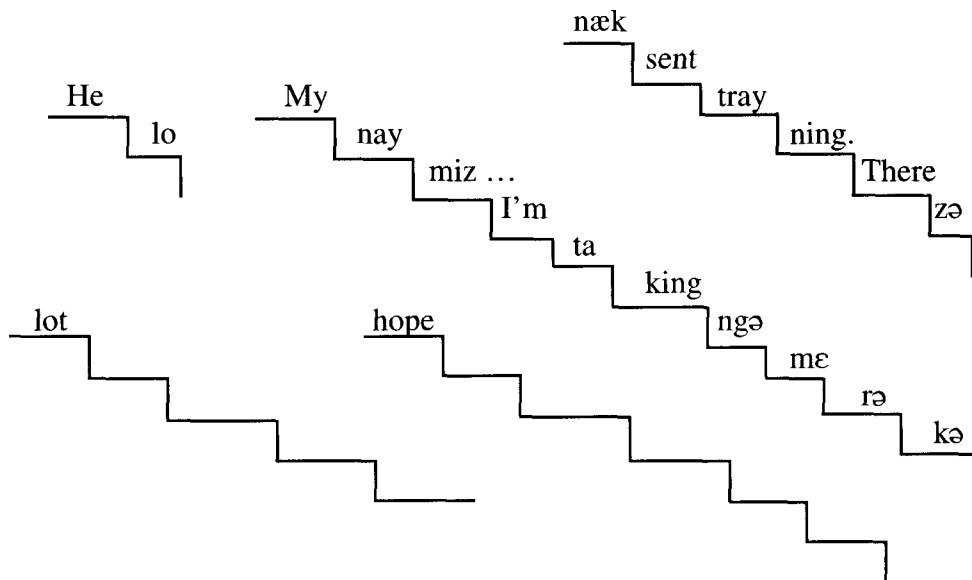
To have your liaisons tested, call (800) 457-4255.

69

Exercise 2-16: Liaison Staircases

CD 3 Track 4

You are going to make staircases again from me paragraph below—pretty much as you did in Exercise 1-17 on page 16. This time, instead of putting a whole word on each stairstep, put a single sound on each step. This is also similar to the second pan of the Dogs Eat Bones Exercise 1-38 on page 36. Use the liaison techniques you have just learned to connect the words; then regroup them and place one sound unit on a step. As before, start a new staircase every time you stress a word. Remember, new sentences don't have to start new staircases. A staircase can continue from one sentence to another until you come to a stressed word. Pause the CD.



Note *The liaison practice presented in this chapter was the last of the basic principles you needed to know before tackling the finer points of pronunciation introduced in the next.*

70

Chapter 3. Cat? Caught? Cut?

CD 3 Track 5

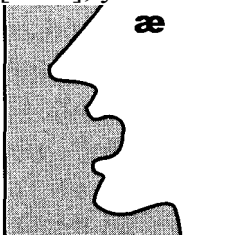
After laying our foundation with intonation and liaisons, here we finally begin to refine your pronunciation! We are now going to work on the differences between [æ], [ä], and [ə], as well as [ō], [ā], and [ē]. Let's start out with the [æ] sound.

The [æ] Sound

Although not a common sound, [æ] is very distinctive to the ear and is typically American. In the practice paragraph in Exercise 3-2 this sound occurs five times. As its phonetic symbol indicates, [æ] is a combination of [ä] + [ɛ]. To pronounce it, drop your jaw down as if you were going to say [ä]; then from that position, try to say [ɛ]. The final sound is not two separate vowels, but rather the end result of the combination. It is very close to the sound that a goat makes: *ma-a-a-a!*

Y Try it a few times now: [ä] f [æ]

If you find yourself getting too nasal with [æ], pinch your nose as you say it. If [kæt] turns into [kææt], you need to pull the sound out of your nose and down into your throat.



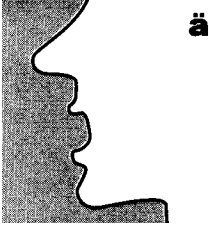
Note *As you look for the [æ] sound you might think that words like **down** or **sound** have an [æ] in them. For this diphthong, try [æ] + oh, or [æo]. This way, **down** would be written [dæon]. Because it is a combined sound, however, it's not included in the Cat? category. (See Pronunciation Point 4 on page ix).*

The [ä] Sound

The [ä] sound occurs a little more frequently; you will find ten such sounds in the exercise. To pronounce [ä], relax your tongue and drop your jaw as far down as it will go. As a matter of fact, put your hand under your chin and say [mä], [pä], [tä], [sä]. Your hand should be pushed down by your jaw as it opens. Remember, it's the sound that you make when the

71

doctor wants to see your throat, so open it up and *dräp your jäw*.



The Schwa [ə] Sound

Last is the schwa [ə], the *most common* sound in American English. When you work on Exercise 3-2, depending on how fast you speak, how smoothly you make liaisons, how strong your intonation is, and how much you relax your sounds, you will find from 50 to 75 schwas. Spelling doesn't help identify it, because it can appear as any one of the vowels, or a combination of them. It is a neutral vowel sound, *uh*. It is usually in an unstressed syllable, though it can be stressed as well. Whenever you find a vowel that can be crossed out and its absence wouldn't change the pronunciation of the word, you have probably found a schwa: *photography* [ph'togr'phy] (the two apostrophes show the location of the neutral vowel sounds).

Because it is so common, however, the wrong pronunciation of this one little sound can leave your speech strongly accented, even if you Americanized everything else.

Note *Some dictionaries use two different written characters, [ə] and [ʌ], but for simplicity, we are only going to use the first one.*

Silent or Neutral?

A schwa is neutral, but it is not silent. By comparison, the silent E at the end of a word is a signal for pronunciation, but it is not pronounced itself: *code* is [kod]. The E tells you to say an [o]. If you leave the E off, you have *cod*, [käd]. The schwa, on the other hand is neutral, but it is an actual sound—*uh*. For example, you could also write *photography* as *phuh•tah•gruh•fee*.

Because it's a neutral sound, the schwa doesn't have any distinctive characteristics, yet it is *the most common sound in the English language*.

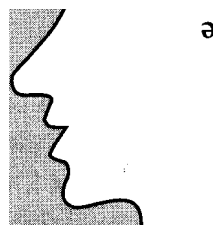
To make the [ə] sound, put your hand on your diaphragm and push until a grunt escapes. Don't move your jaw, tongue, or lips; just allow the sound to flow past your vocal cords. It should sound like *uh*.

Once you master this sound, you will have an even easier time with pronouncing *can* and *can't*. In a sentence, *can't* sounds like [kæn(t)], but *can* becomes [kən], unless it is stressed, when it is [kæn], (as we saw in Exercise 1-43 on p. 41). Repeat.

I can **do** it. [I kən **do** it]

I **can't** do it. [I kæn't do it]

72

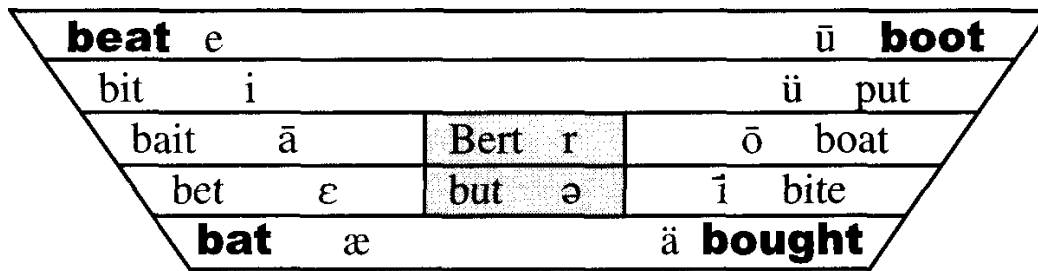


In the vowel chart that follows, the four corners represent the four most extreme positions of the mouth. The center box represents the least extreme position—the neutral schwa. For these four positions, only move your lips and jaw. Your tongue should stay in the same place—with the tip resting behind the bottom teeth.

Vowel Chart

lips back
jaw closed

lips rounded
jaw closed



lips back
jaw open

lips rounded
jaw open

1. To pronounce *beat*, your lips should be drawn back, but your teeth should be close together. Your mouth should form the shape of a *banana*.
2. To pronounce *boot*, your lips should be fully rounded, and your teeth should be close together. Your mouth should form the shape of a *Cheerio*.
3. To pronounce *bought*, drop your jaw straight down from the *boot* position. Your mouth should form the shape of an *egg*.
4. To pronounce *bat*, keep your jaw down, pull your lips back, and try to simultaneously say [ä] and [ε]. Your mouth should form the shape of a *box*.

Note *Word-by-word pronunciation will be different than individual sounds within a sentence. That, than, as, at, and, have, had, can, and so on, are [æ] sounds when they stand alone, but they are weak words that reduce quickly in speech.*

73

Exercise 3-1 : Word-by-Word and in a Sentence

CD 3 Track

6

Stressed		Unstressed		
that	thæt	th't	thət	He said th't it's OK.
than	thæn	th'n	thən	It's bigger th'n before
as	æz	'z	əz	'z soon 'z he gets here...
at	æt	't	ət	Look 't the time!
and	ænd	'n	ən	ham 'n eggs
have	hæv	h'v	həv	Where h'v you been?
had	hæd	h'd	həd	He h'd been at home.
can	cæn	c'n	cən	C'n you do it?

Exercise 3-2: Finding [æ], [ä], and [ə] Sounds

CD 3 Track 7

There are five [æ], ten [ä], and seventy-five [ə] sounds in the following paragraph. Underscore them in pen or pencil. (The first one of each sound is marked for you.)

Hello, my name is _____ . I'm taking əmerəcən æccent Training. There's a lät to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

V Next, check your answers with the Answer Key, beginning on page 193. Finally, take your markers and give a color to each sound. For example, mark [æ] green, [ä] blue, and [ə] yellow.

X Turn your CD off and read the paragraph three times on your own.





Note *It sounds regional to end a sentence with [ustə]. In the middle of a sentence, however, it is more standard: [I ustə live there.]*

74

Exercise 3-3: Vowel-Sound Differentiation

CD 3 Track 8

Here we will read down from 1 to 24, then we will read each row across. Give the [ā] sound a clear double sound [ε + ee]. Also, the [o] is a longer sound than you might be expecting. Add the full ooh sound after each "o."

						
	æ	ä	ə	ou	a	ε
1.	Ann	on	un~	own	ain't	end
2.	ban	bond	bun	bone	bane	Ben
3.	can	con	come	cone	cane	Ken
4.	cat	caught/cot	cut	coat	Kate	ketch
5.	Dan	Don/dawn	done	don't	Dane	den
6.	fan	fawn	fun	phone	feign	fend
7.	gap	gone	gun	goat	gain	again
8.	hat	hot	hut	hotel	hate	het up
9.	Jan	John	jump	Joan	Jane	Jenny
10.	lamp	lawn	lump	loan	lane	Len
11.	man	monster	Monday	moan	main	men
12.	matter	motto	mutter	motor	made her	met her
13.	Nan	non~	none/nun	known	name	nemesis
14.	gnat	not/knot	nut	note	Nate	net
15.	pan	pawn	pun	pony	pain/pane	pen
16.	ran	Ron	run	roan	rain/reign	wren
17.	sand	sawn	sun	sewn/sown	sane	send
18.	shall	Sean	shut	show	Shane	Shen
19.	chance	chalk	chuck	choke	change	check
20.	tack	talk	tuck	token	take	tech
21.	van	Von	vug	vogue	vague	vent
22.	wax	want	won/one	won't	wane	when
23.	yam	yawn	young	yo!	yea!	yen
24.	zap	czar	result	zone	zany	zen

To have your pronunciation tested, call (800) 457-4255.

75

Exercise 3-4: Reading the [æ] Sound

CD 3 Track 9

The Tæn Mæn

A fashionably tan man sat casually at the bat stand, lashing a handful of practice bats. The manager, a crabby old bag of bones, passed by and laughed, "You're about average, Jack. Can't you lash faster than that?" Jack had had enough, so he clambered to his feet and lashed bats faster than any man had ever lashed bats. As a matter of fact, he lashed bats so fast that he seemed to dance. The manager was aghast. "Jack, you're a master bat lasher!" he gasped. Satisfied at last, Jack sat back and never lashed another bat.

X Pause the CD and read *The Tæn Mæn* aloud. Turn it back on to continue.

Exercise 3-5: Reading the [ä] Sound**CD track 10****A Lät of Läng, Hät Walks in the Garden**

John was not sorry when the boss called off the walks in the garden. Obviously, to him, it was awfully hot, and the walks were far too long. He had not thought that walking would have caught on the way it did, and he fought the policy from the onset. At first, he thought he could talk it over at the law office and have it quashed, but a small obstacle* halted that thought. The top lawyers always bought coffee at the shop across the lawn and they didn't want to stop on John's account. John's problem was not office politics, but office policy. He resolved the problem by bombing the garden.

* *lobster • a small lobster • lobster • a small obstacle*

* Pause the CD and read *A Lät of Läng, Hät Wälks in the Gärden* aloud.

Exercise 3-6: Reading the [ə] Sound**CD 3 Track 11**

When you read the following schwa paragraph, try clenching your teeth the first time. It won't sound completely natural, but it will get rid of all of the excess lip and jaw movement and force your tongue to work harder than usual. Remember that in speaking American English we don't move our lips much, and we talk though our teeth from far back in our throats. I'm going to read with my teeth clenched together and you follow along, holding your teeth together.

What Must the Sun Above Wonder About?

Some pundits proposed that the sun wonders unnecessarily about sundry and assorted conundrums. One cannot but speculate what can come of their proposal. It wasn't enough to trouble us,* but it was done so underhandedly that hundreds of sun lovers rushed to the defense of their beloved sun. None of this was relevant on Monday, however, when the sun burned up the entire country. *[ət wəzənənəf tə trəbələs]

* Pause the CD and read *What Must the Sun Above Wonder About?* twice. Try it once with your teeth clenched the first time and normally the second time.

76

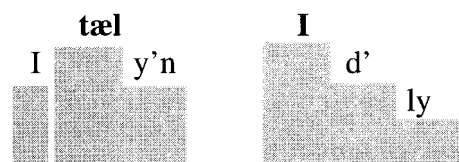
Chapter 4. The American T**CD 3 Track 12**

The American T is influenced very strongly by intonation and its position in a word or phrase. At the *top* of a staircase T is pronounced T as in *Ted* or *Italian*; a T in the *middle* of a staircase is pronounced as D [Beddy] [Idaly]; whereas a T at the *bottom* of a staircase isn't pronounced at all [ho(t)]. Look at *Italian* and *Italy* in the examples below. The [tæɪ] of *Italian* is at the top of the staircase and is strong: *Italian*. The [də] of *Italy* is in the middle and is weak: *Italy*.

Exercise 4-1 ; Stressed and Unstressed T**CD 3 Thick 13**

Repeat after me.

Italian	Italy
attack	attic
atomic	atom
photography	photograph

**Exercise 4-2: Betty Bought a Bit of Better Butter****CD 3 Track 14**

*In the sentence **Betty bought a bit of better butter**, all of the Ts are in weak positions, so they all sound like soft Ds. Repeat the sentence slowly, word by word: [Beddy ... badə... bidə... bedder ... budder]. Feel the tip of your tongue flick across that area behind your top teeth. Think of the music of a cello again when you say, **Betty bought a bit of better butter**.*

Betty Bought a Bit of Better Butter

Betty bought a bit of better butter,	Beddy bā də bihda bedder budder.
But, said she,	Bu(t), said she,
This butter's bitter.	This budder' z bidder.
If I put it in my batter,	If I pūdi din my bædder,
It'll make my batter bitter.	Id'll make my bædder bidder.

If you speak any language—such as Spanish, Japanese, Hindi, Italian, or Dutch, among others—where your R touches behind the teeth, you are in luck with the American T. Just fix the association in your mind so that when you see a middle position T, you automatically give it your native R sound. Say, *Beri bara bira ...* with your native accent. (*Not* if you are

77

French, German, or Chinese!)

Along with liaisons, the American T contributes a great deal to the smooth, relaxed sound of English. When you say a word like *atom*, imagine that you've been to the dentist and you're a little numb, or that you've had a couple of drinks, or maybe that you're very sleepy. You won't be wanting to use a lot of energy saying [æ•tom], so just relax everything and say [adəm], like the masculine name, Adam. It's a very smooth, fluid sound. Rather than saying, *BeTTy boughT a biT of beTTER buTTER*, which is physically more demanding, try, *Beddy bada bidda bedder budder*. It's easy because you really don't need much muscle tension to say it this way.

The staircase concept will help clarify the various T sounds. The American T can be a little tricky if you base your pronunciation on spelling. Here are five rules to guide you.

1. **T is T** at the beginning of a word or in a stressed syllable.
2. **T is D** in the middle of a word.
3. **T is Held** at the end of a word.
4. **T is Held before N** in *-tain* and *-ten* endings.
5. **T is Silent after N** with lax vowels.

Exercise 4-3: Rule 1—Top of the Staircase

CD 3 Track 15

When a T is at the top of a staircase, in a stressed position, it should be a clear popped sound.

1. In the beginning of a word, T is [t].

Ted took ten tomatoes.

2. With a stressed T and ST, TS, TR, CT, LT, and sometimes NT combinations, T is [t].

He was content with the contract.

3. T replaces D in the past tense, after an unvoiced consonant sound — f, k, p, s, ch, sh, th — (except T).

T: laughed [læft], picked [pikt], hoped [houpt], raced [rast], watched [wächt], washed [wäsht], unearthed [uneartht]

D: halved [hævd], rigged [rigd], nabbed [næbd], raised [razd], judged [j'jd], garaged [garazhd], smoothed [smoothd]

Exceptions: wicked [wikəd], naked [nakəd], crooked [krükəd], etc.

78

Exercise 4-3; Rule 1—Top of the Staircase *continued*

CD 3 Track 15

Read the following sentences out loud. Make sure that the underlined (stressed) Ts are sharp and clear.

1. It took Tim ten times to try the telephone.
2. Stop touching Ted's toes.
3. Turn toward Stella and study her contract together.
4. Control your tears.
5. It's Tommy's turn to tell the teacher the truth.

Exercise 4-4: Rule 2—Middle of the Staircase

CD 3 Track 16

An unstressed T in the middle of a staircase between two vowel sounds should be pronounced as a soft D.

Betty bought a bit of better butter. [Beddy bādə bida bedder budder]

Pat ought to sit on a lap. [pædādə sidänə læp]

Read the following sentences out loud. Make sure that the underlined (unstressed) Ts sound like a soft D.

- | | |
|--|---|
| 1. What a good idea . | [wədə gudai d eeyə] |
| 2. Put it in a bottle . | [püdidinə b äddl] |
| 3. Write it in a letter . | [räididinə l eddr] |
| 4. Set it on the metal gutter . | [sedidän thə medl g æddr] |
| 5. Put all the data in the computer . | [püdäl the d eidə in the c'mpyudr] |
| 6. Insert a quarter in the meter . | [inserdə k wɔrdər in the m eedr] |
| 7. Get a better water heater. | [gedə beddr w ädr heedr] |
| 8. L et her put a sweater on. | [ledr püdə s weder an] |
| 9. B etty's at a meeting . | [b eddy's ædə m eeding] |
| 10. It's getting hotter and hotter . | [its gedding häddr•rən h äddr] |
| 11. P atty <u>ought</u> to write a better <u>letter</u> . | [p æddy(y)ädə ride a beddr l eddr] |
| 12. F reida had a little metal bottle . | [f reedə hædə l iddl medl b äddl] |

Exercise 4-5: Rule 3—Bottom of the Staircase

CD3 Track 17

*T at the bottom of a staircase is in the held position. By held, I mean that the tongue is in the T position, but the air isn't released. To compare, when you say T as in Tom, there 's a sharp burst of air over the tip of the tongue, and when you say **Betty**, there 's a soft puff of air over the tip of the tongue. When you hold a T, as in **hot**, your tongue is in the position for T, but you keep the air in.*

1. She hit the hot hut with her hat.
2. We went to that 'Net site to get what we needed.
3. Pat was quite right, wasn't she?

79

Exercise 4-5: Rule 3—Bottom of the Staircase *continued*

CD 3 Track

17

4. **What?** Put my **hat** back!
5. hot, late, fat, goat, hit, put, not, hurt, what, set, paint, wait, sit, dirt, note, fit, lot, light, suit, point, incident, tight

Exercise 4-6: Rule 4—"Held T" Before N

CD 3 Track 18

*The "held T" is, strictly speaking, not really a T at all. Remember [t] and [n] are very close in the mouth (see Liaisons, Exercise 2-5). If you have an N immediately after a T, you don't pop the T—the tongue is in the T position—but you release the air with the N, **not** the T. There is no [t] and no [ə]. Make a special point of not letting your tongue release from the top of your mouth before you drop into the [n]; otherwise, **bu(tt)on** would sound like two words: **but-ton**. An unstressed T or TT followed by N is held. Read the following words and sentences out loud. Make sure that the underlined Ts are held. Remember, there is no "uh" sound before the [n].*

Note Another point to remember is that you need a sharp upward sliding intonation up to the "held T," then a quick drop for the N.

written		written	kitten
ri(t)n		sentence	patent
sentence		forgotten	mutant
sen(t)ns		certain	latent
lately		curtain	mountain
la(t)lee		mitten	recently
	n	Martin	lately
		bitten	partly
		button	frequently

1. He's **forgotten** the **carton** of satin **mittens**.
2. She's **certain** that he has **written** it.
3. The cotton **curtain** is not in the **fountain**.
4. The **hikers** went in the **mountains**.
5. **Martin** has gotten a **kitten**.
6. **Students** study **Latin** in **Britain**.
7. **Whitney** has a **patent** on those **sentences**.
8. He has not **forgotten** what was **written** about the **mutant** on the **mountain**.
9. It's not **certain** that it was gotten from the **fountain**.
10. You need to put an **orange** cotton **curtain** on that **window**.
11. We like that certain **satin** better than the **carton** of cotton **curtains**.
12. The intercontinental **hotel** is in **Seattle**.
13. The frightened **witness** had forgotten the **important** written **message**.
14. The child wasn't **beaten** because he had **bitten** the **button**.

80

Exercise 4-7: Rule 5—The Silent T

CD 3 Track 19

[t] and [n] are so close in the mouth that the [t] can simply disappear. Repeat.

- | | |
|-------------------------|---|
| 1. interview | innerview |
| 2. interface | innerface |
| 3. Internet | innernet |
| 4. interstate | innerstate |
| 5. interrupt | innerrupt |
| 6. interfere | innerfere |
| 7. interactive | inneractive |
| 8. international | innernational |
| 9. advantage | ədvæn'j |
| 10. percentage | percen'j |
| 11. twenty | twenny |
| 12. printout | prinnout or prin^dout |
| 13. printer | prinner or prin^der |
| 14. winter | winner or win^der |
| 15. enter | enner or en^der |

Exercise 4-8: Rule 5—The Silent T

CD 3 Track

20

Read the following sentences out loud. Make sure that the underlined Ts are silent.

- | | |
|--|---|
| 1. He had a great interview . | [he hædə gray ^d innerview] |
| 2. Try to enter the information. | [trydə enner the infrmation] |
| 3. Turn the printer on. | [trn thə prinner än] |
| 4. Finish the printing . | [f 'n'sh thə prinning] |
| 5. She's at the international center. | [sheez' (t)the(y)innernational senner] |

6.	It's twenty degrees in Toronto.	['ts twenny d'greezin trænno]
7.	I don't understand it.	[I doe nänder stæn d't]
8.	She invented it in Santa Monica.	[she ^(y) invenəd'din sænə mänəkə]
9.	He can't even do it.	[he kæneevən du ^(w) t]
10.	They don't even want it.	[they doe neevən wän't]
11.	They won't ever try.	[they woe never try]
12.	What's the point of it?	[w'ts the poi n'v't]
13.	She's the intercontinental representative.	[shez thee ^(y) innercän ^(t) n•nenl repr'zen'd'v]
14.	Hasn't he?	[hæzə nee]
15.	Isn't he?	[izə nee]
16.	Aren't I?	[är näi]
17.	Won't he?	[woe nee]
18.	Doesn't he?	[dæzənee]
19.	Wouldn't it?	[wüdənit]
20.	Didn't I?	[didn•näi]

81

Exercise 4-9: Karina's T Connections 21

CD 3 Track

Here are some extremely common middle T combinations. Repeat after me:

	What	But	That
a	wədə	bədə	thədə
I	wədəi	bədəi	thədəi
I'm	wədəim	bədəim	thədəim
I've	wədəiv	bədəiv	thədəiv
if	wədif	bədif	thədif
it	wədīt	bədīt	thədīt
it's	wədīts	bədīts	thədīts
is	wədiz	bədiz	thədiz
isn't	wədizn ^t	bədizn ^t	thədizn ^t
are	wədr	bədr	thədr
aren't	wədärn ^t	bədärn ^t	thədärn ^t
he	wədee	bədee	thədee
he's	wədeez	bədeez	thədeez
her	wədr	bədr	thədr
you	wəchew	bəchew	thəchew
you'll	wəchül	bəchül	thəchül
you've	wəchoov	bəchoov	thəchoov
you're	wəchr	bəchr	thəchr

Exercise 4-10: Combinations in Context

CD 3 Track 2:

Repeat the following sentences.

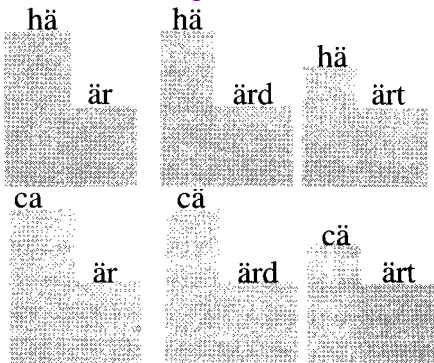
1.	I don't know what it means .	I don ^(t) know wədīt meenz
2.	But it looks like what I need .	bədi ^(t) lük sly kwədäi need
3.	But you said that you wouldn't .	bəchew sed thəchew wüdnt
4.	I know what you think .	I know wəchew think
5.	But I don't think that he will .	bədäi don ^(t) think thədee will
6.	He said that if we can do it, he'll help .	he sed the diff we k'n do ^(w) it, hill help
7.	But isn't it easier this way ?	bədizni deezier thi sway?

- | | |
|---|--|
| 8. We want something that isn't here . | we wänt something thədiznt ^t here |
| 9. You'll like it, but you'll regret it later . | yül lye kit, bəchül r' gre dit laydr |
| 10. But he's not right for what I want . | bədeez nāt right fr wədäi wänt |
| 11. It's amazing what you've accomplished . | its amazing wəchoovəccämplisht |
| 12. What if he forgets ? | wədifee fr gets |
| 13. OK , but aren't you missing something? | OK , bədärn ^t chew missing səmthing |
| 14. I think that he's OK now. | I think thədeez OK nəo |
| 15. She wanted to, but her car broke down. | She wänəd to, bədr cär broke dəon |
| 16. We think that you're taking a chance . | We think thəchr taking a chænce |
| 17. They don't know what it's about . | They don't know wədıt səb əot |

82

Exercise 4-11 : Voiced and Unvoiced Sounds with T

This exercise is for the practice of the difference between words that end in either a vowel or a voiced consonant, which means that the vowel is lengthened or doubled. Therefore, these words are on a much larger, longer staircase. Words that end in an unvoiced consonant are on a smaller, shorter staircase. This occurs whether the vowel in question is tense or lax.



har	hard	heart	car	card	cart
H				C	
ha!	hod	hot	caw	cod	cot/caught
har	hard	heart	car	card	cart
hall	hailed	halt	call	called	
her	heard	hurt	cur	curd	curt
hole	hold	holt	coal	cold	colt
hoe	hoed		co-	code	coat

Exercise 4-12: Finding American T Sounds CD 3 Track 24

Once again, go over the following familiar paragraph. First, find all the T's that are pronounced D (there are nine to thirteen here). Second, find all the held Ts (there are seven). The first one of each is marked for you. Pause the CD to do this and don't forget to check your answers with the Answer Key, beginning on page 193, when you finish.

Hello, my name is _____ . I'm taking American **Accen(t)** Training. There's a **lo(t)** to learn, but^d I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice** all of the time. I use the **up** and down, or **peaks** and valleys, **intonation** more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to a lot of **Americans** lately, and they tell me that I'm **easier** to understand. Anyway, I could go **on** and on, but the **important** thing is to **listen** well and sound **good/Well**, what do you **think? Do I?**

83

Voiced Consonants and Reduced Vowels

The strong intonation in American English creates certain tendencies in your spoken language. Here are four consistent conditions that are a result of intonation's tense peaks and relaxed valleys:

1. Reduced vowels

You were introduced to reduced vowels in Chapter 1. They appear in the valleys that are formed by the strong peaks of intonation. The more you reduce the words in the valleys, the smoother and more natural your speech will sound. A characteristic of reduced vowels is that your throat muscles should be very relaxed. This will allow the unstressed vowels to reduce toward the schwa. Neutral vowels take less energy and muscularity to produce than tense vowels. For example, the word *unbelievable* should only have one hard vowel: [ʌnbəlēvəbəl].

2. Voiced consonants

The mouth muscles are relaxed to create a voiced sound like [z] or [d]. For unvoiced consonants, such as [s] or [t], they are sharp and tense. Relaxing your muscles will simultaneously reduce your vowels and voice your consonants. Think of *voiced consonants* as *reduced consonants*. Both reduced consonants and reduced vowels are unconsciously preferred by a native speaker of American English. This explains why T so frequently becomes D and S becomes Z: *Get it is to ...* [gedidizdə].

3. Like sound with like sound

It's not easy to change horses midstream, so when you have a voiced consonant; let the consonant that follows it be voiced as well. In the verb *used* [yuzd], for example, the S is really a Z, so it is followed by D. The phrase *used to* [yus tu], on the other hand, has a real S, so it is followed by T. Vowels are, by definition, voiced. So when one is followed by a common, reducible word, it will change that word's first sound—like the preposition *to*, which will change to [də].

The only way to get it is to practice all of the time.

[They only wei•də•geddidiz•də•practice all of the time.]

Again, this will take time. In the beginning, work on recognizing these patterns when you hear them. When you are confident that you understand the structure beneath these sounds and you can intuit where they belong, you can start to try them out. It's not advisable to memorize one reduced word and stick it into an otherwise overpronounced sentence. It would sound strange.

4. R'lææææææææx

You've probably noticed that the preceding three conditions, as well as other areas that we've covered, such as liaisons and the schwa, have one thing in common—the idea that *it's physically easier this way*. This is one of the most remarkable characteristics of American English. You need to relax your mouth and throat muscles (except for [æ], [ä], and other tense vowels), and let the sounds flow smoothly out. If you find yourself tensing up, pursing your lips, or tightening your throat, you are going to strangle and lose the sound you are pursuing. Relax, relax, relax.

84

Chapter 5. The El

CD 3 Track 25

This chapter discusses the sound of L (not to be confused with that of the American R, which is covered in the next chapter). We'll approach this sound first, by touching on the difficulties it presents to foreign speakers of English, and next by comparing L to the related sounds of T, D, and N.

L and Foreign Speakers of English

The English L is usually no problem at the beginning or in the middle of a word. The native language of some people, however, causes them to make their English L much too short. At the end of a word, the L is especially noticeable if it is either missing (Chinese) or too short (Spanish). In addition, most people consider the L as a simple consonant. This can also cause a lot of trouble. Thus, two things are at work here: location of language sounds in the mouth, and the complexity of the L sound. ,

Location of Language in the Mouth

The sounds of many Romance languages are generally located far forward in the mouth. My French teacher told me that if I couldn't see my lips when I spoke French—it wasn't French! Spanish is sometimes even called the smiling language. Chinese, on the other hand, is similar to American English in that it is mostly produced far back in the mouth. The principal difference is that English also requires clear use of the tongue's tip, a large component of the sound of L.

The Compound Sound of L

The L is not a simple consonant; it is a compound made up of a vowel and a consonant. Like the [æ] sound discussed in Chapter 3, the sound of L is a combination of [ə] and [l]. The [ə], being a reduced vowel sound, is created in the throat, but the [l] part requires a clear movement of the tongue. First, the tip must touch behind the teeth. (This part is simple enough.) But then, the back of the tongue must then drop down and back for the continuing schwa sound. Especially at the end of a word, Spanish-speaking people tend to leave out the schwa and shorten the L, and Chinese speakers usually leave it off entirely.

One way to avoid the pronunciation difficulty of a final L, as in *call*, is to make a liaison when the next word begins with a vowel. For example, if you want to say *I have to call on my friend*, let the liaison do your work for you; say [I have to kälän my friend].

85

L Compared with T, D, and N

When you learn to pronounce the L correctly, you will feel its similarity with T, D, and N. Actually, the tongue is positioned in the same place in the mouth for all four sounds— behind the teeth. The difference is in how and where the air comes out. (See the drawings in Exercise 5-1.)

T and D

The sound of both T and D is produced by allowing a puff of air to come out over the tip of the tongue.

N

The sound of N is nasal. The tongue completely blocks all air from leaving through the mouth, allowing it to come out only through the nose. You should be able to feel the edges of your tongue touching your teeth when you say *nnn*.

With L, the tip of the tongue is securely touching the roof of the mouth behind the teeth, but the sides of the tongue are dropped down and tensed. This is where L is different from N. With N, the tongue is relaxed and covers the entire area around the back of the teeth so that no air can come out. With L, the tongue is very tense, and the air comes out around its sides. At the beginning it's helpful to exaggerate the position of the tongue. Look at yourself in the mirror as you stick out the tip of your tongue between your front teeth. With your tongue in this position say *el* several times. Then, try saying it with your tongue behind your teeth. This sounds complicated, but it is easier to do than to describe. You can practice this again later with Exercise 5-3. Our first exercise, however, must focus on differentiating the sounds.

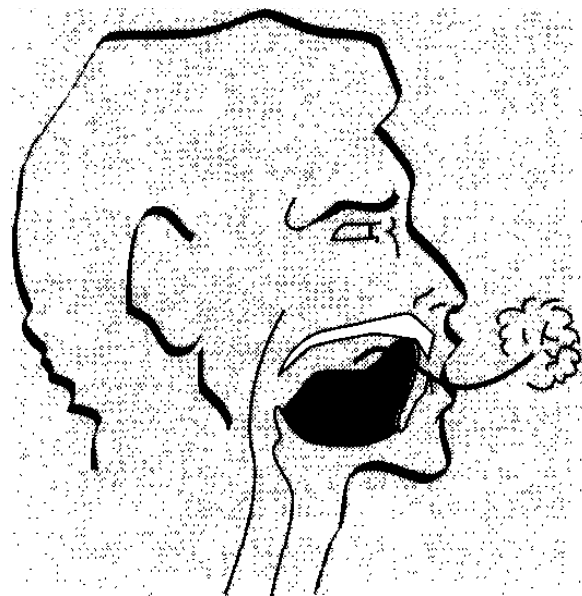
Exercise 5-1 : Sounds Comparing L with T, D, and N

CD 3 Track 26

For this exercise, concentrate on the different ways in which the air comes out of the mouth when producing each sound of L, T, D, and N. Look at the drawings included here, to see the correct position of the tongue. Instructions for reading the groups of words listed next are given after the words.

T/D Plosive

A puff of air comes out over the tip of the tongue. The tongue is somewhat tense.

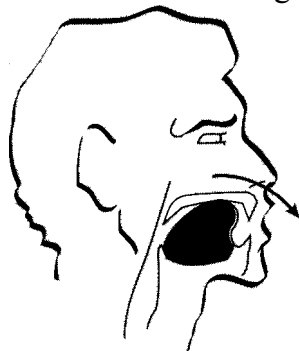


86

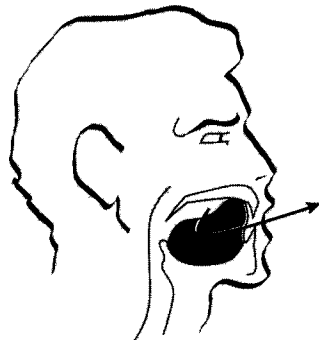
Exercise 5-1 ; Sounds Comparing L with T, D and N *continued* CD 3 Track 26

N**Nasal**

Air comes out through the nose. The tongue is completely relaxed.

**L****Lateral**

Air flows around the sides of the tongue. The tongue is very tense. The lips are *not* rounded!



1. At the beginning of a word

law	gnaw	taw	daw
low	know	toe	dough
lee	knee	tea	D

2. In the middle of a word

belly	Benny	Betty
caller	Conner	cotter

- alley Annie's at ease
3. At the end of a word
- A hole hold hone hoed
call called con cod
- B fill full fool fail
fell feel fuel furl

Exercise 5-2; Sounds Comparing L with T, D, and N

CD 3 Track 27

Repeat after me, first down and then across.

87

T Look at group 3, B. This exercise has three functions:

1. Practice final *els*.
2. Review vowels sounds.
3. Review the same words with the staircase.

Note *Notice that each word has a tiny schwa after the el. This is to encourage your tongue to be in the right position to give your words a "finished" sound. Exaggerate the final el and its otherwise inaudible schwa.*

Y Repeat the last group of words.

Once you are comfortable with your tongue in this position, let it just languish there while you continue vocalizing, which is what a native speaker does.

V Repeat again: fillll, fullll, foollll, faillll, feellll, fuellll, furllll.

What Are All Those Extra Sounds I'm Hearing?

I hope that you're asking a question like this about now. Putting all of those short little words on a staircase will reveal exactly how many extra sounds you have to put in to make it "sound right." For example, if you were to pronounce *fail* as [fal], the sound is too abbreviated for the American ear—we need to hear the full [fayəl^ə].

Exercise 5-3: Final El with Schwa

CD 3 Track

28

Repeat after me.

<p>1 fill</p>	<p>2 full</p>	<p>3 fool</p>	<p>4 fail</p>
<p>5 fell</p>	<p>6 feel</p>	<p>7 fuel</p>	<p>8 furl</p>

88

Exercise 5-4: Many Final Els

CD 3 Track 29

This time, simply hold the L sound extra long. Repeat after me.

1 fill	2 full	3 fool	4 fail
fi əllll	fū əllll	fū (w)əllll	fay (y)əllll
5 fell	6 feel	7 fuel	8 furl
fe əllll	fee (y)əllll	fvū (w)əllll	fr rəllll

Exercise 5-5: Liaise the Ls**CD 3 Track 30**

As you work with the following exercise, here are two points you should keep in mind. When a word ends with an L sound, either (a) connect it to the next word if you can, or (b) add a slight schwa for an exaggerated [lə] sound. For example:

(a) enjoyable as [enjɔɪəbələz]

(b) possible [pasəbələ]

Note Although (a) is really the way you want to say it, (b) is an interim measure to help you put your tongue in the right place. It would sound strange if you were to always add the slight schwa. Once you can feel where you want your tongue to be, hold it there while you continue to make the L sound. Here are three examples:

Call

caw [kă] (incorrect)

call [cälə] (understandable)

call [källl] (correct)

You can do the same thing to stop an N from becoming an NG.

Con

cong [käng] (incorrect)

con [känə] (understandable)

con [kännn] (correct)

89

Exercise 5-6: Finding L Sounds**CD 3 Track 31**

Pause the CD, and find and mark all the L sounds in the familiar paragraph below; the first one is marked for you. There are seventeen of them; **five are silent**. Afterwards, check Answer Key, beginning on page 193.

Hello, my name is _____. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I *should* pick up on the American intonation pattern pretty easily, *although* the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like *walking* down a staircase. I've been *talking* to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I *could* go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 5-7: Silent Ls**CD3Track32**

Once you've found all the L sounds, the good news is that very often you don't even have to pronounce them. Read the following list of words after me.

1. would could should
2. chalk talk walk

- | | | |
|-------------|---------|--------|
| 3. calm | palm | psalm |
| 4. already | alright | almond |
| 5. although | almost | always |
| 6. salmon | alms | Albany |
| 7. folk | caulk | polka |

Before reading about **Little Lola** in the next exercise, I'm going to get off the specific subject of L for the moment to talk about learning in general. Frequently, when you have some difficult task to do, you either avoid it or do it with dread. I'd like you to take the opposite point of view. For this exercise, you're going to completely focus on the thing that's most difficult: leaving your tongue attached to the top of your mouth. And rather than saying, "Oh, here comes an L, I'd better do something with my tongue," just leave your tongue attached *all through the entire paragraph!*

Remember our clenched-teeth reading of **What Must the Sun Above Wonder About?**, in Chapter 3? Well, it's time for us to make weird sounds again.

90

Exercise 5-8: Hold Your Tongue!

CD 3 Track 33

You and I are going to read with our tongues firmly held at the roofs of our mouths. If you want, hold a clean dime there with the tongue's tip; the dime will let you know when you have dropped your tongue because it will fall out. (Do not use candy; it will hold itself there since wet candy is sticky.) If you prefer, you can read with your tongue between your teeth instead of the standard behind-the-teeth position, and use a small mirror. Remember that with this technique you can actually see your tongue disappear as you hear your L sounds drop off.

It's going to sound ridiculous, of course, and nobody would ever intentionally sound like this, but no one will hear you practice. You don't want to sound like this: llllllllll. Force your tongue to make all the various vowels in spite of its position. Let's go.

Leave a little for Lola!

Exercise 5-9: Little Lola

CD 3 Track 34

Now that we've done this, instead of L being a hard letter to pronounce, it's the easiest one because the tongue is stuck in that position. Pause the CD to practice the reading on your own, again, with your tongue stuck to the top of your mouth. Read the following paragraph after me with your tongue in the normal position. Use good, strong intonation. Follow my lead as I start dropping h's here.

Little Lola felt left out in life. She told herself that luck controlled her and she truly believed that only by loyally following an exalted leader could she be delivered from her solitude. Unfortunately, she learned a little late that her life was her own to deal with. When she realized it, she was already eligible for Social Security and she had lent her lifelong earnings to a lowlife in Long Beach. She lay on her linoleum and slid along the floor in anguish. A little later, she leapt up and laughed. She no longer longed for a leader to tell her how to live her life. Little Lola was finally all well.

In our next paragraph about **Thirty Little Turtles**, we deal with another aspect of L, namely consonant clusters. When you have a *dl* combination, you need to apply what you learned about liaisons and the American T as well as the L.

Since the two sounds are located in a similar position in the mouth, you know that they are going to be connected, right? You also know that all of these middle Ts are going to be pronounced D, and that you're going to leave the tongue stuck to the top of your mouth. That may leave you wondering: Where is the air to escape? The L sound is what determines that. For the D, you hold the air in, the same as for a final D, then for the L, you release it around the sides of the tongue. Let's go through the steps before proceeding to our next exercise.

91

Exercise 5-10: Dull versus ~dle

CD 3Track

35

*Repeat after me.***laid** Don't pop the final D sound.**ladle** Segue gently from the D to the L, with a "small" schwa in-between. Leave your tongue touching behind the teeth and just drop the sides to let the air pass out.**lay dull** Here, your tongue can drop between the D and the L.**lay dull**lay də
ay əl**ladle**

lay dəl

Exercise 5-11 : Final L Practice**CD 3 Track 36***Repeat the following lists.*

	üll	äll	æwl	ell	ale	oll	eel	dl
1.	bull	ball	bowel	bell	bale	bowl	Beal	bottle
2.		hall	howl	hell	hail	hole	heel	huddle
3.		hauled	howled	held	hailed	hold	healed	hurtle
4.	pull	pall	Powell	pell	pail	pole	peel	poodle
5.	wool	wall		well	whale	whole	wheel	wheedle
6.	full	fall	foul	fell	fail	foal	feel	fetal
7.	Schultz	shawl		shell	shale	shoal	she'll	shuttle
8.	tulle	tall	towel	tell	tale	toll	teal	turtle
9.		vault	vowel	veldt	veil	vole	veal	vital
10.	you'll	yawl	yowl	yell	Yale		yield	yodel
11.		call	cowl	Kelly	kale	cold	keel	coddle

92

To hear the difference between [d^əl] and [d^əl], contrast the sentences, *Don't lay dull tiles* and *Don't ladle tiles*.

Exercise 5-12: Thirty Little Turtles In a Bottle of Bottled Water **CD 3 Track 37***Repeat the following paragraph, focusing on the consonant + əl combinations.***Threedee Lidd^əl Terdəl Zinə Bäd^ələ Bäd^əl Dwäder**

A bottle of bottled water held 30 little turtles. It didn't matter that each turtle had to rattle a metal ladle in order to get a little bit of noodles, a total turtle delicacy. The problem was that there were many turtle battles for the less than oodles of noodles. The littlest turtles always lost, because every time they thought about grappling with the haggler turtles, their little turtle minds boggled and they only caught a little bit of noodles.

Exercise 5-13: Speed-reading**CD 3 Track »**

We've already practiced strong intonation, so now we'll just pick up the speed. First I'm going to read our familiar paragraph, as fast as I can. Subsequently, you'll practice on your own, and then we'll go over it together, sentence by sentence, to let you practice reading very fast, right after me. By then you will have more or less mastered the idea, so record yourself reading really fast and with very strong intonation. Listen back to see if you sound more fluent. Listen as I read.

Hello, my name is _____. I'm taking American **Accent** Training. There's a **lot** to learn, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice all** of the time. I use the **up** and down, or **peaks** and valleys, **intonation** more than I **used** to. I've been paying attention to **pitch, too**. It's like **walking** down a staircase. I've been **talking** to a lot of **Americans** lately, and they tell me that I'm **easier** to understand. **Anyway**, I could go **on** and on, but the **important** thing is to **listen** well and sound **good**. **Well**, what do you **think? Do I?**

+ Pause the CD and practice speed-reading on your own five times.

V Repeat each sentence after me.

V Record yourself speed-reading with strong intonation.

Exercise 5-14: Tandem Reading

CD 3 Track

39

The last reading that I'd like you to do is one along with me. Up to now, I have read first and you have repeated in the pause that followed. Now, however, I would like you to read along at exactly the same time that I read, so that we sound like one person reading. Read along with me.

93

Voice Quality

CD 3 Track 40

In the next chapter, we'll be working on a sound that is produced deep in the throat—the American R. In Chapter 3, we studied two tense vowels, **æ** and **ä**, and the completely neutral schwa, **ə**. The **æ** sound has a tendency to sound a little nasal all on its own, and when other vowels are nasalized as well, it puts your whole voice in the wrong place. This is an opportune moment, then, to go into the quality of your voice. In my observation, when people speak a foreign language, they tense up their throat, so their whole communication style sounds forced, pinched, strained, artificial, or nasal. The foreign speaker's voice is also generally higher pitched than would be considered desirable. To practice the difference between high pitch and lower pitch, work on **uh-oh**. In addition to pitch, this exercise will let you discover the difference between a tinny, nasal tone and a deep, rich, mellifluous, basso profundo tone. The tilde (~) is used to indicate a nasal sound.

Exercise 5-15: Shifting Your Voice Position

CD 3 Track 41

*Pinch your nose closed and say **æ**. You should feel a high vibration in your nasal passages, as well as in your fingers. Now, continue holding your nose, and completely relax your throat—allow an **ah** sound to flow from deep in your chest. There should be no vibration in your nose at all. Go back and forth several times. Next, we practice flowing from one position to the other, so you can feel exactly when it changes from a nasal sound to a deep, rich schwa. Remember how it was imitating a man's voice when you were little? Do that, pinch your nose, and repeat after me.*

Nose			Throat			Chest				
ãæ	•>	ãæ	•>	ãä	•>	ä	•>	ə	•>	ə

*Here, we will practice the same progression, but we will stick with the same sound, **æ**.*

Nose			Throat			Chest				
ãæ	•>	ãæ	•>	æ	•>	æ	•>	æ	•>	æ

*As you will see in Chapter 12, there are three nasal consonants, **m**, **n**, and **ng**. These have non-nasal counterparts, **m/b**, **n/d**, **ng/g**. We're going to practice totally denasalizing your voice for a moment, which means turning the nasals into the other consonants. We'll read the same sentence three times. The first will be quite nasal. The second will sound like you have a cold. The third will have appropriate nasal consonants, but denasalized vowels. Repeat after me.*

Nasal	Clogged	Normal
Mãry might need money.	Berry bite deed buddy.	Mary might need money.

Now that you have moved your voice out of your nose and down into your diaphragm, let s apply it.

A Lät of Läng, Hät Wälks in the Gärden. John was not sorry when the boss called off the walks

in the garden. Obviously, to him, it was awfully hot, and the walks were far too long. He had not thought that walking would have caught on the way it did, and he fought the policy from the onset.

94

Chapter 6. The American R

CD 3 Track 42

American English, today—although continually changing—is made up of the sounds of the various people who have come to settle here from many countries. All of them have put in their linguistic two cents, the end result being that the easiest way to pronounce things has almost always been adopted as the most American. R is an exception, along with L and the sounds of [æ] and [th], and is one of the most troublesome sounds for people to acquire. Not only is it difficult for adults learning the language, but also for American children, who pronounce it like a W or skip over it altogether and only pick it up after they've learned all the other sounds.

The Invisible R

The trouble is that you can't see an R from the outside. With a P, for instance, you can see when people put their lips together and pop out a little puff. With R, however, everything takes place behind almost closed lips—back down in the throat—and who can tell what the tongue is doing? It is really hard to tell what's going on if, when someone speaks, you can only hear the *err* sound, especially if you're used to making an R by touching your tongue to the ridge behind your teeth. So, what should your tongue be doing?

This technique can help you visualize the correct tongue movements in pronouncing the R. (1) Hold your hand out flat, with the palm up, slightly dropping the back end of it. That's basically the position your tongue is in when you say *ah* [ä], so your flat hand will represent this sound. (2) Now, to go from *ah* to the *er*, take your fingers and curl them up slightly. Again, your tongue should follow that action. The sides of your tongue should come up a bit, too. When the air passes over that hollow in the middle of your tongue (look at the palm of your hand), that's what creates the *er* sound.

Try it using both your hand and tongue simultaneously. Say *ah*, with your throat open (and your hand flat), then curl your tongue up (and your fingers) and say *errr*. The tip of the tongue should be aimed at a middle position in the mouth, but never touching, and your throat should relax and expand. R, like L, has a slight schwa in it. This is what pulls the *er* down so far back in your throat.

Another way to get to *er* is to go from the *ee* sound and slide your tongue straight back like a collapsing accordion, letting the two sides of your tongue touch the insides of your molars; the tip of the tongue, however, again, should not touch anything. Now from *ee*, pull your tongue back toward the center of your throat, and pull the sound down into your throat:



Since the R is produced in the throat, let's link it with other throat sounds.

95

Exercise 6-1: R Location Practice

CD 3 Track 43

Repeat after me.

[g], [gr], greek, green, grass, grow, crow, core, cork, coral, cur, curl, girl, gorilla, her, erg, error, mirror, were, war, gore, wrong, wringer, church, pearl

While you're perfecting your R, you might want to rush to it, and in doing so, neglect the preceding vowel. There are certain vowels that you can neglect, but there are others that demand their full sound. We're going to practice the ones that require you to keep that clear sound before you add an R.