

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

Refer to the subsequent lists of sounds and words as you work through each of the directions that follow them. Repeat each sound, first the vowel and then the [ər], and each word in columns 1 to 3. We will read all the way across.

1	2	3	
[ä] + [ər]	[hä•ərd]	hard	hä
[e] + [ər]	[he•ər]	here	erd
[ε] + [ər]	[shε•ər]	share	
[o] + [ər]	[mo•ər]	more	
[ər] + [ər]	[wər•ər]	were	

We will next read column 3 only; try to keep that doubled sound, but let the vowel flow smoothly into the [ər]; imagine a double stairstep that cannot be avoided. Don't make them two staccato sounds, though, like [ha•rd]. Instead, flow them smoothly over the double stairstep: *Hääärrrrrd*.

Of course, they're not *that* long; this is an exaggeration and you're going to shorten them up once you get better at the sound. When you say the first one, *hard*, to get your jaw open for the [hä], imagine that you are getting ready to bite into an apple: [hä]. Then for the *er* sound, you would bite into it: [hä•erd], *hard*.

x Pause the CD to practice five times on your own.

From a spelling standpoint, the American R can be a little difficult to figure out. With words like *where* [wɛər] and *were* [wɛr], it's confusing to know which one has two different vowel sounds (*where*) and which one has just the [ər] (*were*). When there is a full vowel, you must make sure to give it its complete sound, and not chop it short, [wɛ + ər].

For words with only the schwa + R [ər], don't try to introduce another vowel sound before the [ər], *regardless of spelling*. The following words, for example, do not have any other vowel sounds in them.

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**Looks like    Sounds like**

word	[wɔrd]
hurt	[hɜrt]
girl	[gɜrl]
pearl	[pɜrl]

The following exercise will further clarify this for you.

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

The following seven R sounds, which are represented by the ten words, give people a lot of trouble, so we're going to work with them and make them easy for you. Repeat.

1. were	[wɛr•ər]	
2. word	[wɔr•ərd]	wɔr ər
3. whirl	[wɛrrul]	
4. world/whirled	[wɛrɔld]	
5. wore/war	[wɔər]	
6. whorl	[wɔrul]	
7. where/wear	[wɛər]	

1. *Were* is pronounced with a doubled [ər]: [wɛrɛr]

2. *Word* is also doubled, but after the second [ər], you're going to put your tongue in place for the D and hold it there, keeping all the air in your mouth, opening your throat to give it that full-

voiced quality (imagine yourself puffing your throat out like a bullfrog): [wəɹəd], *word*. Not [wərd], which is too short. Not [wordə], which is too strong at the end. But [wəɹ'ər<sup>d</sup>] *word*.

3. In *whirl* the R is followed by L. The R is in the throat and the back of the tongue stays down because, as we've practiced, L starts with the schwa, but the tip of the tongue comes up for the L: [wəɹ•rə•lə], *whirl*.

4. *World/whirled*, like 5 and 7, has two spellings (and two different meanings, of course). You're going to do the same thing as for *whirl*, but you're going to add that voiced D at the end, holding the air in: [wəɹ•rəl<sup>(d)</sup>], *world/whirled*. It should sound almost like two words: *wére rolled*.

5. Here, you have an [o] sound in either spelling before the [ər]: [wə•ər], *wore/war*.

6. For *whorl*, you're going to do the same thing as in 5, but you're going to add a schwa + L at the end: [wə•ərəl], *whorl*.

7. This sound is similar to 5, but you have [ɛ] before the [ər]: [wɛ•ər], *where/wear*.

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The following words are typical in that they are spelled one way and pronounced in another way. The *ar* combination frequently sounds like [ɛr], as in *embarrass* [embɛrəs]. This sound is particularly clear on the West Coast. On the East Coast, you may hear [embærəs].

### Exercise 6-4: Zbigniew's Epsilon List

CD 3 Track 46

*Repeat after me.*

embarrass	stationary	Larry
vocabulary	care	Sarah
parent	carry	narrate
parallel	carriage	guarantee
paragraph	marriage	larynx
para~	maritime	laryngitis
parrot	barrier	necessary
apparent	baritone	itinerary
parish	Barren's	said
Paris	library	says
area	character	transparency
aware	Karen	dictionary
compare	Harry	many
imaginary	Mary	any

### Common Combinations

ar  
par  
bar  
mar  
lar  
kar  
war  
har  
sar  
nar  
gar  
rar

**Exercise 6-5: R Combinations****CD 3 Track 47**

*Don't think about spelling here. Just pronounce each column of words as the heading indicates.*

	<b>ər</b>	<b>är</b>	<b>er</b>	<b>or</b>	<b>eer</b>	<b>æwr</b>
1.	earn	art	air	or	ear	hour
2.	hurt	heart	hair	horse	here	how 're
3.	heard	hard	haired	horde	here's	
4.	pert	part	pair	pour	peer	power
5.	word		where	war	we're	
6.	a word		aware	award	a weird	
7.	work		wear	warm	weird	
8.	first	far	fair	four	fear	flower
9.	firm	farm	fairy	form	fierce	
10.	rather	cathartic	there	Thor	theory	11th hour
11.	murky	mar	mare	more	mere	
12.	spur	spar	spare	sport	spear	
13.	sure	sharp	share	shore	shear	shower
14.	churn	char	chair	chore	cheer	chowder
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15.	gird	guard	scared	gored	geared	Gower
16.	cur	car	care	core	kir	cower
17.	turtle	tar	tear	tore	tear	tower
18.	dirt	dark	dare	door	dear	dour
19.	stir	star	stair	store	steer	
20.	sir	sorry	Sarah	sore	seer	sour
21.	burn	barn	bear	born	beer	bower

**Exercise 6-6; The Mirror Store**  
**48****CD 3 Track**

*Repeat after me.*

The Hurly Burly Mirror Store at Vermont and Beverly featured hundreds of first-rate minors. There were several mirrors on the chest of drawers, and the largest one was turned toward the door in order to make the room look bigger. One of the girls who worked there was concerned that a bird might get hurt by hurtling into its own reflection. She learned by trial and error how to preserve both the mirrors and the birds. Her earnings were proportionately increased at the mirror store to reflect her contribution to the greater good.

✘ Pause the CD to practice reading out loud three times on your own.

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

*Pause the CD and go through our familiar paragraph and find all the R sounds. The first one is marked for you.*

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 Check your answers with the Answer Key, beginning on page 193.

## Telephone Tutoring

### Follow-up Diagnostic Analysis

### CD 3 Track 50

After three to six months, you're ready for the follow-up analysis. If you're studying on your own, please contact toll-free **(800) 457-4255** or [www.americanaccent.com](http://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.

Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets, talk to Paul Branam, who can't wait to cross the picket line at Caterpillar's factory in East Peoria. Branam, recently laid off by a rubber-parts plant where he earned base pay of \$6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Branam. "I don't want to take another guy's job, but I'm hurting, too."

- |                     |                      |                         |                             |
|---------------------|----------------------|-------------------------|-----------------------------|
| 1. saw, lost, cough | 5. shine, time, my   | 9. some, dull, possible | 13. how, down,<br>around    |
| 2. can, Dan, last   | 6. sit, silk, been   | 10. tooth, two, blue    | 14. appoint, avoid,<br>boil |
| 3. same, say, rail  | 7. seat, see, bean   | 11. look, bull, should  |                             |
| 4. yet, says, Paris | 8. word, girl, first | 12. don't, so, whole    |                             |

- | A        | B        | C           | D           | E          | F          |
|----------|----------|-------------|-------------|------------|------------|
| 1. parry | 1. bury  | 1. apple    | 1. able     | 1. mop     | 1. mob     |
| 2. ferry | 2. very  | 2. afraid   | 2. avoid    | 2. off     | 2. of      |
| 3. stew  | 3. zoo   | 3. races    | 3. raises   | 3. face    | 3. phase   |
| 4. sheet | 4. girl  | 4. pressure | 4. pleasure | 4. crush   | 4. garage  |
| 5. two   | 5. do    | 5. petal    | 5. pedal    | 5. not     | 5. nod     |
| 6. choke | 6. joke  | 6. gaucho   | 6. gouger   | 6. rich    | 6. ridge   |
| 7. think | 7. that  | 7. ether    | 7. either   | 7. tooth   | 7. smooth  |
| 8. come  | 8. gum   | 8. bicker   | 8. bigger   | 8. pick    | 8. Pig     |
| 9. yes   | 9. rate  | 9. accent   | 9. exit     | 9. tax     | 9. tags    |
| 10. wool | 10. grow | 10. player  | 10. correct | 10. day    | 10. tower  |
| 11. his  | 11. me   | 11. shower  | 11. carry   | 11. now    | 11. neater |
| 12. late | 12. next | 12. ahead   | 12. swimmer | 12. towel  | 12. same   |
| 13. glow |          | 13. collect | 13. connect | 13. needle | 13. man    |
|          |          | 14. Kelly   | 14. finger  |            | 14. ring   |

- |   |
|---|
| 1. Who opened it?<br>2. We opened it.<br>3. Put it away.<br>4. Bob ate an orange.<br>5. Can it be done? |
|   |
|   |

- |  |
|--|
| 1. Who <sup>(w)</sup> oup'n dit?<br>2. We <sup>(y)</sup> oup'n dit.<br>3. Pü di də way.<br>4. Bā bei d' nornj.<br>5. C'n't be dən? |
|--|

- |                             |
|-----------------------------|
| 1. Write a letter to Betty. |
|-----------------------------|

- |                            |
|----------------------------|
| 2. Ride a ledder d' Beddy. |
|----------------------------|

- |                                   |
|-----------------------------------|
| 3. tatter                  tattoo |
|-----------------------------------|

4.	platter	platoon
5.	pattern	perturb
6.	critic	critique
7.	bet	bed

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## Chapters 1-6 Review and Expansion

In the first six chapters of the American Accent Training program, we covered the concepts that form the basis of American speech—intonation, word groups, the staircase, and liaisons, or word connections. We also discussed some key sounds, such as [æ], [ä], and [ə] (Cat? Caught? Cut?), the El, the American T, and the American R. Let's briefly review each item.

### Intonation

You've learned some of the reasons for changing the pitch (or saying a word louder or even streeetching it out) of some words in a sentence.

1. To introduce new information (nouns)
2. To offer an opinion
3. To contrast two or more elements
4. To indicate the use of the negative contraction *can't*

For example:

#### New information

He bought a **car**.

#### Opinion

It **feels** like mink, but I think it's **rabbit**.

#### Contrast

#### Can't

**Timing** is more important than **technique**. He **can't do** it.

You've also learned how to change meaning by shifting intonation, without changing any of the actual words in a sentence.

I applied for the job (not **you!**).

I **applied** for the job (but I don't think I'll **get** it).

I applied **for** the job (not I applied myself **to** the job).

I applied for **the** job (the **one** I've been dreaming about for **years!**)

I applied for the **job** (not the **lifestyle!**).

### Miscellaneous Reminders of Intonation

When you have a verb/preposition combination, the stress usually goes on the preposition: *pick up, put down, fall in*, and so on. Otherwise, prepositions are placed in the valleys of your intonation. *It's fr you., They're fr'm LA.*

When you have initials, the stress goes on the last letter: **IBM, PO Box, ASAP, IOU**, and so on.

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### Liaisons and Glides

Through liaisons, you learned about *voiced* and *unvoiced consonants*—where they are located in the mouth and which sounds are likely to attach to a following one. You were also introduced to glides.

1.	<b>Consonant and Vowel</b>	<i>Put it on.</i>	[Pu•di•dan.]
2.	<b>Consonant and Consonant</b>	<i>race track</i>	[ray•stræk]
3.	<b>Vowel and Vowel</b>	<i>No other</i>	[No <sup>(w)</sup> other]

4.	<b>T and Y</b>	<i>Put you on</i>	[Puchü <sup>(w)</sup> än]
	<b>D and Y</b>	<i>Had you?</i>	[Hæjoo?]
	<b>S and Y</b>	<i>Yes, you do.</i>	[Yeshu do.]
	<b>Z and Y</b>	<i>Is your cat?</i>	[Izher cat?]

## Cat? Caught? Cut?

This lesson was an introduction to pronunciation, especially those highly characteristic sounds, [æ], [ä] and [ə].

- [æ] The jaw moves down and back while the back of the tongue pushes forward and the tip touches the back of the bottom teeth. Sometimes it almost sounds like there's a Y in there: *cat* [kyæt]
- [a] Relax the tongue, open the throat like you're letting the doctor see all the way to your toes: *aah*.
- [ə] This sound is the sound that would come out if you were pushed (lightly) in the stomach: *uh*. You don't need to put your mouth in any particular position at all. The sound is created when the air is forced out of the diaphragm and past the vocal cords.

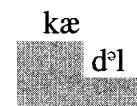
## The American T

T is **T**, a clear popped sound, when it is at the **top** of the staircase.

- at the the beginning of a word, *table*
- in a stressed syllable, *intend*
- in ST, TS, TR, CT clusters, *instruct*
- replaces D after unvoiced consonants, *hoped*  
[hopt]



- T is **D**, a softer sound, when it is in the **middle** of the staircase
- in an unstressed position between vowels, *cattle* [caddie]



T or TT, and D or DD are held, (*not* pronounced with a sharp burst of air) when they are at the **bottom** of the staircase.

- at the end of a word, *bought* [bä<sup>(t)</sup>]

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T is held before N.

- unstressed and followed by *-ten* or *-tain*, *written* [wri(tt)en]

T is held before N.

- swallowed by N, *interview* [innerview]

## The El

The El is closely connected with the schwa. Your tongue drops down in back as if it were going to say *uh*, but the tip curls up and attaches to the top of the mouth, which requires a strong movement of the tip of the tongue. The air comes out around the sides of the tongue and the sound is held for slightly longer than you'd think.

## The American R

The main difference between a consonant and a vowel is that with a consonant there is contact at some point in your mouth. It might be the lips, P; the tongue tip, N; or the throat, G. Like a vowel, however, the R doesn't touch anywhere. It is similar to a schwa, but your tongue curls back in a retroflex movement and produces a sound deep in the throat. *The tongue doesn't touch the top of the mouth.* Another way to approach it is to put your tongue in position for *ee*, and then slide straight back to *eer*. Some people are more comfortable collapsing their tongue back, like an accordion instead of curling it. It doesn't make any difference in the sound, so do whichever you prefer.

## Application Exercises

Now you need to use the techniques you've learned so far and to make the transference to your everyday speech. In the beginning, the process is very slow and analytical, but as you do it over and over again, it becomes natural and unconscious. The exercises presented here will show you how. For example, take any phrase that may catch your ear during a conversation—because it is unfamiliar, or for whatever other reason—and work it through the practice sequence used in Review Exercise 1.

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

*Take the repeated phrase in the following application steps. Apply each concept indicated there, one at a time and in the sequence given. Read the sentence out loud two or three times, concentrating only on the one concept. This means that when you are working on liaisons, for instance, you don't have to pay much attention to intonation, just for that short time. First, read the phrase with no preparation and record yourself doing it.*

**To have a friend, be a friend.**

### Review Exercise 2: To have a friend, be a friend.

CD 3 Track 52

*Pause the CD and go through each step using the following explanation as a guide.*

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#### 1. Intonation

You want to figure out where the intonation belongs when you first encounter a phrase. In this example friend is repeated, so a good reason for intonation would be the contrast that lies in the verbs *have* and *be*:

To **have** a friend, **be** a friend.

#### 2. Word groups

The pause in this case is easy because it's a short sentence with a comma, so we put one there. With your own phrases, look for a logical break, or other hints, as when you have the verb *to be*, you usually pause very slightly just before it, because it means that you're introducing a definition:

A (pause) is B.

Cows (pause) are ruminants. To **have** a friend, (pause) **be** a friend.

#### 3. Liaisons

Figure out which words you want to run together. Look for words that start with vowels and connect them to the previous word:

To hava friend, be<sup>(y)</sup>a friend.

#### 4. æ, ä, ə

Label these common sounds in the sentence:

Tə hævə friend, be ə friend.

#### 5. The American T

Work with it, making it into a D or CH, holding it back or getting rid of it altogether, as

appropriate. In this phrase, there are no Ts, but the D is held:

To have a frien<sup>(d)</sup>, be a frien<sup>(d)</sup>.

## 6. The American R

Mark all the Rs.

To have a friend, be a friend.

## 7. Combination of concepts 1-6

Tə hævə frɛn<sup>(d)</sup> (pause) be<sup>(y)</sup>ə frɛnd<sup>(d)</sup>.

T Practice the sequence of steps a couple of times and then record yourself again; place your second recording right after the first one on your tape. Play them both back and see if you hear a strong difference.

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## Review Exercise 3: Get a Better Water Heater!

CD 3 Track 53

Pause the CD and go through the same steps with "Get a better water heater!"

- |                                |                                    |
|--------------------------------|------------------------------------|
| 1. Intonation                  | <b>Get a better water heater!</b>  |
| 2. Word groups                 | Get a better water heater! (pause) |
| 3. Liaisons                    | Geta better water heater!          |
| 4. [æ], [a], [ə]               | Getə better water heater!          |
| 5. The American T              | Ged a bedder wadder heeder!        |
| 6. The American R              | Get a better water heater!         |
| 7. Combination of Concepts 1-6 | <b>Gədə bəddr wädr heedr!</b>      |

## Review Exercise 4: Your Own Sentence

CD 3 Track 54

Pause the CD and apply the steps to your own sentences.

- |                                |       |
|--------------------------------|-------|
| 1. Intonation                  | _____ |
| 2. Word groups                 | _____ |
| 3. Liaisons                    | _____ |
| 4. [æ], [a], [ə]               | _____ |
| 5. The American T              | _____ |
| 6. The American R              | _____ |
| 7. Combination of Concepts 1-6 | _____ |

Are you shy? Does doing this embarrass you? Are you thinking that people will notice your new accent and criticize you for it? In the beginning, you may feel a little strange with these new sounds that you are using, but don't worry, it's like a new pair of shoes—they take a while to break in and make comfortable. Nevertheless, I hope that you are enjoying this program. Adopting a new accent can become too personal and too emotional an issue, so don't take it too seriously. Relax. Have a good time. Play with the sounds that you are making. Whenever a word or phrase strikes your fancy, go somewhere private and comfortable and try out a couple of different approaches, styles, and attitudes with it—as you are going to do in the next exercise. If possible, record yourself on tape so you can decide which one suits you best.

## Review Exercise 5: Varying Emotions

CD 3 Track 55

Repeat the following statement and response expressing the various feelings or tone indicated in parentheses.

- |                   |                                |   |
|-------------------|--------------------------------|---|
| <b>anger</b>      | I told you it wouldn't work! ! | I thought it would!                                   |
| <b>excitement</b> | I told you it wouldn't work! ! | I thought it would!                                   |
| <b>disbelief</b>  | I told you it wouldn't work?   | And I thought it would?                               |
| <b>smugness</b>   | I told you it wouldn't work.   | I thought it would. ( <i>I-told-you-so attitude</i> ) |

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

<b>humor</b>	I told you it wouldn't work.	I thought it would
<b>sadness</b>	I told you it wouldn't work.	I thought it would.
<b>relief</b>	I told you it wouldn't work.	Whew! I thought it would.
<b>resignation</b>	I told you it wouldn't work.	I thought it would.

V Pause the CD and repeat the statement using three other tones that you'd like to try.

<b>your choice</b>	I told you it wouldn 't work!!	I thought it would!
<b>your choice</b>	I told you it wouldn 't work!!	I thought it would!
<b>your choice</b>	I told you it wouldn 't work!!	I thought it would!

Now that you've run through a couple of emotions and practiced speaking with both meaning and feeling, try having some two-word conversations. These are pretty common in day-to-day situations.

**Review Exercise 6: Really? Maybe!****CD 3 Track 56**

*Repeat the following statements and responses expressing the various feelings.*

1. Really? (general curiosity)	Maybe.	(general potential)
2. Really? (avid curiosity)	Maybe.	(suggestive possibility)
3. Really? (boredom)	Maybe	(equal boredom)
4. Really? (laughing with disbelief)	Maybe.	(slight possibility)
5. Really? (sarcasm)	Maybe.	(self justification)
6. Really? (sadness)	Maybe.	(equal sadness)
7. Really? (relief)	Maybe.	(hope)
8. Really? (coy interrogation)	Maybe.	(coy confirmation)
9. Really? (seeking confirmation)	Rilly!	(confirmation)

+ Pause the CD and try three on your own.

10. Really? (your choice)	Maybe. (your choice)
11. Really? (your choice)	Maybe. (your choice)
12. Really? (your choice)	Maybe. (your choice)

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

*Repeat the following statements and responses expressing the various feelings.*

1. Who did it? (curiosity)	I don't know. (ignorance)
2. Who did it? (interrogation)	I don't know. (self-protection)
3. Who did it? (anger)	I don't know. (insistence)

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

4. Who did it? (repeating)	I don't know. (strong denial)
5. Who did it? (sarcasm)	I don't know. (self-justification)
6. Who did it? (sadness)	I don't know. (despair)
7. Who did it? (relief)	I sure don't know. (blithe ignorance)
8. Whooo did it? (coy interrogation)	I don't know. (sing-song)
9. Who did it? (annoyance)	I don't know. (equal annoyance)
10. Who did it? (laughing with disbelief)	I don't know. (laughing ignorance)
11. Who did it? (surprise)	I dunno. (sullenness)
12. Who did it? (your choice)	I don't know. (your choice)

**Review Exercise 8: Russian Rebellion****CD 3 Track 58**

Rəshəz əfensəv əgenst rebəlz in thə brɛikəwəy reejənəv Chechnyə iz entering ə nyu fɛiz. ən thə wən hænd, Rəshən forsəzr teiking fül kəntrol əv thə Rəshən kəpədəl Grəzny, ənd Mäskəo sez thə wor seemz tə be trning in its feivr. ən thee əthr hænd, thə rebəlz küd be reetreeding Grəzny jəst tə fight ənəthr day—enshring ə ləng grrilə wor. Thə for-mənth kənflikt täpt thee əjendə tədäy during Sekrətəry əv State Mædəlɪn əlbräit's taks with ækting Rəshən prezəd'nt Vlædəmir Putin, əlbräit then left fr Kro<sup>(w)</sup>ɛishə, əbæot which will hear more shortly. Bət frst, we trn tə thə Wrldz Nenet Shevek in Mäskəo.

*olbräit en Pu-tin met feu lənger then plennd tədäy—feu nillee three äwez. äftə theə tɔks, olbräit kəld the meeting intens, bət pleznt, en əfeud this esesment əf Rəshəz ekting prezident.*

I fæond him ə very well informd pərsən. Heez äveeəslee ə Rəshən paytreeət ən älsə səmwən who seeks a norməl pəzishən fr Rəshə within thə West—ən he stræck me əzə präbləm səlvr

~•~

Russia's offensive against rebels in the breakaway region of Chechnya is entering a new phase. On the one hand, Russian forces are taking full control of the Russian capital Grozny, and Moscow says the war seems to be turning in its favor. On the other hand the rebels could be retreating Grozny just to fight another day—ensuring a long guerilla war. The four-month conflict topped the agenda today during Secretary of State Madeline Albright's talks with acting Russian president Vladimir Putin. Albright then left for Croatia, about which we'll hear more shortly. But first, we turn to the World's Nennet Shevek in Moscow.

*"Albright and Putin met for longer than planned today—for nearly three hours. After the talks, Albright called the meeting intense, but pleasant, and offered this assessment of Russia's acting president."*

"I found him a very well informed person. He's obviously a Russian patriot and also someone who seeks a normal position for Russia within the West—and he struck me as a problem solver."

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**Two-Word Phrases****Review Exercise A: Contrasting Descriptive and Set Phrases CD 3 Track 59**

*Here we are reprising the exercise from Exercises 1-24 to 1-37. To review, an adjective and a noun make a **descriptive phrase**, and the second word is stressed. Two nouns make a compound noun, or **set phrase**, and the first word is stressed. Repeat the following sentences. Copy your descriptive phrases and set phrases (Ex. 1-31). You will continue using these word combinations throughout this series of exercises.*

**Descriptive Phrase****Set Phrase**

- |     |                                |                            |
|-----|--------------------------------|----------------------------|
| 1.  | It's a short <b>nail</b> .     | It's a <b>finger</b> nail. |
| 2.  | It's a chocolate <b>cake</b> . | It's a <b>panc</b> ake.    |
| 3.  | It's a hot <b>bath</b> .       | It's a <b>hot</b> tub.     |
| 4.  | It's a long <b>drive</b> .     | It's a <b>hard</b> drive.  |
| 5.  | It's the back <b>door</b> .    | It's the <b>back</b> bone. |
| 6.  | There are four <b>cards</b> .  | It's a <b>card</b> trick.  |
| 7.  | It's a small <b>spot</b> .     | It's a <b>spot</b> light.  |
| 8.  | It's a good <b>book</b> .      | It's a <b>phone</b> book.  |
| 9.  | It's a _____                   | It's a _____               |
| 10. | It's a _____                   | It's a _____               |
| 11. | It's a _____                   | It's a _____               |

**Review Exercise B: Intonation Review Test****CD 3 Track 60**

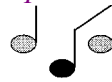
*Pause the CD and put an accent mark over the word that should be stressed. Check the Answer Key, beginning on page 193.*

- |  |   |
|--|---|
| 1. <u>They</u> live in <u>Los Angeles</u> .      | 11. We like <u>everything</u> .                     |
| 2. Give me a <u>paper bag</u> .                  | 12. It's a <u>moving van</u> .                      |
| 3. Is that your <u>lunch bag</u> ?               | 13. It's a <u>new paper</u> .                       |
| 4. 7-11 is a <u>convenience store</u> .          | 14. It's the <u>newspaper</u> .                     |
| 5. <u>Lucky's</u> is a <u>convenient store</u> . | 15. The doll has <u>glass eyes</u> .                |
| 6. Do your <u>homework</u> !                     | 16. The doll has <u>eyeglasses</u> .                |
| 7. <u>He's</u> a <u>good writer</u> .            | 17. It's a <u>high chair</u> .                      |
| 8. It's an <u>apple pie</u> .                    | 18. It's a <u>highchair</u> . ( <i>for babies</i> ) |
| 9. It's a <u>pineapple</u> .                     | 19. It's a <u>baseball</u> .                        |
| 10. We like <u>all things</u> .                  | 20. It's a <u>blue ball</u> .                       |

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**Three-Word Phrases****Review Exercise C: Modifying Descriptive Phrases****CD 3 Track 61**

*When you modify a **descriptive phrase** by adding an adjective or adverb, you maintain the original intonation pattern and simply add an additional stress point.*

**Descriptive Phrase****Modified Descriptive Phrase**

- |   |   |
|---|---|
| 1. It's a short <b>nail</b> .           | It's a <b>really</b> short <b>nail</b> .    |
| 2. It's a chocolate <b>cake</b> .       | It's a <b>tasty</b> chocolate <b>cake</b> . |
| 3. I took a hot <b>bath</b> .           | I took a <b>long</b> , hot <b>bath</b> .    |
| 4. It's a hard <b>drive</b> .           | It's a <b>long</b> , hard <b>drive</b> .    |
| 5. It's the <b>back door</b> .          | It's the <b>only</b> back <b>door</b> .     |
| 6. There <b>are</b> four <b>cards</b> . | There <b>are</b> four slick <b>cards</b> .  |
| 7. It's a little <b>spot</b> .          | It's a <b>little</b> black <b>spot</b> .    |
| 8. It's a good <b>book</b> .            | It's a <b>really</b> good <b>book</b> .     |
| 9. It's a _____                         | It's a _____                                |
| 10. It's a _____                        | It's a _____                                |
| 11. It's a _____                        | It's a _____                                |

**Review Exercise D; Modifying Set Phrases****CD 3 Track 62**

*When you modify a **set phrase**, you maintain the same pattern, leaving the new adjective unstressed.*

**Set Phrase****Modified Set Phrase**

- |                       |                               |
|-----------------------|-------------------------------|
| 1. It's a fingernail. | It's a short fingernail.      |
| 2. It's a pancake.    | It's a delicious pancake.     |
| 3. It's a hot tub.    | It's a leaky hot tub.         |
| 4. It's a hard drive. | It's an expensive hard drive. |
| 5. It's the backbone. | It's a long backbone.         |
| 6. It's a card trick. | It's a clever card trick.     |
| 7. It's a spotlight.  | It's a bright spotlight.      |
| 8. It's a phone book. | It's the new phone book.      |
| 9. It's a _____       | It's a _____                  |

10. It's a \_\_\_\_\_ It's a \_\_\_\_\_  
 11. It's a \_\_\_\_\_ It's a \_\_\_\_\_

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## Review Exercise E: Two- and Three-Word Set Phrases

CD 3 Track

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You should be pretty familiar with the idea of a set phrase by now. The next step is when you have more components that link together to form a new thing—a three-word set phrase. Combine **three things**: finger + nail + clipper. Leave the stress on the first word: **fingernail** clipper. Although you are now using three words, they still mean **one new thing**. Write your own sentences, using the word combinations from the previous exercises.



### Two-Word Set Phrase

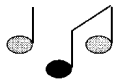
### Three-Word Set Phrase

- |                                |                                   |
|--------------------------------|-----------------------------------|
| 1. It's a <b>fingernail</b> .  | It's a <b>fingernail</b> clipper. |
| 2. It's a <b>pancake</b> .     | It's a <b>pancake</b> shop.       |
| 3. It's a <b>hot</b> tub.      | It's a <b>hot</b> tub maker.      |
| 4. It's a <b>hard</b> drive.   | It's a <b>hard</b> drive holder.  |
| 5. It's the <b>backbone</b> .  | It's a <b>backbone</b> massage.   |
| 6. It's a <b>playing</b> card. | It's a <b>playing</b> card rack.  |
| 7. It's a <b>spotlight</b> .   | It's a <b>spotlight</b> stand.    |
| 8. It's a <b>phone</b> book.   | It's a <b>phone</b> book listing. |
| 9. It's a _____                | It's a _____                      |
| 10. It's a _____               | It's a _____                      |
| 11. It's a _____               | It's a _____                      |

## Review Exercise F: Three-Word Phrase Summary

CD 3 Track 64

Repeat the following sentences. Write your own sentences at the bottom, carrying over the same examples you used in the previous exercise.



### Modified Description

### Modified Set Phrase

### 3-Word Set Phrase

- |  |  |   |
|--|--|---|
| 1. a <b>really</b> short nail          | a long <b>fingernail</b>   | a <b>fingernail</b> clipper   |
| 2. a <b>big</b> chocolate <b>cake</b>  | a thin <b>pancake</b>  | a <b>pancake</b> shop   |
| 3. a <b>long</b> , hot <b>bath</b>     | a leaky <b>hot</b> tub   | a <b>hot</b> tub maker  |
| 4. a <b>long</b> , boring <b>drive</b> | a new <b>hard</b> drive  | a <b>hard</b> drive holder  |
| 5. a <b>broken</b> back <b>door</b>    | a long <b>backbone</b>   | a <b>backbone</b> massage   |
| 6. <b>four</b> slick <b>cards</b>      | a new <b>playing</b> card  | a <b>playing</b> card rack  |
| 7. a <b>small</b> black <b>spot</b>    | a bright <b>spotlight</b>  | a <b>spotlight</b> stand  |
| 8. a <b>well-written</b> <b>book</b>   | an open <b>phone</b> book  | a <b>phone</b> book listing   |
| 9.                                     | a blind <b>salesman</b><br>( <i>He can't see.</i> )                | a <b>blind</b> salesman<br>( <i>He sells blinds.</i> )              |
| 10.                                    | a light <b>housekeeper</b><br>( <i>She cleans the house.</i> )     | a <b>lighthouse</b> keeper<br>( <i>She lives in a lighthouse.</i> ) |
| 11.                                    | a green <b>houseplant</b><br>( <i>It's a healthy houseplant.</i> ) | a <b>greenhouse</b> plant<br>( <i>It's from a greenhouse.</i> )     |
| 110                                    |  |   |
| 12. It's a _____                       | It's a _____   | It's a _____  |
| 13. It's a _____                       | It's a _____   | It's a _____  |
| 14. It's a _____                       | It's a _____   | It's a _____  |

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

*Notice where there are patterns, where the words change, but the rhythm stays the same (straw-cutting tools, woodcutting tools, bricklaying tools). Read the story aloud.*

Once upon a time, there were **three little pigs**. They lived with their **kind old mother** near a **large, dark forest**. One day, they decided to build **their own houses**. The **first little pig** used straw. He took his **straw-cutting tools** and his **new lawnmower**, and built a **little straw house**. The **second little pig** used sticks. He took his **woodcutting tools** and some **old paintbrushes** and built a **small wooden house**. The **third little pig**, who was a **very hard worker**, used bricks. He took his **bricklaying tools**, an **expensive mortarboard**, and built a **large brick house**. In the forest, lived a **big bad wolf**. He wanted to eat the **three little pigs**, so he went to **the flimsy straw abode** and tried to blow it down. "Not by the hair of my **chinny chin chin** !" cried the **three little porkers**. But the house was **not very strong**, and the **big bad beast** blew it down. The **three little pigs** ran to the **rickety wooden structure**, but the **big bad wolf** blew **it** down, **too**. Quickly, the **three little piggies** ran to the **sturdy brick dwelling** and hid inside. The **big bad wolf** huffed and he puffed, but he couldn't blow the **strong brick house** down. The **three little pigs** laughed and danced and sang.

## Review Exercise H: Sentence Balance—Goldilocks

## CD 4 Track 2

*One of the most fascinating things about spoken English is how the intonation prepares the listener for what is coming. As you know, the main job of intonation is to announce new information. However, there is a secondary function, and that is to alert the listener of changes down the road. Certain shifts will be dictated for the sake of **sentence balance**. Set phrases and contrast **don't change**, but the intonation of a **descriptive phrase** will move from the second word to the first, **without changing the meaning**. The stress change indicates that it's not the end of the sentence, but rather, there is more to come. This is why it is particularly important to speak in phrases, instead of word by word.*

*When we practiced **Goldilocks** and the **Three Bears** the first time, on page 34, we had very short sentences so we didn't need sentence balance. All of the underlined descriptive phrases would otherwise be stressed on the second word, if the shift weren't needed.*

There is a **little girl** called **Goldilocks**. She is **walking through** a **sunny forest** and sees a **small house**. She **knocks on** the door, but **no one** answers. She **goes inside** to see what's **there**. There are **three chairs** in the **large room**. **Goldilocks** sits on the **biggest chair**. It's **too high** for her to **sit on**. She sits on the **middle-sized** one, but it's **too low**. She sits on the **small chair** and it is **just right**. On the table, there are **three bowls** of **porridge**. She tries the **first one**, but it is **too hot** to **swallow**. The **second one** is **too cold**, and the **third one** is **just right**, so she eats it all. **After that**, she **goes upstairs** to **look around**. There are **three beds** in

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the **bedroom**. She **sits down** on the **biggest one**. It's **too hard** to **sleep on**. The **middle-sized** bed is **too soft**. The **little one** is **just right**, so she **lies down** and **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** and **say**, "Who's been sitting in our chairs and eating our porridge?" Then they **run upstairs** and **say**, "Who's been sleeping in our beds?" **Goldilocks wakes up** when she hears all the noise and is **so scared** that she **runs out** of the house and never **comes back**.

## Four-Word Phrases

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

*When you continue to modify a set phrase, you maintain the original intonation pattern and simply add an additional stress point.*



**Modified Set Phrase****Remodified Set Phrase**

- |  |  |
|--|--|
| 1. It's a short <b>finger</b> nail.      | It's a <b>really</b> short <b>finger</b> nail.     |
| 2. It's a banana <b>panc</b> ake.        | It's a <b>tasty</b> banana <b>panc</b> ake.        |
| 3. It's a leaky <b>hot</b> tub.          | It's a <b>leaky</b> old <b>hot</b> tub.            |
| 4. It's a new <b>hard</b> drive.         | It's a <b>brand</b> new <b>hard</b> drive.         |
| 5. It's a long <b>back</b> bone.         | It's a <b>long</b> , hard <b>back</b> bone.        |
| 6. It's a wrinkled <b>play</b> ing card. | It's a <b>wrinkled</b> , old <b>play</b> ing card. |
| 7. It's a bright <b>spot</b> light.      | It's a <b>bright</b> white <b>spot</b> light.      |
| 8. It's the new <b>phon</b> e book.      | It's a <b>new</b> age <b>phon</b> e book.          |
| 9. It's a _____                          | It's a _____                                       |
| 10. It's a _____                         | It's a _____                                       |
| 11. It's a _____                         | It's a _____                                       |

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

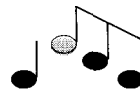
*In short phrases (#1 and #2), ~teen can be thought of as a separate word in terms of intonation. In longer phrases, the number + ~teen becomes one word. Repeat after me.*

- |   |  |   |
|---|--|---|
| 1. How <b>old</b> is he?<br>He's <b>fourteen</b> . [fortéen]<br>He's <b>forty</b> . [fórdy] | 2. How long has it <b>been</b> ?<br><b>Fourteen</b> years.<br>Forty years. | 3. How <b>old</b> is he?<br>He's <b>fourteen</b> years <b>old</b> .<br>He's <b>forty</b> years <b>old</b> . |
|---|--|---|

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

*When you continue to modify a set phrase, you maintain the original intonation pattern and simply add an unstressed modifier.*

**Three-Word Set Phrase****Modified Three-Word Set Phrase**

- |                                       |   |
|---------------------------------------|---|
| 1. It's a <b>finger</b> nail clipper. | It's a new <b>finger</b> nail clipper.      |
| 2. It's a <b>panc</b> ake shop.       | It's a good <b>panc</b> ake shop.           |
| 3. He's a <b>hot</b> tub maker.       | He's the best <b>hot</b> tub maker.         |
| 4. It's a <b>hard</b> drive holder.   | It's a plastic <b>hard</b> drive holder.    |
| 5. It's a <b>back</b> bone massage.   | It's a painful <b>back</b> bone massage.    |
| 6. It's a <b>play</b> ing card rack.  | It's my best <b>play</b> ing card rack.     |
| 7. It's a <b>spot</b> light bulb.     | It's a fragile <b>spot</b> light bulb.      |
| 8. It's a <b>phon</b> e book listing. | It's an unusual <b>phon</b> e book listing. |
| 9. It's a _____ .                     | It's a _____ .                              |
| 10. It's a _____ .                    | It's a _____ .                              |
| 11. It's a _____ .                    | It's a _____ .                              |

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

*Repeat after me.*

Once upon a time, there was a *cute little redhead* named *Little Red Riding Hood*. One day, she told her mother that she wanted to take a *well-stocked picnic basket* to her *dear old grandmother* on the other side of the *dark, scary Black Forest*. Her mother warned her not to talk to strangers — especially the *dangerous big bad wolf*. *Little Red Riding Hood* said she would be careful, and left. Halfway there, she saw a *mild-mannered hitchhiker*. She pulled over in her *bright red sports car* and offered him a ride. Just before they got to the *freeway turnoff* for her *old*

*grandmother's house*, the *heavily bearded young man* jumped out and ran away. (Was he the wolf?) He hurried ahead to the *waiting grandmother's house*, let himself in, ate her, and jumped into her bed to wait for *Little Red Riding Hood*. When *Little Red Riding Hood* got to the house, she was surprised, "Grandmother, what big *eyes* you have!" The wolf replied, "The better to *see* you with, my dear..." "But Grandmother, what big *ears* you have!" "The better to *hear* you with, my dear..." "Oh, Grandmother, what big *teeth* you have!" "The better to *eat* you with!" And the wolf jumped out of the bed to eat *Little Red Riding Hood*. Fortunately for her, she was a *recently paid-up member* of the *infamous National Rifle Association* so she pulled out her *brand new shotgun* and shot the wolf dead.

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## Review Exercise M: Building Up to Five-Word Phrases

## CD 4 Track 7

*Repeat after me, then pause the CD and write your own phrases, using the same order and form.*

- |     |                                      |                                       |
|-----|--------------------------------------|---------------------------------------|
| 1.  | It's a <b>pot</b> .                  | <i>noun</i>                           |
| 2.  | It's <b>new</b> .                    | <i>adjective</i>                      |
| 3.  | It's a <b>new pot</b> .              | <i>descriptive phrase (noun)</i>      |
| 4.  | It's <b>brand new</b> .              | <i>descriptive phrase (adjective)</i> |
| 5.  | It's a <b>brand new pot</b> .        | <i>modified descriptive phrase</i>    |
| 6.  | It's a <b>teapot</b> .               | <i>two-word set phrase</i>            |
| 7.  | It's a <b>new teapot</b> .           | <i>modified set phrase</i>            |
| 8.  | It's a <b>brand new teapot</b> .     | <i>modified set phrase</i>            |
| 9.  | It's a <b>teapot lid</b> .           | <i>three-word set phrase</i>          |
| 10. | It's a <b>new teapot lid</b> .       | <i>modified three-word set phrase</i> |
| 11. | It's a <b>brand new teapot lid</b> . | <i>modified three-word set phrase</i> |

- |     |       |                                       |
|-----|-------|---------------------------------------|
| 1.  | _____ | <i>noun</i>                           |
| 2.  | _____ | <i>adjective</i>                      |
| 3.  | _____ | <i>descriptive phrase (noun)</i>      |
| 4.  | _____ | <i>descriptive phrase (adjective)</i> |
| 5.  | _____ | <i>modified descriptive phrase</i>    |
| 6.  | _____ | <i>two-word set phrase</i>            |
| 7.  | _____ | <i>modified set phrase</i>            |
| 8.  | _____ | <i>modified set phrase</i>            |
| 9.  | _____ | <i>three-word set phrase</i>          |
| 10. | _____ | <i>modified three-word set phrase</i> |
| 11. | _____ | <i>modified three-word set phrase</i> |

- |     |       |     |       |
|-----|-------|-----|-------|
| 1.  | _____ | 1.  | _____ |
| 2.  | _____ | 2.  | _____ |
| 3.  | _____ | 3.  | _____ |
| 4.  | _____ | 4.  | _____ |
| 5.  | _____ | 5.  | _____ |
| 6.  | _____ | 6.  | _____ |
| 7.  | _____ | 7.  | _____ |
| 8.  | _____ | 8.  | _____ |
| 9.  | _____ | 9.  | _____ |
| 10. | _____ | 10. | _____ |
| 11. | _____ | 11. | _____ |

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## Review Exercise 9: Ignorance on Parade

## CD 4 track 8

Now, let's dissect a standard paragraph, including its title, as we did in Review Exercise 1. **First**—in the boxes in the first paragraph, decide which is a descriptive phrase, which is a set phrase, and where any additional stress might fall. Remember, descriptive phrases are stressed on the second word and set phrases on the first. Use one of your colored markers to indicate the stressed words. **Second**—go through the paragraph and mark the remaining stressed words. **Third**—put slash marks where you think a short pause is appropriate. Listen as I read the paragraph.

× Pause the CD and do the written exercises including intonation, word groups, liaisons, [æ], [ä], [ə], and the American T.

## 1. Two-word phrases, intonation and phrasing

### Ignorance on Parade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.\* *Judith Stone / 1989 Discover Publications*

## 2. Word Connections

### Ignoran sän Parade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.

## 3. [æ], [ä], [ə]

### Ignørænce ään Pærade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.

## 4. The American T

### Ignorants on Parade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.

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## Review Exercise 10: Ignorance on Parade Explanations.

CD 4 Track 9

Here, go over each topic, point by point.

### 1. Two-word phrases, intonation and phrasing

a **proton** from a **crouton**? (*contrast*)

Well, **you're** not the **only** one. (*contrast*)

A **recent** nationwide **survey** (*modified descriptive phrase*)

National **Science** Foundation (*modified set phrase*)

**6** percent of American **adults** (*descriptive phrase with sentence balance*)

scientifically **literate** (*descriptive phrase*)



The **rest** think (*contrast*)  
 DNA (*acronym*)  
**food** additive (*set phrase*)  
**ski** resort (*set phrase*)  
 radioactive **milk** (*descriptive phrase*)

### Ignorance on Parade<sup>(stop)</sup>

You say you don't know a **proton** from a **crouton**? <sup>(pause)</sup> **Well,** <sup>(pause)</sup> **you're** not the **only** one. <sup>(pause)</sup> A **recent** nationwide **survey** <sup>(pause)</sup> funded by the National **Science** Foundation <sup>(pause)</sup> shows that fewer than 6 percent of American **adults** <sup>(pause)</sup> can be called scientifically **literate**. <sup>(stop)</sup> The **rest** think <sup>(pause)</sup> that DNA is a **food** additive, <sup>(pause)</sup> Chernobyl is a **ski** resort, <sup>(pause)</sup> and radioactive **milk** <sup>(pause)</sup> can be made **safe** by **boiling**.

## 2. Word Connections

### Ignoran sän Parade

You sa<sup>(y)</sup>you don<sup>(t)</sup>know a **proton** from a **crouton**? **Well,** you're no<sup>(t)</sup>the<sup>(y)</sup>**only** one. A **recen**<sup>(t)</sup>nationwidesurvey funded by the NationalSci<sup>(y)</sup>ence Foundation showzthat fewer thansix percen'v'merica **nadults** can be calledscientifically **literate**. The **ressthink** that Dee<sup>(y)</sup>εNA<sup>(y)</sup>iza **foo** dadditive, Chernobyliza **ski** resort, and radi<sup>(y)</sup>o<sup>(w)</sup> active **milk** can be madesafe by boiling.

## 3. [æ], [ä], [ə]

### Ignərənce än Pərade

You say you dont know ə **protän** frəm ə **crootän**? Well, yer nät thee<sup>(y)</sup>**only** wən. ə **resənt** nashənwide **srvey** fəndəd by thə Nəshənəl Sci<sup>(y)</sup>əns Fəondashən showz thət fewər thən 6 preen əv əmerəcən **ədəłts** cən be cälld sci<sup>(y)</sup>əntifəklee **liderət**. Thə **rest** think thət Dee Yeh Nay<sup>(y)</sup>izə **food** əddətɪv, Chrnobl izə **skee** rəzort, ən radee<sup>(y)</sup>o<sup>(w)</sup> æctəv **milk** cən be made **safe** by **boiling**.

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

### 4. The American T

#### Ignorants on Parade

You say you don<sup>(t)</sup> know a **proTon** from a **crouTon**? Well, you're nä<sup>(t)</sup> the **only** one. A **recen**<sup>(t)</sup> nationwide **survey** funded by the National **Science** Foundation shows tha<sup>(t)</sup> fewer than 6 percent of American **adults** can be called scienTifically **liderə**<sup>(t)</sup>. The **ress** think tha<sup>(t)</sup> DNA is a **food** additive, Chernobyl is a **ski** resor<sup>(t)</sup>, and radioakdiv **milk** can be made **safe** by **boiling**.

### 5. Combined

#### Ignərən sän Pərade

You sa<sup>(y)</sup>you don<sup>(t)</sup>no wə **protän** frəmə **crootän**?<sup>(stop)</sup> Well, <sup>(pause)</sup> yer nät thee<sup>(y)</sup> **only** wən. <sup>(pause)</sup> ə **reesən**<sup>(t)</sup> nashənwide **srvey** <sup>(pause)</sup> fəndəd by thə Nəshənəl Sci<sup>(y)</sup> əns Fəondashən <sup>(pause)</sup> shoz thə<sup>(t)</sup> fewər thən 6 prcenə vəmerəcə **nədəłts** <sup>(pause)</sup> cən be cälld sci<sup>(y)</sup>əntifəklee **liderət**. <sup>(stop)</sup> Thə **ress** think <sup>(pause)</sup> thə<sup>(t)</sup> Dee Yeh Nay<sup>(y)</sup> izə **foo** dæddətɪv, <sup>(pause)</sup> Chrnobə lizə **skee** rəzort, <sup>(pause)</sup> ən raydee<sup>(y)</sup>o<sup>(w)</sup> æctəv **milk** <sup>(pause)</sup> cən be made **safe** by boiling.

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I'd like you to consider words as rocks for a moment. When a rock first rolls into the ocean, it is sharp and well defined. After tumbling about for a few millennia, it becomes round and smooth. A word goes through a similar process. When it first rolls into English, it may have a lot of sharp, well-defined vowels or consonants in it, but after rolling off of a few million tongues, it becomes round and smooth. This smoothing process occurs when a tense vowel becomes reduced and when an unvoiced consonant becomes voiced. The most common words are the smoothest, the most reduced, the most often voiced. There are several very common words that are all voiced: *this, that, the, those, them, they, their, there, then, than, though*. The strong words such as *thank, think, or thing*, as well as long or unusual words such as *thermometer* or *theologian*, stay unvoiced.

The sound of the TH combination seems to exist only in English, Greek, and Castillian Spanish. Just as with most of the other consonants, there are two types—*voiced* and *unvoiced*. The voiced TH is like a D, but instead of being in *back* of the teeth, it's 1/4 inch lower and forward, *between* the teeth. The unvoiced TH is like an S between the teeth. Most people tend to replace the unvoiced TH with S or T and the voiced one with Z or D, so instead of *thing*, they say *sing*, or *ting*, and instead of *that*, they say *zat* or *dat*.

To pronounce TH correctly, think of a snake's tongue. You don't want to take a big relaxed tongue, throw it out of your mouth for a long distance and leave it out there for a long time. Make only a very quick, sharp little movement. Keep your tongue's tip very tense. It darts out between your teeth and snaps back very quickly—*thing, that, this*. The tongue's position for the unvoiced TH is similar to that of S, but for TH the tongue is extended through the teeth, instead of hissing behind the back of the teeth. The voiced TH is like a D except that the tongue is placed between the teeth, or even pressed behind the teeth. Now we're ready for some practice.

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## Exercise 7-1 : The Throng of Thermometers

CD 4 Track

### 11

*I'm going to read the following paragraph once straight through, so you can hear that no matter how fast I read it, all the THs are still there. It is a distinctive sound, but, when you repeat it, don't put too much effort into it. Listen to my reading.*

**The throng of thermometers from **the Thuringian Thermometer Folks** arrived on **Thursday**. **There were a thousand thirty-three thick thermometers, though, instead of a thousand thirty-six thin thermometers, which was three thermometers fewer **than the thousand thirty-six** we were expecting, not to mention **that they were thick ones rather than thin ones**. We **thoroughly thought that** we had ordered a thousand thirty-six, not a thousand thirty-three, thermometers, and asked **the Thuringian Thermometer Folks** to reship **the thermometers**; thin, not thick. **They** apologized for sending only a thousand thirty-three thermometers **rather than** a thousand thirty-six and promised to replace **the thick thermometers** with thin thermometers.****

**th** = voiced (17)      **th** = unvoiced (44)

## Run Them All Together [runnemälld'gether]

As I was reading, I hope you heard that in a lot of places, the words ran together, such as in *rather than*. You don't have to go way out of your way to make a huge new sound, but rather create a smooth flowing from one TH to the next by leaving your tongue in an anticipatory position.

As mentioned before (see Liaisons, page 63), when a word ends in TH and the next word starts with a sound from behind the teeth, a combination or composite sound is formed, because you are anticipating the combination. For example: *with-lemon*; not *with lemon*.

## Anticipating the Next Word

The anticipation of each following sound brings me to the subject that most students raise at some point—one that explains their resistance to wholly embracing liaisons and general fluency.

People feel that because English is not their native tongue, they can't anticipate the next sound because they never know what the next word is going to be.

Accurate or not, for the sake of argument, let's say that you do construct sentences entirely word by word. This is where those pauses that we studied come in handy. During your pause, line up in your head all the words you want to use in order to communicate your thought, and then push them out in groups. If you find yourself slowing down and talking...word...by...word, back up and take a running leap at a whole string of words.

Now, take out your little mirror again. You need it for the last exercise in this chapter, which follows.

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## Exercise 7-2: Targeting The TH Sound

CD 4 Track

12

*In order to target the TH sound, first, hold a mirror in front of you and read our familiar paragraph silently, moving only your tongue. It should be visible in the mirror each time you come to a TH. Second, find all of the THs, both voiced and unvoiced. Remember, a voiced sound makes your throat vibrate, and you can feel that vibration by placing your fingers on your throat. There are ten voiced and two unvoiced THs here. You can mark them by underscoring the former and drawing a circle around the latter. Or, if you prefer, use two of your color markers. Pause the CD to mark the TH sounds. Don't forget to check your answers against the 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 7-3: Tongue Twisters

CD 4 Track 13

*Feeling confident? Good! Try the following tongue twisters and have some fun.*

1. The sixth sick Sheik's sixth thick sheep.
2. This is a zither. Is this a zither?
3. I thought **a thought**. **But** the thought I **thought** wasn't the thought I **thought** I thought. If the thought I **thought** I thought had been the thought I **thought**, I wouldn't have **thought** so much.

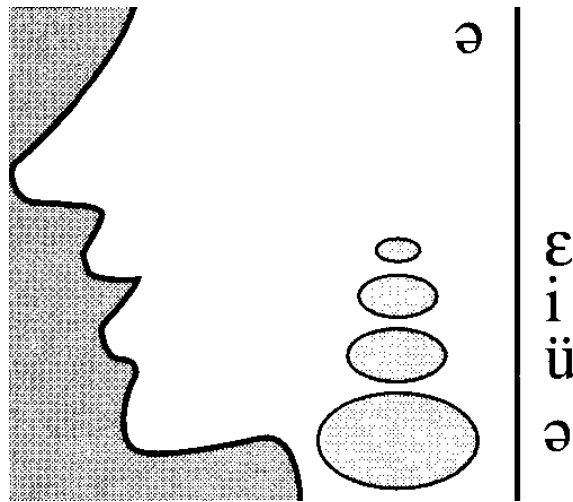
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## Chapter 8. More Reduced Sounds

CD 4 Track

14

There are two sounds that look similar, but sound quite different. One is the tense vowel [u], pronounced *ooh*, and the other is the soft vowel [ü], whose pronunciation is a combination of *ih* and *uh*. The [u] sound is located far forward in the mouth and requires you to round your lips. The [ü] is one of the four reduced vowel sounds that are made in the throat: The most tense, and highest in the throat is [ɛ], next, slightly more relaxed is [i], then [ü], and deepest and most relaxed is the neutral schwa [ə]. For the reduced semivowel *schwa + R*, the throat is relaxed, but the tongue is tense.



### Exercise 8-1 : Comparing [u] and [ü]

### CD 4 Track 15

Look at the chart that follows and repeat each word. We are contrasting the sound [u] (first column)—a strong, nonreducible sound, *oo*h, that is made far forward in the mouth, with the lips fully rounded—with the reduced [ü] sound in the second and fourth columns.

	<b>u</b>	<b>ü</b>		<b>u</b>	<b>ü</b>
1.	bood	book	11.	Luke	look
2.	boo	bushel	12.	nuke	nook
3.	cood	could	13.	pool	pull
4.	cool	cushion	14.	pooch	put
5.	food	foot	15.	shoe	sugar
6.	fool	full	16.	suit	soot
7.	good	good	17.	shoot	should
8.	who'd	hood	18.	stewed	stood
9.	kook	cook	19.	toucan	took
10.	crew	crook	20.	wood	would

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### Exercise 8-2: Lax Vowels

### CD 4 Track 16

The lax vowels are produced in the throat and are actually quite similar to each other. Let's practice some lax vowels. See also Chapter 11 to contrast with tense vowels. Remember to double the vowel when the word ends in a voiced consonant.

	<b>e</b>	<b>i</b>	<b>ü</b>	<b>ə</b>	<b>ər</b>
1.	end	it		un~	earn
2.	bet	bit	book	but	burn
3.	kept	kid	could	cut	curt
4.	check	chick		chuck	church
5.	debt	did		does	dirt
6.	fence	fit	foot	fun	first
7.	fell	fill	full		furl
8.	get	guilt	good	gut	girl
9.	help	hit	hook	hut	hurt
10.	held	hill	hood	hull	hurl
11.	gel	Jill		jump	jerk
12.	ked	kill	cook	cud	curd
13.	crest	crypt	crook	crumb	
14.	let	little	look	lump	lurk
15.	men	milk		muck	murmur

16.	net	knit	nook	nut	nerd
17.	pet	pit	put	putt	pert
18.	pell	pill	pull		pearl
19.	red	rid	root	rut	rural
20.	said	sit	soot	such	search
21.	shed	shin	should	shut	sure
22.	sled	slim		slug	slur
23.	stead	still	stood	stuff	stir
24.	It's stewed.	It'd stick.	It stood.	It's done.	It's dirt.
25.	stretch	string		struck	
26.	tell	tip	took	ton	turn
27.	then	this		thus	
28.		thing		thug	third
29.	vex	vim		vug	verb
30.	wet	wind	would	was	word
31.	yet	yin		young	yearn
32.	zen	Zinfandel		result	deserve

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## Tense Vowels

### Sound Symbol Spelling

<b>ɛi</b>	[bā̄t]	bait
<b>ee</b>	[bē̄t]	beat
<b>äi</b>	[bīt]	bite
<b>ou</b>	[bō̄ <sup>u</sup> t]	boat
<b>oo</b>	[būt]	boot
<b>ah</b>	[bāt]	bought
<b>ä+e</b>	[bǣt]	bat
<b>æ+o</b>	[bǣot]	bout

## Lax Vowels

### Sound Symbol Spelling

<b>eh</b>	[bɛ̄t]	bet
<b>ih</b>	[bɪ̄t]	bit
<b>ih+uh</b>	[pūt]	put
<b>uh</b>	[bɛ̄t]	but
<b>er</b>	[bɛ̄rt]	Bert

## Exercise 8-3; Bit or Beat?

## CD 4 Track 17

*We've discussed intonation in terms of new information, contrast, opinion, and negatives. As you heard on p. 3, Americans tend to stretch out certain one-syllable words ... but which ones? The answer is simple—when a single syllable word ends in an unvoiced consonant, the vowel is on a **single** stairstep—short and sharp. When the word ends in a voiced consonant, or a vowel, the vowel is on a **double** stairstep. (For an explanation of voiced and unvoiced consonants, see page 62.) You can also think of this in terms of musical notes.*

*Here you are going to compare the four words **bit**, **bid**, **beat**, and **bead**. Once you can distinguish these four, all of the rest are easy. Repeat.*

	<b>single</b>	<b>double</b>
<b>tense</b>	<b>beat</b>	<b>bead</b>
<b>lax</b>	<b>bit</b>	<b>bid</b>

**Note** You may hear *tense vowels* called *long vowels*, but this can cause confusion when you are talking about the long, or doubled vowel before a voiced consonant. Use the rubber band to distinguish: Make a short, sharp snap for the single note words (beat, bit) and a longer, stretched out loop for the double note words (bead, bid).

### Exercise 8-4: Bit or Beat? Bid or Bead?

### CD 4 Track 18

Read each column down. Next, contrast the single and double tense vowels with each other; and the single and double lax vowels with each other. Finally read all four across.

Tense Vowels		Lax Vowels	
1. beat	bead	• bit	bid
2. seat	seed	• sit	Sid
3. heat	he'd	• hit	hid
4. Pete	impede	• pit	rapid
5. feet	feed	• fit	fin
6. niece	knees	• miss	Ms.
7. geese	he's	• hiss	his
8. deep	deed	• disk	did
9. neat	need	• knit	(nid)
10. leaf	leave	• lift	live

**Note** Bear in mind that the single/double intonation pattern is the same for all final voiced and unvoiced consonants, not just T and D.

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### Exercise 8-5: Tense and Lax Vowel Exercise

### CD 4Track 19

Let's practice tense and lax vowels in context. The intonation is marked for you. When in doubt, try to leave out the lax vowel rather than run the risk of overpronouncing it: *l'p* in place of *lip*, so it doesn't sound like *leap*. Repeat:

Tense	Lax	
1. eat	it	I eat it.
2. beat	bit	The beat is a bit strong.
3. keys	kiss	Give me a kiss for the keys.
4. cheek	chick	The chick's cheek is soft.
5. deed	did	He did the deed.
6. feet	fit	These shoes fit my feet.
7. feel	fill	Do you feel that we should fill it?
8. green	grin	The Martian's grin was green.
9. heat	hit	Last summer, the heat hit hard.
10. heel	hill	Put your heel on the hill.
11. jeep	Jill	Jill's jeep is here.
12. creep	crypt	Let's creep near the crypt.
13. leap	lip	He bumped his lip when he leaped.
14. meal	mill	She had a meal at the mill.
15. neat	knit	He can knit neatly.
16. peel	pill	Don't peel that pill!
17. reed	rid	Get rid of the reed.
18. seek	sick	We seek the sixth sick sheik's sheep.
19. sheep	ship	There are sheep on the ship.
20. sleep	slip	The girl sleeps in a slip.
21. steal	still	He still steals.
22. Streep	strip	Meryl Streep is in a comic strip.

23. **team** **Tim** **Tim** is on the **team**.  
 24. **these** **this** **These** are better than **this** one.  
 25. **thief** **thing** The **thief** took my **thing**.  
 26. **weep** **whip** Who **weeps** from the **whips**?

In the time you have taken to reach this point in the program, you will have made a lot of decisions about your own individual speech style. Pronunciation of reduced sounds is more subjective and depends on how quickly you speak, how you prefer to express yourself, the range of your intonation, how much you want to reduce certain vowels, and so on.

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## Exercise 8-6: The Middle "I" List

## CD 4 Track 20

*The letter I in the unstressed position devolves consistently into a schwa. Repeat.*

~ity	[ədee]	<b>chem</b> istry	hostility	opportunity
~ify	[əfái]	chronological	humanity	organization
~ited	[əd'd]	<b>clar</b> ity	humidity	partiality
~ible	[əb <sup>ə</sup> ]	commodity	humility	<b>phys</b> ical
~ical	[əc <sup>ə</sup> ]	community	<b>ident</b> ity	<b>pit</b> iful
~imal	[əm <sup>ə</sup> ]	communication	imitation	<b>polit</b> ics
~ization	[əzāsh'n]	complexity	immaturity	<b>posit</b> ive
~ication	[əcāsh'n]	<b>conf</b> ident	immigration	<b>poss</b> ible
~ination	[ənāsh'n]	confidentiality	immunity	possibility
~ifaction	[əfəcāsh'n]	contribution	<b>incid</b> ent	<b>pres</b> ident
~itation	[ətāsh'n]	creativity	individuality	<b>princ</b> iple
		<b>cred</b> it	<b>infin</b> ity	priority
<b>abil</b> ity		<b>crit</b> ical	<b>insec</b> urity	psychological
<b>acc</b> ident		<b>cub</b> icle	<b>inst</b> ability	publicity
accountability		curiosity	<b>inst</b> itute	<b>qual</b> ify
activity		<b>diff</b> icult	<b>invest</b> igation	<b>qual</b> ity
adversity		<b>dign</b> ity	invisible	<b>quant</b> ity
America		<b>dispar</b> ity	<b>inv</b> itation	<b>rad</b> ical
analytical		diversity	<b>jan</b> itor	reality
animal		<b>Ed</b> ison	<b>Jenn</b> ifer	<b>rect</b> ify
applicant		editor	legalization	<b>res</b> ident
application		electricity	liability	responsibility
article		eligibility	<b>Mad</b> ison	<b>sacr</b> ifice
astronomical		eliminated	maturity	<b>san</b> ity
<b>aud</b> ible		<b>engine</b> er	<b>med</b> icine	security
<b>aud</b> itor		episode	mentality	<b>semin</b> ar
authority		<b>equal</b> ity	majority	seniority
availability		evidence	<b>max</b> imum	severity
<b>beaut</b> iful		<b>exper</b> iment	<b>Mich</b> igan	sensitivity
brutality		facility	<b>min</b> imum	<b>sim</b> ilar
calamity		familiarity	<b>min</b> ority	<b>skept</b> ical
California		feasibility	<b>mod</b> ify	superiority
candidate		flexibility	<b>Mon</b> ica	<b>tech</b> nical
capacity		<b>Flor</b> ida	<b>mon</b> itor	<b>test</b> ify
celebrity		<b>fore</b> igner	municipality	<b>typ</b> ical
<b>char</b> ity		formality	nationality	uniform
Christianity		fraternity	naturalization	<b>uni</b> ty
<b>clin</b> ical		<b>grav</b> ity	necessity	university

clerical  
chemical  
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heredity  
hospitality

negative  
nomination

validity  
visitor

### Exercise 8-7: Reduction Options

CD 4 Track 21

*In the following example, you will see how you can fully sound out a word (such as to), reduce it slightly, or do away with it altogether.*

1. ... easier tū<sup>(w)</sup>ənderstand.
2. ... easier tü<sup>(w)</sup>ənderstand.
3. ... easier tə ənderstand.
4. ... easier tənderstand.
5. ... easier dənderstand.

Each of the preceding examples is correct and appropriate when said well. If you have a good understanding of intonation, you might be best understood if you used the last example.

How would this work with the rest of our familiar paragraph, you ask? Let's see.

### Exercise 8-8: Finding Reduced Sounds

CD 4 Track 22

*Go through the paragraph that follows and find the three [ü]'s and the five to seven [u]'s. Remember that your own speech style can increase the possibilities. With "to" before a vowel, you have a choice of a strong [u], a soft [ü], a schwa, or to telescope the two words and eliminate the vowel entirely. Pause the CD to mark the [ü] and [u] sounds. The first one is marked for you. Remember to 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 shüd pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice** all of the time. I üse 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?

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### Exercise 8-9: How Much Wood Would a Woodchuck Chuck?

CD 4 Track 23

*How fast can you say:*

How much wood	hæo məch wüd
would a wood chuck chuck,	wüdə wüdchæk chæk
if a woodchuck	ifə wüdchæk
could chuck	cüd chæk
wood?	wüd

How many cookies	hæo meny cükeez
could a good cook cook,	cüdə güd cük cük
if a good cook	ifə güd cük
could cook	cüd cük
cookies?	cükeez

In the following two exercises, we will practice the two vowel sounds separately.

### Exercise 8-10; Büker Wülsey's Cükbük

CD 4 Track 24

*Repeat after me.*

Booker Woolsey was a good cook. One day, he took a good look at his full schedule and decided that he could write a good cookbook. He knew that he could, and thought that he should, but he wasn't sure that he ever would. Once he had made up his mind, he stood up, pulled up a table,



took a cushion, and put it on a bushel basket of sugar in the kitchen nook. He shook out his writing hand and put his mind to creating a good, good cookbook.

### Exercise 8-11: A True Fool 25

CD 4 Track

*Repeat after me.*

A true fool will choose to drool in a pool to stay cool. Who knew that such fools were in the schools, used tools, and flew balloons? Lou knew and now you do, too.

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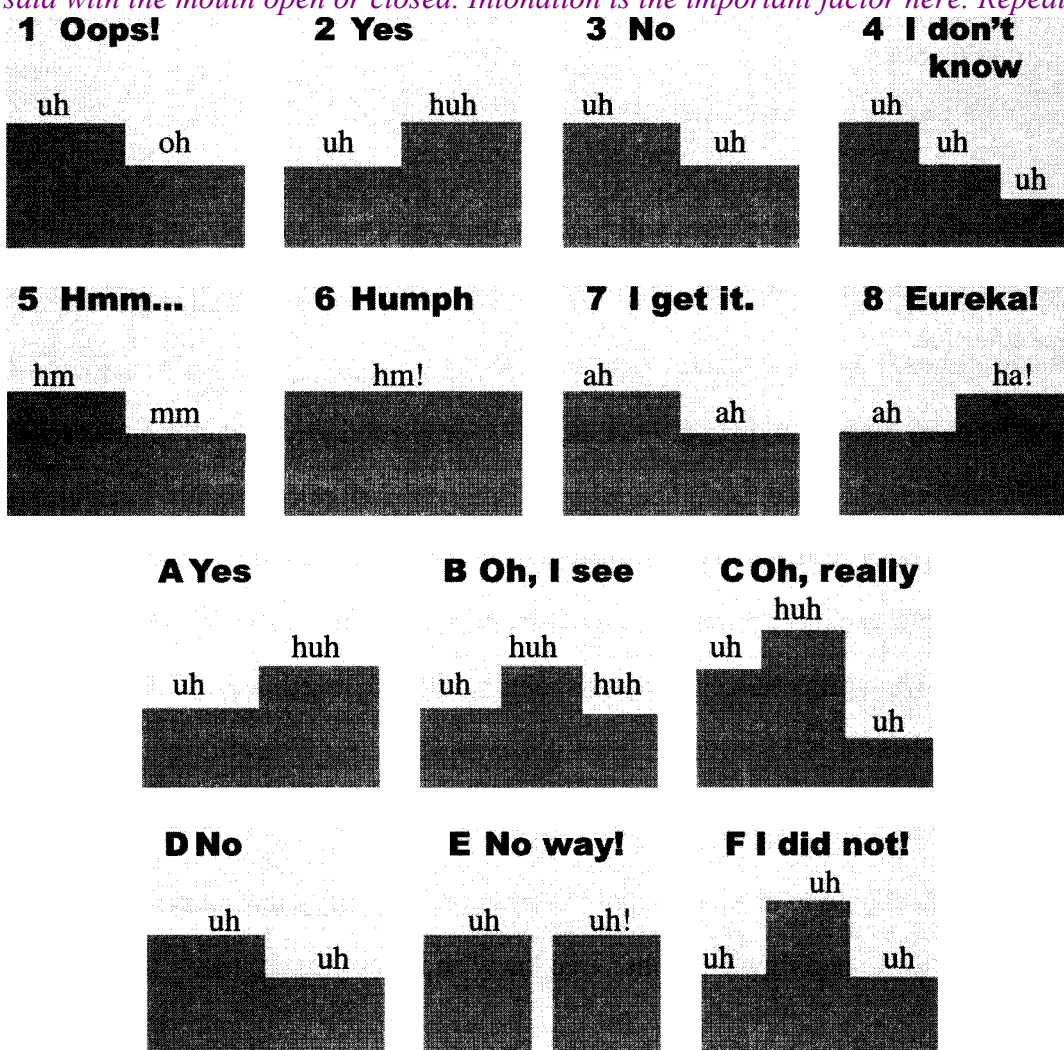
## Intonation and Attitude

There are certain sounds in any language that are considered nonsense syllables, yet impart a large amount of information to the informed listener. Each language has a different set of these sounds, such as **eto ne** in Japanese, **em** in Spanish, **eu** in French, and **um** in English. In this particular case, these are the sounds that a native speaker makes when he is thinking out loud—holding the floor, but not yet committing to actually speaking.

### Exercise 8-12: Nonverbal Intonation

CD 4 Track 26

*The top eight are the most common non-word communication sounds. They can all be nasalized or not, and said with the mouth open or closed. Intonation is the important factor here. Repeat after me.*



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## Chapter 9. "V" as in Victory

CD 4 Track 27

When pronounced correctly, V shouldn't stand out too much. Its sound, although noticeable, is

small. As a result, people, depending on their native language, sometimes confuse V with B (Spanish, Japanese), with F (German), or with W (Chinese, Hindi). These four sounds are not at all interchangeable.

The W is a semivowel and there is no friction or contact. The B, like P, uses both lips and has a slight pop. Americans tend to have a strong, popping P. You can check your pronunciation by holding a match, a sheet of paper, or just your hand in front of your mouth. If the flame goes out, the paper wavers, or you feel a distinct puff of air on your hand, you've said P not B. B is the voiced pair of P.

Although F and V are in exactly the same position, F is a hiss and V is a buzz. The V is the voiced pair of F, as you saw in Chapter 2 (p. 62). When you say F, it is as if you are *whispering*. So, for V, say F and simply add some voice to it, which is the whole difference between *fairy* and *very*, as you will hear in our next exercise. (The F, too, presents problems to Japanese, who say H. To pronounce F, the lower lip raises up and the inside of the lip very lightly touches the outside of the upper teeth and you make a slight hissing sound. *Don't* bite the outside of your lip at all.)

**Note** In speaking, *of* is reduced to [əv].

### Exercise 9-1 : Mind Your Vees

CD 4 Track 28

*Repeat the following words and sounds after me.*

P	B	F	V	W
1. Perry	berry	fairy	very	wary
2. pat	bat	fat	vat	wax
3. Paul	ball	fall	vault	wall
4. Pig	big	fig	vim	wig
5. prayed	braid	frayed		weighed
6. poi	boy	foil	avoid	
7. pull	bull	full		wool
8. purr	burr	fur	verb	were

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### Exercise 9-2: The Vile VIP 29

CD 4 Track

*Repeat after me, focusing on V and W.*

When revising his visitor's version of a plan for a very well-paid avenue, the VIP was advised to reveal none of his motives. Eventually, however, the hapless visitor discovered his knavish views and confided that it was vital to review the plans together to avoid a conflict. The VIP was not convinced, and averred that he would have it vetoed by the vice president. This quite vexed the visitor, who then vowed to invent an indestructible paying compound in order to avenge his good name. The VIP found himself on the verge of a civil war with a visitor with whom he had previously conversed easily. It was only due to his insufferable vanity that the inevitable division arrived as soon as it did. Never again did the visitor converse with the vain VIP and they remained divided forever.

### Exercise 9-3: Finding V Sounds

CD 4 Track 30

*Underline the five V sounds in this paragraph. The first one is marked for you. Don't forget "of."*

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**?

## Chapter 10. S or Z?

The sound of the letter S is [s] only if it follows an unvoiced consonant. Otherwise, it becomes a Z in disguise. When an S follows a vowel, a voiced consonant, or another S, it turns into a [z]. The following exercise will let you hear and practice S with its dual sound. There are many more Z sounds in English than S sounds.

### Exercise 10-1 : When S Becomes Z

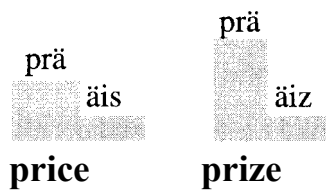
CD 4 Track 31

*Under Contrast, in the list that follows, notice how the voiced word is drawn out and then repeat the word after me. Both voiced and unvoiced diphthongs have the underlying structure of the tone shift, or the double stairstep, but the shift is much larger for the voiced ones.*

### Contrast

**S                  Z**

- |     |         |          |
|-----|---------|----------|
| 1.  | price   | prize    |
| 2.  | peace   | peas     |
| 3.  | place   | plays    |
| 4.  | ice     | eyes     |
| 5.  | hiss    | his      |
| 6.  | close   | to close |
| 7.  | use     | to use   |
| 8.  | rice    | rise     |
| 9.  | pace    | pays     |
| 10. | lacey   | lazy     |
| 11. | thirsty | Thursday |
| 12. | bus     | buzz     |
| 13. | dust    | does     |
| 14. | face    | phase    |
| 15. | Sue     | zoo      |
| 16. | loose   | lose     |



**S                  Z**

#### nouns

books	waxes
maps	pencils
months	dogs
hats	trains
pops	oranges
bats	clothes
bikes	windows
laughs	washes
thanks	arrives
eats	comes
takes	goes
speaks	lunches

#### verbs

<b>contractions</b>	it's	there's
	what's	he's
	that's	she's
<b>possessives</b>	a cat's eye	a dog's ear

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### Exercise 10-2: A Surly Sergeant Socked an Insolent Sailor CD 4 Track 32

*Repeat the S sounds in the paragraph below.*

Sam, a surly sergeant from Cisco, Texas, saw a sailor sit silently on a small seat reserved for youngsters. He stayed for several minutes, while tots swarmed around. Sam asked the sailor to cease and desist but he sneered in his face. Sam was so incensed that he considered it sufficient incentive to sock the sailor. The sailor stood there for a second, astonished, and then strolled away. Sam was perplexed, but satisfied, and the tots scampered like ants over to the see-saw.

### Exercise 10-3: Allz Well That Endz Well CD 4 Track 33

*Repeat the Z sounds in the paragraph below.*

A lazy Thursday at the zoo found the zebras grazing on zinnias, posing for pictures, and teasing the zookeeper, whose nose was bronzed by the sun. The biggest zebra's name was Zachary, but his friends called him Zack. Zack was a confusing zebra whose zeal for reason caused his cousins, who were naturally unreasoning, to pause in their conversations. While they browsed, he philosophized. As they grazed, he practiced zen. Because they were Zack's cousins, the zebras said nothing, but they wished he would muzzle himself at times.

As mentioned on page 84, like sounds follow naturally. If one consonant is voiced, chances are, the following plural S will be voiced as well. If it's unvoiced, the following sound will be as well. In the past tense, S can be both voiced [z] and unvoiced [s] in some cases.

### Exercise 10-4: Voiced and Unvoiced Endings in the Past Tense CD 4 Track 34

*The following will explain the differences between four expressions that are similar in appearance but different in both meaning and pronunciation.*

	<b>Meaning</b>	<b>Example</b>	<b>Pronunciation</b>
<b>S</b>	Past action	I used to eat rice.	[yüst tu]
	To be accustomed to	I am used to eating rice.	[yūs tu]
<b>Z</b>	Present passive verb	Chopsticks are used to eat rice.	[yūzd tu]
	Simple past	I used chopsticks to eat rice.	[yūzd]

*Used to*, depending on its position in a sentence, will take either a tense [ū] or a schwa. At the end of a sentence, you need to say, ... *more than I used too*; in the middle of a sentence you can say, *He usta live there*.

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### Exercise 10-5: Finding S and Z Sounds CD 4 Track 35

*Go through the paragraph and underline all of the [s] sounds. The first, [æksent] is marked for you. Next, circle all of the [z] sounds, no matter how the word is written (is = [iz], as = [æz], and so on.)*

Hello, my name iz \_\_\_\_\_ . I'm taking American **æksent** 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?

T Practice reading the paragraph three times on your own, concentrating on strong Zs.

### Exercise 10-4; Application Steps with S and Z

CD 4 Track 36

*Build up the following sentence, adding each aspect one at a time.*

## Always be a little kinder than necessary.

#### 1. Intonation

Always be a little kinder than necessary.

#### 2. Word Groups

Always be a little kinder<sup>(pause)</sup> than necessary.

#### 3. Liaisons

Always be<sup>(y)</sup>a little kinder tha<sup>(n)</sup>necessary.

#### 4. [æ][ä][ə]

äweez be ə litt<sup>ə</sup>l kinder thən necəssary.

#### 5. The American T

Always be a liddle kinder than necessary.

#### 6. The American R

Always be a little kindər than necessary.

#### 7. Combination of concepts 1 through 6

äweez be<sup>(y)</sup>ə lidd<sup>ə</sup>l kindər<sup>(pause)</sup> thə<sup>(n)</sup>necəssary.

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### Exercise 10-7: Your Own Application Steps with S and Z

CD 4 Track 37

*Write your own sentence, and then build it up, adding each aspect one at a time.*

#### 1. Intonation

#### 2. Word Groups

#### 3. Liaisons

#### 4. [æ] [a] [ə]

#### 5. The American T

#### 6. The American R

#### 7. Combination of concepts 1 through 6

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## Chapter 11. Tense and Lax Vowels

In this chapter, we tackle tense and lax vowels. This is the difference between [ā], *tense*, and [ɛ], *lax*, [ē], *tense*, and [i], *lax*. We will start with tense vowels.

### Exercise 11-1; Tense Vowels

CD 4 Track 38

*Don't pay attention to spelling or meaning. Just remember, if you are in the ä column, they all have the same ah sound. Repeat.*

	æ	æo	ä	i	ā	ē	ū	ōū
1.	at	out	ought	I'd	ate	eat	ooze	own
2.	bat	about	bought	bite	bait	beat	boot	boat

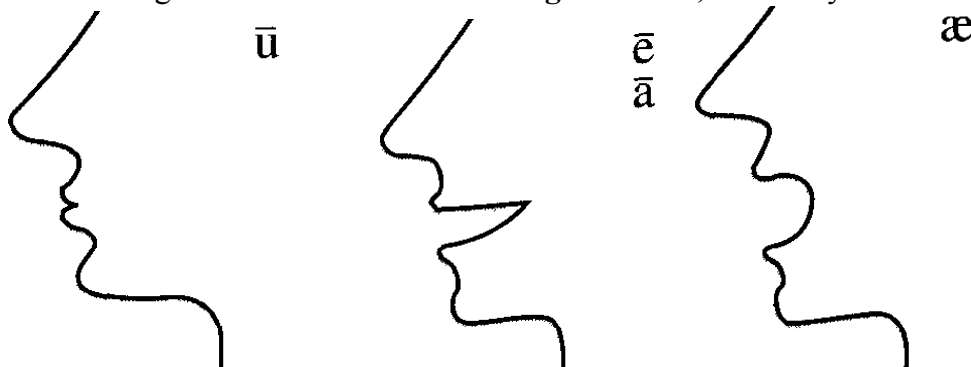
3.	cat	couch	caught	kite	cane	keys	cool	coat
4.	chat	chowder	chalk	child	chair	cheer	choose	chose
5.	dad	doubt	dot	dial	date	deed	do	don't
6.	fat	found	fought	fight	fate	feet	food	phone
7.	fallow	fountain	fall	file	fail	feel	fool	foal
8.	gas	gown	got	kite	gate	gear	ghoul	go
9.	hat	how	hot	height	hate	heat	hoot	hope
10.	Hal	howl	hall	heil	hail	heel	who'll	hole
11.	Jack	jowl	jock	giant	jail	jeep	jewel	Joel
12.	crab	crowd	crawl	crime	crate	creep	cruel	crow
13.	last	loud	lost	line	late	Lee	Lou	low
14.	mat	mountain	mop	might	mate	mean	moon	moan
15.	gnat	now	not	night	Nate	neat	noon	note
16.	pal	pound	Paul	pile	pail	peel	pool	pole
17.	rat	round	rot	right	rate	real	rule	role
18.	sat	sound	soft	sight	sale	seal	Sue	soul
19.	shall	shower	shawl	shine	shade	she	shoe	show
20.	slap	slouch	slop	slide	slade	sleep	slew	slow
21.	stag	stout	stop	style	stale	steal	stool	stole
22.	strap	Stroud	straw	stride	straight	stream	strew	stroll
23.	tap	town	top	type	tape	team	tool	told
24.	that	thou	thar	thine	they	these		though
25.	thang	thousand	thought	thigh	thane	thief		throw
26.	van	vow	volume	viper	vain	veal	voodoo	vote
27.	wax	Wow!	wash	wipe	wane	wheel	woo	woe
28.	yank	Yow!	yawn	yikes	Yale	year	you	yo
29.	zap	Zowie!	zombie	xylophone	zany	zebra	zoo	Zoe

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**Exercise 11 -2: Tense Vowels Practice Paragraph****CD 4 Track****39**

*Go through the subsequent paragraph and mark all the tense vowels, starting with [ā] (there are 12 here). The first one is **name** [neim], not [nem]. The first [ē] sound (14) is **the American**. The same 5 [æ] sounds can be found as in Exercise 3-2 on page 74, plus the [æo] of **sound**. Pause the CD to do the marking. Check your answer in the Answer Key, beginning on page 193.*

Hello, my nāme 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 thē 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 sæond **good**. **Well**, what do you **think**? **Do I**?



*Tense vowels use the lips and jaw muscles.*

### Exercise 11-3: Lax Vowels

CD 4 Track 40

*As we saw in Chapter 8, these are the lax vowels.*

	<b>e</b>	<b>i</b>	<b>ü</b>	<b>ə</b>	<b>ər</b>
1.	end	it		un~	earn
2.	bet	bit	book	but	burn
3.	kept	kiss	could	cut	curt
4.	check	chick		chuck	church
5.	debt	did		does	dirt
6.	fence	fit	foot	fun	first
7.	fell	fill	full		furl
8.	get	gill	good	gut	girl
9.	help	hit	hook	hut	hurt
10.	held	hill	hood	hull	hurl

<p><i>Soft vowels are subtle variations of sound using the throat muscles.</i></p> <p><b>e</b> slightly tease <i>bet</i>  <b>i</b> more relaxed <i>bit</i>  <b>ü</b> even more relaxed <i>put</i>  <b>ə</b> throat is completely relaxed <i>but</i></p>

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### Exercise 11-4: Lax Vowels Practice Paragraph

CD 4 Track 41

*Again, go over this paragraph and mark the lax vowels, starting with [ɛ]. The first one (of about 12 possible) is in hello or American. The first [i] sound (of 9 to 22) may be found in is. (The numbers are approximations because you may have already reduced the [ɛ] of hello and the [i] of is into schwas.) Pause the CD to do the marking. Check your answer in the 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 11-5: Take a High-Tech Tack

CD 4 Track 42

*Repeat the following paragraph and words after me.*

Sāy, Rāy, tāke a tack. A high-tack tack? No, Rāy, a high-tech tack, eight high-tech tacks, tāke them. Then find a wāy to māke a plāce for the tacks on the dāy bed. Hey, you lāy the tacks on the pāper plāce mat on the tāble, not on the dāy bed, Rāy. At your āge, why do you always māke the sāme mistākes?

late	lack	let	tāke	tack	tech	mate	mat	met
hāil	Hal	hell	fāte	fat	fetch	cane	can	Ken

**Exercise 11 -6: Pick a Peak****CD 4 Track 43**

*Repeat the following paragraph and words after me. Boldfaced elements represent the [ē] sound. The [i] is only marked with underscoring.*

People who pick **peaks** weekly **seem** to **need** to **appear** deep **in** order to be distinguished from mere **pea** pickers. **Peter**, a **champion** **peak** picker, thought **he'd** **be** **even** **neater** **if** he were the **deepest** **peak** picker **in** **Peoria**, **Phoenix**, and **New Zealand**. On his **peak** **peak** picking **week**, though, **Peter**, a **peak** picker's **peak** picker, **realized** that he was not **deep**. This is not **easy** for a **peak** picker to **admit** and **it** pitched **Peter** into a **pit** of **peak** picking **despair**. He was **pitiful** for **six** **weeks** and then **lifted** **himself** to **hitherto** **unrevealed** **personal** **peaks**.

eat / it    sheep / ship    seat / sit    neat / nit    feet / fit    sleep / slip

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**Grammar in a Bigger Nutshell**

In Chapter 1 we studied compound nouns (Ex. 1-24 to 1-37) and complex verb tenses (Ex. 1-38). Now, we are going to put them together and practice the intonation of some complicated sentences.

**Exercise 11-7: Compound Nouns and Complex Verbs****CD 4 Track 44**

*No matter how complex the verb gets, remember to follow the basic **Dogs eat bones** intonation, where you stress the nouns. For the noun intonation, stick with the basic **set phrase or description** rule. Let's build up one complex noun for the subject, and another one for the object, starting with **The millionaires were impressed by the equipment.***

**Subject****Object**The **millionaires**the **equipment**.The **elderly** **millionaires****eavesdropping** equipment.The **elderly** **Texas** **millionaires**electronic **eavesdropping** equipment.The two **elderly** **Texas** **millionaires**...**sophisticated** electronic **eavesdropping** equipment.The two **elderly** **Texas** **millionaires** were impressed by the **sophisticated** electronic**eavesdropping** equipment.

The two elderly Teksəs millyønair zwerim presst by the  
səfistəkaydədəlektränik ēvzdräppiŋə kwipmənt.

*zərim prest*

1. The two **elderly** **Texas** **millionaires**'re impressed **by** the **sophisticated** electronic **eavesdropping** equipment.

*zwərim prest*

2. The two **elderly** **Texas** **millionaires** were impressed by the **sophisticated** electronic **eavesdropping** equipment.

*zər beeyiŋim prest*

3. At the moment, the two **elderly** **Texas** **millionaires**'re being impressed **by** the **sophisticated** electronic **eavesdropping** equipment.

*zəl beeyim prest*

4. The two **elderly** **Texas** **millionaires**'ll be impressed by the **sophisticated** electronic **eavesdropping** equipment.

*zəd beeyim prest*

5. The two **elderly** **Texas** **millionaires**'d be impressed by the **sophisticated** electronic **eavesdropping** equipment if there were more practical applications for it.

*zədəv binim prest*

6. The two **elderly** **Texas** **millionaires**'d've been impressed by the **sophisticated** electronic **eavesdropping** equipment if there had been more practical applications for it.

*zədəv bin so im prest*

7. The two **elderly** **Texas** **millionaires** that've been so impressed by the **sophisticated** electronic **eavesdropping** equipment are now researching a new program.



**Exercise 11-7: Compound Nouns and Complex Verbs *continued* CD 4 Track 44***zəv binim prest*

8. The two **elderly** Texas **millionaires**'ve been impressed by the **sophisticated** electronic eavesdropping equipment for a long time now.

*zəd binim prest*

9. The two **elderly** Texas **millionaires**'d been impressed by the **sophisticated** electronic eavesdropping equipment long before the burglary was thwarted. [thwordəd]

*zələv bin thərə lee(y)im prest*

10. The two **elderly** Texas **millionaires**'ll've been thoroughly impressed by the **sophisticated** electronic eavesdropping equipment by the time I've done my presentation.

*zāda bee(y)im prest*

11. The two **elderly** Texas **millionaires** ought to be impressed by the **sophisticated** electronic eavesdropping equipment.

*shüid bee(y)im prest*

12. The two **elderly** Texas **millionaires** should be impressed by the **sophisticated** electronic eavesdropping equipment.

*shüd•n beeto(w)im prest*

13. The two **elderly** Texas **millionaires** shouldn't be too impressed by the **sophisticated** electronic eavesdropping equipment.

*shüidəv binim prest*

14. The two **elderly** Texas **millionaires** should've been impressed by the **sophisticated** electronic eavesdropping equipment.

*shüdn•nəv bin thæ dim prest*

15. Given the circumstances, the two **elderly** Texas **millionaires** shouldn't've been that impressed by the **sophisticated** electronic eavesdropping equipment.

*cüdee zəlee bee(y)im prest*

16. We think that the two **elderly** Texas **millionaires** could easily be impressed by the **sophisticated** electronic eavesdropping equipment.

*cüdn•n bee(y)im prest*

17. No matter what we did, the two **elderly** Texas **millionaires** couldn't be impressed by even the most **sophisticated** electronic eavesdropping equipment.

*cüdəv binim prest*

18. The two **elderly** Texas **millionaires** could've been impressed by the **sophisticated** electronic eavesdropping equipment, but we're not sure.

*cüdn•nəv binim prest*

19. The two **elderly** Texas **millionaires** couldn't've been impressed by the **sophisticated** electronic eavesdropping equipment, because they left after 5 minutes.

*myt bee(y)im prest*

20. The two **elderly** Texas **millionaires** might be impressed by the **sophisticated** electronic eavesdropping equipment this time around.

*mydəv binim prest*

21. The two **elderly** Texas **millionaires** might've been impressed by the **sophisticated** electronic eavesdropping equipment, but they gave no indication one way or the other.

**Exercise 11-7; Compound Nouns and Complex Verbs *continued* CD 4Track 44***mäss bee(y)im prest*

22. The two **elderly** Texas **millionaires** must be impressed by the **sophisticated** electronic eavesdropping equipment because they are considering a huge order.

*mäsdəv binim prest*

23. The two **elderly** Texas **millionaires** must have been impressed by the **sophisticated** electronic eavesdropping equipment because they ordered so much of it.

*cən bee(y)im prest*

24. The two **elderly** Texas **millionaires** can be impressed by the **sophisticated** electronic eavesdropping equipment because they don't know much about surveillance.

*cæn(t) bee(y)im prest*

25. The two **elderly** Texas **millionaires** can't be impressed by the **sophisticated** electronic eavesdropping equipment because they invented most of the state of the art technology currently available.

### Exercise 11-8: Your Own Compound Nouns

### CD 4 Track 45

*Pause the CD and build up your own compound nouns, both subject and object.*

Subject	Object
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

### Exercise 11-9: Your Compound Nouns and Complex Verbs

### CD 4 Track 46

*Using your compound nouns from Ex. 11-8, choose a verb and put it through all the changes. Remember that it helps to have a verb that starts with a vowel. Add explanatory words to round out the sentence, complete the thought, and support the verb.*

- |                  |     |       |
|------------------|-----|-------|
| 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. | _____ |
| ought to eat     | 11. | _____ |
| should eat       | 12. | _____ |

should not eat	13.	_____
should have eaten	14.	_____
should not have	15.	_____
could eat	16.	_____
could not eat	17.	_____
could have eaten	18.	_____
could not have	19.	_____
might eat	20.	_____
might have eaten	21.	_____
must eat	22.	_____
must have eaten	23.	_____
can eat	24.	_____
can't eat	25.	_____

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### Exercise 11-10: Practical Application—U.S./Japan Trade Friction CD 4 Track 47

*Listen to the following excerpt, and compare the two versions.*

Forty years after the end of World War II, Japan and the U.S. are again engaged in conflict. Trade frictions, which began as minor irritants in an otherwise smooth relationship in the 1960s, have gradually escalated over the years.

The conflict is more dangerous than it appears because its real nature is partially hidden. It masquerades as a banal and sometimes grubby dispute over widgets with the stakes being whether American or Japanese big business makes more money.

In truth, the issue is strategic and geopolitical in nature. Japan is once again challenging the U.S., only this time the issue is not China or the Pacific, but world industrial and technological leadership and the military and economic powers which have always been its corollaries.

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Fɔːrdeɪ yɪr zæftɹ(ˌpəʊz)theɪ(y)endv wɪl dwɔːr tuː,(ˌpəʊz)ʃ'pæn'n θə US(ˌpəʊz)ərə ɡenɪn ɡeɪj dɪn(ˌpəʊz) ˌkænf'lɪt.(ˌpəʊz)trəɪd fr'kʃn'z,(ˌpəʊz)w'ʃ b'ɡæn'z mɪnr rɪrɹət'nts(ˌpəʊz)ɪn'n əðerwaɪz(ˌpəʊz) smuːθ r'lɛɪʃnʃɪp ɪn ðə nɑɪntiːn sɪksdiːz(ˌpəʊz)h'v ɡræjələe(y)ɛskələdəd(ˌpəʊz)dəvər θə yɪrz.

Thə kænfl'k d'z mɔː dɛɪnʃɪz θəni dɛpɪrɪz b'kəzəts rɛe(y)əl nɛɪtʃɪz pɑːrʃhəleɪ h'dd'n. It məskərəɪd zəzə bənələn səmtaɪmz ɡrəbeɪ d'spɪju dəvər wɪj'ts wɪθθə stɛɪks be(y)ɪŋ wɛðerə mɛrəkənɪz ʃæpənɛɪz bɪɡ bɪzn's məɪks mɔː mənɛɪ.

ɪn trʊθ, θɛe(y)ɪʃu(w)ɪz strətɛɪʃəkən ʃɛe(y)ɒpəlɪdəkələn nɛɪtʃɪz. ʃæpənɛɪz wən səɡən ʃhælənʃɪŋ θə ju(w)ɛs, ɒnli ðɪs tɑɪm, θɛe(y)ɪʃu(w)ɪz næt ʃhɑɪnə ɔːr θə pəs'fæk, bət wɪ rɒld'ɪn dɔːsstriːe(y)l'n tɛknəlɑɪʃkəl liːdɪrʃɪpən θə mɪlətɛrɛe(y)ənɛkənəmɛk pæwɪz w'ʃ h'vəweɪz bɪ n'ts kɔːrələreɪz.

### The Letter A

You've seen many examples of illogical spelling by now, and the letter A is a major contributor. A can be:

**Note** People who speak Chinese frequently pronounce [a], [æ] and [ɛ] the same. The common denominator of the three sounds is [ɛ]. When a Chinese speaker says *mate, mat, met*, it can sound like *met, met, met*. If this happens to be your case, in order to say common words like *make* and *man* correctly, first practice putting them on the airsteps and drawing them out. Don't be afraid

to exaggerate. You can even draw them out with a final unvoiced consonant.

[æ] cat      [ä] part      [ä] make      [ə] final      [ɛ] parallel      |o] war

may                      mæ  
eek                      æan

### make                      man

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	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>
	<b>æ</b>	<b>æo</b>	<b>u</b>	<b>i</b>	<b>ee</b>	<b>ü</b>	<b>ɛ</b>	<b>a</b>	<b>ə</b>	<b>ä</b>	<b>r</b>	<b>äi</b>
1	back	bow	booed	Bic	beak	book	beck	bake	buck	Bach	Burke	ba
2	black	blouse	blued	bliss	bleed	books	bled	blade	blood	block	blurred	bl
3	brad	browse	brood	brick	breed	brook	bread	break	brother	brought	fir	far
4	pat	about	boot	pit	peak	put	pet	paid	putt	pot	pert	pa
5	cat	couch	coot	kit	parakeet	cookie	kept	Kate	cut	caught	curt	ca
6	cad	cowed	cooed	kid	keyed	could	Keds	okayed	cud	cod	curd	ca
7	fat	found	food	fit	feet	foot	fed	fade	fun	fog	first	far
8	flack	flower	fluke	flick	fleet	put	fleck	flake	flood	father	flurry	tar
9	fragile	frown	fruit	frill	free	fructose	French	afraid	from	frog	further	far
10	fallow	foul	fool	fill	feel	full	fell	fail	fuss	fall	furl	Ca
11	gas	gout	goood	give	geek	good	get	gate	gun	gone	gird	gu
12	catch	couch	cool	kick	key	cook	ketch	cake	come	calm	Kirk	ca
13	lack	loud	Luke	lick	leak	look	lecture	lake	luck	lock	lurk	lar
14	mallet	mound	mood	mill	meal	wooden	men	main	mother	mom	murmur	mæ
15	pal	Powell	pool	pill	peel	pull	pell	pail	puck	pock	pearl	pa
16	sand	sound	soon	sin	seen	soot	send	same	some	sawn	sir	soi
17	satin	mountain	gluten	mitten	eaten	wouldn't	retina	latent	button	gotten	certain	ca
18	shad	shout	shoed	Schick	sheet	should	shed	shade	shun	shop	insured	sh:
19	shack	shower	shoed	shiver	chic	shook	chef	shake	shuck	shock	shirt	sh:
20	shallow	shower	shoot	shift	sheep	sugar	shell	shale	shut	shot	sure	sh:
21	chance	chowder	choose	chin	cheek		chest	change	chuck	chalk	churn	ch
22	tack	towel	two	tick	teak	took	tech	take	tuck	talk	turkey	tar
23	that	thousand	through	this	these		then	they	the	thought	third	ca
24	had	how'd	who'd	hid	he'd	hood	hen	hate	hud	hod	heard	ha
25	hat	about	hoot	hit	heat	foot	heck	Hague	hut	hot	hurt	he
26	value	vow	review	villain	reveal		vegetable	vague	vug	von	verve	va
27	whack	wow	woood	wick	weak	would	wed	weighed	what	walk	word	ha

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## Exercise 11-11: Presidential Candidates' Debate

## CD 4 Track 48

The prezədənt təmærrou nəidiz ɛpektədiniz steidəv θə yoonjən mesəj tə prəpouz fedrəl səbzədəez tə help lou<sup>(w)</sup> inkəm fæmleez ouvrkəm θə sou-käld dijədəl dəväid. Izidə nəpprope<sup>(y)</sup>ət yusəv gəvrmt fənz tə həndəot kəmpyudrz ən

prövaid innernet ækses tə thouz hu cæn<sup>(d)</sup>əford it; ənd if nət, why nət. Will bəgin with Mr. Keez.

I think this iz ənəthər keis whær pälətishənz try də jəmpən thə bændwægən əv səmthing thət's going ən in thee<sup>(y)</sup> əcänəmee, sou evreebədəez gənnə think thət they ækchəlee hæv səmthing tə do with thə rəzəlt when they dont. Therz nou need fr this. Wiräl reddy seeing əot ther prəpouzəlz fr thə distrəbyushən əv free PeeCees, nət beis dän səm pälətishən meiking ə judgment ən spending tæxpeiyer mənee, bət beis dän thə self-intrst əv thouz hu<sup>(w)</sup>är involvd inə nyu world, ə nyu world ən which p'rtisəpeishən iz thə kee də präfit— ənd in which ther iz ækchəlee ə sträng insentiv əməng thouz hu p'rtisəpeidin thə präivət sektər tə giv ækses tə indəvijəls sou thət they c'n impruv their əpärtyunədəez fr präfit, fr infərmeishn shəring. Thæts whæts älredee bin going ən—it will kəntinyu. Ther iz nou need fr thə gəvərmənt tə prətend thət it needs tə teik leedership hir. I think thæts jəst pəlidəkəl pəsjuuring.

Senədər Mə<sup>(k)</sup>kein.

I bəleev th't wee du hæv ə präbləm. ən thædiz thət therizə growing gæp bətween thə hævz ənd hæv-nəts in əmerəkə, thouz thædr eibl də teik pərdin this infərmeishn teknäləjee ən thouz th't hævnt. Wee took ə məijər step forwərd when wee dəsaidəd də wäi<sup>(y)</sup>r evree skool ən lybreree in əmerikə tə thee<sup>(y)</sup>innənet. Thætsə güd prougrem. Wee hæv tə hæv step tu, three, ən four, which meenz güd əkwipmənt, güd teechərz ənd güd cləssroomz. No, I wüdn du<sup>(w)</sup>it d'rektee. Bət therz läts əv weiz th'chyu kən inkerəj korpəreishnz, who in their own self-intrest, wüd wənt tə prəvaid... wüd rəseev tæks benəfits, wüd rəseev kredit, ənd mənny əthər weiz fr beeing invəlvd in thə skoolz, in əpgreiding thə kwälədee əv əkwipmənt th't thei hæv, thə kwälədee əv thə styudənts ənd therby prəvaiding ə məch-needed well-treind wərkfors.

Thæng kyū. Mr. Forbz.

*The president tomorrow night is expected in his State of the Union message to propose federal subsidies to help low-income families overcome the so-called digital divide. Is it an appropriate use of government funds to hand out computers and provide Internet access to those who can't afford it, and if not, why not? We'll begin with Mr. Keyes.*

"I think this is another case where politicians try to jump on the bandwagon of something that's going on in the economy, so everybody's gonna think that they actually have something to do with the result when they don't. There's no need for this. We're already seeing out there proposals for the distribution of free PCs, not based on some politician making a judgment and spending taxpayer money, but based on the self-interest of those who are involved in a new world, a new world in which participation is the key to profit—and in which there is actually a strong incentive among those who participate on the private sector to give access to individuals so that they can improve their opportunities for profit, for information sharing. That's what's already been going on—it will continue. There is no need for the government to pretend that it needs to take leadership here. I think that's just political posturing."

*Senator McCain.*

"I believe that we do have a problem. And that is that there is a growing gap between the *haves* and *have-nots* in America, those that are able to take part in this information technology and those that haven't. We took a major step forward when we decided to wire every school and library in America to the Internet. That's a good program. We have to have step two, three, and four, which means good equipment, good teachers, and good classrooms. No, I wouldn't do it directly. But there's lots of ways that you can encourage corporations, who in their own self-interest, would want to provide ... would receive tax benefits, would receive credit, and many other ways for being involved in the schools, in upgrading the quality of equipment that they have, the quality of the students, and thereby providing a much-needed well-trained workforce."

*Thank you. Mr. Forbes.*

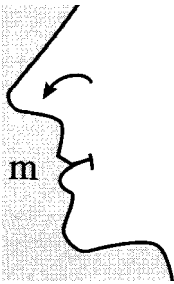
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## Chapter 12. Nasal Consonants

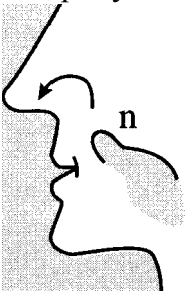
## CD 4 Track 49

We now turn to the three consonants whose sound comes out through the nose—M, N, and the NG combination. They each have one thing in common, their sound is blocked in the mouth in one of three locations. Two of them, N and NG, you can't even see, as with R, so they're hard to pick up on.

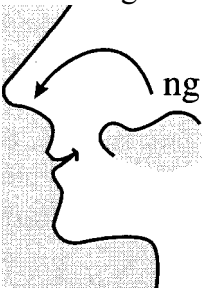
[m] is the easiest and most obvious. Like [b], the lips come together, the air can't get out, so it has to come out through the nose.



[n] is in a position similar to [t], but it can't be at all tense. It has to be completely relaxed, filling the whole mouth, touching the insides of all the teeth, leaving no room for the air to escape, except by the nose.



[ng] is back in the throat with [g]. The back of the tongue presses back, and again, the air comes out through the nose.



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### Exercise 12-1: Nasal Consonants

CD 4 Track 50

*We are going to contrast nasals with regular consonant sounds. Repeat after me.*

	<b>Initial</b>		<b>Middle</b>		<b>Final</b>	
<b>m/b</b>	me	bee	llama	lobber	ROM	rob
<b>n/d</b>	kneels	deals	Lana	lauder	Ron	rod
<b>ng/g</b>	long eels	geese	longer	logger	wrong	log

### Exercise 12-2: Ending Nasal Consonants

CD 4 Track 51

*Here we will focus on the final sounds. Repeat after me.*

<b>M</b>	<b>N</b>	<b>NG</b>
rum <sup>a</sup>	run <sup>a</sup>	rung <sup>a</sup>
sum/some	sun/son	sung
bum	bun	bung
turn	ton	tongue
dumb	done	dung
psalm	sawn	song

### Exercise 12-3: Reading Nasal Consonant Sounds

CD 4 Track 52

*We will read the following paragraph. Repeat after me.*

The young King Kong can sing along on anything in the kingdom, as long as he can bring a strong ringing to the changing songs. He can only train on June mornings when there is a full

moon, but June lends itself to singing like nothing else. Ding Dong, on the other hand, is not a singer; he cannot sing for anything. He is a man often seen on the green lawn on the Boston Open, where no one ever, ever sings.

### Exercise 12-4: Finding [n] and [ng] Sounds

CD 4 Track 53

*Find and mark the final [n] and [ng] 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?

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## Chapter 13. Throaty Consonants

There are five consonant sounds that are produced in the throat: [h] [k] [g] [ng] [er]. Because R can be considered a consonant, its sound is included here. For pronunciation purposes, however, elsewhere this book treats it as a semivowel.

### Exercise 13-1: Throaty Consonants

CD 4 Track 54

*Here we will read across the lists of initial, middle, and final consonants.*

	<b>Initial</b>	<b>Middle</b>	<b>Final</b>
<b>[h]</b>	haw hood he'll hat	reheat in half unhinge unheard of	
<b>[k]</b>	caw could keel cat	accident accent include actor	rink rack cork block
<b>[g]</b>	gaw good geese gat	regale ingrate agree organ	rug hog big log
<b>[ng]</b>	Long Island a long wait Dang you! being honest	Bronx inky larynx English	wrong daring averaging clung
<b>[r]</b>	raw roof real rat	error arrow mirror carbon	rare air injure prefer

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### Exercise 13-2: The Letter X

CD 4 Track 55

*The letter X can sound like either KS or GZ, depending on the letter that follows the X and where the*

*stress falls.*

<b>[ks]</b>	excite	[ɛksäit]
<i>Followed by the letter C or other unvoiced consonants</i>	extra	[ɛkstrə]
	exercise	[ɛksɜrsɪz]
	experience	[ɛkspɪrɪe(y)əns]
	except	[əksɛpt]
	execute	[ɛksekjut]
	excellent	[ɛksələnt]
<b>[gz]</b>	example	[əgzæmp <sup>ə</sup> l]
<i>Followed by a vowel and usually stressed on the second syllable</i>	exist	[əgzɪst]
	exam	[əgzæm]
	exert	[əgzɜrt]
	examine	[əgzæmən]
	executive	[əgzɛkyudəv]
	exit	[ɛgzɪt]
	exactly	[əgzæklee]

### Exercise 13-3: Reading the H, K, G, NG, and R sounds

CD 4 Track 56

*Repeat after me.*

#### H

"Help!" hissed the harried intern. "We have to hurry! The halfwit who was hired to help her home hit her hard with the Honda. She didn't have a helmet on her head to protect her, so she has to have a checkup ahead of the others."

#### K

The computer cursor careened across the screen, erasing key characters as it scrolled past. The technician was egually confused by the computer technology and the complicated keyboard, so he clicked off the computer, cleaned off his desk, accepted his paycheck, and caught a taxicab for the airport, destination Caracas.

#### G

The Wizard of Og

There was a man named...	Og
Who was his best friend?	Dog
Where did he live?	Bog
What was his house made of?	Log
Who was his neighbor?	Frog

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What did he drink?	Eggnog
What did he do for fun?	Jog
What is the weather in his swamp?	Fog

#### NG

The stunning woman would not have a fling with the strong young flamingo trainer until she had a ring on her finger. He was angry because he longed for her. She inquired if he were hungry, but he hung his head in a funk. The flamingo trainer banged his fist on the fish tank and sang out, "Dang it, I'm sunk without you, Punkin!" She took in a long, slow lungful of air and sighed.



**R**

War is horrible. During any war, terrible things occur. The result is painful memories and disfiguring scars for the very people needed to rebuild a war-torn country. The leaders of every country must learn that wars are never won, lives are always lost, and history is doomed to repeat itself unless we all decide to live in harmony with our brothers and sisters.

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

*Pause the CD and go through the paragraph and mark the [h], [k], [g], [ng], and [r] 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?

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**Telephone Tutoring****Final Diagnostic Analysis****CD 4 Track 58**

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The Nasdaq composite index on Monday suffered its biggest loss in three weeks after a wave of selling slammed Internet and other tech shares in Asia and Europe overnight—suggesting many investors are increasingly nervous about tech shares' current heights. The Nasdaq index ended down 141.38 points, or 2.8%, at 4,907.24, though it recovered from a morning sell-off that took it down as much as 209 points from Friday's record high. Biotechnology stocks were particularly hard hit. The broader market was also lower, though the Dow Jones industrial average managed to inch up 18.31 points to 9,947.13.

- |                        |                      |                        |                 |
|------------------------|----------------------|------------------------|-----------------|
| 1. law, job, collar    | 5. China, dime, fly  | 9. won, color, Florida | 13. about, now, |
| 2. class, chance, last | 6. if, is, been      | 10. new, blue, through | down            |
| 3. name, date, way     | 7. eve, ease, bean   | 11. good, put, could   | 14. joy, royal, |
| 4. ten, many, says     | 8. worm, third, hard | 12. won't, know, go    | deploy          |

- | <b>A</b>   | <b>B</b>   | <b>C</b>        | <b>D</b>     | <b>E</b>   | <b>F</b>   |
|------------|------------|-----------------|--------------|------------|------------|
| 1. pat     | 1. bat     | 1. apparition   | 1. abolition | 1. lap     | 1. lab     |
| 2. fat     | 2. vat     | 2. a rifle      | 2. arrival   | 2. life    | 2. live    |
| 3. stink   | 3. zinc    | 3. graces       | 3. grazes    | 3. dice    | 3. dies    |
| 4. sheer   | 4. girl    | 4. mesher       | 4. measure   | 4. dish    | 4. deluge  |
| 5. ten     | 5. den     | 5. latter       | 5. ladder    | 5. ought   | 5. odd     |
| 6. cheer   | 6. jeer    | 6. nature       | 6. major     | 6. etch    | 6. edge    |
| 7. thing   | 7. the     | 7. author       | 7. other     | 7. breath  | 7. breathe |
| 8. core    | 8. gore    | 8. lacking      | 8. lagging   | 8. snack   | 8. snag    |
| 9. yet     | 9. rice    | 9. access       | 9. example   | 9. box     | 9. bogs    |
| 10. wolf   | 10. prance | 10. association | 10. refract  | 10. way    | 10. bar    |
| 11. her    | 11. my     | 11. actual      | 11. arrive   | 11. down   | 11. mutter |
| 12. lice   | 12. not    | 12. behind      | 12. climber  | 12. ball   | 12. name   |
| 13. plants |            | 13. reflect     | 13. innate   | 13. muddle | 13. ran    |
|            |            | 14. alive       | 14. singer   |            | 14. wrong  |

- |                                      |
|--------------------------------------|
| 1. Sue arranged it.                  |
| 2. She organized her office.         |
| 3. Get your report done.             |
| 4. Where did you put it?             |
| 5. She's your usual television star. |

1.	soo <sup>(w)</sup> ərɛɪnj dit
2.	shee <sup>(y)</sup> ɔrgənizdr rāfəs
3.	gæcher r'port dən
4.	wɛrjə püd't
5.	shezhier yuzhəw <sup>əl</sup> tɛləvɪzhən stār
1.	Get a better water heater.

2.	Gedda bedder wädr heedr.
----	--------------------------

3.	alter	later
4.	intern	enter
5.	data	deter
6.	metal	metallic

7.	let	led
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## Chapters 1-13. Review and Expansion

### CD 5

We will be reviewing the concepts that form the basis of American speech—intonation, word groups, the staircase, and liaisons, as well as pronunciation. Let's briefly review each item in order. This time around, there will be no explanation.

### Review Exercise 1-1: Rubber Band Practice with Nonsense Syllables

1. <b>blah</b> blah <b>blah</b>	1. blah blah <b>blah</b>	1. blah <b>blah</b> blah	1. <b>blah</b> blah blah
2. <b>ding</b> ding <b>ding</b>	2. ding ding <b>ding</b>	2. ding <b>ding</b> ding	2. <b>ding</b> ding ding
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
1. <b>duh</b> duh <b>duh</b>	1. duh duh <b>duh</b>	1. duh <b>duh</b> duh	1. <b>duh</b> duh duh
2. <b>X</b> Y	2. unconcerned	2. including	2. <b>educate</b>
<b>Z</b>			
3. <b>8</b> 9	3. He sells <b>fish</b> .	3. He's <b>selfish</b> .	3. <b>Softball</b> game
<b>10</b>			
4. <b>Cows</b> give <b>milk</b> .	4. We like <b>Bob</b> .	4. I <b>think</b> so.	4. <b>Bring</b> me some.

### Review Exercise 1-2; Noun Intonation

- |  |  |
|--|--|
| 1. <b>Cats</b> eat <b>fish</b> .         | 6. <b>Ed</b> found a <b>job</b> .        |
| 2. <b>Boys</b> like <b>toys</b> .        | 7. <b>Max</b> cut his <b>finger</b> .    |
| 3. <b>Lou</b> lost his <b>mind</b> .     | 8. <b>Mary</b> flew a <b>kite</b> .      |
| 4. <b>Gail</b> earned a <b>fortune</b> . | 9. <b>Rick</b> passed the <b>test</b> .  |
| 5. <b>Betty</b> grows <b>tomatoes</b> .  | 10. Our <b>car</b> lost a <b>wheel</b> . |

### Review Exercise 1-3: Noun and Pronoun Intonation

- |   |                            |
|---|----------------------------|
| 1. <b>Patrick</b> speaks <b>French</b> .                | 1. He <b>speaks</b> it.    |
| 2. The <b>neighbors</b> sold their <b>car</b> .         | 2. They <b>sold</b> it.    |
| 3. The <b>police</b> chased the <b>felon</b> .          | 3. They <b>chased</b> him. |
| 4. The <b>housekeeper</b> did some <b>laundry</b> .     | 4. She <b>did</b> some.    |
| 5. The <b>architect</b> and I designed a <b>house</b> . | 5. We <b>designed</b> one. |

### Review Exercise 1-4: Sentence Intonation Test

1. They took it.
2. Mary had a baby.
3. Louis talked on the phone.
4. We forgot about it.
5. She had one.
6. Sam called him.
7. The dogs howled at the moon.
8. Did you order any?
9. We noticed her.
10. The books fell on the floor.

### Review Exercise 1-6: Pitch and Meaning Change

1. He looks like **Bob**.
2. He **looks** like Bob, but he's **not**.
3. He **knows** Bob, but he doesn't **trust** him.
4. He **can't trust** him. He **can't do** it.

### Review Exercise 1-7: Individual Practice

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1. Convey the information that it is Bob. +
2. Convey the opinion that he only resembles Bob. +
3. Convey the different feelings that someone has about Bob. +
4. Convey the fact that trust is a problem with Bob. +

### Review Exercise 1-8: Meaning of "Pretty," "Sort of," "Kind of," and "Little"

Question: How was it?

- Answer:
1. *It was pretty expensive. It was pretty expensive.*
  2. *It was sort of funny. It was sort of funny.*
  3. *It was kind of rude. It was kind of rude.*
  4. *It was a little late. It was a little late.*

### Review Exercise 1-9: Inflection

1. **Her** boyfriend almost never sends her flowers, but **mine** does.
2. Her **boyfriend** almost never sends her flowers, but her **sisters** always do.
3. Her boyfriend **almost** never sends her flowers, but every **once** in a while he does.
4. Her boyfriend almost **never** sends her flowers, no matter **what**!
5. Her boyfriend almost never **sends** her flowers, but he **planted** a lot in her **garden**.
6. Her boyfriend almost never sends **her** flowers, but he **never** forgets **Mother's Day**!
7. Her boyfriend almost never sends her **flowers**, but he **showers** her with **other** gifts.

### Review Exercise 1-10: Individual Practice

1. Indicate that her boyfriend prefers live plants to cut ones. (5) +
2. Indicate that her sisters are attentive to her horticultural needs. (2) +
3. Indicate that her boyfriend gives her non-floral presents. (7) +
4. Indicate that my boyfriend is good in the flower department. (1) +
5. Indicate that it is a true rarity for her boyfriend to send flowers. (4) +
6. Indicate that there is actually a slim chance that he might send flowers. (3) +
7. Indicate that her boyfriend remembers to send flowers to his mother. (6) +

### Review Exercise 1-11: Translation

*Pause the CD and translate Her boyfriend almost never sends her flowers into your native language.*

### Review Exercise 1-12: Create Your Own Intonation Contrast

Normal intonation \_\_\_\_\_  
 Changed intonation \_\_\_\_\_

### Review Exercise 1-13: Variable Stress

1. *How do you know ?*
2. *How do you know?*
3. *How do you know?*

4. *How do you know?***Review Exercise 1-14: Make a Variable Stress Sentence**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

**Review Exercise 1-15: Application of Stress**

Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets, talk to Paul Branan, who can't wait to cross the picket line at Caterpillar's factory in East Peoria. Branan, recently laid off by a rubber-parts plant where he earned base pay of \$6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Branan. "I don't want to take another guy's job, but I'm hurting, too."

**Review Exercise 1-17: Staircase Intonation Practice**

*On a separate piece of paper, draw a staircase and put each word where it belongs.*

**Review Exercise 1-18: Reading with Staircase Intonation**

Think the United **Auto** Workers can beat Caterpillar **Inc.** in their bitter **contract** battle? Before placing your **bets**, talk to Paul **Branan**, who **can't wait** to cross the **picket** line at Caterpillar's **factory** in East **Peoria**. **Branan**, **recently laid off** by a **rubber-parts** plant where he earned **base** pay of \$6.30 an **hour**, lives **one** block from a **heavily** picketed **gate** at the **Cat** complex. **Now** he's applying to replace one of **12,600 workers** who have been on **strike** for the **past** five **months**. "Seventeen dollars an **hour** and **they** don't want to **work**?" asks Branan. "I don't want to take **another** guy's **job**, but **I'm** hurting, **too**."

**Review Exercise 1-19: Spelling and Numbers**

CEO	See Eee <b>Oh</b>	Catch	<b>See</b> Ei Tee See <b>Aitch</b>
ATM	Ei Tee <b>Em</b>	Nate	En Ei Tee <b>Eee</b>
IRS	Ai Are <b>Ess</b>		
BMW	Bee Em <b>Dubbayou</b>	Area Code	<b>213</b>
JFK	Jay Eff <b>Kay</b>	Zip Code	<b>90291</b>
M&M	emanem	Date	<b>9/15/88</b>

**Review Exercise 1-20: Sound/Meaning Shifts**

icy	I see.	attic	a tick
achy	a key	comedy	committee
history	his tree	paradise	pair of dice
interest	in trust	selfish	sell fish
orange	arrange	underwear	under where?
eunuch	unique	ambulance	unbalanced

**Review Exercise 1-21: Squeezed-Out Syllables**

actually	[æk•chully]	finally	[fine•lee]
business	[biz•ness]	general	[gen•r'l]
comfortable	[c'mf•t'bl]	interest	[in•tr'st]
different	[dif•r'nt]	natural	[næch•r'l]
every	[ev•ree]	orange	[ornj]
favorite	[fa•vr't]	probably	[prä•blee]
family	[fæm•lee]	separate	[sep•r't]
vegetable	[vej•t'b'l]	several	[sev•r'l]

## Review Exercise 1-22: Syllable Patterns

<b>1</b>	<b>la!</b> <b>cat</b>	<b>la-a...</b> <b>dog</b>		
<b>2</b>	<b>la-la</b> <b>a dog</b>	<b>la-la</b> <b>hot dog</b>		
<b>3</b>	<b>la-la-la</b> <b>Bob's hot dog</b>	<b>la-la-la</b> <b>a hot dog</b>	<b>la-la-la</b> <b>a hot dog</b>	<b>la-la-la</b> <b>hot dog stand</b>
<b>4</b>	<b>la-la-la-la</b> <b>Spot's a hot dog.</b> <b>la-la-la-la</b> <b>It's my hot dog.</b>	<b>la-la-la-la</b> <b>It's a hot dog.</b> <b>la-la-la-la</b> <b>a hot dog stand</b>	<b>la-la-la-la</b> <b>Bob likes hot dogs.</b> <b>la-la-la-la</b> <b>lighthouse keeper</b>	

## Review Exercise 1-25: Sentence Stress with Descriptive Phrases

	<b>Adjective</b>	<b>Noun and Adjective</b>
1.	It's <b>black</b> .	It's a black <b>cat</b> .
2.	It's <b>scrambled</b> .	It's a scrambled <b>egg</b> .
3.	It's <b>fast</b> .	It's a fast <b>car</b> .

## Review Exercise 1-23: Syllable Count Test

1. confront	—	8. He like red ones.	—	15. European	
2. detail	—	9. He bought me one.	—	16. with dignity	
3. a blind date	—	10. It's very nice.	—	17. popcorn machine	
4. my date book	—	11. Jim likes hot rods.	—	18. a mortarboard	
5. consequence	—	12. lake	—	19. robin redbreast	
6. consequential	—	13. days	—	20. telescope	
7. Will needs a car.	—	14. It's your birthday?	—	21. telescopic	—

## Review Exercise 1-24: Single-Word Phrases

	<b>Noun</b>	<b>Adjective</b>
1.	It's a <b>cat</b> .	It's <b>black</b> .
2.	It's an <b>egg</b> .	It's <b>scrambled</b> .
3.	It's a <b>car</b> .	It's <b>fast</b> .

## Review Exercise 1-26: Two Types of Descriptive Phrases

	<b>Adjective Noun</b>	<b>Adverb Adjective</b>
1.	It's a <b>black cat</b> .	It's <b>dark black</b> .
2.	It's a <b>scrambled egg</b> .	It's <b>totally scrambled</b> .
3.	It's a <b>fast car</b> .	It's <b>too fast</b> .






## Review Exercise 1-27: Descriptive Phrase Story—Snow White and The Seven Dwarves

*Snow White* was a *beautiful princess*. On the *castle wall*, there was an *enchanted mirror* owned by an *old woman*—a *wicked witch!* "Mirror, mirror, on the wall, who's the fairest of them all?" When the mirror answered, "*Snow Whitet*," the *young girl* was banished from her *glorious castle* to live in the *dark woods*. She met *seven dwarves*, and they lived in a *small hut*. The *evil witch* tried to kill the *poor girl* with a *poisoned apple*, but she was saved by a *handsome prince*. They had a *beautiful wedding* and lived happily *ever after*.

### Review Exercise 1-28: Sentence Stress with Set Phrases

	<b>Noun</b>	<b>Noun/Adj.</b>	<b>Set Phrase</b>
1.	It's a <b>cat</b> .	It's <b>wild</b> .	It's a <b>wildcat</b> .
2.	It's an <b>egg</b> .	It's a <b>timer</b> .	It's an <b>egg timer</b> .
3.	It's a <b>car</b> .	It's a <b>crash</b> .	It's a <b>car crash</b> .

### Review Exercise 1-29: Making Set Phrases

- |   |       |   |       |
|---|-------|---|-------|
| 1. a box     | _____ | 4. a  cake   | _____ |
| 2. a  sitter | _____ | 5. a tea     | _____ |
| 3. a palm    | _____ | 6. a  opener | _____ |

### Review Exercise 1-30: Set Phrase Story—Our Mailman

Our *mailman* loves *junk food*. At *dinnertime*, he has *potato chips* and a *hot dog*. He puts some *soy sauce* on his *eggplant*, but it gives him a *stomachache*. For dessert, he has a *watermelon*, a *grapefruit*, and some *ice cream*. *Afterwards*, he leaves the *dinner table* and goes to the *bookshelf* in his *bedroom*. He takes down a *notebook* and does his *homework*. He puts a clean *pillowcase* on his pillow, covers up with the *bedspread*, and goes to *dreamland*.

### Review Exercise 1-31: Contrasting Descriptive and Set Phrases

	<b>Descriptive Phrase</b>	<b>Set Phrase</b>
1.	It's a black cat.	It's a wildcat.
2.	It's a scrambled egg.	It's an egg timer.
3.	It's a fast car.	It's a car crash.

### Review Exercise 1-32: Two-Word Stress

	<b>Descriptive Phrase</b>	<b>Set Phrase</b>
1.	a rocky <b>garden</b>	a <b>rock</b> garden
2.	a gilded <b>cage</b>	a <b>bird</b> cage
3.	melted <b>butter</b>	a <b>butter</b> knife
4.	tomato <b>soup</b>	<b>tomato</b> sauce
5.	a baby <b>goat</b>	a <b>scapegoat</b>

### Review Exercise 1-33: Nationality Intonation Quiz

- |                        |                  |                     |
|------------------------|------------------|---------------------|
| 1. a French guy        | 4. a french fry  | 7. French-Canadian  |
| 2. a French restaurant | 5. french toast  | 8. a French teacher |
| 3. French food         | 6. a french horn | 9. a french door    |

### Review Exercise 1-34: Contrasting Descriptive and Set Phrases

Set Phrase	Descriptive Phrase
A <b>French</b> teacher... ...teaches French.	A French <b>teacher</b> ... ...is from France.
A <b>French</b> book... ...teaches the French language.	A French <b>book</b> ... is on any subject, but it came from France.
<b>French</b> food... ...is croissants for breakfast.	A French <b>restaurant</b> ... ...serves croissants for breakfast.

### Review Exercise 1-35: Contrast of Compound Nouns

- |                           |                                |                             |
|---------------------------|--------------------------------|-----------------------------|
| 1. a dark <b>room</b>     | 11. a chemistry <b>set</b>     | 21. a police <b>station</b> |
| 2. a <b>dark</b> room     | 12. a chemical <b>reaction</b> | 22. a radio <b>station</b>  |
| 3. an antique <b>shop</b> | 13. a sixth <b>sense</b>       | 23. orange <b>juice</b>     |

- |                      |                       |                          |
|----------------------|-----------------------|--------------------------|
| 4. an antique dealer | 14. six cents         | 24. a guitar case        |
| 5. an antique chair  | 15. a sixth grader    | 25. an electric guitar   |
| 6. a new video       | 16. the sixth grade   | 26. trick photography    |
| 7. the video store   | 17. long hair         | 27. a photo-op           |
| 8. a coffee table    | 18. a hairdresser     | 28. a wedding ceremony   |
| 9. hot coffee        | 19. a haircut         | 29. a beautiful ceremony |
| 10. a coffeepot      | 20. the wrong station | 30. a wedding cake       |

### Review Exercise 1-36: Description and Set Phrase Test

- The **schoolkids** took the **subway downtown** for their **field trip** on **urban living**.
- Our local sheriff** had a **bumper sticker** on his **back bumper**.
- The homeowners** thought they had to pay **property taxes** to the **federal government**.
- There were **small tremblers** after the **earthquake in San Francisco**.
- The **Geology Club** went on a **camping trip** to **Mount Hood**.
- The **award ceremony** at the **Hilton Hotel** lasted for **two hours**.
- Bob Smith** took his **surfboard** out on a **stormy day** near **Diamond Head**.
- The **boy scouts** pitched their **pup tents** on the **mountaintop** in the **pouring rain**.
- It's a **little late** to ask the **babysitter** to stay **over night**.
- The **sixth graders** were reading **comic books** and drinking **chocolate milk**.

### Review Exercise 1-38: Consistent Noun Stress in Changing Verb Tenses (5 disk)

erode	1. The <b>floods</b>	erode the <b>mountains</b> .	th' fl'd	zəroud th' mæon <sup>(t)</sup> nz
eroded	2. The <b>floods</b>	eroded the <b>mountains</b> .	th' fl'd	zəroudəd th' mæon <sup>(t)</sup> nz
are eroding	3. The <b>floods</b>	're eroding the <b>mountains</b> .	th' fl'd	zrərərouding th' mæon <sup>(t)</sup> nz
will erode	4. The <b>floods</b>	'll erode the <b>mountains</b> .	th' fl'd	zələroud th' mæon <sup>(t)</sup> nz
would erode	5. The <b>floods</b>	'd erode the <b>mountains</b> .	th' fl'd	zədəroud th' mæon <sup>(t)</sup> nz
would have eroded	6. The <b>floods</b>	'd've eroded the <b>mountains</b> .	th' fl'd	zədəvəroudəd th' mæon <sup>(t)</sup> nz
that have eroded	7. The <b>floods</b>	that've eroded the <b>mountains</b> .	th' fl'd	zədəvəroudəd th' mæon <sup>(t)</sup> nz
have eroded	8. The <b>floods</b>	've eroded the <b>mountains</b> .	th' fl'd	zəvəroudəd th' mæon <sup>(t)</sup> nz
had eroded	9. The <b>floods</b>	'd eroded the <b>mountains</b> .	th' fl'd	zədəroudəd th' mæon <sup>(t)</sup> nz
will have eroded	10. The <b>floods</b>	'll've eroded the <b>mountains</b> .	th' fl'd	zələvəroudəd th' mæon <sup>(t)</sup> nz
ought to erode	11. The <b>floods</b>	ought to erode the <b>mountains</b> .	th' fl'd	zədə eəroud th' mæon <sup>(t)</sup> nz
should erode	12. The <b>floods</b>	should erode the <b>mountains</b> .	th' fl'dz	shüdəroud th' mæon <sup>(t)</sup> nz
should not erode	13. The <b>floods</b>	shouldn't erode the <b>mountains</b> .	th' fl'dz	shüdn•nəroud th' mæon <sup>(t)</sup> nz
should've eroded	14. The <b>floods</b>	should've eroded the <b>mountains</b> .	th' fl'dz	shüdəvəroudəd th' mæon <sup>(t)</sup> nz
should not have eroded	15. The <b>floods</b>	shouldn't've eroded the <b>mountains</b> .	th' fl'dz	shüdn•nəvəroudəd th' mæon <sup>(t)</sup> nz
could erode	16. The <b>floods</b>	could erode the <b>mountains</b> .	th' fl'dz	cüdəroud th' mæon <sup>(t)</sup> nz
could not erode	17. The <b>floods</b>	couldn't erode the <b>mountains</b> .	th' fl'dz	cüdn•nəroud th' mæon <sup>(t)</sup> nz
could have eroded	18. The <b>floods</b>	could've eroded the <b>mountains</b> .	th' fl'dz	cüdəvəroudəd th' mæon <sup>(t)</sup> nz
could not have eroded	19. The <b>floods</b>	couldn't've eroded the <b>mountains</b> .	th' fl'dz	cüdn•nəvəroudəd th' mæon <sup>(t)</sup> nz
might erode	20. The <b>floods</b>	might erode the <b>mountains</b> .	th' fl'dz	mydəroud th' mæon <sup>(t)</sup> nz
might have eroded	21. The <b>floods</b>	might've eroded the <b>mountains</b> .	th' fl'dz	mydəvəroudəd th' mæon <sup>(t)</sup> nz
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must erode	22. The <b>floods</b>	must erode the <b>mountains</b> .	th' fl'dz	məsdəroud th' mæon <sup>(t)</sup> nz
must have eroded	23. The <b>floods</b>	must've eroded the <b>mountains</b> .	th' fl'dz	məsdəvəroudəd th' mæon <sup>(t)</sup> nz
can erode	24. The <b>floods</b>	can erode the <b>mountains</b> .	the fl'dz	kənəroud th' mæon <sup>(t)</sup> nz

can't erode 25. The floods **can't erode** the **mountains**. the fl'dz kæn<sup>(d)</sup>əroud th' mæon<sup>(t)</sup>nz

## Review Exercise 1-39: Consistent Pronoun Stress in Changing Verb Tenses

present	1.	It <b>erodes</b> them.	idəroudz'm
past	2.	It <b>eroded</b> them.	idəroud'd'm
continuous	3.	It's <b>eroding</b> them.	itsərouding'm
future	4.	It'll <b>erode</b> them if it keeps up.	idələroud'm
present conditional	5.	It'd <b>erode</b> them if it kept up.	idəroud'm
past conditional	6.	It'd've <b>eroded</b> them if it'd kept up.	idəvəroud'd'm
relative pronoun	7.	The one that's <b>eroded</b> them is quite odd.	the wənthətsəroud'd'm (is...)
present perfect	8.	It's <b>eroded</b> them for eons.	itsəroud'd'm
past perfect	9.	It'd <b>eroded</b> them before the last ice age.	idəroud'd'm
future perfect	10.	It'll've <b>eroded</b> them by the end of the millennium.	idələvəroud'd'm
obligation	11.	It ought to <b>erode</b> them.	idədə eəroud'm
obligation	12.	It should <b>erode</b> them.	it sh'dəroud'm
obligation	13.	It shouldn't <b>erode</b> them.	it sh'dn•nəroud'm
obligation	14.	It should have <b>eroded</b> them.	it sh'dəvəroud'd'm
obligation	15.	It shouldn't've <b>eroded</b> them.	it sh'dn•nəvəroud'd'm
possibility/ability	16.	It could <b>erode</b> them.	it c'dəroud'm
possibility/ability	17.	It couldn't <b>erode</b> them.	it c'dn•nəroud'm
possibility/ability	18.	It could have <b>eroded</b> them.	it c'dəvəroud'd'm
possibility/ability	19.	It couldn't have <b>eroded</b> them.	it c'dn•nəvəroud'd'm
possibility	20.	It might <b>erode</b> them.	it mydəroud'm
possibility	21.	It might have <b>eroded</b> them.	it mydəvəroud'd'm
probability	22.	It must <b>erode</b> them.	it məss dəroud'm
probability	23.	It must have <b>eroded</b> them.	it məsdəvəroud'd'm
ability	24.	It can <b>erode</b> them.	it c'nəroud'm
ability	25.	It <b>can't erode</b> them.	it cæn <sup>(d)</sup> əroud'm

## Review Exercise 1-40: Intonation in Your Own Sentence

*On a separate piece of paper, write the Review Exercise as on pages 38-40.*

## Review Exercise 1-41: Supporting Words

1. The **floods** erode the **mountains** every **day**. 2. The **floods** eroded th' **mountains** for **centuries**.  
th' fləd zəroud th' mæon<sup>(t)</sup>n zəvree **day** th' fləd zərouəd th' mæon<sup>(t)</sup>nz fr **sen** chr•reez
3. The **floods're** eroding the **mountains** right **now**. 4. The **floods'll** erode th' **mountains** if this keeps **up**.  
th' fləd zr•r'rouding th' mæon<sup>(t)</sup>nz rāit nəo th' fləd zələroud th' mæon<sup>(t)</sup>nz if this keep **səp**
5. The **floods'd** erode the **mountains** if this kept **up**. 6. The **floods'** d've eroded th' **mountains** if it'd kept **up**.  
th' fləd zədəroud th' mæon<sup>(t)</sup>nz if this keptəp th' fləd zədəvəroud'd th' mæon<sup>(t)</sup>nz if id keptəp
- 157 7. **The floods** that've eroded the **mountains** are **over**. 8. The **floods've** eroded the **mountains** over the **years**.  
th' fləd zədəvəroud'd th' mæon<sup>(t)</sup>n zr•rov r th' fləd zəvəroud'd th' mæon<sup>(t)</sup>n zovr th' **yirz**
9. The **floods'd** already eroded the **mountains** 10. The **floods'll've** totally eroded th' **mountains**  
before the last ice age. by the next ice age.  
th' fləd zədäreddy əroud'd th' mæon<sup>(t)</sup>nz th' fləd zələv toudəlee<sup>(y)</sup>əroud'd th' mæon<sup>(t)</sup>nz  
b'for th' læss**dice** age by th' nex **dysage**

## Review Exercise 1-42: Contrast Practice

- would erode 5. The **floods'd** erode the **mountains**. th' fləd zədəroud th' mæon<sup>(t)</sup>nz
- had eroded 9. The **floods'd** eroded the **mountains**. th' fləd zədəroud'd th' mæon<sup>(t)</sup>nz
- would have eroded 6. The **floods'd've** eroded the th' fləd zədəvəroud'd th' mæon<sup>(t)</sup>nz



		<b>mountains.</b>		
that have eroded	7.	The floods that've eroded the mountains.	th'	<b>fləd</b> zədəvəroud'd th' <b>mæon</b> <sup>(t)</sup> nz
will erode	4.	The <b>floods</b> 'll erode the <b>mountains.</b>	th'	<b>fləd</b> zələroud th' <b>mæon</b> <sup>(t)</sup> nz
would erode	5.	The <b>floods</b> 'd erode the <b>mountains.</b>	th'	<b>fləd</b> zədəroud th' <b>mæon</b> <sup>(t)</sup> nz
would have eroded	6.	The <b>floods</b> 'd've eroded the <b>mountains.</b>	th'	<b>fləd</b> zədəvəroud'd th' <b>mæon</b> <sup>(t)</sup> nz
have eroded	8.	The <b>floods</b> 've eroded the <b>mountains.</b>	th'	<b>fləd</b> zəvəroud'd th' <b>mæon</b> <sup>(t)</sup> nz
had eroded	9.	The <b>floods</b> 'd eroded the <b>mountains.</b>	th'	<b>fləd</b> zədəroud'd th' <b>mæon</b> <sup>(t)</sup> nz
will have eroded	10.	The <b>floods</b> 'll've eroded the <b>mountains.</b>	th'	<b>fləd</b> zələvəroud'd th' <b>mæon</b> <sup>(t)</sup> nz
would erode	5.	The <b>floods</b> 'd erode the <b>mountains.</b>	th'	<b>fləd</b> zədəroud th' <b>mæon</b> <sup>(t)</sup> nz
ought to erode	11.	The floods ought to erode the mountains.	th'	<b>fləd</b> zədə eəroud th' <b>mæon</b> <sup>(t)</sup> nz
can erode	24.	The floods can erode the mountains.	the	<b>flədz</b> c'nəroud th' <b>mæon</b> <sup>(t)</sup> nz
can't erode	25.	The floods can't erode the mountains.	the	flədz <b>cæn</b> <sup>(d)</sup> əroud th' <b>mæon</b> <sup>(t)</sup> nz

### Review Exercise 1-43: Yes, You *Can* or No, You *Can't*?

I can tell you.	[I k'n tell you]	<i>positive</i>
I <b>can't</b> tell you.	[I <b>kæn</b> <sup>(t)</sup> tell you]	<i>negative</i>
I <b>can</b> tell you.	[I <b>kææn</b> tell you]	<i>extra positive</i>
I <b>can't</b> tell you.	[I <b>kæn</b> <sup>(t)</sup> tell you]	<i>extra negative</i>

### Review Exercise 1-44: Building an Intonation Sentence

I **saw** him. + I **saw** him **again**. + I **saw** him at **work** again. + I think I **saw** him at **work** again. + I really think I **saw** him at **work** again. + I **really** think I saw him at **work** again in the **yard**. + I **really** think I saw him at **work** again in the **yard** behind the **house**.

### Review Exercise 1-45: Building Your Own intonation Sentences

*On a separate piece of paper, build up your own sentences.*

### Review Exercise 1-46: Regular Transitions of Nouns and Verbs

Nouns		Verbs	
an accent	[æks'nt]	to accent	[æksənt]
a contract	[kən'trækt]	to contract	[k'ntrækt]
an insert	[ɪnsɜ:t]	to insert	[ɪnsɜ:t]
an object	[əb'jekt]	to object	[əb'jekt]
progress	[prə'grɜ:s]	to progress	[pr'grɜ:s]

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### Review Exercise 1-47: Regular Transitions of Adjectives and Verbs

Nouns/Adjectives		Verbs	
alternate	[ə'ltern't]	to alternate	[ə'ltern'eɪt]
estimate	[est'm't]	to estimate	[est'm'eɪt]
separate	[sep'r't]	to separate	[sepereɪt]

### Review Exercise 1-48; Regular Transitions of Adjectives and Verbs

1. Would you please *alternate* seats with the other *alternate*?
2. They signed a *contract* in order to *contract* their services.
3. Who could *object* to *progress*?
4. The unidentified flying *object* *progressed* slowly across the night sky.
5. We need a written *estimate* in order to *estimate* the payment.

## Review Exercise 1-51; Extended Listening Practice

1. \_\_\_\_\_ .
2. \_\_\_\_\_ .
3. \_\_\_\_\_ .

## Review Exercise 1-53: Reduced Sounds

<b>To</b>	<b>Looks Like...</b>	<b>Sounds Like...</b>
<i>unvoiced</i>	The president hoped to veto the bill.	[th' <b>pre</b> zədnt houpətə veetou th' <b>bill</b> ]
<i>voiced</i>	Deposit it to my account, please.	[d'pəz'di <sup>(t)</sup> 't' myə kəʊn <sup>(t)</sup> , pleez]
	Their boss told them to wait.	[thɜr <b>bäss</b> toldəmdə <b>wəit</b> ]
	The coach showed us how to pitch.	[the <b>coch</b> showdəs hæodə <b>pitch</b> ]
<b>At</b>	Everyone stared at the mess.	[everyone stərdə <sup>(t)</sup> th' <b>mess</b> ]
<i>unvoiced</i>	Stay at my house for a while.	[stayə <sup>(t)</sup> <b>my</b> hæos frə while]
<i>voiced</i>	Jim looked at his watch impatiently.	[ <b>jim</b> lük d'diz <b>wätch</b> im pəish'ntlee]
	He's at his brother's.	[heez'diz <b>brə</b> θrɜz]
<b>It</b>	They said it took too long.	[they sedi <sup>(t)</sup> <b>tük</b> too ləng]
<i>unvoiced</i>	Do you think it turned out?	[dyu θɪŋk it tɜn <b>də</b> ʊt]
<i>voiced</i>	Let's keep it in perspective.	[lets kee'pidɪn pɜrs'pek'tɪv]
	Can we keep it for another day?	[kwee kee'pɪ <sup>(t)</sup> frə n'ther day]
<b>For</b>	This'll do for now.	[θɪssəl <b>du</b> frə <b>nə</b> ʊ]
	The students all worked for hours.	[th' <b>studn</b> tsəll wrkt frhæwɜz]
<b>From</b>	We learned it from the coach.	[we <b>lɜn</b> di <sup>(t)</sup> frɪm th' <b>coch</b> ]
	The tourists came from all over.	[the <b>tɜ</b> rɪsts kəme frəm'əll'ɒvɜ]
<b>In</b>	We made it just in time.	[we <b>me</b> ɪdɪt dʒəstɪn <b>taɪ</b> me]
	The place was in an uproar.	[th' <b>pleis</b> wəzɪnənə'pɜr]
<b>An</b>	It was an odd remark.	[ɪt wəzənəd rəm'ɜrk]
	He's an open book to me.	[heezə noupən <b>bük</b> tə me]
<b>And</b>	Everyone sat and chatted for a while.	[evreewən sæ <sup>(t)</sup> n <b>chæ</b> dəd frə wɪ <sup>ə</sup> ]
	It was getting later and later.	[ɪt w'z gedɪŋ leɪdɪr'n <b>leɪ</b> dɪr]
<b>Or</b>	We had two or three options.	[we hæd tu <sup>(w)</sup> r θri: <b>ə</b> pʃn'z]
	No one could see or hear anything.	[nəʊ w'n kʊd see <sup>(y)</sup> r hɪ'renɪ θɪŋ]
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<b>Are</b>	The neighbors are complaining again.	[th' neɪbrɜr k'm'pleɪnɪŋ ə'geɪn]
	Whose shoes are these?	[huz <b>ʃu:z</b> θi:z]
<b>Your</b>	The door's on your left.	[th' dɔ:z ɔn jɜr <b>le</b> ft]
	Are you on your way yet?	[ɑr ju <sup>(w)</sup> ɔn jɜr <b>w</b> eɪ jet]
<b>One</b>	There's another one later.	[ðerzə <b>nə</b> θr w'n <b>leɪ</b> dɪr]
	One of them is outside.	[w'n'v'm'z əʊ <sup>(t)</sup> <b>saɪ</b> d]
<b>The</b>	The other one's in here.	[ðe <sup>(y)</sup> <b>ə</b> θr w'n zɪn hɪr]
	Did he pass the test?	[dɪdeɪ pæs θ' <b>te</b> st]
<b>A</b>	Let's take a cab.	[lets teɪkə <b>kæ</b> b]
	What's the tallest building in America?	[wɪts θ' təll'st <b>bɪ</b> ldɪŋ ɪnə'merəkə]
<b>Of</b>	Would you like a piece of pie?	[wʊld ju <b>laɪ</b> kə pi:]
	They'll be gone for a couple of weeks.	[θeɪl bi: gɔn frə kʊplə <b>w</b> eeks]
<b>Can</b>	Do you think you can do it?	[dyu θɪŋk ju k'n <b>du</b> <sup>(w)</sup> 't]
	Can you believe it?!	[k'nju <b>b</b> 'li:vɪt]
<b>Had</b>	We think he'd never done it before.	[we θɪŋk hi:d nevə <b>d</b> ə'nɪt b'fɔr]
	They'd always done it that way.	[θeɪ dəweɪz <b>d</b> ə'nɪt ðæt weɪ]
<b>Would</b>	Why would he tell her?	[waɪ wʊdi <b>t</b> elɜr]
	I don't know if he'd agree.	[aɪ dʊnəʊ ɪf hi:d ə'grɪe]

<b>Was</b>	Who was on the phone? The drummer was off beat.	[hoo w'zän th' <b>foun</b> ] [th' drəmɹ w'zäf <b>beet</b> ]
<b>What</b>	Let's see what he wants. Who knows what it is?	[let see wædee <b>wänts</b> ] [hoo nouz w'd'd'z]
<b>Some</b>	Some of it got in my eyes. Somebody took my place.	[s'm'v't gädin my <b>äiz</b> ] [s'mb'dee tük my <b>pleis</b> ]

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

<b>Relative Pronoun</b>	The grapes that he bought were sweet.	[th' <b>greips</b> the dee bät wr <b>sweet</b> ]
<b>Conjunction</b>	We hope that you'll be there.	[we houp the chüll <b>bee</b> there]
<b>Demonstrative</b>	Don't do that!	[doun <sup>(t)</sup> <b>du</b> thæt]
<b>Combination</b>	I know that you'll like that car that you bought.	[äi <b>nou</b> the chüll like thæt <b>cär</b> the chew bät]

**Review Exercise 1-55: Crossing Out Reduced Sounds**

Think the United **Auto Workers** can beat Caterpillar **Inc.** in their bitter **contract** battle? Before placing your **bets**, talk to Paul **Branan**, who **can't wait** to cross the **picket** line at Caterpillar's **factory** in East **Peoria**. **Branan**, **recently laid off** by a **rubber**-parts plant where he earned **base** pay of \$6.30 an **hour**, lives **one** block from a **heavily** picketed **gate** at the **Cat** complex. **Now** he's applying to replace one of **12,600 workers** who have been on **strike** for the **past five months**. "Seventeen dollars an **hour** and **they** don't want to **work**?" asks Branan. "I don't want to take **another** guy's **job**, but **I'm** hurting, **too**."

**Review Exercise 1-56: Reading Reduced Sounds**

Th'nk th' Unit'd **Auto Wrkrs** c'n beat Cat'pill'r **Inc.** 'n their b'tter **contract** battle? B'fore plac'ng y'r **bets**, talk t' Paul **Bran'n**, who **can't wait** f cross th' **p'cket** line 't Cat'pill'r's **factry** 'n East **Peoria**. **Bran'n**, **rec'ntly laid off** by **r'bb'r**-parts plant where he 'rned **base** pay'v \$6.30'n **hour**, l'ves **w'n** block fr'm' **heav'ly** p'ck't'd **gate** 't th' **Cat** complex. **Now** hes 'pplying t' r'place w'n'v 12,600 **wrkr**s who h've b'n on **strike** fr th' **past** five **m'nths**. "**Sev'n**teen doll'rs 'n **hour** 'nd **they** dont want t' **work**?" asks Bran'n. "**I** dont want t' take '**n'ther** guys **job**, b't **I'm** h'rting, **too**."

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**Review Exercise 1-57: Phrasing**

<b>Statement</b>	<b>Birds lay eggs.</b>
<b>Clauses</b>	As we all <b>know</b> , <b>birds lay eggs.</b>
<b>Listing</b>	<b>Birds lay eggs, build nests, and hunt for food.</b>
<b>Question</b>	Do <b>birds lay eggs?</b>
<b>Repeated Question</b>	Do <b>birds lay eggs?!</b>
<b>Tag Question</b>	<b>Birds lay eggs, don't they?</b>
<b>Tag Statement</b>	<b>Birds lay eggs, DON'T they!</b>
<b>Indirect Speech</b>	He asked if <b>birds laid eggs.</b>
<b>Direct Speech</b>	"Do <b>birds lay eggs?</b> " they <b>inquired.</b>

**Review Exercise 1-60: Tag Endings**

- |   |   |
|---|---|
| 1. <u>There's none left. <i>Is there!</i></u> | 6. <u>She had to do it, _____ ?</u>     |
| 2. <u>That was fun, _____ !</u>               | 7. <u>She'd rather do it, _____ ?</u>   |
| 3. <u>You don't have a clue, _____ !</u>      | 8. <u>She'd better do it, _____ !</u>   |
| 4. <u>He wouldn't forget, _____ ?</u>         | 9. <u>She'd never do it, _____ ?</u>    |
| 5. <u>They can do it over, _____ ?</u>        | 10. <u>She'd never done it, _____ ?</u> |

**Review Exercise 2-1: Spelling and Pronunciation**

Buddy. Buddy forgot. He said OK, buddy forgot. He said OK, but he forgot.

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

- I think he's on his way. \_\_\_\_\_
- He put it in an umbrella stand. \_\_\_\_\_
- We bought it in Italy. \_\_\_\_\_

## Review Exercise 2-8: Consonant/Consonant Liaison Practice

1. Nick Clark hopes to put ten dollars down. \_\_\_\_\_
2. But Tom makes so much juice. \_\_\_\_\_
3. Bob's dog got some bones. \_\_\_\_\_

## Review Exercise 2-9: Vowel / Vowel Liaison Practice

1. Can you see it through to the end? \_\_\_\_\_
2. Be available for the other opportunity in my office. \_\_\_\_\_
3. He always wants to offer to go over it again. \_\_\_\_\_

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

1. We're glad that your homework's done. \_\_\_\_\_
2. Would you help me with this? \_\_\_\_\_
3. Do you miss your old friends? \_\_\_\_\_
4. Where's your brother? \_\_\_\_\_

## Review Exercise 2-12: Finding Liaisons and Glides

Think the United **Auto** Workers can beat Caterpillar Inc. in their bitter **contract** battle? Before placing your **bets**, talk to Paul **Branan**, who **can't wait** to cross the **picket** line at Caterpillar's **factory** in East **Peoria**. **Branan**, **recently laid off** by a **rubber-parts** plant where he earned **base** pay of \$6.30 an **hour**, lives one block from a **heavily picketed gate** at the **Cat** complex. Now he's applying to replace one of 12,600 **workers** who have been on **strike** for the **past five months**. "Seventeen dollars an **hour and they don't want to work**?" asks Branan. "I don't want to take **another** guy's **job**, but **I'm** hurting, too."

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## Review Exercise 2-13: Practicing Liaisons

Think the<sup>(y)</sup>Unite dāuto Workers can beat Caterpillr rinc. in their bitter **contract** battle? Before placing your **bets**, talk to Paul **Branan**, who **can't wait** to cross the **picket** ly n't Caterpillar's **factree** yineest Pe<sup>(y)</sup>ori<sup>(y)</sup>a. **Branan**, **recently** lay dāff bya **rubber-parts** plant wheree<sup>(y)</sup>earned **base** pay'v \$6.30<sup>(y)</sup>a næ<sup>(w)</sup>er, live zw'n block froma **heavily** picketed **gate** a<sup>(t)</sup>the **Cat** complex. **Nowee** zapplying to replace w'n'v 12,600 **workers** who<sup>(w)</sup>v binān **strike** for the **past five months**. "Seventeen dollar sa næ<sup>(w)</sup>er and **they don't want to work**?" asks Branan. "I don't wan<sup>(t)</sup>to take **another** guy's **job**, b'dime hurting, **too**."

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

Stressed		Unstressed		
that	thæt	th't	thət	We think th't we can <b>get</b> there in time.
than	thæn	th'n	thən	It's <b>harder</b> th'n she <b>thought</b> .
as	æz	'z	əz	It was'z <b>flat</b> 'z a <b>pancake</b> .
at	æt	't	ət	We <b>jumped</b> 't the <b>chance</b> .
and	ænd	'nd	ənd	The <b>speaker</b> went on'n <b>on</b> .
have	hæv	h'v	həv	How h'v you <b>been</b> ?
had	hæd	h'd	həd	I wish we h'd <b>been</b> there.
can	cæn	c'n	cən	Let me know if you c'n <b>be</b> there.

## Review Exercise 3-3: Vowel-Sound Differentiation

æ	ä	ə	ou	a	ε
1. ask	often	under	over	April	ever
2. back	ball	bunch	both	baby	bend
3. cap	cop	cup	cope	cape	kept
4. dash	dot	does	don't	date	desk
5. fast	fall	fun	photo	fail	fell

## Review Exercise 3-4: Finding the æ, ä, ə Sounds

Think thə United äuto Workers can beat Cæterpillar Inc. in their bitter **contract** battle? Before placing your **bets**,

talk to Paul **Branan**, who **can't wait** to cross the **picket** line at Caterpillar's **factory** in East **Peoria**. **Branan**, **recently** laid off by a rubber-parts plant where he earned **base** pay of \$6.30 an **hour**, lives **one** block from a **heavily** picketed **gate** at the **Cat** complex. **Now** he's applying to replace one of **12,600 workers** who have been on **strike** for the **past** five **months**. "Seventeen dollars an **hour** and **they** don't want to **work**?" asks Branan. "I don't want to take **another** guy's **job**, but **I'm** hurting, **too**."

## Review Exercise 3-5: Reading the [æ] Sound

### Fæst Dæncing Næncy

We plan to have a dance on the last Saturday in January. It's the last chance for a dance. We practice at a dance class with Max and Nancy. Max dances fast, but Nancy dances best. We are happy about the dance, but Max is sad that Sally can't dance. Her ankle is in a cast!

## Review Exercise 3-6: Reading the [ä] Sound

### Päul's Täll Däughter

Tom watches Paul's tall daughter play softball and volleyball. Paul's daughter is called Molly. Molly starts playing softball in March and ends in August. She plays volleyball in October. Tom is Molly's godfather. They have a lot in common. Tom bought Molly a ball. When Molly saw the ball, she tossed it in the air. "Thanks a lot, Tom!"

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## Review Exercise 3-7: Reading the [ə] Sound

### S'nday 'n M'nday

Monday is such a wonderful day. But Sunday is much more wonderful than Monday! We have so much fun on Sunday, and we must run on Monday. What trouble ... Doug must run on Sunday *and* Monday. Doug has no fun.

## Review Exercise 4-1 : Stressed and Unstressed T

paternal                      pattern                      critique                      critic

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

1. Tell Tina's tailor to take two tucks in the top of Tim's trousers tomorrow.
2. We try and try, but Todd still tells us to try harder.
3. Terry had a tingling in her toes until the doctor took her temperature.

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

1. What a totally naughty little daughter! [wədə toudəlee nādee liddle dādr]
2. Matty got a little cottage in the city. [mædee gədə liddle cäd'j in th' siddee]
3. Letty bought a lot of bottles for Katie. [lədee bädə lädə bäd'lz fr keidee]

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

1. Matt got to put Jim's pet rat back in the cage. [mæ<sup>(t)</sup>gä<sup>(t)</sup>t' pü<sup>(t)</sup> jimz pe<sup>(t)</sup>ræ<sup>(t)</sup>bæck in th' keij]
2. Pat set the date with Kate. [pæ<sup>(t)</sup>se<sup>(t)</sup>th' dei<sup>(t)</sup>with kei<sup>(t)</sup>]
3. It's not what they went for. [its nă<sup>(t)</sup>wə<sup>(t)</sup> they wen<sup>(t)</sup> for]

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

1. Whitney saw lightning on the mountain. [wi<sup>(t)</sup>nee sä li<sup>(t)</sup>ning än the mæon<sup>(t)</sup>n]
2. He was certainly a frightening accountant. [he w'z sr<sup>(t)</sup>nlee<sup>(y)</sup>əfri<sup>(t)</sup>ning əkæon<sup>(t)</sup>n<sup>(t)</sup>]
3. That was a rotten way to shorten the curtain! [thæt w'z'rä<sup>(t)</sup>n weid' shor<sup>(t)</sup>n th' kr<sup>(t)</sup>n]

## Review Exercise 4-7: Rule 5—The Silent T

1. We had twenty interviews on May 22. [we hæd twenny innerviewzän may twenny sek'nt]
2. They don't even want a percentage. [they doe neev'n wänə prsen'j]
3. We took advantage of the interruption. [we tükəd væn'jv the<sup>(y)</sup>innerəpshən]

## Review Exercise 4-10: T Combinations in Context

1. But he said that it's OK. [bədəe sed thədɪt sou **keɪ**]
2. It's not what you want, but it's what you get. [ɪts nət wəʃew **wənt**, bədɪts wəʃew **get**]
3. What a way to get what he wants! [wədə weɪdə get wədəe **wənts**]

## Review Exercise 4-11: Voiced and Unvoiced Sounds with T

paw	pod	pot	bah	bawd	bought
par	pard	part	bar	bard	Bart
pall	palled	palt	ball	balled	Balt

## Review Exercise 5-2: Sounds Comparing L with T, D, and N

### Beginning

lab	nab	tab	dab	Ellie
lot	not	tot	dot	caller
lie	night	tie	die	alley

### Middle

any	Eddie	bill
Conner	cotter	sill
Annie's	at ease	bowl

### End

bin	bit	bid
sin	sit	sid
bone	boat	bode

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## Review Exercise 5-3: Final El with Schwa

1	bill	2	bull	3	pool	4	bail
	bi-ə-lə		bū-ə-lə		pū-(w)ə-lə		bay-(y)ə-lə
5	bell	6	peel	7	<b>Buell</b>	8	pearl
	bɛ-ə-lə		pee-(y)ə-lə		byū-(w)ə-lə		pr-rə-lə

## Review Exercise 5-4: Many Final Els

1	bill	2	bull	3	pool	4	bail
	bi-əlll		bū-əlll		pū-(w)əlll		bay-(y)əlll
5	bell	6	peel	7	<b>Buell</b>	8	pearl
	bɛ-əlll		pee-(y)əlll		byū-(w)əlll		pr-iəlll

## Review Exercise 5-5: Liaise the Ls

1	call him	[cəllɪm]	2	visible	[vɪzəbəl <sup>3</sup> ]
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## Review Exercise 5-7: Silent Ls

1. would      could      should
2. chalk      talk      walk
3. already      always      almost

## Review Exercise 5-8: Hold Your Tongue!

Let Larry's little lily leaves fall off.

## Review Exercise 5-9: Bill and Ellie

Bill still calls Ellie all the time. He'll really be glad when she calls back, but it may be a while. He slowly dials the telephone for the twelfth time. *Trill, trill, trill.* No luck. Well, Ellie will feel ill when Bill is in the hospital. He might fall from the windowsill. "Ellie? Hello! Are you well?" Saved by the bell!

## Review Exercise 5-11 : Final L Practice

	<b>üll</b>	<b>ell</b>	<b>æwl</b>	<b>ell</b>	<b>ale</b>	<b>oll</b>	<b>eel</b>	<b>dl</b>
1.	bull	ball	bowel	bell	bale	bowl	Beal	bottle
2.	pull	pall	Powell	pell	pail	pole	peel	poodle
3.	full	fall	foul	fell	fail	foal	feel	fetal

## Review Exercise 5-12: A Frontal Lobotomy?

I'd rather have a frontal lobotomy than a bottle in front of me, chortled the gentle little man, or was it the little gentleman? But anyway, it'll take a battle to test his mettle. What'll he do to get a handle on the whole kit and caboodle? I don't want to meddle, but what if he flies off the handle again? Out of luck, that's what!

## Review Exercise 5-13: Speed-reading

Repeat the paragraph from Review Exercise 1-55 as quickly as possible.

## Review Exercise 5-14: Tandem Reading

Repeat the paragraph from Review Exercise 1-55 along with me.

## Review Exercise 6-1 : R Location Practice

[g], [gr], Greg, grin, grand, gray, cray, care, core, corner, curl, girl, urban, her, earn, earth, world, were, word  
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## Review Exercise 6-2: Double Vowel Sounds with R

	är	er	or	eer	er
1	[ä] + [er]	[ε] + [ər]	[o] + [ər]	[e] + [ər]	[ər] + [ər]
2	[hä•ərd]	[shε•ər]	[mo•ər]	[he•ər]	[wər•ər]
3	hard	share	more	here	were

## Review Exercise 6-3: How to Pronounce Troublesome Rs

1. were	[wər•ər]	3. world/whirled	[were rolled]	5. where/wear	[wεər]
2. word	[wər•ərd]	4. wore/war	[woər]		

## Review Exercise 6-4: Zbigniew's Epsilon List

embarrass	character	any	vocabulary	said	paragraph
Paris	necessary	says	parallel	guarantee	area

## Review Exercise 6-5: R Combinations

	ər	är	er	or	eer	æwr
1.	earn	art	air	or	ear	hour
2.	hurt	heart	hair	horse	here	how're
3.	were	far	where	wore	we're	power

## Review Exercise 6-6: Roy the Rancher

Roy's car will arrive around three in the afternoon. Gary will rest before they ride around the ranch together in the Ford. Gary's a grape grower in Northern California, and Roy's a rancher in Southern California. They were friends in Paris at the Sorbonne for four years. Roy and Gary had an orange grove and an apple orchard in Barstow, but the oranges were horrible and the apple trees were worse. They roamed around Europe for several years until Gary's marriage. He married Sarah in Bakersfield and had four children: Rachel, Rudy, Randy, and Harry. Harry was a fairly rude boy and he created rather a lot of trouble between Gary and Sarah. Gary ordered Harry to shape up or forget working in the yard for extra money. Harry said he was sorry and the group became friends again. After a long separation, Gary heard from his friend, Roy. Roy was driving through Fresno and wanted to get together with Gary's family. Everyone gathered around the fireplace to wait for Gary's old friend. Gary, Sarah, Rachel, Rudy, Randy, and Harry are sitting in a row near the garage. Roy's car will arrive around three in the afternoon.

## Review Exercise C: Modifying Descriptive Phrases

	Descriptive Phrase	Modified Description
1.	It's a black <u>cat</u> .	It's a <u>dark</u> black cat.
2.	It's a scrambled <u>egg</u> .	It's a <u>totally</u> scrambled <u>egg</u> .
3.	It's a fast <u>car</u> .	It's a <u>really</u> fast <u>car</u> .

## Review Exercise D: Modifying Set Phrases

**Set Phrase**

1. It's a **wildcat**.
2. It's an **egg** timer.
3. It's a **car** crash.

**Modified Set Phrase**

- It's a fierce **wildcat**.  
It's a plastic **egg** timer.  
It's a catastrophic **car** crash.

**Review Exercise E: Two- and Three-Word Set Phrases****Two-Word Set Phrase**

1. It's a **wildcat**.
2. It's an **egg** timer.
3. It's a **car** crash.

**Three-Word Set Phrase**

- It's a **wildcat** preserve.  
It's an **egg** timer bell.  
It's a **car** crash report.

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**Review Exercise F: Three-Word Phrase Summary****Modified Description**

1. a **dark** black **cat**
2. a **totally** scrambled **egg**
3. a **really** fast **car**

**Modified Set Phrase**

- a fierce **wildcat**  
a plastic **egg** timer  
a catastrophic **car** crash

**Three-Word Set Phrase**

- a **wildcat** preserve  
an **egg** timer bell  
a **car** crash report

**Review Exercise I: Multiple Modifiers with Set Phrases****Modified Set Phrase**

1. It's a fierce **wildcat**.
2. It's a plastic **egg** timer.
3. It's a catastrophic **car** crash.

**Remodified Set Phrase**

- It's an **astonishingly** fierce **wildcat**.  
It's an **old** plastic **egg** timer.  
It's a **truly** catastrophic **car** crash.

**Review Exercise J: Compound Intonation of Numbers**

- |   |   |   |
|---|---|---|
| 1. How <b>old</b> is she?<br>She's <b>thirteen</b> . [thirtéén]<br>She's <b>thirty</b> , [thírdy] | 2. How long has it <b>been</b> ?<br><b>Thirteen</b> yéars.<br>Thirty <b>years</b> . | 3. How <b>old</b> is she?<br>She's <b>thirteen</b> years <b>old</b> .<br>She's <b>thirty</b> years <b>old</b> . |
|---|---|---|

**Review Exercise K: Modifying Three-Word Set Phrases****Three-Word Set Phrase**

1. It's a wildcat preserve.
2. It's an egg timer bell.
3. It's a car crash report.

**Modified Three-Word Set Phrase**

- It's a new wildcat preserve.  
It's a loud egg timer bell.  
It's a graphic car crash report.

**Review Exercise L: Three Word Phrase Story—The Amazing Rock Soup**

A **tired** young **hiker** was striding through the **thick**, dark forest when he came upon a **gnarled** old **crone** standing before a **small** stone **hut** in a **sunny** little **clearing**. "My **poor** old **stomach** is **really** very **empty**," he thought. "I hope this old **landlady** can spare a little **food**." Sensing what he was about to say, she snapped, "**No!** I have **barely** enough for myself!" "My good **woman**," he said, "On the **contrary!** I'd like to cook you a **sumptuously** rich **dinner**...of rock **soup!**" She was **naturally** very **suspicious**, but she let him **in**. He boiled some **clear**, fresh **water**, added **three** clean **rocks**, and hung the **dented** old **kettle** in the old **fireplace**. He tasted the **mysterious** liquid **concoction**. "This is truly **delicious**," he declared, "but it would be **so** much **better** with just **one** little **vegetable**." She begrudgingly gave him a **small** limp **carrot** and **two** dry **onions**. "Yum," he said happily. "But if **only** ..." **Bit** by bit, he cajoled the lonely **housewife** into making a savory **stewpot**. The two of them **sat** down, **smiled** at each other, and enjoyed a fabulous **dinner** together.

**Review Exercise M: Building Up to Five-Word Phrases**

- |   |  |
|---|--|
| 1. <u>It's a <b>house</b>.</u>            | 6. <u>It's a <b>lighthouse</b>.</u>                    |
| 2. <u>It's <b>old</b>.</u>                | 7. <u>It's an <b>old lighthouse</b>.</u>               |
| 3. <u>It's <b>really old</b>.</u>         | 8. <u>It's a <b>really old lighthouse</b>.</u>         |
| 4. <u>It's an <b>old house</b>.</u>       | 9. <u>He's a <b>lighthouse keeper</b>.</u>             |
| 5. <u>It's a <b>really old house</b>.</u> | 10. <u>He's an <b>old lighthouse keeper</b>.</u>       |
|   | 11. <u>He's a <b>really old lighthouse keeper</b>.</u> |

**Review Exercise 7-1: The Thing**



This is the thing that they told them about this Thursday. This thing or that thing? This thing. Actually, there are two of them. Both of these things were with the three other things there in the theater. They're worth three thousand dollars. Ruth and her mother think that they are worth more than that, though, unless they break, and then they are worthless. Altogether worthless to them. That would bother Ruth's brother, mother and father on their birthday, the thirtieth of this month. Ruth, Ethel, and Beth have a rule of thumb about birthdays, which is to stay together, through thick and thin, whether it's worth it or not. And that's the thing.

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## Noun Intonation Summary

### Rule 1: New Information

**Noun** Verb | **Noun Bob Studies English**      Pronoun | Verb | **Noun** - He studies English

#### *Rule A: Descriptive Phrases*

pretty <b>good</b>	a good <b>shot</b>	a <b>pretty good shot</b>
really <b>long</b>	a long <b>talk</b>	<b>really very long</b>
fairly <b>rubbery</b>	a rubber <b>hose</b>	a <b>long rubber hose</b>

#### *Rule B: Compound Nouns*

a <b>snapshot</b>	a <b>snapshot</b> collection
a <b>talkshow</b>	a <b>talkshow</b> host
a <b>rubber band</b>	a <b>rubber</b> band box

a good <b>snapshot</b>	a good <b>snapshot</b> collection
a funny <b>talkshow</b>	a funny <b>talkshow</b> host
a cheap <b>rubber band</b>	a cheap <b>rubber</b> band box

a <b>really</b> good <b>snapshot</b>	a <b>really</b> good <b>snapshot</b> collection
a <b>super</b> funny <b>talkshow</b>	a <b>super</b> funny <b>talkshow</b> host
a very cheap <b>rubber band</b>	a <b>very</b> cheap <b>rubber</b> band box

#### *Rule C: Descriptive Phrases with Sentence Balance*

The Great <b>Wall</b>	pretty good
The <b>Great</b> Wall of <b>China</b>	a pretty good shot

seventeen	fourteen
<b>seventeen dollars</b>	<b>fourteen years</b>
seventeen dollars an <b>hour</b>	<b>fourteen years old</b>
seventeen dollars and ten cents an <b>hour</b>	<b>fourteen and a half years old</b>

### Rule 2: Old Information

Pronoun | **Verb** | Pronoun - He **studies** it      Noun | **Verb** | Pronoun | Bob **studies** it

### Rule 3: Contrast

We need a red pen (*new information*)      We need a red pen (*not a blue one*)

## Rule 4: Opinion

I should **go jogging**. (*new info*)—I **should** go jogging ... (*opinion indicating the opposite*) pretty **good** (*new info*)—**pretty good** (*just OK*); I think so (*confident*)—I **think** so (*not sure*)

## Rule 5: Negation (Can't)

I can do it.	[I k'n <b>do</b> it]	( <i>positive</i> )	I can do it.	[I kæən <b>do</b> it]	( <i>extra positive</i> )
I can't do it.	[I kæn <sup>(t)</sup> <b>do</b> it]	( <i>negative</i> )	I can't do it.	[I kæn <sup>(t)</sup> <b>do</b> it]	( <i>extra negative</i> )

---

## Review Exercise 8-1 : Comparing [u] and [ü]

<b>u</b>	<b>ü</b>	<b>u</b>	<b>ü</b>
soon	book	Luke	look
cooed	could	wooded	would
shoed	should	tool	took

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## Review Exercise 8-2: Lax Vowels

<b>e</b>	<b>i</b>	<b>ü</b>	<b>ə</b>	<b>ər</b>
held	hill	hook	hug	her
bet	bit	book	but	burn
kept	kiss	could	cut	curt

## Review Exercise 8-4: Bit or Beat? Bid or Bead?

<b>Tense Vowels</b>		<b>Lax Vowels</b>	
beat	bead	bit	bid
seat	seed	sit	Sid
heat	he'd	hit	hid

## Review Exercise 8-5: Tense and Lax Vowel Review Exercise

<b>Tense</b>	<b>Lax</b>	
1. <b>even</b>	<b>if</b>	Even if it's <b>raining</b> , they'll <b>go</b> .
2. <b>bean</b>	<b>been</b>	We've been growing <b>beans</b> .
3. <b>deal</b>	<b>dill</b>	You made a <b>deal</b> for <b>dill</b> pickles.

## Review Exercise 8-6: Middle "I" List

similar	typical	president	episode	beautiful	ability
animal	chemistry	experiment	security	technical	monitor

## Review Exercise 8-10: [ü] Paragraph

You could've pushed, you could've pulled. You should've pushed and pulled, by hook or by crook, to take a good look at that book. It stood a full foot tall, propped up on the cushion at the Book Nook. Now, I'm all shook up, sugar!

## Review Exercise 8-11: [u] Paragraph

As a rule, you and Sue woo are truly too cool—if only you knew how cool you two choose to be at school or at the movies. Lou blew his cool on Tuesday while perusing the newspaper for the truth about who flew the coop from the boot camp, including the lieutenant. Who knew the truth?

## Review Exercise 9-1: Mind Your Vees

<b>P</b>	<b>B</b>	<b>F</b>	<b>V</b>	<b>W</b>
Perry	berry	fairy	very	wary
pat	bat	fat	vat	wax
Paul	ball	fall	vault	wall

1. Peter picked a peck of pickled peppers.

2. It's important to provide perfect principles for young people.
3. Hopscotch, lollipops, hoola hoops, and popsicles keep a little nipper happy.
4. Laptop computers put payroll, payables, and spreadsheets at our fingertips.
5. It's impossible to predict population patterns.

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- |  |  |
|--|--|
| 1. Betty bought a bit of better butter.            | 1. What were the women doing in the woods? |
| 2. Ben believes Bill broke Bob's box.              | 2. How would I know?                       |
| 3. Billions of bagels are being baked in Brooklyn. | 3. When was Willy's worst weekend?         |
| 4. Babies babble and blow bubbles.                 | 4. Why would we wear warm wool?            |
| 5. Bananas come from Cuba.                         | 5. Where were we when we woke up?          |
- 
- |  |   |
|--|---|
| 1. Fred forgot to fry fish on Friday.  | 1. It's evident that Vera was very valuable.        |
| 2. Few friends fail to fight.          | 2. Cliff Claven was available for every version.    |
| 3. Freedom fighters fight for freedom. | 3. The navy revoked his visa for obvious reasons.   |
| 4. Only a fool feeds fugu to friends.  | 4. Beavers give the environment very valuable dams. |
| 5. Feel free to laugh if it's funny.   | 5. Caves leave me cold, but I love to dive.         |

### Review Exercise 10-1: S or Z?

<b>s</b>	<b>z</b>	<b>s</b>	<b>z</b>
ice	eyes	dust	does
ace	A's	race	rays
fleece	fleas	muscle	muzzle

### Review Exercise 10-2: Sally at the Seashore

It's so silly to see Sally sell seashells at the seashore. Sally and her sister, Sue, can sell seventy-six apiece every Saturday and Sunday in August and September, but their price must decrease or their sales will sink.

### Review Exercise 10-3: Fuzzy Wuzzy

Fuzzy Wuzzy was a bear. Fuzzy Wuzzy had no hair. Fuzzy Wuzzy wasn't fuzzy, was he!

### Review Exercise 11-1: Tense Vowels

<b>æ</b>	<b>æo</b>	<b>ä</b>	<b>i</b>	<b>a</b>	<b>e</b>	<b>u</b>	<b>ou</b>
1. ask	out	ought	I'm	ape	eel	oops	own
2. bake	about	boss	bike	bathe	bean	boost	both
3. camp	cow	cough	kind	case	keep	coop	code

### Review Exercise 11-3: Lax Vowels

<b>e</b>	<b>i</b>	<b>ü</b>	<b>ə</b>	<b>ər</b>
wed	which	would	what	work
bet	bit	book	but	burn
kept	kiss	could	cut	curt

### Review Exercise 11-7: Compound Nouns and Complex Verbs

*invenda*

1. The **wily** old **lighthouse** keepers invent a **highly** lucrative **money**-laundering scheme once a season.

*invenada*

2. The **wily** old **lighthouse** keepers invented a **highly** lucrative **money**-laundering scheme last year.

*zərinventing*

3. The wily old **lighthouse** keepers're inventing a **highly** lucrative **money**-laundering scheme again.

*zəlinvenda*

4. The **wily** old **lighthouse** keepers'll invent a **highly** lucrative **money**-laundering scheme if they aren't afraid of being caught and sent to prison.

*zədinvenda*

5. The **wily** old **lighthouse** keepers'd invent a **highly** lucrative **money**-laundering scheme if they weren't afraid of being caught and sent to prison.

*zədəvinvenda*

6. The **wily** old **lighthouse** keepers'd've invented a **highly** lucrative **money**-laundering scheme if they hadn't been afraid of being caught and sent to prison.

*zəðəvinvenədə*

7. The **wily** old **lighthouse** keepers that've invented a **highly** lucrative **money**-laundering scheme are languishing in Club Fed at the moment.

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*zəvinvenədə*

8. The **wily** old **lighthouse** keepers've invented a **highly** lucrative **money**-laundering scheme for the tenth year in a row.

*zədinvenədə*

9. The **wily** old **lighthouse** keepers had invented a **highly** lucrative **money**-laundering scheme long before multilevel marketing became popular.

*zələvinvenədə*

10. The **wily** old **lighthouse** keepers'll've invented a **highly** lucrative **money**-laundering scheme by the time they get back from checking their off-shore bank accounts.

*zədə invends*

11. The **wily** old **lighthouse** keepers ought to invent a **highly** lucrative **money**-laundering scheme to handle the overflow cash from their many nefarious enterprises.

*shüdin vendə*

12. The **wily** old **lighthouse** keepers should invent a **highly** lucrative **money**-laundering scheme to stash their ill-gotten gains.

*shüdn•nin vendə*

13. The **wily** old **lighthouse** keepers shouldn't invent a **highly** lucrative **money**-laundering scheme in this anti-crime climate.

*shüdə vinvendə*

14. The **wily** old **lighthouse** keepers should've invented a **highly** lucrative **money**-laundering scheme while they were in the witness protection plan.

*shüdn•nəvin vendə*

15. The **wily** old **lighthouse** keepers shouldn't've invented a **highly** lucrative **money**-laundering scheme while they were being monitored by the FBI.

*cüdin vendə*

16. The **wily** old **lighthouse** keepers could invent a **highly** lucrative **money**-laundering scheme once a year for a hundred years and never run out of ideas.

*cüdn•nin vendə*

17. The **wily** old **lighthouse** keepers couldn't invent a **highly** lucrative **money**-laundering scheme even if their lives depended on it.

*cüdə vinvenədə*

18. The **wily** old **lighthouse** keepers could've invented a **highly** lucrative **money**-laundering scheme if they'd had a laptop and a bank account.

*cüdn\*nəvin venəd suchə*

19. Even those **wily** old **lighthouse** keepers couldn't've invented such a **highly** lucrative **money**-laundering scheme without outside help.

*mydin vendə*

20. The **wily** old **lighthouse** keepers might invent a **highly** lucrative **money**-laundering scheme unless they're kept under house arrest.

*mydəvin vendədə*

21. The **wily** old **lighthouse** keepers might've invented a **highly** lucrative money-laundering scheme while they were waiting for trial.

*məssdin vendə*

22. The **wily** old **lighthouse** keepers must invent a lot of **highly** lucrative **money**-laundering schemes.

*məssdəvin vendədə*

23. The **wily** old **lighthouse** keepers must've invented a **highly** lucrative **money**-laundering scheme while they were out on parole.

*cənin vent*

24. The **wily** old **lighthouse** keepers can invent hundreds of **highly** lucrative **money**-laundering schemes.

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*kændin vendeneə*

25. The **wily** old **lighthouse** keepers can't invent any more **highly** lucrative money-laundering schemes.

**Review Exercise 11-8: Your Own Compound Nouns**

*On a separate piece of paper, build up your own compound nouns, both subject and object, as on page 140.*

**Review Exercise 11-9: Your Own Compound Nouns and Complex Verbs**

*On a separate piece of paper, write out your own sentences as on page 141.*

**Review Exercise 12-1: Nasal Consonants****Initial****Middle****Final**

<b>m/b</b>	more	bore	summing	subbing	jam	jab
<b>n/d</b>	nine	dine	Anna	adder	pawn	pod
<b>ng/g</b>	bring each	geese	singer	cigar	ring	rig

## Review Exercise 12-2: Ending Nasal Consonants

<b>M</b>	<b>N</b>	<b>NG</b>
rum <sup>o</sup>	run <sup>o</sup>	rung <sup>o</sup>
some	son	sung
hum	hun	hung

## Review Exercise 12-3: Reading Nasal Consonant Sounds

Some young men wanted to fling a ring along the rim of the fountain, but we told them to clam up and clear up their game. One was a well-mannered young man with the name Dan Wang. He said, "Yes, ma'am."

## Review Exercise 13-1: Throaty Consonants

	<b>Initial</b>	<b>Middle</b>	<b>Final</b>
<b>h</b>	how	rehire	
<b>k</b>	cow	accent	sink
<b>g</b>	go	regard	drag
<b>ng</b>	bring in	thanks	sing
<b>r</b>	row	mirror	car

## Review Exercise 13-2: The Letter X

<b>[ks]</b>		<b>[gz]</b>	
excite	[ɛksaɪt]	example	[əgzæmp <sup>o</sup> l]
extra	[ɛkstrə]	exactly	[əgzæklee]
except	[əksept]	examine	[əgzæmən]
excellent	[ɛksələnt]	exit	[ɛgzɪt]

## Review Exercise 13-3: Reading the H, K, G, NG, and R sounds

Dr. Baxter's exact experience was such that when the good doctor traveled to the Sahara, he inhaled the arid air, picked up his still packed bags, and headed for the bar. It was time to examine the sorry situation, which was exactly the case with Dr. Igor Baxter, an English historian with a peg leg and a unquenchable thirst for Mexican rum. Baxter had had a pair of strange experiences in the area, but he was still game to accomplish his goal in the exiled purgatory of the great, dry Sahara. When he saw that his patients were to be camels, however, he packed up and took off for green England, without a single pang of regret.

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## Nationality Guides

No matter what language you speak, you will have different sounds and rhythms from a native speaker of American English. These Nationality Guides will give you a head start on what to listen for in American English from the perspective of your own native language. In order to specifically identify what you need to work on, this section can be used in conjunction with the *diagnostic analysis*. The analysis provides an objective rendering of the sounds and rhythms based on how you currently speak, as well as specific guidelines for how to standardize your English; call (800) 457-4255 for a private consultation.

Each section will cover *intonation*, *word connections*, *word endings*, *pronunciation*, *location of the language in the mouth*, as well as particular difficulties to work through, and solutions to common misperceptions.

Most adult students rely too heavily on spelling. It's now your job to listen for pure sound, and reconcile that to spelling—not the other way around. This is the same path that a native speaker follows.

As you become familiar with the major characteristics and tendencies in American English, you will start using that information in your everyday speech. One of the goals of the diagnostic analysis is to show you what you already know, so you can use the information and skills in English as *transfer skills*, rather than *newly learned skills*. You will learn more readily, more quickly, and more pleasantly—and you will retain the information and use the accent with less resistance.

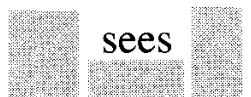
Read all the nationality guides—you never know when you'll pick up something useful for yourself. Although each nationality is addressed individually, there are certain aspects of American English that're difficult for everyone, in this order:

1. Pitch changes and meaning shifts of intonation
2. Regressive vocalization with a final voiced consonant (*bit/bid*)
3. Liaisons
4. R&L
5. æ ä ə (including the æo in *ow*)
6. Tense & lax vowels (i/ē and ü/ū)
7. Th
8. B&V&W

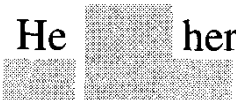
Ideally, you would have learned intonation before you learned grammar, but since that didn't happen, you can now incorporate the intonation into the grammar that you already know. When you first start listening for intonation, it sounds completely random. It shifts all around even when you use the same words. So, where should you start? In basic sentences with a *noun-verb-noun* pattern, the nouns are usually stressed. Why? Because nouns carry the new information. Naturally, contrast can alter this, but noun stress is the default. Listen to native speakers and you will hear that their pitch goes up on the noun most of the time.

You will, however, also hear verbs stressed. When? The verb is stressed when you replace a noun with a pronoun. Because *nouns are new information* and *pronouns are old information*—and we don't stress old information—the intonation shifts over to the verb. Intonation is the most important part of your accent. Focus on this, and everything else will fall into place with it.

- *Intonation*
- *Liaisons*
- *Word endings*
- *Pronunciation*
- *Location in the mouth*
- *Particular difficulties*

Bob            Sue  


*Nouns generally indicate new information and are stressed.*

                  sees  
 He            her  


*Pronouns indicate old information and are unstressed.*

Bob            Sue  
 \            /  
 sees  
 /            \  
 He            her

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## Important Point

*In English, a pitch change indicates the speaker's intention. In Chinese, a pitch change indicates a different word.*

*The four "ma" tones of Mandarin Chinese*

ma<sup>1</sup>    —  
 ma<sup>2</sup>    /  
 ma<sup>3</sup>    ∨  
 ma<sup>4</sup>    \

## Chinese Intonation Summary

1. Say the four *ma*'s.
2. Write them out with the appropriate arrows.
3. Replace the stressed word in a sentence with each of the four *ma*'s.
4. Decide which one sounds best.

5. Put the stressed word back in the sentence, keeping the tone.

## Chinese

### Intonation

There are several immediately evident characteristics of a Chinese accent. The most notable is the lack of speech music, or the musical intonation of English. This is a problem because, in the English language, *intonation* indicates meaning, new information, contrast, or emotion. Another aspect of speech music is *phrasing*, which tells if it is a statement, a question, a yes/no option, a list of items, or where the speaker is in the sentence (introductory phrase, end of the sentence, etc.). In Chinese, however, a change in tone indicates a different vocabulary word.

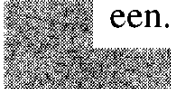
In English, Chinese speakers have a tendency to increase the *volume* on stressed words, but otherwise give equal value to each word. This atonal volume-increase will sound aggressive, angry, or abrupt to a native speaker. When this is added to the tendency to lop off the end of each word, and almost no word connections at all, the result ranges from choppy to unintelligible.

In spite of this unpromising beginning, Chinese students have a tremendous advantage. Here is an amazingly effective technique that radically changes how you sound. Given the highly developed tonal qualities of the Chinese language, you are truly a "pitch master." In order for you to appreciate your strength in this area, try the four *ma* tones of Mandarin Chinese. (Cantonese is a little more difficult since it has eight to twelve tones and people aren't as familiar with the differentiation.) These four tones sound identical to Americans — *ma, ma, ma, ma*.

Take the first sentence in Exercise 1 -5 *It sounds like rain* and replace *rain* with *ma*<sup>1</sup>. Say *It sounds like ma*<sup>1</sup>. This will sound strangely flat, so then try *It sounds like ma*<sup>2</sup>. This isn't it either, so go on to *It sounds like ma*<sup>3</sup> and *It sounds like ma*<sup>4</sup>. One of the last two will sound pretty good, usually *ma*<sup>3</sup>. You may need to come up with a combination of *ma*<sup>3</sup> and *ma*<sup>4</sup>, but once you have the idea of what to listen for, it's really easy. When you have that part clear, put *rain* back in the sentence, keeping the tone:

It sounds like *ma*<sup>3</sup>. It sounds like *rain*<sup>3</sup>.

If it sounds a little short (*It sounds like ren*), **double** the sound:

It sounds like *ray*<sup>3</sup>  een.

When this exercise is successful, go to the second sentence, *It sounds like rain* and do the same thing:

It *ma*<sup>3</sup> like rain. It *sounds*<sup>3</sup> like rain. Then, contrast the two:

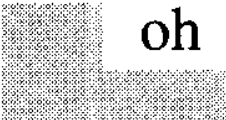
It sounds like *rain*<sup>3</sup>. It *sounds*<sup>3</sup> like rain.

From this point on, you only need to periodically listen for the appropriate *ma*, substituting it in for words or syllables. You don't even need to use the rubber band since your tonal sophistication is so high.

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The main point of this exercise is to get you listening for the tone shifts in English, which are very similar to the tone shifts in Chinese. The main difference is that Americans use them to indicate stress, whereas in Chinese, they are fully different words when the tone changes.

A simple way to practice intonation is with the sound that American children use when they make a mistake—*uh-oh*. This quick note shift is completely typical of the pattern, and once you have mastered this double note, you can go on to more complex patterns. Because Chinese grammar is fairly similar to English grammar, you don't have to worry too much about word order.

*uh*  *oh*

### Liaisons

All of the advantages that you have from *intonation* are more than counterbalanced by your lack of *word connections*. The reason for this is that Chinese characters (words or parts of words) start with consonants and end with either a vowel or a nasalized consonant, *n* or *ng*. There is no such thing as a final *t*, *l*, or *b* in Chinese. To use an example we've all heard of, *Mao Tse Tung*. This leads to several difficulties:

- No word endings
- No word connections
- No distinction between final voiced or unvoiced consonants.

It takes time and a great deal of concentration, but the lack of word endings and word connections can be remedied. Rather than force the issue of adding on sounds that will be uncomfortable for you, which will result in overpronunciation, go with your strengths — notice how in *speech*, but not *spelling*. Americans end their words with vowel sounds and start them with consonants, just as in Chinese! It's really a question of rewriting the English script in

your head that you read from when you speak.

*Liaisons* or *word connections* will force the final syllable to be pronounced by pushing it over to the beginning of the next word, where Chinese speakers have no trouble — not even with *l*.

Written English	Chinese Accent	American (with Liaisons)
Tell him	teo him	tellim
Pull it out	puw ih aw	pü li dout

Because you are now using a natural and comfortable technique, you will sound smooth and fluid when you speak, instead of that forced, exaggerated speech of people who are doing what they consider unnatural. It takes a lot of correction to get this process to sink in, but it's well worth the effort. Periodically, when you speak, write down the exact sounds that you made, then write it in regular spelling, so you can *see* the Chinese accent and the effect it has on meaning (*puw ih aw* has no meaning in English). Then convert the written English to spoken American (*pull it out* changes to *pü li dout*) to help yourself rewrite your English script.

When you don't use liaisons, you also lose the underlying hum that connects sentences together. This *coassonance* is like the highway and the words are the cars that carry the listener along.

The last point of intonation is that Chinese speakers don't differentiate between voiced and unvoiced final consonants — *cap* and *cab* sound exactly the

### Goal

*To get you to use your excellent tone control in English.*

*Chinese characters start with consonants and end with either a vowel or a nasalized consonant (n or ng).*

### Goal

*To get you to rewrite your English script and to speak with sound units rather than word units.*

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same. For this, you will need to go back to the staircase. When a final consonant is voiced, the vowel is lengthened or doubled. When a final consonant is unvoiced, the vowel is short or single.

Additionally, the long *a* before an *m* is generally shortened to a short *e*. This is why the words *same* and *name* are particularly difficult, usually being pronounced *sem* and *nem*. You have to add in the second half of the sound. You need *nay + eem* to get *name*. Doubled vowels are explained on page 3.

net



Unvoiced

nay



Voiced



## Pronunciation

The most noticeable nonstandard pronunciation is the lack of final *l*. This can be corrected by either liaisons, or by adding a tiny schwa after it (*l<sup>uh</sup>* or *l<sup>o</sup>*) in order to position your tongue correctly. This is the same solution for *n* and *ng*. Like most other nationalities, Chinese students need to work on *th* and *r*, but fortunately, there are no special problems here. The remaining major area is [ā], [ε], and [æ], which sound the same. *Mate, met, mat* sound like *met, met, met*. The [ε] is the natural sound for the Chinese, so working from there, you need to concentrate on Chapters 3 and 11. In the word *mate*, you are hearing only the first half of the [ei] combination, so double the vowel with a clear *eet* sound at the end (even before an unvoiced final consonant). Otherwise, you will keep saying *meh-eh* or *may-eh*.

### Goal

*For you to hear the actual vowel and consonant sounds of English, rather than a Chinese perception of them.*

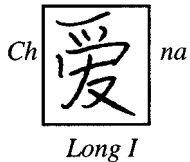
a

It frequently helps to know exactly how something would look in your own language — and in Chinese, this entails characters. The characters on the left are the sounds needed for a Chinese person to say both the long *i* as in *China* and the long *a* as in *made* or *same*. Read the character, and then put letters in front and in back of it so you are reading half alphabet, half character. An *m* in front and a *d* in back of the first character will let you read *made*. A *ch* in front and *na* in back of the second character will produce *China*. It's odd, but it works.



Long A





**L** A word that ends in *-ail* is particularly difficult for Chinese speakers since it contains both the hard [ei] combination and a final / (Chapter 5). It usually sounds something like *feh-o*. You need to *say fail* as if it had three full syllables — *fay-yə-lʰ*.

**fay** **u, v, f, w** Another difficulty may be *u, v, f, and w*. The point to remember here is that *u* and *w* can both be considered *vowels* (i.e., they don't touch anywhere in the mouth), whereas *v* and *f* are *consonants* (your upper teeth touch your lower lip). *M*, as in *too* or *use* should be no problem. Similar to *M*, but with a little push of slightly rounded lips is *w*, as in *what* or *white*. The letters / and *v* have basically the same sound, but / is unvoiced and *v* is voiced. Your lower lip should come up a little to meet your top teeth. You are not biting down on the outside of your lip here; the sound is created using the inside of your lower lip. Leave your mouth in the same position and make the two sounds, both voiced and unvoiced. Practice words such as *fairy, very, and wary*.

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There is another small point that may affect people from southern mainland China who use / and *n* interchangeably. This can be corrected by working with *l* words and pinching the nose shut. If you are trying to say *late* and it comes out *Nate*, hold your nose closed and the air will be forced out through your mouth.

**æ** The *æ* sound doesn't exist in Chinese, so it usually comes out as *ä* or *ε*, so *last* sounds like *lost* or *name* sounds like *nem*. You need to work on Chapter 3, which drills this distinctively American vowel.

**ä** Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in Chinese, but when you see an *o*, you might want to say [o], so *hot* sounds like *hoht* instead of *haht*. Remember, most of the time, the letter *o* is pronounced *ah*. This will give you a good reference point for whenever you want to say *ä* instead of [o]; *astronomy, cäll, läng, prägress*, etc.

**o** Conversely, you may pronounce the letter *o* as *ä* or *ε* when it should be an *o*, as in *only, most, both*. Make sure that the American *o* sounds like *ou*: *ounly, moust, bouth*.

**ə** The schwa is typically overpronounced based on spelling. Work on Chapter 1, Intonation, and Chapter 3, Pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*

**ü** The [ü] sound is generally overpronounced to *ooh*. Again, spelling is the culprit. Words such as *smooth, choose, and too* are spelled with 2 *o*'s and are pronounced with a long *u* sound, but other words such as *took* and *good* are spelled with 2 *o*'s but are pronounced halfway between *ih* and *uh*; [tük] and [güd].

**i** In most Chinese dictionaries, the distinction between *i* and *ē* is not made. The *ē* is generally indicated by [i:], which causes problems with final consonants, and the *i* sound is overpronounced to *eee*. Practice these four sounds, remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on *Bit or Beat? Bid or Bead?* in Chapter 8.

**r** Chinese speakers usually pronounce American *r* as *ä* at the end of a word (*car* sounds like *kaaah*) or almost a *w* in the beginning or middle (*grow* sounds like *gwow*). The tongue should be curled back more, and the *r* produced deep in the throat.

**th** If you pronounce *th* as *t* or *d* (depending if it's voiced or unvoiced), then you should allow your tongue tip to move about a quarter of an inch forward, so the very tip is just barely between your teeth. Then, from this position you make a sound similar to *t* or *d*.

**n** Chinese will frequently interchange final *n* and *ng*. The solution is to add a little schwa at the end, just like you do with the *el*. This will make the tongue position more apparent, as you can see on page 89.

**sh** Some people pronounce the *sh* in a particularly Chinese-sounding way. It seems that the tongue is

too curled back, which changes the sound. Make sure that the tongue is flat, the tongue tip is just at the ridge behind the top teeth, and that only a thin stream of air is allowed to escape.

**Final Consonants** One of the defining characteristics of Chinese speech is that the final consonants are left off (*hold* sounds like *ho*). Whenever possible, make a liaison with the following word. For example, *hold* is difficult to say, so try *hold on = hol dän*. Pay particular attention to Chapter 2.

**t** American English has a peculiar characteristic in that the *t* sound is, in many cases, pronounced as a *d*. Work on Chapter 4.

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## Location of the Language

Chinese, like American English, is located in the *back of the throat*. The major difference between the two languages is that English requires that the speaker use the *tongue tip* a great deal: *l, th;* and final *t, d, n, l*.

## Japanese

### Intonation

Although Chinese and Japanese are both Asian languages and share enormously in their written characters, they are opposites in terms of intonation, word-endings, pronunciation, and liaisons. Whereas the Chinese stress every word and can sound aggressive, Japanese speakers give the impression of stressing no words and sounding timid. Both impressions are, of course, frequently entirely at odds with the actual meaning and intention of the words being spoken. Chinese speakers have the advantage of *knowing* that they have a tonal language, so it is simply a question of transferring this skill to English.

Japanese, on the other hand, almost always insist that the Japanese language "has no intonation". Thus, Japanese speakers in English tend to have a picket fence intonation ||||| . In reality, the Japanese language does express all kinds of information and emotion through intonation, but this is such a prevalent myth that you may need to examine your own beliefs on the matter. Most likely, you need to use the rubber band extensively in order to avoid volume increases rather than on changing the pitch.

One of the major differences between English and Japanese is that there is a fixed word order in English—a verb grid—whereas in Japanese, you can move any word to the head of a sentence and add a topic particle (*wa* or *ga*). Following are increasingly complex verbs with adverbs and helping verbs. Notice that the positions are fixed and do *not* change with the additional words.

	auxiliary	negative	perfect auxiliary	adverb	passive	continuous	main verb	
<i>Draw!</i>							Draw!	
<i>He draws.</i>	He						draws.	
<i>He does draw.</i>	He	does					draw.	
<i>He is drawing.</i>	He	is					drawing.	
<i>He is not drawing.</i>	He	is	not				drawing.	
<i>He is not always drawing.</i>	He	is	not	always			drawing.	
<i>He is not always being drawn.</i>	He	is	not	always	being		drawn.	
<i>He has not always been drawn.</i>	He	has	not	always	been		drawn.	
<i>He has not always been being drawn.</i>	He	has	not	always	been	being	drawn.	
<i>He will not have always been being drawn.</i>	He	will	not	have	always	been	being	drawn.

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## Liaisons

Whereas the Chinese drop word endings, Japanese totally overpronounce them. This is because in the katakana syllabary, there are the five vowels sounds, and then consonant-vowel combination. In order to be successful with

word connections, you need to think only of the final consonant in a word, and connect that to the next word in the sentence. For example, for *What time is it?* instead of *Whato täimu izu ito?* connect the two *i*'s, and let the other consonants move over to connect with the vowels, *w'täi mi zit?* Start with the held *t* in Chapter 4 and use that concept for the rest of the final consonants.

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

**American accent** Thee(y)only way də geddidiz də præctisälləv th' time.

**Japanese accent** Zä ondee weh tsu getto itto izu tsu pudäctees odu obu zä taimu.

## Pronunciation

- æ The *æ* doesn't exist in Japanese; it usually comes out as *ä*, so *last* sounds like *lost*. You need to raise the back of your tongue and drop your jaw to produce this sound. Work on Chapter 3, which drills this distinctively American vowel.
- ä The *ä* sound is misplaced. You have the *ä* sound, but when you see an *o*, you want to say *o*, so *hot* sounds like *hohto* instead of *haht*. Here's one way to deal with it. Write the word *stop* in katakana — the four characters for *su + to + hold + pu*, so when you read it, it sounds like *stohppu*. Change the second character from *to* to *ta*: *su + ta + hold + pu*, it will sound like *stop*. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *impossible, call, long, problem*, etc.
- o You may pronounce the letter *o* as *ä* or *ə* when it should be an *o*, as in *only, most, both*. Make sure that the American *o* sounds like *ou*: *ounly, moust, bouth*. This holds true for the diphthongs as well — *oi* sounds like *ou-ee*.

toun	tone	nout	note	houm	home	ounli	only
coul	coal	jouk	joke				

Another way to develop clear strong vowels instead of nonstandard hybrids is to understand the relation between the American English spelling system and the Japanese katakana sounds. For instance, if you're having trouble with the word *hot*, say *ha, hee, hoo, heh, hoh* in Japanese, and then go back to the first one and convert it from *ha* to *hot* by adding the held *t* (Chapter 4). Say *hot* in Japanese, *atsui*, then add an *h* for *hatsui* and then drop the *-sui* part, which will leave *hot*.

- ə The schwa is typically overpronounced, based on spelling. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*
- ü Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *ū* and *ü*. They both can be spelled with *oo* or *ou*, but the lax vowel *ü* should sound much closer to *i* or *uh*. If you say *book* with a tense vowel, it'll sound like *booque*. It should be much closer to *bick* or *buck*.
- i Similarly, you need to distinguish between *e* and *i*, as in *beat* and *bit*, on page 123. Also, tone down the middle *i* in the multisyllabic words on page 125; otherwise, *similar* [sim'lr] will sound like [see-mee-lär]. Most likely, you overpronounce the lax vowel *i* to *eee*, so that *sit* is mispronounced as *seat*. Reduce the lax *i* almost to a schwa; *sit* should sound like *s't*. In most Japanese dictionaries, the distinction between *i* and *e* is not made. Practice the four sounds — *bit, beat, bid, bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on *Bit or Beat? Bid or Bead?* in Chapter 8.

toun	tone	nout	note	houm	home
ounli	only	coul	coal	jouk	joke

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	single	double
tense	beat	bead
lax	bit	bid

## The Japanese R = The American T

Betty bought a bit of I need a lot of time.  
 ベリ バラ ビラ I bought a bike. my motto  
 アイ バラ バイク  
 クディ ドウイッ  
 ウィ アラ ゴウ  
 Could he show him? アイ ニーダ ラアダ タイム meeting  
 マイ マロウ  
 ミリン  
 アイム ナラン タイム

We ought to go. I'm not on time.

The Japanese *r* is a consonant. This means that it touches at some point in the mouth. Japanese speakers usually trill their *rs* (tapping the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The tongue should be curled back, and the *r* produced deep in the throat — *not* touching the top of the mouth. The Japanese pronunciation of *r* is usually just an *ā* at the end of a word (*car* sounds like *caaah*) or a flap in the beginning or middle (*area* sounds like *eddy-ah*)

**L** Japanese speakers often confuse the *el* with *r* or *d*, or drop the schwa, leaving the sound incomplete.  
**th** The *th* sound is mispronounced *s* or *z*, depending if it is voiced or unvoiced.

**v** *v* is mispronounced either as a simple *bee*, or if you have been working on it, it may be a combination such as *buwee*). You need to differentiate between the four sounds of *p/b/f/v*. The plosives *b/p* pop out; the sibilants *f/v* slide out. *b/v* are voiced; *f/p* are unvoiced. *b/v* are the *least* related pair. The root of the problem is that you need a good, strong/first. To the American ear, the way the Japanese say *Mount Fuji* sounds like *Mount Hooji*. Push your bottom lip up with your finger so that it is *outside* your top teeth and make a sharp popping sound. Practice these sounds:

<b>F</b>	<b>V</b>	<b>B</b>	<b>F</b>	<b>V</b>	<b>B</b>
fat	vat	bat	ferry	very	berry
face	vase	base	effort	ever	Ebber
fear	veer	beer	foul	vowel	bowel

Once you have the/in place, simply allow your vocal cords to vibrate and you will then have a *v*.

	<b>unvoiced</b>	<b>voiced</b>
<b>plosive</b>	<b>P</b>	<b>B</b>
<b>sibilant</b>	<b>F</b>	<b>V</b>

**w** The *w* is erroneously dropped before *ü*, so *would* is shortened to *ood*. Since you can say *wa, wi, wo* with no problem, use that as a starting point; go from *waaaaa, weeeeeeee, woooooo* to *wüüüüüü*. It's more a concept problem than a physical one.

**n** Japanese will frequently interchange final *n* and *ng*. Adding the little schwa at the end will clear this up by making the tongue position obvious, as on page 89.

**z** *z* at the beginning of a word sounds like *dz*. (*zoo* sounds like *dzoo*). For some reason, this is a tough one. In the syllabary, you read *ta, chi, tsu, teh, toh* for unvoiced and *da, ji, dzu, de, do* for voiced. Try going from unvoiced *sssssue* to *zzzzzzzoo*, and don't pop that *d* in at the last second.

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si The *si* combination is mispronounced as *shi*, so *six* comes out as *shicks*. Again, this is a syllabary problem. You read the *s* row as *sa, shi, su, seh, soh*. You just need to realize that since you already know how to make a hissing *s* sound, you are capable of making it before the *i* sound.

## Location of the Language

Japanese is *more forward* in the mouth than American English, and more like Spanish except there is much *less lip movement*.

## Spanish

## Intonation

Spanish-speaking people (bearing in mind that there are 22 Spanish-speaking countries) tend to have strong intonation, but it's usually toward the end of a phrase or sentence. It is very clear sometimes in Spanish that a person is taking an entire phrase pattern and imposing it on the English words. This can create a subtle shift in meaning, one that the speaker is completely unaware of. For example,

Spanish	English with a Spanish Pattern	Standard English Pattern
Quiero comer <i>á</i> lgo.	I want to eat <i>só</i> me thing.	I want to <i>é</i> at something.

This is a normal stress pattern in Spanish, but it indicates in English that either you are willing to settle for less than usual or you are contrasting it with the possibility of *nothing*.

Spanish has five pure vowel sounds—*ah, ee, ooh, eh, oh*—and Spanish speakers consider it a point of pride that words are clearly pronounced the way they are written. The lack of the concept of schwa or other reduced vowels may make you overpronounce heavily in English. You'll notice that I said the *concept* of schwa—I think that every language has a schwa, whether it officially recognizes it or not. The schwa is just a neutral vowel sound in an unstressed word and at some point in quick speech in any language, vowels are going to be neutralized.

## Liaisons

In Spanish, there are strong liaisons — *el hombre* sounds like *eh lombre*, but you'll probably need to rewrite a couple of sentences in order to get away from word-by-word pronunciation. Because consonant clusters in Spanish start with an epsilon sound (*español* for *Spanish, especial* for *special*), this habit carries over into English. Rewriting expressions to accommodate the difference will help enormously.

With Epsilon	Rewritten	With Epsilon	Rewritten
I <u>e</u> study	ice tudy	excellent <u>e</u> speech	excellence pee ch
in <u>e</u> spanish	ince panish	my <u>e</u> specialty	mice pecialty
their <u>e</u> school	theirss cool	her <u>e</u> spelling	herss pelling

## Word Endings

In Spanish, words end in a vowel (*o* or *a*), or the consonants *n, s, r, l, d*. Some people switch *n* and *ng* (*I kāng hear you*) for either *I can hear you* or *I can't hear you*. Another consequence is that final consonants can get dropped in English, as in *short* (shor) or *friend* (fren).

## Pronunciation

With most Spanish speakers, the *s* is almost always unvoiced, *r* is trilled, *l* is too short and lacks a schwa, *d* sounds like a voiced *th*, and *b* and *v* are interchangeable. Spanish speakers also substitute the *ā* sound whenever the letter *a* appears, most often for *æ, ā* and *ə*. Bear in mind that there are six different pronunciations for the letter *a* as on page 142. Knowing these simple facts will help you isolate and work through your difficulties.

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## The Spanish S = The American S, But...

In Spanish, an *s* always sounds like an *s*. (In some countries, it may be slightly voiced before a voiced consonant such as in *mismo*.) In English, a final *~s* sounds like *z* when it follows a voiced consonant or a vowel (*raise* [raz], *runs* [rənz]). The most common verbs in English end in the *z* sound—*is, was, does, has*, etc. Double the preceding vowel and allow your vocal cords to vibrate.

## The Spanish R = The American T

Ber̄i bara bira	Betty bought a bit of	ai nira lara taim	I need a lot of time.
Ai! Caracol!	I caught a cold.	mai marou	my motto
Cūri du it?	Could he do it?	mirin	meeting
ui ara gou	We ought to go.	aim naran taim	I'm not on time.

In Spanish, *r* is a consonant. This means that it touches at some point in the mouth. Spanish speakers usually roll their *rs* (touching the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The tongue should be curled back, and the *r* produced deep in the throat—not touching the top of the mouth. The Spanish pronunciation of *r* is usually the written vowel and a flap *r* at the end of a word (*feeler* is pronounced like *feeled*) or a flap in the beginning or middle (*throw* sounds like *tdoh*). In English, the pronunciation of *r* doesn't change if it's spelled *r* or *rr*.

## The -ed Ending

You may have found yourself wondering how to pronounce *asked* or *hoped*; if you came up with *as-ked* or *ho-ped*, you made a logical and common mistake. There are three ways to pronounce the *-ed* ending in English, depending what the previous letter is. If it's voiced, *-ed* sounds like *d*: *played* [pleid]. If it's unvoiced, *-ed* sounds like *t*: *laughed* [læft]. If the word ends in *t* or *d*, *-ed* sounds like *əd*: *patted* [pædəd].

## The Final T

The *t* at the end of a word should not be heavily aspirated. Let your tongue go to the *t* position, and then just stop. It should sound like [hät̚], not [hä], or [häçh], or [häts].

## The Spanish D = The American Th (voiced)

The Spanish *d* in the middle and final positions is a fricative *d* (*coda* and *sed*). If you are having trouble with the English *th*, substitute in a Spanish *d*. First, contrast *cara* and *cada* in Spanish, and then note the similarities between *cam* and *caught a*, and *cada* and *father*, *cada* *father* *beid* *bathe*

## The Spanish of Spain Z or C = The American Th (unvoiced)

The letters *z* and *c* in most Spanish-speaking countries sound like *s* in English (not in Andalusia, however). The *z* and *c* from Spain, on the other hand, is equivalent to the American unvoiced *th*. When you want to say *both* in English, say *bouz* with an accent from Spain.

*bouz* *both* *gracias* *grathias* *uiz* *with*

## The Spanish I = The American Y (not j)

In most Spanish-speaking countries, the *y* and *ll* sounds are equivalent to the American *y*, as in *yes* or in liaisons such as *the<sup>(y)</sup>other one*.

*Jes, I jelled at jou jesterday* can be heard in some countries such as Argentina.

*hielo yellow (not jello) ies yes iu you*

## The Doubled Spanish A Sound = The American O, All or AW Spelling

Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in Spanish, but it is represented with the letter *a*. When you see the letter *o*, you pronounce it [o], so *hot* sounds like *hoht* instead of *haht*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists

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in Spanish, such as *jaat* (whether it means anything or not) and say it with your native accent — *jaat* with a Spanish accent more or less equals *hot* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

*jaat* *hot* *caal* *call* *saa* *saw*

## The Spanish O = The American OU

You may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only*, *most*, *both*. Make sure that the American *o* sounds like [ou], *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* sounds like *ou-ee*.

*Ounli only joup hope nout note*

- æ The *æ* sound doesn't exist in Spanish, so it usually comes out as *ä*, so *last* sounds like *lost*. You need to work on Chapter 3, which drills this distinctively American vowel.
- ə The schwa is typically overpronounced, based on spelling. Work on Chapter 1 Intonation and Chapter 3 Pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*
- ü The [ü] sound is generally overpronounced to *ooh*. Again, spelling is the culprit. Words such as *smooth*, *choose* and *too* are spelled with two *o*'s and are pronounced with a long *u* sound, but other words such as *took* and *good* are spelled with two *o*'s but are pronounced halfway between *ih* and *uh*; [tük] and [güd].
- i Spanish speakers overpronounce the lax vowel *i* to *eee*, so *sit* comes out as *seat*. In most Spanish dictionaries, the distinction between *i* and *ē* is not made. Practice the four sounds — bit, beat, bid, bead — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that

your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8. Reduce the soft [i] to a schwa; *sit* should sound like *s't*.

	single	double
tense	beat	bead
lax	bit	bid

Also, watch out for cognates such as *similar*, pronounced [see-mee-lär] in Spanish, and [si•m'•lr] in American English. Many of them appear in the Middle "I" List on page 125.

- I** The Spanish *l* lacks a schwa, leaving the sound short and incomplete to the American ear. Contrast similar words in the two languages and notice the differences.

Written	Pronounced	Spanish
<i>ball</i>	<i>bä-uhl</i>	<i>bal</i>

- v** A Spanish speaker usually pronounces *v* and *b* the same (*I have trouble with my bowels* instead of *I have trouble with my vowels*). You need to differentiate between the four sounds of *p/b/f/v*. The plosives *b/p* pop out; the sibilants *f/v* slide out. *b/v* are voiced; *f/p* are unvoiced, *b/v* are the *least* related pair. Push your bottom lip up with your finger so that it is *outside* your top teeth and make a sharp popping sound. Practice these sounds:

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F	V	B	F	V	B
<i>fat</i>	<i>vat</i>	<i>bat</i>	<i>ferry</i>	<i>very</i>	<i>berry</i>
<i>face</i>	<i>vase</i>	<i>base</i>	<i>effort</i>	<i>ever</i>	<i>Ebber</i>
<i>fear</i>	<i>veer</i>	<i>beer</i>	<i>foul</i>	<i>vowel</i>	<i>bowel</i>

Once you have the/in place, simply allow your vocal cords to vibrate and you will then have a *v*.

	unvoiced	voiced
plosive	P	B
sibilant	F	V

- n** The final *n* is often mispronounced *ng* — *meng* rather than *men*. Put a tiny schwa at the end to finish off the *n*, *men<sup>ə</sup>*, as explained on page 89.

- w** The *w* sound in Spanish can sound like a *gw* (*I gwould do it*). You need to practice *g* in the throat and rounding your lips for *w*. You can also substitute in a Spanish *u*, as in *will* [uil].

- h** The Spanish *h* is silent, as in *hombre*, but Spanish speakers often use a stronger fricative than Americans would. The American *h* is equivalent to the Spanish *j*, but the air coming out shouldn't pass through a constricted throat — it's like you're steaming a mirror — *hat, he, his, her, whole, hen*, etc. In some Spanish-speaking countries, they is fricative and in others it is not. Also, there are many words in which the *h* is completely silent, as in *hour, honest, herb*, as well as in liaisons with object pronouns such as *her* and *him* (*tell her* sounds like *teller*).

- ch** In order to make the *ch* sound different from the *sh*, put a *t* in front of the *ch*. Practice the difference between *wash* [wäsh] and *watch* [watch], or *sharp* [sharp] and *charm* [chärm].

- p** The American *p* is more strongly plosive than its Spanish counterpart. Put your hand in front of your mouth — you should feel a strong burst of air. Practice with *Peter picked a peck of pickled peppers*.

- j** In order to make a clear *j* sound, put a *d* in front of the *j*. Practice *George* [djordj].

There was a woman from Spain who used to say, "Es imposible que se le quite el acento a uno," pronouncing it, "Esh imposible que se le quite el athento a uno." In her particular accent, *s* sounded like *s*, which would transfer quite well to standard American English. What it also means is that many people claim it is impossible to change the accent. For clarification, see page v.

## Location of the Language

Spanish is very far forward with much stronger use of the lips.

## Indian

### Intonation

Of the many and varied Indian dialects (Hindi, Telugu, Punjabi, etc.), there is a common intonation transfer to English—sort of a curly, rolling cadence that flows along with little relation to meaning. It is difficult to get the average Indian student to change pitch. Not that people are unwilling to try or difficult to deal with; on the contrary, in my experience of working with people from India, I find them incredibly pleasant and agreeable. This is part of the problem, however. People agree in concept, in principle, in theory, in every aspect of the

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matter, yet when they *say* the sentence, the pitch remains unchanged.

I think that what happens is that, in standard American English, we raise the pitch on the beat, Indians drop their pitch on the beat. Also, the typical Indian voice is much higher pitched than Americans are accustomed to hearing. In particular, you should work on the voice quality exercise on page 94.

Of the three options (*volume, length, pitch*), you can raise the volume easily, but it doesn't sound very good. Since volume is truly the least desirable and the most offensive to the listener, and since pitch has to be worked on over time, lengthening the stressed word is a good stopgap measure. Repeating the letter of a stressed word will help a lot toward changing a rolling *odabah odabah odabah* intonation to something resembling peaks and valleys.

*The oooooonly way to geeeeeedidiz to prææææææææktis all of the time.*

One thing that works for pitch is to work on the little sound that children make when they make a mistake, "uh-oh!" The first sound is on a distinctly higher level than the second one, and since it's a nonsense syllable, it's easier to work with.

Since so much emotion is conveyed through intonation, it's vital to work with the various tone shifts, *Intonation and Attitude*, as seen on page 128.

It's necessary to focus on placing the intonation on the correct words (nouns, compound nouns, descriptive phrases, etc.), as well as contrasting, negating, listing, questioning, and exclaiming.

Intonation is also important in numbers, which are typically difficult for Indian speakers. There are both intonation and pronunciation between 13 and 30. The number 13 should sound like **thr-teen**, while **30** sounds like **thr-dee**; 14 is **for-teen**, and **40** is **for-dee**

## Liaisons

Liaisons shouldn't be much of a problem for you once the pattern is pointed out and reinforced.

### Pronunciation

One way to have an accent is to leave out sounds that should be there, but the other way is to put in sounds that don't exist in that language. Indians bring a rich variety of voiced consonants to English that contribute to the heavy, rolling effect.

uh

oh



**t** For the initial *t* alone, there are eight varieties, ranging from plosive to almost swallowed. In American English, *t* at the top of a staircase is a sharp *t*, and *t* in the middle is a soft *d*. Indians tend to reverse this, using the plosive British *t* in the middle position (water) and a *t*-like sound in the beginning. (*I need two* sounds like *I need doo*). The solution is to substitute *your th* — it will sound almost perfect (*7 need thoo* sounds just like *I need two*). Another way is to separate the *t* from the rest of the word and whisper it. T + aim = time. Bit by bit, you can bring the whispered, sharply plosive *t* closer to the body of the word. A third way is to imagine that it is actual *ts*, so you are saying *tsäim*, which will come out sounding like *time*.

T	D	T	D
<i>tennis</i>	<i>Dennis</i>	<i>ten</i>	<i>den</i>
<i>time</i>	<i>dime</i>	<i>to</i>	<i>do</i>

The final *t* is typically too plosive, and should be held just at the position before the air is expelled.

**p** This is similar to the initial *t*, in that you probably voice the unvoiced *p* so it sounds like a *b*. Start with the *m*, progress to the *b*, and finally whisper the *p* sound.



M	B	P	M	B	P
<i>men</i>	<i>Ben</i>	<i>pen</i>	<i>mull</i>	<i>bull</i>	<i>pull</i>
<i>mail</i>	<i>bail</i>	<i>pail</i>	<i>mossy</i>	<i>bossy</i>	<i>possible</i>
<i>met</i>	<i>bet</i>	<i>pet</i>	<i>mile</i>	<i>bile</i>	<i>pile</i>

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æ The *æ* sound usually sounds like *ä*. You might refer to *the last class*, but it will sound like *the lost doss*. You should raise the back of your tongue, and make a noise similar to that of a lamb.

ä Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in the Indian languages, but is represented with the letter *a*. When you see the letter *o*, you pronounce it *o*, so *John* sounds like *Joan* instead of *Jahn*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists in your language, such as *tak* (whether it means anything or not) and say it with your native accent — *tak* with an Indian accent more or less equals *talk* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

haat          hot                          caal      call                                  saa      saw

- o** You may pronounce the letter *o* as *ā* or *ə* when it really should be an *o*, as in *only, most, both*. Make sure that the American *o* sounds like *ou, ounly, moust, bouth*. This holds true for the diphthongs as well — [oi] sounds like *ou-ee*.

ounli          ouly                          houp      hope                                  nout      note

- r** Indians tend to have a British *r*, which means that it is either a flap at the beginning or middle of a word or it is reduced to *ā* at the end of a word. You need to understand that the American *r* is not a consonant (i.e., it doesn't touch at any two points in the mouth) — it is much closer to a vowel in that the tongue curls back to shape the air flow.
- th** The American *th*, both voiced and unvoiced, usually sounds like a *d* when said by an Indian speaker, *thank you* sounds like *dank you*. Also you must distinguish between a voiced and an unvoiced *th*. The voiced ones are the extremely common, everyday sounds — *the, this, that, these, those, them, they, there, then*; unvoiced are less common words — *thing, third, Thursday, thank, thought*.
- v** Indians usually reverse *v/w*: *These were reversed ==> Dese ver rewersed*. It should be a simple thing to simply reverse them back, but for some reason, it's more problematic than that. Try substituting in the other word in actual sentences.

*He vent to the store.                          He closed the went.*  
*I'll be back in a vile.                          It was a while attack.*

Think of the *w*, a "double *u*", as a "single *u*"; so in place of the *w* in *want*, you'd pronounce it *oo-ānt*. There can be NO contact between the teeth and the lips for *w*, as this will turn it into a consonant. Feel the *f/v* consonants, and then put *oo-* in place of the *w* (*oo-ile* for *while*). Conversely, you can substitute *ferry* for *very* so that it won't come out as *wary*. Because of the proximity of the consonants, *l* and *v* are frequently interchanged in English (belief/believe, wolf/wolves). Consequently, *It was ferry difficult* is easier to understand than *It was wary difficult*. Practice Ex. 9-1 to distinguish among *p/b, f/v* and *w*.

F	V	W	F	V	W
<i>fence</i>	<i>vent</i>	<i>went (oo-ent)</i>	<i>first</i>	<i>verse</i>	<i>worse (oo-rs)</i>
<i>face</i>	<i>vase</i>	<i>waste (oo-aste)</i>	<i>file</i>	<i>vile</i>	<i>while (oo-ile)</i>

- l** The *l* is too heavy, too drawn out, and is missing the schwa component.

## Location of the Language

Far forward and uttered through rounded lips.

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## Russian

### Intonation

Russian intonation seems to start at a midpoint, and then cascades down. The consequence is that it sounds very downbeat. You definitely need to add a lilt to your speech—more peaks, as there're already *plenty* of valleys. To the Russian ear, English can have a harsh, almost metallic sound due to the perception of nasal vibrations in some vowels. This gives a clarity to American speech that allows it to be heard over a distance. When Russian speakers try to imitate that "loudness" and clarity, without the American speech music, instead of the intended pronunciation, it can sound aggressive. On the other hand, when Russians do not try to speak "loud and clear," it can end up sounding vaguely depressed.

### Liaisons

Word connections should be easy since you have the same fluid word/sound boundaries as in American English. The phrase [dosvedānyə] sounds like *dos vedanya*, whereas you know it as *do svedanya*. It won't be difficult to run

your words together once you realize it's the same process in English.

## Pronunciation

Although you have ten vowels in Russian, there are quite a few other vowels out there waiting for you.

**æ** The [æ] sound doesn't exist in Russian, so *last* is demoted to the lax *ɛ*, *lest*. In the same way, Russian speakers reduce *actually* to *ekchually*, or *matter* to *metter*. Drop your jaw and raise the back of your tongue to make a noise like a goat: *æ*! Work on Chapter 3, which drills this distinctively American vowel.

**ä** The [ä] sound exists in Russian, but is represented with the letter *a*. Bear in mind that there are six different pronunciations of the letter *a*, as you can see on page 142. Because of spelling, the *ä* sound can easily be misplaced. When you see the letter *o*, you pronounce it *o*, so *job* sounds like *jobe* instead of *jääb*. Remember, most of the time, the letter *o* is pronounced *ah*. Take a sound that already exists in Russian, such as *baab* (whether it means anything or not) and say it with your native accent, *baab* with a Russian accent more or less equals *Bob* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *biology*, *call*, *long*, *problem*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

**o** Conversely, you may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only*, *most*, *both* (which are exceptions to the spelling rules). Make sure that the American *o* sounds like [ou], *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* should sound like *ou-ee*.

toun	tone	nout	note	houm	home
ounli	only	coul	coal	OK	oukei

**ə** The schwa is often overpronounced to *ä*, which is why you might sound a little like Count Dracula when he says, *I vänt to säck your bläd* instead of *I vänt to säk your bläd*. Don't drop your jaw for the neutral schwa sound; it's like the final syllable of *spasiba* [sp'sibə], not [sp'sibä]. Similarly, in English, the schwa in an unstressed syllable is completely neutral; *famous* is not [fay-moos], but rather [fay-m's].

**ü** Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *u* and *ü*. They both can be spelled with *oo* or *ou*, but the lax vowel *ü* should sound much closer to *i* or *uh*. If you say *book* and *could* with a tense vowel, it'll sound like *booque* and *cooled*. It should be much closer to *bick* or *buck*.

**i** Similarly, you need to distinguish between *ee* and *i*, as in *beat* and *bit* (page 123), as *his big sister* is mispronounced as *heez beeg seester* or with the [y], *hyiz byig systr*. Frequently, Russian speakers transpose these two sounds, so while the lax vowel in *his big sister* is overpronounced to *heez beeg seester*, the tense vowel in *She sees Lisa*, is relaxed to *shi siz lissa*. Also, tone down the middle *i* in the multisyllabic

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words on page 125; otherwise, *similar* [sim'lr] will sound like [see-mee-lär].

**-y** Russian speakers often mispronounce the final *-y* as a short *-i*, so that *very funny* sounds like *verə funnə*. Extend the final sound out with three e's: *vereee funneee*.

## The Russian R = The American T

The Cyrillic *r* is a consonant. This means that it touches at some point in the mouth. Russian speakers usually roll their *rs* (touching the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The American *r* is not really a consonant anymore—the tongue should be curled back, and the *r* produced deep in the throat—not touching the top of the mouth. The Russian pronunciation of *r* is usually the written vowel and a flap *r* at the end of a word (*feeler* sounds like *feeleh*) or a flap in the beginning or middle (*throw* sounds like *tdoh*).

бэри бара бупа	Betty bought a bit of	аин ура лара таим	I need a lot of time.
аи бара байк	I bought a bike.	маи мароу	my motto
уэира сэкен	Wait a second.	мурин	meeting
уи ара гоу	We ought to go.	аин наран таим	I'm not on time.
юв гара пэира гэрит	You've got to pay to get it.	бюрафли	beautifully

Another major point with the American *r* is that sometimes the preceding vowel is pronounced, and sometimes it isn't. When you say *wire*, there's a clear vowel plus the *r* — wy•r; however, with *first*, there is simply no preceding vowel. It's *frst*, not *feerst*, (Ex. 6-2 and 6-3).

- t** At the beginning of a word, the American *t* needs to be more plosive — you should feel that you are "spitting air." At the end of the word, it is held back and not aspirated.
- eh** One of the most noticeable characteristics of a Russian accent is the little *y* that is slipped in with the *eh* sound. This makes a sentence such as *Kevin has held a cat* sound like *Kyevin hyes hyeld a kyet*. This is because you are using the back of the tongue to "push" the vowel sound out of the throat. In English, you need to just allow the air to pop through directly after the consonant, between the back of the tongue and the soft palate: *k•æ*, not *k•yæ*.
- h** Another strong characteristic of Russian speech is a heavily fricative *h*. Rather than closing the back of the throat, let the air flow unimpeded between the soft palate and the back of your tongue. Be sure to keep your tongue flat so you don't push out the little *y* mentioned above. Often, you can simply drop the *h* to avoid the whole problem. *For I have to*, instead of *I hhyef to*, change it to *I y'v to*.
- v** The *v* is often left unvoiced, so the common word *of* sounds like *oaf*. Allow your vocal cords to vibrate.
- sh** There are two *sh* sounds in Russian, ш and ш. The second one is closer to the American *sh*, as in шшз for *shoes*, not шшз.
- th** You may find yourself replacing the voiced and unvoiced *th* sounds with *tld* or *s/z*, saying *dä ting* or *zä sing* instead of *the thing*. This means that your tongue tip is about a half inch too far back on the alveolar ridge (the gum ridge behind the teeth). Press your tongue against the *back* of the teeth and try to say *dat*. Because of the tongue position, it will sound like *that*.
- ing** Often the *-ing* ending is not pronounced as a single *ng* sound, but rather as *n* and *g*, or just *n*. There are three nasals, *m* (lips), *n* (tongue tip and alveolar ridge), and *ng* (soft palate and the back of the tongue). It is not a hard consonant like *g*, but rather a soft nasal.

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## French

### Intonation

The French are, shall we say, a linguistically proud people. More than working on accent or pronunciation; you need to "believe" first. There is an inordinate amount of psychological resistance here, but the good thing is that, in my experience, you are very outspoken about it. Unlike the Japanese, who will just keep quiet, or Indians, who agree with everything with sometimes no discernible change in their speech patterns, my French students have quite clearly pointed out how difficult, ridiculous, and unnatural American English is. If the American pattern is a staircase, the Gallic pattern is a fillip at the end of each phrase.



Hello, *my* name is Pierre. I live in *Paris*.    Allo, my name is *Pierre*. I live in *Paree*. I ride the subway.

### Liaisons

The French either invented liaisons or raised them to an art form. You may not realize, though, that the rules that bind your phrases together, also do in English. Just remember, in French, it is spelled *ce qu'ils disent*, but you've heard it pronounced colloquially a thousand times, *skidiz!*

### Pronunciation

- th** In French, the *tee aitch* is usually mispronounced *s* or *f*, as in *sree or free* for *three*.
- r** The French *r* is in the same location as the American one, but it is more like a consonant. For the French *r*, the back of the tongue rasps against the soft palate, but for the American *r*, the throat balloons out, like a bullfrog.
- æ** The *æ* sound doesn't exist in French, so it usually comes out as *ä* or *ε*; consequently, *class* sounds like *class*, and *cat* sounds like *ket*. The *in-* prefix, however, sounds like a nasalized *æ*. Say *in* in French, and then denasalize it to *æd*. Work on Chapter 3, which drills this distinctively American vowel.
- ə** The schwa is typically overpronounced, based on spelling. Work on Chapter 1, for the rhythm

patterns that form this sound, and Chapter 3, for its actual pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*

- ü** The *ü* sound is generally overpronounced to *ooh*, which leads to *could* being mispronounced as *cooled*. Again, spelling is the culprit. Words such as *smooth*, *choose*, and *too* are spelled with two *o*'s and are pronounced with a long *u* sound, but other words such as *look* and *took* are spelled with two *o*'s but are pronounced halfway between *ih* and *uh*; *lük* and *tük*. *Leuc* and *queue* with a French accent are very close.

French speakers overpronounce the lax vowel *i* to *eee*, so *sit* comes out like *seat*. Reduce the soft *i* to a schwa; *sit* should sound like *s't*. In most French dictionaries, the distinction between *i* and *e* is not made. Practice the four sounds — *bit*, *beat*, *bid*, *bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed, and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

	single	double
tense	beat	bead
lax	fait	bid

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Also, watch out for cognates such as *typique/typical*, pronounced [tee•peek] in French, and [ti•p'•kl] in American English. Many of them appear in the Middle "I" List on page 125.

- ä** Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in French, but is represented with the letter *a*. When you see the letter *o*, you pronounce it *o*, so *lot* sounds like *loht* instead of *laht*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists in French, such as *laat* (whether it means anything or not) and say it with your native accent — *laat* with a French accent more or less equals *lot* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ, ä, ə*.

*haat hot coal call saa saw*

- o** On the other hand, you may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only*, *most*, *both*. Make sure that the American *o* sounds like [ou], *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* sounds like *o-u-ee*.

*ounli only loun loan nout note*

- h** French people have the most fascinating floating *h*. Part of the confusion comes from the *hache aspiré*, which is totally different from the American *aitch*. Allow a small breath of air to escape with each *aitch*.

- in~** The nasal combination *in~* and *~en* are often pronounced like *æñ* and *äñ*, so *interesting* [intr' sting] sounds like *æñteresting*, and *enjoy* [enjoy] and *attention* [ətəñshən] sound like *äñjoy* and *ätäñseeñ*.

## Location in the Mouth

Very far forward, with extensive use of the lips.

### German

## Intonation

Germans have what Americans consider a stiff, rather choppy accent. The great similarity between the two languages lies in the two-word phrases, where a *hót dog* is food and a *hot dóg* is an overheated chihuahua. In German, a *thimble* is called a *fingerhut*, literally a *finger hat*, and a *red hat* would be a *rote hut*, with the same intonation and meaning shift as in English.

## Liaisons

German word connections are also quite similar to American ones. Consider how *In einem Augenblick* actually is pronounced *ineine maugenblick*. The same rules apply in both languages.

## Pronunciation

- j** A salient characteristic of German is the unvoicing of *j*, so you might say 7 *am Cherman* instead of 7 *am German*. Work with the other voiced pairs (*p/b*, *s/z*, *klg*) and then go on to *ch/j* while working with J words such *as just*, *Jeff*, *German*, *enjoy*, *age*, etc.
- W** Another difference is the transposing of *v* and *w*. When you say *Volkswagen*, it most likely comes out *Folksvagen*. It works to rewrite the word as *Wolksvagen*, which then will come out as we say *Volkswagen*. A Germany student was saying that she was a *visiting scholar*, which didn't make much sense — say *wisiding* with a German accent — it'll sound like *visiting* in American English.
- th** In German, the *tee aitch* is usually pronounced *t* or *d*.
- r** The German *r* is in the same location as the American one, but it is more like a consonant. For the German *r*, the back of the tongue rasps against the soft palate, but for the American *r*, the throat balloons out, like a bullfrog.
- æ** The *æ* sound doesn't exist in German, so it usually comes out as *ä* or *ε*, so *class* sounds like *cläss*. You need to work on Chapter 3, which drills this distinctively American vowel.
- ə** The schwa is typically overpronounced, based on spelling. Work on Chapter 1, for the rhythm patterns that form this sound, and Chapter 3, for its actual pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*
- ü** The *ü* sound is generally overpronounced to *ooh*, which leads to *could* being mispronounced as *cooled*. Again, spelling is the culprit. Words such as *smooth*, *choose*, and *too* are spelled with two *o*'s and are pronounced with a long *u* sound, but other words such as *look* and *took* are spelled with two *o*'s but are pronounced halfway between *ih* and *uh*; *lük* and *tük*.
- i** German speakers overpronounce the lax vowel *i* to *eee*, so *sit* comes out like *seat*. Reduce the soft *z* to a schwa; *sit* should sound like *s't*. In most German dictionaries, the distinction between *i* and *ē* is not made. Practice the four sounds — *bit*, *beat*, *bid*, *bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed, and the sound is produced in your throat. *Unvoiced* final consonants (*t*, *s*, *k*, *p*, *ch*, *f*) mean that the vowel is short and sharp; *voiced* final consonants (*d*, *z*, *g*, *b*, *j*, *v*) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

	single	double
tense	beat	bead
lax	bit	bid

Also, watch out for words such as *chemical/Chemikalie*, pronounced [ke•mi•kä•lee•eh] in German, and [kemək<sup>ə</sup>] in American English. Many of them appear in the Middle "I" List on page 125.

- ä** Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in German, but is represented with the letter *a*. When you see the letter *o*, you pronounce it [o], so *lot* sounds like *loht* instead of *laht*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists in German, such as *laat* (whether it means anything or not) and say it with your native

accent — *laat* with a German accent more or less equals *lot* in American English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

*haat*      *hot*      *caal*      *call*      *saa*      *saw*

- o German speakers tend to use the British *o*, which sounds like *eo* rather than the American *ou*. Make sure that the American *o*, in *only*, *most*, *both*, sounds like *ou*, *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* sounds like *o-u-ee*.

*ounli*      *only*      *houp*      *hope*      *nout*      *note*

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## Korean

### Intonation

While English is a stress-timed language, Korean is a syllable-timed language. Korean is more similar to Japanese than Chinese in that the pitch range of Korean is also narrow, almost flat, and not rhythmical. Many Korean speakers tend to stress the wrong word or syllable, which changes the meaning in English (*They'll sell fish* and *They're selfish*.) Korean speakers tend to add a vowel to the final consonant after a long vowel: *b/v* (*babe/beibu* and *wave/weibu*), *k/g* (*make/meiku* and *pig/pigu*), and *d* (*made/meidu*.) Koreans also insert a vowel after *sh/ch/j* (*wash/washy*, *church/churchy*, *bridge/brijy*), and into consonant clusters (*bread/bureau*). It is also common problem to devoice final voiced consonants, so that *dog* can be mispronounced as either *dogu* or *dock*. All this adversely influences the rhythm patterns of spoken English. The different regional intonation patterns for Korean interrogatives also affect how questions come across in English. In standard Korean, the intonation goes up for both *yes/no* questions and *wh* questions (who?, what?, where?, when?, why?); in the Kyungsang dialect, it drops for both; and in the Julia dialect, it drops and goes up for both. In American English, the intonation goes up for *yes/no*, and drops down for *wh* questions.

### Word Connections

Unlike Japanese or Chinese, word connections are common in Korean. The seven final consonants (*m*, *n*, *ng*, *l*, *p*, *t*, *k*) slide over when the following word begins with a vowel. Although a *t* between two vowels in American English should be voiced (*latter/ladder* sound the same) a frequent mistake Korean speakers make, however, is to also voice *k* or *p* between two vowels, so *back up*, *check up*, and *weekend* are mispronounced as *bagup*, *chegup*, and *weegend*; and *cap is* sounds like *cab is*. Another liaison problem occurs with a plosive consonant (*p/b*, *t/d*, *k/g*) just before a nasal (*m*, *n*, *ng*)—Koreans often nasalize the final consonant, so that *pick me up* and *pop music* sound like *ping me up* and *pom music*.

### Pronunciation

- l/r** At the beginning of a word or in a consonant cluster, *l* and *r* are confused, with both being pronounced like the American *d*, which can be written with the letter *t* (*glass* or *grass* sound like either *gurasu* or *gudasu*, and *light* or *right sound* like *raitu* or *daitu*). The final *r* is usually dropped (*car/kaa*).
- f** The English *f* does not exist in Korean, so people tend to substitute a *p*. This leads to words such as *difficult* sounding like *typical* to the American ear. When a Korean speaker says a word from the **F** column, it's likely to be heard by Americans as being from the **P** column.

<b>F</b>	<b>P</b>	<b>F</b>	<b>P</b>	<b>F</b>	<b>P</b>
difficult	typical	coffee	copy	half and	happen
calf	cap	deaf	tape	Steph	step
left	leapt	cough	cop	laugh	lap
often	open	fat	pet	informant	important
stuff	stop	after	apter	fossil	possible
enough	and up	friend	planned	free	pre~

- æ** The exact *æ* sound doesn't exist in Korean; it's close to *ε*, so *bat* sounds like *bet*. You need to raise the back of your tongue and drop your jaw to produce this sound. Work on Chapter 3, which drills this distinctively American vowel.

- ä** The *ä* sound is misplaced. You have the *ä* sound when you laugh *hahaha* 하하하, but when you see

an *o*, you want to say [o], as in *hohoho* 호호호, so *John* sounds like *Joan* instead of *Jähn*. If you're having trouble with the word *hot*, say *ha* 하 in Korean, and then add a very slight *t*.

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**o** You may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only, most, both*. Make sure that the American *o* sounds like *ou*: *ounly, moust, bouth*. This holds true for the diphthongs as well — *oi* sounds like *o-u-ee*.

*toun tone nout note houn home*  
*ounli only coul coal jouk joke*

**ə** The schwa is typically overpronounced, based on spelling. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*

**ü** Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *u* and *ü*. They both can be spelled with *oo* or *ou*, but the lax vowel *ü* should sound much closer to *i* or *uh*. If you say *book* with a tense vowel, it'll sound like *booque*. It should be much closer to *bick* or *buck*.

**i** Similarly, you need to distinguish between *e* and *i*, as in *beat* and *bit*, as on page 123. Tone down the middle *i* in multisyllabic words, as on page 125, otherwise, *beautiful* [byoo•d'•fl] will sound like [byoo-tee-fool]. Most likely, you overpronounce the lax vowel *z* to *eee*, so *sit* is overpronounced to *seat*. Reduce the soft *i* to a schwa; *sit* should sound like *s 't*. In most Korean dictionaries, the distinction between *i* and *ē* is not made. Practice the four sounds — *bit, beat, bid, bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on *Bit* or *Beat*? *Bid* or *Bead*? in Chapter 8.

	<b>single</b>	<b>double</b>
<b>tense</b>	<b>beat</b>	<b>bead</b>
<b>lax</b>	<b>bit</b>	<b>bid</b>

### The Korean R = The American T

The Korean *r* is a consonant. This means that it touches at some point in the mouth. Korean speakers usually trill their *rs* (tapping the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The tongue should be curled back, and the *r* produced deep in the throat—not touching the top of the mouth. The Korean pronunciation of *r* is usually just an *ä* at the end of a word (*car* sounds like *caaah*) or a flap in the beginning or middle (*area* sounds like *eddy-ah*).

	Betty bought a bit of		I need a lot of time.
베리 바라비라	I caught a cold.	아이 니랄라라 타임	my motto
아이 카라콜 드		마이 마로우	
쿠리 두잇		미링	
위 아라 고우		아임 나란 타임	
	Could he do it?		meeting
	We ought to go.		I'm not on time.

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## Answer Key

### Exercise 1-4: Sentence Intonation Test

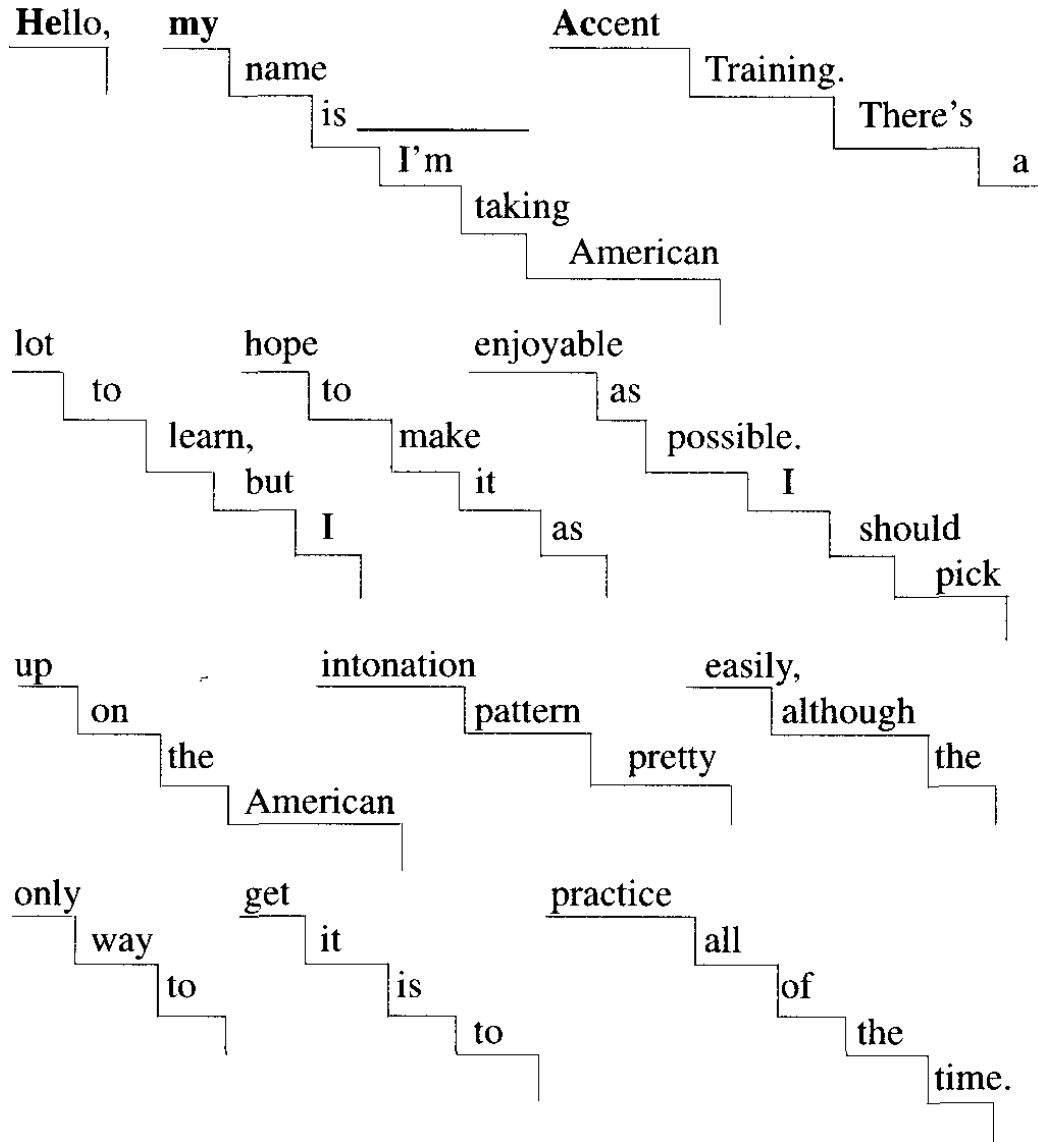
- |  |  |
|--|--|
| 1. <b>Sam</b> sees <b>Bill</b> .               | 11. He <b>sees</b> him.                        |
| 2. She <b>wants</b> one.                       | 12. <b>Mary</b> wants a <b>car</b> .           |
| 3. <b>Betty</b> likes <b>English</b> .         | 13. She <b>likes</b> it.       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



## Exercise 1-15: Application of Stress

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 1-17: Staircase Intonation Practice



1. 1a	1.3d	1.4d	1.4c	1.4b	13. 3b
2. 1b	2.4f	2. 4d	2. 4b	2. 4b	14. 3b
3.3d	3. 2a	3. 3b	3. 2a	3. 4a	15. 4b
4. 4d	4. 2b	4. 3c	4. 2b	4. 3c	16. 4c
5.3d	5.3d	5. 3b	5. 3bcd	5.4b	17. 3a
6.4e	6.4f	6. 2a	6. 3a	6. 4f	18. 4d
7. 4d	7. 3b	7. 2a	7.4b	7.3d	19. 4b
8. 2a	8.3d	8. 3b	8.3d	8. 4f	20. 4c
9. 2a	9. 4e	9. 3b	9. 4d	9. 4d	21. 4b
10.3c	10. 4f	10. 4d	10. 4c	10. 4e	
11. 4f	11. 4b	11. 3b	11.4a	11. 3c	
12. 4e	12. 4e	12. 3c	12. 4b	12. 3b	

## Exercise 1-29: Making Set Phrases

- |                           |                            |                             |
|---------------------------|----------------------------|-----------------------------|
| 1. a <b>chairman</b>      | 8. the <b>Bullet</b> train | 15. a <b>dump</b> truck     |
| 2. a <b>phone</b> book    | 9. a <b>race</b> car       | 16. a <b>jelly</b> fish     |
| 3. a <b>house</b> key     | 10. a <b>coffee</b> cup    | 17. a <b>love</b> letter    |
| 4. a <b>baseball</b>      | 11. a <b>wrist</b> watch   | 18. a <b>thumb</b> tack     |
| 5. a <b>door</b> bell     | 12. a <b>beer</b> bottle   | 19. a <b>lightning</b> bolt |
| 6. the <b>White</b> House | 13. a <b>high</b> chair    | 20. a <b>padlock</b>        |
| 7. a <b>movie</b> star    | 14. a <b>hunting</b> knife |                             |

### Exercise 1-35: Contrast of Compound Nouns

- |                             |                              |                            |
|-----------------------------|------------------------------|----------------------------|
| 1. The <b>White</b> House   | 21. <b>convenience</b> store | 41. a <b>doorknob</b>      |
| 2. a white <b>house</b>     | 22. convenient <b>store</b>  | 42. a glass <b>door</b>    |
| 3. a darkroom               | 23. to pick <b>up</b>        | 43. a locked <b>door</b>   |
| 4. a dark room              | 24. a <b>pickup</b> truck    | 44. <b>ice</b> cream       |
| 5. Fifth <b>Avenue</b>      | 25. six years <b>old</b>     | 45. <b>I</b> scream.       |
| 6. <b>Main</b> Street       | 26. a <b>six</b> -year-old   | 46. elementary             |
| 7. a main <b>street</b>     | 27. six and a <b>half</b>    | 47. a <b>lemon</b> tree    |
| 8. a hot <b>dog</b>         | 28. a <b>sugar</b> bowl      | 48. <b>Watergate</b>       |
| 9. a <b>hot</b> dog         | 29. a wooden <b>bowl</b>     | 49. the back <b>gate</b>   |
| 10. a <b>baby</b> blanket   | 30. a large <b>bowl</b>      | 50. the final <b>year</b>  |
| 11. a baby's <b>blanket</b> | 31. a <b>mixing</b> bowl     | 51. a <b>yearbook</b>      |
| 12. a baby <b>bird</b>      | 32. a <b>top</b> hat         | 52. United <b>States</b>   |
| 13. a <b>blackbird</b>      | 33. a nice <b>hat</b>        | 53. New <b>York</b>        |
| 14. a black bird            | 34. a straw <b>hat</b>       | 54. <b>Long</b> Beach      |
| 15. a <b>greenhouse</b>     | 35. a <b>chair</b> person    | 55. Central Park           |
| 16. a green <b>house</b>    | 36. Ph. <b>D.</b>            | 56. a raw <b>deal</b>      |
| 17. a green <b>thumb</b>    | 37. <b>IBM</b>               | 57. a <b>deal</b> breaker  |
| 18. a <b>parking</b> ticket | 38. <b>MIT</b>               | 58. the bottom <b>line</b> |
| 19. a one-way <b>ticket</b> | 39. <b>USA</b>               | 59. a <b>bottom</b> feeder |
| 20. an unpaid <b>ticket</b> | 40. <b>ASAP</b>              | 60. a new <b>low</b>       |

### Exercise 1-36: Description and Set Phrase Test

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 asst.** 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**.

### Exercise 1-48: Regular Transitions of Adj. and Verbs

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 *elaboreit* on his *elabor*'t 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*.  
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### Exercise 1-23: Syllable Count Test

12. Have you heard that your *associ't* is known to *associeit* with gangsters?  
13. How much do you *estimeit* that the *estim't* will be?  
14. The facilitator wanted to *separeit* the general topic into *sepr't* categories.

### Exercise 1-51: Extended Listening Practice

1. I'd like to have it at eight, if at all possible. [äi•dläik•tə•hæ•vi•də•deit•i•fə•däll•pä•sə•bəl]  
2. I'm afraid it's back-ordered. [äi•m'•frei•dits•bæ•kor•drd]  
3. Let's go over it again. [lets•go•wou•vr•ri•də•gen]  
4. Try to put it off for another hour. [träi•də•pwü•di•däff• fr•rə•nə•thr•ræ•wr]  
5. Talk it over with the other operator. [tä•ki•dou•vr•with•thee•yə•thr•rä•pr•räy•dr]  
6. The accounts have all been updated. [thee•yə•kæon•tsə•väll•bi•nəp•dei•dəd]  
7. Send them a fax about the problem. [sen•də•mə•fæk•sə•bæo<sup>(t)</sup>•thə•prä•bləm]  
8. Don't even think about it! [dou•nee•vən•thing•kə•bæo•dit]  
9. We hope he'll OK it. [we•hou•pi•lou•kei•yit]  
10. He'll really put you on the spot if you make a mistake. [hill•ri•lee•pwü•choo•wän•thə•spä•di•fiu•mei•kə•mis•teik]

### Exercise 1-60: Tag Endings

- |                |                |                  |                |
|----------------|----------------|------------------|----------------|
| 1. isn't he    | 8. will you    | 15. hadn't we    | 22. did I      |
| 2. can't he    | 9. doesn't he  | 16. wouldn't we  | 23. will I     |
| 3. does she    | 10. don't we   | 17. hasn't it    | 24. don't you  |
| 4. didn't they | 11. haven't we | 18. could you    | 25. aren't you |
| 5. do you      | 12. didn't we  | 19. won't you    | 26. didn't you |
| 6. is it       | 13. didn't we  | 20. shouldn't he | 27. did you    |
| 7. aren't I    | 14. hadn't we  | 21. shouldn't he | 28. isn't it   |

### Exercise 2-4: Consonant / Vowel Liaisons

- |                 |              |
|-----------------|--------------|
| 1. ree donly    | 6. se lit    |
| 2. fä läff      | 7. ta kout   |
| 3. fällo wə pän | 8. fa də way |
| 4. cə min       | 9. sik so    |
| 5. cä lim       | 10. eh may   |

### Exercise 2-8: Consonant / Consonant Liaisons

- |                               |   |
|-------------------------------|---|
| 1. busine sdeal               | 6. someplan znee dluck                                    |
| 2. credi <sup>(t)</sup> check | 7. che <sup>(ck)</sup> cashing                            |
| 3. the topfile                | 8. let <sup>(t)</sup> themma <sup>(k)</sup><br>conditions |
| 4. sellnine newcars           | 9. hadthe   |
| 5. sitdown                    | 10. bothdays  |

### Exercise 2-9: Vowel / Vowel Liaisons

- |                               |                              |
|-------------------------------|------------------------------|
| 1. go <sup>(w)</sup> enywhere | 6. do <sup>(w)</sup> äi      |
| 2. so <sup>(w)</sup> änest    | 7. I <sup>(y)</sup> æskt     |
| 3. through <sup>(w)</sup> är  | 8. to <sup>(w)</sup> open    |
| 4. you <sup>(w)</sup> är      | 9. she <sup>(y)</sup> äweez  |
| 5. he <sup>(y)</sup> iz       | 10. too <sup>(w)</sup> äffen |

### Exercise 2-11 : T, D, S, or Z Liaisons

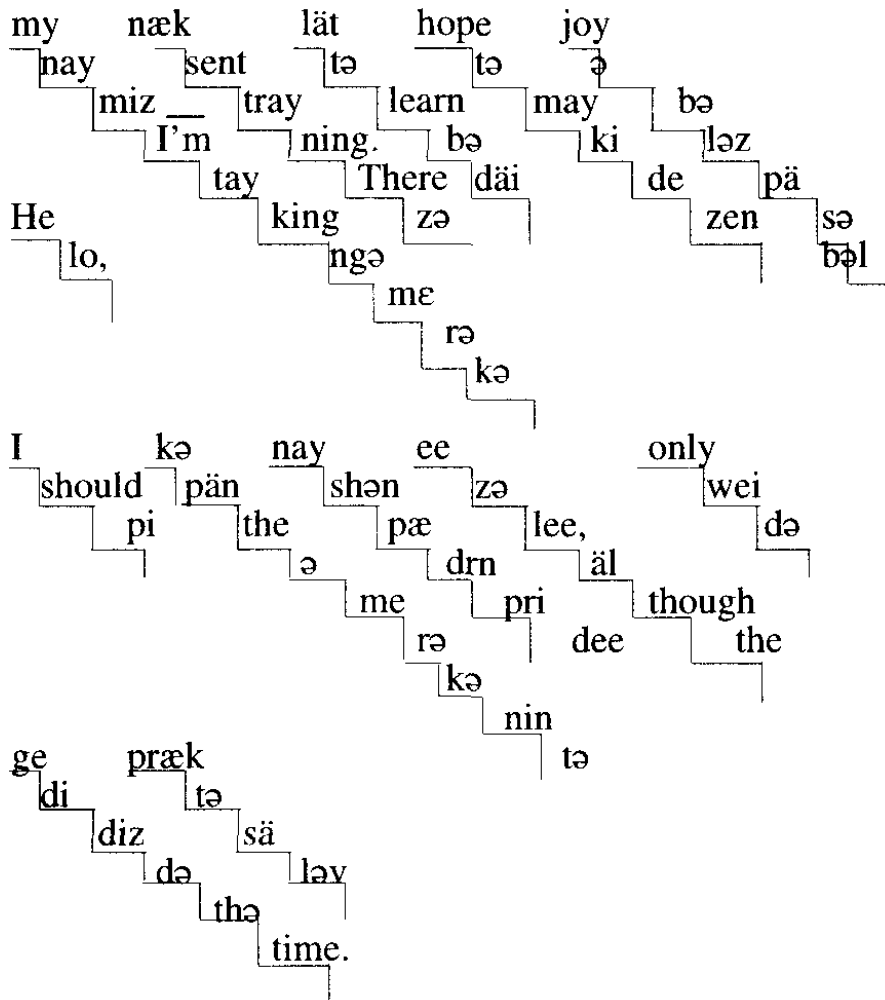
- |             |                    |
|-------------|--------------------|
| 1. dijoo    | 6. tisshue         |
| 2. hoozhier | 7. gâcher          |
| 3. jesjer   | 8. wherzhier       |
| 4. jesjer   | 9. c'ngræjälätionz |
| 5. misshue  | 10. hæjer          |

## Exercise 2-12: Finding Liaisons and Glides

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

## Exercise 2-16: Liaison Staircases



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

Hello, my name is \_\_\_\_\_. I'm taking əmerəcən æcsənt

Training. There's ə **lät** tə learn, bət I **hope** tə make ət əs ə**joy**əbələs päsəbəl. I should pick ə**p** ən the əmerəcən əntə**n**shən pættern pretty **easəly**, ä**l**though the **only** way tə **get** ət əs tə **præctəss** ä**ll** əv thə time. I use the ə**p** ənd down, ər **peaks** ənd vælleys, intənashən more thən I **used** to. I've been paying əttenshən tə **pitch, too**. It's like **wälking** down ə **staircase**. I've been **talking** to ə lät əf ə**mer**əcəns lately, ənd they tell me thət I'm **easier** tə ənder**stænd**. Anyway, I could go **än** ənd än, bət the **important** thing əs tə **lissən** we**ll** ənd sound **good**. **We**<sup>ll</sup>, whət də yə **think**? **Do** I?

## Exercise 4-12: Finding American T Sounds

Hello, my name is \_\_\_\_\_. I'm taking American Accen<sup>(t)</sup>

Training. There's a **lo**<sup>(t)</sup> to learn, bud I **hope** to make id as **enjoyable** as possible. I should pick **up** on the American intonation paddern priddy **easily**, although the **only** way də **geddidis** də **practice all** of the time. I

use the **up** and down, or **peaks** and valleys, intonation more than I **use**<sup>(t)</sup> to. I've been paying attention to **pitch, too**. It's like **walking** down a **staircase**. I've been **talking** to a **laddəv** Americans **la**<sup>(t)</sup>ely, and they tell me the dime **easier də understand**. **Anyway**, I could go **on** and on, **bu**<sup>(t)</sup> the **impor**<sup>(t)</sup>**n**<sup>(t)</sup> thing is də **lissen** well and sound **good**. **Well**, wha<sup>(d)</sup> do you **think**? **Do** I?

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### Exercise 1-51: Extended Listening Practice

1. I'd like to have it at eight, if at all possible.  
[äi•dläik•tə•hæ•vi•də•deit•i•fə•däll•pä•sə•bəl]
2. I'm afraid it's back-ordered.  
[äi•m'•frei•dits•bæ•kor•drd]
3. Let's go over it again.  
[lets•go•wou•vr•ri•də•gen]
4. Try to put it off for another hour.  
[träi•də•pwü•di•däff•fr•rə•nə•thr•ræ•wr]
5. Talk it over with the other operator.  
[tä•ki•dou•vr•with•thee•yə•thr•rä•pr•räy•dr]
6. The accounts have all been updated.  
[thee•yə•kæon•tsə•väll•bi•nəp•dei•dəd]
7. Send them a fax about the problem.  
[sen•də•mə•fæk•sə•bæo<sup>(t)</sup>•thə•prä•bləm]
8. Don't even think about it!  
[dou•nee•vən•thing•kə•bæo•dit]
9. We hope he'll OK it.  
[we•hou•pi•lou•kei•yit]
10. He'll really put you on the spot if you make a mistake.  
[hill•ri•lee•pwü•choo•wän•thə•spä•di•fiu•mei•kə•mis•teik]

### Exercise 5-6: Finding L 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 6-7: Finding the R Sound

**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 **stair** case. 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?

### Review Exercise B: Intonation Review Test

- |                             |                       |
|-----------------------------|-----------------------|
| 1. Los <b>Angeles</b>       | 11. <b>everything</b> |
| 2. paper <b>bag</b>         | 12. <b>moving</b> van |
| 3. <b>lunch</b> bag         | 13. new <b>paper</b>  |
| 4. <b>convenience</b> store | 14. <b>newspaper</b>  |
| 5. convenient <b>store</b>  | 15. glass <b>eyes</b> |
| 6. <b>homework</b>          | 16. <b>eyeglasses</b> |
| 7. good <b>writer</b>       | 17. high <b>chair</b> |

- |                       |                       |
|-----------------------|-----------------------|
| 8. apple <b>pie</b>   | 18. <b>high</b> chair |
| 9. <b>pine</b> apple  | 19. <b>base</b> ball  |
| 10. all <b>things</b> | 20. blue <b>ball</b>  |

### Exercise 7-2: Targeting the TH Sound

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 8-8: Finding Reduced 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 **shüd** pick **up** on the American intonation pattern pretty **easily**, although the **only** way to **get** it is to practice all of the time. I **ūse** the up and down, or **peaks** and valleys, intonation more than I **used** **tū**. I've been paying attention to **pitch, tū**. It's like **walking** down a **staircase**. I've been **talking** **tū** a lot of **Americans** lately, and they tell me that I'm **easier** **tū** understand. **Anyway**, I **cūd** go **on** and on, but the **important** thing is to **listen** well and sound **gūd**. **Well**, what do you **think**? **Dū** I?

### Exercise 9-3: Finding V 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 10-5: Finding S and Z Sounds

Hello, my name is \_\_\_\_\_. I'm taking American Accent Training. There's a **lot** to learn, but I **hope** to make it **az** enjoyable **az** possible. I should pick up on the American intonation pattern pretty **eazily**, although the **only** way to **get** it **iz** to **practise** all of the time. I **uze** the **up** and down, or **peaks** and **valleyz**, 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 **Americanz** lately, and they tell me that I'm **eazier** to understand. **Anyway**, I could go **on** and on, but the **important** thing **iz** to **listen** well and sound **good**. **Well**, what do you **think**? **Do** I?

### Exercise 11-2 and 11-4: Finding Tense (a, e, æ) and Lax Vowel Sounds (i, ə)

Hello, my name *is* \_\_\_\_\_. I'm *tak*ing əmerəcən æksənt Training. There's ə **lot** tə learn, bət I **hope** tə make *it* əs **enjoy**əb<sup>əl</sup> əs possəbəl. I should pick **əp** on the əmerəcən *intən*əshən pəttən **pritty** **eas**əly, although the **only** way tə **get** *it* **is** tə **præct**əs all əv thə time. I use the **up** ən dəʊn, or **peaks** ən vəlleys, *intən*əshən more thən I **used** to. I've **bɪn** pəyɪŋ əttənsən tə **pitch, too**. *it*'s like **walk**ɪŋ dəʊn ə **stær**case. I've **bɪn** **talk**ɪŋ to ə lot əv **əmer**əcəns **lat**ely, ənd **θəy** tell me thət I'm **eas**ier to ənderstænd. **eny**way, I could go **on** ənd on, bət the **ɪmport**'nt **thɪŋ** **is** to **lɪst**ən well ənd səʊnd **good**. **Well**, wət d' you **think**? **Do** I?

### Exercise 12-4: Finding [n] and [ŋ] 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 13-4: Glottal Consonant Practice

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?**

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## Review Section Answer Key

### Review Ex. 1-4: Sentence Intonation Test

- |                          |                           |
|--------------------------|---------------------------|
| 1. a <b>box</b> car      | 4. a <b>crab</b> cake     |
| 2. a <b>baby</b> -sitter | 5. a <b>tea</b> cup       |
| 3. a <b>palm</b> tree    | 6. a <b>bottle</b> opener |

### Review Ex. 1-35: Contrast of Compound Nouns

- |                                |                                 |
|--------------------------------|---------------------------------|
| 1. a dark <b>room</b>          | 16. the sixth <b>grade</b>      |
| 2. a <b>darkroom</b>           | 17. long <b>hair</b>            |
| 3. an <b>antique</b> shop      | 18. a <b>hairdresser</b>        |
| 4. an <b>antique</b> dealer    | 19. a <b>haircut</b>            |
| 5. <b>an antique chair</b>     | 20. the wrong <b>station</b>    |
| 6. <b>a new video</b>          | 21. a <b>police</b> station     |
| 7. the <b>video</b> store      | 22. a <b>radio</b> station      |
| 8. a <b>coffee</b> table       | 23. <b>orange</b> juice         |
| 9. hot <b>coffee</b>           | 24. a <b>guitar</b> case        |
| 10. a <b>coffeepot</b>         | 25. an electric <b>guitar</b>   |
| 11. a <b>chemistry</b> set     | 26. trick <b>photography</b>    |
| 12. a chemical <b>reaction</b> | 27. a <b>photo</b> -op          |
| 13. a sixth <b>sense</b>       | 28. a <b>wedding</b> ceremony   |
| 14. six <b>cents</b>           | 29. a beautiful <b>ceremony</b> |
| 15. a <b>sixth</b> grader      | 30. a <b>wedding</b> cake       |

### Review Ex. 1-36: Description and Set Phrase Test

- The **schoolkids** took the **subway downtown** for their **field trip** on **urban living**.
- Our **local sheriff** had a **bumper sticker** on his **back bumper**.
- The **homeowners** thought they had to pay **property taxes** to the **federal government**.
- There were **small tremblors** after the **earthquake** in **San Francisco**.
- The **Geology Club** went on a **camping trip** to **Mount Hood**.
- The **award ceremony** at the **Hilton Hotel** lasted for **two hours**.
- Bob Smith** took his **surfboard** out on a **stormy day** near **Diamond Head**.
- The **boy scouts** pitched their **pup tents** on the **mountaintop** in the **pouring rain**.
- It's a **little late** to ask the **baby-sitter** to stay **overnight**.
- The **sixth graders** were reading **comic books** and drinking **chocolate milk**.

### Review Ex. 1-48: Adjective and Verb Transitions

- Would you please *alterneit* seats with the other *altern't*?
- They signed a *contract* in order to *contract* their services.
- Who could *object to progress*?
- The unidentified flying *object progressed* slowly across the night sky.
- We need a written *estim't* in order to *estimeit* the payment.

### Review Ex. 1-51: Extended Listening Practice

- We think he's got to get over it.  
we•thing•keez•gä•də•ge•do•vr•rit
- Does anyone know how to get a line of credit?

də•ze•nee•wən•no•hæo•də•ge•də•ly•nə•kre•dət

3. They should try to show them how to use the Internet.

they•shüd•try•də•sho•wəm•hæo•də•yuz•thee•  
(y)i•nr•net

### Review Ex. 1-60: Tag Endings

- |               |                 |
|---------------|-----------------|
| 1. is there   | 6. didn't she   |
| 2. wasn't it  | 7. wouldn't she |
| 3. do you     | 8. hadn't she   |
| 4. would he   | 9. would she    |
| 5. can't they | 10. had she     |

### Review Ex. 2-4: Cons. / Vowel Liaison Practice

- I thing kee zä ni zway.
- He pü di di n' n'mbrella stand.
- We bä di di nid'lee.

### Review Ex. 2-8: Cons. / Cons. Liaison Practice

- Ni<sup>(k)</sup>Clar kopest' pu<sup>(t)</sup>tendollar zdown.
- Bu<sup>(t)</sup>Tommake<sup>(s)</sup>so muchjuice.
- Bob zdo<sup>(g)</sup>go<sup>(t)</sup>somebones.

### Review Ex. 2-9: Vowel / Vowel Liaison Practice

- Can you see<sup>(y)</sup>it through to the<sup>(y)</sup>end?
- Be<sup>(y)</sup>available for the<sup>(y)</sup>other opportunity<sup>(y)</sup>in my<sup>(y)</sup>office.
- He<sup>(y)</sup>always wants to<sup>(w)</sup>offer to go<sup>(w)</sup>over it again.

### Review Ex. 2-11 : T, D, S, or Z Liaison Practice

- We're glad the cher homework's done.
- Wüjou help me with this?
- Do you missher old friends?
- Where zhier brother?
 

1. They <b>took</b> it.	6. Sam <b>called</b> him.
2. <b>Mary</b> had a <b>baby</b> .	7. The <b>dogs</b> howled at the <b>moon</b> .
3. <b>Louis</b> talked on the <b>phone</b> .	8. Did you <b>order</b> any?
4. We <b>forgot</b> about it.	9. We <b>noticed</b> her.
5. She <b>had</b> one.	10. The <b>books</b> fell on the <b>floor</b> .

### Review Ex. 2-12: Finding Liaisons and Glides

Think the United **Auto** Workers can beat Caterpillar **Inc.** in their bitter **contract** battle? Before placing your **bets**, talk to Paul **Branan**, who **can't wait** to cross the **picket** line at Caterpillar's **factory** in East **Peoria**. **Branan**, **recently** laid **off** by a **rubber**-parts plant where he earned **base** pay of \$6.30 an **hour**, lives **one** block from a **heavily** picketed **gate** at the **Cat** complex. **Now** he's applying to replace one of **12,600 workers** who have been on **strike** for the **past** five **months**. "**Seventeen** dollars an **hour** and **they** don't want to **work**?" asks Branan. "**I** don't want to take **another** guy's **job**, but **I'm** hurting, **too**."

### Review Ex. 3-4: Finding the æ, ä, ə, and d Sounds

Think thə Unidəd **ädo** Workers cən beat Cædöpillar **Inc.** in their bidder **cäntræct** bædəl? Bəfore placing your **bets**, tälk tə Päl **Brænən**, who **cæn't wait** tə cräss thə **pickət** line ət Cædöpillar's **fæctory** in East **Peoriä**. **Brænən**, **resəntly** laid **äff** by ə **ræbber**-pärts plænt where he earned **base** pay əf \$6.30 ən **hæor**, lives **wən** bläck frəm ə **heavəly** pickədəd **gate** ət thə **Cæt** cämplex. **Næo** he's applying tə rəplæce wən əf **twelve** thæosand six händrəd **workers** who həve bēen än **strike** for thə **pæst** five **mənth**s. "**Seventeen** dälrs ən **hæor** and **they** don't wänt tə **work**?" æskz Brænən. "**I** don't wänt tə take **ənəthr** guy's **jäb**, bəd **I'm** hurding, **too**."



## Symbols

[ā] 75, 135, 137, 142, 162  
 [ä] 71-72, 75-76, 102, 135, 142-143, 162  
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 [ε] 75, 98, 122, 136-137, 142, 162, 165  
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