Better English Pronunciation

Second edition

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Every writer of a textbook owes a debt to his predecessors, to his teachers, to his colleagues and to his pupils; I gratefully acknowledge my deep indebtedness to all of these. In addition I wish to express particular thanks to Mrs M. Chan of Hong Kong, Miss Afaf M. E. Elmenoufi of Cairo and Dr R. K. Bansal of Hyderabad for very kindly helping me with regard to the pronunciation difficulties of Cantonese, Arabic and Hindi speakers respectively. Last, but far from least, my very sincere thanks go to my friends Pauline Speller, who typed the whole of a by no means easy manuscript and did it admirably, and Dennis Speller, who drew for me the original illustrations.

The responsibility for the book is mine; any credit I happily share with all those mentioned above.

J. D. o’C.
Since this book was first published, in 1967, my attention has been drawn by users of it to various errors and omissions, and suggestions have been made for improving its usefulness. In this second edition I have now remedied the errors and omissions and I have adopted those suggestions which I think improve the book. To all those readers who were kind enough to write to me on these matters I offer my sincere thanks.

My old readers will no doubt consider the greatest change in this edition to be the use of a different phonetic transcription, and I agree. The reason why I decided to change the transcription is this: when the book was first published I used the transcription of Daniel Jones's *English Pronouncing Dictionary* (Dent), which I considered to be the best guide to English pronunciation for foreign learners (as I still do). The present editor of the dictionary, A. C. Gimson, decided, rightly in my opinion, to change his transcription for the 14th edition of 1977. This meant that my transcription no longer corresponded to any of those found in the major dictionaries commonly used by foreign learners. I have now rectified this quite unacceptable situation by adopting the Gimson transcription which is also used in the *Longman Dictionary of Contemporary English* (1978) and the *Oxford Advanced Learner's Dictionary of Current English* (4th edition 1980).

There have often been understandable complaints from students that different writers on English pronunciation used different transcriptions. It seems to me that there is at least a movement towards using a standard transcription, namely, the one now used in this book, and this is a wholly welcome development.

The new transcription differs from the old only in the matter of symbols for the English vowels, and for the convenience of old readers I list both old and new forms below:

<table>
<thead>
<tr>
<th>Old form</th>
<th>Key word</th>
<th>New form</th>
</tr>
</thead>
<tbody>
<tr>
<td>iː</td>
<td>feel</td>
<td>iː</td>
</tr>
<tr>
<td>i</td>
<td>fill</td>
<td>t</td>
</tr>
<tr>
<td>e</td>
<td>fell</td>
<td>e</td>
</tr>
</tbody>
</table>

ix
Foreword

Vowels which were previously differentiated only by the length mark (:) are now distinguished both by the length mark and by letter-shape, e.g. fi:l/fil. This makes for easier visual recognition and underlines the fact that the pairs of vowels differ not only in length but also in quality.

A recording of all the practice material is available on cassettes. The symbol [ ] in the text indicates exactly what is recorded.

The book has been entirely re-designed and re-set, and the diagrams have been re-drawn; for this and much other help my thanks are due to the Cambridge University Press.

I hope that my book will continue to serve a useful purpose for both teachers and learners of English in helping them towards a better English pronunciation.
1 Problems in pronunciation

1.1 Introduction

The purpose of this book is very simple: to help you, the reader, to pronounce English better than you do now. Millions of foreign students want to learn English as well as they can; for some it is only a matter of reading and writing it, and they will find no help here. But many students want to be able to speak English well, with a pronunciation which can be easily understood both by their fellow-students and by English people, and it is for them that this book is specially intended.

Written English and spoken English are obviously very different things. Writing consists of marks on paper which make no noise and are taken in by the eye, whilst speaking is organized sound, taken in by the ear. How can a book, which is nothing but marks on paper, help anyone to make their English sound better? The answer to this is that it can’t, not by itself. But if you will co-operate, and listen to English as much as you can, along the lines that I shall suggest to you, then you will find that the instructions given in the following pages will make your ears sharper for the sound of English and when you can hear English properly you can go on and improve your performance.

Language starts with the ear. When a baby starts to talk he does it by hearing the sounds his mother makes and imitating them. If a baby is born deaf he cannot hear these sounds and therefore cannot imitate them and will not speak. But normal babies can hear and can imitate; they are wonderful imitators, and this gift of imitation, which gives us the gift of speech, lasts for a number of years. It is well known that a child of ten years old or less can learn any language perfectly, if it is brought up surrounded by that language, no matter where it was born or who its parents were. But after this age the ability to imitate perfectly becomes less, and we all know only too well that adults have great difficulty in mastering the pronunciation (as well as other parts) of foreign languages. Some people are more talented than others; they find pronouncing other languages less difficult, but they never find them easy. Why is this? Why should this gift that we all have as
children disappear in later life? Why can’t grown-up people pick up the characteristic sound of a foreign language as a child can?

The answer to this is that our native language won’t let us. By the time we are grown up the habits of our own language are so strong that they are very difficult to break. In our own language we have a fairly small number of sound-units which we put together in many different combinations to form the words and sentences we use every day. And as we get older we are dominated by this small number of units. It is as if we had in our heads a certain fixed number of boxes for sounds; when we listen to our own language we hear the sounds and we put each into the right box, and when we speak we go to the boxes and take out the sounds we want in the order we want them. And as we do this over the years the boxes get stronger and stronger until everything we hear, whether it is our own language or another, has to be put into one of these boxes, and everything we say comes out of one of them. But every language has a different number of boxes, and the boxes are arranged differently. For example, three of our English boxes contain the sounds at the beginning of the words fun, thin and sin, that is, f, th (this is one sound, of course) and s. Like this:

```
| f | th | s |
```

Now, many other languages have boxes which are similar to the English ones for f and s, but they do not have a special box for the th-sound. And we can picture this in the following way:

```
<table>
<thead>
<tr>
<th>f</th>
<th>th</th>
<th>s</th>
</tr>
</thead>
<tbody>
<tr>
<td>f</td>
<td>s</td>
<td></td>
</tr>
</tbody>
</table>
```

When the foreign listener hears the English th-sound he has to put it in one of his own boxes, his habits force him to do so, and he has no special th box, so he puts it into either the f box or the s box:

```
<table>
<thead>
<tr>
<th>f</th>
<th>th</th>
<th>s</th>
</tr>
</thead>
<tbody>
<tr>
<td>f</td>
<td>s</td>
<td></td>
</tr>
</tbody>
</table>
```

In other words, he ‘hears’ the th-sound as either f or s; a funny f or a funny s, no doubt, but he has nowhere else to put it. And in speaking the same thing happens: if he has to say thin, he has no th box to go to so he goes to the nearest box available to him, either the f or the s, and
he says either fin or sin (or it may be tin, if he has a t box in his language).

The main problem of English pronunciation is to build a new set of boxes corresponding to the sounds of English, and to break down the arrangement of boxes which the habits of our native language have so strongly built up. We do this by establishing new ways of hearing, new ways of using our speech organs, new speech habits.

This may sound easy, but it isn't. Unfortunately, it is never easy to establish good habits, it is always the bad ones which come most naturally, and you will need to do a great deal of hard work if you want to build yourself a set of English boxes which are nearly as firm as those of your own language. Anyone who says that you can get a good English pronunciation without hard work is talking rubbish, unless you happen to be one of the very small number of lucky people to whom pronunciation comes fairly easily. Most of us need to work hard at it, and this book is for people who are prepared to work hard. If you work hard and regularly along the lines suggested in this book, you will improve. One of the most important things to remember is that everyone can improve, even if they have no great talent for language. Quite apart from anything else, there is great satisfaction to be got from the development of what talent you have. You may never sound like a native English speaker, but at least you will have got as close to it as you can.

1.2 'Lend me your ears'

If speech depends on hearing, and books don't talk, what are you to do? Fortunately there is a lot of English spoken about the world. On films, on the radio, on tapes, on gramophone records; most people can get the opportunity of listening to English in some way, and this is what you must do. You must hear English. But just hearing it is not enough; you must listen to it, and you must listen to it not for the meaning but for the sound of it. Obviously when you are listening to a radio programme you will be trying to understand it, trying to get the meaning from it; but you must try also for at least a short part of the time to forget about what the words mean and to listen to them simply as sounds. Take one of the English sounds at a time, it might be the English t, and listen for it each time it comes; concentrate on catching it, on picking it out, on hearing what it sounds like. Don't just be satisfied to hear it vaguely, as if it were a sound of your own language; try and pick out the Englishness of it, what makes it different from the nearest sound in your language. And when you think you have got it,
then say it in some of the words that you have heard, and say it aloud. It is no use practising silently; all of us are much better at pronouncing if we do it silently, inside ourselves. But you can’t talk English inside yourself; it has to come out, so practise aloud, even if it puzzles your family or your friends. Later in the book you will find pronunciation exercises to be done; these too must be done aloud.

Films or radio programmes have the disadvantage that you can’t stop them and ask for something to be repeated. Gramophone records and tapes do not have this disadvantage. With them you can repeat any part of the text as often as you need, and you must do this: it is much better for your ear if you listen to the same passage six times than if you listen to six different passages; but be careful: listen closely each time, don’t relax after two or three hearings, try to keep your ears as closely concentrated on the sound of the passage at the sixth hearing as at the first. In this way you will build up a store of sound-memory which will form a firm base for your performance.

Now, performance. When you practise (aloud, of course), you must listen carefully and accurately. If you have listened properly in the first place you will know what the English words and sentences sound like, and you must compare as closely as you can the sounds that come out of your mouth with the sounds that you are holding in your head, in your sound-memory. Don’t be satisfied too easily, try to match your sounds exactly with the sounds that you have listened to.

Some of you may be able to make use of a tape-recorder; if you can, you will be able to hear what you sound like to other people and this is very helpful. If you can, record on the tape-recorder a sentence or a longer passage with which you are familiar through hearing it said by an English speaker. Then listen to it, closely and carefully, and see where your performance does not match the original; mark the places where you are dissatisfied, and practise these bits until you think you have them right; then record the passage, listen critically again, and repeat the sequence. One word of warning: a tape-recorder will not do the job for you; it is a useful instrument, but it is not a magic wand which will make your English perfect without any effort from you. It is useful only because it enables you to listen to yourself from the outside, which makes it easier for you to hear what is wrong, but it is you who have to put it right, and the machine cannot do this for you. In the end it is absolutely essential for you to be able to match what you say with your sound-memory of English. So although a tape-recorder is helpful, this does not mean that if you haven’t got one your English will not improve, and, just as important, it does not mean that
if you have a tape-recorder your English will necessarily be better. Careful listening is the most important thing; and careful matching of performance with listening will bring you nearer to the ideal of a perfect English pronunciation. And make no mistake, your aim must be to acquire a perfect English pronunciation. You will almost certainly not succeed in this aim because it requires, as I have said, a very rare gift; but unless this is your aim you will not make all the progress of which you are capable; keep working towards perfection until you are quite sure that it is neither necessary nor profitable for you to continue. Then you will have done yourself justice.

1.3 Which English?

What do we mean by a perfect English pronunciation? In one sense there are as many different kinds of English as there are speakers of it; no two people speak exactly alike we can always hear differences between them and the pronunciation of English varies a great deal in different geographical areas. How do we decide what sort of English to use as a model? This is not a question which can be decided in the same way for all foreign learners of English. If you live in a part of the world like India or West Africa, where there is a tradition of speaking English for general communication purposes, you should aim to acquire a good variety of the pronunciation of this area; such varieties of Indian English or African English and the like are to be respected and used as a model by all those who will need their English mainly for the purpose of communication with their fellows in these areas. It would be a mistake in these circumstances to use as a model B.B.C. English or anything of the sort.

On the other hand, if you live in an area where there is no traditional use of English and no body of people who speak it for general communication purposes, then you must take as your model some form of native English pronunciation, and which form you choose does not very much matter. The most sensible thing to do is to take as your model the sort of English which you can hear most often. If you have gramophone records of English speech based on, let us say, an American pronunciation, make American your model; if you can listen regularly to the B.B.C., use that kind of English. But whatever you choose to do, remember this: all these different accents of English have a great deal in common, they have far more similarities than differences, so don’t worry too much what sort of English you are listening to provided it is English.
In this book I cannot describe all the possible pronunciations of English that might be useful to you so I shall concentrate on one, the sort of English used by educated native speakers in south-east England, often referred to as Received Pronunciation (R.P. for short), that is ‘accepted’ pronunciation. R.P. will be the basis; but I am less interested in making you speak with this particular accent of English than in helping you to make the necessary differences between the basic sounds which are found in all kinds of English: these are found in R.P. and because of this it is as useful to describe R.P. as to describe any other native pronunciation, and if you really want to speak with a British accent, then this is as good as any, in the sense that it is widely acceptable.

1.4 The basic sounds

The sounds at the beginning of each of the words in the following list are all different: the letters which stand for these sounds (usually one letter per sound, but sometimes two) are printed in italic type:

\[
\begin{array}{ccc}
pier & veer & near \\
beer & sheer & weir \\
tier & hear & year \\
deer & leer & cheer \\
gear & rear & jeer \\
fear & mere &
\end{array}
\]

It is the sound at the beginning of the word, the initial sound, which makes one word different from all the other words in the list. Since this is so, since these sounds are distinctive, it is obviously necessary to be able to make them sound different: they are basic sounds of English in all kinds of English. So are the sounds of the letters in italic type in these lists:

\[
\begin{array}{ccc}
base & wrath & \\
baize & wrong & \\
bathe & \\
beige & \\
bake &
\end{array}
\]

In these lists the sounds at the end of the word are distinctive, the final sounds. If you count up the sounds which are distinctive in initial
position and those which are distinctive in final position you will find that there are twenty-four altogether. These twenty-four sounds which occur initially and finally, though they occur in other positions too, are called consonants.

Now look at these lists:

feel | cat | tier
fill | cot | tear
fell | cut | tour
fall | curt |
full | cart |
fool |
fail |
foal |
file |
foul |
foil |

Most of these sounds, represented again by letters in italic type, occur surrounded by consonants, and this is typical, although most of them can also occur initially and finally too. These sounds are called vowels.

NOTICE
1 Five of these words, curt, cart, tier, tear, tour, have a letter r in them.
   In many English accents, e.g. American, Canadian, Scottish, Irish, this would be pronounced exactly like the consonant at the beginning of red, but in R.P. and various other accents the letter represents part of a basic vowel unit. There is more detail about this on p. 61.
2 There is one other vowel, making twenty in all, which occurs in the word banana. This is a very special and very important vowel in English and it is discussed in full on pp. 82–4.

1.5 Letters and sounds

These must never be mixed up. Letters are written, sounds are spoken. It is very useful to have written letters to remind us of corresponding sounds, but this is all they do; they cannot make us pronounce sounds which we do not already know; they simply remind us. In ordinary English spelling it is not always easy to know what sounds the letters stand for; for example, in the words city, busy, women, pretty, village, the letters i, y, u, o, e and a all stand for the same vowel sound, the one which occurs in sit. And in banana, bather, man, many the letter a stands
for five different vowel sounds. In a book which is dealing with pronunciation this is inconvenient; it would be much more useful if the reader could always be certain that one letter represented one and only one sound, that when he saw a letter he would know at once how to pronounce it (or at least what to aim at!). That is why it is helpful to use letters in a consistent way when dealing with English. We have twenty-four consonants and twenty vowels to consider and we give to each of these forty-four units a letter (or sometimes two letters, if this is convenient). In that way we can show without any doubt what the student should be trying to say.

Here again are the words listed on pp. 6-7 and this time beside each word is the letter of the International Phonetic Alphabet which will always be used to represent the sound to which that word is the key, however it may be spelt in other words. Most of the letters will be perfectly familiar to you, others will seem strange for a little while; but not for long.

| pier /p/ | fear /f/ | rear /r/ | cheer /tʃ/ |
| beer /b/ | veer /v/ | mere /m/ | jeer /dʒ/ |
| tier /t/ | sheer /ʃ/ | near /n/ | |
| deer /d/ | hear /h/ | weir /w/ | |
| gear /g/ | leer /l/ | year /j/ | |
| base /s/ | wrath /θ/ | |
| baize /z/ | wrong /ŋ/ | |
| bathe /ð/ | |
| beige /ʒ/ | |
| bake /k/ | |
| feel /ıː/ | fail /eɪ/ | cat /æ/ | tier /iə/ |
| fill /ɪ/ | fool /ɔː/ | cot /oʊ/ | tear /eə/ |
| fell /e/ | file /æ/ | cut /ʌ/ | tour /uə/ |
| fall /ɔː/ | foul /əʊ/ | curt /z/ | |
| full /u/ | foil /ɔɪ/ | cart /ɑː/ | banana /æ/ |
| fool /ʊ/ | |

The use of the colon (:) with the vowels /ıː, ɔː, uː, ɑː, ɔɪ/ is to show that they are in general longer than /ɪ, ʊ/ etc. They are also different in their actual sound, as the different letters indicate.

Here are some examples of words written in this way: city sɪtɪ, busy ˈbɪzi, women wɪmɪn, banana ˈbænə:noʊ, bather ˈbeθə, man mæn, many mɛn, wrong rɒŋ, change tʃeɪndʒ, house hɔʊs, thought θɔːt, could kʊd, cough kɒf, rough rɒf, though θæʊ.
This way of writing or transcribing makes it possible to show that some words which are ordinarily spelt in the same way sound different; for example, lead, which is pronounced /lɛd/ in a phrase like lead the way, but led in lead pipe. It also makes clear that some words which are spelt differently sound the same, for example, rain, rein, reign, which are all pronounced /reɪn/.

1.6 Sounds and sound-groups

A sound is made by definite movements of the organs of speech, and if those movements are exactly repeated the result will always be the same sound; it is easy to show that there are more than forty-four sounds in English - even in the pronunciation of a single person, without worrying about differences between people. For instance, if you say tea and two /tiː, tuː/: you will notice that the lips are in a rather flat shape for /t/: but are made rounder for /tuː/, and this is true for both the consonant /t:/ and for the two vowels. So the organs of speech are not making exactly the same movements for the /t:/ of tea and the /t:/ of two, and therefore the resulting sounds are not exactly the same. You can prove this to yourself by only saying the consonant sounds of these words: think of the word tea and pronounce the beginning of it - but not the vowel. Then do the same for two; think of the word but stop before the vowel: you can hear and feel that the two sounds are different. Obviously most of the movements we make when pronouncing these two sounds are the same, and they therefore sound alike, but not identical.

Take another example, /h/. When we pronounce the words he, hat, who /hiː, hæt, həʊ/: the /h/-sounds are different: in pronouncing /h/ we put our mouth into the position needed for the following vowel and then push out air through this position, but since the three different vowels have three different mouth-positions it follows that the three /h/-sounds must also be different. You can prove this again, as with the /t/-sounds, by saying the beginnings of these words whilst only thinking the rest.

Each of the letters we use to show pronunciation may stand for more than one sound; but each of the sounds represented by one letter has a great deal of similarity to the other sounds represented by the same letter; they have more similarities than differences: none of the /h/-sounds could be mistaken for an /l/- or an /s/-sound, and none of the /t/-sounds can be confused with a /p/- or a /k/-sound.

These groups of sounds, each represented by one letter of the
phonetic alphabet, are called phonemes, and the method of representing each phoneme by one symbol is called phonemic transcription. Phonemic transcription may be enclosed in diagonal lines / . . . . . . / . It is necessary to distinguish carefully between phonemes and sounds: the 44 phonemes of English are the basic contrasts which make it possible for us to keep each word or longer utterance separate from every other, /fi:/ from /fil/ and /pra:/ from /bra:/, etc. But each phoneme may be represented by different sounds in different positions, so the different /t/-sounds in tea and two both represent the /t/ phoneme, and the three /h/-sounds in he, hat, who all represent the single /h/ phoneme.

This suggests two stages in the learning of pronunciation: the first is to be able to produce 44 vowels and consonants which are different, so that the words and longer utterances of English do not at any rate sound the same, so that /fi:/ and /fil/ sound different. At this stage the learner will not worry about which of the possible /h/-sounds he is using; any of them will serve to distinguish heat /hit/ from eat /it/. If the common feature of each phoneme is reproduced, all the necessary distinctions of words, etc., can be made. But obviously if the learner uses a particular sound in a word where an English speaker uses a different sound belonging to the same phoneme, the effect will be odd; he will not be misunderstood if he used a sound belonging to a different phoneme but he will not be performing in an English way, and if this happens with many of the phonemes it will contribute to a foreign accent. So the second stage in learning pronunciation must be to learn to use as many different sounds as is necessary to represent a particular phoneme. In theory a single phoneme is represented by a different sound in every different position in which it occurs, but most of these differences will be made automatically by the learner without instruction. It is only in cases where this is unlikely to happen that it will be necessary to worry about particular sounds within a phoneme.

There is one other relation between sound and phoneme which is likely to give trouble. Here is an example: in English /d/ and /ð/ are different phonemes; in Spanish there are sounds which are similar to those used in English to represent these phonemes – we can write them /d/ and /ð/; but in Spanish these two sounds belong to the same phoneme when the phoneme occurs between vowels it is represented by /ð/, as in nada ‘nothing’, but when it occurs in initial position it is represented by /d/, as in dos ‘two’. This will cause difficulty for the Spanish speaker because although he has more or less the same sounds as in English he is not able to use them independently, and whenever
an English /d/ occurs between vowels he will be in danger of using /ð/, and confusing breeding brıːdnı with breathing brıːnı, and whenever English /ð/ occurs in initial position he will be in danger of using /d/, confusing they der and day der. In general, if two sounds belong to one phoneme in your language, but to two different phonemes in English there will be danger of confusions until you have learnt to forget the habits of your language and use the sounds independently as in English. This can be done by careful listening and accurate use of the speech organs and a great deal of practice.

1.7 Words and utterances

Most of what I have said so far has been about the pronunciation of short pieces of speech, sounds or single words; it is necessary at first to be sure that the basic sounds of the language are being properly pronounced and the best way of doing that is to practise single words or very short phrases; but we do not talk in single words, and certainly not in single sounds. The sounds and words are connected together with others to make up longer utterances, and these longer utterances have special difficulties of their own.

First, they must be pronounced smoothly, without hesitations and without stumbling over the combinations of sounds. It may be quite easy to pronounce separately the words, library, been, lately, you, to, the, have, but it is much more difficult to pronounce the question Have you been to the library lately? without hesitating and without making mistakes.

Secondly, in a longer English utterance some of the words are treated as being more important to the meaning than others, and it is necessary to know which these words are and how they are treated in speech. And words which are not regarded as being particularly important often have a different pronunciation because of this; for example, the word can which is pronounced kæn if it is said by itself, is often pronounced kan in phrases like You can have it ju: kæn hæv it.

Thirdly, the rhythm of English must be mastered. That is, the different lengths which the syllables of English are given and the reasons why these different lengths occur. An example of this would be the following:

The chairman collapsed.
The chairman collapsed.

The word chair has the same length as the word chairman, and therefore
each of the two syllables in chairman is shorter than the single syllable of chair, so that the chair of chairman is only half as long as the word chair by itself.

Fourthly, and last, the tune of the voice, the melody of speech is different in different languages and it is necessary to learn something of the English way of using tune. For example, when we say thank you, the voice may go from a higher note to a lower one, or it may go from a lower note to a higher one and these two different tunes show two different attitudes: higher to lower means sincere gratitude; lower to higher means that the matter is purely routine. To confuse the two would clearly be dangerous and it is necessary to learn what tunes there are in English and what they mean.

All these matters will be dealt with in the chapters which follow, and exercises will be given to help the reader to improve his performance at each stage. But the first important thing is to be sure that the basic sound-distinctions are right and this requires knowledge of the working of the speech organs; this is the subject of the second chapter.

1.8 Exercises

(Answers on p 134)

1 How many phonemes are there in the following words (the lists on p. 8 will help you here): write, through, measure, six, half, where, one, first, voice, castle, scissors, should, judge, father, lamb?

2 Bear and bare are spelt differently but pronounced the same, bee.

Make a list of other words which are spelt differently but pronounced in the same way.

3 Write the words in Exercise 1 above in phonemic transcription, and then memorize the forty-four symbols needed to transcribe English phonemically so that you can do it without looking at the lists. Now transcribe the following words phonemically: mat, met, meet, mate, might, cot, cut, caught, lick, look, bird, board, load, loud, boys, bars, bears, sheer, sure, copper, green, charge, song, five, with, truth, yellow, pleasure, hallo.

4 Try to make lists like those on p. 8 for your language, and see how many phonemes it uses. For some languages this will be quite easy, for some it will be difficult; if you have difficulty in finding words which are different only in one phoneme, find words which are as similar as you can. An English example of this kind is getting, cutting (which shows that /g, k/ and /e, ð/ are different phonemes). What phonemes does the pair mother, father separate?
In all languages we speak with air from the lungs. We draw it into the lungs quickly and we release it slowly and then interfere with its passage in various ways and at various places. Figure 1 is a diagram showing a side view of the parts of the throat and mouth and nose which are important to recognize for English.

Fig. 1 The speech organs

2.1 The vocal cords

The air released by the lungs comes up through the wind-pipe and arrives first at the larynx. The larynx contains two small bands of elastic tissue, which can be thought of as two flat strips of rubber, lying opposite each other across the air passage. These are the vocal cords.

The inner edges of the vocal cords can be moved towards each other so that they meet and completely cover the top of the wind-pipe, or they can be drawn apart so that there is a gap between them (known as the glottis) through which the air can pass freely: this is their usual position when we breathe quietly in and out.

When the vocal cords are brought together tightly no air can pass
through them and if the lungs are pushing air from below this air is compressed. If the vocal cords are then opened suddenly the compressed air bursts out with a sort of coughing noise. Try this: open your mouth wide, hold your breath, imagine that you are picking up a heavy weight, holding it for two seconds, then dropping it and suddenly let your breath out. This holding back of the compressed air followed by a sudden release is called the glottal stop, and what you feel as the air bursts out is the vocal cords springing apart. Do this ten times, and get used to the feeling of the 'click' of the vocal cords as they release the air. The compression of the air may be very great, as when we do lift a heavy weight, or it may be quite slight, when the result is like a very gentle cough.

![open closed]

Fig. 2 The vocal cords

If the vocal cords are brought together quite gently, the air from the lungs will be able to force them apart for a moment, but then they will return to the closed position; then the air will force them apart again, and they will close again, and so on. This is a very rapid process and may take place as many as 800 times per second. It is obviously not possible to hear each individual 'click' of the opening vocal cords, and what we do hear is a musical note. The height of the note depends on the speed of opening and closing of the vocal cords; if they open and close very quickly the note will be high, if they open and close slowly the note will be low. The note, whether high or low, produced by this rapid opening and closing of the vocal cords is called voice.

Some of the English sounds have voice and some do not. Say a long /m/-sound and put your fingers on your neck by the side of the larynx. You will feel the vibration of the vocal cords. Now keep your lips closed still, but just breathe hard through your nose: no vibration. Repeat this several times, first /m/ then breathe through the nose, and get used to the feeling of voice and no voice. Now say the word more mɔː, still with your fingers on your neck. Does the vowel /ɔː/ have voice? Can you still feel the same vibration for /ɔː/ as for /m/? Yes, both sounds are voiced. Say a long /s/-sound. Is it voiced? No, it has no vibrations. Try other sounds of your own language and English and see which of them are voiced and which not.
The vocal cords

The sounds which are not voiced voiceless sounds are made with the vocal cords drawn apart so that the air can pass out freely between them and there is no vibration. The difference between voiced and voiceless can be used to distinguish between what are otherwise similar sounds. Say a long /s/-sound again, and in the middle of it turn the voice on: this will give you a /z/-sound, buzzing rather than hissing. But not all the voiced sounds of English have similar voiceless sounds, for example the voiceless /m/-sound which you made just now does not occur in English, and even when there are pairs of similar sounds which are voiced and voiceless this may not be the only difference between them, as we shall see later.

Immediately above the larynx is a space behind the tongue and reaching up towards the nasal cavity: this space is called the pharynx /ˈfærɪŋks/.

2.2 The palate

The palate, as Figure 1 shows, forms the roof of the mouth and separates the mouth cavity from the nose (or nasal) cavity. Make the tip of your tongue touch as much of your own palate as you can: most of it is hard and fixed in position, but when your tongue-tip is as far back as it will go, away from your teeth, you will notice that the palate becomes soft. Figure 3 is a more detailed view of the palate.

![Fig. 3 The soft and hard parts of the palate](image)

You can easily see the soft part of the palate if you use a mirror: turn your back to the light, open your mouth wide and say the vowel /ɑː/, and move the mirror so that the light shines into your mouth. You will be able to see the soft palate curving down towards the tongue and becoming narrower as it does so until it ends in a point called the uvula /juːvələ/. Behind the soft palate you will be able to see part of the back wall of the pharynx. The soft palate can move: it can be raised so that it makes a firm contact with the back wall of the pharynx (as in Figure 3), and this stops the breath from going up into the nasal cavity and forces
it to go into the mouth only. You can see this raising of the soft palate in your mirror if you keep your mouth wide open in position for the vowel /æ:/ and push out your breath very fast, as if you were trying to blow out a match, still with your mouth open wide. You will see the soft palate move quickly upwards so that the breath all comes out of the mouth and none of it goes up into the nasal cavity. And when you relax after this the soft palate will come down again into its lowered position, shown in Figure 4.

![Image](image.png)

**Fig. 4 The soft palate lowered**

In this lowered position, the soft palate allows the breath to pass behind itself and up into the nasal cavity and out through the nose, as the dotted line shows. This is the normal position of the soft palate when we are not speaking but breathing quietly through the nose, with our mouth closed. It is also the position for the /m/-, /n/- and /ŋ/- sounds; say a long /m/-sound and nip your nose; this will stop the breath moving, and when you release it, the breath will continue out in a normal /m/-sound. Keep your lips closed and blow breath (without voice) hard through your nose, then draw it in again sharply: this will give you the feeling of breath moving in and out behind the soft palate.

Now say a /p/ but don’t open your lips, just hold the breath behind the lips: there is no sound at all; keep your lips firmly closed still and send all the breath sharply out of the nose. Do this several times without opening your lips at all. What you feel at the back of your mouth is the soft palate going up and down; it is raised whilst you hold the /p/ and lowered suddenly when you let the air rush out through your nose.
For most of the sounds of all languages the soft palate is raised, so that the air is forced to go out through the mouth only.

Apart from this important raising and lowering of the soft palate, the whole of the palate, including the soft palate, is used by the tongue to interfere with the air stream. Say the vowel /ɑ:/ again and watch the tongue in your mirror: it is flat in the mouth. Now add a /k/ after the /ɑ:/ and you will see the back part of your tongue rise up and touch the soft palate so that the breath is completely stopped; then when you lower your tongue the breath rushes out again.

![Diagram of the palate](image)

Fig. 5 The parts of the palate

The hard, fixed part of the palate is divided into two sections, shown in Figure 5, the alveolar ridge /ælvɪəlɑridʒ/ and the hard palate. The alveolar ridge is that part of the gums immediately behind the upper front teeth, and the hard palate is the highest part of the palate, between the alveolar ridge and the beginning of the soft palate. You can touch the whole of the alveolar ridge and the hard palate with your tongue-tip. The alveolar ridge is especially important in English because many of the consonant sounds like /t d n l r s z ʃ j ʒ dʒ/ are made with the tongue touching or close to the alveolar ridge.

Finally the palate curves downwards towards the teeth at each side.

### 2.3 The teeth

The lower front teeth are not important in speech except that if they are missing certain sounds, e.g. /s/ and /z/, will be difficult to make. But the two upper front teeth are used in English to some extent. Put the tip of your tongue very close to the edge of these teeth and blow: this will produce a sound like the English /θ/ in thin; if you turn on the voice during this /θ/-sound you will get a sound like the English /ð/ in this.

### 2.4 The tongue

The tongue is the most important of the organs of speech because it
The speech organs

has the greatest variety of movement. Although the tongue has no obvious natural divisions like the palate, it is useful to think of it as divided into four parts, as shown in Figure 6.

![Diagram of tongue parts]

Fig. 6 The parts of the tongue

The back of the tongue lies under the soft palate when the tongue is at rest; the front lies under the hard palate, the tip and the blade lie under the alveolar ridge, the tip being the most forward part of all and the blade between the tip and the front. The tip and blade are particularly mobile and, as we have seen, they can touch the whole of the lips, the teeth, the alveolar ridge and the hard palate. The front can be flat on the bottom of the mouth or it can be raised to touch the hard palate, or it can be raised to any extent between these two extremes. Say the vowel /æ:/ again and look into your mirror: the front is flat on the bottom of the mouth; now say /æ/ as in cat: the front rises a little; now say /e/ as in met (still keep your mouth as wide open as you can): the front rises again; and if you go on to say /iː/ as in see you will see that the front rises to a very high position, so high that it is hidden behind the teeth. These positions are shown in Figure 7. For /iː/ the front of

![Diagram of tongue positions for /iː, e, æ, aː/]

Fig. 7 Tongue positions for /iː, e, æ, aː/

the tongue comes very close to the hard palate. Put your mouth in this position, for /iː/, and draw air inwards quickly; you will feel cold air on the front of the tongue and on the hard palate just above it.
The back of the tongue too can be flat in the mouth, or it can be raised to touch the soft palate, or it can be raised to any position between these two extremes. Say /aːk/ again, as you did earlier, and hold the /k/-sound with your mouth wide open. You will see in your mirror that the back of the tongue rises from a very flat position for a: to a position actually touching the soft palate for the /k/. Figure 8 shows these two extreme positions. The back of the tongue is in various positions between these two extremes for the vowels /o, ɔː, u, uː/ in pot, fought, put, boot; say them in that order and feel the back of the tongue rise gradually towards the soft palate: you will not be able to see the movement in the mirror because the lips will be in the way, but the position of the back of the tongue for each of these vowels is shown in Figure 9. In /uː/ the back of the tongue is very close to the soft palate; put your mouth in position for /uː/ and draw air inwards quickly: you will feel cold air on the back of the tongue and the soft palate. Now do the same for /ɪː/ again and feel the difference when the front of the tongue is raised. Go from the /ɪː/ position to the /uː/ position several
times whilst drawing breath inwards, and get used to this difference between a high front and a high back position.

The tongue can also change its shape in another way. Say the sound /s/, keep your mouth in the /s/ position and draw breath inwards; you will feel cold air passing through a narrow passage between the blade of the tongue and the alveolar ridge, but no cold air at the sides of the tongue. Now say an /l/-sound and draw air inwards. This time you will feel cold air passing between the sides of the tongue and the sides of the palate, but not down the centre of the tongue. This is because for /s/ the sides of the tongue are pressed firmly against the sides of the palate, so that the breath is forced to pass down the narrow central passage between the blade of the tongue and the alveolar ridge. In /l/ the centre of the mouth is blocked by the tip and blade of the tongue pressed firmly against the alveolar ridge and the air passes instead between the sides of the tongue and the sides of the palate. So the sides of the tongue may be either curved upwards to meet the sides of the palate or left flat so that they do not touch the sides of the palate. Open your mouth wide, use your mirror and try to make your tongue take up a flat shape, as in Figure 10, and then a curved shape, with the sides raised but the centre line lower, as in Figure 11. This last position is very important for English because many of the consonant sounds are pronounced with the sides of the tongue curved up in this way to meet the sides of the palate.
2.5 The lips

It is obvious that the lips can take up various different positions. They can be brought firmly together as in /p/ or /b/ or /m/ so that they completely block the mouth; the lower lip can be drawn inward and slightly upwards to touch the upper front teeth as in the sounds /f/ and /v/. And they can be kept apart either flat or with different amounts of rounding, and they can be pushed forward to a greater or lesser extent.

Of course, the closed position for /p, b, m/ and the lip-teeth position for /f/ and /v/ are used in English, but apart from this the English do not move their lips with very much energy; their lips are never very far apart, they do not take up very rounded shapes, they are rarely spread very much and almost never pushed forward or protruded. Watch English people talk either in real life or on films and notice how little the lips and the lower jaw move; some people make more lip-movement than others, but it is never necessary to exaggerate these movements. Watch people talking your language too, and see whether they move their lips more than the English. If so, you must remember when talking English to use your lips less than you do in your own language. The same is true for movements of the jaw: in normal speech there is rarely more than half an inch between the lips or a quarter of an inch between the teeth even when the mouth is at its widest open. No wonder English can be spoken quite easily whilst holding a pipe between the teeth!

In the chapters which follow we shall see how the movements of the organs of speech combine together in forming the sounds of English. You should study the descriptions of the movements very carefully, because what seems a quite small difference may in fact be very important in producing and recognizing an English sound correctly, and the difference between an English sound and one in your language may seem quite small when it is described, but the small difference in the movement of the speech organs may make all the difference between a result which sounds English and one which does not.

Suppose, for example, that in your language you have a /t/-sound which is made by touching the upper front teeth with the tip of your tongue: this is quite often the case. The difference between this /t/ and the /t/-sound of English is that the English /t/ is generally made with the tip of the tongue touching the alveolar ridge just behind the teeth. This may not seem much of a difference to you, but a /t/ which is made on the teeth sounds foreign to an English ear, and although it will be recognized as /t/, it will not sound correct in English.
When you study the movements of the speech organs for a certain sound of English, try to compare them with the movements for a similar sound in your language. Try to become conscious of what your speech organs are doing. The exercises which follow will help you to do this.

2.6 Exercises
(Answers, where appropriate, on p. 134)

1. Copy Figures 1, 3 and 6. Label all the different parts of the speech organs. Do this several times, until you can do it without looking at the book.
2. Three different actions take place in the larynx. What are they?
3. Which sounds in your language are voiced, and which are voiceless? Which of these sounds are similar except for a difference of voicing, like /s/ and /z/ in English?
4. Can you sing a voiceless sound? And if not, why not?
5. How does the soft palate affect the direction of the air stream?
6. What sounds in your language are made with the soft palate lowered?
7. Make a /p/-sound and hold it with the lips closed; then, still keeping the lips closed, let the air burst out through the nose. Do the same with /t/ and /k/. Do the same with /b, d/, and /g/ and let voiced air burst out through the nose.
8. Say several /k/-sounds quickly one after the other, /k-k-k-k-k/, and feel the back of the tongue touching and leaving the soft palate. Do the same with /t/- first with the tongue touching the alveolar ridge; then with the tongue-tip touching the upper front teeth. Can you do the same thing with the tongue-tip touching the centre of the hard palate?
9. Make the vowels /i, ɪ, e, æ/ and feel how the front of the tongue is lowered each time and the jaw opens gradually. Do the same with /u, u, ɔ, ə, ʌ:/ and feel how the back of the tongue is lowered.
10. What does the tongue do in making the sounds /ai, ɔɪ, aɪ/?
11. Make the flat and curved shapes of the tongue shown in Figures 10 and 11. Use your mirror.
12. Make a /t/-sound and hold it with the tongue-tip in contact with the alveolar ridge. Now gently bring the teeth together. What happens to the sides of the tongue and why?
13. Put your mouth in an /l/ position and draw breath in and out. Feel
Exercises

it on the sides of the tongue. Do the same with /s/ and feel it on the centre of the tongue. Alternate the /s/ and /l/ positions and feel the sides of the tongue rise and lower as you go from one to the other.
There are two good reasons for beginning with consonants rather than vowels. First, consonants contribute more to making English understood than vowels do. Second, consonants are generally made by a definite interference of the vocal organs with the air stream, and so are easier to describe and understand.

The sentence 'C—ld y— p—ss m— p—c— f str ng, pl—s—' is easy for an English reader to understand even though all of the vowel letters have been left out. Similarly, if in actually speaking we could leave out all the vowel sounds and pronounce only the consonants most English would still be fairly easy to understand. But look at the same sentence with all the consonant letters left out: ‘-ou— -ou -a— -e a— ie-e o— -i—, -ea-e.’ It is impossible to make any sense out of it, and the same would be true in speaking, because the consonants form the bones, the skeleton of English words and give them their basic shape.

Native speakers of English from different parts of the world have different accents, but the differences of accent are mainly the result of differences in the sound of the vowels; the consonants are pronounced in very much the same way wherever English is spoken. So if the vowels you use are imperfect it will not prevent you from being understood, but if the consonants are imperfect there will be a great risk of misunderstanding.

In dealing with the consonants you must first learn how each one is mainly distinguished from the others, the features which it must have so that it will not be mistaken for any other consonant. Then later you will learn about any special sounds of that phoneme which need small changes in their formation in different circumstances, changes which are not essential if you simply want to be understood, but which will make your English sound better.

3.1 Friction consonants

There are nine consonant phonemes whose main sounds all have friction as their most important feature. They are /f, v, ð, s, z, f, s, h/.
For all of them the lungs push air through a narrow opening where it causes friction of various kinds.

/ʃ/ and /v/

For both /ʃ/ and /v/ the speech organs are in the position shown in Figure 12.

![Figure 12](image)

**NOTICE**

1. The soft palate is raised so that no air goes through the nose and it is all forced through the mouth.

2. The bottom lip is very close to the upper front teeth: this forms the narrowing and when air is pushed through this narrowing it causes slight friction.

3. The tongue is not directly concerned in making these sounds, but it does not lie idle; it takes up the position necessary for the following sound, so in ʃi: it will be in the /i/ position whilst /ʃ/ is being pronounced, and in fri: it will be in the /r/ position, and so on.

The difference between /ʃ/ and /v/ is mainly one of strength: /ʃ/ is a strong consonant, /v/ is a weak one. Also /ʃ/ is never voiced, but /v/ may be. And /ʃ/ is rather longer than /v/.

So /ʃ/ is a strong, voiceless, long consonant, /v/ is a weak, perhaps voiced, short consonant.

Put your lower lip and upper teeth close together and blow breath between them quite strongly: continue the sound and listen to the friction: it is not very noisy but can be heard quite easily. Now blow the breath through very gently; the friction is much less and must always be much less for /v/ than for /ʃ/. Alternate this strong and weak friction for /ʃ/ and /v/; don’t worry about voicing, it is not important.
Consonants

Now say the word fast fæst with strong friction for the /f/. Now say vast væst with very short weak friction for the /v/. Alternate these: fæst, væst, and be sure that there is very little, very weak friction for the /v/, but also be sure that it is the lip and the teeth which are causing the friction, not the two lips. Keep the upper lip out of the way altogether.

If your language has both /f/ and /v/, the sounds that you use will probably do quite well in English, provided that you are quite sure that both of them have this lip-teeth action, especially the /v/. Although there is very little friction for /v/ there must always be some; it must not be completely frictionless. Now practise the following lists of words, with long, strong friction for /f/ and short, weak friction for /v/.

<table>
<thead>
<tr>
<th>fast</th>
<th>vast</th>
<th>few</th>
<th>view</th>
</tr>
</thead>
<tbody>
<tr>
<td>fæst</td>
<td>væst</td>
<td>fæ</td>
<td>væ</td>
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<tr>
<td>fæl</td>
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<tr>
<td>fæn</td>
<td>væn</td>
<td>fæl</td>
<td>væl</td>
</tr>
</tbody>
</table>

Now try these sounds between vowels. In this position the /v/ will be voiced in English, but the important thing for you is to make it short and weak: if you do this the voicing can take care of itself. (If your language has voiced /v/ anyway, this is fine.) Take special care in this position that the /v/ has some friction, though not too much, and that the friction is caused by lip-teeth action and not by the two lips. Use your mirror to make sure that the upper lip is well clear of the lower one.

<table>
<thead>
<tr>
<th>safe</th>
<th>suffer</th>
<th>kæve</th>
<th>cover</th>
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</thead>
<tbody>
<tr>
<td>defæ</td>
<td>deafer</td>
<td>neve</td>
<td>never</td>
</tr>
<tr>
<td>snifin</td>
<td>sniffing</td>
<td>givin</td>
<td>giving</td>
</tr>
<tr>
<td>pru:fin</td>
<td>proofing</td>
<td>pru:væn</td>
<td>proving</td>
</tr>
<tr>
<td>ræfa</td>
<td>rougher</td>
<td>læva</td>
<td>lover</td>
</tr>
<tr>
<td>sæo:fa</td>
<td>sofa</td>
<td>œuva</td>
<td>over</td>
</tr>
<tr>
<td>sæfa</td>
<td>safer</td>
<td>sævæ</td>
<td>savour</td>
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<td>ofæ</td>
<td>offer</td>
<td>hæve</td>
<td>hover</td>
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<tr>
<td>difæd</td>
<td>defied</td>
<td>divid</td>
<td>divide</td>
</tr>
<tr>
<td>rifjuːz</td>
<td>refuse</td>
<td>rɪvjuːz</td>
<td>reviews</td>
</tr>
</tbody>
</table>

In phrases we do exactly the same, long strong friction for /f/ and short weak friction for /v/. Try these:
Friction consonants

Very fast  very fast  very vast  very vast
feel fine  feel vile
fine fans  fine verse
four fans  four vans
a good few  a good view

When /f/ and /v/ occur at the end of words, after a vowel, they have an effect on the length of the vowel. The strong consonant /f/ makes the vowel shorter, the weak consonant /v/ makes the vowel longer. This is an important general rule which applies to many other pairs of consonants as well: strong consonants at the end of words shorten the preceding vowel, weak consonants lengthen it. In the words safe self and save serv, the /f/ and the /v/ have the same features as before: /f/ is stronger and longer, /v/ is weaker and shorter, very short indeed in this position, but the vowels are of very different lengths; in self the /elf/ is quite short and in serv it is really long.

Say these words, self and serv, and be particularly careful to lengthen out the vowel in serv, draw it, drag it out, and then add a very short weak /v/ friction at the very end. Don’t shorten the /elf/ in serv too much, but do be sure that the /elf/ in serv is very much longer. Now do the same with the following words:

leaf   leaf   leave   laff   life   laff   live
half   half   halve   strauff   strife   strauff   strive
caff   calf   carve   reff   Ralph   reff   rave
proof   pruff   prove   werff   waff   werff   wave
surf   savv   serve   self   safe   serv   save

These words all contain vowel phonemes which are naturally long, that is to say longer than the vowels /eɪ əʊ ʌ/ in similar positions. The short vowels behave like the long ones when followed by /f/ or /v/, that is, they are shortest when followed by strong /f/ and rather longer when followed by weak /v/, although they are never so long as the long vowels when these are followed by the weak consonant.

Try this with the words below: before /f/ make the vowel quite short, and before /v/ make it a little longer, about as long as the long vowels before /f/. And still make /f/ longer and stronger, and /v/ very short and weak in friction.

stiff  stiv  sieve  of  off  ov  of
cliff  liv  live  raff  rough  daf  dove
giff  giv  give  blaff  bluff  laff  love
gaff  hæv  have  fluff  fluff  glaff  glove

27
Now look at the phrases below, and decide which of the vowels have to be longer and which shorter. Remember that there are three lengths: (1) short vowels (/e æ ə u a/) before the strong consonant, e.g. stir, (2) short vowels before the weak consonant, and long vowels before the strong consonant, e.g. glay and weef, (3) long vowels before the weak consonant, e.g. serv. Now say them with good vowel length and good difference between /f/ and /v/.

ə hæ:fnɪf ə hælf snɪf ə brem blaf ə brɛv blaf ə bræv bluf
ə stɪf glæv ə stɪf gləv ə lɑv dɑv ə lɪv dov ə lɪv dov
ə bɾɪʃ læv ə bɾɪf loʊv ə sɛf muːv ə sɛf muːv ə sɑf muːv
ə rɑʃ greɪv ə rɑʊɡh grɑv ə greɪv griːf ə greɪv griːf ə grɑv griːf
ə dwɔːf stəʊv ə dwarf stʊv ə kliːf draɪv ə klɪf draɪv ə klɪf draɪv

Some of the most common English words which contain /f/ are: family, far, fat, father, feel, few, fried, first, for, four, five, from, friend, front, before, after, afraid, different, difficult, left, office, perfect, prefer, suffer, awful, often, half, off, knife, life, laugh, self, wife, safe, cough, rough, stiff.

Some of the most common English words which contain /v/ are: very, value, visit, voice, value, violent, vast, van, view, ever, never, over, river, seven, several, travel, even, every, heavy, live, of, give, love, move, prove, receive, believe, save, serve, twelve, wave, five, have.

Sometimes when you are listening to English, listen especially for these words (and others containing /f/ and /v/) and try to fix the sounds in your mind.

/θ/ and /ð/

/θ/ and /ð/ are also friction sounds, /θ/ is strong and /ð/ is weak. Both have the position of the speech organs shown in Figure 13.

Fig. 13 /θ/ and /ð/
NOTICE
1. The soft palate is raised so that all the breath is forced to go through the mouth.
2. The tip of the tongue is close to the upper front teeth: this is the narrowing where the friction is made.
3. The noise made by the friction for /θ/ and /ð/ is not very great, much less than for /s/ and /z/.

Put the tip of your tongue close to the cutting-edge of your upper front teeth. In a mirror you will be able to see the tip. Blow air through this position so that you get some friction, but not too much, not so much as for /s/. Continue the sound and listen to it. /θ/ should make the same amount of noise as /f/, not more. Try /f/ and /θ/ alternately until you get the friction right for /θ/. Now make less friction for /θ/ by pushing the air more gently. The friction for /ð/ when it is properly made can only just be heard. Now alternate the stronger /θ/ and the weaker /θ/ not too much friction in /θ/ and even less in /ð/.

All that I said about strong and weak consonants on p. 25 is true for /θ/ and /ð/. /θ/ is stronger and longer and always voiceless, /ð/ is weaker and shorter and may be voiced. Confusing /θ/ and /ð/ will scarcely ever lead to misunderstanding because they rarely occur in words which are otherwise similar, but if you do not make the difference properly it will be noticeable.

Try the words given below, and be sure (1) that the air passes between the tongue tip and the teeth, and (2) that the friction is never too strong.

\[\begin{array}{llll}
\text{θtn} & \text{thin} & \varepsilon\text{en} & \text{then} & \text{θæŋk} & \text{thank} & \text{"æt} & \text{that} \\
\text{θŋk} & \text{think} & \text{ðr} & \text{this} & \text{θɔt} & \text{thought} & \text{ðaʊz} & \text{those} \\
\text{θiːf} & \text{thief} & \text{ðiːz} & \text{these} \\
\end{array}\]

Some people may confuse /θ/ with /f/ and /ð/ with /v/; this is not very important for understanding, since some English speakers do the same, but you should try not to make these confusions because they will be noticeable. Say these words, and be sure that for /f/ and /v/ you are using a lip-teeth action, and for /θ/ and /ð/ a tongue-teeth action.

\[\begin{array}{llll}
\text{fın} & \text{fin} & \text{θtn} & \text{thin} & \text{fɔt} & \text{fought} & \text{θɔt} & \text{thought} \\
\text{friː} & \text{free} & \text{θriː} & \text{three} & \text{frɪl} & \text{frill} & \text{θrɪl} & \text{thrill} \\
\text{fɔːst} & \text{first} & \text{θɔːst} & \text{thirst} & \text{fɔtɪ} & \text{forty} & \text{θɔːtɪ} & \text{thirty} \\
\text{ðæt} & \text{that} & \text{væt} & \text{vat} & \text{ðen} & \text{then} & \text{vent} & \text{vent} \\
\text{ðeɪ} & \text{they} & \text{vɛrn} & \text{vain} & \text{ðeə} & \text{there} & \text{vɪə} & \text{veer} \\
\text{ðiːz} & \text{these} & \text{vɪːl} & \text{veal} & \text{ðæə} & \text{though} & \text{vɔt} & \text{vote} \\
\end{array}\]
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Between vowels /θ/ is voiced, but the important thing for you is to make it very short and weak, and let the voicing take care of itself. /ð/ is always voiceless. Say these words:

\[\text{co:θə author o:θə other ma:θə Martha ma:θə mother}\
\[\text{a:θə Arthur ra:θə rather na:θə nothing bræθə brother}\
\[\text{a:θə earthy wə:θə worthy bə:θə Bertha fə:θə further}\

Now try to keep /f, v, θ, ð/ separate in this position.

\[\text{co:θə author uθə offer o:θə Arthur tθə tougher}\
\[\text{næθə nothing pæθə puffing tu:θə toothy rθæθə roofing}\
\[\text{bræθə brother læθə lover leθə leather neθə never}\
\[\text{fa:θə father kæθə carver hθæθə heathen i:væθə even}\

At the end of words /θ/ and /ð/ affect a preceding vowel in the same way as /f/ and /v/. Try with some long vowels, and make the vowel specially long before /θ/.

\[\text{græθə growth laθə loathe}\
\[\text{tu:θə tooth smu:θə smooth}\
\[\text{bæθə both klaθə clothe}\
\[\text{ri:θə wreath bri:θə breathe}\
\[\text{feθə faith bθə bathe}\
\[\text{maθə mouth (n.) maθə mouth (vb.)}\

The only word in which /θ/ occurs finally after a short vowel is /wθθ/ with, but try keeping the vowel at its shortest in the following:

\[\text{moθə moth miθə myth breθə breath}\
\[\text{deθə death rθθə wrath}\

Some of the most common English words which contain /θ/ are:

thank, thick, thin, thing, thirsty, thousand, three, through, throw, Thursday, thought, thirty, healthy, wealthy, something, anything, both, bath, breath, cloth, earth, fourth, etc., faith, health, month, north, south, path, worth, death.

Some of the most common English words which contain /ð/ (and some of these are amongst the commonest in the language) are: the, this, that, these, those, there, their, then, they, them, though, than, other, mother, father, brother, either, neither, further, clothes, leather, together, weather, whether, breathe, with, smooth.

Sometimes when you listen to English listen specially for these
words (and others containing /θ/ and /ð/) and try to fix the sounds in your mind.

On p. 33 you will find more about /θ/ and /ð/ when they are close to /s/ and /z/.

/s/ and /z/

/s/ is a strong friction sound and /z/ is a weak one. The position of the speech organs for these sounds is shown in Figure 14.

NOTICE

1. The soft palate is raised so that all the breath is forced to go through the mouth.
2. The tip and blade of the tongue are very close to the alveolar ridge.
   There is a very considerable narrowing at this point, not near the teeth and not near the hard palate.
3. The teeth are very close together.
4. The friction for these sounds, especially for /s/, is much greater than for /f, v, θ/ and /ð/.

There will be a sound similar to /s/ in your language: make this sound, then keep your mouth in that position and draw air inwards; make small changes in the position of the tip and blade of the tongue until you can feel that the cold air is hitting the tongue at the very centre of the alveolar ridge, not further forward and not further back. /z/ is the weak sound, so when you are satisfied with the strong friction for /s/, push air through more slowly so that the friction is weaker. Alternate strong and weak friction.

Once again, as for the other consonants, the strong one, /s/, is longer and always voiceless, the weak one, /z/, is quite short and may be voiced, but again the gentleness of /z/ is the thing to concentrate on.

Fig. 14 /s/ and /z/
/z/ is not a common sound at the beginning of words, so confusing /s/ and /z/ in initial position will not generally lead to misunderstanding; but English speakers do distinguish them, so you should try to do so too. Try the following words:

sink  zinc  Sue  zoo
sed  said  zed  seal  zeal
sawn  zone  siste  cyst  zest  zest

Between vowels /z/ is voiced, and if you voice this sound naturally in that position that is good; if not, the sound should be made very gently and very short. /s/ is always voiceless. Try these words:

looser  loser  coarser  causer
lacy  lazy  fussy  fuzzy
buses  buzzes  racing  raising

At the end of words, after a vowel, /s/ makes the vowel rather shorter and /z/ makes it longer, as with /f, v, θ, ð/, and in this position /z/ is particularly short and gentle just the faintest touch of a /z/ is sufficient, but the vowel must be good and long. Try the words below and make both the difference of vowel length and of consonant strength:

place  plays  niece  knees
coarse  cause  price  prize
loose  lose  hearse  hers

And now some more with short vowels:

bus  buzz  his  his
ass  as

For the speakers of many languages (e.g. French, German, Italian, Chinese, Japanese, Russian, etc.) there are not separate phonemes /θ/ and /s/ but only one which is usually more like the English /s/. So there is a danger that /s/ will be used instead of /θ/. The difference between them is that /s/ is made with the tip and blade of the tongue close to the centre of the alveolar ridge and makes a strong friction, whereas /θ/ is made with the tongue tip near the upper teeth and makes much less friction.

Distinguish carefully between all these pairs:

sin  thin  sort  thought
sing  thing  sum  thumb
sink  think  sigh  thigh
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Now do them again, and be absolutely certain that you do not replace /s/ by /θ/: there is always a danger of replacing the more familiar with the less familiar sound, as well as the reverse.

Now try them at the end of words (the vowel length is the same all the time because both are strong consonants and shorten the vowel), but /s/ must still make much more noise than /θ/.

maʊs mouse    maʊð mouth    fɛs face    fɛθ faith
mɒs moss    mɒð moth    pɑ:s pass    pɑ:θ path
fɒ:s force    fɒ:θ fourth    wɑ:s worse    wɜ:θ worth

Repeat this exercise and be sure again that you are not replacing /s/ by /θ/.

The same difficulty applies to /z/ and /ð/. Both are weak sounds but /z/ makes more noise than /ð/. Try these words:

zuː  zoo    θau  though
briːz  breeze    briːθ  breathe
raiz  rise    raɪz  writhe
tiːzɪŋ  teasing    tiːzɪŋ  teething
riːzən  reason    hiːzən  heathen
zed  Zed    θen  then
kləʊz  close    kləʊð  clothe
lɛz  lays    lɛθ  lathe
kləʊzɪŋ  closing    kləʊzɪŋ  clothing
maɪz  miser    naɪðə  neither

Go through these words again and be sure that you are not replacing /θ/ by /z/ or /z/ by /θ/.

Those people who speak languages where /θ/ and /s/ are not separate phonemes usually have a special difficulty when /s/ and /θ/ occur close together in words like θɪŋks thinks. Because /s/ and /θ/ are both made with the tongue-tip and because the teeth and the alveolar ridge are rather close together there is a danger of using /s/ in both places, or even /θ/ in both places, giving θɪŋks or θɪŋkθ. This must be avoided if possible. /z/ and /ð/ give exactly the same difficulty. Try the following words and be careful to make /s/ and /z/ noisy and /θ/ and /ð/ less noisy: saʊθ south, ʊz this, ʊz these, əʊz those, ərəz thighs, smuːθ smooth, θɪŋz things, sevnəθ seventh, əzsti thirsty, mʌθəz mothers, əʊzən southern, əʊz theirs, ʊz剌 thistle.

Making /s, z/ and /θ, ə/ sufficiently different from each other is even more difficult when they are next to each other in a word or phrase like baːz baths or bæθ sardz both sides. This happens very often in English
Consonants

because /s/ and /z/ are very common at the end of words and /θ/ begins some very common words such as the, this, that, them, etc.

Start with a long /θ/-sound, not too much noise, then slide the tip of the tongue gently backwards to the alveolar ridge, which will give the noisy /s/-sound. Do this several times, and be sure that you start with a good /θ/; then gradually make the /θ/ shorter before you slide the tip back to the /s/ position. Now practise these words and be careful to make a distinct difference each time:

\[
\begin{align*}
\text{mθ} & \text{ moth } \quad \text{mɔs} & \text{ moss } & \text{mθs} & \text{ moths} \\
\text{mθ} & \text{ myth } \quad \text{mɪs} & \text{ miss } & \text{mθs} & \text{ myths} \\
\text{fɔːθ} & \text{ fourth } \quad \text{fɔːs} & \text{ force } & \text{fɔːθs} & \text{ fourths}
\end{align*}
\]

Now do the same with /ð/ and /z/; start with a long quiet /ð/ and gently slide the tongue back to give the noisier /z/. Gradually shorten the sounds (but be careful to make both, not /θ/ or /z/ alone) and then practise making a difference between these words:

\[
\begin{align*}
\text{briːð} & \text{ breathe } \quad \text{briːz} & \text{ breeze } & \text{briːð} & \text{ breathes} \\
\text{ræiz} & \text{ write } \quad \text{raiz} & \text{ rise } & \text{raiz} & \text{ writes} \\
\text{kləʊz} & \text{ clothe } \quad \text{kləʊz} & \text{ close } & \text{kləʊdz} & \text{ clothes}
\end{align*}
\]

Now try going from /s/ to /θ/; this time gently slide the tongue forward towards the teeth until the noisy /s/ is replaced by the quiet /θ/. Do this several times and be sure that both sounds are heard. Then practise these phrases:

\[
\begin{align*}
\text{ə nəz θɪn} & \text{ a nice thing } & \text{ɪts θɪk} & \text{ it's thick} \\
\text{dʒækz θɪn} & \text{ Jack's thin } & \text{lɛts θɪŋk} & \text{ let's think} \\
\text{jes θæŋks} & \text{ yes, thanks } & \text{pɔz θruː} & \text{ pass through}
\end{align*}
\]

Do the same with /z/ and /θ/ and then practise these phrases:

\[
\begin{align*}
\text{huːz əz} & \text{ who's this? } & \text{juːz əzet} & \text{ use that} \\
\text{əz əz} & \text{ as though } & \text{dʒɔnz əz} & \text{ John's there} \\
\text{luːz əm} & \text{ lose them } & \text{weəz ə tiː} & \text{ where's the tea?}
\end{align*}
\]

And finally some more phrases in which /s, z, θ, ð/ come together in various orders. Always be careful to make one noisy sound (/s, z/) and one quiet one (/θ, ð/) :

\[
\begin{align*}
\text{wɔts əzet} & \text{ what's that? } & \text{bəʊθ sərdz} & \text{ both sides} \\
\text{ɪts əz} & \text{ it's theirs } & \text{wɔrz əts} & \text{ wise thoughts}
\end{align*}
\]
There are various tongue-twisters sentences which are difficult to say based on the mixing of these four sounds; for example *skts ðin ðis* skts six thin thistle sticks and ðo lið palið dismisð as the Leith police dismisseth us, but native English speakers find these difficult to say, so there is no need to try to master them. It is much better to concentrate on words and phrases like those above which occur very often in normal conversation.

Some of the very many common words containing /s/ are: same, sing, sit, Saturday, Sunday, save, see, say, second, seem, self, send, six, seven, side, since, sleep, slow, small, so, some, son, sister, soon, start, stay, stop, still, against, almost, beside(s), least, lost, last, listen, message, mister, Mrs, use (n.), face, miss, across, advice, case, cats (etc.), takes (etc.), pass, less, -ness, nice, piece, perhaps, yes.

Some of the very many common words containing /z/ are: noisy, busy, reason, easy, lazy, losing, as, his, hers, cause, use (vb.), has, is, lose, was, days, dogs (etc.), does, moves (etc.), noise, please.

/ʃ/ and /ʒ/

/ʃ/ is a strong friction sound and /ʒ/ is a weak one. The position of the speech organs for these sounds is shown in Figure 15.

**NOTICE**

1. The soft palate is raised so that all the breath is forced to go through the mouth.
2. There is a narrowing between the tip of the tongue and the back of the alveolar ridge.
3. The front of the tongue is higher than for /s/ and /z/.
4. The lips are very slightly rounded.

Start from /ʃ/: pull the tip of the tongue backwards a little so that the narrowing is at the back of the alveolar ridge (draw the breath inwards to check that you have the tongue in the right place). Keep this position and put the rest of the tongue in position to say the vowel /æ/, slightly round the lips, and push the breath through strongly. /ʃ/ is a much noisier sound than /f/ and /θ/ and only a little less noisy than /s/. For /ʒ/ the friction is weaker, and shorter.

/ʒ/ does not occur at the beginning of English words but /ʃ/ quite frequently does. Try these: /ʃi: she, ʃau show, ʃɔp shop, ʃɔp ship, ʃed shed.
**Fig. 15 /ʃ/ and /ʒ/**

ʃaːt shirt, ʃaːp sharp, ʃɔːt short, ʃeə share, ʃain shine, ʃuː sure, ʃaːt shut, ʃuː shoe, ʃuːd should.

Between vowels /ʒ/ is voiced and if you voice this sound naturally in that position so much the better; if not, make it very gentle and very short. /ʃ/ is always voiceless. There are almost no cases in which /ʃ/ and /ʒ/ distinguish words which are otherwise the same, but practise these mixed words: prefəs precious, treləz treasure, əʊʃən ocean, ɪksplaʊʒən explosion, nɛʃən nation, ɪnveɪʒən invasion, kændəʃən condition, dɪʃəʒən decision, preʃə pressure, mɛʒə measure, ʌləʃən relation, əkəʃən occasion.

At the end of words /ʃ/ is quite common but /ʒ/ is very rare and only occurs in a few words borrowed from French: like the other gentle sounds it makes the vowel before it longer, whereas /ʃ/ makes it shorter. Try these /ʃ/ words:

*finish* finish  *rubbish* rubbish  *crash* crash  *crush* crush  
*wash* wash  *push* push  *leash* leash  *harsh* harsh

And now these /ʒ/ words, making the vowels fully long:

*garage*  *beige*  *rouge*

As you can see, if you confuse /ʃ/ and /ʒ/, not much damage is done, though since native English speakers distinguish them you should try to too. However, it is much more dangerous to confuse /s/ and /ʃ/ because many words are kept separate only by this difference. In some languages (e.g. Spanish, Greek) there is only one phoneme where English has both /s/ and /ʃ/ and if this is so you must take special care with these phonemes. (The replacement of /s/ by /ʃ/ gives a rather drunken effect to one's speech!) In particular the friction of /s/ is sharper and higher than that of /ʃ/ because the tongue-tip is nearer to
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the teeth, so practise the pairs of words below and be sure that you move your tongue to the right positions for the two consonants:

\[
\begin{array}{llllllll}
\text{sau} & \text{so} & \text{fau} & \text{show} & \text{sai} & \text{sigh} & \text{fai} & \text{shy} \\
\text{sk} & \text{sock} & \text{jok} & \text{shock} & \text{si} & \text{see} & \text{fi} & \text{she} \\
\text{so} & \text{sort} & \text{fot} & \text{short} & \text{sem} & \text{same} & \text{fem} & \text{shame} \\
\text{pəsən} & \text{person} & \text{pə:sən} & \text{Persian} & \text{bəsən} & \text{basin} & \text{nəsən} & \text{nation} \\
\text{ləsən} & \text{listen} & \text{mɪʃən} & \text{mission} & \text{mɪsɪŋ} & \text{missing} & \text{wɪʃɪŋ} & \text{wishing} \\
\text{ləsə} & \text{lease} & \text{ləʃ} & \text{leash} & \text{æs} & \text{ass} & \text{æʃ} & \text{ash} \\
\text{mes} & \text{mess} & \text{mɛʃ} & \text{mesh} \\
\end{array}
\]

The danger of confusing words with /z/ and /ʒ/ is very small because few pairs of words have only this difference, but to use one of these where the other is usual will make your English sound wrong, so keep the two separate. Try the following:

\[
\begin{array}{llllllll}
\text{rɪzən} & \text{risen} & \text{vɪʒən} & \text{vision} & \text{rɛizə} & \text{razor} & \text{rɛɪʒə} & \text{erasure} \\
\text{rɛizən} & \text{raisin} & \text{rɪnˌvɪʒən} & \text{invasion} & \text{rəʊzə} & \text{Rose} & \text{klaʊzə} & \text{closure} \\
\text{rʊːz} & \text{ruse} & \text{rʊːʃ} & \text{rouge} & \text{bɛz} & \text{bays} & \text{bɛz} & \text{beige} \\
\end{array}
\]

Some of the commonest words containing /ʃ/ are: shape, she, ship, sharp, shop, shall, should, short, shut, shout, show, shoulder, shoe, shoot, shine, shore, sure, anxious, ashamed, machine, patient, position, station, motion, nation, ocean, mention, pressure, precious, bush, crash, crush, fish, flesh, foolish, fresh, greenish (etc.), punish, push, rush, selfish, wash, wish, dish.

Some of the commonest words containing /ʒ/ are: measure, pleasure, usual, division, revision, collision, invasion, vision, inclusion, illusion, provision, explosion, leisure, garage, barrage, rouge, beige.

/ h /

There are as many /h/-sounds in English as there are vowels, because /h/ always occurs before a vowel and consists of the sound of breath passing between the open vocal cords and out of the mouth which is already prepared for the following vowel. Before /iː/ the mouth is in position for /iː/, before /ɑː/ it is ready for /ɑː/, and so on; so in order to make /h/-sounds, the mouth is held ready for the vowel and a short gasp of breath is pushed up by the lungs. /h/ does not make very much noise, but it must not be left out when it should be sounded, for two reasons: (1) many words are distinguished by the presence or absence of /h/, like hɪər here and rə ear, (2) English speakers consider that the leaving out of /h/ is the mark of an uncultivated speaker.
Leaving out /h/ is the biggest danger, but a lesser error is to make /h/-sounds too noisy. Some speakers (for instance, Spaniards, Greeks, Poles) push the breath between the back of the tongue and the soft palate and make a scraping noise at that point. This sounds rather unpleasant to English people and you should avoid it if possible. For the words below, get your mouth ready for the vowel and push a little gasp of breath through your mouth just before the vowel starts:

\[\text{hə:t heart} \quad \text{hə: her} \quad \text{hæt hat} \]
\[\text{hə:l hall} \quad \text{huː who} \quad \text{hiː he} \]

Say all those words several times and be sure that the /h/-sound is there, but not too noisy—just the sound of breath streaming from the mouth.

Now compare the following pairs, one word with /h/ and one without:

\[\text{hə:m harm} \quad \text{ə:m arm} \quad \text{hɪ:t heat} \quad \text{iːt eat} \]
\[\text{hedʒ hedge} \quad \text{ɛdʒ edge} \quad \text{hə:l hall} \quad \text{ɔːl all} \]
\[\text{heə hair} \quad \text{ɛə air} \quad \text{hɪ:l hill} \quad \text{ɪl ill} \]

/h/ also occurs in the middle of words (although never at the end of words) and should be made in the same way as before. If the vocal cords happen to vibrate and give voice during /h/ this is normal, but there is no need to try especially to voice the sound. Try these words, with a definite /h/, but no scraping:

\[\text{bɪˈhænd behind} \quad \text{rθeəs rehearse} \quad \text{rɪˈhauz re-house} \]
\[\text{enθau anyhow} \quad \text{kɪˈhəul key-hole} \quad \text{ənˈhɔl unhol} \]
\[\text{ælˈkɔːl alcohol} \quad \text{bɪˈfɔːrənd beforehand} \]

/h/ is especially difficult for those who have no such sound in their own language (for example French, Italian) in phrases where words with /h/ and words without it are close together. If you have this trouble you must practise examples like those below quite slowly at first, and be sure that the words which ought to have /h/ do actually have it, and, equally important, that those without /h/ do not have it. Try them now, slowly:

\[\text{hauz əˈθə} \quad \text{haʊz Arthur?} \]
\[\text{aut oʊ hænd} \quad \text{out of hand} \]
\[\text{ɪt səˈfɜr hɛvɪ} \quad \text{it’s awfully heavy} \]
\[\text{hɪz ˈhau̯mz in ərəlænd} \quad \text{his home’s in Ireland} \]
\[\text{helən went əut} \quad \text{Helen went out} \]

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\( \text{wi: o! went haum} \quad \text{we all went home} \)
\( \text{at hit henri in di: ai} \quad \text{I hit Henry in the eye} \)
\( \text{ar o:iskt æn hau fri: hæ:d abaut it} \quad \text{I asked Ann how she heard about it} \)

Say each of those examples several times slowly with the /h/ in the right places before you speed up to a normal pace.

A few common words sometimes have /h/ and sometimes do not, for example, he, him, her, have. This is explained on p. 92.

Some of the commonest words which always contain /h/ are: half, hand, hat, head, health, hear, here, heart, heavy, hide, high, history, hit, hold, hole, home, hope, horse, hat, house, how, hundred, husband, behind, beforehand, household, anyhow, greenhouse, manhole, inhale, rehearse, coherent.

3.2 Stop consonants

In stop consonants the breath is completely stopped at some point in the mouth, by the lips or tongue-tip or tongue-back, and then released with a slight explosion. There are four pairs of phonemes containing stops /p, b/, /t, d/, /k, g/ and /ʧ, dʒ/, and like the friction consonants one of each pair is strong and the other weak.

/p/ and /b/

/p/ is a strong stop consonant and /b/ is a weak one. The position of the organs of speech for these stops is shown in Figure 16.

**NOTICE**

1. The lips are closed firmly and the soft palate is raised so that the breath cannot get out of either the nose or the mouth but is trapped for a short time.
2. When the lips are opened suddenly the breath rushes out with a slight explosion or popping noise.
3. Before the lips are opened, the rest of the mouth takes up the position for the following sound, a vowel position if a vowel follows, as in pool, or a consonant position if a consonant follows, as in play.

/p/ is a strong sound, like /f/ and /θ/ and /s/ and /ʃ/, but it has a special feature which these do not have: it causes the following sound to lose some of the voicing which it would otherwise have. For example, in pull pool the first part of the vowel /u:/ has no voice — it consists of breath flowing through the mouth which is in position for /u:/ . In fact this is what happens for /h/, as we saw on p. 37, so that we may write
this voiceless period like this: pʰuːl, where the * represents a voiceless kind of /uː/. Try making this voiceless /uː/ by itself; it is rather like what you do when you blow out a light. Now put the /p/ in front of it, still with no voice, only strong breath. Now put the vowel /uː/ itself after the breath, pʰuː. Do this several times and be sure that the period of breath is there before the /uː/ starts. Do the same thing with other vowels in the words pʰɔːt, pʰət, pʰæt, pʰet, pʰɪt, pʰiːt. It is very

![Diagram](image)

**Fig. 16** /p/ and /b/

important that the period of breath (which is called *aspiration*) should be there each time. It is this aspiration which mainly separates /p/ from /b/.

Now try /p/ with a following consonant, as in /pleɪ/. Keep the lips closed for /p/, and behind them put your tongue in position for /l/; then open the lips and let the breath flow through the /l/ position, with no voice but considerable friction. This gives a voiceless /l/-sound, which is written /l/. Do this several times: pl, pl, pl still with no voice. Now put the ordinary voiced /l/ after pl, pll and then go on to the vowel, pllei. Do the same thing with the words plæt and plou, and see that breath flows through the /r/ and /l/ position, giving /ɹ/ and /ɭ/, with friction, before the voiced /r/ and /l/ are heard.

/b/ is a weak stop, and it *never* has aspiration. The vocal cords may or may not vibrate whilst the lips are still closed, but they must vibrate for the following sound, whether vowel or consonant. Try the word *buk*, and make the /b/ very gentle and without any aspiration. Do the same with *bɔt*, *bɔt*, *bæk*, *bel*, *bit*, *bɪn*. A following consonant is prepared for whilst the lips are closed and is voiced as soon as they open. Try *brət*, *bʊt*, *bjuːtɪ* with a gentle /b/.

Now try the following pairs of words, and make the /p/ strong and aspirated and the /b/ weak and unaspirated:
Stop consonants

\[\text{pl:\k peak} \quad \text{bi:\k beak} \quad \text{prit} \quad \text{pit} \quad \text{brit} \quad \text{bit} \]
\[\text{p\ae:\k pack} \quad \text{bæk back} \quad \text{p\ae:\k park} \quad \text{ba:\k bark} \]
\[\text{p\o:\t port} \quad \text{b\o:\t bought} \quad \text{pol pull} \quad \text{bol bull} \]
\[\text{pr\ae\d pride} \quad \text{bra\d bride} \quad \text{pleiz} \quad \text{plays} \quad \text{blerz blaze} \]

When /p/ occurs between vowels the aspiration may be less noticeable or even absent, but it will never do any harm to keep the aspiration in this position too. /b/ is of course never aspirated, but in this position it is usually voiced. The most important thing, as with the other weak consonants, is to make it very gentle and short. Try these words:

\[\text{hæp\i happy} \quad \text{ʃæbi shabby} \quad \text{sæp\e supper} \quad \text{raba rubber} \]
\[\text{pe\æ\p\e paper} \quad \text{ler\ba labour} \quad \text{rip\e repel} \quad \text{ribel rebel} \quad \text{(vb.)} \]
\[\text{simp\l simple} \quad \text{sim\b\l symbol} \quad \text{əplai apply} \quad \text{əblaidʒ oblige} \]

Some learners (e.g. Spaniards) have great difficulty in hearing and making a difference between /b/ and /v/ in this position, so that the words marble and marvel sound the same. They must take great care to close the lips very firmly for /b/, so that the sound makes an explosion and not a friction. Try these words:

\[\text{mæ:\b\l marble} \quad \text{mæ\v\l marvel} \quad \text{rib\æn ribbon} \quad \text{riva river} \]
\[\text{hæ\b\i habit} \quad \text{hæv\i\t have it} \quad \text{raba rubber} \quad \text{lava lover} \]
\[\text{ler\ba labour} \quad \text{ferva favour} \quad \text{ber\b\i baby} \quad \text{nevi navy} \]

In final position (before a pause) /p/ is aspirated and shortens the vowel before it, whilst /b/ is particularly weak and makes only very little noise, but lengthens the vowel before it.

In some languages (e.g. Cantonese, Vietnamese) a final stop is not exploded or is replaced by a glottal stop (a stop consonant in which the breath is blocked by the vocal cords, see p. 14). Speakers of these languages must be very careful to form /p/ and /b/ with the lips, and to open the lips and allow the breath to explode out of the mouth before a pause. Try these words:

\[\text{rip rip} \quad \text{rib rib} \quad \text{kæp cap} \quad \text{kæb cab} \]
\[\text{ræp\o\p rope} \quad \text{ræ\b\o\b robe} \quad \text{træp tripe} \quad \text{træb tribe} \]
\[\text{tæp tap} \quad \text{tæb tab} \quad \text{ræp wrap} \quad \text{græb grab} \]

Those who have difficulty with /b/ and /v/ must again be sure to close the lips firmly for the /b/ and make a very light explosion but no friction. Try:
Consonants

When /p/ or /b/ are followed immediately by one of the other stop consonants /t, d, k, g/ or by /m/ or /n/ the sound is made a little differently; this is dealt with on p. 67.

Some of the commonest words containing /p/ are: page, pair, paper, pardon, part, pass, pay, people, perhaps, piece, place, plate, play, please, plenty, poor, possible, post, pound, pretty, price, pull, push, put, appear, April, company, compare, complain, complete, copy, expect, happen, happy, important, open, sleep, cheap, cup, drop, group, heap, help, hope, keep, map, rope, shape, sharp, shop, stop, step, top, up, wrap.

Some of the commonest words containing /b/ are: back, bad, bag, bath, be, beautiful, because, become, bed, before, begin, behind, believe, belong, below, besides, best, between, big, black, blue, both, boy, bread, break, breakfast, bring, but, busy, buy, by, brown, able, about, above, September (etc.), February, habit, harbour, husband, neighbour, number, obey, possible, probable, public, remember, table, job, rub, rob, club, slab, grab.

/t/ and /d/

/t/ is a strong stop consonant and /d/ is a weak one. The position of the organs of speech for these stops is shown in Figure 17.

NOTICE

1. The tip of the tongue (not the blade) is firmly against the middle of the alveolar ridge, not too near the teeth and not near the hard palate.

2. The soft palate is raised, so the breath cannot escape through either the nose or the mouth, but is trapped for a short time.

3. The sides of the tongue are firmly against the sides of the palate, so that the breath cannot pass over the sides of the tongue.

4. When the tongue-tip is lowered suddenly from the teeth ridge the breath rushes out with a slight explosion or popping noise.

The strong stop /t/ is aspirated in the same way as /p/ and this may be written in a similar way, e.g. tʰu: too. Put the tongue tip on the very centre of the alveolar ridge; be sure that only the very point of the tongue is in contact, not the blade; then allow the air to burst out with a voiceless vowel /u:/; do this several times before adding the normal voiced vowel and be sure that when you do add the /u:/ the voiceless period is still there. Do this several times and each time check the exact
position of the tongue-tip and the aspiration. Then do the same thing
with other vowels: *tʰɔt, tʰɒp, tʰɔn, tʰɔːn, tʰɔn*. Then try the
word *twɪn*, where the first part of /w/ comes out voiceless and *tjuːn*
where /j/ is also partly voiceless.

/d/ is short and weak and never aspirated; compare the following
words:

```
tuː two  duː do  tɔːn torn  dɔːn dawn
ten ten  den den  tæː tæː tie  dæː die
tæːn ton  dæːn done  tæːn tæːn town  dæːn down
tʃjuːn tune  dʒuːn dune  tʃuːn tʃuːn dwɪndə dlwndle
```

As with /p/, when /t/ occurs between vowels, the aspiration may be
weaker or even absent, but it will never do any harm to keep the
aspiration in this position too. /d/ in this position is usually voiced, but
concentrate mainly on making it very gentle and short, and if it is
voiced as well so much the better. Try these words:

```
raɪtə writer  raɪdə rider  wetɪŋ wetting  wedɪŋ wedding
lætə latter  lædə ladder  wɔːtə water  wɔːdə warder
waitɪʃ whirish  wɔːdɪʃ widish  pʊtɪŋ putting  pʊdiŋ pudding
```

Speakers who find /b/ and /v/ difficult in this position will also find /d/
and /ð/ hard to distinguish. Concentrate on making /d/ with the tip of
the tongue firmly against the alveolar ridge, and make sure it is a firm
stop rather than a friction sound. Compare:

```
arɪdɪŋ riding  raɪdɪŋ writhing
brɪdɪŋ breeding  braɪdɪŋ breathing
lɔʊdɪŋ loading  lɔʊdɪŋ loathing
lædə ladder  lædə lather
```
Consonants

In final position /t/ is aspirated and shortens the vowel before it, whilst /d/ is particularly weak and makes only very little noise, but lengthens the vowel before it. However, speakers who tend not to allow /t/ and /d/ to explode in this position should be sure not only to make the difference of vowel length but also to allow the breath to explode out of the mouth. Try these words:

\[\text{bet bet bed bed heart hard heart hard laid said said brought broad broad} \]

/d/ and /ð/ may again be difficult to distinguish in this position. Be sure that /d/ is made with the tongue-tip firmly on the alveolar ridge, and that the breath is released with a tiny explosion. Try the words:

\[\text{breed breathe ride ride write write load loathe said said scythe scythe} \]

When /t/ and /d/ are followed by any of the other stop consonants, /p, b, k, g/ or by /m/ or /n/ or /l/, the sounds are made a little differently. This is dealt with on pp. 67–73.

Some of the many common words containing /t/ are: table, take, tell, ten, time, too, today, together, top, towards, town, Tuesday, turn, twelve, two, talk, taste, after, better, between, city, dirty, hotel, into, matter, notice, particular, protect, quarter, Saturday, water, writer, about, at, beat, bite, boat, but, coat, eat, eight, flat, gate, get, great, hot, it, let, lot, not, ought, might, put, what. (Notice also the past tense of verbs ending with a strong consonant, e.g. missed must, laughed laft.)

Some of the many common words containing /d/ are: day, dead, dear, December, decide, depend, different, difficult, do (etc.), dinner, dog, door, down, during, already, Monday (etc.), holiday, idea, lady, ladder, medicine, body, ready, shoulder, study, today, under, add, afraid, bad, bed, bird, could, would, end, friend, good, had, head, old, read, road, side. (Notice also the past tense of verbs ending with a vowel, a weak consonant, and /t/, e.g. owed owed, failed failed, started started.)

/k/ and /g/

/k/ is a strong stop consonant and /g/ is a weak one. The position of the organs of speech for these sounds is shown in Figure 18.

**Notice**
1. The back of the tongue is in firm contact with the soft palate, and
the soft palate is raised, so that the breath is trapped for a short time.
2. When the tongue is lowered suddenly from the soft palate, the
breath rushes out of the mouth with a slight explosion or popping
noise.

The strong stop /k/ is aspirated in the same way as /p/ and /t/, and this
may be shown in a similar way, e.g. /kəʊl cool/. Put the tongue in
position for /k/ and let the breath burst out in a voiceless /uː/. Do this
several times before adding a normal vowel /uː/ after the voiceless one,

![Diagram of mouth position for /k/ and /g/]

Fig. 18 /k/ and /ɡ/

and be sure that the voiceless period, the aspiration, comes before the
normal vowel each time. Then do the same thing with other vowels in:
/kəʊt/, /kɜːt/, /kæt/, /kɜːl/, /kɜːp/. Now do the same thing with the follow-
ing consonants in /klɪn/, /krlːm/, /kwɪn/, /kjuː/, where the first part of the
/l/, /r/, /w/ and /j/ comes out voiceless.

The speakers of some languages (e.g. Greek, Persian) may form the
stop too far forward in the mouth, with the front of the tongue against
the hard palate, before the vowels /e/ and /æ/. This is not a very
dangerous mistake, but to English ears the result sounds like /kæt/ and/
kæt/ rather than /kɛt/ and /kæt/, so that it should be avoided if possible. If
you have this difficulty, say the words /kɛt cut/ and /kæt cart/ very slowly
several times and notice carefully where the tongue touches the soft
palate. Then try to keep this position in words such as /kɛpt kept/, /kɛmɪst
chemist/, /kæt cat/ and /kæn can./

/g/ is short and weak and never aspirated; compare the following
words (and do not forget the aspiration of /k/):

| keɪv cave | ɡɛv gave | ˈkɑːd card | ɡɑːd guard |
| kɑːl curl | ɡɑːl girl | ˈkʊd could | ɡʊd good |
| kæp cap | ɡæp gap | ˈkɔul coal | ɡəʊl goal |
| klaːs class | ɡlaːs glass | ˈkraʊ crow | ɡraʊ grow |
As with /p/ and /t/, when /k/ occurs between vowels the aspiration may be weaker or even absent, but it may be kept in this position too. On the other hand /g/ is normally voiced in this position (and of course never aspirated), but concentrate mainly on making it gentle and short. Speakers who confuse /b/ and /d/ with /v/ and /θ/ in this position will also tend to make /g/ a friction sound instead of the correct stop sound. They must be sure to put the tongue into firm contact with the palate and let the breath out with a definite, though slight, explosion. Try these words:

lickŋ licking digŋ digging lækŋ lacking lægŋ lagging
wiiːk weaker iːgə eager ðiːkə thicker bɪgə bigger
maːkit market taːgit target æŋkə ankkle æŋgə angle

In final position /k/ is aspirated and shortens the vowel before it, but /g/ is very, very gentle and lengthens the vowel before it. For both consonants there must be a definite explosion, a strong one for /k/ and a weak one for /g/; a closure without explosion or a simple friction is not correct. Try these words:

pɪk pick pɪɡ pig dɒk dock dɒɡ dog
bæk back bæɡ bag lɒk lock lɒɡ log
lɛk lake pletŋ plague bɾeʊk broke ræʊɡ rogue

When /k/ and /g/ are followed by any of the other stop consonants, /p/, /b/, /t/, /d/, or by /m/ or /n/, the sounds are made a little differently. This is dealt with on pp. 67–73.

Some of the commonest words containing /k/ are: call, can, car, care, carry, case, catch, cause, kind, kitchen, kill, coal, coat, cold, come, cook, corner, count, country, cup, cut, because, become, box, breakfast, excuse, pocket, second, secret, walking (etc.), weaker (etc.), local, ask, back, black, book, break, dark, drink, lake, like, lock, make, mistake, music, neck, o'clock, quick, take.

Some of the commonest words containing /g/ are: game, garden, gate, get, girl, glass, go, good, grass, great, green, grey, ground, grow, guess, gun, again, against, ago, agree, angry, August, exact, forget, language, regular, together, longer, bigger (etc.), tiger, begin, bag, beg, big, dog, fog, leg, rug, plug, flag, drug.

/tʃ/ and /dʒ/

As the phonetic symbols suggest, /tʃ/ and /dʒ/ are stop consonants of a
Stop consonants

Fig. 19 /tʃ/ and /dʒ/

special kind. The air is trapped as for all the stop consonants, but it is released with definite friction of the /ʃ, ʒ/ kind. The position of the organs of speech for /tʃ/ and /dʒ/ is shown in Figure 19.

NOTICE
1 The tongue-tip touches the back part of the alveolar ridge, and the soft palate is raised so that the breath is trapped for a short time.
2 The rest of the tongue is in the /ʃ, ʒ/ position (see Figure 15).
3 The tongue-tip moves away from the alveolar ridge a little way (see the dotted lines in Figure 19), and the whole tongue is then in the /ʃ, ʒ/ position, so that a short period of this friction is heard. The friction of /tʃ/ and /dʒ/ is not so long as for /ʃ/ and /ʒ/ alone.

Start with /ʃ/: say a long /ʃ/ and then raise the tip of the tongue to the nearest part of the alveolar ridge and cut off the friction; then say /ʃ/ again by lowering the tongue-tip. Do this several times. Now start from the closed position, then release the tongue and say /ʃ/. This is /tʃ/. (English children imitate a steam engine by a series of /tʃ/-sounds.)

Now try the word tʃiːp cheap, and don’t make the /ʃ/ friction too long; it is rather shorter than inʃiːp sheep. Like /ʃ/, /tʃ/ is a strong sound, whereas /dʒ/ is a weak one. Try /dʒ/ by making the friction very weak and shorter than for /tʃ/. Then try these words:

| tʃɪn chin | dʒɪn gin | tʃaʊk choke | dʒaʊk joke |
| tʃɪə cheer | dʒɪə jeer | tʃeərn chain | dʒeərn Jane |
| tʃɔɪs choice | dʒɔɪs Joyce | tʃɛst chest | dʒɛst jest |

Between vowels /dʒ/ is normally voiced, but the important thing is to keep it weak and to keep the friction short: if you also voice it, so much the better. /tʃ/ is still strong and voiceless. Try these words:
Consonants

\[\text{ritsiz riches} \quad \text{ridziz ridges}\]
\[\text{kætsiŋ catching} \quad \text{kædsiŋ cadging}\]
\[\text{fetʃin fetching} \quad \text{edʒin edging}\]
\[\text{bætsiŋ batches} \quad \text{bædsiŋ badges}\]
\[\text{wotʃin watching} \quad \text{lodʒin lodging}\]
\[\text{kirfən kitchen} \quad \text{pɪrʃən pigeon}\]

In final position /tʃ/ is still strong and voiceless, and it shortens the vowel before it; /dʒ/ is very weak and short, and it lengthens the vowel before it. Try these words:

\[\text{ritʃ rich} \quad \text{ridʒ ridge} \quad \text{kætʃ catch} \quad \text{kædʒ cadge}\]
\[\text{sə:tʃ search} \quad \text{sə:dʒ surge} \quad \text{etʃ H} \quad \text{etdʒ age}\]
\[\text{fetʃ fetch} \quad \text{edʒ edge} \quad \text{wotʃ watch} \quad \text{lodʒ lodge}\]

There may be a danger for some speakers (e.g. Spaniards) of not distinguishing between /tʃ/ and /ʃ/, and between /dʒ/ and /ʒ/. These speakers must be careful to make a definite stop before the friction for /tʃ/ and /dʒ/, and no stop at all for /ʃ/ and /ʒ/. Practise with these words:

\[\text{jʊə: shoe} \quad \text{ʧuː: chew}\]
\[\text{wotʃin washing} \quad \text{wotʃin watching}\]
\[\text{wɪʃ wish} \quad \text{wɪtʃ witch}\]
\[\text{lɛʒə leisure} \quad \text{ledʒə ledger}\]
\[\text{ʃɔp shop} \quad \text{ʧɒp chop}\]
\[\text{kæʃən cashing} \quad \text{kæʃən catching}\]
\[\text{kæʃ cash} \quad \text{kæʃ catch}\]
\[\text{mɛʒə measure} \quad \text{meidʒə major}\]

Some of the commonest words containing /tʃ/ are: chair, chance, change, cheap, chief, child, choice, choose, church, fortune, future, kitchen, nature, picture, question, catch, each, March, much, reach, rich, speech, stretch, such, teach, touch, watch, which.

Some of the commonest words containing /dʒ/ are: general, gentleman, January, join, joke, journey, joy, judge, July, jump, June, just, danger, imagine, soldier, subject, age, arrange, bridge, edge, language, large, manage, message, page, strange, village.

### 3.3 Nasal consonants

There are three phonemes in English which are represented by nasal consonants, /m, n, ŋ/. In all nasal consonants the soft palate is lowered
and at the same time the mouth passage is blocked at some point, so that all the air is pushed out of the nose.

\(/m/\) and \(/n/\)

All languages have consonants which are similar to \(/m/\) and \(/n/\) in English. The position of the speech organs for these sounds is shown in Figures 20 and 21.

NOTICE

1. The soft palate is lowered for both \(/m/\) and \(/n/\).
2. For \(/m/\) the mouth is blocked by closing the two lips, for \(/n/\) by pressing the tip of the tongue against the alveolar ridge, and the sides of the tongue against the sides of the palate.
3. Both sounds are voiced in English, as they are in other languages, and the voiced air passes out through the nose.

Neither of these sounds will cause much difficulty to most speakers. In many languages \(/n/\) is made with the tongue-tip on the teeth themselves.

\[\text{Fig. 20} /m/\]

\[\text{Fig. 21} /n/\]
rather than on the alveolar ridge, and this should be avoided if possible, but the use of a dental /n/ in English is hardly noticeable. Speakers of some languages (e.g. Portuguese, Yoruba) may have difficulty with these consonants in final position or before other consonants, for example in the words can kæn and camp kæmp. Instead of making a firm closure with the lips or tongue-tip so that all the breath goes through the nose, they may only lower the soft palate and not make a closure, so that some of the breath goes through the nose but the remainder goes through the mouth. When this happens we have a nasalized vowel. The word can would then be pronounced kæ, where æ represents æ pronounced with the soft palate lowered, and camp would be kæp. These speakers must be careful to close the lips firmly for /m/ and put the tongue-tip firmly in contact with the alveolar ridge for /n/ and be sure that the closure is completed every time one of these consonants occurs. Practise these words and make /m/ and /n/ rather long if you have this difficulty:

<table>
<thead>
<tr>
<th>him</th>
<th>lamb</th>
<th>room</th>
<th>gem</th>
<th>game</th>
</tr>
</thead>
<tbody>
<tr>
<td>limp</td>
<td>lamb</td>
<td>lamp</td>
<td>lump</td>
<td>gæmz</td>
</tr>
<tr>
<td>wan</td>
<td>tin</td>
<td>soon</td>
<td>main</td>
<td>mine</td>
</tr>
<tr>
<td>send</td>
<td>sent</td>
<td>send</td>
<td>fond</td>
<td>sand</td>
</tr>
</tbody>
</table>

When /m/ or /n/ is found before another consonant, as in some of the examples above, the voiced or voiceless nature of the final consonant has an effect on the length of both the vowel and the nasal consonant: this is very similar to the lengthening or shortening of the vowel in examples like seed/seat. In the pairs of words below make the /m/ or /n/ quite long in the first word, before the gentle voiced consonant, and make it short in the second word, before the strong, voiceless consonant:

<table>
<thead>
<tr>
<th>lænz</th>
<th>lambs</th>
<th>læmp</th>
<th>lamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>send</td>
<td>send</td>
<td>sent</td>
<td>sent</td>
</tr>
<tr>
<td>dʒɔnd</td>
<td>joined</td>
<td>dʒɔnt</td>
<td>joint</td>
</tr>
<tr>
<td>hænz</td>
<td>hums</td>
<td>hæmp</td>
<td>hump</td>
</tr>
<tr>
<td>sɔn</td>
<td>sins</td>
<td>sɔns</td>
<td>since</td>
</tr>
<tr>
<td>kæmplænd</td>
<td>complained</td>
<td>kæmplɛnt</td>
<td>complaint</td>
</tr>
</tbody>
</table>

/n/ is often syllabic: that is, it occupies the place at the centre of the syllable which usually is occupied by a vowel. Both the words lesser and lesson have two syllables: in lesser the second syllable is /-sə/, and in lesson the second syllable is often /-sə/ (/n/ means that /n/ is syllabic)

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though the word may also be pronounced /lesən/, with a vowel /bɛtən/ between the /s/ and the /n/. This is true of all the following words, and you may pronounce them with or without the vowel before the /n/. If you leave out the vowel the /n/ will have the same length as the final vowel in *lesa*. Try these:


In words such as *written*, *garden* a syllabic /ŋ/ is almost always used immediately after the /t/ or /d/, that is *ritŋ*, *gædnŋ*. This requires a special pronunciation of /t/ and /d/ and is dealt with on p. 70.

English people sometimes pronounce a syllabic /m/ in words like *blossom*, *rhythm* *blɔsm/, *rɪθm/, but more often they are pronounced *blosəm/, *rɪθəm/, and that is what you should do.

Some of the commonest words containing /m/ are: *make*, *man*, *many*, *marry*, *matter*, *may*, *me*, *mean*, *meat*, *middle*, *mind*, *money*, *more*, *mouth*, *move*, *much*, *must*, *my*, *almost*, *among*, *common*, *complete*, *family*, *promise*, *remember*, *simple*, *summer*, *tomorrow*, *woman*, *am*, *arm*, *become*, *come*, *farm*, *form*, *from*, *him*, *home*, *room*, *same*, *seem*, *some*, *swim*, *them*, *time*, *warm*, *welcome*.

Some of the commonest words containing /n/ are: *name*, *near*, *nearly*, *need*, *neither*, *never*, *new*, *next*, *nice*, *night*, *nine*, *no*, *noise*, *nose*, *north*, *notice*, *now*, *number*, *know*, *knee*, *and*, *answer*, *any*, *behind*, *country*, *dinner*, *enough*, *finish*, *funny*, *general*, *journey*, *manner*, *many*, *penny*, *since*, *un-*, *went*, *winter*, *again*, *alone*, *been*, *begin*, *between*, *can*, *done*, *down*, *green*, *in*, *join*, *learn*, *on*, *one*, *rain*, *run*, *skin*, *son*, *soon*, *sun*, *-teen*, *ten*, *than*, *then*.

/ŋ/

This is the third English nasal consonant and the only one likely to cause trouble, because many languages do not have a consonant formed like /ŋ/. The position of the speech organs for /ŋ/ is shown in Figure 22.

**NOTICE**

1. The soft palate is lowered and all the air passes out through the nose.
2. The mouth is blocked by the back of the tongue pressed against the soft palate.
3. The sound is voiced.

Remember first of all that the letters *ng* in words like *sing* represent only
one sound for most English speakers: a few use two sounds and pronounce the word sin, so if you do this it will be perfectly well understood and it is better to pronounce sin than to confuse this word with sing. But it is better still to pronounce sin as most English speakers do. Your mirror will be useful: /ŋ/ has the same tongue position as /g/, so start with /g/ and hold this position with the mouth wide open. Notice that the tip of the tongue is low in the mouth and that the back of the tongue is high. Hold this mouth position and at the same time start the humming note that you get with /m/ and /n/. Be sure that the mouth position does not change, and that the tip of the tongue does not rise at all. Continue the sound for three seconds, watching closely, then stop and start again. Keep your mouth wide open each time so that you can see that the tongue is in the right position. At the end of the sound just let it die away into silence with no suggestion of /g/. When you can do this easily, do the same thing with the teeth closer together in a more normal position, but be sure that the tip of the tongue stays in its low position. Now try the following words: make the final /ŋ/ long and let it die away into silence:

\[
sin \text{ sing} \quad sean \text{ sang} \quad son \text{ song} \quad san \text{ sung} \]
\[
ring \text{ ring} \quad ran \text{ rang} \quad ron \text{ wrong} \quad ran \text{ rung} \]

/ŋ/ does not occur at the beginning of words in English, but it does occur between vowels, where it is more difficult than in final position. The difficulty is to avoid putting in a /g/ after the /ŋ/, and pronouncing sing instead of sin. If you do pronounce sing it does not matter very much because some English speakers also do it; but most do not, so the /g/ should be avoided if possible. Go from the /ŋ/ to the following vowel very smoothly, with no jerk or bang. Try these examples, slowly at first, then more quickly:
Nasal consonants

\[ \text{sinə singer} \quad \text{lənjænə long ago} \]
\[ \text{hæn əp hang up} \quad \text{roʊənən wrong again} \]
\[ \text{sɪŋ ɪŋ singing} \quad \text{hænən hanging} \]
\[ \text{brɪŋ ɪt bring it} \quad \text{əmənə əðəz among others} \]
\[ \text{lɒŋɪŋ longing} \quad \text{bænən hanging} \]

The most important thing is to keep /n/ and /ŋ/ separate and not to confuse them. Try the following pairs and be careful to keep the tongue-tip down for /n/:

\[ \text{sin sin} \quad \text{sɪŋ sing} \quad \text{sən sən} \quad \text{səŋ sung} \]
\[ \text{ræn ran} \quad \text{ræŋ ræŋg} \quad \text{sɪnə sinner} \quad \text{sɪnə singer} \]
\[ \text{tænz tons} \quad \text{tæŋz tongues} \]

In some words /ɡ/ is normally pronounced after /ŋ/ before a following vowel, for example in æŋə angle, fɪŋə finger. A useful general rule is that if the word is formed from a verb, no /ɡ/ is pronounced, as with sɪŋə, hænɪŋ, but if not, /ɡ/ is pronounced, as in strɒŋə, formed from the adjective strɒŋ strong, and æŋə angle, which is not formed out of a shorter word. Notice the difference between lɒŋə longer formed from the adjective lɒŋ, and lɒŋɪŋ longing formed from the verb lɒŋ. /ɡ/ is never pronounced before a following consonant, for example: sɪŋz sings, bænd banded.

If you have the tendency to nasalize the vowel instead of pronouncing /ŋ/, mentioned on p. 50, you must be very careful to make a firm contact with the back of the tongue and force all the air to go through the nose.

Some of the commonest words containing /ŋ/ are: anger, anxious, drink, finger, hungry, language, sink, thank, think, among(st), bring, during, evening, hang, -ing, long, morning, ring, sing, song, spring, string, strong, thing, wrong, young.

3.4 Lateral consonant

One English consonant /l/—is formed laterally, that is, instead of the breath passing down the centre of the mouth, it passes round the sides of an obstruction set up in the centre. The position of the organs of speech for /l/ as in lɪv live is shown in Figure 23.

\[ \text{NOTICE} \]
\[ 1 \text{ The soft palate is raised.} \]
\[ 2 \text{ The tongue-tip (and the sides of the tongue-blade which cannot be} \]

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seen in the diagram) are in firm contact with the alveolar ridge, obstructing the centre of the mouth.

3 The sides of the remainder of the tongue are not in contact with the sides of the palate, so air can pass between the sides of the tongue and the palate, round the central obstruction formed by the tip and blade of the tongue and so out of the mouth.

Fig. 23 /l/ as in liv

4 The sound is voiced and there is no friction (except when it is immediately after /p/ or /k/ see pp. 40 and 45).

Most languages have a sound like English /l/, at least before vowels, and this can be used in such words as li:v leave, la:st last, luk look, fol:ow follow. Some languages, however (Japanese, for instance), do not have a satisfactory /l/ and such students must be very careful to make a firm contact of the tongue-tip and the sides of the blade with the alveolar ridge. If this is difficult for you try biting the tongue-tip firmly between top and bottom teeth; this will make a central obstruction and the air will be forced to pass over the sides of the tongue. In passing to the vowel the tongue-tip is removed from the alveolar ridge quite suddenly and the sound ends sharply; it may help to put in a very quick /d/-sound between the /l/ and the following vowel: li:v leave, etc.

Practise the following words, making the /l/ long and the central obstruction very firm to begin with:

li:f leaf  le:ta letter  lo:st lost  lu:s loose
la:n learn  le:it late  la:k like  laud loud

When you are satisfied with /l/ in this position try these words, and be sure that the contact of the tongue-tip with the alveolar ridge is complete:

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Lateral consonant

*fi:*ləŋ feeling
*fələʊ* fellow
*fu:*ləʃ foolish
*holədɹ* holiday
*brəlv* believe
*ələʊ* allow

Once you have a satisfactory /l/ before vowels you can use it in all positions without fear of being misunderstood; but many English people use different /l/-sounds before vowels and in other positions. For any /l/ the tongue-tip makes the usual firm contact, but before consonants and in final position the remainder of the tongue takes up a shape like that required for the vowel /u/ or /ɔː/; before vowels the remainder of the tongue is placed as for the vowel /t/. So the /l/ has a different 'colouring' in the two cases.

Make the tongue-tip contact firmly, and hold it whilst you say /t/ as in *stt* the two things must go on *at the same time*, not one after the other; this is the /l/ before vowels and it is known as the clear /l/. Now hold the contact firmly still and at the same time say the vowel /ə/, as in *put*; this is the /l/ before consonants and in final positions, e.g. in *fil* *fill* and *fild* *filled*, and it is called the dark /l/. Many English speakers use only a clear /l/ in all positions, and many others use only a dark /l/ which is why it is not very important for you to learn both but most speakers of the kind of English described here do use both kinds of /l/.

The words given for practice above would all contain clear /l/, because a vowel immediately follows (and this is true whether the vowel is in the same word or not, so both *fi:*ləŋ and *fi:*l it have clear /l/).

Whether or not you decide to use the English dark /l/ in the positions mentioned, some of you (e.g. Japanese, Cantonese) will need to be very careful with /l/ before consonants and in final position. The danger, and it is greater here than elsewhere, is that you do not make a firm contact of the tongue-tip with the alveolar ridge, the result being either some sort of vowel sound *fru*, and *frd* for *fıl* and *fıl* *fılled*, or some sort of /r/-sound *fr* and *frd*. The sound in English, whether it is dark or clear, must be a lateral, it must have the firm central obstruction and air escaping over the sides of the tongue. In the words below make the /l/ very carefully and be sure that the tongue-tip makes full and firm contact.

**bıl** bill
**fı:l** feel
**tu:l** tool
**sel** sell
**bıl** bill
**fi:l** feel
**te:l** tail
**marl** mile
**aʊl** owl
**ɔːl** oil
**kə:ləd** called
**pulz** pulls
**fu:zlz** fools
**belt** belt
**fi:l** field
**kəuld** cold

**marlz** miles
Consonants

/ʃ/ is very often syllabic, like /n/ (p. 30), that is, it occurs in a position more usually occupied by a vowel; in words such as parcel, level, puzzle, lethal, ruffle most English people would pronounce pusəl, levəl, puːzəl, lɪːtəl, ruːfl/ with syllabic /ʃ/, but it is also possible to pronounce pəsəl, etc., so do whichever is easiest.

After the stop consonants, however, as in trouble, apple, bottle, middle, eagle, it is less desirable to have a vowel between the stop and the /ʃ/. Start with apple /æpl/: as soon as the lips are opened the /ʃ/ is sounded immediately. Do the same with træbl. For tækl, hold the /k/ until the tip of the tongue is firmly in position for /ʃ/, then release /k/. Do the same with iːgl. When /ʃ/ follows /t/ and /d/, the stop sounds have a special release, which is dealt with on p. 72. If a vowel creeps in between any of the stop consonants and /ʃ/, you will not be misunderstood, but this is not the usual English habit. Syllabic /ʃ/ is usually dark /ʃ/, but again the most important thing is to make an /ʃ/-sound of some sort. Other examples of words containing syllabic /ʃ/ are:

- bjuːʃəl beautiful
- ʃəf awful
- trævl travel
- wisl whistle
- dæzl dazzle
- tʃænl channel
- kæm camel
- kæpl couple
- bæbl Bible
- tʃæk chuckle
- gɪgl giggle

Some students (e.g. Cantonese) may have difficulty in distinguishing between /ʃ/ and /n/ in initial position; this leads to pronouncing laɪf life as naɪf knife or not not as lot lot, and must be avoided. Remember that /n/ is entirely nasal, all the air goes out of the nose; but /ʃ/ is entirely oral, all the air goes out of the mouth. Try this: say a long /n/, and, whilst you are saying it, nip your nostrils so that the air cannot escape from the nose; this will interrupt the sound. Now say /ʃ/ and do the same thing: if you are making /ʃ/ correctly there will be no change at all; if there is a change it means that some air, or perhaps all the air, is passing through the nose, which is wrong for /ʃ/. Do the same thing with a long /s/, and notice that nipping the nose makes no difference to the sound; then try /ʃ/ again, until you are sure that you can always make it without any air going through the nose. It will be helpful to think of a slight /d/-sound in going from the /ʃ/ to the following vowel, as mentioned above - tʃəf, tʃɔt, etc. When you are sure that your /n/ is entirely nasal and your /ʃ/ entirely oral, practise distinguishing these pairs:
lɔu low  nɔu no  lɪd lead  ɲi:d need
lɔt light  nɔt night  lɛrɔ labour  nɛrɔ neighbour
lɛt let  nɛt net  lɪp lip  nɪp nɪp

Some of the commonest words containing /l/ are: lady, land, language, last, late, laugh, lead, learn, leave, left, less, let, like, listen, little, live, long, lot, lack, lose, love, low, allow, along, almost, already, always, cold, colour, difficult, early, eleven, else, fault -ly, help, o’clock, old, self, yellow, able, all, beautiful, fall, feel, fill, full, girl, meal, mile, parcel, people, possible, real, school, shall, still, table, tell, until, well.

3.5 Gliding consonants

There are three consonants which consist of a quick, smooth, non-friction glide towards a following vowel sound, the consonants /j/, w, r/.

/j/ This consonant is a quick glide from the position of the vowel /iː/ or /ɪ/ to any other vowel. We usually transcribe the word yes as jes, but we might easily transcribe it iːes or iːes, on the understanding that the /iː/ or /ɪ/ is very short and that we move smoothly and quickly to the following /e/. Try the following words in that way, and be sure that there is no friction in the /j/-glide:

jæ:d yard  jet yet
jɒt yacht  juː you
jɔː your

The same is true in the following words where /j/ is not initial; make a quick, weak /iː/-sound before the following vowel:

bjuːtɪ beauty  djuː: due  fjuː: few  vjuː: view
væljuː: value  njuː: new  mjuːzɪk music

When /j/ follows /p, t, k/ it loses the voice which it usually has, and is made voiceless; this causes some friction to be heard, and it is important to do this because otherwise the stop consonants may be heard as /b, d, g/, and the word dune tjuːn confused with dune djʊn. Try the following words, making /j/ in the same way as before except that you let breath take the place of voice:

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Consonants

- **tjuːzdr** Tuesday  
  **kæmpjuːtə** computer
- **tjuːn** tune  
  **kjʊː** queue
- **pjʊə** pure  
  **ækjuːz** accuse

Some English people use /tʃ/ instead of /tʃ/ and /dʒ/ instead of /dʒ/, pronouncing **tjuːzdr** instead of **tjuːzdr** Tuesday, and **dʒuː** instead of **dʒuː** due, but this is not generally accepted and should be avoided.

Most American speakers do not use /ʃ/ in words where it would follow /t, d, n, l, s, ð/, pronouncing **tuːn** tune, **duː** due, **nuː** new, **æbsəluːt** absolute, **sjuːt** suit, and **ænθuːzjæzm** enthusiasm. R.P. speakers always use /ʃ/ after /t, d, n/ in such words, but some do not use it after /l, s, ð/. If your model is American, do not pronounce /ʃ/ after these consonants; if not, it is probably better to use /ʃ/ after all of them. /ʃ/ does not occur in final position.


/ʷ/

This consonant consists of a quick glide from the vowel /uː/ or /ʊ/ to whatever vowel follows. It is much more difficult than /ʃ/ because many languages do not have an independent /ʷ/. But it is not difficult to learn to say. Start with /uː/ or /ʊ/ and follow this immediately by the vowel /ɔː/; this is the word **wɔː** war. The /ʷ/ part must be short and weak, as with /ʃ/, but the lips must be rounded quite firmly. Even English people move their lips noticeably for /ʷ/!

Try these words in the same way, beginning each with a very short weak /uː/ or /ʊ/ with the lips well rounded:

- **wɒtʃ** watch  
  **wɪn** win  
  **wɛə** where
- **wɛt** wet  
  **wɪː** we  
  **wʊd** wood
- **wɔt** white  
  **wɛt** wait  
  **wʊl** wool

When /ʷ/ follows a consonant it is made in the same way; but the lips are rounded ready for /ʷ/ before the previous consonant is finished. So in **swɪt** sweet the lips gradually become rounded during the /s/, and when it ends they are firmly rounded ready for /ʷ/. This is true for all the following words; try them:

- **swɪt** sweet  
  **swɪm** swim  
  **swɛt** sweat
- **swɛə** swear  
  **dwelɪŋ** dwelling
You must remember too that when /w/ immediately follows /t/ or /k/ the glide is not voiced, though the lips are again rounded during the stop consonant. Try the following words, round the lips early, and blow out breath through them:

\[\text{twairs twice twenti twenty twelv twelve twin twin kwart quite kwirk quick kwart quiet kwain queen}\]

/w/ is particularly difficult for those (like Germans, Dutch, many Indians) who have a sound like English /v/ but none like /w/. These speakers tend to replace /w/ by /v/ and say vel instead of wel well. This must be avoided and you can do this by concentrating on pairs like those below. For the /v/ words, keep the lips flat and use the upper teeth to make some friction; for the /w/ words there is no friction and the lips are well rounded.

\[\text{v3:s verse w3:s worse v3n vine w3n wine} \]
\[\text{vi:l veal wi:l wheel v3l vile w3l while} \]
\[\text{v3r3 vary v3r3 wary v3rl veil w3rl wail} \]

When you are able to make /w/ easily, be careful not to use it instead of /v/. It is just as bad to say vearl for very as to say vel for well.

Now try the following similar pairs with the /w/ and the /v/ between vowels, taking care to make a good difference:

\[\text{rivw3d reward r3vwl reveal} \]
\[\text{f3w3d forward ho3vd hovered} \]
\[\text{ew3t away a3vt avail} \]
\[\text{haww3t highway da3vt diver} \]

Words such as which, when, where, why (but not who) are pronounced with simple /w/ in R.P.: wrf, wen, wea, wa, etc. In some other kinds of English (e.g. American, Scottish, Irish) they begin with /hw/. If your model is one of these, you can begin these words with a completely voiceless /w/ instead of the voiced one.

/w/ does not occur in final position.

Some of the commonest words containing /w/ are: one, wait, walk, want, warm, wash, watch, water, way, we, week, well, wet, what, when, why, will, wish, wish, woman, word, work. always, away, between, quarter, question, quick, quite, sweet, swim, twelve, twenty, twice.

/\r/

This is the third of the gliding consonants, but it does not resemble one
of the English vowels as /j/ and /w/ do. The position of the speech organs for /r/ is shown in Figure 24.

**NOTICE**

1. The tongue has a curved shape with the tip pointing towards the hard palate at the back of the alveolar ridge, the front low and the back rather high.
2. The tongue-tip is not close enough to the palate to cause friction.
3. The lips are rather rounded, especially when /r/ is at the beginning of words.
4. The soft palate is raised; and voiced air flows quietly between the tongue-tip and palate with no friction.

Foreign learners often replace this sound by the sound which is represented by the letter r in their own language. Sometimes they use a rolled sound in which the tip of the tongue taps very quickly several times against the alveolar ridge (Italian, Arabic, Russian) or the uvula taps against the back of the tongue in a similar way (Dutch, French, German). Sometimes they use a friction sound with the back of the tongue close to the soft palate and uvula (Danish, French, German). Such sounds are perfectly well understood by English people, but of course they sound foreign.

![Fig. 24 /r/](image)

Try approaching the English sound from a /w/. Get the speech organs ready for /w/ (remember that this is a short /ʊ/- or /u:/-sound), and then curl the tip of the tongue back until it is pointing at the hard palate, quite a long way behind the alveolar ridge. Now change smoothly and without friction to the following vowel, as in red red. Be careful, if you have an /r/-sound in your language, not to make it at the same time as the English sound: try to think of English /r/ as a new
Gliding consonants

sound altogether. Try these words and be sure that the tongue-tip is well back in the mouth at the beginning of the glide:

<table>
<thead>
<tr>
<th>sound</th>
<th>word</th>
</tr>
</thead>
<tbody>
<tr>
<td>r:id</td>
<td>read, red, ran, run, r: raw</td>
</tr>
<tr>
<td>r:ud</td>
<td>rude, re: ss, race, r:ound, round, re: ss, rare</td>
</tr>
</tbody>
</table>

Between vowels the sound is the same except that the lips are not rounded. Try the following, and concentrate on getting the tongue-tip up and back, then smoothly down and forward again:

<table>
<thead>
<tr>
<th>sound</th>
<th>word</th>
</tr>
</thead>
<tbody>
<tr>
<td>veri</td>
<td>very, m: eri, marry, bor: au, borrow, har: ri, hurry</td>
</tr>
<tr>
<td>ar: av</td>
<td>arrive, k: arekt, correct, a: round, around, a: rest, arrest</td>
</tr>
</tbody>
</table>

In R.P. /r/ only occurs before vowels, never before consonants, so words like learn, sort, farm do not contain /r/ (l: rn, s: rt, f: rm). Other varieties of English pronounce /r/ in these words (e.g. American, Irish, Scottish), so if your model is one of these, you will pronounce /r/ before consonants; if it is R.P. you will not. At the end of words R.P. has /r/ only if the immediately following word begins with a vowel; so the word never, if it occurs before a pause or before a word beginning with a consonant (as in never better), is pronounced neva with no /r/ in R.P. But in never again where it is immediately followed by a vowel /r/ is pronounced, nevar a.gen. This is called the linking /r/; some R.P. speakers do not use it (and say nevar agen), so you may do this if you find it easier, but most people do use it.

Try these phrases, either with or without the /r/:

<table>
<thead>
<tr>
<th>sound</th>
<th>word</th>
</tr>
</thead>
<tbody>
<tr>
<td>betar</td>
<td>of, better, off</td>
</tr>
<tr>
<td>hiar</td>
<td>it, itz, here, it</td>
</tr>
<tr>
<td>f: or</td>
<td>four, or five</td>
</tr>
<tr>
<td>pua</td>
<td>old, tom, poor, old, Tom</td>
</tr>
</tbody>
</table>

It is quite usual to hear this linking /r/ following the vowel /a/ even when there is no letter r in the spelling, as in Africa and Asia afrikar a:n es:a, Linda and Ann lindor a:n a:n. Some English speakers dislike this so-called 'intrusive /r/’, so it is perhaps best for you not to use it. You may also hear it after the vowel /ɔː/ as in I saw a man a:s a:r a:m, but here very many English speakers disapprove of it, and you should not use it.

There is danger of confusing /r/ with /l/ (e.g. for Cantonese and Japanese speakers) and also with /n/ (Cantonese). Remember that for /n/ and /l/ there is a very firm contact of the tongue-tip with the alveolar ridge (/n/ being nasal, and /l/ oral, see p. 56), but for /r/ the tongue-tip does not touch the palate at all: it is purely a gliding sound, with no sudden change. Try the following, and concentrate on the very firm contact for /l/ and /n/, and a smooth glide (like /w/) for /r/:
Consonants

\textbf{last light} \textbf{nart night} \textbf{ratt right}

\textbf{law low} \textbf{nau no} \textbf{rau row}

\textbf{li:d lead} \textbf{ni:d need} \textbf{ri:d read}

\textbf{lok lock} \textbf{nuk knock} \textbf{rok rock}

The difficulty is greatest between vowels, so be most careful with the following:

\textbf{belt} \textbf{belly} \textbf{bent} \textbf{Bennie} \textbf{bert} \textbf{berry}

\textbf{kɔːl} as \textbf{call us} \textbf{kɔːnəz} \textbf{corners} \textbf{kɔːrəs} \textbf{chorus}

\textbf{spɪl} \textbf{spill it} \textbf{spɪn} \textbf{spin it} \textbf{spɪrɪt} \textbf{spirit}

\textbf{tela} \textbf{teller} \textbf{tenə} \textbf{tenor} \textbf{teə} \textbf{terror}

After /p/, /t/, /k/ there is no voice in /r/. The tongue position is the same, but pure breath is pushed through the space between the tongue-tip and the hard palate, causing friction. Try with /p/ first; close the lips for /p/, then put the tongue in position for /r/, and, as the lips open for /p/, push breath strongly over the tongue-tip so that you can hear friction before the following vowel:

\textbf{prəː} \textbf{pray} \quad \textbf{prɔud} \textbf{proud}

\textbf{præm} \textbf{pram} \quad \textbf{kæmpres} \textbf{compress}

\textbf{appruːv} \textbf{approve} \quad \textbf{dɪpræv} \textbf{deprive}

Now try /kr/: take up the position for /k/; then put the tongue-tip in position for /r/ and, when the /k/ is released, push breath through to cause friction:

\textbf{kraɪm} \textbf{cream} \quad \textbf{kruəl} \textbf{cruel}

\textbf{kræk} \textbf{crack} \quad \textbf{ɪŋkrɪs} \textbf{increase}

\textbf{rikrʊt} \textbf{recruit} \quad \textbf{dɪkrɪs} \textbf{decrease}

When /t/ occurs before /r/, the tongue-tip for /t/ is placed behind the alveolar ridge, on the front of the hard palate, so that when it is removed the tongue is immediately in position for the friction of /r/. Be sure that in the following words the tongue-tip is a good deal further back than usual for /t/:

\textbf{trɪː} \textbf{tree} \quad \textbf{traɪ} \textbf{try} \quad \textbf{truː} \textbf{true} \quad \textbf{træst} \textbf{trust}

\textbf{ɔtrækt} \textbf{attract} \quad \textbf{rɪtrækt} \textbf{retreat} \quad \textbf{ɪntrʊd} \textbf{intrude}

This /tr/ combination may be confused with /tʃ/; notice that the friction of the voiceless /r/ is lower in pitch than that of /ʃ/. Try the
following pairs and be careful to put the tongue-tip in the correct /r/ position for /tr/:

tru: true   tju: chew   trip  trip  tʃip chip
tren train  tʃein chain  træp trap  tʃæp chap

In the combination /dr/ too the tip of the tongue is further back than usual for /d/ and there is friction as the voiced air passes over the tongue-tip for the /r/. Try these words:

drɪn:d dream   dræ: dry   dres dress  dro: drop  drop
drɔːː: draw  dru:p droop  ədres address

And the following pairs must be distinguished in the same way as /tr/ and /tʃ/:

drɛin drain  dʒɛin Jane  drɔːː: draw  dʒɔːː: jaw
dru: drew  dʒuːː: Jew  dɹŋk drunk  dʒæŋk junk

Some of the commonest words containing /r/ are: rain, rather, reach, read, ready, real, red, remember, rest, right, road, roof, room, round, rule, run, write, wrong, agree, already, arrange, borrow, bread, bring, cross, direct, dress, drink, every, foreign, from, great, interest, marry, pretty, price, serious, sorry, story, terrible, true, try, very, worry.

3.6 Exercises

1 Study each section carefully and decide what your difficulties are. Which of these difficulties are phoneme difficulties (e.g. confusing /s/ and /θ/ or /ʃ/ and /d/), and which are purely sound difficulties (e.g. pronouncing /t/ with the tongue-tip on the teeth instead of on the alveolar ridge)? Which difficulties will you concentrate on?

2 During the time which you give to listening to English, concentrate for a short time on listening to one of your difficulties (perhaps the difference between /s/ and /θ/, or the sound of /h/). When you have really heard the sound(s), go back to the lists of words in the different sections and try to make the sound exactly the same as you heard. Use a tape-recorder to help you, if you can.

3 Take any passage of English and mark any one of your difficulties all the way through (e.g. underline every l or r or both). Then read the passage aloud, and try to say particular sounds perfectly. Don’t worry about the others at that moment. Gradually do this for all your difficulties.

4 Do a little practice each day if you possibly can.
In chapter 3 we saw how single consonants are made, and sometimes how a sequence of two consonants should be said (e.g. /pr, kr, tr/ p. 62), but there are many other cases where two or three or four or even more consonants follow one after the other. Some examples are: skírm scheme, krím cream, skrírm scream, neks necks, nekst next, tekstts texts.

Some languages (e.g. Russian, German) have many consonant sequences, and speakers of these languages will not have any difficulty in pronouncing most of the English ones. But other languages do not have sequences of consonants at all, or only very few and very short ones (e.g. Mandarin, Cantonese, Vietnamese, Swahili, Yoruba, Tamil), and speakers of these languages (in which two consonants are usually separated by a vowel) may have difficulty in stringing together two, three or four consonants with no vowel between them. This chapter is to help you, if you have this kind of difficulty.

4.1 Initial sequences

At the beginning of English words there may be either two or three consonants in sequence.

Sequences of two consonants initially

These are of two main kinds:
1 /s/ followed by one of /p, t, k, f, m, n, l, w, j/, e.g. in spy, stay, sky, sphere, small, snow, sleep, swear, suit.
2 One of /p, t, k, b, d, g, f, θ, j, v, m, n, h/ followed by one of /l, r, w, j/.

Not all of these sequences are found (e.g. /pw, dl/ do not occur). The full list is:

/p/ followed by /, r, j/ play, pray, pure
/t/ /r, w, j/ try, twice, tune
/k/ /, r, w, j/ climb, cry, quite, cure

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Initial sequences

-/b/ /l, r, j/  blow, bread, beauty
-/d/ /r, w, j/  dress, dwell (rare), duty
-/g/ /l, r/  glass, green
-/f/ /l, r, j/  fly, from, few
-/θ/ /r, w/  throw, thwart (rare)
-/ʃ/ /r/  shriek
-/v/ /j/  view
-/m/ /j/  music
-/n/ /j/  new
-/h/ /j/  huge

Start with /sp/: say a long /s/, then gradually close the lips for /p/ until they stop the /s/-sound. Keep the /s/ going right up to the moment after the lips are closed, and you will not put a vowel between the two consonants. Be careful to start with a long /s/ and do not put a vowel before it. Do this many times until you are sure that there is no vowel sound either before the /s/ or after it. Now add the vowel in words such as:

spai spy  spaː spur  spər spear  speə spare

Do not say aspar or aperor. Start with /s/ and halt it by closing the lips.

/st/ and /sk/ are begun by making a long /s/ and halting it by raising the tongue-tip (for /st/) or tongue-back (for /sk/) to cut off the friction. Try:

stei stay  staː star  stoː store  steə steer
skai sky  skaː scar  skəː score  skeə scare

Do not say aster or sater, etc.

In /sf/ (which is rare) the long /s/ is ended by the lower lip moving up to the upper teeth for /f/:

sfə sphere  sfərɪkəl spherical

In /sm/, the /s/ is continued until the lips meet for /m/, and in /sn, sl/, until the tongue-tip touches the alveolar ridge. (Those of you who have trouble with /l/ and /r/ must be careful not to pronounce sriːp for sliːp sleep (see p. 61).)

smai smile  sməuk smoke  smel smell  smər smear
snəu snow  snoː snork snake  snæk snack
sləu slow  slər sly  slip slip  slæk slack
Consonant sequences

In /sw/ the lips become rounded during the /s/ (be careful not to pronounce /sv/) and in /sj/ the /i:/, which is the beginning of the /j/-glide, is reached during the /s/, so that in both cases the glide starts as soon as /s/ ends. Try:

\[
\text{swi:ti} \quad \text{sweet} \quad \text{swe}i \quad \text{sway} \quad \text{swo}n \quad \text{suan} \quad \text{swu:p} \quad \text{swoop} \\
\text{sju:ti} \quad \text{suit} \quad \text{sju:} \quad \text{sue} \quad \text{asju:} \quad \text{assume} \quad \text{pasju:} \quad \text{pursue}
\]

In the second group of sequences, the second consonant is most often formed whilst the first one is being pronounced. For example, in /pr/ or /pl/ the tongue is placed in the exact position for /r/ or /l/ whilst the lips are still closed for the /p/, so that as soon as they are open the /r/ or /l/ is heard. In the following examples start with a long first consonant, and during it place the tongue (and for /w/ the lips) in position for the second consonant; then, and only then, release the first consonant:

\[
\text{pleir} \quad \text{play} \quad \text{pret} \quad \text{pray} \quad \text{pjua} \quad \text{pure} \quad \text{trar} \quad \text{try} \\
\text{twars} \quad \text{twice} \quad \text{tju:n} \quad \text{tune} \quad \text{klarm} \quad \text{climb} \quad \text{krai} \quad \text{cry} \\
\text{kwart} \quad \text{quite} \quad \text{kjua} \quad \text{cure} \quad \text{blau} \quad \text{blow} \quad \text{bred} \quad \text{bread} \\
\text{bju:ti} \quad \text{beauty} \quad \text{dres} \quad \text{dress} \quad \text{dwel} \quad \text{dwell} \quad \text{dju:ti} \quad \text{duty} \\
\text{glo:s} \quad \text{glass} \quad \text{gri:n} \quad \text{green} \quad \text{fli:} \quad \text{fly} \quad \text{from} \quad \text{from} \\
\text{fju:} \quad \text{few} \quad \text{vju:} \quad \text{view} \quad \text{mju:zik} \quad \text{music} \quad \text{nju:} \quad \text{new}
\]

In /θr/ and /ʃr/ the second consonant cannot be prepared during the first. Be sure first of all that you can pronounce each one separately; say one, then the other, several times. Then smoothly and continuously make the tongue glide from one to the other so that there is no sudden change between them; try the following, very slowly at first, then gradually quicker:

\[
\text{θrau} \quad \text{throw} \quad \text{θri:} \quad \text{three} \quad \text{θred} \quad \text{thread} \quad \text{θru:} \quad \text{threw} \\
\text{ʃri:k} \quad \text{shriek} \quad \text{ʃred} \quad \text{shred} \quad \text{ʃri:l} \quad \text{shriill} \quad \text{ʃru:d} \quad \text{shrewd}
\]

Sequences of three consonants initially

These are /spr, str, skr, spj, stj, skj, spl, skw/ and are a combination of the /sp/ type of sequence and the /pr/ type. The /s/ at the beginning is cut off by the following stop, and during the stop the following consonant is fully prepared. Try the following examples very slowly at first; cut off the /s/ by the tongue or lips and, whilst holding this stop, get the third consonant ready, then release the stop straight into the third consonant:

66
Initial sequences

<table>
<thead>
<tr>
<th>spred</th>
<th>spread</th>
<th>stjuːpd</th>
<th>stupid</th>
</tr>
</thead>
<tbody>
<tr>
<td>street</td>
<td>straight</td>
<td>skjʊə</td>
<td>skewer</td>
</tr>
<tr>
<td>skru:</td>
<td>screw</td>
<td>splẹnдыd</td>
<td>splendid</td>
</tr>
<tr>
<td>spjʊəriəs</td>
<td>spurious</td>
<td>skweə</td>
<td>square</td>
</tr>
</tbody>
</table>

The sequence /spj/ is rare.

4.2 Final sequences

Sequences of consonants at the ends of words are more varied than at the beginning mainly because /s/ or /z/ have to be added to most nouns to give their plural forms, as in kæts cæts, dogz dogs, fæktz facts, fiːldz fields, etc., and /t/ or /d/ have to be added to most verbs to form their past tense, as in wɪst wished, rɛzd rised, rɪskt risked, plændʒd plunged, etc. Also /θ/ is used to form nouns like stɛŋθ strength and bædθ breadth and numerals like fɪfθ fifteenth (and all these can have plurals – stɛŋθs, bædθs, fɪfθs!).

Stop + stop

When one stop consonant is immediately followed by another, as in kept kept and ækt æct, the closure of the speech organs for the second consonant is made whilst the closure for the first consonant is still in position. In the sequence /pt/ this is what happens: the lips are closed

Fig. 25 Double closure in /pt/

for /p/ and air is compressed as usual by pressure from the lungs; then, with the lips still closed, the tongue-tip is placed on the alveolar ridge ready for /t/, so that there are two closures, see Figure 25. Then, and only then, the lips are opened, but there is no explosion of air because the tongue closure prevents the compressed air from bursting out of

67
the mouth; finally, the tongue-tip leaves the alveolar ridge and air explodes out of the mouth. So there is only one explosion for the two stops; the first stop is incomplete.

Figure 26 shows a similar position for the sequence /kt/. First the back of the tongue makes the closure for /k/, then the tip of the tongue makes the closure for /t/, then the back of the tongue is lowered without causing an explosion, and finally the tongue-tip is lowered and air explodes out.

Start with kept. First say kep and hold the air back with the lips, don't open them. Now put the tongue-tip in position for /t/ (lips still closed). Now open the lips and be sure that no air comes out, and then lower the tongue-tip and allow the air out. Do this several times and be sure that the lips are firmly closed (we do not say kêt) and that the tongue-tip is ready to hold back the breath before you open the lips. Then do the same with ækt, and be sure that although /k/ is properly formed, its ending is, as it were swallowed, so that there is no explosion until the /t/ is released.

Fig. 26 Double closure in /kt/

Now do exactly the same for /bd/ as in robéd robbed and /gd/ as in draðgd dragged. Again there is only one explosion, this time a gentle one for the /d/. If you do make two explosions it will not cause any misunderstanding, but it will sound un English. What is important is to be sure that the first consonant is properly formed before you take up the position for the second. If you say rod instead of robéd or draðgd instead of draðgd, you will be misunderstood.

This 'missing explosion' happens whenever one stop consonant (except /ʃ/ and /ʒ/) is followed immediately by another (including /ʃ/ and /ʒ/), not only at the end of words but also in the middle of words, as in æktæ actor, or between words, as in red kaut red coat. Here are some examples for practice:
When /p/ is followed by /p/, or /t/ by /t/, and so on, there is again only one explosion, but the closure is held for double the usual time.

Examples:

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>slept</td>
<td>slept</td>
<td>fact</td>
</tr>
<tr>
<td>rubbed</td>
<td>rubbed</td>
<td>drugged</td>
</tr>
<tr>
<td>top dog</td>
<td>top dog</td>
<td>shop girl</td>
</tr>
<tr>
<td>ripe tomato</td>
<td>ripe tomato</td>
<td>eightpence</td>
</tr>
<tr>
<td>great care</td>
<td>great care</td>
<td>hot bath</td>
</tr>
<tr>
<td>quite good</td>
<td>quite good</td>
<td>thick piece</td>
</tr>
<tr>
<td>blackbird</td>
<td>blackbird</td>
<td>black dog</td>
</tr>
<tr>
<td>club tie</td>
<td>club tie</td>
<td>subconscious</td>
</tr>
<tr>
<td>Bob Goodwin</td>
<td>Bob Goodwin</td>
<td>red purse</td>
</tr>
<tr>
<td>bad cold</td>
<td>bad cold</td>
<td>goodbye</td>
</tr>
<tr>
<td>I'd go</td>
<td>I'd go</td>
<td>bagpipes</td>
</tr>
<tr>
<td>pigtail</td>
<td>pigtail</td>
<td>big boy</td>
</tr>
<tr>
<td>lecture</td>
<td>lecture</td>
<td>object (n.)</td>
</tr>
<tr>
<td>big joke</td>
<td>big joke</td>
<td>cheap cheese</td>
</tr>
</tbody>
</table>

For /tʃ/ and /dʒ/ the friction part of the sound is never missing, so in *wot tʃeə* which chair? and *le:dʒ dʒæg* large jug the /tʃ/ and /dʒ/ are complete in both places.

When one of the strong/weak pair /p, b/ or /t, d/ or /k, g/ is followed by the other, for example in *wot deə* what day or *bɪg kɛək* big cake, there is only one explosion, but the closure is held for double the usual time and the strength changes during this time. Other examples are:

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>hip bone</td>
<td>hip bone</td>
<td></td>
</tr>
<tr>
<td>bed-time</td>
<td>bed-time</td>
<td></td>
</tr>
<tr>
<td>black goat</td>
<td>black goat</td>
<td></td>
</tr>
</tbody>
</table>

If three stop consonants come together, as in *strikt pərənt* strict parent, there is still only one explosion, that of the third consonant. What usually happens is that the first consonant is formed and held for longer than usual, the second consonant disappears altogether, and the third is formed and exploded normally. We might write *strict parent* as *strikt pərənt*, where /kː/ represents an unexploded /k/ held for longer than usual. Other examples are:
Consonant sequences

at slept bædlə I slept badly
hiː lægd bɾhɑːnd he lagged behind
kələkt penz collect pennies
dər ɾobd kɑːz they robbed cars

/pt/ and /kt/ can be followed immediately by /s/ in words like aksepts accepts and fækts facts. In these sequences /p/ and /k/ are not exploded but the /t/ explodes straight into the /s/. Be sure to form the first stop firmly. Other examples are:

intəræpts interrupts ədɔpts adopts
kontækts contacts prɔtekts protects
rɪækts reacts

Stop + nasal

When /t/ or /d/ are followed by a syllabic /n/, as in bætən button and ɡədn garden, the explosion of the stop takes place through the nose. This nasal explosion happens in this way: the vocal organs form /t/ or /d/ in the usual way, with the soft palate raised to shut off the nasal cavity and the tongue-tip on the alveolar ridge, but instead of taking the tongue-tip away from the alveolar ridge to give the explosion we leave it in the same position and lower the soft palate, so that the breath explodes out of the nose rather than out of the mouth. Figure 27 shows

![Diagram of nasal explosion]

**Fig. 27 Nasal explosion in /tn/**

that this is the simplest way of passing from /t/ or /d/ to /n/, since the tongue position is the same for all three consonants and the only difference is in the raised or lowered position of the soft palate.

Make a /t/-sound and hold the breath in the mouth, don't let it out; then send all the breath out sharply through the nose (just as in the
exercise described on p. 16) whilst still holding the tongue-tip firmly against the alveolar ridge. Do this several times without allowing the tongue-tip to move at all and feel the air bursting out behind the soft palate. Now start the voice vibrating for /n/ as the soft palate lowers and again do this several times without moving the tongue-tip. Now do the same thing for /dn/, with the voice vibrating through both /d/ and /n/ but the tongue-tip firmly on the alveolar ridge all the time. The effect in both /tn/ and /dn/ is to make the explosion of the stop much less clear than when it bursts out of the mouth; if you do make the explosion by taking the tongue-tip away from the alveolar ridge or if you put the vowel /a/ between the /t/ or /d/ and the /n/ it will sound rather strange to English ears, but you will not be misunderstood. Try these other similar words:

- *ritn* written
- *hrdn* hidden
- *s3:ttn* certain
- *p3:dtn* pardon

*Britain* burden
*frighten* wooden

Both /tn/ and /dn/ may be followed by /s/ or /z/ or /t/ or /d/, in words like *importns* importance, *kanttzn* curtains, *importnt* important and *franttnd* frightened. When the third consonant is /t/ or /d/ the tongue does not move at all the soft palate is simply raised again to make the stop complete. For /s/ or /z/ the tongue-tip is lowered very slightly from the alveolar ridge to make the necessary friction. Try the following:

- *pitns* pittance
- *p3:dtn* pardoned
- *wudnt* wouldn’t
- *g3:dtn* gardens

*oughtn’t* riddance
*buttons* shortened

In words where the /n/ is not syllabic, such as *branttns* brightness and *gudnts* goodness, the explosion is also nasal, and this is also true when the stop is found at the end of one word and the /n/ at the beginning of the next, as in *lert natt late night* and *b3d nju3z bad news*. Try the following examples, and be sure that the tongue-tip stays firmly on the alveolar ridge through both /t/ and /n/:

- *warttns* whiteness
- *s3dnis* sadness
- *at natt* at night
- *g3d natt* good night

*witnrs* witness
*kn3ni* kidney
*wot nekst* what next?
*red nauz* red nose
Nasal explosion also happens when /m/ follows /t/ or /d/: the soft palate is lowered whilst the tongue-tip is firmly on the alveolar ridge and the lips are then quickly closed for /m/. It is usually more difficult in this case to keep the tongue-tip position until after the breath has exploded through the nose, so you must take care to hold it there. Try the following:

\[
\begin{align*}
\text{atm\textasciitilde}{\text{ost}} & \quad \text{ utmost} & \quad \text{æt\textasciitilde}m\textasciitilde{\text{sfr}} & \quad \text{ atmosphere} \\
\text{tsartm\textasciitilde}{\text{ant}} & \quad \text{ excitement} & \quad \text{æd\textasciitilde}{\text{mz}} & \quad \text{ admire} \\
\text{admit} & \quad \text{ admit} & \quad \text{odm\textasciitilde}{\text{nt}} & \quad \text{ oddment} \\
\text{a bit mo\textasciitilde}{\text{ension}} & \quad \text{ a bit more} & \quad \text{wrt m\textasciitilde}{\text{z}} & \quad \text{ white mice} \\
\text{er t men} & \quad \text{ eight men} & \quad \text{sæd m\textasciitilde}{\text{juzt}} & \quad \text{ sad music} \\
\text{a gud men\textasciitilde}{\text{t}} & \quad \text{ a good many} & \quad \text{bro\textasciitilde}{\text{d m\textasciitilde}{\text{n}}\textasciitilde}{\text{t}} & \quad \text{ broad-minded}
\end{align*}
\]

When you can do this well, you will not find much difficulty with /p, b, k, g/ followed by /m/ or /n/, in words like \textit{hert\textasciitilde}penny or \textit{si\textasciitilde}ness, or in phrases like \textit{terk m\textasciitilde}{\text{an}} take mine or \textit{big m\textasciitilde}{\text{an}} big man, where the explosion is also nasal. The secret is to hold the stop until the breath has exploded through the nose and only then to change the tongue or lip position for the nasal (if any change is needed) Try the following:

\[
\begin{align*}
\text{rap\textasciitilde}{\text{n}} & \quad \text{ ripeness} & \quad \text{top\textasciitilde}{\text{m\textasciitilde}{\text{a}}\textasciitilde}{\text{st}} & \quad \text{ topmost} \\
\text{akn\textasciitilde}{\text{ld}} & \quad \text{ acknowledge} & \quad \text{fr\textasciitilde}{\text{g\textasciitilde}m\textasciitilde}{\text{\textasciitilde}{\text{a}}} & \quad \text{ fragment} \\
\text{stop nau} & \quad \text{ stop now} & \quad \text{hel\textasciitilde}{\text{p m\textasciitilde}{\text{i}}} & \quad \text{ help me} \\
\text{d\textasciitilde}{\text{a}}\textasciitilde}{\text{rk n\textasciitilde}{\text{a}}} & \quad \text{ dark night} & \quad \text{terk m\textasciitilde}{\text{an}} & \quad \text{ take mine} \\
\text{klab n\textasciitilde}{\text{\textasciitilde}{\text{a}}}\textasciitilde}{\text{t}} & \quad \text{ club notice} & \quad \text{big nau} & \quad \text{ big nose} \\
\text{big mau\textasciitilde}{\text{\textasciitilde}{\text{a}}} & \quad \text{ big mouth}
\end{align*}
\]

/t/ or /d/ + /l/

/t/ and /d/ are made with the tongue-tip on the alveolar ridge and the sides of the tongue firmly touching the sides of the palate; /l/ is made with the tongue-tip touching the alveolar ridge, but the sides of the tongue away from the sides of the palate so that the breath passes out laterally. The simplest way to go from /t/ or /d/ to /l/ is to leave the tongue-tip on the alveolar ridge and only lower the sides, and that is what we do. It is called \textit{lateral explosion}.

Make the closure for /d/ and hold it; then immediately change to /l/
but be sure that the tongue-tip does not leave the alveolar ridge even for a moment. If you find this difficult try biting the tip of your tongue so that it cannot move and then changing to /l/, until you have got the feeling of the breath exploding over the lowered sides of the tongue; then try it with the tongue-tip in its normal position. Do this several times, and then try the same action for /tl/. When you are satisfied that the tongue-tip does not move, try the following:

mid| middle   mad| muddle
bæt| battle    lit| little

The plural ending /z/ and the past tense ending /d/ can be added to /t/ and /d/. For /tʃd/ and /dʃd/, as in bott|d bottled and mad|d muddled, the tongue-tip does not move at all; the sides are lowered for /l/ and raised again for /d/. For /tʃz/ and /dʃz/, as in bott|z bottles and n |dʃz needles, the tongue-tip is lowered slightly from the alveolar ridge to give the necessary friction at the same time as the sides are raised to touch the sides of the palate, which they must do for /z/. Try the following:

had|d huddled   kɔː|d kuddled
mod|z models    ped|z pedals
tatt|d tiddled    moʊ|t totted
tatt|z titles    bæt|z battles

In all the examples above /l/ is syllabic (see p. 56), but in words such as sæd|t sadly and θɔːt|s thoughtless and in phrases like bæd|t bad light and streŋ|t lain straight line, where the /l/ is not syllabic, the explosion takes place in the same way, with the tongue-tip kept firmly on the alveolar ridge. Try the following:

bæd|t badly     niːdl|s needless
hært|s heartless  lɛt|l lately
at lɔːt at last ʃɔːt lɔːf short life
red lɔːt red light ɡʊd ˈlʌk good luck

Notice, by the way, that in changing from /n/ to /l/ in words like tʃæn|l channel and mæn|l manly and in phrases like grim liːʃ green leaf, the tongue-tip also stays on the alveolar ridge whilst the sides of the tongue are lowered. Try the following:

pæn|l panel     finland Finland
tɔːn| tunnel      tɔːn left turn left
æn|less unless  wʌn less one less
Try also the following:

- **pænz** panels
- **tʃænld** channeled
- **tænz** tunnels
- **tænl** tunneled

**Consonant +/s, z, t, d/**

Because of the way in which regular plurals are formed in English there are very many sequences of a consonant followed by /s/ or /z/, for example lips lips, bɔːdz birds, snɛrks snakes, hɛnz hens. And because of the way in which regular past tenses are formed there are also very many sequences of a consonant followed by /t/ or /d/, for example, kɪst kissed, lɔːvd loved, lɑːft laughed, jʊzd used.

When you make these sequences, be sure always to form the first consonant firmly and then to put the tongue into position for the /s/ or /z/ or the /t/ or /d/ whilst you are still continuing the first consonant. For example, in kæps cups the lips are closed firmly for /p/ and then behind them the tongue-tip is placed in position for /s/, so that when the lips are opened for the release of /p/ the /s/ is heard immediately. The sounds flow into each other; there must never be an interval or hesitation or vowel between them. Try the following:

- **kæps** cups
- **wɛks** weeks
- **dʒɒbz** jobs
- **dæmz** dams
- **sɑŋz** songs
- **lɑːft** laughed
- **wɒʃt** washed
- **pruːvd** proved
- **sɪːmd** seemed
- **gɛzɪd** gazed
- **bænd** banged

- **kæts** cats
- **lɑːfs** laughs
- **gudz** goods
- **tɜːnz** turns
- **draɪvz** drives
- **welz** wells
- **mɪst** missed
- **wɒʃt** watched
- **briːðd** breathed
- **əʊnd** owned
- **dʒɒzd** judged
- **fɪld** filled

Seven of these sequences /ps, ks, nz, ft, st, nd, ld/ occur in words which are not plurals or past forms; these sequences may then have yet another consonant added to them to form plurals and past forms, for example fɪkst fixed or gɛsts guests. For these the tongue-tip must be either raised to make contact with the alveolar ridge to make /t/ or /d/, or it must be lowered slightly from the alveolar ridge to make the friction of /s/ or /z/. Be sure that the first two consonants are firmly but smoothly formed before adding the third. Try the following:
Final sequences

læpʃt lapsed bronzd bronzed
tækʃt taxed lifts lifts
rests rests fiːldz fields
bendz bends

The sequence /kstʃ/ occurs in the word tekʃts texts; the last /s/ is again added by lowering the tongue slightly from the /tʃ/ position to give the /s/ friction.

Also, the more common word skʃtʃ sixth has /θ/ added to /ks/. This needs a smooth but definite movement of the tongue-tip from its position close to the alveolar ridge to a position close to the upper teeth; this will not be difficult if you have mastered the exercises on pp. 33-4.

Consonant + /θ/

The consonants /t, d, n, l/ are followed by /θ/ in the words eɪtθ eighth, breetθ breadth, tenθ tenth and helθ health. Normally /t, d, n/ and /l/ are made with the tongue-tip on the alveolar ridge, but when followed by /θ/ they are made with the tongue-tip touching the back of the upper teeth. It is then pulled away slightly to give the dental friction of /θ/.

In the words fɪfθ fifth and lɛŋθ length the tongue-tip is placed in position for /θ/ during the previous consonant, so that again there is no gap between them. There are only a few other words like these wɪdθ width, hændrædθ hundrædth, nainθ ninth, θɜːtiːnθ thirteenth, etc., welθ wealth, strenθ strength. Practise these and those given above until you can go smoothly from the first consonant to the /θ/.

All of these words may then have a plural /s/ added, giving eɪtθs eighths, breetθs breadths, etc. The added /s/ should not be difficult if you have mastered the exercises on p. 34. The secret is a smooth but definite movement of the tongue-tip from the dental position of /θ/ to the alveolar position of /s/. Practise the plurals of all the words given above.

Notice also the word twɛlfθ twelfth, where /θ/ has /l/ before it. Make sure that the /l/ is properly formed, and then during the /l/ raise the lower lip up to the upper teeth for /θ/ and then go on to /θ/. This word also has the plural form twɛlfθs. Once again move the tongue-tip smoothly but firmly from the /θ/ to the /s/ position.

/l/ + consonant

Various consonants may follow /l/; we have already dealt with /lz/, /lθ/ and /ld/ on p. 74 and the remainder are not very difficult if you have
mastered /l/ by itself. Before any consonant the /l/ will be dark (see p. 55) and the following consonant is formed whilst the /l/ is being pronounced. Try the following:

<table>
<thead>
<tr>
<th>help</th>
<th>help</th>
<th>fault</th>
<th>milk</th>
<th>milk</th>
<th>self</th>
<th>shelf</th>
</tr>
</thead>
<tbody>
<tr>
<td>els</td>
<td>else</td>
<td>Welsh</td>
<td>felv</td>
<td>shelve</td>
<td>bald</td>
<td>bulge</td>
</tr>
<tr>
<td>film</td>
<td>film</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Plural and past forms lengthen some of these sequences as before. Try:

<table>
<thead>
<tr>
<th>helps</th>
<th>helps</th>
<th>helpt</th>
<th>helped</th>
<th>belts</th>
<th>belts</th>
<th>milks</th>
<th>milks</th>
</tr>
</thead>
<tbody>
<tr>
<td>milkt</td>
<td>milked</td>
<td>felvz</td>
<td>shelves</td>
<td>bald</td>
<td>bulged</td>
<td>filmz</td>
<td>films</td>
</tr>
<tr>
<td>filmed</td>
<td>filmed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Nasal + consonant

On earlier pages we have dealt with nasal consonants followed by /z/, /d/ and /θ/. Other sequences in which a nasal consonant is followed by another consonant are found in words like sens sense, pant punch, rivendʒ revenge, won't want, dʒamp jump, ðæŋk thank. In all these cases the vocal organs are in exactly or almost exactly the same position for the nasal as for the second consonant; in sens the tongue-tip is lowered slightly at the same time as the soft palate is raised to give the /s/ friction; in all the other cases the tongue and lips remain in the same position in passing from the nasal to the following consonant. Be sure that the nasal consonant is firmly formed and not replaced by nasalizing the previous vowel (see p. 59).

In the word træmpf triumph the /m/-sound may be formed with the lower lip against the upper teeth, rather than with the two lips, but it is not necessary to do this unless you find it helpful.

There are plural or past forms of all the examples given above, e.g. senst sensed, pantf punched, rivendʒd revenge, wonsts wants, dʒampt jumped, dʒamps jumps, ðæŋkt thanked, ðæŋks thanks, træmpfs triumphs.

Remember that with /pt/ and /kt/ the first stop is not exploded (see p. 67). Practise at these examples until you get a smooth change between the consonants.

4.3 Longer consonant sequences

In phrases one word may end with a consonant sequence and the next word may begin with one, so that longer sequences such as /ŋkskl/ quite commonly occur, for example in ðæ bæŋks klaud the bank’s closed. As always there is a smooth passage from each consonant to the
next, with no gap. If you have mastered the initial and final sequences, the only difficulty will be to pass smoothly from the last consonant of the final sequence to the first of the initial sequence, with no vowel or interval between. This is done, as before, by putting the vocal organs in position for the following consonant during the previous one. The examples below will give you practice in sequences of increasing length.

Three consonants

best mæn  best man  pæhaps nɔt  perhaps not
fiks ðis  fix this  help mi:  help me
θæŋk juː  thank you  tʃeɪn3 wʌn  change one
watʃ krikɪt  watch cricket  tɔːl triː  tall tree
næs tʃu:n  nice tune  laud kraɪ  loud cry
lonɡ skɔːt  long skirt  pɔrdʒ twentiː  page twenty

Four consonants

nekst sændz  next Sunday  twelfθ nɔrt  twelfth night
botl’d wɔrn  bottled wine  hi: θæŋk tɔm  he thanked them
vaːst skeɪl  vast scale  ðæts truː  that’s true
streɪndʒ driːm  strange dream  fiftʰ fɔː:  fifth floor
smɔːl skweɪ  small square  lɔŋ strɛkt  long street
bɪg splæʃ  big splash  gʊd stjuːdənt  good student

Five consonants

mɪlks friː  milk’s free  prɒmt strɔːt  prompt start
mɪkst swɪts  mixed sweets  plænts fɜːvəl  plants shrivel
bɛnt sprɪŋ  bent spring  ækt stjuːpɪdli  act stupidly
bɛnt skrʊː  bent screw  ðæts splendɪd  that’s splendid

Six consonants

nekst sprɪŋ  next Spring  hindʒd skrɪn  hinged screen
hi: θɛŋks strɛt  he thinks straight  ar hɛlp stjuːt  I helped Stuart
ə fenst skweɪ  a fenced square  twelfθ strɪt  Twelfth Street

Seven consonants

æ teksə stjuːpɪd  the text’s stupid
ʃiː tɛmptz streɪndʒəz  she tempts strangers
4.4 Exercises

1 Does your language have sequences of two, three, four or more consonants? If so, list the ones which are similar to English sequences.

2 Does your language have stop + stop sequences? Practise again the examples on p. 69.

3 Be sure that you can distinguish the following: spy, espy; state, estate; scape, escape; support, sport; succumb, scum; polite, plight; terrain, train; below, blow; strange, estrange; ascribe, scribe; esquire, squire; astute, stewed; ticket, ticked; wrapped, rapid, wrap it.

4 Does your language have nasal explosion (p. 70) or lateral explosion (p. 72)? Practise those examples again.

5 Practise again all the other examples in this chapter, being very careful to follow the instructions given. Finish with the longer sequences on p. 77.
Vowels are made by voiced air passing through different mouth-shapes; the differences in the shape of the mouth are caused by different positions of the tongue and of the lips. It is easy to see and to feel the lip differences, but it is very difficult to see or to feel the tongue differences, and that is why a detailed description of the tongue position for a certain vowel does not really help us to pronounce it well.

Vowels must be learned by listening and imitating: I could tell you that the English vowel /ɔ:/ as in saw is made by rounding the lips and by placing the back of the tongue in a position mid-way between the highest possible and the lowest possible position, but it would be much more helpful if I could simply say the sound for you and get you to imitate me. Since I cannot do this I must leave the listening and imitating to you. So spend some of your listening time on the vowels.

As I said at the beginning of chapter 3 English speakers vary quite a lot in their vowel sounds; the vowels used by an Australian, an American and a Scotsman in the word see are all different, but they are all recognized quite easily as /iː/. So the actual sounds that you use for the English vowels are not so important as the differences that you make between them. There must be differences between the vowels, and that is what we will concentrate on.

5.1 Simple vowels

/iː, ɪ, e/

In your language you will have a vowel which is like the English /iː/ in see, and one which is like the English /ɛ/ in sun, and almost certainly one which is like the English /e/ in get. They may not be exactly the same as the English vowels you hear in listening to English, but they will do for a starting-point. Say the words biːd bead and bed bed several times and listen carefully to the sound of the vowels; then try to say a vowel which is between the other two, and different from both, not biːd and not bed, but . . . biːd – that will be the vowel in biːd. You need
three different vowels for the three words *head*, *bid* and *bed*. Be sure that the middle vowel is different and *between* the other two: one thing which will help you to distinguish /iː/ from /ɪ/ is that /iː/ is longer than /ɪ/ as well as different in the quality of the sound. Practise those three words (and listen for them in English) until you are sure that you can keep them separate. The most likely difficulty is that you will confuse /iː/ with /ɪ/, so be sure that /ɪ/ is nearer in quality to /e/ and that it is always shorter than /iː/.

Remember that when the vowels are followed by a strong consonant they are shorter than when they are followed by a weak consonant, so that *beat*, *bit* and *bet* all have shorter vowels than *head*, *bud* and *bed*, but even so the vowel /iː/ is always longer than the vowels /ɪ/ and /e/ in any one set. Now practise the following sets and pay attention to both the length of the vowels and their quality:

<table>
<thead>
<tr>
<th>/iː</th>
<th>/ɪ</th>
<th>/e</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead</td>
<td>Lid</td>
<td>Led</td>
</tr>
<tr>
<td>Wheat</td>
<td>Wit</td>
<td>Wet</td>
</tr>
<tr>
<td>Been</td>
<td>Bin</td>
<td>Ben</td>
</tr>
<tr>
<td>Cheek</td>
<td>Chick</td>
<td>Check</td>
</tr>
<tr>
<td>Feel</td>
<td>Fill</td>
<td>Fell</td>
</tr>
<tr>
<td>Reach</td>
<td>Rich</td>
<td>Wretch</td>
</tr>
</tbody>
</table>

/e/, /æ/, /ə/

Now you need another vowel between /e/ and /æ/, that is the vowel /æ/. Say the words *bed* *bed* and *bad* *bud* several times and be sure that your mouth is quite wide open for the vowel of *bad*. Listen to the vowels carefully and then try to say a vowel which is *between* those two, a vowel which sounds a bit like /e/ and a bit like /æ/ but which is different from both. You *must* have different vowels in *bed*, *bad* and *bud*. Practise those three words until you can always make a difference between them; they all have comparatively short vowels so that length differences will not help you here.

Practise the following sets and be sure that each word really sounds different:

<table>
<thead>
<tr>
<th>/eɪ</th>
<th>/æ</th>
<th>/ə</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ten</td>
<td>Ten</td>
<td>Tan</td>
</tr>
<tr>
<td>Bet</td>
<td>Bet</td>
<td>Bat</td>
</tr>
<tr>
<td>Pen</td>
<td>Pen</td>
<td>Pan</td>
</tr>
<tr>
<td>Sex</td>
<td>Sæks</td>
<td>Sacks</td>
</tr>
<tr>
<td>Ded</td>
<td>Dæd</td>
<td>Dad</td>
</tr>
<tr>
<td>Mesh</td>
<td>Mæʃ</td>
<td>Mash</td>
</tr>
</tbody>
</table>

80
Simple vowels

/ɪ, ɪ, ə, ʌ/

Now try all five of these vowels in the sets given below: you will see that there are gaps in some of the sets, where no word exists, for instance there is no word lek; but for practice you can fill in the gaps too. Some of the words are rather uncommon, but don't worry about the meanings - just be sure that the vowel sounds are different:

- bid bead bid bed bed bad bad bud
- li:k leak lik lick lack lak luck
- hi:l heel hil hill hel hell hail hal hull
- ti:n teen tin ten ten tæn tan tan ton
- ni:t neat nit knit net net næt ngt nut
- li:st least list list lest last lust
- ri:m ream rim rem ram ram rum
- bi:t beat bit bit bet bet bæt bat bat but

/ʌ, a:, o/ 

In England when the doctor wants to look into your mouth and examine your throat he asks you to say Ah, that is the vowel /a:/, because for this vowel the tongue is very low and he can see over it to the back of the palate and the pharynx. So if you have no vowel exactly like /a:/ in your language you may find a mirror useful - keep your mouth wide open and play with various vowel sounds until you find one which allows you to see the very back of the soft palate quite clearly; this will be similar to an English /a:/, but you must compare it with the /a:/ vowels that you hear when you listen to English and adjust your sound if necessary. Remember that /a:/ is a long vowel. The short vowel /o/ is a bit like /a:/ in quality though of course they must be kept separate. For /o/ the lips may be slightly rounded, for /a:/ they are not. Try the following sets:

- lak luck la:k lark lark lok lock
- kad cud ka:d card kad cod
- dak duck da:k dark dæk dock
- last lust la:st last lost lost
- baks bucks ba:ks barks baks box
- kap cup ka:p carp kop cop

/o, a:, u:/

In your language there will be a vowel which is similar to the English
/u:/ in two. The /u:/ in English, like /i:/ and /a:/, is always longer than the other vowels. Between /p/ and /u:/ you need to make two other vowels, /ɔ:/, a long one, as in /lɔː/ law, and /ə/, a short one, as in pot put. For /ɔ:/ the mouth is less open than for /p/ and the lips are more rounded, but /ɔ:/ is nearer in quality to /p/ than to /u:/ For /u/ the lips are also rounded, but the sound is nearer in quality to /u:/ All four vowels, /p, ɔ, u, u:/ must be kept separate, and the differences of length will help in this. Try the following sets:

[Table of words]

/ɔ:/

The vowel /ɔ:/ as in /hɔː/ her is a long vowel which is not very close in quality to any of the other vowels and usually sounds rather vague and indistinct to the foreign learner. You must listen to the vowel especially carefully and try to imitate the indistinctness of it (though to an English listener it sounds quite distinct!). Two things will help: keep your teeth quite close together and do not round your lips at all — smile when you say it! The two commonest mistakes with /ɔ:/ are, first, to replace it by /ə/ or by some vowel in your own language which has lip-rounding but which is not likely to be confused with any other English vowel, and second, and more important, it is replaced by /a:/ by Japanese speakers and speakers of many African languages and others. In the first case there is no danger of misunderstanding although the vowel will sound strange; in the second case there is danger of misunderstanding, since words like hət hurt and hət heart will be confused.

In your listening-time pay special attention to /ɔ:/ and experiment (always with teeth close together and a smile on your face) until you approach the right quality; then make sure that you can distinguish it from /ə:/ which has the teeth further apart in the following pairs:

[Table of words]

/ə/

The vowel /ə/ in bənəna banana is the commonest of the English
vowels and is a short version of /æ/, It is particularly short and indistinct when it is not final, e.g. in *agen* again, *kante*n contain, *paust*m*an* post-
man. In final position, that is before a pause, as in *bet*e* better*, *er*j*o* Asia, *k*o*l*a* collar, the vowel sounds more like /ʌ/, though it is not usually so clear.

There are two main difficulties with this vowel: first, to identify it, that is, to know when it is this vowel you should be aiming at; and second, to get the right quality. In the first case, do not be deceived by English spelling: there is no single letter which always stands for this vowel, so rely on your ear listen very carefully and you will hear dozens of examples of /ə/ in every bit of English you listen to. In the second case, it is often useful to think of leaving out the vowel alto-
gether in words such as *kand*em *condemn*, *sæ*adi *Saturday*, *dʒent*|*man* *gentleman*, where /ə/ comes between consonants. Of course, you will not really leave out the vowel, but you will have a minimum vowel and that is what /ə/ is. Then in initial position, as in *at*empt *at*tempt, *ək*aunt *acc*out, *əb*zr|v *ob*serve, you must again keep it very short and very obscure. But in final position it need not be so short and it may be more like /ʌ/, with the mouth a little more open than in other positions.

Try the following examples:

**In medial position**

- pæ|hæps perhaps
- *ent*et|*ern* entertain
- *d*nez dinners
- æm|ætæ: amateur
- kamf|ata|t| comfortable
- ign|aran*t*t ignorant
- andast|ænd* understand
- parlat| pilot
- pa:man*ant* permanent

- kante*n contain
- *m*bær|as embarrass
- hind|ad hindered
- glæm*ær|as glamorous
- kampaun*ant* component
- kærakt*az* characters
- menas menace
- ter|əbl| terrible
- kæreid|az* courageous

**In initial position**

- *ə*be*ri* obey
- alau allow
- amaun*t* amount
- *ə*do*zi* adore
- *ə*n*æ*z*t annoy
- *ə*pru:v* approve

- *at*end* attend
- abstr|*akt* obstruct
- a*ʃi:v* achieve
- a*kaun*t account
- asard aside
- *ə*gr*i:* agree
**5.2 Diphthongs**

A diphthong is a glide from one vowel to another, and the whole glide acts like one of the long, simple vowels; so we have bi:, ba:, bo: and also be:, bau:, bai:, bau:, bat:, ba:, be:, bu:. The diphthongs of English are in three groups: those which end in /u/, /au, au/, those which end in /i/, /ei, ai, oi/, and those which end in /a/, /e/, /o/. 

/au, au/

Both these diphthongs end with /u/ rather than /u:/ although you will not be misunderstood if you do use /u:/ to get /au/ as in saw so, start with /sə:/ and then glide away to /u/ with the lips getting slightly rounded and the sound becoming less loud as the glide progresses. Be sure that the first part of the diphthong is /ə:/ (a real English /ə:/ !) and not /ə:/ or anything like it, and be sure that the sound is a diphthong, not a simple vowel of the /ə/ type. /au/ and /ə:/ must be kept quite separate. Try the following:

- /əu/ low /bo:/ law /səu/ so /sə:/ saw
- /snəu/ snow /sno:/ snore /bəut/ boat /bə:t/ bought
- /ˈkləʊz/ close /ˈklɔːz/ claws /kɔːk/ coke /kɔːk/ cork
- /ˈkɔːl/ coal /kɔːl/ call
Diphthongs

For /au/ start with /ʌ/. Say tan ton, and then after the /ʌ/-sound add an /u/; this should give tāu town. /au/ is not difficult for most people. Be sure that /au/ and /əu/ are different. Try the following:

\[
\begin{array}{ll}
\text{nau} & \text{now} \\
\text{laud} & \text{loud} \\
\text{fau} & \text{found} \\
\text{rau} & \text{row (quarrel)} \\
\text{daut} & \text{doubt} \\
\text{taunz} & \text{towns} \\
\text{nau} & \text{know} \\
\text{laud} & \text{load} \\
\text{fau} & \text{phoned} \\
\text{rau} & \text{row (line)} \\
\text{daut} & \text{dote} \\
\text{taunz} & \text{tones}
\end{array}
\]

Remember when you practise these examples that diphthongs are shorter before strong consonants and longer before weak ones, just like the other vowels, so bəut boat has a shorter diphthong than kləuz close and daut doubt a shorter one than laud loud. Go back over all those examples and get the lengths right. When no consonant follows, as in lau low, the diphthong is at its longest.

/əi, əɪ, əı/

These diphthongs all end in /i/, not /iː/ (though it is not serious if you do use /iː/ finally). /əi/ begins with /e/ as in men. Say men and then add /i/ after /e/, gliding smoothly from /e/ to /i/ and making the sound less loud as the glide progresses; this will give mən main. The most common mistake is to use a long, simple vowel, so try to be sure that there is a glide from /e/ to /i/; however, if you do use a simple vowel for /əi/ it will not be misunderstood some accents of English (e.g. Scottish) do the same. But /əi/ and /e/ must be quite separate. Try the following:

\[
\begin{array}{llll}
\text{lert} & \text{late} & \text{let} & \text{set}
\end{array}
\]

sel sail sel sell
petpə paper pepə pepper tred trade tred tread
rek rake rek wreck feil fail fel fell

/ar/ glides from /ʌ/ to /ɪ/, and the loudness becomes less as the glide progresses. Say faŋ fun, and then add /ɪ/ after the /ʌ/, with a smooth glide; this will give fən fine. Be sure that /ar/ is separate from /əi/:

\[
\begin{array}{llll}
\text{wait} & \text{white} & \text{weit} & \text{wait}
\end{array}
\]

lard lied lerd laid
rais rice reis race ratz rise retz raise
lark like lerkt lake fal file fəl fail

/ɔɪ/ glides from /ɔː/ to /ɪ/, and as usual the loudness becomes less during
the glide. Say \(dʒɔ\): jaw and then add \(/i\), as before. This will give you 
\(/dʒɔi\): joy. The \(/i\) sound is not as long in \(/i\) as it is when it is alone, as 
in \(/dʒɔ/: \(/i\) is not a very common diphthong and it is not likely to be 
confused with any other vowel or diphthong. Try these words:

\[
\begin{array}{llllllllll}
\text{boy} & \text{toy} & \text{annoy} & \text{noise} & \text{oil} & \text{join} & \text{avoid} & \text{boils} & \text{voice} & \text{hoist} & \text{joint} & \text{loiter}
\end{array}
\]

\(/e\, e\, a\, a\)/

These are all glides to the sort of \(/a\)-sound found in final position, as 
described on p. 83. \(/a\) glides from \(/i\) (not \(/i\)) to this \(/a\) in words like 
\(hɔ\) hear, \(nə\) near, etc. If you do use \(/i\) at the beginning of the glide it 
will sound a bit strange but you will not be misunderstood. Try the 
following:

\[
\begin{array}{llllllllll}
\text{ear} & \text{year} & \text{beer} & \text{clear} & \text{fear} & \text{real} & \text{beard} & \text{ideas} & \text{Korean} & \text{fierce} & \text{pierce} & \text{nearer}
\end{array}
\]

Words such as \(fə\) funnier and \(glə\)es glorious, where \(/ə\) is the result 
of adding an ending \(/a\) or \(/ə\) to a word which ends with \(/i\), should 
be pronounced in the same way as the \(/ə\) in \(hər\), \(nə\), etc. The same 
is true for words such as \(Ində\) India, \(eə\) area, \(jʊ\)unión, etc.

To make \(/ə\), start with the word \(həz\) has (with the proper English 
\(/æ\), between \(/e\) and \(/ə\)) and then add \(/ə\) after the \(/æ\), gliding 
smoothly from \(/æ\) to \(/ə\); this will give you the word \(həz\) hairs.

Notice that the beginning of the diphthong is \(/æ\) rather than \(/e\). You 
must keep \(/ə\) and \(/ə\) quite separate; try the following:

\[
\begin{array}{llllllllll}
\text{here} & \text{hair} & \text{beer} & \text{bare} & \text{steered} & \text{stared} & \text{ears} & \text{airs} & \text{really} & \text{rarely} & \text{weary} & \text{wary}
\end{array}
\]

\(/ə\) starts from \(/u\) (not \(/u\)) and glides to \(/a\); if you use \(/u\) at the 
beginning of the glide it will sound a bit strange but you will not be 
misunderstood. Try the following:

\[
\begin{array}{llllllllll}
\text{poor} & \text{insurance} & \text{surely} & \text{curiosity} & \text{furious} & \text{cure}
\end{array}
\]

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Diphthongs

pjœa pure
tœarist tourist
juœ sure
pjœali purely

All these words may also be pronounced with /œ/ instead of /œ/ in R.P., /œ/; /œ/; /œ/, etc. Other words, like fewer, bluer, continuous, are also usually pronounced with /œ/; fœa, blue, kœntinjuœs though they can always be pronounced with /œ/; fœa, blue, kœntinjuœs and in any case they must not be pronounced with /œ/. This is also true for cruel and jewel which must have either /œ/ or /œ:/.

5.3 Vowel sequences

There are vowel sequences as well as consonant sequences but they are not so difficult. In general, when one vowel (or diphthong) follows another you should pronounce each one quite normally but with a smooth glide between them. The most common sequences are formed by adding /œ/ to a diphthong, especially to /œ/ and /œ/ in words like fœœ fire and œœ œœ our. When you listen to these two sequences /œœ, œœ/ you will notice that the /œ/ in fire and the /œ/ in our are rather weak; in fact both sequences may sound rather like /œ/. It is probably best for you not to imitate this but to pronounce the sequences as /œ+œ/ and /œ+œ/, though the /œ/ and the /œ/ should not be made too strong. Try the following:

| tarœ tyre | tœœ tower |
| trœœal trial | trœœal trowel |
| kwœœœ quiet | tœœœ tired |
| kœœœd coward | pœœœful powerful |
| bœœ buyer | bœœ bower |
| flœœ flyer | flœœ flower |
| aœœ iron | rœœœ riot |
| œœœ œœ ours | jœœœœ shrowery |

The less common sequences /œœ, œœ œœ, œœ/ should be pronounced with the normal diphthong smoothly followed by /œ/. The /œ/ and /œ/ need not be weakened at all. Try:

| grœœ greyer | imœœ employer |
| grœœœ grower | œœœ thrower |
| pleœœ player | bœœœœ betrayal |
| rœœœ royal | bœœœ lawyers |
| fœœœœœœœœ followers |
/ɪː/ and /ʊː/ are also followed by /ə/ in words like freer and bluer which may be pronounced friː or frə, and bluːə or bluə, as we have seen.

The verb ending -ing /ɪŋ/ gives various sequences in words like the following:

- bɪŋ being
- dɪŋ doing
- ələʊŋ allowing
- dəʊŋ drawing
- ɡəʊŋ going
- sɪŋ seeing
- stɪŋ stewing
- bəʊŋ bowing
- səʊŋ sawing
- nəʊŋ knowing

In words like saying, enjoying, flying, where -ing follows a word ending with /ɛt/, /ɔt/ or /ɑt/, it is common to pronounce sɛtŋ, tɛntŋ, flɛntŋ, if you find this easier.

In words like carrying, pitying, etc., where a word which ends with /ɪ/ has /ɪŋ/ added to it, it is usual (and best for you) to pronounce kɛrɪŋ, pɪtɪŋ, etc., although kɛrɪ and pɪtɪ are the normal forms.

Other vowel sequences are found both within words and between words. These also should be performed with a smooth glide between the vowels. (See also p. 101.) Here are some examples:

- kɛns  chaos
- bɔnd  beyond
- bluːʃ  bluish
- ɔːd  end
- ɹuːn  ruin
- ɹækt  react
- greːrd  grey-eyed
- maɪən  my own
- biərəɡri  biography
- ʃəʊpəˈreɪt  co-operate
- juːənt  you aren’t
- ɡəʊət  go out
- tuːəz  two hours
- merə  are it tuːjʊ  may I owe it to you?

5.4 Exercises
(Answers, where appropriate, on p. 135)

1. What vowels and diphthongs do you have in your language? Which of the English ones cause you difficulty?
2. During your listening-time listen carefully to one of the difficult vowels at a time and try to get the sound of it into your head. Make a list of twenty words containing each difficult vowel and practise them.
3 Go back and practise all the examples given in this chapter, and concentrate on making *differences* between the different vowels.

4 Is the length of vowels important in your language? Practise making the difference between the long vowels (including the diphthongs) and the short vowels of English. Don’t forget that vowel length is affected by following strong and weak consonants; complete the following list for all the vowels and practise it, thinking about vowel length:

| bird | bit: | his | set |

5 Make a list of phrases like the ones on p. 88, where a vowel or diphthong at the end of one word is immediately followed by another at the beginning of the next. Practise saying them smoothly, with no break between the vowels.
6.1 Word groups and stress

When we talk we do not talk in single words but in groups of words spoken continuously, with no break or pause; we may pause after a group, but not during it. These groups may be long, for example, *However did you manage to do it so neatly and tidily?*, or they may be short, as when we say simply *Yes* or *No*, or they may be of intermediate length, like *How did you do it?* or *Come over here a minute*. When we have longer things to say we break them up into manageable groups like this: *Last Wednesday I wanted to get up to London early so I caught a train about half an hour before my usual one and I got to work about half past eight.*

When one group is very closely connected grammatically to the next, there is a very slight pause, marked by ( ). When two groups are not so closely connected, there is a longer pause, marked by ( ), and this double bar is also used to mark the end of a complete utterance. It is not usually difficult to see how a long utterance can be broken up into shorter groups, but when you listen to English notice how the speakers do it both in reading and in conversation.

In the group *I could hardly believe my eyes* the words *hardly*, *believe* and *eyes* are stressed: this means that one of the syllables of the word (the only syllable in *eyes*) is said with greater force, with greater effort, than the others; in *hardly* it is the first syllable */hɑːd-/*, and in *believe* it is the second syllable */blɪv/. All the remaining syllables in the group are said more weakly, they are *unstressed*; only */hɑːd-/*, */blɪv/ and */ærz/ have the extra effort or stress. We can show this by placing the mark * immediately *before* the syllables which have stress, for example:

```
*at kud *hɑːdI b*lɪv mar *ærz
```

*Hardly* always has stress on the first syllable, never on the second, and *believe* always has stress on the second syllable, never on the first; every English word has a definite place for the stress and we are not allowed
to change it. The first syllable is the most common place for the stress, as in father, any, steadily, gathering, excellently, obstinacy, reasonableness; many words are stressed on the second syllable, like about, before, attractive, beginning, intelligent, magnificently. Some words have two stressed syllables, for example, fourteen *fɔ:ti:n, half-hearted *hɑ:ft*ha:zd, disbelieve *dɪsbɪliːv, contradiction *kɔntra*drɪkʃən, qualification *kwɔlɪfɪk*keɪʃən, examination *ɪɡ*zæmɪ*neɪʃən, terrified *tɛrɪfɪd, indicate *ɪnˈdɪk*teɪt.

6.2 Stressed and unstressed syllables

There is no simple way of knowing which syllable or syllables in an English word must be stressed, but every time you learn another word you must be sure to learn how it is stressed: any good dictionary of English will give you this information. If you stress the wrong syllable it spoils the shape of the word for an English hearer and he may have difficulty in recognizing the word.

As we saw in the group I could hardly believe my eyes not all words are stressed; I and could and my are unstressed. What sort of words are stressed, then, and what sort are unstressed? First, all words of more than one syllable are stressed. In some circumstances English speakers do not stress such words, but it is always possible to stress them and you should do so. Next, words of one syllable are generally not stressed if they are purely grammatical words like pronouns (I, me, you, he, she, etc.), prepositions (to, for, at, from, by, etc.), articles (the, a, an, some). Other words are stressed, for example, full verbs (eat, love, take, try, etc.), nouns (head, chair, book, pen, etc.), adjectives (good, blue, long, cold, etc.), adverbs (well, just, quite, not) and the like. In general it is the picture words which are stressed, the words which give us the picture or provide most of the information. We shall see later that for special purposes it is possible to stress any English word, even the purely grammatical ones, but usually they are unstressed.

Syllables which are not stressed often contain the vowel /ə/ instead of any clearer vowel, and this vowel /ə/ only occurs in unstressed syllables, never in stressed ones. For instance, in all the examples on p. 83 the /ə/ is in an unstressed syllable. In the word contain kən*tɛrn the second syllable is stressed and the first has /ɑ/, but in the noun contents *kɔn*teɪnts the first syllable is stressed and has the clearer vowel /ɒ/. Here are some examples of the same kind; say them with the effort on the correct syllable and with the right vowels:

| ab*teɪn | obtain | *ɒbdʒɪkt | object (n.) |
Words in company

permit (v.)  *pæʃikt  perfect (adj.)
provide  *prəʊgres  progress (n.)
photograph  fa*rgəf  photography
prepare  *prepa*retʃən  preparation
combine (v.)  *kon*bə*retʃən  combination
invent

But it is not true, as you can see, that /ə/ is the only vowel which occurs in unstressed syllables; all the other vowels can occur there too and /ɪ/ is commonly found there, the remaining vowels less commonly so. Here are examples of other vowels in unstressed syllables; say them as before:

*plentɪ  plenty  *enuθɪŋ  anything
*hɪkəp  hiccup  *ju:*tɪltɪ  utility
*θæŋkju  thank you  *wɪndəʊ  window
trænz*lest  translate  mɛɪn*teɪn  maintain
dɪ:*said  decide  vɑrsɪtɪ  vibrate
æ:*spɪʃəs  auspicious  *ɡærə:*  garage

6.3 Weak forms of words

In It was too expensive for them to buy the words too, expensive and buy are stressed, giving it waz *tuː ɪk*spensɪv fo əm tə *bæ. Notice the pronunciation of the words was, for, them and to; all of them have the vowel /ə/. If those words are pronounced alone, they have the pronunciations waz, ɪz, əm and tuː; but usually they are not pronounced alone and usually they are not stressed, and then the forms with /ə/ are used; we call these the weak forms of those words.

English people often think that when they use these weak forms they are being rather careless in their speech and believe that it would be more correct always to use the strong forms, like woz, tuː, etc. This is not true, and English spoken with only strong forms sounds wrong. The use of weak forms is an essential part of English speech and you must learn to use the weak forms of 35 English words if you want your English to sound English. Some words have more than one weak form and the following list tells you when to use one and when the other:

<table>
<thead>
<tr>
<th>Word</th>
<th>Weak form</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>and</td>
<td>ən</td>
<td>*blæk ən *wɔt</td>
</tr>
<tr>
<td>as</td>
<td>əz</td>
<td>əz *ɡud əz *ɡɔuld</td>
</tr>
<tr>
<td>but</td>
<td>bæt</td>
<td>bæt *wɔt *nɔt?</td>
</tr>
</tbody>
</table>

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Weak forms of words

than ən
that ət
(The word *that* in phrases like *that man, that's good* is always pronounced ət and never weakened.)

he iː
him im
his ɪz
her ə:
(At the beginning of word groups the forms hiː, him, hɪz, həː should be used: h:
*larks it, həː *feɪts ɪz *red)

them əm
us s (only in *let's*)
as
do də
(də is only used before consonants. Before vowels, use the strong form duː:
*hau duː: *ər*nuː?)

does dəz
am m (after I)
am (elsewhere)
are ə (before consonants)
ar (before vowels)
be br
is s (after /p, t, k, f, θ/)
z (after vowels and voiced consonants except /z, 3, dʒ/)
(After /s, z, ʃ, ʒ, tʃ, dʒ/ the strong form ɪz is always used: *wɪtʃ ɪz *raɪt?)

was wəz
has əz (after /s, z, ʃ, ʒ, tʃ, dʒ/)
s (after /p, t, k, f, θ/)
z (elsewhere)

have v (after I, we, *you, they*)
av (elsewhere)

*beta ən *eva
aɪ əd*mit ət aɪ *did ɪt

*did iː: *wɪn?
*grɪv im *tuː:
ər *laɪk ɪz *taɪ
*teɪk ə: *hauəm

*send əm baɪ *pəʊst
*lets *du:ɪt *nuː
hɪː *wɔnt *let əs *duːɪt
*hau da ər *nuː?

*wɛn dəz ə *trent *liːv?
əɪ m *tɛɻd.

*wɛn əm ər ə *biː: *dəə?
ədə *gəːlz ə *bjuːtəf|də *mɛn ər *ʌglɪ
*daʊnt br *ruːd

*dæt s *fain
*wəʊ z *dʒən?
*dʒən z *hɪə

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ə *wɛdə wəz *terəbl|!
ə *pleɪz əz *tʃəndʒd
*dʒæk s *gən
*dʒən z biːn *sɪk

juː v *brəuκən ɪt
ə *mɛn əv *gən
Words in company

had  d (after I, he, she, we, you, they)
    ad (elsewhere)
    (At the beginning of word
    groups the forms hæz, hæv, hæd should be used: hæz
    *eniwan *fænd? When has, have, had are full verbs they
    should always be pronounced
    hæz, hæv, hæd: at hæv
    *tu: *braððez)

can  kan

shall  fl

will  l (after I, he, she, we, you, they)
    l (after consonants,
    except /l/)
    al (after vowels and /l/)

would  d (after I, he, she, we, you, they)
    ad (elsewhere)

must  mast
    a (before consonants)
    an (before vowels)

the  ðæ (before consonants)
    (Before vowels the strong
    form ði: should be used:
    ði: *a:nts an ði: *aŋk|z)

some  sam
    (When some means 'a
    certain quantity' it is
    always stressed and there-
    fore pronounced sam:
    *sam æv mar *frendz)

at  æt

for  ðæ (before consonants)
    ðær (before vowels)

from  fræm

of  æv

to  ðæ (before consonants)
    (Before vowels the strong
    form tu: should be used:
    æt *wontid tu: *a:sk ju:)

*ðerid *left *hæum
*ðæ *der ad bi:n *fain
*ha:u kan æt *help?
*æf fl bi *kros
*ðæ l *giv æt æ *wei
*ði: *du:
*ðæ *boi æl *lu:z æn *ðæ *gæ:l
*æl *win
*æt d *du: æt
*ðæ æn *du: æt
*æt mæst *tel i:n
*æ *paund æ *dei
*ðæ æn *æpl
*ðæ *mo: *ðæ *meriæ
*æ *ni:d sam *peipa
*ðæm æt *wæns
*ðæm fæ *ti:
*ðæm fæ æ *mi:l
*æt *sent æt fræm *lændæn
*ðæ *kwi:n æv *ɪŋglænd
*ðæ *steræ: *ðæ *gæu

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The word *not* has the weak forms /nət/ (after vowels) and /nt/ (after consonants) when it follows *are, is, should, would, has, have, could, dare, might*. Examples: *ðer* *a:n* *kamp*; *hi:* *hæznt* *ə* *ravrd*. Notice especially the forms *can’t* *kɔ:nt*, *shan’t* *fənt*, *don’t* *dənt*, *won’t* *wɔ:nt*, *mustn’t* *mʌstnt*, in which *can, shall, do, will, must* are changed when they combine with *not*. Practise all the examples given here and be sure that the weak forms are really weak, then make up similar examples for yourself and practise those too.

### 6.4 The use of strong forms

As I have said, the 35 common words which have weak forms also have strong forms, which *must* be used in the following cases.

1. Whenever the word is stressed, as it may be: *ke:n* *ət?*, *dəu:* *ðet?*, *hæv* *ju:* *fɪnʃt?*, *ju:* *mæst* *tu:* *z* *əs* *s*; *ði:* *læiks* *hə:* *bæt* *dəz* *ʃi:* *læk* *hɪm?*

2. Whenever the word is *final* in the group: *dʒɔn* *hæz*, *mɛər* *wɪl*, *ju:* *əː*; *ət* *dəuent* *wɔnt* *tu:*; *wənts* *dæt* *fə?

*Exceptions:* *he, him, his, her, them, us* have their *weak forms* in final position (unless they are stressed of course): *ət* *təuld* *s*; *ʃi:* *læiks* *ðəm*, *wɪ:* *kɔ:ld* *fə* *ɪm*, *ðet* *læst* *əs*.

*not* has its weak form finally when attached to *can, have, is, etc.:*

*ðʒɔn* *kɔ:nt*, *mɛər* *ɪznt*; but never otherwise: *ət* *hæup* *nt.

Some of the 35 words are very rarely either stressed or final in the group and so very rarely have their strong form, for example, *than, a, the*. But occasionally they are stressed for reasons of meaning and then they naturally have their strong form: *ət* *sed* *ɛə* *sæn*, *nt* *ɔi:* *sæn* (I said a son, *not* *the* *sun*).

Practise all these examples and then make up others for yourself and practise those too.

### 6.5 Rhythm units

Within the word group there is at least one stressed syllable (***wen?** || **su:n** *nɔu?* *jes*). The length of the syllable in a very short 'group' of this kind depends on the natural length of the vowel and the following consonant(s), if any.

/*nɔu/ is a very long syllable because it has a diphthong and no following consonant we stretch it out.

/*su:n/ is also very long because it has a long vowel followed by a weak consonant.

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/wen/ is a little shorter because it has a short vowel, but not very short because of the slight lengthening effect of the following weak consonant.

/yes/ is the shortest of these syllables because it has a short vowel followed by a strong consonant, but notice that even this kind of syllable is not very short in English.

The stressed syllable may have one or more unstressed syllables before it:

\[\text{its} \,*\text{kould} \quad \text{at} \,*\text{æ*gri:} \quad \text{at} \,*\text{ʃ} \,*\text{kə*plein}\]

These unstressed syllables before the stress are said very quickly, so they are all very short, as short as you can make them; but the stressed syllable is as long as before, so there is a great difference of length between the unstressed syllables and the stressed one. Say those examples with very quick, very short unstressed syllables, and then stretch out the stressed one. Do the same with these:

\[\text{at m} \,*\text{hɪə} \quad \text{at wæz} \,*\text{hɪə} \quad \text{at wæz} \,*\text{ɪn} \,*\text{hɪə} \quad \text{ʃiːz} \,*\text{ʃəʊm} \quad \text{ʃiːz} \,*\text{ət} \,*\text{ʃəʊm} \quad \text{bæt} \,*\text{ʃiːz} \,*\text{ət} \,*\text{ʃəʊm} \quad \text{ðer} \,*\text{wæːk} \quad \text{ðer} \,*\text{keɪ*} \,*\text{wæːk} \quad \text{ðer} \,*\text{wɔr} \,*\text{ət} \,*\text{wæːk} \quad \text{wiː} \,*\text{ʃiː} \quad \text{wiː} \,*\text{ʃ} \,*\text{ʃiː} \quad \text{ən} \,*\text{wiː} \,*\text{ʃ} \,*\text{ʃiː} \]

The stressed syllable may also be followed by one or more unstressed syllables:

\[\,*\text{tɜːrkit} \quad \,*\text{ʃəl əv it?} \quad \,*\text{nætʃərəl}\]

But these unstressed syllables are not said specially quickly; what happens is that the stressed syllable and the following unstressed syllable share the amount of time which a single stressed syllable would have; so

\[\,*\text{nain} \quad \,*\text{naintɪ} \quad \,*\text{naintɪəθ}\]

all take about the same time to say; nain is stretched out, but the nain in nainti is only half as long and the nain in naintiəθ is shorter still, and the unstressed syllables are of the same length as the stressed ones; these unstressed syllables after the stress must not be rushed, as the ones before the stress are, but must be given the same amount of time as the stressed syllable. Say those examples, and be sure that the three words all take about the same time to say. Then try these:

\[\,*\text{gud} \quad \,*\text{beta} \quad \,*\text{eksələnt} \quad \,*\text{fain} \quad \,*\text{fain} \,*\text{ʃəl}\]

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In the group \( \text{it waz } \*\text{beta} \) there are two unstressed syllables before the stress and one after it. The first two are said quickly, the last one not so quickly, taking the same amount of time as /be-/.

Practise that group, with the first two syllables very short and the next two longer. Do the same with the following:

\[\text{ju: kan } \*\text{si: dam} \quad \text{ar waz in } \*\text{landan} \]
\[\text{dier } \*\text{in*d3id it} \quad \text{si: k*pektid it} \]
\[\text{hi: kud av } \*\text{vordid it} \quad \text{it waz } \*\text{a*mirek!} \]
\[\text{it waz an } \*\text{eksidont} \quad \text{mar } \*\text{polad3iz} \]
\[\text{bet d3a w3 } \*\text{plenti av dam} \quad \text{jo: r im*posab}! \]

The group \( \*\text{wai } \*\text{not?} \) has two stresses and the two syllables are given the same length. In \( \*\text{wai } \*\text{not } \*\text{gau?} \) the three stressed syllables are also equal in length. But in \( \*\text{wai } \*\text{not } \*\text{teik it?} \) the first two syllables \( \*\text{wai } \*\text{not} \) are equal in length but the following two syllables \( \*\text{teik it} \) are said in the same time as \( \*\text{wai} \), so they are both only half the length of \( \*\text{wai} \) and \( \*\text{not}. \) This is exactly what happens with \( \*\text{narn} \) and \( \*\text{nainti} \) as we saw on p. 96. We could show this as follows:

\[\*\text{wai } \*\text{not} \quad \*\text{wai } \*\text{not } \*\text{gau} \quad \*\text{wai } \*\text{not } \*\text{teik it!} \]

Similarly in \( \*\text{d3ets } \*\text{kwart } \*\text{pleznt} \) the two syllables of \( \*\text{pleznt} \) have the same amount of time as the single syllable \( \*\text{d3ets} \) or \( \*\text{kwart} \) and are therefore only half as long.

\[\*\text{d3ets } \*\text{kwart } \*\text{pleznt}!\]

In \( \*\text{d3onz } \*\text{eldist } \*\text{san} \) the stressed syllables \( \*\text{d3onz} \) and \( \*\text{san} \) which are not followed by an unstressed syllable are of the same length, and the two syllables of \( \*\text{eldist} \) share this same length of time between them.

\[\*\text{d3onz } \*\text{eldist } \*\text{san} \]

In \( \*\text{b3u3 av dam } \*\text{kerm } \*\text{b3ek} \) the three syllables \( \*\text{b3u3 av dam} \) are said in the same amount of time as \( \*\text{kerm} \) or \( \*\text{b3ek} \).

\[\*\text{b3u3 av dam } \*\text{kerm } \*\text{b3ek} \]
In *baʊθ eɪv dəm *left *ɜːlɪ the three syllables of *baʊθ eɪv dəm and the two syllables of *ɜːlɪ are said in the same amount of time as the single syllable *left, so *left is the longest syllable, the two syllables of *ɜːlɪ are shorter and the three of *baʊθ eɪv dəm are shorter still.

A stressed syllable together with any unstressed syllables which may follow it form a stress group. So *baʊθ eɪv dəm is one stress group, *left is another and *ɜːlɪ is another. The fundamental rule of English rhythm is this: each stress group within a word group is given the same amount of time.

If we leave out any spaces between syllables belonging to the same stress group it will remind us that they belong to a single stress group and must be said in the same time as other stress groups in the same word group:

*i*baʊθeɪv*dəm *left *ɜːlɪ

Do this for the following examples:

*letɪm *teɪkɪt
*teɪkɪp: *hætɒf
*dænttɛtɪk *tjuːmætʃ *tæm
*ɪzfi: *gaʊʃən *mændɪ?
*wɒntɪt *wɒndəfɪt *kændəvɪm?
*senddəm *lɛtə
*naʊveɪs *lɛktɪt *ðəə
*merɛɪ *bɔːrəut *nəu?
*hævju: *hæːdhaʊ *dʒɒnɪz?
*breɪktɪntə *sevɛrl *piːsɪz

Now practise those examples; the best way is to beat the rhythm with your hand, one beat for each stressed syllable and with exactly the same time between each pair of beats. I find it useful to bang rhythmically on the table with my pen, and at each bang comes a stressed syllable; you try it too. And don’t forget that each stress group gets the same time as the others in that word group, and that each syllable in the stress group gets the same time as the others in that stress group.

In the group *gaʊnɪ *haʊm there are two stress groups *gaʊnɪ and *haʊm. The syllable *arm does not belong to any stress group since it comes before the stress, and it is said very quickly, as we
saw earlier, quicker than the unstressed syllable in the stress group *gauñ. We can show this as follows:

\[ \text{a} \text{m} *\text{gauñ} *\text{haus} \]

In the group a\text{m} *gauñ *haus ta*dei the unstressed syllable /ta-\(/ in ta*dei behaves exactly like a\text{m}, it is said very quickly, and the stressed syllable *haus is still just as long as the two syllables of *gauñ, not reduced in length as you might expect:

\[ \text{a} \text{m} *\text{gauñ} *\text{haus ta*dei} \]

So we say that /ta-\(/ does not belong to the same stress group as haus but that it is outside any stress group, like a\text{m}. Exactly the same is true for f\text{a} in a\text{m} *gauñ *haus fa *krismæs

\[ \text{a} \text{m} *\text{gauñ} *\text{haus fa *krismæs} \]

We say that these very quick, very short syllables come before the stress, and we might write these examples like this:

\[ \text{a} \text{m}*\text{gauñ} *\text{haus ta*dei} \]
\[ \text{a} \text{m}*\text{gauñ} *\text{haus fa *krismæs} \]

In this sort of arrangement any unstressed syllable before the stressed syllable is said very quickly and does not affect the length of syllables before it. We say them as quickly as we can so that they interfere as little as possible with the regular return of the stressed syllables. Any unstressed syllable after the stress is of course part of the stress group and shares the available time with the other syllables of the stress group.

A unit of this kind, with a stressed syllable as its centre and any unstressed syllables which may come before it and after it, is called a rhythm unit. So a\text{m}*gauñ is a rhythm unit, and so is *haus and so is fa*krismæs.

How do you decide what words or syllables go together in a rhythm unit? Here are the rules:
1. Any unstressed syllables at the beginning of a word group must go together with the following stress group:

\[ \text{arwazin*landan} \]
\[ \text{mara*poladziz} \]

2. If the unstressed syllable(s) is part of the same word as the stressed syllable they belong to the same rhythm group:

\[ *\text{tʃi:pə *feɑz} *\text{tʃi:pə *feɑz} \] (cheaper fares, cheap affairs)
3 If the unstressed syllable(s) is closely connected grammatically to the 
stressed word, although not a part of that word, they belong to the 
same rhythm unit:

*gievit te*d3on  *terkøam for*wa:k
*hau didju:*mænidʒ tæbi*ðear in*tam?

4 Whenever you are in doubt as to which rhythm unit unstressed 
syllables belong to, put them after a stress rather than before it. So 
in *He was older than me*, if you are doubtful about ðæn, put it with 
æulðæ and not with miː:

hiːwæz*æulðæn  *miː.

In many languages the rhythm unit is the syllable: each syllable has the 
same length as every other syllable and there are not the constant 
changes of syllable length which occur in English word groups. Some 
such languages are French, Spanish, Hindi, Yoruba. Speakers of these 
languages and others in which all the syllables have the same length will 
find English rhythm rather difficult, and they will need to work hard 
at it. If every syllable is made the same length in English it gives the 
effect of a machine gun firing and makes the utterances very hard to 
understand. Some good work on English rhythm will help greatly in 
improving the sound of your speech.

Practise the following examples, beating the rhythm of the stressed 
syllables as you go and varying the lengths of the syllables so as to keep 
the stress groups equal in length:

*terkøt *hæum  *terkøt te*d3on  *terkøt te*d3on*æn
*læt ðæ*færa  *læt*ŋ ðæ*færa
hiːwæz*mæost æ*mjuːzɪŋ  hiːwæz*verɪ æ*mjuːzɪŋ
*dʒə*n wæz*leɪt  *dʒə*n wæz*leɪt
hiː*z*dʒast *ten  hiː*z*dʒast *sevæn
ɪtsa*ɨːd *dʒpb  ɪtsa*trɪkɪ *dʒpb
ɪtwaːz*ɾɪəli *ɡʊd  miːl  ɪtwaːz*ɾɪəli *plɛznt *miːl
ɪtwaːz*ɾɪəli *eksəlænt *miː
hiː*z*pleɪz *verɪ *wel  hiː*z*pleɪŋ *verɪ *wel
juː*dɪdɪt *ræːðæ *wel  juː*dɪdɪt *ræːðæ *bɛtæ

6.6 Fluency

One other thing which you must pay attention to in saying word 
groups is that you say them *fluently, smoothly*, with no gaps or hesita-
tions in the middle. When you know what words you have to say you should be capable of saying them without stumbling over the sounds and sequences of sounds. In English, as we have seen, one word is not separated from another by pausing or hesitating; the end of one word flows straight on to the beginning of the next. To improve your fluency try the method of lengthening word groups. Here is an example:

*I went home* on the Sunday morning train.

First you say the short group *I went home* smoothly; if you stumble, say it again, until you are sure that you can do it. Then add the next three words and say *I went home on the Sunday*, also without stumbling. Now add *morning* and say the whole thing from the beginning; and finally add *train*. Don't be satisfied until you can say it without hesitation and with your best English sounds and rhythm. Other examples for practice are on p. 106.

One difficulty which often affects foreign learners is connected with a vowel at the beginning of words, especially if it begins a stressed syllable. An example is: He's always asking awkward questions where *ɔːːlɜːz, əːskin* and *kwestʃən* all begin with a stressed vowel. English speakers glide smoothly from the final sound of the word before to the initial vowel of the following word with no break, no hesitation. Many speakers of other languages separate the two words by a glottal stop (see p. 14) and this gives a very jerky effect in English. You must try to go smoothly and continuously from one word to the other, with no glottal stop, no break.

| hiːz ɔːːlɜːz əːskin kwestʃən |

When the final sound of the word before is a consonant it will help if you imagine that it belongs to the following word, and we might transcribe our example: hiːz ɔːːlɜːz əːskin kwestʃən. This will stop you making a gap before the vowel.

If the final sound of the word before is a vowel there are various ways of avoiding the gap. In ɔːː ʌ ə it may help to write a little /j/ before the /ʌ/. ɔːː *ʌ ə*. The glide from /tʃ/ to /ʌ/ is very like a /j/ but a very gentle one. The same trick can be used after /tʃ/ and the diphthongs /eɪ, aɪ, æ/ which end in /ɪ/. ʌr *əːz, mæ *kænt, əʊ boʊ *let it (they are, my aunt, the boy ate it). However, we do distinguish between my ears and my years, etc., mæ *ɪəz and mæ *jɪəz, where jɪəz has a longer and stronger /j/ than the short and gentle glide before ɪəz.

Similarly, after /uː/ and the diphthongs /əu, au/ which end in /uː/, we can use a little /w/-sound as the link, for example two others, *tuː.*
Words in company

"ændez, go in *gæu *, m, know odd *hæu *-pd. Again we distinguish between two-eyed and too wide: *tu: *ward, *tu: *ward.

The vowels /æ/ and /ə/ can always be linked to a following vowel by /r/: her own her *oun, for ever far *eva, and this is also true for /a, e, o:/ clear air *klær *ea, share out *ʃeər *aut, poor Eve! *pær *i:v.

Again it may help to attach the /r/ to the following word: ha: *ˈoun, *klər *ea, etc. When /ə/ or /a:/ occur at the end of a word and a vowel immediately follows we also use /r/ as a link if the spelling has the letter r in it, but not otherwise, so /r/ occurs in more and more *mɔ: *ən *mɔ: but not in saw off *sa: *ɔf, and it also occurs in far away *fa: *ə*weit.

When we go from /ɔ/ or /a:/ to a following vowel without a linking /r/ we glide smoothly from one to the other with no interruption of the voice by a glottal stop. Other examples for practice are on page 107.

6.7 Changing word shapes

We have already seen that some words have weak and strong forms depending on their place in the group and on stress. The shape of a word may also be altered by nearby sounds; normally we pronounce one as wan, but one more may be pronounced wam mɔ:, where the shape of one has changed because of the following /m/ in more. Also next is usually pronounced nekst, but in next month may be neks manθ, where the final /t/ has disappeared.

Alterations

Forms like wam mɔ: where one phoneme replaces another mainly affect the alveolar sounds /t, d, n, s, z/ when they are final in the word:

Before /p, b, m/

/p/ replaces /t/: right place *raίp pleis
white bird *wɑip bɑ:d
not me *nɔp mɪ:
/b/ replaces /d/: hard path *ha:b paːθ
good boy *gub bɔri
good morning *gub mɔːnɪŋ
/m/ replaces /n/: gone past *gɔm paːst
gone back *gɔm ɓæk
ten men *tɔm men

Before /k, ɡ/

/k/ replaces /t/: white coat *waɪk kәut
that girl *ðәk ɡә:l
/g/ replaces /d/: bad cold bæg kæuld
    red gate ræd gæt

/ŋ/ replaces /n/: one cup wæŋ kæp
    main gate mæŋ gæt

Similarly, the sequences /nt/ and /nd/ may be replaced by /mp/ or /ŋk/
and /mb/ or /ŋg/ in plant pot plænt pæt, stand back stæmb bæk, plant
carrots plæŋ kærts, stand guard stæŋ gærd. Even the sequences /dŋt/
and /tŋd/ may be completely altered in a similar way in couldn’t come
kæŋ kæm, couldn’t be kæb pæt:

Before /ʃ, χ/

/ʃ/ replaces /s/: nice shoes naiʃ ju:z
    this year thoʃ tio

/ʒ/ replaces /z/: those shops thoʊʃ ʃɔps
    where’s yours weəʊʃ ʃɔz

None of these alterations is necessary, so although you will hear English
people use them, especially when they speak quickly, you need not
imitate them.

In another kind of alteration the strong consonant of a pair replaces
the weak consonant in compound words like fivepence fæspæns and
newspaper nju:spɛrə and in the closely connected I have to, he has to:
æt hæt tuː, hi: hæs tuː. You should use these pronunciations, but do not
make it a general rule to replace the weak consonant by the strong in
other cases; you must distinguish between the price ticket and the prize
ticket: ðæ præs tɪkɪt, ðæ præz tɪkɪt. Notice too that the English do not
replace the strong consonant by the weak in phrases like black box,
great day, which must be pronounced blæk bɔks, greɪt der and not
blæɡ bɔks, greɪd der

Some of the alterations mentioned here have taken place in the past
inside English words, leaving them with a shape which is now normal.
Examples are: handkerchief hændkəʧɪf, special spɛʃəl, soldier səʊldər;
you must use these forms, but there are others which you may hear which
are not essential though you can use them if you wish. Examples are:
admiring ædn’mærɪŋ, Watkins wɔkɪŋz, broadcast bɾɔɡkɑːst, utmost
æm’most, inmate ɪm’mɛt.

Disappearances

The omission of sounds, as in neks der, most often affect /t/ when it is
final in a word after /s/ or /ʃ/ (as in last or left) and the following word
begins with a stop, nasal or friction sound.
Words in company

/st/ + stop:
  last time lɑːst tɑːm fast bus fɑːst bɑs
  + nasal:
    best man bes mæn first night fɑːst nɑt
  + friction:
    West side wɛst sɑrd best friend bes frend

/ft/ + stop:
  lift boy lɪft boʊ stuffed chicken stʌft ʃikn
  + nasal:
    soft mattress sɔf mæt ræs left knee lɛf ni:
  + friction:
    left shoe lɛft ʃuː soft snow sɔf snɔr

The /t/ in /st, ft/ may also disappear when other consonants follow, but this is less common. Examples are: last lap lɑːst læp, next week nɛk ʍi:k, best road bes rəʊd, left leg lɛf leg, soft rain sɔf rɛn, soft water sɔf wɔtə.

The /d/ in /nd, md/ often disappears if the following word begins with a nasal or weak stop consonant:

/nd/ + nasal: blind man blain mæn kind nurse kɪnd næs
  + weak stop: tinned beans tɪn bɪnz stand guard stæn ɡʌd

/md/ + nasal: skimmed milk skɪm mɪlk
  + weak stop: it seemed good ɪt sɪm ɡud

The /d/ in /nd, md/ may also disappear when other consonants follow, but this is less common. Examples: blind chance blain tʃa:nz, send seven sen seven, hand-woven hænd wɑʊvən, he blamed them hɪ: bleim dæm, she seemed well ʃi: sɪm wɛl, a framed picture ə frɛm pɪktʃə.

When /t/ or /d/ occur between two other stop consonants they are never heard and you should leave them out, for example: locked car lɒk kɑː; strict parents strɪk pɛrənts, he stopped behind hɪ: stop bɪhɑrd, dragged back dɹæɡ bæk, rubbed down rʌb daʊn. It is not necessary for you to use any of the other reduced forms mentioned above, but if you find it easier to do so you may use the more common ones.

Similar disappearances have taken place in the past inside English words, leaving them with a shape which is now normal. Examples are: grandmother ɡrɛnmɑːðə, handsome hænsəm, castle kɑːsəl, postman poʊs- mən, draughtsman draftsmən. In all these cases you should use this
normal form. There are other cases where two forms may be heard: *often* /əfn/, *often* /əfən/; *kindness* /ˈkaɪndnis/, *kindness* /ˈkaɪdnɪs/; *asked* /ɑːskd/, *asked* /ə skd/; *clothes* /kləʊz/, *clothes* /kləʊdz/; and you can use whichever you find easiest.

Vowels have often disappeared from English words in the past, leaving a form which is the normal one, for example: *family* /ˈfæməlɪ/, *garden* /ˈɡɑːrdn/, *Edinburgh* /ˈɛdɪnbɜrə/, *awful* /ˈɔːfl/, *evil* /ˈɪvl/, *interest* /ɪnˈtrɛst/, *history* /ˈhɪstri/. You should naturally use these normal forms. In other cases there are two possibilities, for example: *generous* /ˈdʒenərəs/, *dʒenərəs/; *pattern* /ˈpætən/, *pætən/; *deliberate* /ˌdɛlɪˈbərət/, *dɛlɪˈbərət/; *probably* /ˈprɔbəbli/, *prɔbəbli/; *properly* /ˈprəʊpəli/, *prəʊpəli/. In these and similar cases it is best for you to use the longer form.

All these examples of changes and disappearances of sounds should encourage you to listen most carefully to the real shapes of English words, which are so often different from the shapes which the ordinary spelling might suggest. You can always find the normal shape of a word by looking for it in a pronouncing dictionary, for instance Daniel Jones’s *English Pronouncing Dictionary*, which is most useful for any foreign user of English, but the most important thing, as always, is to use your ears and really listen to English as it is.

### 6.8 Exercises

(Answers, where appropriate, on p. 135)

1. Divide the following passage into word groups (p. 90).

   I have needed some new bookshelves for a long time. So during my holiday I decided to tackle the job myself. Not that I am very clever with my hands but it did not seem too difficult and as I had already said that we could not afford to go away I thought it would be prudent not to spend money having it done professionally. I bought the wood at the local handicraft shop and I had plenty of screws, but I found that my old saw [which had been left behind by the previous owner of the house] was not good enough and I decided to buy a new one. That was my first mistake, my second was to go to the biggest ironmonger in London and ask for a saw. You would think it was simple, wouldn’t you, to buy a saw. But it is not. I said to the man behind the counter, ‘I want a saw.’ He was a nice man and did his best for me. ‘Yes, sir, what kind of saw?’ ‘Oh, a saw for cutting wood.’ ‘Yes, sir, but we have fifteen different kinds for different jobs. What did you want it for?’ I explained about my bookshelves and felt like an ignorant fool in a world of experts, which was true! He saw that I was a novice and was very kind. He
told me what I should need and advised me to have a ladies’ size. 'Easier to manage for the beginner, sir.' He was not being nasty just helpful and I was grateful to him. He also sold me a book on woodwork for schoolboys and I’ve been reading it with great interest. The next time I am on holiday I shall start on the shelves.

Each of the following examples contains one or more of the words which often have weak forms (p. 92). Transcribe the examples phonetically, showing the stressed syllables and the weak (or strong !) forms of those words:

They came to the door. There were two of them.
What are you surprised at? She is as old as the hills.
She has an uncle and a cousin I shall be angry.
Who will meet him at the airport? I will.
What is her phone number? What does that matter?
I would like some tea. Well, make some.
What has John come for? For his saw that you borrowed.
What can I do? More than I can.
He was pleased, wasn’t he? Of course he was.
When am I going to get it? I am not sure.
I have taken it from the shelf. Yes, I thought you had.
They had already read it. But so had I.

Mark the words in the passage in Exercise 1 which should have a weak form.

Use the following lengthening word groups for practising fluency (p. 100):

I don’t know how long I need to wait for John to come home.
It was near the end of the week before I arrived back from Scotland.
Who was that awful woman – you talked to all evening at the party?
I can’t understand how you did it so quickly and efficiently, – Mr Southwood.
When did you hear that story about John and the girl next door?
Come and have dinner with us – on Thursday the twenty-third – of this month.

Use the following for practise in smoothness with initial vowels (p. 101):
Exercises

I was better off on my own.
Don't argue with anyone as old as I am.
How awful it is to be ill when everyone else is all right.
The hungrier I am, the more I eat.
Is there any flaw in my argument, Oscar?
Have you ever asked Ann about Arthur and Amy?
I owe everything I am to my uncle and aunt.
Come over to our house for an evening.
I haven't set eyes on Alec for ages and ages.
I ended up owing eighty-eight pounds.
You always ought to earn an honest living.

6 Arrange each word group in the passage in Exercise 1 into one or more rhythm units showing the stressed syllable and the unstressed syllables attached to it.

7 Which words in the passage might show alterations or disappearances in sounds (pp. 102 and 103)?

8 Transcribe the whole passage phonetically showing word groups, stressed syllables, rhythm groups and weak forms of words; then compare it with the version on p. 135 and notice any differences. Practise each word group aloud, concentrating on smoothness and rhythm.
Every language has melody in it; no language is spoken on the same musical note all the time. The voice goes up and down and the different notes of the voice combine to make tunes. In some languages the tune mainly belongs to the word, being part of its shape, and if the tune of the word is wrong its shape is spoiled. The Chinese languages are like this and so are many others in south-east Asia, Africa and America. In these languages the same sounds said with different tunes may make quite different words: in Mandarin Chinese ma: said with a level tune means mother but ma: with a rising tune means horse, an important difference! In many other languages, of which English is one, the tune belongs not to the word but to the word group. If you say the English word No with different tunes it is still the same word, but nevertheless tune plays an important part in English. We can say a word group definitely or we can say it hesitantly, we can say it angrily or kindly, we can say it with interest or without interest, and these differences are largely made by the tunes we use: the words do not change their meaning but the tune we use adds something to the words, and what it adds is the speaker’s feelings at that moment; this way of using tunes is called intonation.

English intonation is English: it is not the same as the intonation of any other language. Some people imagine that intonation is the same for all languages, but this is not true. You must learn the shapes of the English tunes, and these may be quite different from the normal tunes of your own language; and you must learn the meanings of the English tunes too, because they are important. For example, thank you may be said in two ways: in the first the voice starts high and ends low, and this shows real gratitude; in the second the voice starts low and ends high, and this shows a rather casual acknowledgement of something not very important. A bus conductor will say thank you in this second way when he collects your money and this is quite reasonable since he does not feel great gratitude. But if an English friend invites you to spend a week-end at his home and you reply with the second thank you instead of the first your friend will be offended because you don’t sound really
grateful. You may have made an honest mistake but it is difficult for him to realize that; he will think that you are being impolite.

7.1 Tune shapes

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

[Diagram showing pitch changes]

He was in an ap*pallingly* bad *temper.

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

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

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

[Diagram showing pitch changes]

He was in an ap*pallingly* bad *temper

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

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

He was in an appallingly bad temper.

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

He was in an appallingly bad temper.

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

In answer to the question What is John like? we might reply: He seems very nice and the usual way of saying this is:

He seems very nice.

Here seems is not marked as important; even though it is stressed it is on a low pitch like the unimportant initial words in our first example; the meaning of the group is approximately the same as He's very nice. But if it is:

He seems very nice.

there is much more weight on seems because of the jump in pitch, and we understand that the speaker considers it important: he does so in order to emphasize that he is talking about the seeming, the appearance, and is not saying that John really is very nice. So the important words in a group affect the shape of a tune.

Now look at the following:
Tune shapes

*What's *that?

In both these examples the words what and that are marked as important; what is stressed and on a high pitch and that has a fall in pitch in the first case and a rise in the second. So it is not only the number of important words which affects the tune-shape. The difference here is a difference of attitude in the speaker; the first example is a rather serious, business-like question, the second shows rather more interest and friendliness. So the attitude of the speaker, his feelings as he says the group, affects the tune-shape, and affects it very much, as we shall see.

Before we think about the speaker's attitudes let's see what tunes you must learn to use in speaking English: I cannot teach you all the tunes that English speakers use, but I shall describe the ones you must know to make your English sound like English.

7.2 The falling tune – the Glide-Down

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

---

*No  *Two  *Tenpence

---

*Excellent  *Definitely

NOTICE
1 On a single syllable the voice falls within the syllable.
2 On more than one syllable the voice either falls within the stressed syllable or it jumps down from that syllable to the next.
3 Unstressed syllables at the end are all very low.

Start with *Tenpence and start by *singing it it doesn't matter if your singing is not very good, it will be good enough for this! Sing the first syllable on a fairly high note, but not very high. I cannot tell you exactly what note to sing because I don't know whether you have a
naturally high voice or a naturally low one, but sing a note rather above the middle of your voice. Then sing the second syllable on the lowest possible note — growl it! Do this several times and hear the fall in pitch, then gradually go more quickly and stop singing. Say it, but with the same tune as before. Do the same with *Excellent and *Definitely and be sure that the unstressed syllables are as low as possible. Don’t let them rise at the end; keep growling!

If there are other words following the fall they may still have stress, as in our previous example:

. . . . . . . . . . .

He was in an ap*pallingly *bad *temper.

But they are still said on that very low pitch, just like the unstressed syllables. Keep them right down.

Now try *No. Sing it on two notes, the high one, then the low one, as if it had two syllables, and again increase your speed and stop singing, but keep the same tune. Be sure that you finish with the pitch as low as you possibly can, right down in your boots!

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

. . . . . . . . . . .

*What’s *that? *What was *that?

*What was the *matter with *that?

NOTICE
1 The stressed syllable of the first important word is high and any unstressed syllables following it are on the same pitch.
2 The stressed syllable of the second important word is a little lower and any unstressed syllables following it are on the same pitch.
3 The fall starts at the same pitch as the syllable just before it.

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

. . . . . . . . . . .

*How can I *possibly *pay him *two *hundred *pounds?
Start with *What's said on a rather high pitch in your voice; keep the voice level, don’t let it rise or fall. Then add *that with the same fall as before. Then put *was between the two, at the same level as *What and the beginning of *that; don’t let it be higher or lower than *What. If necessary start by singing it. Then try *What was the *matter with *that in three parts: *What was the all on the high note, then *matter with all a little lower; put them together: *What was the *matter with to form a high step followed by a lower step. Then add *that, falling as before from the same pitch as with. Similarly practise the longest example in parts, each part a little lower than the one before, and the fall at the end from the pitch of the syllable before. Try to keep the unstressed syllables on the same pitch as the stressed ones, and not to let them jump either up or down. This treatment of the important words in downward 'steps' occurs also in other tunes, as we shall see later.

If there are any unstressed syllables before the stressed syllable of the first important word, these are all said on a rather low pitch:

I was *glad.  
I was *very *glad.

But it was ri*diculous.

Also, any stressed syllable near the beginning which belongs to a word which is not important is said on this same rather low pitch:

He *seems *very *nice.  
I *taught him *all I *know.

NOTICE

These low syllables at the beginning are not at the lowest possible pitch like the ones at the end, but they must be lower than the high pitch which follows.

Practise these examples and be sure that the voice jumps upwards from the low syllables at the beginning to the first high-pitched stress.

We have a way of showing the Glide-Down which is simpler and quicker than the dots and lines used up to now. Before the stressed syllable where the voice falls we put ('). So: ‘No ‘Two ‘Ten-
pence ‘Excellent ‘Definitely’. Notice that no other mark is needed
to show the very low unstressed syllables at the end – any unstressed syllables after a fall are always low.

Before the stressed syllable of each other important word we put ('). So: 'What's 'that 'What was 'that 'What was the 'matter with 'that How can I 'possibly 'pay him 'two 'hundred 'pounds. Each of these marks shows a step, beginning with a high one and gradually coming lower until the fall is reached.

Unstressed syllables at the beginning have no mark before them: I was 'glad I was 'very 'glad | But it was ti'diculous. If there is a low-pitched stress near the beginning (as in He *seems *very *nice it is marked by (,); so: He ,seems 'very 'nice I ,taught him 'all I 'know . And the same mark is used for stressed syllables which come after the fall. So: He was in an ap'palling ly bad ,temper .

So with these few marks we can show all the features of the Glide-Down. In the following examples, first write them out in the longer way with dots and lines, to make sure you understand what the simpler system means, then practise them carefully:

Take it 'Have them 'Splendid 'Nonsense 'Wonderful 'John's,coming 'Susan's,knocking at the,door 'Ten 'Two 'Five 'Eight 'Six 'Half 'This 'Which 'Fifty 'pounds 'Seventy 'five 'One and a 'half It was im'possible I could have 'cried They were in a 'terrible 'mess I'll see you on 'Thursday 'night It's 'just 'after 'midnight There were 'too 'many 'people there 'Why did you 'tell him he was 'wrong? It ,wasn't 'half as 'difficult as I 'thought it ,would be You can ,phone me at 'any 'time of the 'day or 'night I ,waited ,almost 'twenty-'five 'minutes for the 'wretched ,man .

7.3 The first rising tune – the Glide-Up

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

\[ \text{But *is it *true that you’re *changing your *job?} \]

The last important word is job and here the voice rises from a low pitch to one just above the middle of the voice. Apart from this the tune is the same as in the Glide-Down: the unstressed syllable at the
beginning is low, and there is a step at the stressed syllable of each important word.

Similarly, *Are you married?* would be:

*Are you married?*

Notice that the stressed syllable of the last important word is low and that the voice jumps up to the unstressed syllable. And notice too that in *Have you posted it to him?* we have:

*Have you posted it to him?*

where again the stressed syllable of the last important word is low and each following unstressed syllable is a little higher, the last one of all being on the same fairly high note as in the previous examples.

Once again there may be stressed words within the rise, but they are not felt to be important:

*Have you been at *work to*day, *John?*

*Work* is the last important word, and although *today* and *John* are stressed they behave just like the unstressed syllables of the last example and are not considered important by the speaker.

Practise with the following:

*Forty*

*Forty of them*

*Forty of them were *there*

The first syllable must be low, and the last syllable fairly high; concentrate on these and let any syllables between these points take care of themselves. How you get from the low to the higher note at the end doesn’t matter, but be sure that you start low and end fairly high (not *very* high!).

Now try the rise on one syllable:

*Two*  *Five*  *Eight*  *Six*
If necessary sing the two notes as if there were two syllables and then gradually speed up and stop singing. Notice that the rise is slower on a long syllable like *Two or *Five, quicker on *Eight where the diphthong is shortened, and quickest on *Six where the vowel is shortest.

Now try adding other important words before the rise; say them as you did in the Glide-Down:

\[
\begin{array}{cccc}
\bullet & \bullet & \bullet & \bullet \\
\bullet & \bullet & \bullet & \bullet & \checkmark
\end{array}
\]

Are there *two of them? *Can you be *here by *five?

And get the voice down low for the beginning of the rise.

In the simpler intonation marking, we use (,) before the stressed syllable of the last important word to show where the rise starts and (\&) before any stressed syllable within the rise. The other marks are the same as for the Glide-Down. So the examples used in this section are marked as follows:

But 'is it 'true that you're 'changing your ,job? 'Are you ,married? 'Have you ,posted it to him? 'Have you 'been at ,work to-day, 'John? 'Forty ,Forty of them ,Forty of them were 'there ,Two ,Five ,Eight ,Six 'Are there ,two of them? 'Can you be 'here by 'five? .

Compare these with the fuller marking on the previous pages, then write out the fuller marking for the examples below and finally practise them carefully:

'Who's ,that? 'Don't be ,long 'Give it to ,me I'm 'just ,coming Is 'anything the ,matter? Can 'anyone 'tell me the ,time? I was 'only 'trying to ,help You can 'see it a 'gain to-morrow He's 'perfectly 'capable of 'looking 'after him ,self I told him I was 'very 'pleased to ,see him I 'shan't be 'any 'later than I 'usually 'am 'Did you 'say it was your ,twentieth 'birthday to-day? 'Could I 'borrow 'this ,book for a 'day or 'two? 'Would you 'mind if I 'brought my ,mother-in-law to 'see you? .

7.4 The second rising tune – the Take-Off

After the Glide-Down and the Glide-Up we have the Take-Off; this also ends with a rise in the voice, like the Glide-Up, but any words and syllables before the rise are low. An example is:
I was *only *trying to *help.

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

The rise, as in the Glide-Up, either takes place on one syllable, like help, or it is spread over several syllables:

I was *only *trying to *help him with it.

Before the rise any stressed word is felt to be important, even though there is no change of pitch. All the syllables before the rise are said on the same low pitch as the beginning of the rise; they must not be higher than this, or you will have a Glide-Up instead of a Take-Off.

Practise the following and concentrate on keeping the syllables up to and including the beginning of the rise on the same low pitch:

It *was. I was *trying.

You *didn’t *really *hurt your*self.

In the simpler intonation marking the rise has the same mark as before (,) any stressed syllables after this have (‘), and any stressed syllables before it have (‘). So our examples are marked:

I was ,only ,trying to ,help I was ,only ,trying to ,help him with it ||
It ,was I was ,trying| You ,didn’t ,really ,hurt your*self .

Practise the following examples and be sure to keep the syllables before the rise low:

|You ,liked it | | You en ,joyed it | You were en ,joying it | I ,didn’t ,hurt you | ,No-one’s ,stopping you | It was ,perfectly ,under ,stand- able | I ,wasn’t ex,pec ting him at ,six o,clock in the ,morning | I ,didn’t ,think he’d ,mind me ,borrowing it for a ,while | ||You ,shouldn’t have ,given him ,all that ,money ,you *silly *boy |.

7.5 The falling-rising tune – the Dive

The last of our tunes that you must learn is the Dive. In its shortest
form this consists of a fall from rather high to low and then a rise to about the middle of the voice.

*Five *Why? *Soon

This fall-rise is connected with the stressed syllable of the last important word, like the fall and the rise of the other tunes. But it is only completed on one syllable if that syllable is final in the group. If there is one or several syllables following, the fall and the rise are separated:

*Twenty *Seventy *Seventy of them

The fall is on the stressed syllable of the last important word and the rise on the last syllable of all. In the following examples:

*That was *nice. *That wasn't *very *friendly.

there are stressed (but not important) words following the fall; in that case the rise at the end is from the last of the stressed syllables.

Words or syllables before the fall are said in the same way as for the Glide Down and Glide-Up. Examples:

She was *quite *kind.

I *may be *able to *come on *Monday.

Notice that the fall of the fall-rise is always from a fairly high note.

If the stressed syllable of the last important word is final in the group, or if it is followed only by unstressed syllables, we put (') before it in the simpler intonation marking, so:

^Five ^Why? ^Soon ^Twenty

^Seventy | ^Seventy of them

But if the fall is followed by one or more stressed syllables we mark the fall with (' and we put (,) before the last stressed syllable of all; any other stressed syllables have (,) before them. So:

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"That was nice"  "That wasn't very friendly"

Other intonation marks are the same as for the Glide-Down and Glide-Up:

<table>
<thead>
<tr>
<th>She was 'quite kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>I 'may be 'able to 'come on 'Monday</td>
</tr>
</tbody>
</table>

Also:

<table>
<thead>
<tr>
<th>She, said she was 'quite 'pleased a,'bout it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start practising on three syllables: fall on the first, keep the second low and rise on the third. Do it slowly and sing them if necessary:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'She, won't 'help</th>
</tr>
</thead>
<tbody>
<tr>
<td>'I, don't 'know</td>
</tr>
<tr>
<td>'That's, no 'good</td>
</tr>
<tr>
<td>'That was 'nice</td>
</tr>
<tr>
<td>'John can 'come</td>
</tr>
<tr>
<td>'This is 'mine</td>
</tr>
</tbody>
</table>

Notice that when the first syllable has a short vowel there may be a jump down to the next syllable rather than a fall. Compare:

```
\( \begin{align*}
\text{'She, won't 'help.} & \quad \text{'That's, no 'good.} \\
\end{align*} \)
```

When you are sure that you have the fall followed by the rise, speed up gradually to normal speed. Then try examples with two syllables, falling on the first (or jumping down from it) and rising on the second. Remember to start quite high:

<table>
<thead>
<tr>
<th>'You, can</th>
<th>\textasciitilde\textasciitilde\textasciitilde\textasciitilde Tuesday \textasciitilde\textasciitilde\textasciitilde\textasciitilde Eighty</th>
</tr>
</thead>
<tbody>
<tr>
<td>'I, can't</td>
<td>\textasciitilde\textasciitilde\textasciitilde\textasciitilde Friday \textasciitilde\textasciitilde\textasciitilde\textasciitilde Sixty</td>
</tr>
<tr>
<td>'John, does</td>
<td>\textasciitilde\textasciitilde\textasciitilde\textasciitilde Sunday</td>
</tr>
<tr>
<td>'That's, nice</td>
<td>\textasciitilde\textasciitilde\textasciitilde\textasciitilde April</td>
</tr>
<tr>
<td>'Pat, came</td>
<td>\textasciitilde\textasciitilde\textasciitilde\textasciitilde August</td>
</tr>
</tbody>
</table>

Next try the Dive on one syllable. Do it very slowly at first on three notes: high low high:

```
\( \begin{align*}
\text{'Two | | 'Four} \\
\text|'Nine | 'Me} \\
\text|'You | | 'Soon |} \\
\text|'Please | 'Try} \\
\end{align*} \)
```

Then gradually speed up and stop singing. Now try with short vowels:
The voicing of the final consonant will help you with those the rising part of the Dive is on the final consonant, so use it.

More difficult are the short vowels followed by consonants with no voice, but you may lengthen the vowel a little to give you time to make both the fall and the rise:

<table>
<thead>
<tr>
<th>Six</th>
<th>Which</th>
</tr>
</thead>
<tbody>
<tr>
<td>This</td>
<td>That</td>
</tr>
<tr>
<td>What</td>
<td>Us</td>
</tr>
<tr>
<td>Stop</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Always be sure that you start high, go low and finish higher. Now some longer examples, which are easier, rather like a fall followed by a Take-Off. Keep the syllables after the fall down low until you reach the rise:

'I, couldn't, help it
'Someone's, got to, do it
'Mary would, probably, tell you
'John, came, home to, day
'Several, people have, told me they, thought it, looked, pretty

Now try adding other words before the fall-rise:

'Don't, worry
'Don't be, late
'You 'mustn't, lose it
'You can 'have it for a, couple of, days
'Try 'not to 'break, that
'I 'went up to 'London by 'car to, day
'John 'told me he was 'going on 'holiday, next, week
'I 'hear there's 'been a, great 'deal of, trouble a, bout, that |

7.6 How to use the tunes

Statements

1. Use the Glide-Down for statements which are complete and definite:
How to use the tunes

1. It was 'quite 'good
   I 'liked it 'very 'much
   I 'wouldn't 'mind 'seeing it a 'gain'.

2. If the statement is intended to be soothing or encouraging use the Glide-Up:
   I 'shan't be ,long
   'John'll be 'here ,soon
   I 'won't 'drive 'too ,fast (so don't worry).

3. If the statement is a grumble, use the Take-Off:
   I ,didn't ,hurt you (so why make all that fuss?)
   You ,can't ,possibly ,do ,that (you ought to know better)
   I ,did (grumbling contradiction).

4. If the statement is not complete but leading to a following word-group, use the Dive:
   I 'looked at him (and recognized him at once)
   She 'took the 'car | (and drove to London)
   When 'ever he 'comes to 'visit us | (he tries to borrow money).

5. If the statement is intended as a question use the Glide-Up:
   You ,like it?
   You 'can't ,go?
   He 'doesn't 'want to ,lend you it?

6. For statements which show reservations on the part of the speaker and which might be followed by but . . . or by you must admit or I must admit use the Dive:
   He's 'generous (but I don't trust him)
   He's 'handsome (you must admit)
   I could 'take you 'there to 'morrow | (but not today)
   I 'like your 'hat (I must admit)
   It 'wasn't a 'very 'nice 'thing to 'do | (you must admit).

7. If the statement is a correction of what someone else has said, use the Dive:
   (He's forty-five) 'Forty-six
   (I like him a lot) You 'used to ,like him
   (I can't do it) You 'can't do it 'that ,way .
8 If the statement is a *warning*, use the Dive:

You'll be 'late
I 'shan't 'tell you a 'gain
| You 'mustn't 'shake it, too, much .

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

I 'went to 'London on ,Monday
You can 'keep it if you ,really ,want it
He was 'very 'well when I ,last ,saw him
I'm 'very 'comfortable ,thank you .

**Wh-questions (containing Which, What, Who, etc.)**

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

'How's your 'daughter?
'When are you 'coming to 'see us?
'When did you get 'back from 'holiday? |

11 Use the Glide-Down if you want the question to sound more *business-like* and interested in the subject, and also for one-word questions (unless they are repetition-questions, see 12):

'Why did you 'change your 'mind?
'Who on 'earth was 'that? |
'Which? .

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

',When did I 'go? (Or where?)
| ,Why? (Because I wanted to)
(I arrived at ten o'clock) ,When? |
(It took me two hours) ,How 'long?
(John told me to do it) ,Who 'told you to 'do it? |

Notice that in examples like the last three, where the other person is being asked to repeat information, the rise begins on the *wh-word.*
How to use the tunes

Yes-No questions (questions answerable by Yes or No)

13 For short questions used as responses, like Did you?, Has she?, etc., use the Glide-Down:

(John’s on holiday) | ‘Is he?
(I went to the theatre last night) | ‘Did you?.

14 For all other Yes-No questions use the Glide-Up:

‘Have you ‘seen him ‘yet? |
‘Did ‘John ‘post ‘that ‘letter?
‘Can I ‘see it? .

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

(Have you seen him yet?) ‘Have I ‘seen him ‘yet? |
(Will you help me?) ‘Will I ‘help you? |

Tag-questions (short Yes-No questions added on to statements or commands)

15 For tag-questions after commands, use the Take-Off:

‘Come over ‘here , will you?
‘Let’s have some ‘music | , shall we?
‘Hold ‘this for me | , would you? .

16 If neither the statement nor the tag-question have the word not in them, use the Take-Off:

You ‘liked it , did you?
They’d ‘like some ‘more | , would they? |

17 Where the word not occurs in either the statement or the tag-question use the Glide-Down to force the other person to agree with you:

It’s ‘cold to-day | ‘isn’t it? (Forcing the answer Yes.)
It was a ‘very ‘good ‘film ‘wasn’t it? !
You ‘won’t ‘worry ‘will you? (Forcing the answer No)
He ‘can’t ‘really ‘help it | ‘can he? .

18 When you don’t want the other person to agree with you, but to give his opinion, use the Take-Off:

You’re ‘coming to ‘tea with us , aren’t you? |
You 'wern't 'here on 'Wednesday , were you?
He , didn't , look , ill | , did he ? .

Commands

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

`Shut the , window
`Do have some , more , tea ? |
`Send it as , soon as you , can
`Don't , make me , angry

Notice commands with only one important word:

`Try
`Take it
`Lend it to them .

20 For *strong commands* use the Glide-Down:

`Don't be a 'stupid 'idiot
`Take your 'feet off the 'chair
`Come and have 'dinner with us
`Have some 'cheese .

Exclamations

21 For *strong exclamations* use the Glide-Down:

`Good 'Heavens!
`How extra'ordinary !
`What a 'very 'pretty 'dress !
`Nonsense !
`Splendid ! .

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

`Thank you
`Thank you 'very 'much .

22 For *greetings* and for *saying goodbye* use the Glide-Up:

`Good ,morning
`Hul,lo
'Good, bye
'Good, night.

23 If the exclamation is questioning use the Take-Off:

,Oh?
,Really?
,Well?

24 For exclamations which refer to something not very exciting or unexpected, use the Glide-Up:

,Thank you
,Good
,'All ,right
,'Good ,luck.

The 24 rules given here for using the tunes will help you to choose a tune which is suitable for whatever you want to say. This does not mean that English speakers always follow these rules; if you listen carefully to their intonation (as you must!) you will notice that they often use tunes which are not recommended here for a statement or command, etc. You must try to find out what tunes they use and when, and just what they mean when they do it. But if you study the rules carefully and use the tunes accordingly you will at least be using them in an English way, even though you will not have the same variety or flexibility in their use that an English speaker has. This will only come with careful, regular listening and imitation. Don’t be afraid to imitate what you hear, whether it is sounds or rhythm or intonation, even though it may sound funny to you at first. It won’t sound half as funny to an English ear as it does to you, and in any case you’ll soon get used to it!

7.7 Exercises
(Do not look at the answers on p. 136 until you have completed all these exercises.)

1 Practise again all the examples given in this chapter. Be sure that you understand the relation between the short and the long way of showing the intonation.

2 Transcribe the following conversation phonetically; divide it into word groups and rhythm units and then underline the important words:
Can you recommend somewhere for a holiday?
What an odd coincidence! I was just going to tell you about our holiday!
Really? Where did you go? The South of France again?
No, this time we went to Ireland!
Oh, you went to Ireland, did you? You were thinking about it the last time we met.
Oh yes, I mentioned it to you, didn’t I?
You were thinking of Belfast, weren’t you?
Dublin. But we didn’t go there in the end.
Didn’t you? Where did you go?
Where? To Galway.
That’s on the West coast, isn’t it? Was the weather good?
Reasonably good.
Tell me about the prices there, would you?
They weren’t too bad. You should go there and try it. But you ought to go soon. Summer’s nearly over!
It isn’t over yet. But thank you very much for your advice.
Good luck. Have a good time.
Thank you. Goodbye.

3 Study the rules for using the tunes and then rearrange them so that all the rules concerning the Glide-Down are brought together; and similarly with those concerning the Glide-Up, the Take-Off and the Dive.

4 Using the rules, mark the intonation of each word group in the conversation in 2. After you have finished the whole conversation check your marking carefully with the answer on p. 136 and notice any differences. Then practise saying each part of it separately until you are satisfied that it is correct, and finally put the parts together so that you can say the whole thing fluently, rhythmically, and with English sounds and intonation.
Conversational passages for practice
That's a nice suit. I haven't seen it before, have I?

No. It's the first time I've worn it, actually. I only got it about four days ago. You like it, do you?

Very much. Did you have it specially made, or did you buy it off the peg?

I had it made. I very rarely buy a suit, so I thought I'd have it tailored, and I'm quite pleased with it.

I should think so. It's very handsome. May I ask where you got it?

The same place as I got my last one, nineteen years ago.

Nineteen years? Do you really mean to tell me you haven't had a suit since then?

That's right. I don't often wear a suit, you see, so they tend to last a long time.

Nineteen years is certainly a long time; and even if you don't wear them much, your old one must have lasted well.

Oh, it did. They did a very good job on it.

What was the name of the tailor?

Philipson. It's quite a small shop right at the end of King Street.

I know it. Rather a shabby-looking place. I've never been in there.

I wouldn't call it shabby, but it isn't very modern, I admit. However, they're very obliging, and take a great deal of trouble.

So I can see. I think I'll go along there. I need a new suit. Oh, by the way, what sort of prices do they charge?

Pretty reasonable, really. This was eighty pounds.

That's not bad. I think I'll look in there tomorrow.

Yes, do. Mention my name if you like. It won't do any harm, and it might do some good. I've just paid my bill.
I need a couple of shirts. Grey terylene, please.

Certainly, sir. I'll just get some out. Would you mind taking a seat for a minute. I shan't be long.

No, don't be too long. I haven't very much time.

Very good, sir. Here's a nice shirt; we sell a lot of this one.

Do you, now? Yes, it's the sort of style I want, but I asked for grey.

This is purple.

Purple, sir? Surely not. It's what we call silver-blue.

Well, it looks purple to me. Anyway, I'd like something a little less bright, more like the one I'm wearing.

Oh, that sort of grey. I haven't seen that for years.

I bought it here, six months ago.

Did you really, sir? It must have been old stock.

Well, see if you've still got any left, will you?

Ah, yes, here we are. I'm sorry about the dust, sir. Can I lend you a handkerchief?

No, thank you, I'll survive. Yes, that looks better. Have you another one like it?

I'm afraid not, sir. It's probably the last in the country.

Oh, all right, I'll take it. How much is it?

Twelve pounds, sir. It was a very good shirt in its time.

I should think so, at twelve pounds. Can I pay by cheque?

Certainly, sir. You have a cheque card?

Yes, I have.

And would you just put your name and address on the back?

I can never understand that. If the cheque was no good, I'd put a false name and address, wouldn't you?

You're joking, sir, of course. I naturally assume your cheque is good.

Very trusting of you. It is, as a matter of fact.

Is there anything else you need, sir? Ties, socks, vests?

I don't think so, thank you. Good morning.

Good day, sir.
You're a gardener, aren't you? Do you know anything about Busy Lizzies?
About what? Busy Lizzies? What on earth are they?
Oh, I thought you'd know. They're house-plants; I've just been given one, by my sister, and I want to know how to look after it.
I'm afraid I don't know much about house-plants, but I've got a book somewhere that might help. Let's see. Ah, yes, here it is.
'The Care of House-Plants'. Mm, that looks useful.
Do you happen to know the Latin name of it?
I'm afraid I don't. Busy Lizzie's the only name I've heard.
What does it look like?
Well, it's got a rather watery-looking stem, very pale green, and fairly small pink flowers.
How many petals?
Good gracious, I've never counted them. Four or five, I suppose.
They're rather like wild rose petals.
I'll look up Busy Lizzy in the index. They may give it. Yes, here it is.
Page ninety-eight. There, is that it?
My word, that's a big one! Mine's only got one stem, and that seems to have dozens. But I think it's the same one.
Well they like light, but not heat; water them well in the summer, but not very much in winter. And that's about all. Oh, that's rather nice; it says here that the German name for it means Industrious Elizabeth! Much grander than Busy Lizzie.
I think I'd rather have a Busy Lizzie in my house than an Industrious Elizabeth. But thank you very much, I'm very grateful to you. Perhaps I'll be able to keep it alive now. I usually have a disastrous effect on plants.
I should only water it once a month now, until the spring. Otherwise, you'll probably kill it.
Good. I'll do that. Thanks again.
Answers to exercises

Chapter 1 (p. 12)

1 write, 3 /r, ai, t/; through, 3 /θ, r, uː/; measure, 4 /m, e, 3, æ/; six, 4 /s, ɪ, k, s/; half, 3 /h, ɔː, f/; where, 2 /w, eə/; one, 3 /w, ʌ, n/; first, 4 /f, ɔː, s, t/; voice, 3 /v, ɔː, s/; castle, 4 /k, ɔː, s, ʃ/; scissors, 5 /s, ɪ, z, ð, z/; should, 3 /ʃ, ʊ, d/; judge, 3 /dʒ, ʌ, dʒ/; father, 4 (f, ɔː, ð, θ/; lamb, 3 /l, æ, m/.

2 Some examples are: for, four, fore foː; see, see siː; sent, scent, cent sent; sole, soul souːl; choose, chews tʃuːz; herd, heard hɜːd; meet, meat, mete miːt; too, to, two tuː; sight, site saɪt.

3 rait, θruː, meza, siks, haːf, weə, wan, fɔːst, vɔɪs, kɔːsl, sɪzəz, jʊd, dʒədʒ, fəːðə, læm.

mæt, met, miːt, mett, mætt, kɔt, kat, kɔːt, lɔk, lok, bɔːd, bɔːd, laud, laud, boiz, boiz, beaz, fia, jua, kapa, grin, tʃədʒ, sən, faɪv, wið, truːθ, jelaʊ, plezə, hələʊ.

4 mʌðə, fəːðə separate /m, ʌ, f, ə/.

Chapter 2 (p. 22)

2 Complete obstruction (glottal stop); vibration (voice); and open position (breath).

4 You cannot sing a voiceless sound; tune depends on variations in the frequency of vibrations of the vocal cords, and voiceless sounds have no vibrations.

5 It allows the breath stream to pass into the nasal cavity, or prevents it.

10 The tongue moves from a low to a high front position for /æt/, from a low back to a high front position for /æt/, and from a low to a high back position for /au/.

12 The side teeth gently bite the sides of the tongue because the sides are touching the sides of the palate and the side teeth.
Chapter 3 (p. 63)

1 You should concentrate on the phoneme difficulties first.

Chapter 5 (p. 89)

4 bæg, bæk; kab, kap; hav, hæ:f; høg, lok; ka:d, ko:t; pul, pu:; lu:z, luis; sæ:dʒ, sæ:tʃ; ser, serf; ræiz, ræs; dʒɔiz, dʒɔz (joyce); kæud, kɑut; hauz (vb.), haus (n.); fiaz, fiæs; skeæz, skeæs; buaz (boors), buaz (Bourse).

Chapter 6 (p. 105)

1, 6, 8 aiv*nln:did səm*nju: *buk *felvz fərə*ɪŋ *taim səu*dʒuəriŋ mat*hɔldət ard*sərdid tə*tekl ɖə*ʒɔb mai*self *not datəim*vert *klevə wiðmə*ɦændz bætit*didnt *səi*m *tu: *difkʃl *anəzərdi*kləd *səd datwii:*kudnt ə*ʃəd ʈə*ɡau ə*wei ə*θətt ʈədəb*prudnt *not tə*spend *məni *hævŋit *dən prə*fənauli ar*bot ɖə*ə*wud ədə*ɫəuk *hændə *kraːft *jop anəhæd*plənti əv*skrəz bətər*faʊnd datəim*əuld *sə: witʃədbi:n*lɛft bʰ*hand bədə*prɪviəs *ənərn əvə*haus *wɔzn *gud rə*nəf anərdi*sərdid tə*baɪ ə*nju:wən *dət wəzmə*fa*st mə*steik ma*sekənd wəzə*ɡau tədə*bigist ətən *məngər ɪn*lanən an*ə*sk fəra*sə: ju:d*θɪŋk ɪtəz*siːmp *wʊdnt ju: tə*bar ə*scə: | bætit*iznt ar*sed tədə*mən bʰ*hand ɖə*kaʊntə ar*wont ə*scə: hi:wəza*nais *mən ən*didiz *best fə*mɪ: *jɛssə:j *wɔt *kaind əv*scə: *ɑu ə*scə: ʃəkətʃ *wud jɛssə: bətwi:ɔvə*ʃɪf ə*tiːn *difrənt *kəindər ʃə*difrənt *dʒɔb| *wɔt dəjʊ:*wəntət ə*əik *spleɪnd ə*baut ma*buk *felvz æn*felt ləkən*ɪɡnərənt *fuːl ɪn*ə*wdəd əv*eɪkspaːts wɪtʃwəz*trə: hɪ:*sə: dətəwəz*ɛnɛvz anəwaz*verɪ *kaind hɪ:*təʊldmə: *wɔt ə*fud*nɪd anəd*vərzdəm: tə*hæv ə*lerɪd *sərd *ɪ:nə*ba*ma*nədʒ ʃədəba*ɡɪnəs: hɪ:*wɔzn ə*biːn *nəsəː *dʒɔːst *hɛlpəl anəwəz*ɡrɛftʃʊl *tʊːm hɪ:*kə:ʃən *səʊldmə: ə*buk ən*wʊdəwək fə*skəul *bɔɪz anəvbiːn*rɪ: dɪnɪt wɪd*ɡrɛft *ɪntraːst ɖə*nəkst *taim ə*mən*hɔldət aɪʃ]*meik ə*ʃtam*ɔnda*ʃelvz .

2 əər *keim tə ɡə *də: əə*wa ə*tu: əv əəm *wɔt ə*juː: sa*præzəd ət ˈʃiː əzd *əʊld əzd ɡə ʰɪləz ˈʃiː hæz ən *əŋk| ən ə *kəznə əʃ| əi: *ɛŋɡri *hʊːl *miːtɪm æt ət əi: *əə *poːt
Answers to exercises

2, 4. The number in brackets after each word group is the number of the rule which has been used to select an appropriate tune.

2,4. The number in brackets after each word group is the number of the rule which has been used to select an appropriate tune.

kænju: reka'mend samwea fora, holad (14)

wotǝnd kǝuntans (21) arwaζdǝs 'gænut to telju: ǝ'baut ǝ'una, holad (1)

,tafs (23) 'weǝ didju: ,gau (10) ǝ'saunǝ ǝv, fra:nǝs ø'gen (5)

'nu (1) 'dis ,taim (4) wi:' went tu: 'ǝrland (1)

'au (21) ju:' went tu: 'ǝrland (1) ,didju: (16) ju:weǝ'θinkǝ ǝ, bautit (4) | ò'las ,taim wi:, met (1)

'au 'jes (1) ar'menʃandit ,tu:ju: (1) | 'dindnǝ (17)

ju:weǝ'θinkǝ ǝ'vbel'fo:s (1) ,wǝntju: (18)

,eta:n (7) bǝcwli:'didnt 'gauðǝar indi: ,end (9)

'dindju: (13) 'weǝ 'didju: ,gau (11)

,wea (12) ǝ'go:xwe (1)

'θæts ǝn̄eawest 'kaust (1) ,izn̄t (18) 'wɔz ǝǝ ,weða

'gud (14)

'ri:zna:bli ,gud (6)

telmi: ǝ'baut ǝ'praisiz ,đea (20) | ,wudju: (15)
3 Glide-Down: Rules 1, 11, 13, 17, 20, 21.
Glide-Up: Rules 2, 5, 10, 14, 22, 24.
Take-Off: Rules 3, 12, 15, 16, 18, 23.
Dive: Rules 4, 6, 7, 8, 9, 19.
Appendix 1

The difficulties of English pronunciation for speakers of Arabic, Cantonese, French, German, Hindi and Spanish

On the following pages are very short summaries of the main difficulties in English pronunciation for speakers of six major languages (Arabic, Cantonese, French, German, Hindi and Spanish). Some of the consonants and vowels are referred to as equivalent in English and the other language, but you must understand that this does not mean that you need not bother with these sounds. It means that these sounds are independent in the language concerned, that they are a useful starting-point for acquiring the correct English sound and that they will probably not cause any misunderstanding if they are used in English.

In some cases an equivalent sound may be very different from the English one, e.g. the tongue-tip roll or tap for /r/ in Arabic and Spanish, but English listeners will nevertheless recognize it as /r/. Sometimes, also, the equivalent of the English sound is not the one which first comes to mind (or which is most often used by the learner), but it is there and can be found. An example is /ʌ/ for French speakers: they usually use a vowel which is quite foreign to English (the vowel in Fr. œuf 'egg') when the vowel in Fr. patte 'paw' would be very much nearer.

The main difficulties are listed and speakers of these languages are advised to pay special attention to those parts of this book which deal with these difficulties, but do not assume that these are the only difficulties; for everyone, including the many readers whose languages are not discussed here, the only reliable guide is a critical ear and, if possible, a good teacher.

Arabic (Cairo colloquial)

Consonants

EQUIVALENTS
/f, s, z, j, h, t, k, b, d, g, cf, m, n, l, j, w, r/.
DIFFICULTIES
1 /f/ and /v/ may be confused, /f/ being used for both, but /v/ may occur in Arabic in borrowed names.
2 /θ/ and /ð/ occur independently in some forms of Arabic (Iraqi, Saudi Arabian, Kuwaiti, etc.) but not in Egyptian Arabic, where they are replaced by /s/ and /z/.
3 /ɣ/ occurs in Arabic only in borrowed words and is often replaced by either /ʃ/ or /ʒ/.
4 /p/ and /b/ are confused, /b/ being used for both.
5 /t/ and /d/ are dental stops in Arabic.
6 Stops are not generally exploded in final position in Arabic and the strong stops are often unaspirated.
7 /tʃ/ and /dʒ/ may be confused, /tʃ/ being used for both, though in practice /dʒ/ does not usually give difficulty.
8 /ŋ/ does not occur independently in Arabic and is replaced by /ŋk/ or /ŋg/.
9 /ɾ/ is a tongue-tip roll or tap in Arabic and is often used before consonants and before a pause.
10 /l/ occurs in both its clear and dark forms in Arabic, but they are distributed differently and may sometimes be interchanged in English.

Sequences of three or more consonants do not occur in many forms of Arabic and careful attention must be paid to these, especially in order to prevent the occurrence of a vowel to break up the consonant sequence.

Vowels

EQUIVALENTS
/iː, e, æ, aː, ɔː, uː, ə, a, əː, au, ɔː/.
Appendix 1: Difficulties

8 /a, ea, uə/ are replaced by the nearest vowel sound /iː, ey, uː/ + Arabic /r/.

Cantonese

Consonants

EQUIVALENTS
/f, s, h, p, t, k, b, d, g, tʃ, m, n, η, ʃ, w/.

DIFFICULTIES
1 No weak friction sounds (/v, ð, z, ʒ/) occur.
2 /v/ is replaced by /w/ in initial position and by /f/ in final position.
3 /θ/ and /ð/ are replaced either by /t/ and /d/ or by /f/.
4 /z, s, ʒ/ are all replaced by /s/.
5 /b, d, g/ do not occur finally in Cantonese and are confused with /p, t, k/.
6 /p, t, k/ are not exploded in final position.
7 /tʃ/ and /dʒ/ are confused, /tʃ/ being used for both.
8 /l, n/ and /r/ are confused in some or all positions, /l/ (often nasalized) being used for all three. Before consonants and finally /l/ is replaced by /uː/.

The only consonants which occur finally in Cantonese are /p, t, k, m, n, η/; the English final consonants and the differences among them need great care. Consonant sequences do not occur in Cantonese, and the English sequences, particularly the final ones, also require a great deal of practice.

Vowels

EQUIVALENTS
/iː, i, aɪ, uː, ɔː, e, ei, əʊ, aɪ, aʊ, iə, ə, eə, uə/.

DIFFICULTIES
1 /iː/ and /i/ are confused; sometimes /iː/ is used for both and sometimes /i/, depending on what follows.
2 /e/ and /æ/ are confused, an intermediate vowel being used for both; the same vowel also replaces /æ/ before consonants.
3 /u/ and /ʊ/ are confused, an intermediate vowel being used for both.
4 /uː/ and /u/ are confused; sometimes /uː/ is used for both and sometimes /u/ depending on what follows.
5 /ɔː/ and /ə/ usually have lip-rounding. /ə/ is often replaced by other vowels because of the spelling.
6 The difference between long and short vowels and the variations of vowel length caused by the following consonant and by rhythm grouping are very difficult and need special care.

Cantonese is a tone language in which each syllable has a fixed pitch pattern. On the whole this does not make English intonation more difficult than it is for speakers of other languages, but it does affect the rhythm and particular attention should be paid to this.

French

Consonants

EQUIVALENTS
/f, v, s, z, š, ʒ, p, t, k, b, d, g, l, m, n, j, w, r/. /ts/ and /dʒ/, although they have no equivalents in normal French words, do not cause difficulty.

DIFFICULTIES
1 /θ/ and /ð/ do not occur in French and are replaced by /s/ and /z/, or less commonly by /ʃ/ and /v/.
2 /h/ does not occur in French and is omitted in English.
3 /p, t, k/ are generally not aspirated in French, which may lead to confusion with /b, d, g/ in English.
4 /t/ and /d/ are dental stops in French.
5 /ŋ/ does not occur in French and is replaced in English by the consonant at the end of French gagne 'earns'.
6 /l/ in French is always clear.
7 /r/ in French is usually a weak, voiced, uvular friction or glide sound.

Although sequences of four final consonants do not occur in French and sequences of three are rare, English consonant sequences cause little difficulty except when /θ, θ, h, ŋ/ are concerned.

Vowels

EQUIVALENTS
/ɪ, ɛ, ɐ, ɑː, ɔ, u, ə, ɐ, aʊ/. /ɔ/ has no obvious equivalent in French but causes no difficulty.

DIFFICULTIES
1 /i:/ and /ɪ/ are confused, /i:/ being used for both.
2 /ɛ/ and /æ/ are confused, /ʌ/ being used for both.
3 /o/ is often pronounced in a way that makes it sound like English /ʌ/.
Appendix 1: Difficulties

4 /ɔ/: is replaced by the vowel + /r/ in French forme ‘shape’, when there is a letter r in the spelling, or by the vowel in French beau ‘beautiful’, when there is no r.

5 /œ/ is replaced by the non-diphthongal vowel in French beau, which causes confusion with /ɔ/.

6 /u:/ and /a/ are confused, /u:/ being used for both.

7 /ɔː/ is replaced by the lip-rounded vowel + /r/ in French heure ‘hour’.

8 /ɛt/ is replaced by the non-diphthongal vowel in French gai ‘gay’.

9 /ɛ, ea, ɔa/ are replaced by the vowel + /r/ in French lire ‘read’, terre ‘earth’, lourd ‘heavy’.

10 /ə/ is often replaced by other vowels because of the spelling.

Vowels are usually short in French, compared with English, and care must be taken to make the long vowels of English long enough.

Each syllable in French has approximately the same length and the same stress. English rhythm based on the stressed syllable and the resulting variations of syllable length cause great difficulty and must be given special attention, together with weak forms of words, which do not exist in French.

German

Consonants

Equivalents

/f, v, s, z, ʃ, ʒ, h, p, t, k, b, d, ɡ, tʃ, dʒ, m, n, ŋ, l, r/.

Difficulties

1 /θ/ and /ð/ do not occur in German and are replaced by /s/ and /z/.

2 /b, d, ɡ, dʒ, v, z, ʒ/ do not occur in final position in German, but the corresponding strong consonants /p, t, k, ɡ, f, s, ʃ/ do, which causes confusion between the two sets in English, the strong consonants being used for both.

3 /ʒ/ and /dʒ/ occur only in borrowed words in German and they may be replaced by /ʃ/ and /tʃ/.

4 The sequence /ŋ/ does not occur in German and is replaced in English by simple /ŋ/.

5 /l/ in German is always clear.

6 /w/ and /v/ are confused, /v/ being used for both.

7 /r/ in German is either a weak, voiced, uvular friction sound or a tongue-tip trill.

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English consonant sequences cause no difficulty except when /θ, ð, w/ are concerned or when /b, d, g, dʒ, v, z, ð/ are part of a final sequence.

**Vowels**

**EQUIVALENTS**

/iː, ɪ, e, æ, ə; o, u, uː, ə, aɪ, au, ɔɪ/.

**DIFFICULTIES**

1 /e/ and /æ/ are confused, /e/ being used for both.
2 /ɔː/ is replaced by the vowel + /r/ of German Dorf ‘town’ when there is a letter r in the spelling, or by the vowel of German Sohn ‘son’ when there is no r.
3 /œʊ/ is replaced by the non-diphthongal vowel of German Sohn, which causes confusion between /ɔː/ and /œʊ/.
4 /ɔː/ is replaced by the lip-rounded vowel + /r/ of German Dörfer ‘towns’.
5 Non-final /ə/ is usually too like English /ɪ/, and final /ə/ usually too like English /ʊ/.
6 /ɛt/ is replaced by the non-diphthongal vowel in German See ‘lake’.
7 /a, ea, uə/ are replaced by the vowel + /r/ of German vier ‘four’, Herr ‘gentleman’, and Uhr ‘clock’.

German has long and short vowels as in English, but the influence of following consonants is not so great and care must be taken in particular to shorten the long vowels when they are followed by strong consonants.

A stressed vowel at the beginning of a word and sometimes within a word is preceded by a glottal stop. This must be avoided in English for the sake of smoothness.

**Hindi**

**Consonants**

**EQUIVALENTS**

/s, z, f, h, p, t, k, b, d, g, tʃ, dʒ, m, n, l, j, r/.

**DIFFICULTIES**

1 /p/ and /b/ are confused, /p/ being used for both.
2 /θ/ and /ð/ are replaced by dental stops, which causes confusion with /t/ and /d/.
3 /ʃ/ is sometimes replaced by /dʒ/ or /dz/.
Appendix 1: Difficulties

4 /ʒ/ and /z/ are confused, /z/ (or sometimes /dʒ/ or /dz/) being used for both.
5 /t/ and /d/ are made with the extreme edge of the tongue-tip curled back to a point just behind the alveolar ridge. These retroflex sounds colour the whole speech and should be avoided.
6 /p, t, k/ are often made with no aspiration even though the aspirated consonants occur in Hindi; this may cause confusion with /b, d, g/.
7 /ŋ/ may occur in final position, but between vowels it is always replaced by /ŋg/.
8 /l/ is always clear in Hindi.
9 /w/ and /ʁ/ are confused, an intermediate sound being used for both.
10 /r/ is often like the English sound in initial position, but elsewhere is a tongue-tip trill or tap.
11 Final consonants are often followed by /ə/ when they should not be, causing confusion between e.g. bit and bitter.

Vowels

Equivalents

/i, i, æ, α, œ, u, u, ø, ø, au/. /ɔ/ has no obvious equivalent in Hindi but causes no difficulty.

Difficulties

1 /e/ is replaced by either /æ/ or /ei/.
2 /a:, o, o:/ are confused.
3 /ɔː/ is replaced by /ʌ/+Hindi /r/.
4 /œ/ in final position is often a shortened form of /ɑː/, and in all positions may be replaced by other vowels because of the spelling.
5 /eɪ/ is replaced by the non-diphthongal vowel in Hindi rel ‘train’, and as this vowel is often quite short it may be confused with English /e/.
6 /əʊ/ is replaced by the non-diphthongal vowel in Hindi log ‘people’.
7 /œ, œ, œ/ are replaced by /i:, eː, uː/. The English long vowels are made much too short by Hindi speakers, especially in final position, and care must be taken to lengthen them considerably whenever they are fully long in English.

Rhythm in Hindi is more like that of French than English. There is much less variation of length and stress and no grouping of syllables into rhythm units as in English. The wrong syllable of a word is often stressed and great care must be taken with this and with rhythm in
Hindi

general. There is also difficulty in identifying the important words on which tune shape partly depends.

Spanish

Consonants

EQUIVALENTS
/f, θ, s, h, p, t, k, g, tf/, m, n, l, j, w, r/.

DIFFICULTIES
1 /v/ and /b/ are confused; sometimes /b/ replaces /v/ and sometimes the reverse. /b/ must be a complete stop in all positions, and /v/ a lip–teeth friction sound.
2 /θ/ and /d/ are confused; sometimes /d/ (a very dental variety) replaces /θ/ and sometimes the reverse. /d/ must be a complete alveolar stop in all positions, and /θ/ a dental friction sound.
3 /g/ is often replaced by a similar friction sound; this does not generally lead to misunderstanding but should be avoided; /g/ must be a complete stop in all positions.
4 /s/ and /z/ are confused, /s/ usually being used for both, though only /z/ occurs before voiced consonants. /s/ before other consonants is very weak and in Latin American Spanish is often replaced by /h/.
5 /ʒ/ occurs in Argentinian Spanish but not elsewhere and both /ʃ/ and /ʒ/ are then replaced by /s/.
6 /ds/ and /ts/ are confused, /ts/ being used for both.
7 In Latin American Spanish /h/ is usually acceptable for English. In Peninsular Spanish /h/ is replaced by a strong voiceless friction sound made between the back of the tongue and the soft palate. This does not cause confusion, but gives a disagreeable effect, and the mouth friction must be avoided.
8 /t/ is very dental in Spanish.
9 /ŋ/ does not occur independently in Spanish and is replaced by /n/ or /ŋ/.
10 /l/ is always clear in Spanish.
11 /r/ in Spanish is a tongue-tip roll or tap.
12 /p, t, k/ are not aspirated in Spanish.

Consonant sequences in Spanish consist of an initial stop or /ʃ/ + /r, l, w/ or /l/. Other initial consonants may be followed only by /j/ or /w/. Many of the English initial sequences and almost all final sequences are very difficult and need much practice.
Appendix 1: Difficulties

Vowels

*EQUIVALENTS
/ɪ:, ɛ, æ, o, u:, ɛr, ɑr, ɔu, ɔɪ/.

DIFFICULTIES
1 /ɪ:/ and /ɪ/ are confused, the replacement being a vowel usually more like /ɪ:/ than /ɪ/.
2 /æ/, /ʌ/ and /ɑ:/ (if there is no letter r in the spelling) are all confused, /ʌ/ being used for all three. Where r occurs in the spelling, /ɑː/ is replaced by the vowel + /r/ of Spanish *carta* 'map'.
3 /ɒ/, /əʊ/ and /ɔː/ (if there is no letter r in the spelling) are all confused, a vowel intermediate between /o/ and /ɔː/ being used for all three. Where r occurs in the spelling /ɔː/ is replaced by the vowel + /r/ of Spanish *porque* 'because'.
4 /u:/ and /u/ are confused, the replacement being a vowel usually more like /u:/ than /u/.
5 /ɔː/ is replaced by the vowel + /r/ of Spanish *ser* 'be'.
6 /ə/ is usually replaced by some other vowel suggested by the spelling (with /r/ added if the spelling has r).
7 /ɪə, ɛə, ɔə/ are replaced by the vowel + /r/ of Spanish *ir* 'go', *ser* 'be', *duro* 'hard'.
8 There is no distinction between long and short vowels in Spanish, and all vowels have the same length as the English short vowels.

Special attention must be given to lengthening the long vowels. Rhythm in Spanish is like that of French or Hindi. Stressed syllables occur, but each syllable has approximately the same length and there is none of the variation in length which results in English from the grouping of syllables into rhythm units. Special attention must be given to this, to the use of /ə/ in weak syllables and to the weak forms of unstressed words, which do not occur in Spanish.
Appendix 2
Useful materials for further study

Textbooks

Gimson, A. C. *An Introduction to the Pronunciation of English*. Edward Arnold, 1970
Kenyon, J. S. *American Pronunciation*. Wahr, 10th edn, 1958

Practice books (with recordings)

Appendix 2: Useful materials

Phonetic readers (with intonation marking and recordings)

O'Connor, J. D. *Phonetic Drill Reader*. Cambridge University Press, 1973
O'Connor, J. D. *Advanced Phonetic Reader*. Cambridge University Press, 1971
Glossary

*alveolar ridge:* see palate.
*aspiration:* short period after the explosion of /p, t, k/ when air leaves the mouth without voice.
*consonant:* one of a set of sounds in which air from the lungs is seriously obstructed in the mouth, and which occur in similar positions in words.
*diphthong:* a smooth glide from one vowel position to another, the whole glide acting like one of the long, simple vowels.
*Dive:* the falling rising tune in intonation.
*friction consonants:* sounds made by narrowing the air passage until the air is interfered with and causes friction.
*Glide-Down:* the falling tune in intonation
*Glide-Up:* one of the two rising tunes.
*gliding consonants:* consonants with no stop or friction which have a rapid glide to a vowel.
*glottal stop:* air from the lungs is compressed below the closed vocal cords and then bursts out with an explosion.
*glottis:* the space between the vocal cords.
*intonation:* the patterns of pitch on word groups which give information about the speaker's feelings.
*larynx:* structure at the top of the wind-pipe from the lungs, which contains the vocal cords.
*lateral consonant:* a consonant (/l/) in which the tongue-tip blocks the centre of the mouth and air goes over the sides of the tongue.
*lateral explosion:* the release of /t/ or /d/, when followed by /l/, by lowering only the sides of the tongue, causing the compressed air to burst out over the sides.
*nasal consonant:* a consonant in which the mouth is blocked and all the air goes out through the nose.
*nasal explosion:* the release of a stop consonant by lowering the soft palate, causing the compressed air to burst out through the nose.
*nasalized vowel:* a vowel in which the soft palate is lowered and air goes out through both the mouth and the nose.
Glossary

palate: the roof of the mouth, divided into the soft palate at the back, the hard palate in the middle, and the alveolar ridge, just behind the teeth.
phoneme: a set of similar sounds which contrasts with other such sets to differentiate words.
phonemic transcription: the representation of each phoneme by a single symbol.
Received Pronunciation: that kind of pronunciation which is used by many educated speakers, particularly in south-east England. Sometimes called B.B.C. English.
rhythm unit: one stressed syllable which may have unstressed syllables before and/or after it.
stop consonants: consonants in which the air is completely blocked and therefore compressed and released with an explosion.
stress: greater effort on a syllable or syllables in a word or longer utterance than on the other syllables.
stress group: the stressed syllable and any syllable(s) which follow it in a rhythm unit.
strong consonant: a consonant in which air is pushed out by the lungs with considerable force.
strong form: see weak form
syllabic consonant: normally a syllable contains a vowel; sometimes /n/ or /l/ replace the vowel they are then syllabics (e.g. in rttn, mrdl).
syllable: a unit consisting of one vowel or syllabic consonant which may be preceded and/or followed by a consonant or consonants.
Take-Off: the second rising tone in intonation.
tongue: when the tongue is at rest, the back is under the soft palate, the front under the hard palate, and the blade under the alveolar ridge. The tip is the part right at the front of the blade.
vocal cords: bands of elastic tissue in the larynx which can vibrate, causing voice, can allow free passage of the air, for voiceless sounds, and can completely stop the air-flow, giving the glottal stop.
voice: musical note generated by vibration of the vocal cords. Voiced sounds have this vibration (e.g. /m, l, a:/), voiceless sounds do not (e.g. /p, s, t/).
vowel: one of a set of voiced sounds in which air leaves the mouth with no interference and which occur in similar positions in words.
weak consonants: consonants in which air is pushed out by the lungs with little force.
weak form: certain words are pronounced differently when they are not stressed. This unstressed pronunciation is the weak form, and the stressed pronunciation is the strong form.
Better English Pronunciation

This is the new edition of a highly successful and widely-used text on pronunciation. It provides a systematic and thorough introduction to the pronunciation of English to help intermediate and more advanced students improve their production of the spoken language.

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