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

Illustrated by Holly Forsyth Audio by Busy Signal Studios

Includes: Book, Five Compact Discs, and Teaching Aids

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

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Read This First

CD 1 Track 1

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

What Is Accent?

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

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

Can I Learn a New Accent?

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

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

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

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

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

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

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

**Accent versus Pronunciation**

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

"Which Accent Is Correct?"

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

"Why Is My Accent So Bad?"

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

Every language is equally valid or good, so every accent is good. The average American, however,
truly does have a hard time understanding a nonstandard accent. George Bernard Shaw said that the English and Americans are two people divided by the same language!

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

Less Than It Appears ... More Than It Appears

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

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

Language Is Fluent and Fluid

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

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

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

A new accent is an adventure. Be bold! Exaggerate wildly! You may worry that Americans will laugh at you for putting on an accent, but I guarantee you, they won't even notice. They'll just think that you've finally learned to "talk right." Good luck with your new accent!
In some books, tense vowels are called long and lax vowels are called short. Since you will be learning how to lengthen vowels when they come before a voiced consonant, it would be confusing to say that hen has a long, short vowel. It is more descriptive to say that it has a lax vowel that is doubled or lengthened.

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

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

Now you try it. Repeat after me. [ē], [ü], [ë], [ē], [ö], [ū], [ä], [i], [ō].

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

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

Voiced Consonants? Unvoiced Consonants?

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

1. In many dictionaries, you may find a character that looks like an upside down V, [A] and another character that is an upside-down e [ə], the schwa. There is a linguistic distinction between the two, but they are pronounced exactly the same. Since you can't hear the difference between these two sounds, we'll just be using the upside-down e to indicate the schwa sound. It is pronounced uh.

2. The second point is that we do not differentiate between [ä] and [œ]. The [ä] is pronounced ah. The backwards C [œ] is more or less pronounced aw. This aw sound has a "back East" sound to it, and as it's not common to the entire United States, it won't be included here.

3. R can be considered a semivowel. One characteristic of a vowel is that nothing in the mouth touches anything else. R definitely falls into that category. So in the exercises throughout the book it will be treated not so much as a consonant, but as a vowel.

4. The ow sound is usually indicated by [äu], which would be ah + ooh. This may have been accurate at some point in some locations, but the sound is now generally [æo]. Town is [tæon], how is [hæo], loud is [læod], and so on.

5. Besides voiced and unvoiced, there are two words that come up in pronunciation. These are sibilant and plosive. When you say the [s] sound, you can feel the air sliding out over the tip of your tongue—this is a sibilant. When you say the [p] sound, you can feel the air popping out from between your lips—this is a plosive. Be aware that there are two sounds that are sometimes mistakenly taught as sibilants, but are actually plosives: [θ] and [v].

6. For particular points of pronunciation that pertain to your own language, refer to the Nationality Guides on page 172.

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

\[ \text{\textbullet} \] Indicates a command or a suggestion.
\[ \text{\textbullet} + \] Indicates the beep tone.
\[ \text{\textbullet} + \] Indicates that you need to turn the CD on or off, back up, or pause.
Telephone Tutoring

Preliminary Diagnostic Analysis

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

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

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

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<td>1.</td>
<td>pit</td>
<td>1. bit</td>
<td>1. staple</td>
<td>1. stable</td>
<td>1. cap</td>
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<td>2.</td>
<td>fear</td>
<td>2. veer</td>
<td>2. refers</td>
<td>2. reverse</td>
<td>2. half</td>
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<td>3.</td>
<td>sue</td>
<td>3. zoo</td>
<td>3. faces</td>
<td>3. phases</td>
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<td>5.</td>
<td>tin</td>
<td>5. gin</td>
<td>5. metal</td>
<td>5. medal</td>
<td>5. hat</td>
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<td>6.</td>
<td>chin</td>
<td>6. then</td>
<td>6. catcher</td>
<td>6. cadger</td>
<td>6. rich</td>
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<td>7.</td>
<td>thin</td>
<td>7. gut</td>
<td>7. ether</td>
<td>7. either</td>
<td>7. bath</td>
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<td>8.</td>
<td>cut</td>
<td>8. race</td>
<td>8. bicker</td>
<td>8. bigger</td>
<td>8. tack</td>
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<td>10.</td>
<td>would</td>
<td>10. man</td>
<td>10. coward</td>
<td>10. surprise</td>
<td>10. how</td>
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<td>11.</td>
<td>him</td>
<td>11. name</td>
<td>11. reheat</td>
<td>11. summer</td>
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<td>12.</td>
<td>lace</td>
<td>12. collection</td>
<td>12. runner</td>
<td>12. people</td>
<td>12. can</td>
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<td>13.</td>
<td>bleed</td>
<td>13. supplies</td>
<td>13. kingdom</td>
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</table>

1. Go upstairs.

2. I am going to the other room.

1. Betty bought a bit of better butter.
Chapter 1 American Intonation

The American Speech Music

What to Do with Your Mouth to Sound American

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

If you can relate American English to music, remember that the indigenous music is jazz. Listen to their speech music, and you will hear that Americans have a melodic, jazzy way of producing sounds. Imagine the sound of a cello when you say, *Beddy bada bida beader budder* (Betty bought a bit of better butter) and you'll be close to the native way of saying it. Because most Americans came from somewhere else, American English reflects the accent contributions of many lands. The speech music has become much more exaggerated than British English, developing a strong and distinctive intonation. If you use this intonation, not only will you be easier to understand, but you will sound much more confident, dynamic, and persuasive.

Intonation, or speech music, is the sound that you hear when a conversation is too far away to be clearly audible but close enough for you to tell the nationality of the speakers. If you use this intonation, not only will you be easier to understand, but you will sound much more confident, dynamic, and persuasive. Intonation, or speech music, is the sound that you hear when a conversation is too far away to be clearly audible but close enough for you to tell the nationality of the speakers. The American intonation pattern? How is it different from other languages? *Foa egzampuru, eefu you hea ah Jahpahneezu pahsohn speakingu Ingurishu,* the sound would be very choppy, mechanical, and unemotional to an American. *Za sem vey vis Cheuman pipples,* it sounds too stiff. *A mahn frohm Paree ohn zee ahzer ahnd, eez intonashon goes up at zee end ov eevree sentence,* and has such a strong intonation that he sounds romantic and highly emotional, but this may not be appropriate for a lecture or a business meeting in English.

American Intonation Do's and Don'ts

**Do Not Speak Word by Word**

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<tr>
<td>4. It is the end of the bad years.</td>
<td></td>
</tr>
<tr>
<td>5. Give it to his owner.</td>
<td>3. Italian Italy</td>
</tr>
<tr>
<td>1. Go(^{w})upstairs.</td>
<td>2. attack attic</td>
</tr>
<tr>
<td>2. I(y)am going f thee(y)other room.</td>
<td>4. atomic atom</td>
</tr>
<tr>
<td>3. My nay mi Zæn.</td>
<td>6. photography photograph</td>
</tr>
<tr>
<td>4. Idiz the(y)en d'v th' bë dyearz.</td>
<td></td>
</tr>
<tr>
<td>5. G' v' to(^{(w)})i zon'r.</td>
<td>7. bet bed</td>
</tr>
</tbody>
</table>
Connect Words to Form Sound Groups
bä bizän the foun.

Use Staircase Intonation

<table>
<thead>
<tr>
<th>Bä</th>
<th>foun.</th>
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<tbody>
<tr>
<td>////////// bi</td>
<td>/////</td>
</tr>
<tr>
<td>////////// zän</td>
<td>/////</td>
</tr>
<tr>
<td>////////// the</td>
<td>/////</td>
</tr>
<tr>
<td>//////////</td>
<td>/////</td>
</tr>
<tr>
<td>Start a new staircase</td>
<td></td>
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</tbody>
</table>
when you want to emphasize that information, generally a noun.

+ Do not speak word by word.
If you speak word by word, as many people who learned "printed" English do, you'll end up sounding mechanical and foreign. You may have noticed the same thing happens in your own language: When someone reads a speech, even a native speaker, it sounds stiff and stilted, quite different from a normal conversational tone.

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

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

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

We're here. I

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

No
////////
When you have a word ending in an *unvoiced consonant*—one that you "whisper" (t, k, s, x, f, sh)—you will notice that the preceding vowel is said quite quickly, and on a single stairstep. When a word ends in a vowel or a *voiced consonant*—one that you "say" (b, d, g, z, v, zh, j), the preceding vowel is said more slowly, and on a double stairstep.

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

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

**Three Ways to Make Intonation**

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

+ The first way is to just get *louder* or raise the volume. This is not a very sophisticated way of doing it, but it will definitely command attention.
+ The second way is to *streeeeeetch* the word out or lengthen the word that you want to draw attention to (which sounds very insinuating).
+ The third way, which is the most refined, is to change *pitch.* Although pausing just before changing the pitch is effective, you don't want to do it every time, because then it becomes an obvious technique. However, it will make your audience stop and listen because they think you're going to say something interesting.

**Exercise 1-1: Rubber Band Practice with Nonsense Syllables**

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

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
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<tbody>
<tr>
<td>1. duh duh duh</td>
<td>1. la la la</td>
<td>1. mee mee mee</td>
<td>1. ho ho ho</td>
</tr>
<tr>
<td>2. duh duh duh</td>
<td>2. la la la</td>
<td>2. mee mee mee</td>
<td>2. ho ho ho</td>
</tr>
<tr>
<td>3. duh duh duh</td>
<td>3. la la la</td>
<td>3. mee mee mee</td>
<td>3. ho ho ho</td>
</tr>
<tr>
<td>4. duh duh duh</td>
<td>4. la la la</td>
<td>4. mee mee mee</td>
<td>4. ho ho ho</td>
</tr>
</tbody>
</table>

*Read each column down, keeping the same intonation pattern.*
Staircase Intonation

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

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

Statement Intonation with Nouns

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

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

5. Bobby needs some money. 15. Ann and Ed call the kids.
6. Susie combs her hair. 16. The kids like the candy.
7. John lives in France. 17. The girls have a choice.
8. Nelly teaches French. 18. The boys need some help.
9. Ben writes articles. 19. ______________________
10. Keys open locks. 20. ______________________

+ Pause the CD.

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

Statement Intonation with Pronouns

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

They eat them

CD 1 Track 8

CD 1 Track 6
As we have seen, nouns are new information; pronouns are old information. In a nutshell, these are the two basic intonation patterns:

Dogs eat bones.

They eat them.

Exercise 1-3; Noun and Pronoun Intonation

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

1. Bob sees Betty. 1. He sees her.
2. Betty knows Bob. 2. She knows him.
3. Ann and Ed call the kids. 3. They call them.
4. Jan sells some apples. 4. She sells some.
5. Jean sells cars. 5. She sells them.
6. Bill and I fix the bikes. 6. We fix them.
7. Carl hears Bob and me. 7. He hears us.
8. Dogs eat bones. 8. They eat them.
9. The girls have a choice. 9. They have one.
10. The kids like the candy. 10. They like it.
11. The boys need some help. 11. They need something.
12. Ellen should call her sister. 12. She should call someone.
13. The murderer killed the plumber. 13. He killed a man.
15. ______________________ 15. ______________________
16. ______________________ 16. ______________________
17. ______________________ 17. ______________________
18. ______________________ 18. ______________________
19. ______________________ 19. ______________________
20. ______________________ 20. ______________________

Statement Versus Question Intonation CD 1 Track 10

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

"Here is my car."

Here cā

/// is /// är.

/// /// my /// ///

/// /// /// /// /// ///

"Where is my car?"

cā

/// är?

Where /// ///

/// /// is /// ///

/// /// /// my /// ///

/// /// /// /// /// ///

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

"Where is my car?"

"Where is my car?"

"Why? Is it gone?"

Exercise 1-4: Sentence Intonation Test

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

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

Exercise 1-5: Four Main Reasons for Intonation

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

New Information  Opinion  Contrast  "Can't"

1. New Information

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

V Repeat: Duh-duh-duh rain I It sounds like rain.

Duh ray

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

2. Opinion

It sounds like rain, but I don't think it is.
In this case, intonation makes the meaning the opposite of what the words say: *It looks like a diamond, but I think it's a zircon. It smells like Chanel, but at that price, it's a knock-off. It feels like... It tastes like...* These examples all give the impression that you mean the opposite of what your senses tell you.

V Practice the intonation difference between new information and opinion:
*It sounds like rain. (It's rain.)* *It sounds like rain, (but it's not.)*

### 3. Contrast

*He likes rain, but he hates snow.*

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

### 4. Can't

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

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

---

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

**CD 1 Track 13**

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

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

---

### Exercise 1-7: Individual Practice

**CD 1 Track 14**

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

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

+ Pause the CD.

V Practice the four sentences on your own ten times.

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

### Exercise 1-8: Meaning of "Pretty"

**CD 1 Track 15**

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

Question: How did you like the movie? Answer:
1. It was pretty good. *(She liked it.)*
2. It was pretty good. *(She didn't like it much.)*

---

### Exercise 1-9: Inflection

**CD 1 Track 16**

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

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

**I**

I didn't say he stole the money. Someone else said it. It's true that somebody said it, but I wasn't that person.

**Didn't**

I didn't say he stole the money. That's not true at all.

Someone has accused me and I'm protesting my innocence.

**Say**

I didn't say he stole the money. I only **suggested** the **possibility**.

Maybe I hinted it. Maybe I wrote it. In some way, I indicated that he stole the money, **but** I didn't say it.

**He**

I didn't say he **stole** the money. I think someone else took it.

I think someone stole the money, only not the person you suspect did it.

**Stole**

I didn't say he **stole** the money. Maybe he just **borrowed** it.

I agree that he took it, but I think his motive was different.

**The**

I didn't say he stole the **money**, but rather some **other** money.

We agree that he stole some money, but I don't think it's this money.

**Money**

I didn't say he stole the **money**. He may have taken some **jewelry**.

We agree that he's a thief, but we think he stole different things.

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

**V Repeat after me.**

**Exercise 1-10; Individual Practice**

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

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

**Overdo It**

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

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

Another reason you must overexaggerate is because when you get tired, emotional, or relaxed, you will stop paying attention. When this happens, like a rubber band, you're going to snap back to the way you originally were sounding (10 percent). So, if you just stretch yourself to the exact position where you ideally want to be, you'll go back almost completely to the old way when you
relax. For practice, then, stretch yourself far beyond the normal range of intonation (150 percent), so when you relax, you relax back to a standard American sound (100 percent).

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

**Exercise 1-11: Translation**  
*CD 1 Track 18*

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

Now that you have written your sentence down, try shifting the stress around in your own language by going through the stress patterns 1-7 in Exercise 1-9. Don't try to put on a particularly American or other accent; just concentrate on stressing a different word in the sentence each time you say it.

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

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

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

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

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

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

**Intonation Contrast**

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

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

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

X Pause the CD and repeat the sentences.

**Exercise 1-12: Create Your Own Intonation Contrast**  
*CD 1 Track 19*

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

**Normal intonation**

**Changed intonation**
Exercise 1-13: Variable Stress  
Notice how the meaning of the following sentence changes each time we change the stress pattern. You should be starting to feel in control of your sentences now.
1. What would you like?
   This is the most common version of the sentence, and it is just a simple request for information.
2. What would you like?
   This is to single out an individual from a group.
3. What would you like?
   You've been discussing the kinds of things he might like and you want to determine his specific desires: "Now that you mention it, what would you like?"
   or
   He has rejected several things and a little exasperated, you ask, "If you don't want any of these, what would you like?"
4. What would you like?
   You didn't hear and you would like the speaker to repeat herself.
   or
   You can't believe what you heard: "I'd like strawberry jam on my asparagus."
   — "What would you like?"
+ Turn off the CD and repeat the four sentences.

Exercise 1-14: Make a Variable Stress Sentence  
Now you decide which words should be emphasized. Write a normal, everyday sentence with at least seven words and put it through as many changes as possible. Try to make a pitch change for each word in the sentence and think about how it changes the meaning of the entire sentence.
1. 
2. 
3. 
4. 
5. 
6. 
7. 
13

Application of Intonation  
There is always at least one stressed word in a sentence and frequently you can have quite a few if you are introducing a lot of new information or if you want to contrast several things. Look at the paragraph in Exercise 1-15. Take a pencil and mark every word that you think should be stressed or sound stronger than the words around it. I'd like you to make just an accent mark (') to indicate a word you think should sound stronger than others around it.
Reminder The three ways to change your voice for intonation are: (1) Volume (speak louder), (2) Length (stretch out a word), and (3) Pitch (change your tone).
* Pause the CD and work on the paragraph below.

Exercise 1-15: Application of Stress  
Mark every word or syllable with ' where you think that the sound is stressed. Use the first sentence as your example. Check Answer Key, beginning on page 193. Pause the CD.
Hello, my' name is________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

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

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

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

How You Talk Indicates to People How You Are

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

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

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

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

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

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

Exercise 1-16: Paragraph Intonation Practice

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

× Back up the CD and practice this paragraph three times.
× Pause the CD and practice three times on your own.
Exercise 1-17: Staircase Intonation Practice            CD 1 Track 26

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

Hello, My name is _______________________________________________________. I’m taking American Accent Training.

lot hope enjoyable

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

Exercise 1-18: Reading with Staircase Intonation                              CD 1
Track 27

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

Exercise 1-19: Spelling and Numbers                                          CD 1
Track 28

Just as there is stress in words or phrases, there is intonation in spelling and numbers. Americans seem to spell things out much more than other people. In any bureaucratic situation, you’ll be asked to spell names and give all kinds of numbers—your phone number, your birth date, and so on. There is a distinct stress and rhythm pattern to both spelling and numbers—usually in groups of three or four letters or numbers, with the stress falling on the last member of the group. Acronyms (phrases
that are represented by the first letter of each word) and initials are usually stressed on the last letter. Just listen to the words as I say them, then repeat the spelling after me.

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

**Spelling** | **Pronunciation**
---|---
Box | Bee Oh Ex
Cook | See Oh Oh Kay
Wilson | Dubba You Eye El, Ess Oh En

**Numbers** | **Pronunciation**
---|---
Area Code | 213 Zip Code | 94708 Date | 9/6/62 Phone Number | 555-9132

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

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

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

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

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

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

- actually | [æk•chully] every | [ɛvree]
average  [ævr'j]  family  [fæmlee]
aspirin  [æsprín]  finally  [fín'lee]
broccoli  [bráklee]  general  [jenz'l]
business  [biznés]  groceries  [grösreez]
camera  [kær'muh]  interest  [íntr'st]
chocolate  [chækl't]  jewelry  [joolree]
comfortable  [k'mfn'tbl]  mathematics  [mætmædix]
corporal  [kəpr'l]  memory  [məmree]
desperate  [dësp'rt]  orange  [ôrnj]
diamond  [dái'mn'd]  probably  [præblee]
diaper  [däipər]  restaurant  [restránt]
different  [dɪfr'nt]  separate  [sépr't]
emerald  [em'ld]  several  [sévr'l]
vegetable  [vej'tbl]  liberal  [ləbr'l]
beverage  [bəvr'j]  conference  [kənfrns]
bakery  [bækree]  coverage  [kəv'ri]
catholic  [kæth'lk]  history  [hɪstrɪ]
nursery  [nrssree]  accidentally  [æk'sədentlee]
onion  [ôni'n]  basically  [bəsəklee]

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

Syllable Stress CD 1 Track 31

Syllable Count Intonation Patterns

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

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

Exercise 1-22: Syllable Patterns

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

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la!</td>
<td>get</td>
<td>stop</td>
</tr>
</tbody>
</table>
Exercise 1-22: Syllable Patterns continued

CD 1 Track 32

1 Syllables

Pattern 1b

- cat
- jump
- box
- la-a
- dog
- see
- plan

2 Syllables

Pattern 2a

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

Pattern 2b

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

3 Syllables

Pattern 3a

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

A

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

B

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

C

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

Pattern 1b

- which
- bit
- beat
- bid
- goes
- choose
- lose
- bead
- car
- know

Pattern 2a

- Bob Smith
- my car
- some more
- red tape
- enclose
- consume
- my choice
- How's work?
- for you
- Who knows?
- cassette
- ballet
- valet
- to do
- today
- tonight

Pattern 2b

- wristwatch
- textbook
- bookshelf
- sunshine
- placemat
- stapler
- modern
- phone
- book
- door knob
- notebook
- house key
- ballot
- valid
- dog show
- want ad

\[a \text{ hot dog}\] is an overheated canine
\[a \text{ hot dog}\] is a frankfurter
Cats don't care.
Stocks can fall.
School is fun.

Pattern 3b

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

It's in March.

Pattern 3c

la-la-la
a hot dog
I don't know!
Jim killed it.
tomorrow
a fruitcake
the engine
a wineglass
potato
whatever

Pattern 3d

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

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

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

Who'd you meet?
percentage (%) advantage
It's starting.
Let's try it.
financial
I thought so.
on Wednesday
in April
I love you.
Let's tell him.

alphabet
possible
Show me one.
area
punctuate
emphasis
syllable
Postit note
Rolodex

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

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

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

phone number
think about
comfortable
waiting for
pitiful
everything
orchestra
ignorant
Rubbermaid

Exercise 1-22; Syllable Patterns continued

CD 1 Track 32
<table>
<thead>
<tr>
<th>Syllables</th>
<th>Pattern 4a</th>
<th>Pattern 4b</th>
<th>Pattern 4c</th>
<th>Pattern 4d</th>
<th>Pattern 4e</th>
<th>Pattern 4f</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
</tr>
<tr>
<td>Pattern</td>
<td>Spot's a hot dog.</td>
<td>It's a hot dog.</td>
<td>Bob likes hot dogs.</td>
<td>It's my hot dog.</td>
<td>a hot dog stand</td>
<td>permanently</td>
</tr>
<tr>
<td>4</td>
<td>Jim killed a snake.</td>
<td>He killed a snake.</td>
<td>Ann eats pancakes.</td>
<td>imitation</td>
<td>Jim killed a man.</td>
<td>demonstrated</td>
</tr>
<tr>
<td>Pattern</td>
<td>Joe doesn't know.</td>
<td>He doesn't know.</td>
<td>Cats eat fish bones.</td>
<td>analytic</td>
<td>analysis</td>
<td>category</td>
</tr>
<tr>
<td>4</td>
<td>Nate bought a book.</td>
<td>We came back in.</td>
<td>Bears are fuzzy.</td>
<td>We like science.</td>
<td>invisible</td>
<td>office supplies</td>
</tr>
<tr>
<td>Pattern</td>
<td>Al brought some ice.</td>
<td>He bought a book.</td>
<td>Planets rotate.</td>
<td>my to-do list</td>
<td>a platypus</td>
<td>educator</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la-la-la-la</td>
<td>Nate needs a break.</td>
<td>Max wants to know.</td>
</tr>
<tr>
<td>Spot's a hot dog.</td>
<td>Ed took my car.</td>
<td>Al's kitchen floor</td>
</tr>
<tr>
<td>Jim killed a snake.</td>
<td>Jill ate a steak.</td>
<td>Bill's halfway there.</td>
</tr>
<tr>
<td>Joe doesn't know.</td>
<td>Spain's really far.</td>
<td>Roses are red,</td>
</tr>
<tr>
<td>Nate bought a book.</td>
<td>Jake's in the lake.</td>
<td>Violets are blue,</td>
</tr>
<tr>
<td>Al brought some ice.</td>
<td>Sam's in a bar.</td>
<td>Candy is sweet,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and so are you.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pattern 4b</th>
<th>Pattern 4c</th>
<th>Pattern 4d</th>
<th>Pattern 4e</th>
<th>Pattern 4f</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
<td>la-la-la-la</td>
</tr>
<tr>
<td>Pattern</td>
<td>She asked for help.</td>
<td>Boys ring doorbells.</td>
<td>an alarm clock</td>
<td>potato chip</td>
</tr>
<tr>
<td>4</td>
<td>We took my car.</td>
<td>Bill ate breakfast.</td>
<td>I don't need one.</td>
<td>Whose turn is it?</td>
</tr>
<tr>
<td>Pattern</td>
<td>We need a break.</td>
<td>Guns are lethal.</td>
<td>Ring the doorbell.</td>
<td>We worked on it.</td>
</tr>
<tr>
<td>4</td>
<td>It's really far.</td>
<td>InChworms bug me.</td>
<td>What's the matter?</td>
<td>How tall are you?</td>
</tr>
<tr>
<td>Pattern</td>
<td>I love you, too.</td>
<td>Ragtops cost more.</td>
<td>introduction</td>
<td>insanity</td>
</tr>
<tr>
<td>4</td>
<td>They got away.</td>
<td>Salesmen sell things.</td>
<td>my report card</td>
<td>ability</td>
</tr>
<tr>
<td>Pattern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Exercise 1-23; Syllable Count Test

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

Single Words
1. stop ______ 5. analyze (v) ______ 9. believe ______
Make up your own examples, one of each pattern. Make up more on your own.

2. go 6. analysis (n) 10. director
3. sympathy 7. analytic (adj) 11. indicator
4. sympathetic 8. mistake 12. technology

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

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

Sentences
1. All gets T-shirts. 5. I don't know. 9. She has head lice.

Mixed
1. Do it again. 8. in the middle 15. Make up your mind!
2. Joe was upset. 9. It's a good trick. 16. Tom has frostbite.
3. banana 10. specifically 17. Sam's a champ.
5. categorize 12. jump around 19. He likes to win.
6. child support 13. on my own 20. All hates pork chops.

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

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

Complex Intonation

Word Count Intonation Patterns

CD 1 Track 34

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

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

In Exercise 1-2, we looked at simple noun•verb•noun patterns, and in Exercise 1-22 and 1-23, the syllable-count intonation patterns were covered and tested. In Exercises 1-24 to 1-37, we'll examine intonation patterns in two word phrases.
It's important to note that there's a major difference between syllable stress and compound noun stress patterns. In the syllable count exercises, each syllable was represented by a single musical note. In the noun phrases, each individual word will be represented by a single musical note—no matter how many total syllables there may be.

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

Exercise 1-24: Single-Word Phrases

Repeat the following noun and adjective sentences.

<table>
<thead>
<tr>
<th>Noun</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. nail</td>
<td>short</td>
</tr>
<tr>
<td>2. cake</td>
<td>chocolate [chäkl't]</td>
</tr>
<tr>
<td>3. tub</td>
<td>hot [hät]</td>
</tr>
<tr>
<td>4. drive</td>
<td>här [här]</td>
</tr>
<tr>
<td>5. door</td>
<td>in back [bæk]</td>
</tr>
<tr>
<td>6. cärd</td>
<td>four</td>
</tr>
<tr>
<td>7. spot</td>
<td>smäll</td>
</tr>
<tr>
<td>8. book</td>
<td>good [güd]</td>
</tr>
</tbody>
</table>

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

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

Two-Word Phrases

Descriptive Phrases

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

Exercise 1-25: Sentence Stress with Descriptive Phrases

Repeat the following phrases.

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun and Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. short</td>
<td>It's a short nail.</td>
</tr>
<tr>
<td>2. chocolate</td>
<td>It's a chocolate cake.</td>
</tr>
<tr>
<td>3. good</td>
<td>It's a good plan.</td>
</tr>
<tr>
<td>4. guarded</td>
<td>It's a guarded gate.</td>
</tr>
<tr>
<td>5. wide</td>
<td>It's a wide river.</td>
</tr>
<tr>
<td>6. four</td>
<td>There're four cards.</td>
</tr>
<tr>
<td>7. small</td>
<td>It was a small spot.</td>
</tr>
<tr>
<td>8. best</td>
<td>It's the best book.</td>
</tr>
</tbody>
</table>
Pause the CD and write your own adjective and noun/adjective sentences. Use the same words from Ex. 1-24.

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

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

<table>
<thead>
<tr>
<th>Adjective Noun</th>
<th>Adverb Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It's a short <strong>nail</strong>.</td>
<td>It's really <strong>short</strong>.</td>
</tr>
<tr>
<td>2. It's a chocolate <strong>cake</strong>.</td>
<td>It's dark <strong>chocolate</strong>.</td>
</tr>
<tr>
<td>3. It's a hot <strong>bath</strong>.</td>
<td>It's too <strong>hot</strong>.</td>
</tr>
<tr>
<td>4. It's a hard <strong>drive</strong>.</td>
<td>It's extremely <strong>hard</strong>.</td>
</tr>
</tbody>
</table>

Exercise 1 -26: Two Types of Descriptive Phrases continued  CD1
Track 38

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

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

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

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

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

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

Set Phrases  
CD 1 Track 40

* A Cultural Indoctrination to American Norms

When I learned the alphabet as a child, I heard it before I saw it. I heard that the last four letters were **dubba-you**, **ex**, **why**, **zee**. I thought that **dubbayou** was a long, strange name for a letter, but I didn't question it any more than I did **aitch**. It was just a name. Many years later, it struck me that it was a **double U**. Of course, a W is really **UU**. I had such a funny feeling, though, when I realized that something I had taken for granted for so many years had a background meaning that I had completely overlooked. This "funny feeling" is exactly what most native speakers get when
a two-word phrase is stressed on the wrong word. When two individual words go through the cultural process of becoming a set phrase, the original sense of each word is more or less forgotten and the new meaning completely takes over. When we hear the word painkiller, we think anesthetic. If, however, someone says painkiller, it brings up the strength and almost unrelated meaning of kill.

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

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

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

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

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

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

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

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

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

Exercise 1-28: Sentence Stress with Set Phrases  

CD 1 Track 41

Repeat the following sentences.
Noun | Noun/Adj. | Set Phrase
--- | --- | ---
1. It's a *finger*. | It's a nail. | It's a fingernail.
2. It's a *pan*. | It's a cake. | It's a *pancake*.
3. It's a *tub*. | It's *hot*. | It's a *hot* tub. (*Jacuzzi*)
4. It's a *drive*. | It's *hard*. | It's a *hard* drive.
5. It's a *bone*. | It's in *back*. | It's the *backbone*. (*spine*)
6. It's a *card*. | It's a *trick*. | It's a *card* trick.
7. It's a *spot*. | It's a *light*. | It's a *spotlight*.
8. It's a *book*. | It's a *phone*. | It's a *phone* book.

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

9. It's a_________    It's a_________    It's a_____________
10. It's a_________    It's a_________    It's a_____________
11. It's a_________    It's a_________    It's a_____________

Exercise 1-29: Making Set Phrases

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

1. a *chair* | 11. a *wrist* | 16. a *jelly* | 21. a *pad*  
2. a *phone* | 12. a *beer* | 17. a *love* | 22. |  
3. a *house* | 13. a *high* | 18. a *thumb* | 23. |  
5. a *door* | 15. a *dump* | 20. |  
7. a *movie* | 17. | 22. |  
8. The *Bullet* | 18. | 23. |  
10. a *coffee* | 20. | 25. |  

Exercise 1-30: Set Phrase Story—The Little Match Girl

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

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

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

Exercise 1-31: Contrasting Descriptive and Set Phrases

Repeat after me.

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It's a short <strong>nail</strong>.</td>
<td>It's a <strong>finger</strong>nail.</td>
</tr>
<tr>
<td>2. It's a chocolate <strong>cake</strong>.</td>
<td>It's a <strong>pan</strong>cake.</td>
</tr>
<tr>
<td>3. It's a hot <strong>bath</strong>.</td>
<td>It's a <strong>hot</strong> tub.</td>
</tr>
<tr>
<td>4. It's a long <strong>drive</strong>.</td>
<td>It's a <strong>hard</strong> drive.</td>
</tr>
<tr>
<td>5. It's the back <strong>door</strong>.</td>
<td>It's the <strong>back</strong>bone.</td>
</tr>
<tr>
<td>6. There are four <strong>cards</strong>.</td>
<td>It's a <strong>card</strong> trick.</td>
</tr>
<tr>
<td>7. It's a small <strong>spot</strong>.</td>
<td>It's a <strong>spot</strong> light.</td>
</tr>
<tr>
<td>8. It's a good <strong>book</strong>.</td>
<td>It's a <strong>phone</strong> book</td>
</tr>
</tbody>
</table>

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

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

Exercise 1-32: Two-Word Stress

Repeat the following pairs.

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It's a short <strong>nail</strong>.</td>
<td>It's a <strong>finger</strong>nail.</td>
</tr>
<tr>
<td>2. It's a chocolate <strong>cake</strong>.</td>
<td>It's a <strong>pan</strong>cake.</td>
</tr>
<tr>
<td>3. It's a hot <strong>bath</strong>.</td>
<td>It's a <strong>hot</strong> tub.</td>
</tr>
<tr>
<td>4. It's a long <strong>drive</strong>.</td>
<td>It's a <strong>hard</strong> drive.</td>
</tr>
<tr>
<td>5. It's the back <strong>door</strong>.</td>
<td>It's the <strong>back</strong>bone.</td>
</tr>
<tr>
<td>6. There are four <strong>cards</strong>.</td>
<td>It's a <strong>card</strong> trick.</td>
</tr>
<tr>
<td>7. It's a small <strong>spot</strong>.</td>
<td>It's a <strong>spot</strong> light.</td>
</tr>
<tr>
<td>8. It's a good <strong>book</strong>.</td>
<td>It's a <strong>phone</strong> book</td>
</tr>
</tbody>
</table>

9. It's a ____________ It's a ____________
10. It's a ____________ It's a ____________
11. It's a ____________ It's a ____________
<table>
<thead>
<tr>
<th>Left Column</th>
<th>Right Column</th>
</tr>
</thead>
<tbody>
<tr>
<td>a light bulb</td>
<td>a light bulb</td>
</tr>
<tr>
<td>blue pants</td>
<td>blue jeans</td>
</tr>
<tr>
<td>a cold fish</td>
<td>a goldfish</td>
</tr>
<tr>
<td>a gray hound</td>
<td>a greyhound</td>
</tr>
<tr>
<td>an old key</td>
<td>an inn key</td>
</tr>
<tr>
<td>a white house</td>
<td>The White House</td>
</tr>
<tr>
<td>a nice watch</td>
<td>a wristwatch</td>
</tr>
<tr>
<td>a sticky web</td>
<td>a spider web</td>
</tr>
<tr>
<td>a clean cup</td>
<td>a coffee cup</td>
</tr>
<tr>
<td>a sharp knife</td>
<td>a steak knife</td>
</tr>
<tr>
<td>a baby alligator</td>
<td>a baby bottle</td>
</tr>
<tr>
<td>a shiny tack</td>
<td>thumbtacks</td>
</tr>
<tr>
<td>a wire brush</td>
<td>a hairbrush</td>
</tr>
<tr>
<td>a new ball</td>
<td>a football</td>
</tr>
<tr>
<td>a toy gun</td>
<td>a machine gun</td>
</tr>
<tr>
<td>a silk bow</td>
<td>a Band-Aid</td>
</tr>
<tr>
<td>a bright star</td>
<td>a firecracker</td>
</tr>
<tr>
<td>Mary Jones</td>
<td>a mailbox</td>
</tr>
<tr>
<td>Bob Smith</td>
<td>a spray can</td>
</tr>
<tr>
<td>foreign affairs</td>
<td>a wineglass</td>
</tr>
<tr>
<td>down payment</td>
<td>a footprint</td>
</tr>
<tr>
<td>New York</td>
<td>a strawberry</td>
</tr>
<tr>
<td>Social Security</td>
<td>a fig leaf</td>
</tr>
<tr>
<td>City Hall</td>
<td>an ice cream</td>
</tr>
</tbody>
</table>

**Summary of Stress in Two-Word Phrases**
First Word
set phrases
streets
Co. or Corp.
nationalities of food
nationalities of people
descriptive phrases

Second Word
road designations
modified adjectives
place names and parks
institutions, or Inc.
personal names and titles
personal pronouns and possessives
articles
initials and acronyms
chemical compounds
colors and numbers
most compound verbs
percent and dollar
hyphenated nationalities
descriptive nationalities

light bulb
Main Street
Xerox Corporation
Chinese food
French guy
new information
Fifth Avenue
really big
New York, Central Park
Oakland Museum, Xerox Inc.
Bob Smith, Assistant Manager
his car, Bob's brother
the bus, a week, an hour
U.S., IQ
zinc oxide
red orange, 26
go away, sit down, fall off
10 percent, 50 dollars
African-American
Mexican restaurant

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

Exercise 1-33; Nationality Intonation Quiz  CD 2 Track 1
Pause the CD and stress one word in each of the following examples. Repeat after me.
1. an American guy
2. an American restaurant
3. American food
4. an American teacher
5. an English teacher
When you first look at it, the stress shifts may seem arbitrary, but let's examine the logic behind these five examples and use it to go on to other, similar cases.

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

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

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

4. **an American teacher**

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

5. **an English teacher**

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

**Exercise 1-34: Contrasting Descriptive and Set Phrases**

*Repeat the following pairs.*

<table>
<thead>
<tr>
<th>Set Phrase</th>
<th>Descriptive Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>An English teacher...</td>
<td>An English teacher...</td>
</tr>
<tr>
<td>...teaches English.</td>
<td>...is from England.</td>
</tr>
<tr>
<td>An English book...</td>
<td>An English book...</td>
</tr>
<tr>
<td>...teaches the English language.</td>
<td>An English book...</td>
</tr>
<tr>
<td>An English test...</td>
<td>An English test...</td>
</tr>
<tr>
<td>...tests a student on the English language.</td>
<td>An English test...</td>
</tr>
<tr>
<td>English food...</td>
<td>An English restaurant...</td>
</tr>
<tr>
<td>. . .is kippers for breakfast.</td>
<td>. . .serves kippers for breakfast.</td>
</tr>
</tbody>
</table>

Intonation can indicate completely different meanings for otherwise similar words or phrases. For example, an *English teacher* teaches English, but an *English teacher* is from England; *French class* is where you study French, but *French class* is Gallic style and sophistication; an *orange tree* grows oranges, but an *orange tree* is any kind of tree that has been painted orange.

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

**Exercise 1-35: Contrast of Compound Nouns**

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

1. The **White House**
2. a **white house**
3. a **darkroom**
4. a **dark room**
5. Fifth **Av enue**
6. Main **Street**
7. a **main street**
8. a **hot dog**
9. a **hot dog**
10. a **baby blanket**
11. **convenience store**
12. **convenient store**
13. to **pick up**
14. a **pickup truck**
15. **six years old**
16. a **six-year-old**
17. **six and a half**
18. a **lemon tree**
19. **a sugar bowl**
20. **Watergate**
21. **the back gate**
22. **a large bowl**
23. **a locked door**
24. **ice cream**
25. **I scream.**
26. **elementary**
27. **a lemon tree**
28. **Watergate**
29. **the back gate**
30. **a large bowl**
31. **a doorknob**
32. **a glass door**
33. **a locked door**
34. **ice cream**
35. **I scream.**
36. **elementary**
37. **a lemon tree**
38. **Watergate**
39. **the back gate**
40. **a large bowl**
41. **a doorknob**
42. **a glass door**
43. **a locked door**
44. **ice cream**
45. **I scream.**
46. **elementary**
47. **a lemon tree**
48. **Watergate**
49. **the back gate**
50. **a large bowl**
51. **a doorknob**
52. **a glass door**
53. **a locked door**
54. **ice cream**
55. **I scream.**
56. **elementary**
57. **a lemon tree**
58. **Watergate**
59. **the back gate**
60. **a large bowl**
61. **a doorknob**
62. **a glass door**
63. **a locked door**
64. **ice cream**
65. **I scream.**
66. **elementary**
67. **a lemon tree**
68. **Watergate**
69. **the back gate**
70. **a large bowl**
Exercise 1-36: Description and Set Phrase Test

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

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

Exercise 1-37: Descriptions and Set Phrases—Goldilocks

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

There is a little girl. Her name is Goldilocks. She is in a sunny forest. She sees a small house.
She knocks on the door, but no one answers. She goes inside. In the large room, there are three chairs. Goldilocks sits on the biggest chair, but it is too high. She sits on the middle-sized one, but it is too low. She sits on the small chair and it is just right. On the table, there are three bowls. There is hot porridge in the bowls. She tries the first one, but it is too hot; the second one is too cold, and the third one is just right, so she eats it all. After that, she goes upstairs. She looks around. There are three beds, so she sits down. The biggest bed is too hard. The middle-sized bed is too soft. The little one is just right, so she lies down. Soon, she falls asleep. In the meantime, the family of three bears comes home — the Papa bear, the Mama bear, and the Baby bear. They look around. They say, "Who's been sitting in our chairs and eating our porridge?" Then they run upstairs. They say, "Who's been sleeping in our beds?" Goldilocks wakes up. She is very scared. She runs away. Goldilocks never comes back.

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

Grammar in a Nutshell

6

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

English is a chronological language. We just love to know when something happened, and this is indicated by the range and depth of our verb tenses. I had already seen it by the time she brought it in.

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

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

<table>
<thead>
<tr>
<th>Dogs</th>
<th>bones</th>
</tr>
</thead>
<tbody>
<tr>
<td>///////</td>
<td>// //////////</td>
</tr>
<tr>
<td>//////////</td>
<td>// // // //</td>
</tr>
<tr>
<td>//////////</td>
<td>// // // //</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dogs</th>
<th>bones.</th>
</tr>
</thead>
<tbody>
<tr>
<td>//////</td>
<td>// 'll /////</td>
</tr>
<tr>
<td>/////</td>
<td>/// 've // //</td>
</tr>
<tr>
<td>/////</td>
<td>/// // //</td>
</tr>
<tr>
<td>/////</td>
<td>/// // //</td>
</tr>
<tr>
<td>/////</td>
<td>/// // //</td>
</tr>
<tr>
<td>// //</td>
<td>///// the</td>
</tr>
<tr>
<td>// //</td>
<td>/////</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>//////////</td>
<td>// // // //</td>
</tr>
<tr>
<td>//////////</td>
<td>// // // //</td>
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<td>//////////</td>
<td>// // // //</td>
</tr>
<tr>
<td>//////////</td>
<td>// // // //</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>däg</th>
<th>bounz</th>
</tr>
</thead>
<tbody>
<tr>
<td>//////////</td>
<td>// zeet // //</td>
</tr>
<tr>
<td>//////////</td>
<td>// // // //</td>
</tr>
</tbody>
</table>

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

Exercise 1-38; Consistent Noun Stress in Changing Verb Tenses  
Track 7

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

<table>
<thead>
<tr>
<th>Verb Tense</th>
<th>Sentence Example</th>
<th>Pronunciation</th>
<th>Word Connections</th>
</tr>
</thead>
<tbody>
<tr>
<td>eat</td>
<td>The dogs eat the bones.</td>
<td>the däg zët the bounz</td>
<td>the däg zët the bounz</td>
</tr>
<tr>
<td>are eating</td>
<td>The dogs're eating the bones.</td>
<td>the däg zë reed the bounz</td>
<td>the däg zë leet the bounz (if...)</td>
</tr>
<tr>
<td>will eat</td>
<td>The dogs'll eat the bones (if...)</td>
<td>the däg zë deet the bounz (if...)</td>
<td>the däg zë deet the bounz</td>
</tr>
<tr>
<td>would eat</td>
<td>The dogs'd eat the bones (if...)</td>
<td>the däg zëdë veetn the bounz (if...)</td>
<td></td>
</tr>
<tr>
<td>would have eaten</td>
<td>The dogs that've eaten the bones (are...)</td>
<td>the däg zëdë veetn the bounz (are...)</td>
<td></td>
</tr>
<tr>
<td>have eaten</td>
<td>The dogs've eaten the bones.</td>
<td>the däg zë veetn the bounz</td>
<td></td>
</tr>
<tr>
<td>had eaten</td>
<td>The dogs'd eaten the bones.</td>
<td>the däg zë deetn the bounz</td>
<td></td>
</tr>
<tr>
<td>will have eaten</td>
<td>The dogs'il've eaten the bones.</td>
<td>the däg zëdë veetn the bounz</td>
<td></td>
</tr>
<tr>
<td>ought to eat</td>
<td>The dogs ought to eat the bones.</td>
<td>the däg zëdë eat the bounz</td>
<td></td>
</tr>
<tr>
<td>should eat</td>
<td>The dogs should eat the bones.</td>
<td>the däg zë'deet the bounz</td>
<td></td>
</tr>
<tr>
<td>should not eat</td>
<td>The dogs shouldn't eat the bones.</td>
<td>the däg zë'dn'neet the bounz</td>
<td></td>
</tr>
<tr>
<td>should have eaten</td>
<td>The dogs should've eaten the bones.</td>
<td>the däg zë'dë veetn the bounz</td>
<td></td>
</tr>
<tr>
<td>should not have eaten</td>
<td>The dogs shouldn't've eaten the bones.</td>
<td>the däg zë'dn'na veetn the bounz</td>
<td></td>
</tr>
<tr>
<td>could eat</td>
<td>The dogs could eat the bones.</td>
<td>the däg c'deet the bounz</td>
<td></td>
</tr>
<tr>
<td>could not eat</td>
<td>The dogs couldn't eat the bones.</td>
<td>the däg c'dn'neet the bounz</td>
<td></td>
</tr>
<tr>
<td>could have eaten</td>
<td>The dogs could've eaten the bones.</td>
<td>the däg c'da veetn the bounz</td>
<td></td>
</tr>
<tr>
<td>could not have eaten</td>
<td>The dogs couldn't've eaten the bones.</td>
<td>the däg c'dn'na veetn the bounz</td>
<td></td>
</tr>
<tr>
<td>might eat</td>
<td>The dogs might eat the bones.</td>
<td>the däg mydeet the bounz</td>
<td></td>
</tr>
<tr>
<td>might have eaten</td>
<td>The dogs might've eaten the bones.</td>
<td>the däg mydaveetn the bounz</td>
<td></td>
</tr>
<tr>
<td>must eat</td>
<td>The dogs must eat the bones.</td>
<td>the däg mësdëveetn the bounz</td>
<td></td>
</tr>
<tr>
<td>must have eaten</td>
<td>The dogs must've eaten the bones.</td>
<td>the däg mësdëveetn the bounz</td>
<td></td>
</tr>
<tr>
<td>can eat</td>
<td>The dogs can eat the bones.</td>
<td>the däg c'neet the bounz</td>
<td></td>
</tr>
</tbody>
</table>
Exercise 1-39: Consistent Pronoun Stress In Changing Verb Tenses

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

| Present 1. | They *eat* them. | theyeed'm |
| Past 2. | They *ate* them. | theyizd'm |
| Continuous 3. | They're *eating* them. | thereeeding'm |
| Future 4. | They'll *eat* them (*if...*) | theleed'm (*if...*) |
| Present Conditional 5. | They'd *eat* them (*if...*) | they deed'm (*if...*) |
| Past Conditional 6. | They'd've *eaten* them (*if...*) | they daeveet'n'm (*if...*) |
| Relative Pronoun Present Perfect 7. | The ones that've *eaten* them (*are...*) | the wanzadoveet'n'm (*are...*) |
| Relative Pronoun Past Perfect 8. | They've *eaten* them (*many times*). | they veet'n'm (*many times*) |
| Future Perfect 9. | They'd *eaten* them (*before...*) | they deet'n'm (*before...*) |
| Obligation 10. | They'll have *eaten* them (*by...*) | they laveet'n'm (*by...*) |
| Obligation 11. | They ought to *eat* them. | they ädseed'm |
| Obligation 12. | They should *eat* them. | they sh'deed'm |
| Obligation 13. | They shouldn't *eat* them. | they sh'dn•need'm |
| Obligation 14. | They should have *eaten* them. | they sh'daveet'n'm |
| Obligation 15. | They shouldn't've *eaten* them. | they sh'dn•naveet'n'm |
| Possibility/Ability 16. | They could *eat* them. | they c'deed'm |
| Possibility/Ability 17. | They couldn't *eat* them. | they c'dn•need'm |
| Possibility/Ability 18. | They could have *eaten* them. | they c'da veet'n'm |
| Possibility/Ability 19. | They couldn't have *eaten* them. | they c'dn•nə veet'n'm |
| Possibility 20. | They might *eat* them. | they mydpee'dm |
| Possibility 21. | They might have *eaten* them. | they my də veet'n'm |
| Probability 22. | They must *eat* them. | they mass deed'm |
| Probability 23. | They must have *eaten* them. | they məsdəveet'n'm |
| Ability 24. | They can *eat* them. | they c'nee'd'm |
| Ability 25. | They can't *eat* them. | they cæn(d)eed'm |

Exercise 1-40: Intonation In Your Own Sentence

On the first of the numbered lines below, write a three-word sentence that you frequently use, such as "Computers organize information" or "Lawyers sign contracts" and put it through the 25 changes. This exercise will take you quite a bit of time and it will force you to rethink your
perceptions of word sounds as related to spelling. It helps to use a plural noun that ends in a [z] sound (boyz, dogz) rather than an [s] sound (hats, books). Also, your sentence will flow better if your verb begins with a vowel sound (earns, owes, offers). When you have finished filling in all the upper lines of this exercise with your new sentence, use the guidelines from Ex. 1-38 for the phonetic transcription. Remember, don't rely on spelling. Turn off the CD.

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

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Intonation 1</th>
<th>Intonation 2</th>
<th>Intonation 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>eat</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>ate</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>are eating</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>will eat</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>would eat</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>would have eaten</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>that have eaten</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>have eaten</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>had eaten</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>will have eaten</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>ought to eat</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>should eat</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>should not eat</td>
<td>____________</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>Sentence</td>
<td>强读标记</td>
<td>强读标记</td>
<td>强读标记</td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>should have eaten</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>should not have eaten</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>could eat</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>could not eat</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>could have eaten</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>could not have eaten</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>might eat</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>might have eaten</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>must eat</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>must have eaten</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
</tbody>
</table>

**Exercise 1-41: Supporting Words**

CD 2 Track 10

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

1. The **dogs** eat the **bones** every **day**.  th’däg zeet th’ bounzəvree day
2. The **dogs** ate the **bones** last **week**.  th’däg zeet th’ bounzəlæs dweek
3. The dogs 're eating the bones right now.
4. The dogs'll eat the bones if they're here.
5. The dogs'd eat the bones if they were here.
6. The dogs'd've eaten the bones if they'd been here.
7. The dogs that've eaten the bones are sick.
8. The dogs've eaten the bones every day.
9. The dogs'd eaten the bones by the time we got there.
10. The dogs'll have eaten the bones by the time we get there.

Exercise 1 -42: Contrast Practice

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

Exercise 1 -43; Yes, You Can or No, You Can't?

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

I can do it. I can't do it.
[I k'n do it] [I kæn(t) do it]
Exercise 1 -44: Building an Intonation Sentence

Repeat after me the sentences listed in the following groups.

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

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

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

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

Exercise 1 -45; Building Your Own intonation Sentences

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

1. ___________________________________________________
2. ___________________________________________________
3. ___________________________________________________
4. ___________________________________________________
5. ___________________________________________________
Exercise 1 -46: Regular Transitions of Nouns and Verbs  

*CD 2 Track 15*

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

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>an accent</td>
<td>to accent</td>
</tr>
<tr>
<td>a concert</td>
<td>to concert</td>
</tr>
<tr>
<td>a conflict</td>
<td>to conflict</td>
</tr>
<tr>
<td>a contest</td>
<td>to contest</td>
</tr>
<tr>
<td>a contract</td>
<td>to contract</td>
</tr>
<tr>
<td>a contrast</td>
<td>to contrast</td>
</tr>
<tr>
<td>a convert</td>
<td>to convert</td>
</tr>
<tr>
<td>a convict</td>
<td>to convict</td>
</tr>
<tr>
<td>a default</td>
<td>to default</td>
</tr>
<tr>
<td>a desert</td>
<td>to desert</td>
</tr>
<tr>
<td>a discharge</td>
<td>to discharge</td>
</tr>
<tr>
<td>an envelope</td>
<td>to envelop</td>
</tr>
<tr>
<td>an incline</td>
<td>to incline</td>
</tr>
<tr>
<td>an influence</td>
<td>to influence</td>
</tr>
<tr>
<td>an insert</td>
<td>to insert</td>
</tr>
<tr>
<td>an insult</td>
<td>to insult</td>
</tr>
<tr>
<td>an object</td>
<td>to object</td>
</tr>
<tr>
<td>perfect</td>
<td>to perfect</td>
</tr>
<tr>
<td>a permit</td>
<td>to permit</td>
</tr>
<tr>
<td>a present</td>
<td>to present</td>
</tr>
<tr>
<td>produce</td>
<td>to produce</td>
</tr>
<tr>
<td>progress</td>
<td>to progress</td>
</tr>
<tr>
<td>a project</td>
<td>to project</td>
</tr>
<tr>
<td>a pronoun</td>
<td>to pronounce</td>
</tr>
<tr>
<td>a protest</td>
<td>to protest</td>
</tr>
<tr>
<td>a rebel</td>
<td>to rebel</td>
</tr>
<tr>
<td>a recall</td>
<td>to recall</td>
</tr>
<tr>
<td>a record</td>
<td>to record</td>
</tr>
<tr>
<td>a reject</td>
<td>to reject</td>
</tr>
</tbody>
</table>
The désert is hot and dry. A dessért is ice cream. To desért is to abandon.

Exercise 1-47: Regular Transitions of Adjectives and Verbs         CD 2 Track n
A different change occurs when you go from an adjective or a noun to a verb. The stress stays in the same place, but the -mate in an adjective is completely reduced [-m't], whereas in a verb, it is a full [a] sound [-mεt].

Exercise 1-48; Regular Transitions of Adjectives and Verbs        CD 2 Track 17
Mark the intonation or indicate the long vowel on the italicized word, depending which part of speech it is. Pause the CD and mark the proper syllables. See Answer Key, beginning on page 193.

Exercise 1-49; Regular Transitions of Adjectives and Verbs        CD 2 Track 18
Regaining Long-Lost Listening Skills

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

A Child Can Learn Any Language

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

<table>
<thead>
<tr>
<th>Tense Vowels</th>
<th>Lax Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>Sound</td>
</tr>
<tr>
<td>ā</td>
<td>ei</td>
</tr>
<tr>
<td>ē</td>
<td>ee</td>
</tr>
<tr>
<td>ĩ</td>
<td>āi</td>
</tr>
<tr>
<td>ō</td>
<td>ou</td>
</tr>
<tr>
<td>ũ</td>
<td>ooh</td>
</tr>
<tr>
<td>ä</td>
<td>ah</td>
</tr>
</tbody>
</table>

Semivowels

| Symbol | Sound | Spelling | Example |
|æ | ä + ε | cat | [kæt] |
|æo | æ + o | down | [dæon] |

Exercise 1-49: Tell Me Wôdai Say!

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

CD 2 Track 19

Exercise 1-50: Listening for Pure Sounds

Again, listen carefully and write the sounds you hear. The answers are below.
Exercise 1-51 : Extended Listening Practice  

CD 2 Track 22

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

CD 2 Track 23

1. ______dläik___________________
2. ______________________________
3. _______pwü_________gen.
4. ___________wi(th) the________
5. _________kæon________
6. ____________bläm.
7. __________von________
8. ______pi________
9. _______pwü________
10. _________fiu________

1. læfdr hæzno four naeks'nt 2. Wr kwell do ni zärt 3. T' tee chiz t' lr na gen
Laughter has no foreign accent. Work well done is art. To teach is to learn again.

Reduced Sounds

The Down Side of Intonation

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

Reduced Sounds Are "Valleys"

American intonation is made up of peaks and valleys—tops of staircases and bottoms of staircases. To have strong peaks, you will have to develop deep valleys. These deep valleys should be filled with all kinds of reduced vowels, one in particular—the completely neutral schwa. Ignore spelling. Since you probably first became acquainted with English through the printed word, this is going to be quite a challenge. The position of a syllable is more important than spelling as an indication of correct pronunciation. For example, the words photograph and photography each have two O's and an A. The first word is stressed on the first syllable so photograph sounds like [fоd'græf]. The second word is stressed on the second syllable, photography, so the word comes out [fоtalqr'fее]. You can see here that their spelling doesn't tell you how they sound. Word stress or intonation will determine the pronunciation. Work on listening to words. Concentrate on hearing the pure sounds, not in trying to make the word fit a familiar spelling. Otherwise, you will be taking the long way around and giving yourself both a lot of extra work and an accent!
Syllables that are perched atop a peak or a staircase are strong sounds; that is, they maintain their original pronunciation. On the other hand, syllables that fall in the valleys or on a lower stairstep are weak sounds; thus they are reduced. Some vowels are reduced completely to schwas, a very relaxed sound, while others are only toned down. In the following exercises, we will be dealing with these "toned down" sounds.

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

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

Exercise 1-52; Reducing Articles

<table>
<thead>
<tr>
<th>Consonants</th>
<th>Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>the man</td>
<td>a girl</td>
</tr>
<tr>
<td>the best</td>
<td>a banana</td>
</tr>
<tr>
<td>the last one</td>
<td>a computer</td>
</tr>
</tbody>
</table>

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

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

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

Exercise 1-53: Reduced Sounds

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

<table>
<thead>
<tr>
<th>To</th>
<th>Looks Like...</th>
<th>Sounds Like...</th>
</tr>
</thead>
<tbody>
<tr>
<td>The preposition to</td>
<td>today</td>
<td>[t'day]</td>
</tr>
<tr>
<td>usually reduces so</td>
<td>tonight</td>
<td>[t'night]</td>
</tr>
<tr>
<td>much that it's like</td>
<td>tomorrow</td>
<td>[t'mārou]</td>
</tr>
<tr>
<td></td>
<td>to work</td>
<td>[t'wrk]</td>
</tr>
</tbody>
</table>
dropping the vowel. Use a \textit{t}' or \textit{to} sound to replace \textit{to}.

If that same \textit{to} follows a vowel sound, it will become \textit{d}' or \textit{də}.

To that same \textit{to} follows a vowel sound, it will become \textit{d}' or \textit{də}.

Exercise 1-53: Reduced Sounds \textit{continued}

<table>
<thead>
<tr>
<th>To</th>
<th>Sounds Like...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Looks Like...</td>
<td>[its thee(^{y})\textit{only} weird(\textit{do (w)}\textit{t}]]</td>
</tr>
<tr>
<td>It's the only way to do it.</td>
<td>[sound speak]</td>
</tr>
<tr>
<td>So to speak...</td>
<td>[\textit{bai} \textit{don}(\textit{t})\textit{know hæwðə say(\textit{y}) it}]</td>
</tr>
<tr>
<td>I don't know how to say it.</td>
<td>[\textit{goudə pay jate}]</td>
</tr>
<tr>
<td>Go to page 8.</td>
<td>[\textit{you need(\textit{d}o\textit{nou wenda do (w)it})]</td>
</tr>
<tr>
<td>Show me how to get it.</td>
<td>[hooz də \textit{blame}]</td>
</tr>
<tr>
<td>You need to know when to do it.</td>
<td>[\textit{wir̩t hæmə}]</td>
</tr>
<tr>
<td>Who's to blame?</td>
<td>[\textit{äiyəl see you(w)at lunch}]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>At</th>
<th>Sounds Like...</th>
</tr>
</thead>
<tbody>
<tr>
<td>At is just the opposite of \textit{to}. It's a</td>
<td></td>
</tr>
<tr>
<td>at home.</td>
<td>[\textit{hæmə}]</td>
</tr>
<tr>
<td>I'll see you at lunch.</td>
<td>[\textit{wir̩t hæmə}]</td>
</tr>
</tbody>
</table>
small grunt followed by a reduced [t].

Exercise 1-53; Reduced Sounds continued

If *at* is followed by a vowel sound, it will become 'd or əd.

*It and at* sound the same in context — [t]

...and they both turn to 'd or əd between vowels or voiced consonants.

**Exercise 1-53; Reduced Sounds continued**

**For**

<table>
<thead>
<tr>
<th>Looks Like...</th>
<th>Sounds Like...</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is for you.</td>
<td>[th's'z fr you]</td>
</tr>
<tr>
<td>It's for my friend.</td>
<td>[ts fr my friend]</td>
</tr>
<tr>
<td>A table for four, please.</td>
<td>[ə table fr four, pleeze]</td>
</tr>
<tr>
<td>We planned it for later.</td>
<td>[we plan dit fr layd'r]</td>
</tr>
<tr>
<td>For example, for instance</td>
<td>[fregg zaemple]</td>
</tr>
<tr>
<td>What is this for?</td>
<td>[frin st'nss]</td>
</tr>
<tr>
<td>What did you do it for?</td>
<td>[w'd'z this for]</td>
</tr>
<tr>
<td>Who did you get it for?</td>
<td>(for is not reduced at the end of a sentence)</td>
</tr>
</tbody>
</table>

**From**

<table>
<thead>
<tr>
<th>Looks Like...</th>
<th>Sounds Like...</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm from Arkansas.</td>
<td>[ts frm thee(y)əi(y)ə ress]</td>
</tr>
<tr>
<td>There's a call from Bob.</td>
<td>[əim fr'm ərk' ns]</td>
</tr>
<tr>
<td>This letter's from Alaska!</td>
<td>[therzə cæl fr'm Bæbh]</td>
</tr>
<tr>
<td>Who's it from?</td>
<td>[this ledderz frəm læskə]</td>
</tr>
<tr>
<td>Where are you from?</td>
<td>[hoozit frəm]</td>
</tr>
</tbody>
</table>

**In**

<table>
<thead>
<tr>
<th>Looks Like...</th>
<th>Sounds Like...</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's in the bag.</td>
<td>[tsin thə bæg]</td>
</tr>
<tr>
<td>This is for you.</td>
<td>[th's'z fr you]</td>
</tr>
<tr>
<td>It's for my friend.</td>
<td>[ts fr my friend]</td>
</tr>
<tr>
<td>A table for four, please.</td>
<td>[ə table fr four, pleeze]</td>
</tr>
<tr>
<td>We planned it for later.</td>
<td>[we plan dit fr layd'r]</td>
</tr>
<tr>
<td>For example, for instance</td>
<td>[fregg zaemple]</td>
</tr>
<tr>
<td>What is this for?</td>
<td>[frin st'nss]</td>
</tr>
<tr>
<td>What did you do it for?</td>
<td>[w'd'z this for]</td>
</tr>
<tr>
<td>Who did you get it for?</td>
<td>(for is not reduced at the end of a sentence)</td>
</tr>
</tbody>
</table>
What's in it?
I'll be back in a minute.
This movie? Who's in it?
Come in.
He's in America.
He's an American.
I got an A in English.
He got an F in Algebra.
He had an accident.
We want an orange.
He didn't have an excuse.
I'll be there in an instant.
It's an easy mistake to make.
Brown and butter.
Coffee? With cream and sugar?
No, lemon and sugar.
... And some more cookies?
They kept going back and forth.
We watched it again and again.
He did it over and over.
We learned by trial and error.

An

And

Exercise 1-53: Reduced Sounds continued

CD 2 Track

Or

Sounds Like...

Soup or salad?

now or later

more or less

left or right

For here or to go?

Are you going up or down?

This is an either / or question (Up? Down?) Notice how the intonation is different from "Cream and sugar?", which is a yes / no question.

Are

What are you doing?

Where are you going?

What're you planning on doing?

How are you?

Those are no good.

How are you doing?

The kids are still asleep.

Your

How's your family?

Where're your keys?

You're American, aren't you?

Tell me when you're ready.

Is this your car?

You're late again, Bob.

Which one is yours?
Exercise 1-53: Reduced Sounds continued

<table>
<thead>
<tr>
<th>A</th>
<th>Of</th>
<th>Can</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Looks Like...</strong></td>
<td><strong>Sounds Like...</strong></td>
<td><strong>Can</strong></td>
</tr>
<tr>
<td>It's a present.</td>
<td>[tsə preznt]</td>
<td>Can you speak English?</td>
</tr>
<tr>
<td>You need a break.</td>
<td>[yoo needə break]</td>
<td>[k'new spee kinglish]</td>
</tr>
<tr>
<td>Give him a chance.</td>
<td>[g'v'mə chæns]</td>
<td>I can only do it on Wednesday.</td>
</tr>
<tr>
<td>Let's get a new pair of shoes.</td>
<td>[lets gedda new perə shooz]</td>
<td>[ãi k'nonly du(w)idän wenzday]</td>
</tr>
<tr>
<td>Can I have a Coke, please?</td>
<td>[c'nai hæv kouk, pleez]</td>
<td>A can opener can open cans.</td>
</tr>
<tr>
<td>Is that a computer?</td>
<td>[izzædə k'mpyoodr]</td>
<td>[ə kæn opener k'nopen kænz]</td>
</tr>
<tr>
<td>Where's a public telephone?</td>
<td>[wherzə pəblic teləfoun]</td>
<td>[k'nāi hel piu]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Can I help you?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[k'niu hel piu]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Can you do it?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[k'niu do(w)'t]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We can try it later.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[we k'n try it laiðə]</td>
</tr>
</tbody>
</table>
I hope you can sell it.  
No one can fix it.  
Let me know if you can find it.  

**Had**

Jack had had enough.  
Bill had forgotten again.  
What had he done to deserve it?  
We'd already seen it.  
He'd never been there.  
Had you ever had one?  
Where had he hidden it?  
Bob said he'd looked into it.

I hope you can sell it.  
No one can fix it.  
Let me know if you can find it.

**Found**

Would he like one?  
Do you think he'd do it?  
Why would I tell her?  
We'd see it again, if...  
He'd never be there on time.  
Would you ever have one?  
What time is it?  
What did you do then?  
I don't know what he wants.  
Some are better than others.

**Exercise 1**

**Looks Like...**

He would have helped, if...  
Would he like one?  
Do you think he'd do it?  
Why would I tell her?  
We'd see it again, if...  
He'd never be there on time.  
Would you ever have one?  
What did you mean?  

**Sounds Like...**

[æi hou piu k'n sell't]  
[nou w'n k'n fick sit]  
[lemme no(w)'few k'n fine dit]  
[jæk'd hæd' n'f]  
[bil'd frga(t)n na gen]  
[w'd'dee d'nd'd' zr vit]  
[weedäl reddy see nit]  
[heed never bin there]  
[h'jou(w)'ever hæd w'n]  
[wer dee hidn•nit]  
[bāb sedeed lükdin tu(w)it]  
[he wuda help dif ...]  
[woody lye kw'n]  
[dyiu thing keed du(w)'t]  
[why wdüäi teller]  
[weed see(y)idagen, if...]  
[heed never be therän time]  
[w'jou(w)'ever hävvn]  
[he w'zounly trying do help]  
[mär kw'z'mer'k'n]  
[wer w'z't]  
[hæow'z't]  
[that w'z great]  
[hoow'z with you]  
[she w'z very clear]  
[wen w'z th' wor'v ei(t) teen twely]  
[w't tye m'z't]  
[w'ts'p]  
[w'tsänyä jendä]  
[w'd'y' mean]  
[w'j'mean]  
[w'j' du(w)öbaedit]  
[w't tük so läng]  
[w'ddyö thing k'v this]  
[w'jiu do then]  
[I dont know wödee wänts]  
[s'mr beddr thanatherz]  
[ther'r s'm lef doverz]  
[let spy s' mice creem]  
[kwee get s'mother w'nz]  
[take səməv mine]  
[stär iz 185]
Would you like some more? [w' joo like s'more]
(or very casually) [jlake smore]
Do you have some ice? [dyü hæv səmice]
Do you have some mice? [dyü hæv səmice]
"You can fool some of the people some of the time, but you can't fool all of the people all of the time." [yuk'n fool sama thə peep?l sama thə time, b'choo kænt fool ālləthə peep?l ālləthə time]

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

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

Relative Pronoun
Conjunction
Demonstrative Pronoun
Combination
The car that she ordered is red.
He said that he liked it.
Why did you do that?
I know that he'll read that book
that I told you about.

[the car th't she order diz red]
[he sed the dee ləiikdit.]
[why dijoo do thæt?]
[aɪ know the dill read thæt bʊk the
dai tojoo(w) bæot]

Exercise 1-55: Crossing Out Reduced Sounds

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

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

Exercise 1-56; Reading Reduced Sounds

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

Hello, my name'z________. I'm taking 'merk'น Accent Train'ng. Therez' lot'
learn, b't I hope t' make 'tt'z njoy'blz poss'bl. I sh'd p'ck 'p on the 'merk'n 'n'tnash'n pattern pretty eas'ly, although the only way t' get 'tt'z t' pract's all 'v th' time. I use the 'p'n down, or peaks 'n valleys, 'n'tnash'n more th'n I used t. I've b'n pay'ng 'tensh'n t' p'ch, too. 'Ts like walk'ng down' staircase. I've b'n talk'ng to' lot 'v'mer'k'ns lately, 'n they tell me th't Im easier to 'nderstand. Any way, I k'g do on 'n on, b't the 'mpor't th'ng 'z t' l's'n wel'n sound g'd. W'll, wh' d'y' th'nk? Do I?

Word Groups and Phrasing

2 Track 30

Pauses for Related Thoughts, Ideas, or for Breathing

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

Hello'myname'sSo-and-So'I'makingAmericanAccentTraining. There 'salottolearnbutIhopetomakeitasenjoyableaspossible. If so, your audience won't completely
comprehend or enjoy your presentation.
In addition to intonation, there is another aspect of speech that indicates meaning. This can be called *phrasing* or *tone*. Have you ever caught just a snippet of a conversation in your own language, and somehow known how to piece together what came before or after the part you heard? This has to do with phrasing.

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

**Exercise 1-57: Phrasing**

*Repeat after me.*

<table>
<thead>
<tr>
<th>Statement</th>
<th>Dogs eat bones.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clauses</td>
<td>Dogs eat bones, but cats eat fish, or As we all know, dogs eat bones.</td>
</tr>
<tr>
<td>Listing</td>
<td>Dogs eat bones, kibbles, and meat.</td>
</tr>
<tr>
<td>Question</td>
<td>Do dogs eat bones?</td>
</tr>
<tr>
<td>Repeated Question</td>
<td>Do dogs eat bones?!!</td>
</tr>
<tr>
<td>Tag Question</td>
<td>Dogs eat bones, don't they?</td>
</tr>
<tr>
<td>Tag Statement</td>
<td>Dogs eat bones, DON'T they!</td>
</tr>
<tr>
<td>Indirect Speech</td>
<td>He asked if dogs ate bones.</td>
</tr>
<tr>
<td>Direct Speech</td>
<td>&quot;Do dogs eat bones?&quot; he asked.</td>
</tr>
</tbody>
</table>

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

**Exercise 1-58: Creating Word Groups**

*CD 2 Track 32*

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

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

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

+ Pause the CD to do your marking.

**Exercise 1-59: Practicing Word Groups**

*CD 2 Track 33*

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

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

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

Exercise 1-60: Tag Endings CD 2 Track 34

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

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

Pronunciation

<table>
<thead>
<tr>
<th>Did he?</th>
<th>Didee?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does he?</td>
<td>Duzzy?</td>
</tr>
<tr>
<td>Was he?</td>
<td>Wuzzy?</td>
</tr>
<tr>
<td>Has he?</td>
<td>Hazzy?</td>
</tr>
<tr>
<td>Is he?</td>
<td>Izzy?</td>
</tr>
<tr>
<td>Will he?</td>
<td>Willy?</td>
</tr>
<tr>
<td>Would he?</td>
<td>Woody?</td>
</tr>
<tr>
<td>Can he?</td>
<td>Canny?</td>
</tr>
</tbody>
</table>

| Wouldn't you? | Wooden chew? |
| Shouldn't I? | Shüd näi? |
| Won't he? | Woe knee? |
| Didn't he? | Did knee? |
| Hasn't he? | Has a knee? |
| Wouldn't he? | Wooden knee? |
| Isn't he? | Is a knee? |
| Isn't it? | Is a nit? |
| Doesn't it? | Duzza nit? |
| Aren't I? | Are näi? |
| Won't you? | Wone chew? |
| Don't you? | Done chew? |
| Can't you? | Can chew? |
| Could you? | Cëjoo? |
| Would you? | Wüjoo? |

1. The new clerk is very slow, isn't he!
2. But he can improve.
3. She doesn't type very well!
4. They lost their way,?
5. You don't think so,!
6. I don't think it's easy,?
7. I'm your friend,?
8. You won't be coming,!
The basic techniques introduced in this chapter are pitch, stress, the staircase and musical notes, reduced sounds, and word groups and phrasing. In chapters 2 through 13, we refine and expand this knowledge to cover every sound of the American accent.

Chapter 2. Word Connections

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

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

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

Exercise 2-1: Spelling and Pronunciation

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

The dime.
The dime easier.
They tell me the dime easier.
They tell me the dime easier to understand.
They tell me that I'm easier to understand.

Words are connected in four main situations:
1 Consonant / Vowel
2 Consonant / Consonant
3 Vowel / Vowel
4 T, D, S, or Z + Y

Liaison Rule 1 : Consonant / Vowel

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

Exercise 2-2: Word Connections

My name is... [my nay•miz]
because I've [b'k'zaiiv]
pick up on the American intonation [pi•kə pən the(y)əmer'kə nınətənəʃən]

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

Exercise 2-3: Spelling and Number Connections

You also use liaisons in spelling and numbers:
LA (Los Angeles) [eh•ləy]
902-5050 [nai•no•too fai•vo•fai•vo]

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

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

Exercise 2-4: Consonant / Vowel Liaison Practice

Pause the CD and reconnect the following words. On personal pronouns, it is common to drop the H. See Answer Key, beginning on page 193. Repeat.
hold on [hol don]
turn over [tur nover]
tell her I miss her [tellerl misser]
1. read only ______________________
2. fall off ______________________

Exercise 2-4: Consonant / Vowel Liaison Practice continued

3. follow up on ______________________
4. come in ______________________
5. call him ______________________
6. sell it ______________________
7. take out ______________________
8. fade away ______________________
Liaison Rule 2: Consonant / Consonant
Words are connected when a word ends in a consonant sound and the next word starts with a consonant that is in a similar position. What is a similar position? Let's find out.

Exercise 2-5: Consonant /Consonant Liaisons CD 2 Track 40
Say the sound of each group of letters out loud (the sound of the letter, not the name: [b] is [buh] not [bee]). There are three general locations—the lips, behind the teeth, or in the throat. If a word ends with a sound created in the throat and the next word starts with a sound from that same general location, these words are going to be linked together. The same with the other two locations. Repeat after me.

Exercise 2-6: Consonant / Consonant Liaisons CD 2 Track 41
I just didn't get the chance. [I·jusdidn't·ge(t)the·chance.] I've been late twice. [I'vebinla(t)twice.]
In the preceding examples you can see that because the ending [st] of *just* and the beginning [d] of *didn't* are so near each other in the mouth, it's not worth the effort to start the sound all over again, so they just flow into each other. You don't say *I just didn't get the chance*, but do say *I just didn't get the chance*. In the same way, it's too much work to say *I've been late twice*, so you say it almost as if it were a single word, *I've bin late twice*.

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

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

### Consonants

<table>
<thead>
<tr>
<th>Voiced</th>
<th>Unvoiced</th>
<th>Voiced</th>
<th>Unvoiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>p</td>
<td>h</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>t</td>
<td>i</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td>f</td>
<td>r</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>k</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>ch</td>
<td>n</td>
<td></td>
</tr>
<tr>
<td>z</td>
<td>s</td>
<td>ng</td>
<td></td>
</tr>
<tr>
<td>th</td>
<td>th</td>
<td>y</td>
<td></td>
</tr>
<tr>
<td>zh</td>
<td>sh</td>
<td>w</td>
<td></td>
</tr>
</tbody>
</table>

**Exercise 2-7: Liaisons with TH Combination**

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

1. th + l with lemon
2. th + n with nachos
3. th + t both times
4. th + d with delivery
5. th + s both sizes
6. th + z with zeal
7. th + ch both charges
8. th + j with juice
9. n + th in the
10. z + th was that
11. d + th hid those

**Exercise 2-8: Consonant / Consonant Liaison Practice**

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

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

**CD 2 Track 42**

**CD 2 Track 43**
5.   sit down _________________________
6.   some plans need luck_________________________
7.   check cashing _________________________
8.   let them make conditions _________________________
9.   had the _________________________
10.   both days _________________________

Liaison Rule 3: Vowel / Vowel
When a word ending in a vowel sound is next to one beginning with a vowel sound, they are connected with a glide between the two vowels. A glide is either a slight [y] sound or a slight [w] sound. How do you know which one to use? This will take care of itself—the position your lips are in will dictate either [y] or [w].

Go away.
Go(w)away.
I also need the other one.
I(y)also need the(y)other one.
For example, if a word ends in [o] your lips are going to be in the forward position, so a [w] quite naturally leads into the next vowel sound—[Go(w)away]. You don't want to say Go...away and break the undercurrent of your voice. Run it all together: [Go(w)away].

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

Exercise 2-9: Vowel / Vowel Liaison Practice
CD 2 Track 44
Pause the CD and reconnect the following words as shown in the models. Add a (y) glide after an [e] sound, and a (w) glide after an [u] sound. Don't forget that the sound of the American O is really [ou]. Check Answer Key, beginning on page 193.

she isn't [she(y)isn't] who is [who(w)iz]
1.   go anywhere
2.   so honest
3.   through our
4.   you are
5.   he is
6.   do I?
7.   I asked
8.   to open
9.   she always
10.   too often

Liaison Rule 4: T, D, S, or Z + Y
When the letter or sound of T, D, S, or Z is followed by a word that starts with Y, or its sound, both sounds are connected. These letters and sounds connect not only with Y, but they do so as well with the initial unwritten [y].

Exercise 2-10; T, D, S, or Z + Y Liaisons
CD 2 Track 45
Repeat the following.

T + Y = CH
What's your name? [wærər name]
Can't you do it? [kænt chew do(w)it]
Actually [æk-chully]
Don't you like it? [dont chew lye kit]
Wouldn't you? [wooden chews]
Haven't you? No, not yet. [hæven chews? nou, nã chets]
I'll let you know. [I'll letcha know]
Can I get you a drink? [k'näi getchew drink]

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

D + Y = J
Did you see it? [didjə see(y)it]
How did you like it? [hæo•jə lye kit]
Could you tell? [kijuə tell]
Where did you send your check? [werjə senjer check]
What did your family think? [wajə fæmlee think]
Did you find your keys? [didjə fine jer keez]
We followed your instructions. [we fallow jerin stræctionz]
Congratulations! [k'ngrej'lationz]
education [edjə·cation]
individual [indəvija(w)əl]
graduation [græjo(w)ətion]
gradual [græjo(w)əl]

S + Y = SH
Yes, you are. [yeshu are]
Insurance [inshurənce]
Bless you! [blesheuh]
Press your hands together. [preshur hanz d'gethr]
Can you dress yourself? [c 'new dreshier self]
You can pass your exams this year. [yuk'n pæsher egzæmz thisheer]
I'll try to guess your age. [æl trydə geshierage]
Let him gas your car for you. [leddim gæshier cär fr you]

Z + Y = ZH
How's your family? [hæozhier fæmlee]
How was your trip? [hæo·wæzhier trip]
Who's your friend? [hoozhier frend]
Where's your mom? [wærzh'r mâm]
When's your birthday? [wænzh'r brthday]
She says you're OK. [she szhierou kay]
Who does your hair? [hoo dæzhier hər]
casual
visual [kæ·zhya(w)əl]
[vi·zhya(w)əl]
Exercise 2-10: T, D, S, or Z + Y Liaisons continued

- usual [yu\-zh\-ə\(w\)l]
- version [vr\-zh\'n]
- vision [v\-zh\'n]

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

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

| put your | [p\-chu\-ər] |
| gradual | [gradi\(w\)l] |

1. did you
2. who's your
3. just your
4. gesture
5. miss you
6. tissue
7. got your
8. where's your
9. congratulations
10. had your

This word exchange really happened.

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

Exercise 2-12: Finding Liaisons and Glides

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

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

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

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

Exercise 2-13: Practicing Liaisons

CD 3 Track 1
Back up the CD to the last paragraph just read and repeat again. This time, however, read from the paragraph below. The intonation is marked for you in boldface. Use your rubber band on every stressed word.

Hello, my nay miz______________. I'm taking merica naeccent(training). There za lättø learn, bø dái hope t ma ki desen joyfulz possoble. I shūd pi kapän the(ø)merica nintønash'n pæddern pridy(ø)ezily, although thee(ø)only wayø geddidiz t' prækti sälløv th' time. I(ø)use thee(ø)up'n down, or peak s'n valley zintønashan more thø nääi used to. Ivbn payøngø tenshan t' pitch, too.

Itsłäi kwälking dow nā staircase. Ivbn talking t(ø) läddøvø merican zla(ø)ely, 'n they tell me the dāimæzıør t(ø) understand. Anyway, I could go(ø) nā nän, but(ø) thee(ø)important thingiz t' lisånwellon soun(ø) good. Well, whøddyø think? Do(ø) I?

Exercise 2-14: Additional Liaison Practice

T Use these techniques on texts of your own and in conversation.
(1) Take some written material and mark the intonation, then the word groups, and finally the liaisons.
(2) Practice saying it out loud.
(3) Record yourself and listen back.

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

Exercise 2-15: Colloquial Reductions and Liaisons

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

I have got to go.
I have got a book.
Do you want to dance?
Do you want a banana?
Let me in.
Let me go.
I'll let you know.
Did you do it?
Not yet.
I'll meet you later.
What do you think?
What did you do with it?
How did you like it?
When did you get it?
Why did you take it?
Why don't you try it?
What are you waiting for?
What are you doing?
How is it going?
Where's the what-you-may-call-it?
Where's what-is-his-name?
How about it?
He has got to hurry because he is late.
I could've been a contender.

I've gotta go.
I've gotta book.
Wanna dance?
Wanna banana?
Lemme in.
Lemme go.
I'll letcha know.
Dija do it?
Nä chet.
I'll meechu layder.
Whaddyu think?
Whajoo do with it?
Howja like it?
When ju geddit?
Whyju tay kit?
Why don chu try it?
Whaddy waitin' for?
Whatcha doin'?
Howzit going?
Where's the whatchamacallit?
Where's whatszname?
How 'bout it?
He's gotta hurry 'cuz he's late.
I coulda bina contender.
Exercise 2-15: Colloquial Reductions and Liaisons continued CD 3 Track 3

Could you speed it **up**, please? Couldjoo spee di **d**u**, pleez?
Would you mind if I **tried** it? Would joo mindif en **tr** y dit?
Aren't you Bob **Barker**? Arnchoo Bab **Barker**?
Can't you see it **my** way for a change? Kænchoo see it **my** way for a change?

Don't you **get** it? Doancha getdi?
I should have **told** you. I sholdu **to**ljo.
Tell her (that) I **miss** her. Teller I **mi**sser.
Tell him (that) I **miss** him. Tellim I **mi**ssim.

Did you **eat**? Jeet?
No, **did** you? No, joo?
Why don't you **get a job**? Whyncha getta **j**ob?
I **don't know**, it's too **hard**. I dunno, soo **h**ärd.
Could we **go**? Kwee **goo**?
Let's **go**! Sko!

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

After a voiced sound: He had to do it. *[he hæ(d)'d' d(_w)'t]*
After an unvoiced sound: He got to do it. *[he gæ(ʊ)'d' d(_w)'t]*
At the beginning of a sentence: To be or not to be. *[^t' be(ʊ)' r n(ʊ)'d'bee]*

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

Exercise 2-16: Liaison Staircases CD 3 Track 4

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


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

The [æ] Sound

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

Y Try it a few times now: [ä] f [æ]
If you find yourself getting too nasal with [æ], pinch your nose as you say it. If [kæt] turns into [kɛt], you need to pull the sound out of your nose and down into your throat.

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

The [ä] Sound

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

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

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

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

Silent or Neutral?

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

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

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

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

I can do it. [I kən do it]
I can't do it. [I kæn't do it]

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

Vowel Chart
1. To pronounce **beat**, your lips should be drawn back, but your teeth should be close together. Your mouth should form the shape of a **banana**.

2. To pronounce **boot**, your lips should be fully rounded, and your teeth should be close together. Your mouth should form the shape of a **Cheerio**.

3. To pronounce **bought**, drop your jaw straight down from the **boot** position. Your mouth should form the shape of an **egg**.

4. To pronounce **bat**, keep your jaw down, pull your lips back, and try to simultaneously say [ä] and [ɛ]. Your mouth should form the shape of a **box**.

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

---

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

<table>
<thead>
<tr>
<th>Stressed</th>
<th>Unstressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>that</td>
<td>thet</td>
</tr>
<tr>
<td>than</td>
<td>then</td>
</tr>
<tr>
<td>as</td>
<td>az</td>
</tr>
<tr>
<td>at</td>
<td>at</td>
</tr>
<tr>
<td>and</td>
<td>an</td>
</tr>
<tr>
<td>have</td>
<td>hav</td>
</tr>
<tr>
<td>had</td>
<td>had</td>
</tr>
<tr>
<td>can</td>
<td>can</td>
</tr>
</tbody>
</table>

6. He said th't it's OK. It's bigger th'n before 'z soon 'z he gets here... Look 't the time! ham 'n eggs Where h'v you been? He h'd been at home. C'n you do it?

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

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

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

Next, check your answers with the Answer Key, beginning on page 193. Finally, take your markers and give a color to each sound. For example, mark [æ] green, [ä] blue, and [ə] yellow.
X  Turn your CD off and read the paragraph three times on your own.

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

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Exercise 3-3: Vowel-Sound Differentiation

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

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

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

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Exercise 3-4: Reading the [æ] Sound

The Tæn Mæn

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

X Pause the CD and read The Tæn Mæn aloud. Turn it back on to continue.
Exercise 3-5: Reading the [ä] Sound

CD strack 10

A Lät of Läng, Hät Walks in the Garden

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

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

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

Exercise 3-6: Reading the [ə] Sound

CD 3 Track 11

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

What Must the Sun Above Wonder About?

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

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

Chapter 4. The American T

CD 3 Track 12

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

Exercise 4-1; Stressed and Unstressed T

CD 3 Thick 13

Repeat after me.

Exercise 4-2: Betty Bought a Bit of Better Butter

CD 3 Track 14

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

Betty bought a bit of better butter, Beddy bä do bihda bedder budder.

But, said she, Bu(t), said she,

This butter's bitter. This buudder' z bidder.

If I put it in my batter, If I püdi din my baedder,

It'll make my batter bitter. Id'll make my baedder bidder.

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

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

It's easy because you really don't need much muscle tension to say it this way.

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

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

**Exercise 4-3: Rute 1—Top of the Staircase**

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

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

Ted took ten tomatoes.

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

He was content with the contract.

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

*T:* laughed [lœft], picked [pikt], hoped [houpə], raced [rast], watched [wächə], washed [wäsht], unearthed [uneartht]

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

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

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

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

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

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

CD 3 Track 16
An unstressed T in the middle of a staircase between two vowel sounds should be pronounced as a soft D. 

Betty bought a bit of better butter. [Beddy bädə bida bedder budder]
Pat ought to sit on a lap. [pædədə sidänə læp]

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

1. She hit the hot hut with her hat.
2. We went to that 'Net site to get what we needed.
3. Pat was quite right, wasn't she?
5. hot, late, fat, goat, hit, put, not, hurt, what, set, paint, wait, sit, dirt, note, fit, lot, light, suit, point, incident, tight

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

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

1. She hit the hot hut with her hat.
2. We went to that 'Net site to get what we needed.
3. Pat was quite right, wasn’t she?
5. hot, late, fat, goat, hit, put, not, hurt, what, set, paint, wait, sit, dirt, note, fit, lot, light, suit, point, incident, tight

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

1. What a good idea. [wədə dədai deyə]
2. Put it in a bottle. [pədidiŋə bædl]
3. Write it in a letter. [riədidiŋə ledər]
4. Set it on the metal gutter. [sedidən ən medl ɡædr]
5. Put all the data in the computer. [pədəl ən dədən iŋ kæməpyəd]
6. Insert a quarter in the meter. [insərdə kwɔrdər iŋ kæmə]
7. Get a better water heater. [gedə bædr wɔdə hædər]
8. Let her put a sweater on. [ledə pədə swedər ən]
9. Betty’s at a meeting. [bædədəs ædə mədə]
10. It’s getting hotter and hotter. [its gedding hädər+ræn hädə]
11. Patty ought to write a better letter. [pædədə tɑdə rɪdə a bædər ledə]
12. Freida had a little metal bottle. [freidə hædə lɪdəl medl bædl]

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

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

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

Exercise 4-7: Rule 5—The Silent T

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

1. interview
2. interface
3. Internet
4. interstate
5. interrupt
6. interfere
7. interactive
8. international
9. advantage
10. percentage
11. twenty
12. printout or printout
13. printer
14. winter
15. enter

Exercise 4-8: Rule 5—The Silent T

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

1. He had a great interview. [he hæd gray dinnerview]
2. Try to enter the information. [trə enər the information]
3. Turn the printer on. [trn thə prinnerən]
4. Finish the printing. [f’n’sh thə prinnən]
5. She's at the international center. [sheez (t)ə the(y)innernational senner]
6. It's twenty degrees in Toronto.
7. I don't understand it.
8. She invented it in Santa Monica.
9. He can't even do it.
10. They don't even want it.
11. What's the point of it?
12. She's the international representative.
13. Hasn't he?
14. Isn't he?
15. Aren't I?
16. Wouldn't it?
17. Doesn't he?
18. Wouldn't it?
19. Did I?
20. Wouldn't I?

Exercise 4-9: Karina's T Connections

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

<table>
<thead>
<tr>
<th>What</th>
<th>But</th>
<th>That</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>wədə</td>
<td>bədə</td>
</tr>
<tr>
<td>I</td>
<td>wədai</td>
<td>bədai</td>
</tr>
<tr>
<td>I'm</td>
<td>wədaim</td>
<td>bədaim</td>
</tr>
<tr>
<td>I've</td>
<td>wədəiv</td>
<td>bədəiv</td>
</tr>
<tr>
<td>if</td>
<td>wədif</td>
<td>bədif</td>
</tr>
<tr>
<td>it</td>
<td>wədit</td>
<td>bədit</td>
</tr>
<tr>
<td>it's</td>
<td>wədits</td>
<td>bədits</td>
</tr>
<tr>
<td>is</td>
<td>wədiz</td>
<td>bədiz</td>
</tr>
<tr>
<td>isn't</td>
<td>wədizn t</td>
<td>bədizn t</td>
</tr>
<tr>
<td>are</td>
<td>wədr</td>
<td>bədr</td>
</tr>
<tr>
<td>aren't</td>
<td>wədərn t</td>
<td>bədərn t</td>
</tr>
<tr>
<td>he</td>
<td>wədee</td>
<td>bədee</td>
</tr>
<tr>
<td>he's</td>
<td>wədeez</td>
<td>bədeez</td>
</tr>
<tr>
<td>her</td>
<td>wədr</td>
<td>bədr</td>
</tr>
<tr>
<td>you</td>
<td>wəchew</td>
<td>bəchew</td>
</tr>
<tr>
<td>you'll</td>
<td>wəchul</td>
<td>bəchul</td>
</tr>
<tr>
<td>you've</td>
<td>wəchoov</td>
<td>bəchoov</td>
</tr>
<tr>
<td>you're</td>
<td>wəchr</td>
<td>bəchr</td>
</tr>
</tbody>
</table>

Exercise 4-10: Combinations in Context

Repeat the following sentences.

1. I don't know what it means.
2. But it looks like what I need.
3. But you said that you wouldn't.
4. I know what you think.
5. But I don't think that he will.
6. He said that if we can do it, he'll help.
7. But isn't it easier this way?

CD 3 Track 2:

I don't know wədit meenz
bad(t) lük sly kwədai need
bəchew sed thəchew wədnt
I know wəchew think
bədəi don(t) thədee will
he sed thə diff wə k'n do(w)it, hill help
bədizni deezər thi sway?
We want something that isn't here.
You'll like it, but you'll regret it later.
But he's not right for what I want.
It's amazing what you've accomplished.
What if he forgets?
OK, but aren't you missing something?
I think that he's OK now.
She wanted to, but her car broke down.
We think that you're taking a chance.
They don't know what it's about.

Exercise 4-11: Voiced and Unvoiced Sounds with T

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

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

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

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

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

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

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

3. **Like sound with like sound**
   It's not easy to change horses midstream, so when you have a voiced consonant; let the consonant that follows it be voiced as well. In the verb *used* [yuzd], for example, the S is really a Z, so it is followed by D. The phrase *used to* [yus tu], on the other hand, has a real S, so it is followed by T. Vowels are, by definition, voiced. So when one is followed by a common, reducible word, it will change that word's first sound—like the preposition *to*, which will change to [do].
   The only way to get it is to practice all of the time.
   [They only want to get it and stick it into an otherwise overpronounced sentence. It would sound strange.]

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

---

**Chapter 5. The El**

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

**L and Foreign Speakers of English**

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

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

The Compound Sound of L

The L is not a simple consonant; it is a compound made up of a vowel and a consonant. Like the [æ] sound discussed in Chapter 3, the sound of L is a combination of [ə] and [l]. The [ə], being a reduced vowel sound, is created in the throat, but the [l] part requires a clear movement of the tongue. First, the tip must touch behind the teeth. (This part is simple enough.) But then, the back of the tongue must then drop down and back for the continuing schwa sound. Especially at the end of a word, Spanish-speaking people tend to leave out the schwa and shorten the L, and Chinese speakers usually leave it off entirely. One way to avoid the pronunciation difficulty of a final L, as in call, is to make a liaison when the next word begins with a vowel. For example, if you want to say I have to call on my friend, let the liaison do your work for you; say [I have to kälän my friend].

L Compared with T, D, and N

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

T and D

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

N

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

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

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

T/D Plosive

A puff of air comes out over the tip of the tongue. The tongue is somewhat tense.
Exercise 5-1 ; Sounds Comparing L with T, D and N continued  CD 3 Track 26

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

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

1. At the beginning of a word
   law   gnaw   taw   daw
   low   know   toe   dough
   lee knee tea   D

2. In the middle of a word
   belly   Benny   Betty
   caller   Conner   cotter
Exercise 5-2; Sounds Comparing L with T, D, and N  

Repeat after me, first down and then across.

T Look at group 3, B. This exercise has three functions:
1. Practice final els.
2. Review vowels sounds.
3. Review the same words with the staircase.

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

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

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

What Are All Those Extra Sounds I'm Hearing?

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

Exercise 5-3: Final El with Schwa

Repeat after me.

Exercise 5-4: Many Final Els

This time, simply hold the L sound extra long. Repeat after me.
Exercise 5-5: Liaise the Ls

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

(a) enjoyable as [enjoyəbələz]
(b) possible [pəsəbələ]

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

**Call**
caw [kä] (incorrect)
call [cälə] (understandable)
call [källl] (correct)

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

**Con**
cong [käŋ] (incorrect)
con [känə] (understandable)
con [kännn] (correct)

---

Exercise 5-6: Finding L Sounds

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

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

Exercise 5-7: Silent Ls

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

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

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

**Exercise 5-8: Hold Your Tongue!**

You and I are going to read with our tongues firmly held at the roofs of our mouths. If you want, hold a clean dime there with the tongue's tip; the dime will let you know when you have dropped your tongue because it will fall out. (Do not use candy; it will hold itself there since wet candy is sticky.) If you prefer, you can read with your tongue between your teeth instead of the standard behind-the-teeth position, and use a small mirror. Remember that with this technique you can actually see your tongue disappear as you hear your L sounds drop off. It's going to sound ridiculous, of course, and nobody would ever intentionally sound like this, but no one will hear you practice. You don't want to sound like this: llllllllll. Force your tongue to make all the various vowels in spite of its position. Let's go.

Leave a little for Lola!

**Exercise 5-9: Little Lola**

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

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

In our next paragraph about Thirty Little Turtles, we deal with another aspect of L, namely consonant clusters. When you have a dl combination, you need to apply what you learned about liaisons and the American T as well as the L. Since the two sounds are located in a similar position in the mouth, you know that they are going to be connected, right? You also know that all of these middle Ts are going to be pronounced D, and that you're going to leave the tongue stuck to the top of your mouth. That may leave you wondering: Where is the air to escape? The L sound is what determines that. For the D, you hold the air in, the same as for a final D, then for the L, you release it around the sides of the tongue. Let's go through the steps before proceeding to our next exercise.

**Exercise 5-10: Dull versus ~dle**

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

CD 3 Track 33

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

CD 3 Track 34
Repeate after me.

**laid**
Don't pop the final D sound.

**ladle**
Segue gently from the D to the L, with a "small" schwa in-between. Leave your tongue touching behind the teeth and just drop the sides to let the air pass out.

**lay dull**
Here, your tongue can drop between the D and the L.

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**Exercise 5-11: Final L Practice**

Repeat the following lists.

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

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

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**Exercise 5-12: Thirty Little Turtles In a Bottle of Bottled Water**

Repeat the following paragraph, focusing on the consonant + ël combinations.

**Thrdee Lidd**

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

**********

**********

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**Exercise 5-13: Speed-reading**

We've already practiced strong intonation, so now we'll just pick up the speed. First I'm going to read our familiar paragraph, as fast as I can. Subsequently, you'll practice on your own, and then we'll go over it together, sentence by sentence, to let you practice reading very fast, right after me. By then you will have more or less mastered the idea, so record yourself reading really fast and with very strong intonation. Listen back to see if you sound more fluent. Listen as I read.
Hello, my name is__________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

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

V Repeat each sentence after me.

V Record yourself speed-reading with strong intonation.

Exercise 5-14: Tandem Reading

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

Voice Quality

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

Exercise 5-15: Shifting Your Voice Position

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

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

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

Nasal Clogged Normal

Mary might need money. Berry bite deed buddy. Mary might need money.

Now that you have moved your voice out of your nose and down into your diaphragm, let's apply it.
in the garden. Obviously, to him, it was awfully hot, and the walks were far too long. He had not
thought that walking would have caught on the way it did, and he fought the policy from the
onset.

Chapter 6. The American R

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

The Invisible R

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

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

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

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

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

Exercise 6-1: R Location Practice

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

While you're perfecting your R, you might want to rush to it, and in doing so, neglect the
preceding vowel. There are certain vowels that you can neglect, but there are others that demand
their full sound. We're going to practice the ones that require you to keep that clear sound before
you add an R.
Exercise 6-2 : Double Vowel with R  
CD 3 Track 44

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

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

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

Pause the CD to practice five times on your own.

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

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

Looks like  Sounds like
word   [wəɾd]
hurt   [hart]
girl   [gəɾl]
pearl   [pəɾl]

The following exercise will further clarify this for you.

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

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

1. were   [wəɾ•əɾ]
2. word   [wəɾ•əɾd]
3. whirl   [wəɾul]
4. world/whirled   [were rolled]
5. wore/war   [woəɾ]
6. whorl   [worul]
7. where/wear   [wəɾ]

1. Were is pronounced with a doubled [əɾ]: [wəɾəɾ]
2. Word is also doubled, but after the second [əɾ], you're going to put your tongue in place for the D and hold it there, keeping all the air in your mouth, opening your throat to give it that full-
voiced quality (imagine yourself puffing your throat out like a bullfrog): [wɔːrd], word. Not [word], which is too short. Not [wɔrð], which is too strong at the end. But [wɔ'rərd] word.

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

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

5. Here, you have an [ə] sound in either spelling before the [ɔ]: [wo•ər], wore/war.

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

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

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

Exercise 6-4: Zbigniew's Epsilon List

CD 3 Track 46

Repeat after me.

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

Common Combinations

ar
par
bar
mar
lar
kar
war
har
sar
nar
gar
rar
Exercise 6-5: R Combinations

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

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

Exercise 6-6: The Mirror Store

Repeat after me.

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

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

Exercise 6-7: Finding the R Sound

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

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

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

Follow-up Diagnostic Analysis

CD 3 Track 50

After three to six months, you're ready for the follow-up analysis. If you're studying on your own, please contact toll-free (800) 457-4255 or www.americanaccent.com for a referral to a qualified telephone analyst. The diagnostic analysis is designed to evaluate your current speech patterns so that you know where your accent is standard and nonstandard.

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

1. parry 1. bury 1. apple 1. able 1. mop 1. mob
2. ferry 2. very 2. afraid 2. avoid 2. off 2. of
5. two 5. do 5. petal 5. pedal 5. not 5. nod
7. think 7. that 7. ether 7. either 7. tooth 7. smooth
8. come 8. gum 8. bicker 8. bigger 8. pick 8. Pig
10. wool 10. grow 10. player 10. correct 10. day 10. tower
11. his 11. me 11. shower 11. carry 11. now 11. neater

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

1. Who(w)oup'n dit?
2. We(y)ou pü di dp way.
3. Bä bei d' normj.
4. C'n't be dän?

1. Write a letter to Betty.
2. Ride a ledder d' Beddy.
3. tatter tattoo
Chapters 1-6 Review and Expansion

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

**Intonation**

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

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

For example:

**New information**

He bought a car.

**Opinion**

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

**Contrast**

He can't do it.

**Can't**

Timing is more important than technique.

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

I applied for the job (not you!).

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

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

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

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

**Miscellaneous Reminders of Intonation**

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

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

**Liaisons and Glides**

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

1. **Consonant and Vowel**

   Put it on.  
   [Pu•di•dan.]

2. **Consonant and Consonant**

   race track  
   [ray•stræk]

3. **Vowel and Vowel**

   No other  
   [No[w]other]
Cat? Caught? Cut?

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

[æ] The jaw moves down and back while the back of the tongue pushes forward and the tip touches the back of the bottom teeth. Sometimes it almost sounds like there's a Y in there: cat [kæt]

[a] Relax the tongue, open the throat like you're letting the doctor see all the way to your toes: aah.

[ə] This sound is the sound that would come out if you were pushed (lightly) in the stomach: uh. You don't need to put your mouth in any particular position at all. The sound is created when the air is forced out of the diaphragm and past the vocal cords.

The American T

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

<table>
<thead>
<tr>
<th>T and Y</th>
<th>Put you on</th>
<th>[Puchu(w)an]</th>
</tr>
</thead>
<tbody>
<tr>
<td>D and Y</td>
<td>Had you?</td>
<td>[Hæjoo?]</td>
</tr>
<tr>
<td>S and Y</td>
<td>Yes, you do.</td>
<td>[Yeshu do.]</td>
</tr>
<tr>
<td>Z and Y</td>
<td>Is your cat?</td>
<td>[Izher cat?]</td>
</tr>
</tbody>
</table>

4. T and Y

Put you on [Puchu(w)an]

D and Y Had you? [Hæjoo?]

S and Y Yes, you do. [Yeshu do.]

Z and Y Is your cat? [Izher cat?]

The El

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

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

Application Exercises

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

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

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

To have a friend, be a friend.

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

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

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

To have a friend, be a friend.

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

A (pause) is B.

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

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

To have friend, be (y) a friend.

4. æ, ä, ə
Label these common sounds in the sentence:

To have ə friend, be ə friend.

5. The American T
Work with it, making it into a D or CH, holding it back or getting rid of it altogether, as
appropriate. In this phrase, there are no Ts, but the D is held:
To have a friend(d), be a friend(d).

6. The American R
Mark all the Rs.
To have a friend, be a friend.

7. Combination of concepts 1-6
To have a friend(d), (pause) be(y) friend(d).

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

Review Exercise 3: Get a Better Water Heater!
Pause the CD and go through the same steps with "Get a better water heater!"

1. Intonation Get a better water heater!
2. Word groups Get a better water heater! (pause)
3. Liaisons Get a better water heater!
4. [æ], [a], [ə] Get a better water heater!
5. The American T Ged a bedder wadder heeder!
6. The American R Get a better water heater!
7. Combination of Concepts 1-6 Geðə bædər wädr heedə!

Review Exercise 4: Your Own Sentence
Pause the CD and apply the steps to your own sentences.

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

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

Review Exercise 5: Varying Emotions
Repeat the following statement and response expressing the various feelings or tone indicated in
parentheses.

anger I told you it wouldn't work! I thought it would!
excitement I told you it wouldn't work! I thought it would!
disbelief I told you it wouldn't work? And I thought it would?
smugness I told you it wouldn't work. I thought it would. (I-told-you-so attitude)
Review Exercise 5: Varying Emotions continued

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

**your choice** I told you it wouldn't work!! I thought it would!
**your choice** I told you it wouldn't work!! I thought it would!
**your choice** I told you it wouldn't work!! I thought it would!

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

Review Exercise 6: Realty? Maybe!

Repeat the following statements and responses expressing the various feelings.

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

+ Pause the CD and try three on your own.
10. Really? (your choice) Maybe. (your choice)
11. Really? (your choice) Maybe. (your choice)
12. Really? (your choice) Maybe. (your choice)

Review Exercise 7: Who Did It? I Don't Know!

Repeat the following statements and responses expressing the various feelings.

1. Who did it? (curiosity) I don't know. (ignorance)
2. Who did it? (interrogation) I don't know. (self-protection)
3. Who did it? (anger) I don't know. (insistence)
4. Who did it? (repeating) I don't know. (strong denial)
5. Who did it? (sarcasm) I don't know. (self-justification)
6. Who did it? (sadness) I don't know. (despair)
7. Who did it? (relief) I sure don't know. (blithe ignorance)
8. Whooo did it? (coy interrogation) I don't know. (sing-song)
9. Who did it? (annoyance) I don't know. (equal annoyance)
10. Who did it? (laughing with disbelief) I don't know. (laughing ignorance)
11. Who did it? (surprise) I dunno. (sulleness)
12. Who did it? (your choice) I don't know. (your choice)
Review Exercise 8: Russian Rebellion

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

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

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

Two-Word Phrases

Review Exercise A: Contrasting Descriptive and Set Phrases

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It's a short nail.</td>
<td>It's a fingernail.</td>
</tr>
<tr>
<td>2. It's a chocolate cake.</td>
<td>It's a pancake.</td>
</tr>
<tr>
<td>3. It's a hot bath.</td>
<td>It's a hot tub.</td>
</tr>
<tr>
<td>4. It's a long drive.</td>
<td>It's a hard drive.</td>
</tr>
<tr>
<td>5. It's the back door.</td>
<td>It's the backbone.</td>
</tr>
<tr>
<td>6. There are four cards.</td>
<td>It's a card trick.</td>
</tr>
<tr>
<td>7. It's a small spot.</td>
<td>It's a spotlight.</td>
</tr>
<tr>
<td>9. It's a ___________</td>
<td>It's a ___________</td>
</tr>
<tr>
<td>10. It's a ___________</td>
<td>It's a ___________</td>
</tr>
<tr>
<td>11. It's a ___________</td>
<td>It's a ___________</td>
</tr>
</tbody>
</table>
Review Exercise B: Intonation Review Test

CD 3 Track 60

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

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

Three-Word Phrases

Review Exercise C: Modifying Descriptive Phrases

CD 3 Track 61

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

Descriptive Phrase Modified Descriptive Phrase
1. It's a short nail. It's a really short nail.
2. It's a chocolate cake. It's a tasty chocolate cake.
3. I took a hot bath. I took a long, hot bath.
4. It's a hard drive. It's a long, hard drive.
5. It's the back door. It's the only back door.
6. There are four cards. There are four slick cards.
7. It's a little spot. It's a little black spot.
9. It's a _______ It's a _______
10. It's a _______ It's a _______
11. It's a _______ It's a _______

Review Exercise D: Modifying Set Phrases

CD 3 Track 62

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

Set Phrase Modified Set Phrase
1. It's a fingernail. It's a short fingernail.
2. It's a pancake. It's a delicious pancake.
3. It's a hot tub. It's a leaky hot tub.
4. It's a hard drive. It's an expensive hard drive.
5. It's the backbone. It's a long backbone.
6. It's a card trick. It's a clever card trick.
7. It's a spotlight. It's a bright spotlight.
9. It's a _______ It's a _______
You should be pretty familiar with the idea of a set phrase by now. The next step is when you have more components that link together to form a new thing—a three-word set phrase. Combine three things: finger + nail + clipper. Leave the stress on the first word: fingernail clipper. Although you are now using three words, they still mean one new thing. Write your own sentences, using the word combinations from the previous exercises.

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

1. It's a fingernail.
2. It's a pancake.
3. It's a hot tub.
4. It's a hard drive.
5. It's the backbone.
6. It's a playing card.
7. It's a spotlight.
8. It's a phone book.
9. It's a ____________
10. It's a ____________
11. It's a ____________

### Review Exercise F: Three-Word Phrase Summary

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

<table>
<thead>
<tr>
<th>Modified Description</th>
<th>Modified Set Phrase</th>
<th>3-Word Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. a really short nail</td>
<td>a long fingernail</td>
<td>a fingernail clipper</td>
</tr>
<tr>
<td>2. a big chocolate cake</td>
<td>a thin pancake</td>
<td>a pancake shop</td>
</tr>
<tr>
<td>3. a long, hot bath</td>
<td>a leaky hot tub</td>
<td>a hot tub maker</td>
</tr>
<tr>
<td>4. a long, boring drive</td>
<td>a new hard drive</td>
<td>a hard drive holder</td>
</tr>
<tr>
<td>5. a broken back door</td>
<td>a new playing card</td>
<td>a backbone massage</td>
</tr>
<tr>
<td>6. four slick cards</td>
<td>a bright spotlight</td>
<td>a playing card rack</td>
</tr>
<tr>
<td>7. a small black spot</td>
<td>an open phone book</td>
<td>a spotlight stand</td>
</tr>
<tr>
<td>8. a well-written book</td>
<td>a blind salesman</td>
<td>a phone book listing</td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>a light housekeeper</td>
<td>a lighthouse keeper</td>
</tr>
<tr>
<td></td>
<td>(She cleans the house.)</td>
<td>(She lives in a lighthouse.)</td>
</tr>
<tr>
<td>11.</td>
<td>a green houseplant</td>
<td>a greenhouse plant</td>
</tr>
<tr>
<td></td>
<td>(It's a healthy houseplant.)</td>
<td>(It's from a greenhouse.)</td>
</tr>
</tbody>
</table>

12. It's a ____________ . It's a ____________ . It's a ____________ .
13. It's a ____________ . It's a ____________ . It's a ____________ .
Review Exercise G: Three-Word Phrase Story—Three Little Pigs CD 4 Track 1

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

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

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

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

When we practiced Goldilocks and the Three Bears the first time, on page 34, we had very short sentences so we didn't need sentence balance. All of the underlined descriptive phrases would otherwise be stressed on the second word, if the shift weren't needed. There is a little girl called Goldilocks. She is walking through a sunny forest and sees a small house. She knocks on the door, but no one answers. She goes inside to see what's there. There are three chairs in the large room. Goldilocks sits on the biggest chair. It's too high for her to sit on. She sits on the middle-sized one, but it's too low. She sits on the small chair and it is just right. On the table, there are three bowls of porridge. She tries the first one, but it is too hot to swallow. The second one is too cold, and the third one is just right, so she eats it all. After that, she goes upstairs to look around. There are three beds in the bedroom. She sits down on the biggest one. It's too hard to sleep on. The middle-sized bed is too soft. The little one is just right, so she lies down and falls asleep.

In the meantime, the family of three bears comes home — the Papa bear, the Mama bear, and the Baby bear. They look around and say, "Who's been sitting in our chairs and eating our porridge?" Then they run upstairs and say, "Who's been sleeping in our beds?" Goldilocks wakes up when she hears all the noise and is so scared that she runs out of the house and never comes back.

Four-Word Phrases

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

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

 Morse code for '!'
Review Exercise J: Compound intonation of Numbers  

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

1. **How old is he?**  
   He's fourteen. [fortéen]  
   **He's forty.** [fôrdy]

2. **How long has it been?**  
   **Fourteen years.**  
   **Forty years.**

3. **How old is he?**  
   **He's fourteen years old.**  
   **He's forty years old.**

Review Exercise K: Modifying Three-Word Set Phrases  

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

<table>
<thead>
<tr>
<th>Three-Word Set Phrase</th>
<th>Modified Three-Word Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a fingernail clipper.</td>
<td>It's a new fingernail clipper.</td>
</tr>
<tr>
<td>It's a pancake shop.</td>
<td>It's a good pancake shop.</td>
</tr>
<tr>
<td>He's a hot tub maker.</td>
<td>He's the best hot tub maker.</td>
</tr>
<tr>
<td>It's a hard drive holder.</td>
<td>It's a plastic hard drive holder.</td>
</tr>
<tr>
<td>It's a backbone massage.</td>
<td>It's a painful backbone massage.</td>
</tr>
<tr>
<td>It's a playing card rack.</td>
<td>It's my best playing card rack.</td>
</tr>
<tr>
<td>It's a spotlight bulb.</td>
<td>It's a fragile spotlight bulb.</td>
</tr>
<tr>
<td>It's a ____________ .</td>
<td>It's a ____________ .</td>
</tr>
<tr>
<td>It's a ____________ .</td>
<td>It's a ____________ .</td>
</tr>
<tr>
<td>It's a ____________ .</td>
<td>It's a ____________ .</td>
</tr>
</tbody>
</table>

Review Exercise L: Four-Word Phrase Story—Little Red Riding Hood  

Repeat after me.

Once upon a time, there was a cute little redhead named Little Red Riding Hood. One day, she told her mother that she wanted to take a well-stocked picnic basket to her dear old grandmother on the other side of the dark, scary Black Forest. Her mother warned her not to talk to strangers — especially the dangerous big bad wolf. Little Red Riding Hood said she would be careful, and left. Halfway there, she saw a mild-mannered hitchhiker. She pulled over in her bright red sports car and offered him a ride. Just before they got to the freeway turnoff for her old...
grandmother's house, the heavily bearded young man jumped out and ran away. (Was he the wolf?) He hurried ahead to the waiting grandmother's house, let himself in, ate her, and jumped into her bed to wait for Little Red Riding Hood. When Little Red Riding Hood got to the house, she was surprised, "Grandmother, what big eyes you have!" The wolf replied, "The better to see you with, my dear..." "But Grandmother, what big ears you have!" "The better to hear you with, my dear..." "Oh, Grandmother, what big teeth you have!" "The better to eat you with!" And the wolf jumped out of the bed to eat Little Red Riding Hood. Fortunately for her, she was a recently paid-up member of the infamous National Rifle Association so she pulled out her brand new shotgun and shot the wolf dead.

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

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

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

Review Exercise 9: Ignorance on Parade        CD 4 track 8
Now, let's dissect a standard paragraph, including its title, as we did in Review Exercise 1. First—in the boxes in the first paragraph, decide which is a descriptive phrase, which is a set phrase, and where any additional stress might fall. Remember, descriptive phrases are stressed on the second word and set phrases on the first. Use one of your colored markers to indicate the stressed words. Second—go through the paragraph and mark the remaining stressed words. Third—put slash marks where you think a short pause is appropriate. Listen as I read the paragraph.

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

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

   **Ignorance on Parade**

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

2. **Word Connections**

   **Ignoraccion Parade**

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

3. **[æ], [ä], [ə]**

   **Ignorance ä Parade**

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

4. **The American T**

   **Ignorants on Parade**

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

---

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

Here, go over each topic, point by point.

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

   a **proton** from a **crouton**? *(contrast)*
   Well, **you're** not the **only** one. *(contrast)*
   A **recent** nationwide **survey** *(modified descriptive phrase)*
   National **Science** Foundation *(modified set phrase)*
   6 percent of American **adults** *(descriptive phrase with sentence balance)*
   scientifically **literate** *(descriptive phrase)*
The rest think (contrast)
DNA (acronym)
food additive (set phrase)
ski resort (set phrase)
radioactive milk (descriptive phrase)

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

2. Word Connections

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

3. [æ], [ä], [ə]

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

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

4. The American T

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

5. Combined

Ignorance än Parade
You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.
I'd like you to consider words as rocks for a moment. When a rock first rolls into the ocean, it is sharp and well defined. After tumbling about for a few millennia, it becomes round and smooth. A word goes through a similar process. When it first rolls into English, it may have a lot of sharp, well-defined vowels or consonants in it, but after rolling off of a few million tongues, it becomes round and smooth. This smoothing process occurs when a tense vowel becomes reduced and when an unvoiced consonant becomes voiced. The most common words are the smoothest, the most reduced, the most often voiced. There are several very common words that are all voiced: this, that, the, those, them, they, their, there, then, than, though. The strong words such as thank, think, or thing, as well as long or unusual words such as thermometer or theologian, stay unvoiced.

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

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

Exercise 7-1 : The Throng of Thermometers

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

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

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

Run Them All Together [runnemälld'gether]

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

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

Anticipating the Next Word

The anticipation of each following sound brings me to the subject that most students raise at some point—one that explains their resistance to wholly embracing liaisons and general fluency.
People feel that because English is not their native tongue, they can't anticipate the next sound because they never know what the next word is going to be. Accurate or not, for the sake of argument, let's say that you do construct sentences entirely word by word. This is where those pauses that we studied come in handy. During your pause, line up in your head all the words you want to use in order to communicate your thought, and then push them out in groups. If you find yourself slowing down and talking...word...by...word, back up and take a running leap at a whole string of words.

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

Exercise 7-2: Targeting The TH Sound

In order to target the TH sound, first, hold a mirror in front of you and read our familiar paragraph silently, moving only your tongue. It should be visible in the mirror each time you come to a TH. Second, find all of the THs, both voiced and unvoiced. Remember, a voiced sound makes your throat vibrate, and you can feel that vibration by placing your fingers on your throat. There are ten voiced and two unvoiced THs here. You can mark them by underscoring the former and drawing a circle around the latter. Or, if you prefer, use two of your color markers. Pause the CD to mark the TH sounds. Don't forget to check your answers against the Answer Key, beginning on page 193.

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

Exercise 7-3: Tongue Twisters

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

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

Chapter 8. More Reduced Sounds

There are two sounds that look similar, but sound quite different. One is the tense vowel [u], pronounced ooh, and the other is the soft vowel [ü], whose pronunciation is a combination of ih and uh. The [u] sound is located far forward in the mouth and requires you to round your lips. The [ü] is one of the four reduced vowel sounds that are made in the throat: The most tense, and highest in the throat is [ɛ], next, slightly more relaxed is [i], then [ü], and deepest and most relaxed is the neutral schwa [a]. For the reduced semivowel schwa + R, the throat is relaxed, but the tongue is tense.
Exercise 8-1: Comparing [u] and [ü]  

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

<table>
<thead>
<tr>
<th>u</th>
<th>ü</th>
<th>u</th>
<th>ü</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.  boo</td>
<td>bushel</td>
<td>12. nuke</td>
<td>nook</td>
</tr>
<tr>
<td>3.  cooed</td>
<td>could</td>
<td>13. pool</td>
<td>pull</td>
</tr>
<tr>
<td>4.  cool</td>
<td>cushion</td>
<td>14. pooch</td>
<td>put</td>
</tr>
<tr>
<td>5.  food</td>
<td>foot</td>
<td>15. shoe</td>
<td>sugar</td>
</tr>
<tr>
<td>6.  fool</td>
<td>full</td>
<td>16. suit</td>
<td>soot</td>
</tr>
<tr>
<td>7.  goood</td>
<td>good</td>
<td>17. shoot</td>
<td>should</td>
</tr>
<tr>
<td>8.  who'd</td>
<td>hood</td>
<td>18. stewed</td>
<td>stood</td>
</tr>
<tr>
<td>9.  kook</td>
<td>cook</td>
<td>19. toucan</td>
<td>took</td>
</tr>
<tr>
<td>10. crew</td>
<td>crook</td>
<td>20. wooed</td>
<td>would</td>
</tr>
</tbody>
</table>

Exercise 8-2: Lax Vowels

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

<table>
<thead>
<tr>
<th>e</th>
<th>i</th>
<th>ü</th>
<th>ø</th>
<th>ør</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.  end</td>
<td>it</td>
<td>un~</td>
<td>earn</td>
<td></td>
</tr>
<tr>
<td>2.  bet</td>
<td>bit</td>
<td>book</td>
<td>but</td>
<td>burn</td>
</tr>
<tr>
<td>3.  kept</td>
<td>kid</td>
<td>could</td>
<td>cut</td>
<td>curt</td>
</tr>
<tr>
<td>4.  check</td>
<td>chick</td>
<td>chuck</td>
<td>church</td>
<td></td>
</tr>
<tr>
<td>5.  debt</td>
<td>did</td>
<td>does</td>
<td>dirt</td>
<td></td>
</tr>
<tr>
<td>6.  fence</td>
<td>fit</td>
<td>foot</td>
<td>fun</td>
<td>first</td>
</tr>
<tr>
<td>7.  fell</td>
<td>fill</td>
<td>full</td>
<td>furl</td>
<td></td>
</tr>
<tr>
<td>8.  get</td>
<td>guilt</td>
<td>good</td>
<td>gut</td>
<td>girl</td>
</tr>
<tr>
<td>9.  help</td>
<td>hit</td>
<td>hook</td>
<td>hut</td>
<td>hurt</td>
</tr>
<tr>
<td>10. held</td>
<td>hill</td>
<td>hood</td>
<td>hull</td>
<td>hurl</td>
</tr>
<tr>
<td>11. gel</td>
<td>Jill</td>
<td>jump</td>
<td>jerk</td>
<td></td>
</tr>
<tr>
<td>12. ked</td>
<td>kill</td>
<td>cook</td>
<td>cud</td>
<td>curd</td>
</tr>
<tr>
<td>13. crest</td>
<td>crypt</td>
<td>crook</td>
<td>crumb</td>
<td></td>
</tr>
<tr>
<td>14. let</td>
<td>little</td>
<td>look</td>
<td>lump</td>
<td>lurk</td>
</tr>
<tr>
<td>15. men</td>
<td>milk</td>
<td>muck</td>
<td>murmur</td>
<td></td>
</tr>
</tbody>
</table>
Exercise 8-3; Bit or Beat?                                            CD 4 Track 17

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

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

<table>
<thead>
<tr>
<th>tense</th>
<th>single</th>
<th>double</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bead</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

**Exercise 8-4: Bit or Beat? Bid or Bead?**  CD 4 Track 18
Read each column down. Next, contrast the single and double tense vowels with each other; and the single and double lax vowels with each other. Finally read all four across.

<table>
<thead>
<tr>
<th>Tense Vowels</th>
<th>Lax Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat</td>
<td>bead</td>
</tr>
<tr>
<td>seat</td>
<td>seed</td>
</tr>
<tr>
<td>heat</td>
<td>he'd</td>
</tr>
<tr>
<td>Pete</td>
<td>impede</td>
</tr>
<tr>
<td>feet</td>
<td>feed</td>
</tr>
<tr>
<td>niece</td>
<td>knees</td>
</tr>
<tr>
<td>geese</td>
<td>he's</td>
</tr>
<tr>
<td>deep</td>
<td>deed</td>
</tr>
<tr>
<td>neat</td>
<td>need</td>
</tr>
<tr>
<td>leaf</td>
<td>leave</td>
</tr>
</tbody>
</table>

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

**Exercise 8-5: Tense and Lax Vowel Exercise**  CD 4 Track 19
Let's practice tense and lax vowels in context. The intonation is marked for you. When in doubt, try to leave out the lax vowel rather than run the risk of overpronouncing it: *I*p in place of *lip*, so it doesn't sound like *leap*. Repeat:

<table>
<thead>
<tr>
<th>Tense</th>
<th>Lax</th>
</tr>
</thead>
<tbody>
<tr>
<td>eat</td>
<td>it</td>
</tr>
<tr>
<td>beat</td>
<td>bit</td>
</tr>
<tr>
<td>keys</td>
<td>kiss</td>
</tr>
<tr>
<td>cheek</td>
<td>chick</td>
</tr>
<tr>
<td>deed</td>
<td>did</td>
</tr>
<tr>
<td>feet</td>
<td>fit</td>
</tr>
<tr>
<td>feel</td>
<td>fill</td>
</tr>
<tr>
<td>green</td>
<td>grin</td>
</tr>
<tr>
<td>heat</td>
<td>hit</td>
</tr>
<tr>
<td>heel</td>
<td>hill</td>
</tr>
<tr>
<td>jeep</td>
<td>Jill</td>
</tr>
<tr>
<td>creep</td>
<td>crypt</td>
</tr>
<tr>
<td>leap</td>
<td>lip</td>
</tr>
<tr>
<td>meal</td>
<td>mill</td>
</tr>
<tr>
<td>neat</td>
<td>knit</td>
</tr>
<tr>
<td>peel</td>
<td>pill</td>
</tr>
<tr>
<td>reed</td>
<td>rid</td>
</tr>
<tr>
<td>seek</td>
<td>sick</td>
</tr>
<tr>
<td>sheep</td>
<td>ship</td>
</tr>
<tr>
<td>sleep</td>
<td>slip</td>
</tr>
<tr>
<td>steal</td>
<td>still</td>
</tr>
<tr>
<td>Streep</td>
<td>strip</td>
</tr>
</tbody>
</table>
In the time you have taken to reach this point in the program, you will have made a lot of decisions about your own individual speech style. Pronunciation of reduced sounds is more subjective and depends on how quickly you speak, how you prefer to express yourself, the range of your intonation, how much you want to reduce certain vowels, and so on.

Exercise 8-6: The Middle "I" List

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

- ability
- accidental
- accountability
- activity
- adversity
- America
- analytical
- animal
- applicant
- application
- article
- astronomical
- audible
- auditor
- authority
- availability
- beautiful
- brutality
- calamity
- California
- candidate
- capacity
- celebrity
- charity
- Christian
- clinical
Exercise 8-7: Reduction Options

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

1. ... easier ūnderstand.
2. ... easier tü(w)nderstand.
3. ... easier ŋənderstand.
4. ... easier ŋənderstand.
5. ... easier dünderstand.

Each of the preceding examples is correct and appropriate when said well. If you have a good understanding of intonation, you might be best understood if you used the last example. How would this work with the rest of our familiar paragraph, you ask? Let's see.

Exercise 8-8: Finding Reduced Sounds

Go through the paragraph that follows and find the three [ü]'s and the five to seven [u]'s. Remember that your own speech style can increase the possibilities. With "to" before a vowel, you have a choice of a strong [u], a soft [ü], a schwa, or to telescope the two words and eliminate the vowel entirely. Pause the CD to mark the [ü] and [u] sounds. The first one is marked for you. Remember to check Answer Key, beginning on page 193.

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

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

How fast can you say:

How much wood
would a wood chuck chuck, hæo mæch wûd
if a woodchuck wûd wûdchak chûk
could chuck cûd chûk
wood? wûd

How many cookies hæo meny cûkeez
could a good cook cook, cûd gûd cûk cûk
if a good cook if gûd cûk
cookies? cûk cûkeez

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

Exercise 8-10: Büker Wûlsey's Cûkbûk

Repeat after me.

Booker Woolsey was a good cook. One day, he took a good look at his full schedule and decided that he could write a good cookbook. He knew that he could, and thought that he should, but he wasn't sure that he ever would. Once he had made up his mind, he stood up, pulled up a table,
took a cushion, and put it on a bushel basket of sugar in the kitchen nook. He shook out his writing hand and put his mind to creating a good, good cookbook.

**Exercise 8-11: A True Fool**

*CD 4 Track 25*

*Repeat after me.*

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

**Intonation and Attitude**

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

**Exercise 8-12: Nonverbal Intonation**

*CD 4 Track 26*

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

---

Chapter 9. "V" as in Victory

When pronounced correctly, V shouldn't stand out too much. Its sound, although noticeable, is
small. As a result, people, depending on their native language, sometimes confuse V with B (Spanish, Japanese), with F (German), or with W (Chinese, Hindi). These four sounds are not at all interchangeable.

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

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

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

Exercise 9-1 : Mind Your Vees

Repeat the following words and sounds after me.

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

Exercise 9-2: The Vile VIP

Repeat after me, focusing on V and W.

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

Exercise 9-3: Finding V Sounds

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

Hello, my name is _____________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?
Chapter 10. S or Z?

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

Exercise 10-1 : When S Becomes Z

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

### Contrast

<table>
<thead>
<tr>
<th>S</th>
<th>Z</th>
</tr>
</thead>
<tbody>
<tr>
<td>price</td>
<td>prize</td>
</tr>
<tr>
<td>peace</td>
<td>peas</td>
</tr>
<tr>
<td>place</td>
<td>plays</td>
</tr>
<tr>
<td>ice</td>
<td>eyes</td>
</tr>
<tr>
<td>hiss</td>
<td>his</td>
</tr>
<tr>
<td>close</td>
<td>to close</td>
</tr>
<tr>
<td>use</td>
<td>to use</td>
</tr>
<tr>
<td>rice</td>
<td>rise</td>
</tr>
<tr>
<td>pace</td>
<td>pays</td>
</tr>
<tr>
<td>lacey</td>
<td>lazy</td>
</tr>
<tr>
<td>thirsty</td>
<td>Thursday</td>
</tr>
<tr>
<td>bus</td>
<td>buzz</td>
</tr>
<tr>
<td>dust</td>
<td>does</td>
</tr>
<tr>
<td>face</td>
<td>phase</td>
</tr>
<tr>
<td>Sue</td>
<td>zoo</td>
</tr>
<tr>
<td>loose</td>
<td>lose</td>
</tr>
</tbody>
</table>

### Nouns

<table>
<thead>
<tr>
<th>S</th>
<th>Z</th>
</tr>
</thead>
<tbody>
<tr>
<td>books</td>
<td>waxes</td>
</tr>
<tr>
<td>maps</td>
<td>pencils</td>
</tr>
<tr>
<td>months</td>
<td>dogs</td>
</tr>
<tr>
<td>hats</td>
<td>trains</td>
</tr>
<tr>
<td>pops</td>
<td>oranges</td>
</tr>
<tr>
<td>bats</td>
<td>clothes</td>
</tr>
<tr>
<td>bikes</td>
<td>windows</td>
</tr>
<tr>
<td>laughs</td>
<td>washes</td>
</tr>
</tbody>
</table>

### Verbs

<table>
<thead>
<tr>
<th>S</th>
<th>Z</th>
</tr>
</thead>
<tbody>
<tr>
<td>thanks</td>
<td>arrives</td>
</tr>
<tr>
<td>eats</td>
<td>comes</td>
</tr>
<tr>
<td>takes</td>
<td>goes</td>
</tr>
<tr>
<td>speaks</td>
<td>lunches</td>
</tr>
</tbody>
</table>
Repeat the S sounds in the paragraph below.

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

Repeat the Z sounds in the paragraph below.

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

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

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

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Example</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>S Past action</td>
<td>I used to eat rice.</td>
<td>[yʊst tu]</td>
</tr>
<tr>
<td>To be accustomed</td>
<td>I am used to eating rice.</td>
<td>[yʊs tu]</td>
</tr>
<tr>
<td>Z Present passive</td>
<td>Chopsticks are used to eat rice.</td>
<td>[yʊzd tu]</td>
</tr>
<tr>
<td>Simple past</td>
<td>I used chopsticks to eat rice.</td>
<td>[yʊzd]</td>
</tr>
</tbody>
</table>

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

Go through the paragraph and underline all of the [s] sounds. The first, [æksənt] is marked for you. Next, circle all of the [z] sounds, no matter how the word is written (is = [ɪz], as = [æz], and so on.)
Exercise 10-7: Your Own Application Steps with S and Z  

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

1. **Intonation**

   Always be a little kinder than necessary.

2. **Word Groups**

   Always be a little kinder (pause) than necessary.

3. **Liaisons**

   Always be(y)a little kinder than necessary.

4. **[æ][ä][ə]**

   äweez be a littəl kinder than necessary.

5. **The American T**

   Always be a liddle kinder than necessary.

6. **The American R**

   Always be a little kindør than necessəry.

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

   äweez be(y)ə liddəl kindər (pause) thə(n)necessəry.

---

Chapter 11. Tense and Lax Vowels

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

Exercise 11-1: Tense Vowels  

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

<table>
<thead>
<tr>
<th></th>
<th>æ</th>
<th>æo</th>
<th>ā</th>
<th>i</th>
<th>ē</th>
<th>ū</th>
<th>ōū</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>at</td>
<td>out</td>
<td>ought</td>
<td>I'd</td>
<td>ate</td>
<td>eat</td>
<td>ooze</td>
</tr>
<tr>
<td>2</td>
<td>bat</td>
<td>about</td>
<td>bought</td>
<td>bite</td>
<td>bait</td>
<td>beat</td>
<td>boot</td>
</tr>
</tbody>
</table>
Exercise 11-2: Tense Vowels Practice Paragraph

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

Hello, my name is _______________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and second good. Well, what do you think? Do I?
Exercise 11-3: Lax Vowels

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

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>end</td>
</tr>
<tr>
<td>i</td>
<td>it</td>
</tr>
<tr>
<td>ü</td>
<td>un~</td>
</tr>
<tr>
<td>ø</td>
<td>earn</td>
</tr>
<tr>
<td>æ</td>
<td>bit</td>
</tr>
<tr>
<td>i</td>
<td>book</td>
</tr>
<tr>
<td>u</td>
<td>but</td>
</tr>
<tr>
<td>a</td>
<td>burn</td>
</tr>
<tr>
<td>e</td>
<td>kept</td>
</tr>
<tr>
<td>i</td>
<td>kiss</td>
</tr>
<tr>
<td>ü</td>
<td>could</td>
</tr>
<tr>
<td>æ</td>
<td>cut</td>
</tr>
<tr>
<td>œ</td>
<td>curt</td>
</tr>
<tr>
<td>e</td>
<td>check</td>
</tr>
<tr>
<td>i</td>
<td>chick</td>
</tr>
<tr>
<td>ü</td>
<td>chuck</td>
</tr>
<tr>
<td>æ</td>
<td>church</td>
</tr>
<tr>
<td>e</td>
<td>debt</td>
</tr>
<tr>
<td>i</td>
<td>did</td>
</tr>
<tr>
<td>ü</td>
<td>does</td>
</tr>
<tr>
<td>æ</td>
<td>dirt</td>
</tr>
<tr>
<td>e</td>
<td>fence</td>
</tr>
<tr>
<td>i</td>
<td>fit</td>
</tr>
<tr>
<td>ü</td>
<td>foot</td>
</tr>
<tr>
<td>æ</td>
<td>fun</td>
</tr>
<tr>
<td>œ</td>
<td>first</td>
</tr>
<tr>
<td>e</td>
<td>fell</td>
</tr>
<tr>
<td>i</td>
<td>fill</td>
</tr>
<tr>
<td>ü</td>
<td>full</td>
</tr>
<tr>
<td>æ</td>
<td>furl</td>
</tr>
<tr>
<td>e</td>
<td>get</td>
</tr>
<tr>
<td>i</td>
<td>gill</td>
</tr>
<tr>
<td>ü</td>
<td>good</td>
</tr>
<tr>
<td>æ</td>
<td>gut</td>
</tr>
<tr>
<td>œ</td>
<td>girl</td>
</tr>
<tr>
<td>e</td>
<td>help</td>
</tr>
<tr>
<td>i</td>
<td>hit</td>
</tr>
<tr>
<td>ü</td>
<td>hook</td>
</tr>
<tr>
<td>æ</td>
<td>hut</td>
</tr>
<tr>
<td>œ</td>
<td>hurt</td>
</tr>
<tr>
<td>e</td>
<td>held</td>
</tr>
<tr>
<td>i</td>
<td>hill</td>
</tr>
<tr>
<td>ü</td>
<td>hood</td>
</tr>
<tr>
<td>æ</td>
<td>hull</td>
</tr>
<tr>
<td>œ</td>
<td>hurl</td>
</tr>
</tbody>
</table>

Soft vowels are subtle variations of sound using the throat muscles.

- e slightly tease bet
- i more relaxed bit
- ü even more relaxed put
- œ throat is completely relaxed but

Exercise 11-4: Lax Vowels Practice Paragraph

Again, go over this paragraph and mark the lax vowels, starting with [ε]. The first one (of about 12 possible) is in hello or American. The first [i] sound (of 9 to 22) may be found in is. (The numbers are approximations because you may have already reduced the [ε] of hello and the [i] of is into schwas.) Pause the CD to do the marking. Check your answer in the Answer Key, beginning on page 193.

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

Exercise 11-5: Take a High-Tech Tack

Repeat the following paragraph and words after me.

Säy, Ray, tāke a tack. A high-tack tack? No, Ray, a high-tech tack, eight high-tech tacks, tāke them. Then find a wāy to māke a pālce for the tacks on the dāy bed. Hey, you lāy the tacks on the pāpār pālce mat on the tāble, not on the dāy bed, Ray. At your āge, why do you always māke the sāme mīstākes?

- late
- lack
- let
- tāke
- tack
- tech
- mate
- mat
- met
- hāil
- Hal
- hell
- fāte
- fat
- fetch
- cane
- can
- Ken
**Exercise 11 -6: Pick a Peak**

*CD 4 Track 43*

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

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

**Grammar in a Bigger Nutshell**

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

**Exercise 11-7: Compound Nouns and Complex Verbs**

*CD 4 Track 44*

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

<table>
<thead>
<tr>
<th>Subject</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>The <strong>millionaires</strong></td>
<td>the <strong>equipment</strong>.</td>
</tr>
<tr>
<td>The elderly <strong>millionaires</strong></td>
<td>electrons <strong>dropping equipment</strong>.</td>
</tr>
<tr>
<td>The elderly <strong>Texas millionaires</strong></td>
<td><strong>electronic</strong> electrons <strong>dropping equipment</strong>.</td>
</tr>
<tr>
<td>The two elderly <strong>Texas millionaires</strong>...<strong>sophisticated</strong> electrons <strong>dropping equipment</strong>.</td>
<td></td>
</tr>
<tr>
<td>The two elderly <strong>Texas millionaires</strong> were impressed by the <strong>sophisticated</strong> electrons <strong>dropping equipment</strong>.</td>
<td></td>
</tr>
</tbody>
</table>

1. The two elderly **Texas millionaires**'re impressed **by the sophisticated** electrons **dropping equipment**.

2. The two elderly **Texas millionaires** were impressed **by the sophisticated** electrons **dropping equipment**.

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

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

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

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

7. The two elderly **Texas millionaires** that've been so impressed **by the sophisticated** electrons **dropping equipment** are now researching a new program.
8. The two elderly Texas millionaires' have been impressed by the sophisticated electronic eavesdropping equipment for a long time now.

9. The two elderly Texas millionaires' did not like the sophisticated electronic eavesdropping equipment, but the burglars were thwarted. [thwordad]

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

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

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

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

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

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

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

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

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

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

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

21. The two elderly Texas millionaires might have been impressed by the sophisticated electronic eavesdropping equipment, but they gave no indication one way or the other.
24. The two elderly Texas millionaires can be impressed by the sophisticated electronic eavesdropping equipment because they don't know much about surveillance.

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

---

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

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

<table>
<thead>
<tr>
<th>Subject</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>eat</td>
<td>1.</td>
</tr>
<tr>
<td>ate</td>
<td>2.</td>
</tr>
<tr>
<td>are eating</td>
<td>3.</td>
</tr>
<tr>
<td>will eat</td>
<td>4.</td>
</tr>
<tr>
<td>would eat</td>
<td>5.</td>
</tr>
<tr>
<td>would have eaten</td>
<td>6.</td>
</tr>
<tr>
<td>that have eaten</td>
<td>7.</td>
</tr>
<tr>
<td>have eaten</td>
<td>8.</td>
</tr>
<tr>
<td>had eaten</td>
<td>9.</td>
</tr>
<tr>
<td>will have eaten</td>
<td>10.</td>
</tr>
<tr>
<td>ought to eat</td>
<td>11.</td>
</tr>
<tr>
<td>should eat</td>
<td>12.</td>
</tr>
</tbody>
</table>
Forty years after the end of World War II, Japan and the U.S. are again engaged in conflict. Trade frictions, which began as minor irritants in an otherwise smooth relationship in the 1960s, have gradually escalated over the years. The conflict is more dangerous than it appears because its real nature is partially hidden. It masquerades as a banal and sometimes grubby dispute over widgets with the stakes being whether American or Japanese big business makes more money. In truth, the issue is strategic and geopolitical in nature. Japan is once again challenging the U.S., only this time the issue is not China or the Pacific, but world industrial and technological leadership and the military and economic powers which have always been its corollaries.

*By permission of U.S. News and World Report

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

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

Forty years after the end of World War II, Japan and the U.S. are again engaged in conflict. Trade frictions, which began as minor irritants in an otherwise smooth relationship in the 1960s, have gradually escalated over the years. The conflict is more dangerous than it appears because its real nature is partially hidden. It masquerades as a banal and sometimes grubby dispute over widgets with the stakes being whether American or Japanese big business makes more money. In truth, the issue is strategic and geopolitical in nature. Japan is once again challenging the U.S., only this time the issue is not China or the Pacific, but world industrial and technological leadership and the military and economic powers which have always been its corollaries.

*By permission of U.S. News and World Report

**The Letter A**

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

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

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

**Exercise 11-11: Presidential Candidates' Debate**

Tha prezadant tamárrou náidiz expectadiniz stidáv thá yoonyan mesaj thá propouz federal sabzadeez thá help lou(w)ink famleeez ouvrkam thá sou-káld dijadal dáváid. Izido napropriee(3) at yusav gavrmnt fonz thá händëot kampyudrzh an
...have step two, three, and four, which means good equipment, good teachers, and good classrooms. No, I wouldn't do it directly. But there's lots of ways that you can encourage corporations, who in their own self-interest, would want to provide ... would receive tax benefits, would receive credit, and many other ways for being involved in the schools, in upgrading the quality of equipment that they have, the quality of the students, and thereby providing a much-needed well-trained workforce."

Thank you. Mr. Forbes.

Chapter 12. Nasal Consonants

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

[m] is the easiest and most obvious. Like [b], the lips come together, the air can't get out, so it has to come out through the nose.
[n] is in a position similar to [t], but it can't be at all tense. It has to be completely relaxed, filling the whole mouth, touching the insides of all the teeth, leaving no room for the air to escape, except by the nose.

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

Exercise 12-1: Nasal Consonants

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

<table>
<thead>
<tr>
<th>Initial</th>
<th>Middle</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>m/b</td>
<td>me</td>
<td>llama</td>
</tr>
<tr>
<td>n/d</td>
<td>kneels</td>
<td>deals</td>
</tr>
<tr>
<td>ng/g</td>
<td>long eels</td>
<td>geese</td>
</tr>
</tbody>
</table>

Exercise 12-2: Ending Nasal Consonants

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

<table>
<thead>
<tr>
<th>M</th>
<th>N</th>
<th>NG</th>
</tr>
</thead>
<tbody>
<tr>
<td>rum⁹</td>
<td>run⁹</td>
<td>rung⁹</td>
</tr>
<tr>
<td>sum/some</td>
<td>sun/son</td>
<td>sung</td>
</tr>
<tr>
<td>bum</td>
<td>bun</td>
<td>bung</td>
</tr>
<tr>
<td>turn</td>
<td>ton</td>
<td>tongue</td>
</tr>
<tr>
<td>dumb</td>
<td>done</td>
<td>dung</td>
</tr>
<tr>
<td>psalm</td>
<td>sawn</td>
<td>song</td>
</tr>
</tbody>
</table>

Exercise 12-3: Reading Nasal Consonant Sounds

We will read the following paragraph. Repeat after me.

The young King Kong can sing along on anything in the kingdom, as long as he can bring a strong ringing to the changing songs. He can only train on June mornings when there is a full
moon, but June lends itself to singing like nothing else. Ding Dong, on the other hand, is not a
singer; he cannot sing for anything. He is a man often seen on the green lawn on the Boston
Open, where no one ever, ever sings.

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

Find and mark the final [n] and [ng] sounds.

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

**Chapter 13. Throaty Consonants**

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

**Exercise 13-1: Throaty Consonants**

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

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

**Exercise 13-2: The Letter X**

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

[ks]  
Followed by the letter C or other unvoiced consonants

excite [ɛksəɪt]  
extra [ɛkstra]  
exercise [ɛkszərsɪz]  
experience [ɛksprɪˈeɪʃəns]  
except [əkˈsɛpt]  
execute [ɛksɛkˈsjuːt]  
excellent [ɛksəˈlɛnt]

[gz]  
Followed by a vowel and usually stressed on the second syllable

example [əgˈzæmpl]  
exist [əˈgзамɪst]  
exam [əˈgзам]  
exert [əˈgɜrt]  
examine [əˈɡзəmɪn]  
executive [əˈɡзəkjuːdɪv]  
exact [əˈɡзɪkt]  
exactly [əˈɡзəklɪ]  

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

Repeat after me.

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

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

G
The Wizard of Og

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who was his best friend?</td>
<td>Dog</td>
</tr>
<tr>
<td>Where did he live?</td>
<td>Bog</td>
</tr>
<tr>
<td>What was his house made of?</td>
<td>Log</td>
</tr>
<tr>
<td>Who was his neighbor?</td>
<td>Frog</td>
</tr>
<tr>
<td>What did he drink?</td>
<td>Egg nog</td>
</tr>
<tr>
<td>What did he do for fun?</td>
<td>Jog</td>
</tr>
<tr>
<td>What is the weather in his swamp?</td>
<td>Fog</td>
</tr>
</tbody>
</table>

NG
The stunning woman would not have a fling with the strong young flamingo trainer until she had a ring on her finger. He was angry because he longed for her. She inquired if he were hungry, but he hung his head in a funk. The flamingo trainer banged his fist on the fish tank and sang out, "Dang it, I'm sunk without you, Punkin?" She took in a long, slow lungful of air and sighed.
War is horrible. During any war, terrible things occur. The result is painful memories and disfiguring scars for the very people needed to rebuild a war-torn country. The leaders of every country must learn that wars are never won, lives are always lost, and history is doomed to repeat itself unless we all decide to live in harmony with our brothers and sisters.

Exercise 13-4: Glottal Consonant Practice Paragraph

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

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

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

1. Sue arranged it.
2. She organized her office.
4. Where did you put it?
5. She's your usual television star.
We will be reviewing the concepts that form the basis of American speech—intonation, word groups, the staircase, and liaisons, as well as pronunciation. Let's briefly review each item in order. This time around, there will be no explanation.

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

1.blah blah blah
2.ding ding ding
A
duh duh duh
2.X Y
Z
8 9
10
4.Cows give milk.

**Review Exercise 1-2; Noun Intonation**

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

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

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

**Review Exercise 1-4: Sentence Intonation Test**
Review Exercise 1-6: Pitch and Meaning Change
1. He looks like Bob.
2. He looks like Bob, but he's not.
3. He knows Bob, but he doesn't trust him.
4. He can't trust him. He can't do it.

Review Exercise 1-7: Individual Practice
1. Convey the information that it is Bob. +
2. Convey the opinion that he only resembles Bob. +
3. Convey the different feelings that someone has about Bob. +
4. Convey the fact that trust is a problem with Bob. +

Question: How was it?
Answer: 1. It was pretty expensive. It was pretty expensive.
2. It was sort of funny. It was sort of funny.
3. It was kind of rude. It was kind of rude.
4. It was a little late. It was a little late.

Review Exercise 1-9: Inflection
1. Her boyfriend almost never sends her flowers, but mine does.
2. Her boyfriend almost never sends her flowers, but her sisters always do.
3. Her boyfriend almost never sends her flowers, but every once in a while he does.
4. Her boyfriend almost never sends her flowers, no matter what!
5. Her boyfriend almost never sends her flowers, but he planted a lot in her garden.
6. Her boyfriend almost never sends her flowers, but he never forgets Mother's Day!
7. Her boyfriend almost never sends her flowers, but he showers her with other gifts.

Review Exercise 1-10: Individual Practice
1. Indicate that her boyfriend prefers live plants to cut ones. (5) +
2. Indicate that her sisters are attentive to her horticultural needs. (2) +
3. Indicate that her boyfriend gives her non-floral presents. (7) +
4. Indicate that my boyfriend is good in the flower department. (1) +
5. Indicate that it is a true rarity for her boyfriend to send flowers. (4) +
6. Indicate that there is actually a slim chance that he might send flowers. (3) +
7. Indicate that her boyfriend remembers to send flowers to his mother. (6) +

Review Exercise 1-11: Translation
Pause the CD and translate Her boyfriend almost never sends her flowers into your native language.

Review Exercise 1-12: Create Your Own Intonation Contrast
Normal intonation _________________________________
Changed intonation _______________________________

Review Exercise 1-13: Variable Stress
1. How do you know?
2. How do you know?
3. How do you know?
4. **How do you know?**

### Review Exercise 1-14: Make a Variable Stress Sentence

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>CEO</th>
<th>See Ee Oh</th>
<th>Catch</th>
<th>See Ei Tee See Aitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATM</td>
<td>Ei Tee Em</td>
<td>Nate</td>
<td>En Ei Tee Ee</td>
</tr>
<tr>
<td>IRS</td>
<td>Ai Are Ess</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BMW</td>
<td>Bee Em Dubbayou</td>
<td>Area Code</td>
<td>213</td>
</tr>
<tr>
<td>JFK</td>
<td>Jay Eff Kay</td>
<td>Zip Code</td>
<td>90291</td>
</tr>
<tr>
<td>M&amp;M</td>
<td>emanem</td>
<td>Date</td>
<td>9/15/88</td>
</tr>
</tbody>
</table>

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

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

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

| actually  | [æk-ʃu:l] | finally | [fain-lee] |
| business  | [bɪznɛs] | general | [gen-ər-al] |
| comfortable | [kəˈmfrəbl] | interest | [ɪntər-ست] |
| different | [dif-rənt] | natural | [ˈnæt-rəl] |
| every     | [ev-ri] | orange | [ˈɔr-nəŋ] |
| favorite  | [fɑr-ˈvet] | probably | [ˈpræ-bli] |
| family    | [ˈfæm-əli] | separate | [ˈseprət] |
| vegetable | [vɛj-ər-bəl] | several | [ˈsɛvrəl] |
Review Exercise 1-22: Syllable Patterns

1. la!     la-a...
   cat      dog

2. la-la   la-la
   a dog    hot dog

3. la-la-la la-la-la
   Bob's hot dog a hot dog a hot dog hot dog stand

4. la-la-la-la la-la-la-la la-la-la-la
   Spot's a hot dog. It's a hot dog. Bob likes hot dogs.
   la-la-la la-la-la-la
   It's my hot dog. a hot dog stand lighthouse keeper

Review Exercise 1-25: Sentence Stress with Descriptive Phrases

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun and Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's black.</td>
<td>It's a black cat.</td>
</tr>
<tr>
<td>It's scrambled.</td>
<td>It's a scrambled egg.</td>
</tr>
<tr>
<td>It's fast.</td>
<td>It's a fast car.</td>
</tr>
</tbody>
</table>

Review Exercise 1-23: Syllable Count Test

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


<table>
<thead>
<tr>
<th>Noun</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a cat.</td>
<td>It's black.</td>
</tr>
<tr>
<td>It's an egg.</td>
<td>It's scrambled.</td>
</tr>
<tr>
<td>It's a car.</td>
<td>It's fast.</td>
</tr>
</tbody>
</table>

Review Exercise 1-26: Two Types of Descriptive Phrases

<table>
<thead>
<tr>
<th>Adjective Noun</th>
<th>Adverb Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a black cat.</td>
<td>It's dark black.</td>
</tr>
<tr>
<td>It's a scrambled egg.</td>
<td>It's totally scrambled.</td>
</tr>
<tr>
<td>It's a fast car.</td>
<td>It's too fast.</td>
</tr>
</tbody>
</table>

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

Snow White was a beautiful princess. On the castle wall, there was an enchanted mirror owned by an old woman—a wicked witch! "Mirror, mirror, on the wall, who's the fairest of them all?" When the mirror answered, "Snow White," the young girl was banished from her glorious castle to live in the dark woods. She met seven dwarves, and they lived in a small hut. The evil witch tried to kill the poor girl with a poisoned apple, but she was saved by a handsome prince. They had a beautiful wedding and lived happily ever after.
Review Exercise 1-28: Sentence Stress with Set Phrases

<table>
<thead>
<tr>
<th>Noun</th>
<th>Noun/Adj.</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a cat.</td>
<td>It's wild.</td>
<td>It's a wildcat.</td>
</tr>
<tr>
<td>It's an egg.</td>
<td>It's a timer.</td>
<td>It's an egg timer.</td>
</tr>
<tr>
<td>It's a car.</td>
<td>It's a crash.</td>
<td>It's a car crash.</td>
</tr>
</tbody>
</table>

Review Exercise 1-29: Making Set Phrases

1. a box 📦  
2. a 🕒 sitter  
3. a palm 🌴  
4. a 🍰 cake  
5. a tea ☕️  
6. a 🔑 opener

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

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

Review Exercise 1-31: Contrasting Descriptive and Set Phrases

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a black cat.</td>
<td>It's a wildcat.</td>
</tr>
<tr>
<td>It's a scrambled egg.</td>
<td>It's an egg timer.</td>
</tr>
<tr>
<td>It's a fast car.</td>
<td>It's a car crash.</td>
</tr>
</tbody>
</table>

Review Exercise 1-32: Two-Word Stress

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>a rocky garden</td>
<td>a rock garden</td>
</tr>
<tr>
<td>a gilded cage</td>
<td>a bird cage</td>
</tr>
<tr>
<td>melted butter</td>
<td>a butter knife</td>
</tr>
<tr>
<td>tomato soup</td>
<td>tomato sauce</td>
</tr>
<tr>
<td>a baby goat</td>
<td>a scapegoat</td>
</tr>
</tbody>
</table>

Review Exercise 1-33: Nationality Intonation Quiz

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

Review Exercise 1-34: Contrasting Descriptive and Set Phrases

Set Phrase
A French teacher...  
...teaches French.  
A French book...  
...teaches the French language.  
French food...  
...is croissants for breakfast.

Descriptive Phrase
A French teacher...  
...is from France.  
A French book...  
...is on any subject, but it came from France.  
French restaurant...  
...serves croissants for breakfast.

Review Exercise 1-35: Contrast of Compound Nouns

1. a dark room 11. a chemistry set 21. a police station
2. a dark room 12. a chemical reaction 22. a radio station
3. an antique shop 13. a sixth sense 23. orange juice
4. an antique dealer 14. six cents 24. a guitar case
5. an antique chair 15. a sixth grader 25. an electric guitar
6. a new video 16. the sixth grade 26. trick photography
7. the video store 17. long hair 27. a photo-op
8. a coffee table 18. a hairdresser 28. a wedding ceremony
9. hot coffee 19. a haircut 29. a beautiful ceremony
10. a coffeepot 20. the wrong station 30. a wedding cake

Review Exercise 1-36: Description and Set Phrase Test
1. The schoolkids took the subway downtown for their field trip on urban living.
2. Our local sheriff had a bumper sticker on his back bumper.
3. The homeowners thought they had to pay property taxes to the federal government.
4. There were small tremblers after the earthquake in San Francisco.
5. The Geology Club went on a camping trip to Mount Hood.
6. The award ceremony at the Hilton Hotel lasted for two hours.
7. Bob Smith took his surfboard out on a stormy day near Diamond Head.
8. The boy scouts pitched their pup tents on the mountaintop in the pouring rain.
9. It's a little late to ask the babysitter to stay over night.
10. The sixth graders were reading comic books and drinking chocolate milk.

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

erode
1. The floods erode the mountains.
2. The floods 're eroding the mountains.
3. The floods 've eroded the mountains.
4. The floods 'il erode the mountains.
5. The floods 'd erode the mountains.
6. The floods 'd've eroded the mountains.
7. The floods that've eroded the mountains.
8. The floods 've eroded the mountains.
9. The floods 'd eroded the mountains.
10. The floods 'll've eroded the mountains.
11. The floods ought to erode the mountains.
12. The floods should erode the mountains.
13. The floods shouldn't erode the mountains.
14. The floods should've eroded the mountains.
15. The floods shouldn't've eroded the mountains.
16. The floods could erode the mountains.
17. The floods couldn't erode the mountains.
18. The floods could've eroded the mountains.
19. The floods couldn't've eroded the mountains.
20. The floods might erode the mountains.
21. The floods might've eroded the mountains.
22. The floods must erode the mountains.
23. The floods must've eroded the mountains.
24. The floods can erode the mountains.
25. The floods can't erode the mountains.
26. The floods can't've eroded the mountains.
27. The floods must have eroded the mountains.
28. The floods must've have eroded the mountains.
29. The floods can have eroded the mountains.
30. The floods can't have eroded the mountains.

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can't erode 25. The floods can't erode the mountains. The floods can't erode the mountains. 

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

present 1. It erodes them. It erodes them. 
2. It erodes them. It erodes them. 
3. It's eroding them. Its eroding them. 
4. It'll erode them if it keeps up. Its eroding them. 
5. It'd erode them if it kept up. Idaroud'm 
6. It'd've eroded them if it'd kept up. Idaroud'd'm 
7. The one that's eroded them is quite odd. The one that's eroded them is quite odd. 
8. It's eroded them for eons. Its eroded them for eons. 
9. It'd eroded them before the last ice age. Idaroud'd'm 
10. It'll've eroded them by the end of the millennium. Idaroudaroud'd'm 

obligation 11. It ought to erode them. It ought to erode them. 
12. It should erode them. It should erode them. 
13. It shouldn't erode them. It shouldn't erode them. 
14. It should have eroded them. It should have eroded them. 
15. It shouldn't've eroded them. It shouldn't've eroded them. 

possibility/ability 16. It could erode them. It could erode them. 
17. It couldn't erode them. It couldn't erode them. 
18. It could have eroded them. It could have eroded them. 
19. It couldn't have eroded them. It couldn't have eroded them. 
20. It might erode them. It might erode them. 
21. It might have eroded them. It might have eroded them. 
22. It must erode them. It must erode them. 
23. It must have eroded them. It must have eroded them. 
24. It can erode them. It can erode them. 
25. It can't erode them. It can't erode them. 

Review Exercise 1-40: Intonation in Your Own Sentence

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

Review Exercise 1-41: Supporting Words

1. The floods erode the mountains every day. The floods erode the mountains every day.
   th' flad zə'roud th' mæon n zevree day
2. The floods eroded th' mountains for centuries. The floods eroded th' mountains for centuries.
   th' flad zə'rəudad th' mæon nz fr sen chr•reez
3. The floods're eroding the mountains right 4. The floods're eroding the mountains right 4.
   th' flad zə'•roud'ng th' mæon n ræit mæ
4. The floods'd erode the mountains if this keeps 6. The floods'd erode the mountains if this keeps 6.
   up. up. th' flad zədrəoud th' mæon n if this kep dad
5. The floods'd already eroded the mountains. The floods'd already eroded the mountains.
   th' flad zədəroud' th' mæon n if this kep dad
6. Before the last ice age. Before the last ice age.
   th' flad zədəreddy ərou'd th' mæon n b'for th' əssdjice age

Review Exercise 1-42: Contrast Practice

would erode 5. The floods'd erode the mountains. The floods'd erode the mountains.
   th' flad zədəroud th' mæon nz
had eroded 9. The floods'd eroded the mountains. The floods'd eroded the mountains.
   th' flad zədəroud'd th' mæon nz
would have eroded 6. The floods'd've eroded the mountains. The floods'd've eroded the mountains.
   th' flad zədəroud'd th' mæon nz
that have eroded
will erode
would erode
would have eroded
have eroded
had eroded
will have eroded
would erode
ought to erode
can erode
can't erode

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

I can tell you. [I k'n tell you] positive
I can't tell you. [I kæn tell you] negative
I can tell you. [I kææn tell you] extra positive
I can't tell you. [I kæn tell you] extra negative

Review Exercise 1-44: Building an Intonation Sentence

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

Review Exercise 1-45: Building Your Own Intonation Sentences

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

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

<table>
<thead>
<tr>
<th>Nouns</th>
<th>158</th>
</tr>
</thead>
<tbody>
<tr>
<td>an accent</td>
<td>[æk'sn't] to accent [æk'sn't]</td>
</tr>
<tr>
<td>a contract</td>
<td>[kæntrækt] to contract [k'ntrækt]</td>
</tr>
<tr>
<td>an insert</td>
<td>[ɪn'stɛt] to insert [ɪn'stɛt]</td>
</tr>
<tr>
<td>an object</td>
<td>[æb'jɛkt] to object [ɑb'jɛkt]</td>
</tr>
<tr>
<td>progress</td>
<td>[prə'grɛs] to progress [pr'gres]</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Nouns/Adjectives</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>alternate</td>
<td>[æl'tɛrnt] to alternate [æl'tɛrnət]</td>
</tr>
<tr>
<td>estimate</td>
<td>[ɛst'mnt] to estimate [ɛst'mnət]</td>
</tr>
<tr>
<td>separate</td>
<td>[sep'rt] to separate [sepərət]</td>
</tr>
</tbody>
</table>

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

1. Would you please alternate seats with the other alternate?
2. They signed a contract in order to contract their services.
3. Who could object to progress?
4. The unidentified flying object progressed slowly across the night sky.
5. We need a written estimate in order to estimate the payment.
### Review Exercise 1-51: Extended Listening Practice

1. __________________________________________________ .
2.  __________________________________________________ .
3.  __________________________________________________ .

### Review Exercise 1-53: Reduced Sounds

<table>
<thead>
<tr>
<th>To</th>
<th>unvoiced</th>
<th>Looks Like...</th>
<th>voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>unvoiced</td>
<td>The president hoped to veto the bill.</td>
<td>[th' prezadnt houptə veetou th' bill]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Deposit it to my account, please.</td>
<td>[d'pä zdthə my ə kæntə p liz]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Their boss told them to wait.</td>
<td>[ðær həsə tsəldəmə wət]</td>
<td></td>
</tr>
<tr>
<td>unvoiced</td>
<td>The coach showed us how to pitch.</td>
<td>[ðə kəch ʃəudəz həəda pɪtʃ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Everyone sterdə th' mess</td>
<td>[ə kærntə sterdə th' mess]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Stay at my house for a while.</td>
<td>[steɪ my ə hæəsf frə wəl]</td>
<td></td>
</tr>
<tr>
<td>unvoiced</td>
<td>At</td>
<td>[æt]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Jim looked at his watch impatiently.</td>
<td>[dʒɪm lʊk d'dz ət his ətʃ ɪmˈpærəntlɪ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>He's at his brother's.</td>
<td>[hi əz dət his bərθər s]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>It</td>
<td>[ɪt]</td>
<td></td>
</tr>
<tr>
<td>unvoiced</td>
<td>A</td>
<td>[e]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>They said it took too long.</td>
<td>[ðeɪ sedɪə tʊk təʊ lʊŋ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Deposit it to my account, please.</td>
<td>[d'päzd dətə my əkəntə p liz]</td>
<td></td>
</tr>
<tr>
<td>unvoiced</td>
<td>Voiced</td>
<td>[vəʊɪst]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Their boss told them to wait.</td>
<td>[ðær bəsə təldədə wət]</td>
<td></td>
</tr>
<tr>
<td>unvoiced</td>
<td>The coach showed us how to pitch.</td>
<td>[ðə kəch ʃəudədə həəda pɪtʃ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Everyone sterdə th' mess</td>
<td>[ə kærntə sterdə th' mess]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Stay at my house for a while.</td>
<td>[steɪ my ə hæəsf frə wəl]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>At</td>
<td>[æt]</td>
<td></td>
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<td>Jim looked at his watch impatiently.</td>
<td>[dʒɪm lʊk d'dz ət his ətʃ ɪmˈpærəntlɪ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>He's at his brother's.</td>
<td>[hi əz dət his bərθər s]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>It</td>
<td>[ɪt]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Can we keep it for another day?</td>
<td>[kən wes keepiə frə nəθə da]</td>
<td></td>
</tr>
<tr>
<td>unvoiced</td>
<td>For</td>
<td>[fɔːr]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>This'll do for now.</td>
<td>[ðɪsəld də frə nɔʊ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The students all worked for hours.</td>
<td>[ðə stüdənts ɔl wɜːkt frə hɔr]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>From</td>
<td>[frɔːm]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>We learned it from the coach.</td>
<td>[wi lɜːnt dət frə dət kəch]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The tourists came from all over.</td>
<td>[ðə təʊrəstz kəm frə dəl əvə]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>In</td>
<td>[ɪn]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>We made it just in time.</td>
<td>[wi mæd dət ʒəst əntaɪm]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The place was in an uproar.</td>
<td>[ðə pleis wəz ɪn ən wɜːpə]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>An</td>
<td>[æn]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>It was an odd remark.</td>
<td>[ɪt wəz ən oʊd rəmərk]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>And</td>
<td>[ænd]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Everyone sat and chatted for a while.</td>
<td>[evrən ən sæt ənd tʃættəd frə wəl]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>It was getting later and later.</td>
<td>[ɪt wəz ɡɛtɪŋ lətər ənd lətər]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Or</td>
<td>[ɔr]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>We had two or three options.</td>
<td>[wi hæd tuːərˈθriː əpʃənz]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>No one could see or hear anything.</td>
<td>[nəʊ ən kʊld ˈsiː(ə)r ər hɪər ən'tɪŋ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Are</td>
<td>[ær]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The neighbors are complaining again.</td>
<td>[ðə nɪˈbɜːrz ær kəmˈpləɪnæŋ ˈæɡən]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Whose shoes are these?</td>
<td>[wɔz huəz əz təz]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Your</td>
<td>[juər]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The door's on your left.</td>
<td>[ðə dɔr əz juər lɛft]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Are you on your way yet?</td>
<td>[əre juə nə juər ˈweɪj ət]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>One</td>
<td>[wʌn]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>There's another one later.</td>
<td>[ðərz ənˈðər ən ˈlærət]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>One of them is outside.</td>
<td>[wʌn əv ˈðəm ɪz əʊzaid]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The</td>
<td>[ði]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>The other one's in here.</td>
<td>[ði əʊðər ˈðiːz ɪn hɪər]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Did he pass the test?</td>
<td>[dɪd hə pæs də tɛst]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>A</td>
<td>[e]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Let's take a cab.</td>
<td>[lɛtst teɪk ə kæb]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>What's the tallest building in America?</td>
<td>[wɛts ði ˈtælستان bɪldɪŋ ɪn əˈmɛrɪkə]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Of</td>
<td>[əf]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Would you like a piece of pie?</td>
<td>[wʊd juː lɪk ə piːs əf paɪ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>They'll be gone for a couple of weeks.</td>
<td>[ðeɪl ə bə ɡən frə kʌplə wɛks]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Can</td>
<td>[kæn]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Do you think you can do it?</td>
<td>[du ə tɪŋ kən ʔkən dət]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Can you believe it?!</td>
<td>[kən jʊ ˈbɪliːz ɪt!]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Had</td>
<td>[hæd]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>We think he'd never done it before.</td>
<td>[wi tɪŋ həd nər dʊn dət biˈfɔr]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>They'd always done it that way.</td>
<td>[θiːʔd ælədz dʊn dət ɵθə ˈweɪ]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Would</td>
<td>[wʊd]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>Why would he tell her?</td>
<td>[wɪ əd wʊd hə təl hər]</td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>I don't know if he'd agree.</td>
<td>[aɪ dəʊ nəʊ ɪf həd əgrə]</td>
<td></td>
</tr>
</tbody>
</table>
Review Exercise 1-54: Intonation and Pronunciation of "That"

Was
Who was on the phone?
[hoʊ ˈwɜːn ə ˈfoun]
The drummer was off beat.
[θə ˈdramr ˈwɜːf ˈbɛt]

What
Let's see what he wants.
[let see wəˈdi ˈwʌnts]
Who knows what it is?
[hoo nouz ˈwɜːdˈzɛ];

Some
Some of it got in my eyes.
[səmˈvɑːt ˈɡædin ɪn ˈɛz]
Somebody took my place.
[səmˈbɛdi tʊk mɪ ˈpleɪs]

Review Exercise 1-55: Crossing Out Reduced Sounds

Th'nk th' Unit'd Auto Wrkrs c'n beat Cat'pill'r Inc. 'n their b'tter contract battle? B'fore plac'ng y'r bets, talk to Paul Bran'n, who can't wait f cross th' picket line at Caterpillar's factory in East Peoria. Bran'n, rec'ntly laid off by a rubber-parts plant where he earned base pay of $6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Bran'n. "I don't want to take anther guy's job, but I'm hurting, too."

Review Exercise 1-56: Reading Reduced Sounds

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

Review Exercise 1-57: Phrasing

Statement
Birds lay eggs.

Clauses
As we all know, birds lay eggs.

Listing
Birds lay eggs, build nests, and hunt for food.

Question
Do birds lay eggs?

Repeated Question
Do birds lay eggs?!!

Tag Question
Birds lay eggs, don't they?

Tag Statement
Birds lay eggs, DON'T they!

Indirect Speech
He asked if birds laid eggs.

Direct Speech
"Do birds lay eggs?" they inquired.

Review Exercise 1-60: Tag Endings

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

Review Exercise 2-1: Spelling and Pronunciation

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

Review Exercise 2-4: Consonant / Vowel Liaison Practice

1. I think he's on his way.
2. He put it in an umbrella stand.
3. We bought it in Italy.
Review Exercise 2-8: Consonant/Consonant Liaison Practice
1. Nick Clark hopes to put ten dollars down. _____________________
2. But Tom makes so much juice. _____________________________
3. Bob's dog got some bones. _________________________________

Review Exercise 2-9: Vowel / Vowel Liaison Practice
1. Can you see it through to the end? _______________________________
2. Be available for the other opportunity in my office. __________________
3. He always wants to offer to go over it again. ________________________

Review Exercise 2-11: T, D, S, or Z + Y Liaison Practice
1. We're glad that your homework's done. ___________________________
2. Would you help me with this? __________________________________
3. Do you miss your old friends? __________________________________
4. Where's your brother? _________________________________________

Review Exercise 2-12: Finding Liaisons and Glides
Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets, talk to Paul Branan, who can't wait to cross the picket line at Caterpillar's factory in East Peoria. Branan, recently laid off by a rubber-parts plant where he earned base pay of $6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Branan. "I don't want to take another guy's job, but I'm hurting, too."

Review Exercise 2-13: Practicing Liaisons
Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets, talk to Paul Branan, who can't wait to cross the picket line at Caterpillar's factory in East Peoria. Branan, recently laid off by a rubber-parts plant where he earned base pay of $6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Branan. "I don't want to take another guy's job, but I'm hurting, too."

Review Exercise 3-1: Word-by-Word and in a Sentence
<table>
<thead>
<tr>
<th>Stressed</th>
<th>Unstressed</th>
<th>Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>that</td>
<td>that</td>
<td>We think that we can get there in time.</td>
</tr>
<tr>
<td>than</td>
<td>than</td>
<td>It's harder than she thought.</td>
</tr>
<tr>
<td>as</td>
<td>'z</td>
<td>It was a flap cake.</td>
</tr>
<tr>
<td>at</td>
<td>'t</td>
<td>We jumped the chance.</td>
</tr>
<tr>
<td>and</td>
<td>'nd</td>
<td>The speaker went on on.</td>
</tr>
<tr>
<td>have</td>
<td>hav</td>
<td>How have you been?</td>
</tr>
<tr>
<td>had</td>
<td>h'd</td>
<td>I wish we had been there.</td>
</tr>
<tr>
<td>can</td>
<td>can</td>
<td>Let me know if you can be there.</td>
</tr>
</tbody>
</table>

Review Exercise 3-3: Vowel-Sound Differentiation
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>æ</td>
<td>å</td>
<td>ə</td>
<td>ou</td>
<td>a</td>
<td>æ</td>
</tr>
<tr>
<td>1. ask</td>
<td>often</td>
<td>under</td>
<td>over</td>
<td>April</td>
<td>ever</td>
</tr>
<tr>
<td>2. back</td>
<td>ball</td>
<td>bunch</td>
<td>both</td>
<td>baby</td>
<td>bend</td>
</tr>
<tr>
<td>3. cap</td>
<td>cop</td>
<td>cup</td>
<td>cope</td>
<td>cape</td>
<td>kept</td>
</tr>
<tr>
<td>4. dash</td>
<td>dot</td>
<td>does</td>
<td>don't</td>
<td>date</td>
<td>desk</td>
</tr>
<tr>
<td>5. fast</td>
<td>fall</td>
<td>fun</td>
<td>photo</td>
<td>fail</td>
<td>fell</td>
</tr>
</tbody>
</table>

Review Exercise 3-4: Finding the æ, ã, ə Sounds
Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets,
talk to Paul Branan, who can't wait to cross the picket line at Caterpillar's factory in East Peoria. Branan, recently laid off by a rubber-parts plant where he earned base pay of $6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Branan. "I don't want to take another guy's job, but I'm hurting, too."

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

Fæst Dæncing Næncy

We pla...l to ha...e a da...nce on the la...st Sa...turday in Ja...nuary. It's the la...st cha...nce for a da...nce. We pra...ctice at a da...nce cla...ss with Ma...x and Na...ncy. Ma...x da...nces fa...st, but Na...ncy da...nces best. We are ha...ppy abo...ut the da...nce, but Ma...x is sa...d that Sa...lly ca...n't da...nce. Her a...nkle is in a ca...st!

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

Päul's Täll Däughter

Tom watches Päul's tall dau...ghter play so...ftba...ll and vo...lleyba...ll. Päul's dau...ghter is ca...lled Mölly. Mölly sta...rts playing so...ftba...ll in Ma...rch and ends in A...ugust. She plays vo...lleyba...ll in O...ctober. Tom is Mölly's go...dfa...ther. They have a lo...t in c...omon. Tom bo...ught Mölly a ba...ll. When Mölly sa...w the ba...ll, she to...ssed it in the air. "Thanks a lo...t, Tom!"

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

S'nday 'n M'nday

Mo...nday is su...ch a wo...nderfu...l day. Bu...t Su...nday is mu...ch more wo...nderfu...l tha...n Mo...nday! We have so mu...ch fu...n on Su...nday, and we mu...st ru...n on Mo...nday. Wha...t trou...ble ... Dou...g mu...st ru...n on Su...nday and Mo...nday. Dou...g has no fu...n.
Review Exercise 4-10: T Combinations in Context
1. But he said that it's OK. [bodee sed that dit sou kei]
2. It's not what you want, but it's what you get. [its not wotchew wänt, bodits wotchew get]
3. What a way to get what he wants! [wode wode get wodee wänts]

Review Exercise 4-11: Voiced and Unvoiced Sounds with T
paw pod pot bah bawd bought
par pard part bar bard Bart
pall palled palt ball balled Balt

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

<table>
<thead>
<tr>
<th>Lab</th>
<th>Nab</th>
<th>Tab</th>
<th>Dab</th>
<th>Ellie</th>
<th>Any</th>
<th>Eddie</th>
<th>Bill</th>
<th>Bin</th>
<th>Bit</th>
<th>Bid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lot</td>
<td>Not</td>
<td>Tot</td>
<td>Dot</td>
<td>Caller</td>
<td>Conner</td>
<td>Cotter</td>
<td>Sill</td>
<td>Sin</td>
<td>Sit</td>
<td>Sid</td>
</tr>
<tr>
<td>Lie</td>
<td>Night</td>
<td>Tie</td>
<td>Die</td>
<td>Alley</td>
<td>Annie's</td>
<td>At ease</td>
<td>Bowl</td>
<td>Bone</td>
<td>Boat</td>
<td>Bode</td>
</tr>
</tbody>
</table>

Review Exercise 5-3: Final El with Schwa
1 bill 2 bull 3 pool 4 bail
5 bell 6 peel 7 pü-(w)ə-la 8 bay-(y)ə-la

Review Exercise 5-4: Many Final Els
1 bill 2 bull 3 pool 4 bail
5 bell 6 peel 7 pü-(w)əll 8 bay-(y)əll

Review Exercise 5-5: Liaise the Ls
1 call him [cällim] 2 visible [vizəbol]?

Review Exercise 5-7: Silent Ls
1. would could should
2. chalk talk walk
3. already always almost

Review Exercise 5-8: Hold Your Tongue!
Let Larry's little lily leaves fall off.

Review Exercise 5-9: Bill and Ellie
Bill still calls Ellie all the time. He'll really be glad when she calls back, but it may be a while. He slowly dials the telephone for the twelfth time. Trill, trill, trill. No luck. Well, Ellie will feel ill when Bill is in the hospital. He might fall from the window sill. "Ellie? Hello! Are you well?" Saved by the bell!

Review Exercise 5-11: Final L Practice

<table>
<thead>
<tr>
<th>ûll</th>
<th>ell</th>
<th>ðæwl</th>
<th>ðell</th>
<th>ðale</th>
<th>ðoll</th>
<th>ðeel</th>
<th>ðdl</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>bull</td>
<td>ball</td>
<td>bowel</td>
<td>bell</td>
<td>bale</td>
<td>bowl</td>
<td>Beal</td>
</tr>
<tr>
<td>2.</td>
<td>pull</td>
<td>pall</td>
<td>Powell</td>
<td>pell</td>
<td>pail</td>
<td>pole</td>
<td>peel</td>
</tr>
<tr>
<td>3.</td>
<td>full</td>
<td>fall</td>
<td>foul</td>
<td>fell</td>
<td>fail</td>
<td>foal</td>
<td>feel</td>
</tr>
</tbody>
</table>
Review Exercise 5-12: A Frontal Lobotomy?
I'd rather have a frontal lobotomy than a bottle in front of me, chortled the gentle little man, or was it the little gentleman? But anyway, it'll take a battle to test his mettle. What'll he do to get a handle on the whole kit and caboodle? I don't want to meddle, but what if he flies off the handle again? Out of luck, that's what!

Review Exercise 5-13: Speed-reading
Repeat the paragraph from Review Exercise 1-55 as quickly as possible.

Review Exercise 5-14: Tandem Reading
Repeat the paragraph from Review Exercise 1-55 along with me.

Review Exercise 6-1: R Location Practice
[g], [gr], Greg, grin, grand, gray, cray, care, core, corner, curl, girl, urban, her, earn, earth, world, were, word

Review Exercise 6-2: Double Vowel Sounds with R
| ₁ | [ä]+[er] | [ə]+[ar] | [ɔ]+[ər] | [ɛ]+[ər] | [ɔr]+[ar] |
| ₂ | [hærʊrd] | [ʃærʊrd] | [məʊər] | [hɛər] | [warər] |
| ₃ | hard | share | more | here | were |

Review Exercise 6-3: How to Pronounce Troublesome Rs
1. were [warər] 3. world/whirled [were rolled] 5. where/wear [weər]
2. word [warərd] 4. wore/war [woər]

Review Exercise 6-4: Zbignlew's Epsilon List
embarrass character any vocabulary said paragraph
Paris necessary says parallel guarantee area

Review Exercise 6-5: R Combinations
| ₁ | earn | art | air | or | ear | æwr |
| ₂ | hurt | heart | hair | horse | here | how're |
| ₃ | were | far | where | wore | we're | power |

Review Exercise 6-6: Roy the Rancher
Roy's car will arrive around three in the afternoon. Gary will rest before they ride around the ranch together in the Ford. Gary's a grape grower in Northern California, and Roy's a rancher in Southern California. They were friends in Paris at the Sorbonne for four years. Roy and Gary had an orange grove and an apple orchard in Barstow, but the oranges were horrible and the apple trees were worse. They roamed around Europe for several years until Gary's marriage. He married Sarah in Bakersfield and had four children: Rachel, Rudy, Randy, and Harry. Harry was a fairly rude boy and he created rather a lot of trouble between Gary and Sarah. Gary ordered Harry to shape up or forget working in the yard for extra money. Harry said he was sorry and the group became friends again. After a long separation, Gary heard from his friend, Roy. Roy was driving through Fresno and wanted to get together with Gary's family. Everyone gathered around the fireplace to wait for Gary's old friend. Gary, Sarah, Rachel, Rudy, Randy, and Harry are sitting in a row near the garage. Roy's car will arrive around three in the afternoon.

Review Exercise C: Modifying Descriptive Phrases

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Modified Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>₁. It's a black cat.</td>
<td>It's a dark black cat.</td>
</tr>
<tr>
<td>₂. It's a scrambled egg.</td>
<td>It's a totally scrambled egg.</td>
</tr>
<tr>
<td>₃. It's a fast car.</td>
<td>It's a really fast car.</td>
</tr>
</tbody>
</table>

Review Exercise D: Modifying Set Phrases
Review Exercise E: Two- and Three-Word Set Phrases

<table>
<thead>
<tr>
<th>Two-Word Set Phrase</th>
<th>Three-Word Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a wildcat.</td>
<td>It's a wildcat preserve.</td>
</tr>
<tr>
<td>It's an egg timer.</td>
<td>It's an egg timer bell.</td>
</tr>
<tr>
<td>It's a car crash.</td>
<td>It's a car crash report.</td>
</tr>
</tbody>
</table>

Review Exercise F: Three-Word Phrase Summary

<table>
<thead>
<tr>
<th>Modified Description</th>
<th>Modified Set Phrase</th>
<th>Three-Word Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>a dark black cat</td>
<td>a fierce wildcat</td>
<td>a wildcat preserve</td>
</tr>
<tr>
<td>a totally scrambled egg</td>
<td>a plastic egg timer</td>
<td>an egg timer bell</td>
</tr>
<tr>
<td>a really fast car</td>
<td>a catastrophic car crash</td>
<td>a car crash report</td>
</tr>
</tbody>
</table>

Review Exercise I: Multiple Modifiers with Set Phrases

<table>
<thead>
<tr>
<th>Modified Set Phrase</th>
<th>Remodified Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a fierce wildcat.</td>
<td>It's an astonishingly fierce wildcat.</td>
</tr>
<tr>
<td>It's a plastic egg timer.</td>
<td>It's an old plastic egg timer.</td>
</tr>
<tr>
<td>It's a catastrophic car crash.</td>
<td>It's a truly catastrophic car crash.</td>
</tr>
</tbody>
</table>

Review Exercise J: Compound Intonation of Numbers

1. How old is she? 2. How long has it been? 3. How old is she?
   - She's thirteen, [thirteen]
   - Thirteen years.
   - She's thirteen years old.

Review Exercise K: Modifying Three-Word Set Phrases

<table>
<thead>
<tr>
<th>Three-Word Set Phrase</th>
<th>Modified Three-Word Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a wildcat preserve.</td>
<td>It's a new wildcat preserve.</td>
</tr>
<tr>
<td>It's an egg timer bell.</td>
<td>It's a loud egg timer bell.</td>
</tr>
<tr>
<td>It's a car crash report.</td>
<td>It's a graphic car crash report.</td>
</tr>
</tbody>
</table>

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

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

Review Exercise M: Building Up to Five-Word Phrases

1. It's a house. 6. It's a lighthouse.
2. It's old. 7. It's an old lighthouse.
3. It's really old. 8. It's a really old lighthouse.
4. It's an old house. 9. He's a lighthouse keeper.
5. It's a really old house. 10. He's an old lighthouse keeper.
11. He's a really old lighthouse keeper.

Review Exercise 7-1: The Thing
This is the thing that they told them about this Thursday. This thing or that thing? This thing. Actually, there are two of them. Both of these things were with the three other things there in the theater. They're worth three thousand dollars. Ruth and her mother think that they are worth more than that, though, unless they break, and then they are worthless. Altogether worthless to them. That would bother Ruth's brother, mother and father on their birthday, the thirtieth of this month. Ruth, Ethel, and Beth have a rule of thumb about birthdays, which is to stay together, through thick and thin, whether it's worth it or not. And that's the thing.

Noun Intonation Summary

Rule 1: New Information

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verb</th>
<th>Pronoun</th>
<th>Verb</th>
<th>Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob</td>
<td>Studies</td>
<td>English</td>
<td>He</td>
<td>studies</td>
</tr>
</tbody>
</table>

Rule A: Descriptive Phrases

| pretty | good | a good shot |
| really | long  | a long talk  |
| fairly | rubbery | a rubber hose |
|        |       | a pretty good shot |
|        |       | really very long  |
|        |       | a long rubber hose |

Rule B: Compound Nouns

| a snapshot | a snapshot collection |
| a talkshow | a talkshow host |
| a rubber band | a rubber band box |
| a good snapshot | a good snapshot collection |
| a funny talkshow | a funny talkshow host |
| a cheap rubber band | a cheap rubber band box |
| a really good snapshot | a really good snapshot collection |
| a super funny talkshow | a super funny talkshow host |
| a very cheap rubber band | a very cheap rubber band box |

Rule C: Descriptive Phrases with Sentence Balance

| The Great Wall | pretty good |
| The Great Wall of China | a pretty good shot |
| seventeen | fourteen |
| seventeen dollars | fourteen years |
| seventeen dollars an hour | fourteen years old |
| seventeen dollars and ten cents an hour | fourteen and a half years old |

Rule 2: Old Information

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Verb</th>
<th>He studies it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun</td>
<td>Verb</td>
<td>Pronoun</td>
</tr>
</tbody>
</table>

Rule 3: Contrast

We need a red pen (new information) We need a red pen (not a blue one)
Rule 4: Opinion
I should go jogging, (new info)—I should go jogging ... (opinion indicating the opposite) pretty good (new info)—pretty good (just OK). I think so (confident)—I think so (not sure)

Rule 5: Negation (Can't)
I can do it. [I k'n do it] (positive) I can do it. [I kæn do it] (extra positive)
I can't do it. [I kæn(ˌ) do it] (negative) I can't do it. [I kæn(ˌ) do it] (extra negative)

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

\[
\begin{array}{cccc}
\text{u} & \text{ü} & \text{u} & \text{ü} \\
\text{soon} & \text{book} & \text{Luke} & \text{look} \\
\text{cooed} & \text{could} & \text{wooded} & \text{would} \\
\text{shoed} & \text{should} & \text{tool} & \text{took} \\
\end{array}
\]

Review Exercise 8-2: Lax Vowels

e   i   ü   œ   ər
held  hill  hook  hug  her
bet  bit  book  but  burn
kept  kiss  could  cut  curt

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

<table>
<thead>
<tr>
<th>Tense Vowels</th>
<th>Lax Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>beat</td>
<td>bead</td>
</tr>
<tr>
<td>seat</td>
<td>seed</td>
</tr>
<tr>
<td>heat</td>
<td>he'd</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Tense</th>
<th>Lax</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
</tbody>
</table>

Review Exercise 8-6: Middle "I" List

<table>
<thead>
<tr>
<th>similar</th>
<th>typical</th>
<th>president</th>
<th>episode</th>
<th>beautiful</th>
<th>ability</th>
</tr>
</thead>
<tbody>
<tr>
<td>animal</td>
<td>chemistry</td>
<td>experiment</td>
<td>security</td>
<td>technical</td>
<td>monitor</td>
</tr>
</tbody>
</table>

Review Exercise 8-10: [ü] Paragraph
You could've pushed, you could've pulled. You should've pushed and pulled, by hook or by crook, to take a good look at that book. It stood a full foot tall, propped up on the cushion at the Book Nook. Now, I'm all shook up, sugar!

Review Exercise 8-11: [u] Paragraph
As a rule, you and Sue Woo are truly too cool—if only you knew how cool you two choose to be at school or at the movies. Lou blew his cool on Tuesday while perusing the newspaper for the truth about who flew the coop from the boot camp, including the lieutenant. Who knew the truth?

Review Exercise 9-1: Mind Your Vees

<table>
<thead>
<tr>
<th>P</th>
<th>B</th>
<th>F</th>
<th>V</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perry</td>
<td>berry</td>
<td>fairy</td>
<td>very</td>
<td>wary</td>
</tr>
<tr>
<td>pat</td>
<td>bat</td>
<td>fat</td>
<td>vat</td>
<td>wax</td>
</tr>
<tr>
<td>Paul</td>
<td>ball</td>
<td>fall</td>
<td>vault</td>
<td>wall</td>
</tr>
</tbody>
</table>

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

1. Betty bought a bit of better butter.
2. Ben believes Bill broke Bob's box.
3. Billions of bagels are being baked in Brooklyn.
5. Bananas come from Cuba.

Review Exercise 10-1: S or Z?

<table>
<thead>
<tr>
<th>s</th>
<th></th>
<th>z</th>
<th>s</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ice</td>
<td>eyes</td>
<td>dust</td>
<td>does</td>
<td></td>
</tr>
<tr>
<td>ace</td>
<td>A's</td>
<td>race</td>
<td>rays</td>
<td></td>
</tr>
<tr>
<td>fleece</td>
<td>fleas</td>
<td>muscle</td>
<td>muzzle</td>
<td></td>
</tr>
</tbody>
</table>

Review Exercise 10-2: Sally at the Seashore

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

Review Exercise 10-3: Fuzzy Wuzzy

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

Review Exercise 11-1: Tense Vowels

<table>
<thead>
<tr>
<th>æ</th>
<th>ø</th>
<th>å</th>
<th>i</th>
<th>e</th>
<th>u</th>
<th>ou</th>
</tr>
</thead>
<tbody>
<tr>
<td>ask</td>
<td>out</td>
<td>ought</td>
<td>I'm</td>
<td>ape</td>
<td>eel</td>
<td>oops</td>
</tr>
<tr>
<td>bake</td>
<td>about</td>
<td>boss</td>
<td>bike</td>
<td>bath</td>
<td>bean</td>
<td>boost</td>
</tr>
<tr>
<td>camp</td>
<td>cow</td>
<td>cough</td>
<td>kind</td>
<td>case</td>
<td>keep</td>
<td>coop</td>
</tr>
</tbody>
</table>

Review Exercise 11-3: Lax Vowels

<table>
<thead>
<tr>
<th>e</th>
<th>i</th>
<th>ü</th>
<th>æ</th>
<th>ær</th>
</tr>
</thead>
<tbody>
<tr>
<td>wed</td>
<td>which</td>
<td>would</td>
<td>what</td>
<td>work</td>
</tr>
<tr>
<td>bet</td>
<td>bit</td>
<td>book</td>
<td>but</td>
<td>burn</td>
</tr>
<tr>
<td>kept</td>
<td>kiss</td>
<td>could</td>
<td>cut</td>
<td>curt</td>
</tr>
</tbody>
</table>

Review Exercise 11-7: Compound Nouns and Complex Verbs

1. The wily old lighthouse keepers invent a highly lucrative money-laundering scheme once a season.
2. The wily old lighthouse keepers invented a highly lucrative money-laundering scheme last year.
3. The wily old lighthouse keepers're inventing a highly lucrative money-laundering scheme again.
4. The wily old lighthouse keepers'll invent a highly lucrative money-laundering scheme if they aren't afraid of being caught and sent to prison.
5. The wily old lighthouse keepers'd invent a highly lucrative money-laundering scheme if they weren't afraid of being caught and sent to prison.
6. The wily old lighthouse keepers'd've invented a highly lucrative money-laundering scheme if they hadn't been afraid of being caught and sent to prison.
7. The wily old lighthouse keepers that've invented a highly lucrative money-laundering scheme are languishing in Club Fed at the moment.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Review Exercise 11-8: Your Own Compound Nouns
On a separate piece of paper, build up your own compound nouns, both subject and object, as on page 140.

Review Exercise 11-9: Your Own Compound Nouns and Complex Verbs
On a separate piece of paper, write out your own sentences as on page 141.

Review Exercise 12-1: Nasal Consonants

<table>
<thead>
<tr>
<th>Initial</th>
<th>Middle</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>н</td>
<td>н</td>
<td>н</td>
</tr>
<tr>
<td>нь</td>
<td>нь</td>
<td>нь</td>
</tr>
<tr>
<td>м</td>
<td>м</td>
<td>м</td>
</tr>
<tr>
<td>мъ</td>
<td>мъ</td>
<td>мъ</td>
</tr>
</tbody>
</table>
Review Exercise 12-2: Ending Nasal Consonants

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

Review Exercise 12-3: Reading Nasal Consonant Sounds

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

Review Exercise 13-1: Throaty Consonants

<table>
<thead>
<tr>
<th>Initial</th>
<th>Middle</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>h</td>
<td>how</td>
<td>rehire</td>
</tr>
<tr>
<td>k</td>
<td>cow</td>
<td>accent</td>
</tr>
<tr>
<td>g</td>
<td>go</td>
<td>regard</td>
</tr>
<tr>
<td>ng</td>
<td>bring in</td>
<td>thanks</td>
</tr>
<tr>
<td>r</td>
<td>row</td>
<td>mirror</td>
</tr>
</tbody>
</table>

Review Exercise 13-2: The Letter X

[ks]  [gz]
excite  [eksait] example  [egzemp3l]
extra  [eksstra] exactly  [egzkl]
except  [ekspekt] examine  [egzman]
excellent  [eksələnt] exit  [egzit]

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

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

Nationality Guides

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

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

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

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

Read all the nationality guides—you never know when you'll pick up something useful for yourself. Although each nationality is addressed individually, there are certain aspects of American English that are difficult for everyone, in this order:
1. Pitch changes and meaning shifts of intonation
2. Regressive vocalization with a final voiced consonant (bit/bid)
3. Liaisons
4. R&L
5. æ ã ø (including the æo in ow)
6. Tense & lax vowels (i/ē and ū/ū)
7. Th
8. B&V&W

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

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

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

Nouns generally indicate new information and are stressed.

Pronouns indicate old information and are unstressed.

Important Point

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

The four “ma” tones of Mandarin Chinese

<table>
<thead>
<tr>
<th>Tones</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ma¹</td>
<td>—</td>
</tr>
<tr>
<td>ma²</td>
<td>/</td>
</tr>
<tr>
<td>ma³</td>
<td>\</td>
</tr>
<tr>
<td>ma⁴</td>
<td>\</td>
</tr>
</tbody>
</table>

Chinese Intonation Summary

1. Say the four ma’s.
2. Write them out with the appropriate arrows.
3. Replace the stressed word in a sentence with each of the four ma’s.
4. Decide which one sounds best.
5. Put the stressed word back in the sentence, keeping the tone.

**Chinese**

**intonation**

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

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

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

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

*It sounds like ma*³. *It sounds like rain*³.

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

*It sounds like ma*³. *It sounds like rain*³.

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

*It ma*³ like rain. *It sounds*³ like rain. Then, contrast the two:

*It sounds like rain*³. *It sounds*³ like rain.

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

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

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

*uh oh*

**liaisons**

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

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

It takes time and a great deal of concentration, but the lack of word endings and word connections can be remedied. Rather than force the issue of adding on sounds that will be uncomfortable for you, which will result in overpronunciation, go with your strengths — notice how in *speech,* but not *spelling,* Americans end their words with vowel sounds and start them with consonants, just as in Chinese! It's really a question of rewriting the English script in
your head that you read from when you speak. Liaisons or word connections will force the final syllable to be pronounced by pushing it over to the beginning of the next word, where Chinese speakers have no trouble — not even with l.

<table>
<thead>
<tr>
<th>Written English</th>
<th>Chinese Accent</th>
<th>American (with Liaisons)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tell him</td>
<td>teo him</td>
<td>tellim</td>
</tr>
<tr>
<td>Pull it out</td>
<td>puw ih aw</td>
<td>pü li dout</td>
</tr>
</tbody>
</table>

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

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

The last point of intonation is that Chinese speakers don't differentiate between voiced and unvoiced final consonants — cap and cab sound exactly the same. For this, you will need to go back to the staircase. When a final consonant is voiced, the vowel is lengthened or doubled. When a final consonant is unvoiced, the vowel is short or single.

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

**Goal**

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

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

**Goal**

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

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

It frequently helps to know exactly how something would look in your own language — and in Chinese, this entails characters. The characters on the left are the sounds needed for a Chinese person to say both the long i as in China and the long a as in made or same. Read the character, and then put letters in front and in back of it so you are reading half alphabet, half character. An m in front and a d in back of the first character will let you read made. A ch in front and na in back of the second character will produce China. It's odd, but it works.
There is another small point that may affect people from southern mainland China who use / and n interchangeably. This can be corrected by working with l words and pinching the nose shut. If you are trying to say late and it comes out Nate, hold your nose closed and the air will be forced out through your mouth.

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

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

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

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

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

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

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

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

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

Some people pronounce the sh in a particularly Chinese-sounding way. It seems that the tongue is
Final Consonants One of the defining characteristics of Chinese speech is that the final consonants are left off (hold sounds like ho). Whenever possible, make a liaison with the following word. For example, hold is difficult to say, so try hold on = hol dän. Pay particular attention to Chapter 2.

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

Location of the Language

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

Japanese

Intonation

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

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

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

<table>
<thead>
<tr>
<th>auxiliary</th>
<th>negative</th>
<th>perfect</th>
<th>adverb</th>
<th>passive</th>
<th>continuous</th>
<th>main verb</th>
</tr>
</thead>
</table>

Draw!

He draws.

He draws.

He does draw.

He draws.

He is drawing.

He is drawing.

He is not drawing.

He is not drawing.

He is not always drawing.

He is not always drawing.

He is not always being drawn.

He is not always being drawn.

He has not always been drawn.

He has not always been drawn.

He has not always been being drawn.

He has not always been being drawn.

He will not have always been being drawn.

He will not have always been being drawn.

Liaisons

Whereas the Chinese drop word endings, Japanese totally overpronounce them. This is because in the katakana syllabary, there are the five vowels sounds, and then consonant-vowel combination. In order to be successful with
word connections, you need to think only of the final consonant in a word, and connect that to the next word in the sentence. For example, for *What time is it?* instead of *What tāimu izu ito?* connect the two *i*’s, and let the other consonants move over to connect with the vowels, *w'tāi mi zīt?* Start with the held *i* in Chapter 4 and use that concept for the rest of the final consonants.

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

**American accent**  Thee(9)only way də geddidiz də præctisʎʎʎ th' time.

**Japanese accent**  Zā ondee weh tsu getto itto izu tsu pudāctees odu obu zā taimu.

---

**Pronunciation**

æ The *æ* doesn't exist in Japanese; it usually comes out as *ã*, so *last* sounds like *lost*. You need to raise the back of your tongue and drop your jaw to produce this sound. Work on Chapter 3, which drills this distinctively American vowel.

ã The *ã* sound is misplaced. You have the *ã* sound, but when you see an *o*, you want to say *ō*, so *hot* sounds like *hohto* instead of *haht*. Here's one way to deal with it. Write the word *stop* in katakana — the four characters for *su* + *to* + *hold* + *pu*, so when you read it, it sounds like *stohppu*. Change the second character from *to* to *to*: *su* + *ta* + *hold* + *pu*, it will sound like *stop*. This will give you a good reference point for whenever you want to say *ã* instead of *o*: impossible, call, long, problem, etc.

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

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

ø The schwa is typically overpronounced, based on spelling. Concentrate on smoothing out and reducing the valleys and *ignore* spelling!

ū Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *ū* and *ü*. They both can be spelled with *oo* or *ou*, but the lax vowel *ü* should sound much closer to *i* or *uh*. If you say *book* with a tense vowel, it'll sound like *booque*. It should be much closer to *bick* or *buck*.

i Similarly, you need to distinguish between *e* and *i*, as in *beat* and *bit*, on page 123. Also, tone down the middle *i* in the multisyllabic words on page 125; otherwise, *similar* [sim’lər] will sound like [see-mee-lər]. Most likely, you overpronounce the lax vowel *i* to *eee*, so that *sit* is mispronounced as *seet*. Reduce the lax *i* almost to a schwa; *sit* should sound like *s’t*. In most Japanese dictionaries, the distinction between *i* and *ê* is not made. Practice the four sounds — *bit, beat, bid, bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

---

<table>
<thead>
<tr>
<th></th>
<th>tense</th>
<th>lax</th>
</tr>
</thead>
<tbody>
<tr>
<td>single</td>
<td>beat</td>
<td>bit</td>
</tr>
<tr>
<td>double</td>
<td>bead</td>
<td>bid</td>
</tr>
</tbody>
</table>

**The Japanese R = The American T**
Once you have the /r/ in place, simply allow your vocal cords to vibrate and you will then have a v.

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

L
Japanese speakers often confuse the /el/ with /r/ or /d/, or drop the schwa, leaving the sound incomplete.

The /th/ sound is mispronounced /s/ or /z/, depending if it is voiced or unvoiced.

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

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

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

unvoiced voiced

<table>
<thead>
<tr>
<th>plosive</th>
<th>/P/</th>
<th>/B/</th>
</tr>
</thead>
<tbody>
<tr>
<td>sibilant</td>
<td>/F/</td>
<td>/V/</td>
</tr>
</tbody>
</table>

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

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

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

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

**Location of the Language**

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

**Spanish**
Intonation

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

<table>
<thead>
<tr>
<th>Spanish</th>
<th>English with a Spanish Pattern</th>
<th>Standard English Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quiero comer</td>
<td>I want to eat <em>something</em></td>
<td>I want to <em>eat</em> something.</td>
</tr>
</tbody>
</table>

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

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

Liaisons

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

<table>
<thead>
<tr>
<th>With Epsilon</th>
<th>Rewritten</th>
</tr>
</thead>
<tbody>
<tr>
<td>I estudy</td>
<td>ice tudy</td>
</tr>
<tr>
<td>in espanish</td>
<td>ince panish</td>
</tr>
<tr>
<td>their eschool</td>
<td>theirss cool</td>
</tr>
</tbody>
</table>

Word Endings

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

Pronunciation

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

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

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

The Spanish *R* = The American *T*

<table>
<thead>
<tr>
<th>Beri baraba bira</th>
<th>Betty bought a bit of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ai! Caracol!</td>
<td>I caught a cold.</td>
</tr>
<tr>
<td>Curi du it?</td>
<td>Could he do it?</td>
</tr>
<tr>
<td>ui ara gou</td>
<td>We ought to go.</td>
</tr>
</tbody>
</table>

In Spanish, *r* is a consonant. This means that it touches at some point in the mouth. Spanish speakers usually roll their *rs* (touching the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The tongue should be curled back, and the *r* produced deep in the throat—*nor* touching the top of the mouth. The Spanish pronunciation of *r* is usually the written vowel and a flap *r* at the end of a word (*feeler* is pronounced like *feelehhd*) or a flap in the beginning or middle (*ihthrow* sounds like *tdoh*). In English, the pronunciation of *r* doesn't change if it's spelled *r* or *rr*.

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

The Final T
The t at the end of a word should not be heavily aspirated. Let your tongue go to the t position, and then just stop. It should sound like [hæt], not [hâ], or [hâch], or [hâts].

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

The Spanish of Spain Z or C = The American Th (unvoiced)
When you want to say both in English, say bouz with an accent from Spain.

bouz  both  gracias gratias  uiz  with

The Spanish I = The American Y (not j)
In most Spanish-speaking countries, the y and ll sounds are equivalent to the American y, as in yes or in liaisons such as the other one. DHES, Jelled at jouy yesterday can be heard in some countries such as Argentina.

hielo  yellow (not jello)  jies  yes  you

The Doubled Spanish A Sound = The American O, All or AW Spelling
Because of spelling, the ä sound can easily be misplaced. The ä sound exists in Spanish, but it is represented with the letter a. When you see the letter o, you pronounce it [o], so hot sounds like hōt instead of haht. Remember, most of the time, the letter o is pronounced ah. You can take a sound that already exists in Spanish, such as jaat (whether it means anything or not) and say it with your native accent — jaat with a Spanish accent more or less equals hōt in English. This will give you a good reference point for whenever you want to say ä instead of o; astronomy, call, long, progress, etc. Focus on Chapter 3, differentiating æ, ä, ø.

jaat  hot  caal  cal  saa  saw

The Spanish O = The American OU

You may pronounce the letter o as ä or ø when it really should be an o, as in only, most, both. Make sure that the American o sounds like [ou], ouml, moust, bouth. This holds true for the diphthongs as well — oi sounds like ou-ee. Ouml only joup hope not note

æ

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

ø

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

ü

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

i

Spanish speakers overpronounce the lax vowel i to eee, so sit comes out as seat. In most Spanish dictionaries, the distinction between i and e is not made. Practice the four sounds — bit, beat, bid, bead — remembering that tense vowels indicate that you tense your lips or tongue, while lax vowels mean that
your lips and tongue are relaxed and the sound is produced in your throat. **Unvoiced** final consonants (t, s, k, p, ch, f) mean that the vowel is short and sharp; **voiced** final consonants (d, z, g, b, j, v) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8. Reduce the soft [i] to a schwa; *sit* should sound like *sit*.

<table>
<thead>
<tr>
<th>tense</th>
<th>single</th>
<th>double</th>
</tr>
</thead>
<tbody>
<tr>
<td>lax</td>
<td>beat</td>
<td>bead</td>
</tr>
<tr>
<td></td>
<td>bit</td>
<td>bid</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Written</th>
<th>Pronounced</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>ball</td>
<td>bä-uhl</td>
<td>bal</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>F</th>
<th>V</th>
<th>B</th>
<th>F</th>
<th>V</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>fat</td>
<td>vat</td>
<td>bat</td>
<td>ferry</td>
<td>very</td>
<td>berry</td>
</tr>
<tr>
<td>face</td>
<td>vase</td>
<td>base</td>
<td>effort</td>
<td>ever</td>
<td>Ebber</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>plosive</th>
<th>P</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>sibilant</td>
<td>F</td>
<td>V</td>
</tr>
</tbody>
</table>

n The final *n* is often mispronounced *ng* — *meng* rather than *men*. Put a tiny schwa at the end to finish off the *n*, men⁸, as explained on page 89.

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

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

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

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

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

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

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

Indian

Intonation

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

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

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

The ooonly way to geeeereedidiz to praweaeaeaeaeaeaktis all of the time.

One thing that works for pitch is to work on the little sound that children make when they make a mistake, "uh-oh!"

The first sound is on a distinctly higher level than the second one, and since it's a nonsense syllable, it's easier to work with.

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

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

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

Liaisons

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

Pronunciation

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

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

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

This is similar to the initial t, in that you probably voice the unvoiced p so it sounds like a b. Start with the m, progress to the b, and finally whisper the p sound.
æ  The æ sound usually sounds like ä. You might refer to *the last class*, but it will sound like *the lost doss*. You should raise the back of your tongue, and make a noise similar to that of a lamb.

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

Far forward and uttered through rounded lips.

185

Russian

Intonation

Russian intonation seems to start at a midpoint, and then cascades down. The consequence is that it sounds very downbeat. You definitely need to add a lift to your speech—more peaks, as there're already plenty of valleys. To the Russian ear, English can have a harsh, almost metallic sound due to the perception of nasal vibrations in some vowels. This gives a clarity to American speech that allows it to be heard over a distance. When Russian speakers try to imitate that "loudness" and clarity, without the American speech music, it can sound aggressive. On the other hand, when Russians do not try to speak "loud and clear," it can end up sounding vaguely depressed.

Liaisons

Word connections should be easy since you have the same fluid word/sound boundaries as in American English. The phrase [dosvedânya] sounds like dos vedanya, whereas you know it as do svedanya. It won't be difficult to run
your words together once you realize it's the same process in English.

**Pronunciation**

Although you have ten vowels in Russian, there are quite a few other vowels out there waiting for you.

**æ** The [æ] sound doesn't exist in Russian, so last is demoted to the lax e, least. In the same way, Russian speakers reduce actually to ekchuhi, or matter to metter. Drop your jaw and raise the back of your tongue to make a noise like a goat: a! Work on Chapter 3, which drills this distinctively American vowel.

**ä** The [ä] sound exists in Russian, but is represented with the letter a. Bear in mind that there are six different pronunciations of the letter a, as you can see on page 142. Because of spelling, the ä sound can easily be misplaced. When you see the letter o, you pronounce it o, so job sounds like jöbe instead of jääb. Remember, most of the time, the letter o is pronounced ah. Take a sound that already exists in Russian, such as baab (whether it means anything or not) and say it with your native accent, baab with a Russian accent more or less equals Bob in English. This will give you a good reference point for whenever you want to say ä instead of o; biology, call, long, problem, etc. Focus on Chapter 3, differentiating æ, ä, ø.

**o** Conversely, you may pronounce the letter o as ø or ø when it really should be an o, as in only, most, both (which are exceptions to the spelling rules). Make sure that the American o sounds like [ou], ounli, only, cout, bouth. This holds true for the diphthongs as well — oi should sound like ou-ee.

**ə** The schwa is often overpronounced to ä, which is why you might sound a little like Count Dracula when he says, I want to sääck your blääd instead of I want to sääk your blääd. Don't drop your jaw for the neutral schwa sound; it's like the final syllable of spasiba [sp'siбa], not [sp'siбá]. Similarly, in English, the schwa in an unstressed syllable is completely neutral; famous is not [fay-mos], but rather [fay-m's].

**ü** Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for the tense vowel in multitalk, the tense vowel in She sees Lisa, is relaxed to shi siz lissa. Also, tone down the middle i in the multisyllabic words on page 125; otherwise, similar [sin'lar] will sound like [see-mee-lær].

**-y** Russian speakers often mispronounce the final -y as a short -i, so that very funny sounds like vero funno. Extend the final sound out with three e's: vereee funnee.

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**The Russian R = The American T**

The Cyrillic р is a consonant. This means that it touches at some point in the mouth. Russian speakers usually roll their rs (touching the ridge behind the top teeth), which makes it sound like a d to the American ear. The American r is not really a consonant anymore—the tongue should be curled back, and the r produced deep in the throat—not touching the top of the mouth. The Russian pronunciation of r is usually the written vowel and a flap r at the end of a word (feeler sounds like feelee) or a flap in the beginning or middle (throw sounds like idoh).

Another major point with the American r is that sometimes the preceding vowel is pronounced, and sometimes it isn't. When you say wire, there's a clear vowel plus the r — wy•r; however, with first, there is simply no preceding vowel. It's frst, not feerst. (Ex. 6-2 and 6-3).
At the beginning of a word, the American \( t \) needs to be more plosive — you should feel that you are "spitting air." At the end of the word, it is held back and not aspirated.

One of the most noticeable characteristics of a Russian accent is the little \( y \) that is slipped in with the \( eh \) sound. This makes a sentence such as "Kevin has held a cat" sound like "Kyevin hyes hyeld a kyet." This is because you are using the back of the tongue to "push" the vowel sound out of the throat. In English, you need to just allow the air to pop through directly after the consonant, between the back of the tongue and the soft palate: \( k\ae \), not \( k\yae \).

Another strong characteristic of Russian speech is a heavily fricative \( h \). Rather than closing the back of the throat, let the air flow unimpeded between the soft palate and the back of your tongue. Be sure to keep your tongue flat so you don't push out the little \( y \) mentioned above. Often, you can simply drop the \( h \) to avoid the whole problem. For "I have to," instead of "I hhyef to," change it to "I y'v to."

The \( v \) is often left unvoiced, so the common word of sounds like "oaf." Allow your vocal cords to vibrate.

There are two \( sh \) sounds in Russian, \( ш \) and \( щ \). The second one is closer to the American \( sh \), as in шуз for "shoes," not щуз.

You may find yourself replacing the voiced and unvoiced \( th \) sounds with \( tld \) or \( s/z \), saying "dá ting" or "zá sing" instead of the "thing." This means that your tongue tip is about a half inch too far back on the alveolar ridge (the gum ridge behind the teeth). Press your tongue against the back of the teeth and try to say "dat." Because of the tongue position, it will sound like "that."

Often the \( -ing \) ending is not pronounced as a single \( ng \) sound, but rather as \( n \) and \( g \), or just \( n \). There are three nasals, \( m \) (lips), \( n \) (tongue tip and alveolar ridge), and \( ng \) (soft palate and the back of the tongue). It is not a hard consonant like \( g \), but rather a soft nasal.

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**French**

**Intonation**

The French are, shall we say, a linguistically proud people. More than working on accent or pronunciation; you need to "believe" first. There is an inordinate amount of psychological resistance here, but the good thing is that, in my experience, you are very outspoken about it. Unlike the Japanese, who will just keep quiet, or Indians, who agree with everything with sometimes no discernible change in their speech patterns, my French students have quite clearly pointed out how difficult, ridiculous, and unnatural American English is. If the American pattern is a stairstep, the Gallic pattern is a fillip at the end of each phrase.


**Liaisons**

The French either invented liaisons or raised them to an art form. You may not realize, though, that the rules that bind your phrases together, also do in English. Just remember, in French, it is spelled "ce qu'ils disent," but you've heard it pronounced colloquially a thousand times, "skidiz!"

**Pronunciation**

In French, the \( tee aitch \) is usually mispronounced \( s \) or \( f \), as in "sree or free for three."

The French \( r \) is in the same location as the American one, but it is more like a consonant. For the French \( r \), the back of the tongue raps against the soft palate, but for the American \( r \), the throat balloons out, like a bullfrog.

The \( æ \) sound doesn't exist in French, so it usually comes out as \( å \) or \( e \); consequently, \( class \) sounds like \( class \), and \( cat \) sounds like \( ket \). The \( in- \) prefix, however, sounds like a nasalized \( æ \). Say "in" in French, and then denasalize it to "eed." Work on Chapter 3, which drills this distinctively American vowel.

The schwa is typically overpronounced, based on spelling. Work on Chapter 1, for the rhythm
patterns that form this sound, and Chapter 3, for its actual pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and ignore spelling!

\[ \ddot{u} \] The \( \ddot{u} \) sound is generally overpronounced to \( oo \), which leads to could being mispronounced as \( cooled \). Again, spelling is the culprit. Words such as smooth, choose, and too are spelled with two \( o \)'s and are pronounced with a long \( u \) sound, but other words such as look and took are spelled with two \( o \)'s but are pronounced halfway between \( ih \) and \( uh \); lük and queue with a French accent are very close.

French speakers overpronounce the lax vowel \( i \) to \( eee \), so \( sit \) comes out like \( seat \). Reduce the soft \( i \) to a schwa; \( sit \) should sound like \( s't \). In most French dictionaries, the distinction between \( i \) and \( é \) is not made. Practice the four sounds — bit, beat, bid, bead — remembering that tense vowels indicate that you tense your lips or tongue, while lax vowels mean that your lips and tongue are relaxed, and the sound is produced in your throat. Unvoiced final consonants (\( t, s, k, p, ch, f \)) mean that the vowel is short and sharp; voiced final consonants (\( d, z, g, b, j, v \)) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

<table>
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</tr>
<tr>
<td>fait</td>
<td>bid</td>
<td></td>
</tr>
</tbody>
</table>

Also, watch out for cognates such as typique/typical, pronounced [tee•peek] in French, and [ti•p'•kl] in American English. Many of them appear in the Middle "I" List on page 125.

\[ \ddot{a} \] Because of spelling, the \( \ddot{a} \) sound can easily be misplaced. The \( \ddot{a} \) sound exists in French, but is represented with the letter \( a \). When you see the letter \( o \), you pronounce it \( o \), so \( lot \) sounds like \( loht \) instead of \( laht \). Remember, most of the time, the letter \( o \) is pronounced \( ah \). You can take a sound that already exists in French, such as \( laat \) (whether it means anything or not) and say it with your native accent — \( laat \) with a French accent more or less equals \( lot \) in English. This will give you a good reference point for whenever you want to say \( \ddot{a} \) instead of \( o \); astronomy, call, long, progress, etc. Focus on Chapter 3, differentiating \( æ, \ddot{a}, \alpha \).

\[ hot \quad coal \quad call \quad saa \quad saw \]

\[ o \] On the other hand, you may pronounce the letter \( o \) as \( \ddot{a} \) or \( \alpha \) when it really should be an \( o \), as in only, most, both. Make sure that the American \( o \) sounds like [ou], oulnly, moust, bouth. This holds true for the diphthongs as well — \( oi \) sounds like \( o-u-ee \).

\[ oulnli \quad only \quad loan \quad loan \quad nout \quad note \]

\[ h \] French people have the most fascinating floating \( h \). Part of the confusion comes from the hache aspiré, which is totally different from the American \( aitch \). Allow a small breath of air to escape with each \( aitch \).

\[ in~ \] The nasal combination \( in~ \) and \( ~en \) are often pronounced like \( æn \) and \( æn \), so interesting [\( int\' \) sting] sounds like \( æntërstëng \), and enjoy [\( en\j]\) and attention [\( æntën\sh\)] sound like \( æn\j\j\) and \( æntënsë\n\).

**Location in the Mouth**

Very far forward, with extensive use of the lips.

**German**
Intonation

Germans have what Americans consider a stiff, rather choppy accent. The great similarity between the two languages lies in the two-word phrases, where a hot dog is food and a hot dog is an overheated chihuahua. In German, a thimble is called a finger hut, literally a finger hat, and a red hat would be a rote hut, with the same intonation and meaning shift as in English.

Liaisons

German word connections are also quite similar to American ones. Consider how In einem Augenblick actually is pronounced ineine maugenblick. The same rules apply in both languages.

Pronunciation

j
A salient characteristic of German is the unvoicing of j, so you might say 7 am Cherman instead of 7 am German. Work with the other voiced pairs (p/b, s/z, k/g) and then go on to ch/j while working with J words such as just, Jeff, German, enjoy, age, etc.

W
Another difference is the transposing of v and w. When you say Volkswagen, it most likely comes out Folksvagen. It works to rewrite the word as Wolksvagen, which then will come out as we say Volkswagen. A German student was saying that she was a visitng scholar, which didn't make much sense — say wisiding with a German accent — it'll sound like visiting in American English.

th
In German, the tee aitch is usually pronounced t or d.

r
The German r is in the same location as the American one, but it is more like a consonant. For the German r, the back of the tongue rasps against the soft palate, but for the American r, the throat balloons out, like a bullfrog.

æ
The ø sound doesn't exist in German, so it usually comes out as ä or e, so class sounds like class. You need to work on Chapter 3, which drills this distinctively American vowel.

ɔ
The schwa is typically overpronounced, based on spelling. Work on Chapter 1, for the rhythm patterns that form this sound, and Chapter 3, for its actual pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and ignore spelling!

ü
The ü sound is generally overpronounced to ooh, which leads to could being mispronounced as cooled. Again, spelling is the culprit. Words such as smooth, choose, and too are spelled with two o's and are pronounced with a long u sound, but other words such as look and took are spelled with two o's but are pronounced halfway between ih and uh; liuk and tük.

i
German speakers overpronounce the lax vowel i to eee, so sit comes out like seat. Reduce the soft z to a schwa; sit should sound like s 't. In most German dictionaries, the distinction between i and ɪ is not made. Practice the four sounds — bit, beat, bid, bead — remembering that tense vowels indicate that you tense your lips or tongue, while lax vowels mean that your lips and tongue are relaxed, and the sound is produced in your throat. Unvoiced final consonants (t, s, k, p, ch, f) mean that the vowel is short and sharp; voiced final consonants (d, z, g, b, j, v) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

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<td>bit</td>
<td>bid</td>
</tr>
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Also, watch out for words such as chemical/Chemikalie, pronounced [ke•mi•kä•lee•eh] in German, and [kə•ma•kə] in American English. Many of them appear in the Middle "l" List on page 125.

ä
Because of spelling, the ä sound can easily be misplaced. The ä sound exists in German, but is represented with the letter a. When you see the letter o, you pronounce it [o], so lot sounds like loht instead of laht. Remember, most of the time, the letter o is pronounced ah. You can take a sound that already exists in German, such as laat (whether it means anything or not) and say it with your native
While English is a stress-timed language, Korean is a syllable-timed language. Korean is more similar to Japanese than Chinese in that the pitch range of Korean is also narrow, almost flat, and not rhythmical. Many Korean speakers tend to stress the wrong word or syllable, which changes the meaning in English (They’ll sell fish and They’re selfish). Korean speakers tend to add a vowel to the final consonant after a long vowel: b/v (babe/beibu and wave/weibu), k/g (make/meiku and pig/pigu), and d (made/meidu). Koreans also insert a vowel after s (wash/washy, church/churchy, and bridge/brijy), and into consonant clusters (bread/bureau). It is also common to devoice final voiced consonants, so that dog can be mispronounced as either dogu or dock. All this adversely influences the rhythm patterns of spoken English. The different regional intonation patterns for Korean interrogatives also affect how questions come across in English. In standard Korean, the intonation goes up for both yes/no questions and wh questions (who?, what?, where?, when?, why?); in the Kyungsang dialect, it drops for both; and in the Julia dialect, it drops and goes up for both. In American English, the intonation goes up for yes/no, and drops down for wh questions.

Word Connections

Unlike Japanese or Chinese, word connections are common in Korean. The seven final consonants (m, n, ng, l, p, t, k) slide over when the following word begins with a vowel. Although a t between two vowels in American English should be voiced (latter/ladder sound the same) a frequent mistake Korean speakers make, however, is to also voice k or p between two vowels, so back up, check up, and weekend are mispronounced as bagup, chegup, and weegend; and cap is sounds like cab is. Another liaison problem occurs with a plosive consonant (p/b, t/d, k/g) just before a nasal (m, n, ng) — Koreans often nasalize the final consonant, so that pick me up and pop music sound like ping me up and pom music.

Pronunciation

The English /f/ does not exist in Korean, so people tend to substitute a p. This leads to words such as difficult sounding like typical to the American ear. When a Korean speaker says a word from the F column, it's likely to be heard by Americans as being from the P column.

<table>
<thead>
<tr>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>difficult</td>
<td>typical</td>
</tr>
<tr>
<td>calf</td>
<td>cap</td>
</tr>
<tr>
<td>left</td>
<td>leapt</td>
</tr>
<tr>
<td>often</td>
<td>open</td>
</tr>
<tr>
<td>stuff</td>
<td>stop</td>
</tr>
<tr>
<td>enough</td>
<td>and up</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>coffee</td>
<td>copy</td>
</tr>
<tr>
<td>deaf</td>
<td>tape</td>
</tr>
<tr>
<td>cough</td>
<td>pet</td>
</tr>
<tr>
<td>fat</td>
<td>pet</td>
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<tr>
<td>after</td>
<td>after</td>
</tr>
<tr>
<td>friend</td>
<td>planned</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>half</td>
<td>happen</td>
</tr>
<tr>
<td>Steph</td>
<td>step</td>
</tr>
<tr>
<td>laugh</td>
<td>lap</td>
</tr>
<tr>
<td>informant</td>
<td>important</td>
</tr>
<tr>
<td>fossil</td>
<td>possible</td>
</tr>
<tr>
<td>free</td>
<td>pre~</td>
</tr>
</tbody>
</table>

The exact /æ/ sound doesn't exist in Korean; it's close to /e/, so bat sounds like bet. You need to raise the back of your tongue and drop your jaw to produce this sound. Work on Chapter 3, which drills this distinctly American vowel.

The /ä/ sound is misplaced. You have the /ä/ sound when you laugh hahahaha, but when you see
an o, you want to say [ɔ], as in hohoho 造血, so John sounds like Joan instead of Jähn. If you're having trouble with the word hot, say haOh in Korean, and then add a very slight t.

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o

You may pronounce the letter o as ā or ə when it really should be an o, as in only, most, both. Make sure that the American o sounds like ou: ouly, moust, bough. This holds true for the diphthongs as well — oi sounds like o-uu-e.

town, tone, nout, note, houm, home

toun, ton, nout, note, houm, home

a

The schwa is typically overpronounced, based on spelling. Concentrate on smoothing out and reducing the valleys and ignore spelling!

ü

Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for u and ü. They both can be spelled with oo or ou, but the lax vowel ü should sound much closer to i or uh. If you say book with a tense vowel, it'll sound like booque. It should be much closer to bick or buck.

i

Similarly, you need to distinguish between e and i, as in beat and bit, as on page 123. Tone down the middle i in multisyllabic words, as on page 125, otherwise, beautiful [byoo'd•fl] will sound like [byoo-tee-fool]. Most likely, you overpronounce the lax vowel z to eee, so sit is overpronounced to seat. Reduce the soft i to a schwa; sit should sound like s't. In most Korean dictionaries, the distinction between i and ē is not made. Practice the four sounds — bit, beat, bid, bead — remembering that tense vowels indicate that you tense your lips or tongue, while lax vowels mean that your lips and tongue are relaxed and the sound is produced in your throat. Unvoiced final consonants (t, s, k, p, ch, f) mean that the vowel is short and sharp; voiced final consonants (d, z, g, b, j, v) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

<table>
<thead>
<tr>
<th></th>
<th>single</th>
<th>double</th>
</tr>
</thead>
<tbody>
<tr>
<td>tense</td>
<td>beat</td>
<td>bead</td>
</tr>
<tr>
<td>lax</td>
<td>bit</td>
<td>bid</td>
</tr>
</tbody>
</table>

The Korean R = The American T

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

Betty bought a bit of

I need a lot of time.

I caught a cold.

my motto

Could he do it?

We ought to go.

I'm not on time.

Exercise 1-4: Sentence Intonation Test

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

Answer Key
Exercise 1-15: Application of Stress

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

Exercise 1-17: Staircase Intonation Practice

Exercise 1-29: Making Set Phrases
1. a **chairman** 8. the **Bullet** train 15. a **dump** truck
2. a **phone** book 9. a **race** car 16. a **jellyfish**
3. a **house** key 10. a **coffee** cup 17. a **love** letter
4. a **baseball** 11. a **wristwatch** 18. a **thumb**
5. a **door** bell 12. a **beer** bottle 19. a **lightning** bolt
6. the **White** House 13. a **high** chair 20. a **padlock**
7. a **movie** star 14. a **hunting** knife

Exercise 1-35: Contrast of Compound Nouns

1. **The White House** 21. **convenience store** 41. a **door knob**
2. a **white house** 22. **convenient store** 42. a glass **door**
3. a **darkroom** 23. to **pick up** 43. a locked **door**
4. a **dark room** 24. a **pickup truck** 44. **ice cream**
5. **Fifth Avenue** 25. six years **old** 45. I **scream**.
6. **Main Street** 26. a **six-year-old** 46. **elementary**
7. a **main street** 27. six and a **half** 47. a **lemon** tree
8. a **hot dog** 28. a **sugar** bowl 48. **Watergate**
9. a **hot dog** 29. a wooden **bowl** 49. the back **gate**
10. a **baby blanket** 30. a large **bowl** 50. the final **year**
11. a baby's **blanket** 31. a **mixing bowl** 51. a **yearbook**
12. a **baby bird** 32. a **top** hat 52. United **States**
13. a **blackbird** 33. a **nice hat** 53. New **York**
14. a **black bird** 34. a straw **hat** 54. Long **Beach**
15. a **greenhouse** 35. a **chairperson** 55. Central Park
16. a **green house** 36. Ph.D. 56. a raw **deal**
17. a **green thumb** 37. IBM 57. a **deal breaker**
18. a **parking ticket** 38. MIT 58. the bottom **line**
19. a one-way **ticket** 39. USA 59. a **bottom feeder**
20. an unpaid **ticket** 40. ASAP 60. a new **low**

Exercise 1-36: Description and Set Phrase Test

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

Exercise 1-48: Regular Transitions of Adj. and Verbs

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

Exercise 1-23: Syllable Count Test
12. Have you heard that your associ't is known to associeit with gangsters?
13. How much do you estimeit that the estim't will be?
14. The facilitator wanted to separateit the general topic into sepr't categories.

Exercise 1-51: Extended Listening Practice
1. I'd like to have it at eight, if at all possible.
2. I'm afraid it's back-ordered.
3. Let's go over it again.
4. Try to put it off for another hour.
5. Talk it over with the other operator.
6. The accounts have all been updated.
7. Send them a fax about the problem.
8. Don't even think about it!
9. We hope he'll OK it.
10. He'll really put you on the spot if you make a mistake.

Exercise 1-60: Tag Endings
1. isn't he 8. will you 15. hadn't we 22. did I
2. can't he 9. doesn't he 16. wouldn't we 23. will I
3. does she 10. don't we 17. hasn't it 24. don't you
4. didn't they 11. haven't we 18. could you 25. aren't you
5. do you 12. didn't we 19. won't you 26. didn't you
6. is it 13. didn't he 20. shouldn't he 27. did you
7. aren't I 14. hadn't we 21. shouldn't he 28. isn't it

Exercise 2-4: Consonant / Vowel Liaisons
1. reedonly 6. selit
2. fälaff 7. taktout
3. fällowəpän 8. fa da way
4. cəmin 9. sīk so
5. cālim 10. ehmay

Exercise 2-8: Consonant / Consonant Liaisons
1. businesea deal 6. someplanznecdluck
2. credit(o)check 7. chec(k)cashing
3. the topfile 8. lett(0)themma(k)conditions
4. sellnine newcars 9. hadthe
5. sidedown 10. bothdays

Exercise 2-9: Vowel / Vowel Liaisons
1. go(w)en'anywhere 6. do(w)äi
2. so(w)ənest 7. l(y)æskt
3. through(w)är 8. to(w)open
4. you(w)är 9. she(y)äweez
5. he(y)iz 10. too(w)äffen

Exercise 2-11: T, D, S, or Z Liaisons
1. dijoo 6. tisshue
2. hoozhier 7. găcher
3. jesjer 8. wherzhier
4. jesjer 9. c'ngraajolâtionz
5. misshue 10. häjer
Exercise 2-12: Finding Liaisons and Glides

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

Exercise 2-16: Liaison Staircases

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

Exercise 4-12: Finding American T Sounds
use the up and down, or peaks and valleys, intonation more than I use to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me the dime easier do understand. Anyway, I could go on and on, but the important thing is do listen well and sound good. Well, what do you think? Do I?

Exercise 1-51: Extended Listening Practice
1. I'd like to have it at eight, if at all possible.
   [ài•dläik•tə•hæ•vi•də•deït•i•fə•däll•pæ•sə•bɔl]
2. I'm afraid it's back-ordered.
   [ài•m•'fri•dɪts•bæ•kɔ•drd]
3. Let's go over it again.
   [lets•gə•wʊ•və•ri•də•ɡen]
4. Try to put it off for another hour.
   [træi•də•pwʊ•dɪ•dəff•fr•næ•θr•ræ•wɔ]
5. Talk it over with the other operator.
   [tæ•ki•dou•vr•wi•θe•θæ•θr•ræ•pr•ræ•dr]
6. The accounts have all been updated.
   [θe•θæ•kæən•tsə•vɔl•bɪ•næp•dɪ•dɔd]
7. Send them a fax about the problem.
   [sɛn•də•mæ•fɛk•sə•bæʊ•θæ•præ•blæm]
8. Don't even think about it!
   [dou•nɛ•væn•θɪŋ•kɔ•bæʊ•dɪt]
9. We hope he'll OK it.
   [we•hɔ•pɪ•lou•kæ•jɪt]
10. He'll really put you on the spot if you make a mistake.
    [hɪl•ri•lee•pwʊ•chʊ•wæn•θæ•spæ•dɪ•fiu•mɛ•kæ•mɪs•tɪk]

Exercise 5-6: Finding L Sounds
Hello, my name is _______. I'm taking American Accent
Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 6-7: Finding the R Sound
Hello, my name is _______. I'm taking American Accent
Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Review Exercise B: Intonation Review Test
1. Los Angeles  11. everything
2. paper bag  12. moving van
3. lunch bag  13. new paper
4. convenience store  14. newspaper
5. convenient store  15. glass eyes
6. homework  16. eyeglasses
7. good writer  17. high chair
8. apple pie 18. highchair
9. pineapple 19. baseball
10. all things 20. blue ball

Exercise 7-2: Targeting the TH Sound
Hello, my name is ________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 8-8: Finding Reduced Sounds
Hello, my name is ________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 9-3: Finding V Sounds
Hello, my name is ________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 10-5: Finding S and Z Sounds
Hello, my name is ________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 11-2 and 11-4: Finding Tense (a, e, æ) and Lax Vowel Sounds (i, ə)
Hello, my name is ________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 12-4: Finding [n] and [ŋ] Sounds
Hello, my name is ________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?
Exercise 13-4: Glottal Consonant Practice

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

Review Section Answer Key

Review Ex. 1-4: Sentence Intonation Test
1. a box car 4. a crab cake
2. a baby-sitter 5. a tea cup
3. a palm tree 6. a bottle opener

Review Ex. 1-35: Contrast of Compound Nouns
1. a dark room 16. the sixth grade
2. a darkroom 17. long hair
3. an antique shop 18. a hairdresser
4. an antique dealer 19. a haircut
5. an antique chair 20. the wrong station
6. a new video 21. a police station
7. the video store 22. a radio station
8. a coffee table 23. orange juice
9. hot coffee 24. a guitar case
10. a coffeepot 25. an electric guitar
11. a chemistry set 26. trick photography
12. a chemical reaction 27. a photo-op
13. a sixth sense 28. a wedding ceremony
14. six cents 29. a beautiful ceremony
15. a sixth grader 30. a wedding cake

Review Ex. 1-36: Description and Set Phrase Test
1. The school kids took the subway downtown for their field trip on urban living.
2. Our local sheriff had a bumper sticker on his back bumper.
3. The homeowners thought they had to pay property taxes to the federal government.
4. There were small tremors after the earthquake in San Francisco.
5. The Geology Club went on a camping trip to Mount Hood.
6. The award ceremony at the Hilton Hotel lasted for two hours.
7. Bob Smith took his surfboard out on a stormy day near Diamond Head.
8. The boy scouts pitched their pup tents on the mountaintop in the pouring rain.
9. It's a little late to ask the baby-sitter to stay overnight.
10. The sixth graders were reading comic books and drinking chocolate milk.

Review Ex. 1-48: Adjective and Verb Transitions
1. Would you please altern't seats with the other altern't?
2. They signed a contract in order to contract their services.
3. Who could object to progress?
4. The unidentified flying object progressed slowly across the night sky.
5. We need a written estim’t in order to estim’t the payment.

Review Ex. 1-51: Extended Listening Practice
1. We think he's got to get over it.
   we•thing•keez•gär•ge•do•vr•rit
2. Does anyone know how to get a line of credit?
They should try to show them how to use the Internet.

Review Ex. 1-60: Tag Endings

1. is there  6. didn't she
2. wasn't it  7. wouldn't she
3. do you  8. hadn't she
4. would he  9. would she
5. can't they  10. had she

Review Ex. 2-4: Cons. / Vowel Liaison Practice

1. I thing kee zä ni zway.
2. He pü di di n' n'mbrella stand.
3. We bä di di nid'lee.

Review Ex. 2-8: Cons. / Cons. Liaison Practice

1. Ni(k)Clar kopest' pu(t)putdollar zdown.
2. Bu(t)Tommake(s)so muchjuice.
3. Bob zdo(g)go(t)somebones.

Review Ex. 2-9: Vowel / Vowel Liaison Practice

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

Review Ex. 2-11: T, D, S, or Z Liaison Practice

1. We're glad the cher homework's done.
2. Wüjou help me with this?
3. Do you missher old friends?
4. Where zhier brother?

Review Ex. 2-12: Finding Liaisons and Glides

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

Review Ex. 3-4: Finding the æ, ä, ø, and Ø Sounds

Think the Unidod åo Workers can beat Cædæpillar Inc. in their bidder cæntæuct baedal? Before placing your bets, talk to Pål Brænæn, who can't wait to cross the pickat line at Cædæpillar's factory in East Peoria. Brænæn, resantly laid åff by a rubber-pårts plent where he earned base pay of $6.30 an hæor, lives wæn blæck from a heavily pickæd gate at the Cat cæmplæx. Næo he's applying to replace wæn of twelve theosanæd sëx hændæd wærks who have been ån sike for the past five months. "Seventeen dàllrs on hæor and they don't wænt tæ wark?" æks Brænæn. "I don't want to take ånothr guy's jåb, bod I'm hæring, too."

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