A guide to speaking and pronouncing colloquial American English

Second Edition Ann Cook

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

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Rule 4: Opinion

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Nationality Guides

Important Point

Chinese Intonation Summary

Chinese

Intonation
Location of the Language

Japanese

Intonation

Liaisons

Pronunciation
The Japanese R = The American T
Location of the Language
Spanish
Intonation
Liaisons
Word Endings
Pronunciation
The Spanish S = The American S, But...
The Spanish R = The American T
The -ed Ending
The Final T
The Spanish D = The American Th (voiced)
The Spanish of Spain Z or C = The American Th (unvoiced)
The Spanish I = The American Y (not j)
The Doubled Spanish A Sound = The American O, All or AW Spelling
The Spanish O = The American OU

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Intonation
Liaisons
Pronunciation
Location of the Language
Russian
Intonation
Liaisons
Pronunciation
The Russian R = The American T
French
Intonation
Liaisons
Pronunciation
Location in the Mouth
German
Intonation
Liaisons
Pronunciation
Korean
Intonation
Word Connections
Pronunciation
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Exercise 2-12: Finding Liaisons and Glides
Exercise 2-16: Liaison Staircases
Exercise 3-2: Finding [æ], [a], and [o] Sounds
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 (fe/uh/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!

A Few Words On Pronunciation

CD 1

Track 2
I'd like to introduce you to the pronunciation guide outlines in the following chart. There aren't
too many characters that are different from the standard alphabet, but just so you'll be familiar
with them, look at the chart. It shows eight tense vowels and six lax vowels and semivowels.

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

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: å, ì, ö, and 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 [ı] drop your jaw for the *ah* part of the sound and pull it back up for the *ee* part; and for [ō] round the lips, drop the jaw and pull back up into [ā]. An American [ō] is really [ōu].

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 [ø], 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 [ə]. The [ä] is pronounced ah. The backwards C [ç] 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:

- ▼ Indicates a command or a suggestion.
- ◊ Indicates the beep tone.
- ✖ Indicates that you need to turn the CD on or off, back up, or pause.
Telephone Tutoring

Preliminary Diagnostic Analysis

CD 1 Track 3

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

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

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

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. pit</td>
<td>1. bit</td>
<td>1. staple</td>
<td>1. stable</td>
<td>1. cap</td>
<td>1. cab</td>
</tr>
<tr>
<td>2. fear</td>
<td>2. veer</td>
<td>2. refers</td>
<td>2. reverse</td>
<td>2. half</td>
<td>2. have</td>
</tr>
<tr>
<td>3. sue</td>
<td>3. zoo</td>
<td>3. faces</td>
<td>3. phases</td>
<td>3. race</td>
<td>3. raise</td>
</tr>
<tr>
<td>5. tin</td>
<td>5. gin</td>
<td>5. metal</td>
<td>5. medal</td>
<td>5. hat</td>
<td>5. had</td>
</tr>
<tr>
<td>6. chin</td>
<td>6. then</td>
<td>6. catcher</td>
<td>6. cadger</td>
<td>6. rich</td>
<td>6. ridge</td>
</tr>
<tr>
<td>7. thin</td>
<td>7. gut</td>
<td>7. ether</td>
<td>7. either</td>
<td>7. bath</td>
<td>7. bathe</td>
</tr>
<tr>
<td>8. cut</td>
<td>8. race</td>
<td>8. bicker</td>
<td>8. bigger</td>
<td>8. tack</td>
<td>8. tag</td>
</tr>
<tr>
<td>10. would</td>
<td>10. man</td>
<td>10. coward</td>
<td>10. surprise</td>
<td>10. how</td>
<td>10. peeper</td>
</tr>
<tr>
<td>11. him</td>
<td>11. name</td>
<td>11. reheat</td>
<td>11. summer</td>
<td>11. soul</td>
<td>11. palm</td>
</tr>
<tr>
<td>12. lace</td>
<td>12. collection</td>
<td>12. runner</td>
<td>12. people</td>
<td>12. can</td>
<td></td>
</tr>
<tr>
<td>13. bleed</td>
<td>13. supplies</td>
<td>13. kingdom</td>
<td>13. sing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

1. Go upstairs.

2. I am going to the other room.

1. Betty bought a bit of better butter.
What to Do with Your Mouth to Sound American

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

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

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

Intonation, or speech music, is the sound that you hear when a conversation is too far away to be clearly audible but close enough for you to tell the nationality of the speakers. The American intonation dictates liaisons and pronunciation, and it indicates mood and meaning. Without intonation, your speech would be flat, mechanical, and very confusing for your listener. What is the American intonation pattern? How is it different from other languages? Foa egzampuru, eefu you hea ah 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 evree sentence, and has such a strong intonation that he sounds romantic and highly emotional, but this may not be appropriate for a lecture or a business meeting in English.

American Intonation Do's and Don'ts

Do Not Speak Word by Word

<table>
<thead>
<tr>
<th>2.</th>
<th>Beddy bada bida bedder budder.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Italian Italy</td>
</tr>
<tr>
<td>4.</td>
<td>attack attic</td>
</tr>
<tr>
<td>5.</td>
<td>atomic atom</td>
</tr>
<tr>
<td>6.</td>
<td>photography photograph</td>
</tr>
<tr>
<td>7.</td>
<td>bet bed</td>
</tr>
</tbody>
</table>

Chapter 1 American Intonation

The American Speech Music

CD 1 Track 4

3. My name is Ann.
4. It is the end of the bad years.
5. Give it to his owner.

1. Go(w) up stairs.
2. I(y) am going f thee(y) other room.
3. My nay mi Zæn.
4. Idiz the(y) en d'v th' be dyearz.
5. G' v' to(w)i zon'r.
Connect Words to Form Sound Groups
bä bizän the foun.

Use Staircase Intonation

\[
\begin{align*}
\text{Bä} & \quad \text{bi} \\
\text{zän} & \quad \text{the} \\
\text{foun.} & \quad \text{re.}
\end{align*}
\]

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

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

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

+ 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. 1

\[
\begin{align*}
\text{We} & \quad \text{'re} \\
\text{he} & \quad \text{re.}
\end{align*}
\]

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    CD 1 Track 5

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

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<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

CD 1 Track 6

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

Statement Intonation with Nouns

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

Dogs eat bones.

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

1. Dogs eat bones.
2. Mike likes bikes.
4. Adam plays pool.
5. Bobby needs some money.
6. Susie combs her hair.
7. John lives in France.
8. Nelly teaches French.
12. Jean sells some apples.
13. Carol paints the car.
14. Bill and I fix the bikes.
15. Ann and Ed call the kids.
16. The kids like the candy.
17. The girls have a choice.
18. The boys need some help.
19. ____________________
20. ____________________

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 Pronouns

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

They eat them.

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

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

<table>
<thead>
<tr>
<th>Dogs</th>
<th>bones.</th>
</tr>
</thead>
<tbody>
<tr>
<td>eat</td>
<td></td>
</tr>
<tr>
<td>They</td>
<td>them.</td>
</tr>
</tbody>
</table>

**Exercise 1-3; Noun and Pronoun Intonation**

*CD 1 Track 9*

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

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  că
------- is  ------- är.
------- my  -------
------- ///  ///  ///  ///

"Where is my car?"

că
--- är?

Where
------- ///  ///
------- ///  ///  ///  ///
------- ///  ///  ///  ///
------- ///  ///  ///  ///

**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

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

1. Sam sees Bill.       11. He sees him.
2. She wants one.       12. Mary wants a car.
3. Betty likes English.  13. She likes it.
4. They play with them. 14. They eat some.
5. Children play with toys. 15. Len and Joe eat some pizza.
6. Bob and I call you and Bill. 16. We call you.
7. It tells one.         18. The news tells a story.
9. 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

It sounds like rain.

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

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 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**

*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**


**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**

*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. ________________________________
8. ________________________________
9. ________________________________
10. ________________________________
11. ________________________________
12. ________________________________
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?

V Listen and re-mark the stressed words with your marker. After you've put in the accent marks where you think they belong, take one of the colored translucent markers and as I read very slowly, mark the words that I stress. 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**

**CD 1 Track 24**

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

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

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

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

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

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

**Exercise 1-16: Paragraph Intonation Practice**

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

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

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

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 a\i
LA | Eh Lay
IQ | Eye Kyu
RSVP | Are Ess Vee Pee
TV | Tee Vee
USA | You Ess a\i
ASAP | a\i Ess a\i Pee
CIA | See Eye a\i
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?
in 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  [əˈvɜːrɪ]  family  [ˈfæməli]
aspirin  [ˈesprɪn]  finally  [ˈfɪnlɪ]
broccoli  [ˈbrəʊkli]  general  [ˈdʒenərəl]
business  [ˈbɪznəs]  groceries  [ˈɡrəʊsɪrɪz]
camera  [ˈkæmruh]  interest  [ˈɪntərst]
chocolate  [ˈtʃɔkəlt]  jewelry  [ˈdʒɔrli]
comfortable  [ˈkəmfərəbl]  mathematics  [ˈmæθmætiks]
corporal  [ˈkɒpərəl]  memory  [ˈmɛməri]
desperate  [ˈdesprət]  orange  [ˈɒrɪndʒ]
diamond  [ˈdaɪəmənd]  probably  [ˈprɔbəli]
diaper  [ˈdɪpər]  restaurant  [ˈrɛstərɒnt]
different  [ˈdɪfərənt]  separate  [ˈsɛprət]
emerald  [ˈɛmərld]  several  [ˈsɛvrəl]
vegetable  [ˈveɡətəbl]  liberal  [ˈlɪbərəl]
beverage  [ˈbevrɪdʒ]  conference  [ˈkənfrəns]
bakery  [ˈbækəri]  coverage  [ˈkʌvərɪ]
catholic  [ˈkæθəlik]  history  [ˈhɪstəri]
nursery  [ˈnɜːrseri]  accidentally  [ˈækʃənələti]
onion  [ˈɒnɪn]  basically  [ˈbæsɪkəli]

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

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
- la-la

Pattern 2b
- hot dog
- icy
- suitcase
- project
- sunset
- Get one!
- Do it!

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
- phone book
- door knob
- notebook
- house key
- ballot
- valid
- dog show
- want ad

19

| a hot dog | is an overheated canine |
| a hot dog | is a frankfurter |

CD 1 Track 32
Cats don't care. Stocks can fall. School is fun.

Pattern 3b

la-la-la

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?

It's in March.

Who'd you meet?

pattern 3c

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.

Who'd you meet?

Pattern 3d

la-la-la

hot dog stand I don't know. analyze article

dinnertime digital analog cell structure

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
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 __

**Text**

**4 Syllables**

**Pattern 4a**

<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 <strong>book</strong>.</td>
<td>Jake's in the lake.</td>
<td>Violets are blue,</td>
</tr>
<tr>
<td>Al brought some <strong>ice</strong>.</td>
<td>Sam's in a bar.</td>
<td>Candy is sweet,</td>
</tr>
</tbody>
</table>

**Pattern 4b**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la-la-la-la</td>
<td>She asked for help.</td>
<td>I want to know.</td>
</tr>
<tr>
<td>It's a hot <strong>dog</strong>.</td>
<td>We took my car.</td>
<td>the kitchen floor</td>
</tr>
<tr>
<td>He killed a <strong>snake</strong>.</td>
<td>We need a break.</td>
<td>We watched TV.</td>
</tr>
<tr>
<td>He doesn't know.</td>
<td>It's really far.</td>
<td>She's halfway there.</td>
</tr>
<tr>
<td>We came back <strong>in</strong>.</td>
<td>I love you, too.</td>
<td>We played all <strong>day</strong>.</td>
</tr>
<tr>
<td>He bought a <strong>book</strong>.</td>
<td>They got away.</td>
<td>Please show me <strong>how</strong>.</td>
</tr>
</tbody>
</table>

**Pattern 4c**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la-la-la-la</td>
<td>Boys ring <strong>doorbells</strong>.</td>
<td>Phil knows <strong>mailmen</strong>.</td>
</tr>
<tr>
<td>Bob likes hot dogs.</td>
<td>Bill ate <strong>breakfast</strong>.</td>
<td>Joe grew <strong>eggplants</strong>.</td>
</tr>
<tr>
<td>Ann eats <strong>pancakes</strong>.</td>
<td>Guns are lethal.</td>
<td><strong>Humpty Dumpty</strong></td>
</tr>
<tr>
<td>Cats eat fish bones.</td>
<td><strong>Inchworms</strong> bug me.</td>
<td>Hawks are <strong>vicious</strong>.</td>
</tr>
<tr>
<td>Bears are fuzzy.</td>
<td><strong>Ragtops</strong> cost more.</td>
<td><strong>Homework</strong> <strong>bores</strong> them.</td>
</tr>
<tr>
<td>Planets rotate.</td>
<td><strong>Salesmen</strong> sell things.</td>
<td><strong>Mike</strong> can hear you.</td>
</tr>
</tbody>
</table>

**Pattern 4d**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la-la-la-la</td>
<td>an alarm clock</td>
<td>He said &quot;lightbulb.&quot;</td>
</tr>
<tr>
<td>It's my hot dog.</td>
<td>I don't need one.</td>
<td>What does 'box' mean?</td>
</tr>
<tr>
<td>imitation</td>
<td>Ring the doorbell.</td>
<td>Put your hands up.</td>
</tr>
<tr>
<td>analytic</td>
<td>What's the matter?</td>
<td>Where's the mailman?</td>
</tr>
<tr>
<td>We like science.</td>
<td>introduction</td>
<td>an assembly definition</td>
</tr>
<tr>
<td>my to-do list</td>
<td>my report card</td>
<td></td>
</tr>
</tbody>
</table>

**Pattern 4e**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la-la-la-la</td>
<td>potato chip</td>
<td>What time is it?</td>
</tr>
<tr>
<td>a hot dog stand</td>
<td>Whose turn is it?</td>
<td>my phone number</td>
</tr>
<tr>
<td>Jim killed a man.</td>
<td>We worked on it.</td>
<td>Let's eat something.</td>
</tr>
<tr>
<td>analysis</td>
<td>How tall are you?</td>
<td>How old are you?</td>
</tr>
<tr>
<td>invisible</td>
<td>insanity</td>
<td>untouchable</td>
</tr>
<tr>
<td>a platypus</td>
<td>ability</td>
<td>a maniac</td>
</tr>
</tbody>
</table>

**Pattern 4f**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>la-la-la-la</td>
<td>supervisor</td>
<td>lighthouse keeper</td>
</tr>
<tr>
<td>permanently</td>
<td>window cleaner</td>
<td>cough medicine</td>
</tr>
<tr>
<td>demonstrated</td>
<td>race car driver</td>
<td>business meeting</td>
</tr>
<tr>
<td>category</td>
<td>January (jaen-yaw•wery)</td>
<td>February (feb•yaw•wery)</td>
</tr>
<tr>
<td>office supplies</td>
<td>progress report</td>
<td>baby-sitter</td>
</tr>
<tr>
<td>educator</td>
<td>thingamajig</td>
<td>dictionary</td>
</tr>
</tbody>
</table>
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**  
*CD 1 Track 35*

Repeat the following noun and adjective sentences.

<table>
<thead>
<tr>
<th>Noun</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a nail.</td>
<td>It's short.</td>
</tr>
<tr>
<td>It's a cake.</td>
<td>It's chocolate. [chäkl't]</td>
</tr>
<tr>
<td>It's a tub.</td>
<td>It's hot. [hät]</td>
</tr>
<tr>
<td>It's a drive.</td>
<td>It's häd.</td>
</tr>
<tr>
<td>It's a door.</td>
<td>It's in back. [bæk]</td>
</tr>
<tr>
<td>It's a cärd.</td>
<td>There are four.</td>
</tr>
<tr>
<td>It's a spot. [säpt]</td>
<td>It's smäll.</td>
</tr>
<tr>
<td>It's a book. [bük]</td>
<td>It's 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**  
*CD Track 36*

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

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

Repeat the following phrases.

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun and Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's short.</td>
<td>It's a short nail.</td>
</tr>
<tr>
<td>It's chocolate.</td>
<td>It's a chocolate cake.</td>
</tr>
<tr>
<td>It's good.</td>
<td>It's a good plan.</td>
</tr>
<tr>
<td>It's guarded.</td>
<td>It's a guarded gate.</td>
</tr>
<tr>
<td>It's wide.</td>
<td>It's a wide river.</td>
</tr>
<tr>
<td>There're four.</td>
<td>There're four cards.</td>
</tr>
<tr>
<td>It was small.</td>
<td>It was a small spot.</td>
</tr>
<tr>
<td>It's the 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
Track 38

Adjective Noun                  Adverb Adjective
1. It's a short nail.       It's really short.
2. It's a chocolate cake. It's dark chocolate.
3. It's a hot bath.         It's too hot.
4. It's a hard drive.       It's extremely hard.

Exercise 1-26: Two Types of Descriptive Phrases continued
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.

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*).
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, a chair man
2. a phone
3. a house
4. a base
5. a door
6. The White
7. a movie
8. The Bullet
9. a race
10. a coffee
11. a wrist
12. a beer
13. a high
14. a hunting
15. a dump
16. a jelly
17. a love
18. a thumb
19. a lightning
20. a pad

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 matchstick burned, the illusion slowly faded. She lit another one and saw a room full of happy family members. On the last match, her grandmother came down and carried her home. In the morning, the passerby 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>
</table>

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

<p>| 9. | It's a ___________ | It's a ___________ |
| 10. | It's a ___________ | It's a ___________ |
| 11. | It's a ___________ | It's a ___________ |</p>
<table>
<thead>
<tr>
<th>Item</th>
<th>Item</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**
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 Amérícan guy**

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

2. **an American restaurant**

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

### 3. 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

**Set Phrase**

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

**Descriptive Phrase**

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

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 Avenue
6. Main Street
7. a main street
8. a hot dog
9. a hot dog
10. a baby blanket

21. convenience store
22. convenient store
23. to pick up
24. a pickup truck
25. six years old
26. a six-year-old
27. six and a half
28. a sugar bowl
29. a wooden bowl
30. 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. 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
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.

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

**Exercise 1-38: Consistent Noun Stress in Changing Verb Tenses**  
**CD 2**  
**Track 7**

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

1. The **dogs** eat the **bones**.  
   eat: The **dogs** eat the **bones**.  
   the **dogs** eat the **bones**.

2. The **dogs** are eating the **bones**.  
   are eating: The **dogs** are eating the **bones**.  
   the **dogs** are eating the **bones**.

3. The **dogs** will eat the **bones**.  
   will eat: The **dogs** will eat the **bones**.  
   the **dogs** will eat the **bones**.

4. The **dogs** would eat the **bones**.  
   would eat: The **dogs** would eat the **bones**.  
   the **dogs** would eat the **bones**.

5. The **dogs** have eaten the **bones**.  
   have eaten: The **dogs** have eaten the **bones**.  
   the **dogs** have eaten the **bones**.

6. The **dogs** that have eaten the **bones**.  
   that have eaten: The **dogs** that have eaten the **bones**.  
   the **dogs** that have eaten the **bones**.

7. The **dogs** ought to eat the **bones**.  
   ought to eat: The **dogs** ought to eat the **bones**.  
   the **dogs** ought to eat the **bones**.

8. The **dogs** should eat the **bones**.  
   should eat: The **dogs** should eat the **bones**.  
   the **dogs** should eat the **bones**.

9. The **dogs** shouldn't eat the **bones**.  
   shouldn't eat: The **dogs** shouldn't eat the **bones**.  
   the **dogs** shouldn't eat the **bones**.

10. The **dogs** could eat the **bones**.  
    could eat: The **dogs** could eat the **bones**.  
    the **dogs** could eat the **bones**.

11. The **dogs** couldn't eat the **bones**.  
    couldn't eat: The **dogs** couldn't eat the **bones**.  
    the **dogs** couldn't eat the **bones**.

12. The **dogs** should have eaten the **bones**.  
    should have eaten: The **dogs** should have eaten the **bones**.  
    the **dogs** should have eaten the **bones**.

13. The **dogs** shouldn't have eaten the **bones**.  
    shouldn't have eaten: The **dogs** shouldn't have eaten the **bones**.  
    the **dogs** shouldn't have eaten the **bones**.

14. The **dogs** could have eaten the **bones**.  
    could have eaten: The **dogs** could have eaten the **bones**.  
    the **dogs** could have eaten the **bones**.

15. The **dogs** couldn't have eaten the **bones**.  
    couldn't have eaten: The **dogs** couldn't have eaten the **bones**.  
    the **dogs** couldn't have eaten the **bones**.

16. The **dogs** might eat the **bones**.  
    might eat: The **dogs** might eat the **bones**.  
    the **dogs** might eat the **bones**.

17. The **dogs** might not eat the **bones**.  
    might not eat: The **dogs** might not eat the **bones**.  
    the **dogs** might not eat the **bones**.

18. The **dogs** must eat the **bones**.  
    must eat: The **dogs** must eat the **bones**.  
    the **dogs** must eat the **bones**.

19. The **dogs** mustn't eat the **bones**.  
    mustn't eat: The **dogs** mustn't eat the **bones**.  
    the **dogs** mustn't eat the **bones**.

20. The **dogs** can eat the **bones**.  
    can eat: The **dogs** can eat the **bones**.  
    the **dogs** can eat the **bones**.
Exercise 1-39: Consistent Pronoun Stress In Changing Verb Tenses    CD 2 Track 8

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

present 1. They eat them. theyeed'm
past 2. They ate them. theyezid'm
continuous 3. They're eating them. thereceeding'm
future 4. They'll eat them (if...) theceed'm (if...)
present conditional 5. They'd eat them (if...) they deed'm (if...)
past conditional 6. They'd've eaten them (if...) they daveet'n'm (if...)
relative pronoun present perfect 7. The ones that've eaten them (are...) the wanzadaveet'n'm (are...)
present perfect 8. They've eaten them (many times). they veeet'n'm (many times)
past perfect 9. They'd eaten them (before...) they deet'n'm (before...)
future perfect 10. They'll have eaten them (by...) they laveet'n'm (by...)
obligation 11. They ought to eat them. they ädseeed'm
obligation 12. They should eat them. they sh'eed'dem
obligation 13. They shouldn't eat them. they sh'dn•need'dem
obligation 14. They should have eaten them. they sh'daveet'n'm
obligation 15. They shouldn't've eaten them. they sh'dn•naaveet'n'm
possibility/ability 16. They could eat them. they c'deed'dem
possibility/ability 17. They couldn't eat them. they c'dn•need'dem
possibility/ability 18. They could have eaten them. they c'd∂ veeet'n'm
possibility/ability 19. They couldn't have eaten them. they c'dn•n∂ veeet'n'm
possibility 20. They might eat them. they mydeed'm
possibility 21. They might have eaten them. they my d∂ veeet'n'm
probability 22. They must eat them. they mass deed'm
probability 23. They must have eaten them. they m∂sdaaveet'n'm
ability 24. They can eat them. they c'eed'dem
ability 25. They can't eat them. they cæn(d)eed'dem

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

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

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>2.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>3.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>4.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>5.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>6.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>7.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>8.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>9.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>10.</td>
<td>____________</td>
<td>____________</td>
</tr>
</tbody>
</table>

38

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

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>12.</td>
<td>____________</td>
<td>____________</td>
</tr>
<tr>
<td>13.</td>
<td>____________</td>
<td>____________</td>
</tr>
</tbody>
</table>
1-40: Intonation in Your Own Sentence continued  CD 2 Track 9

should have eaten 14. __________ __________ __________

should not have eaten 15. __________ __________ __________

could eat 16. __________ __________

could not eat 17. __________ __________

could have eaten 18. __________ __________

could not have eaten 19. __________ __________

might eat 20. __________ __________

might have eaten 21. __________ __________

must eat 22. __________ __________

must have eaten 23. __________ __________ __________

can eat 24. __________ __________

can't eat 25. __________ __________

1-41: Supporting Words  CD 2 Track 10

Exercise 1-41: Supporting Words

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’ **bounz**evree **d**ay

2. The **dogs** ate the **bones** last **week**.  
   th’ **däg** zeit th’ **bounz**læss **d**week
3. The **dogs** 're eating the **bones** right now.  
   th' däg zg reeding th' bounz räit näo
4. The **dogs'll eat the bones** if they're **here**.  
   th' däg zg leet th' bounzif thër hir
5. The **dogs'd eat the bones** if they were **here**.  
   th' däg zg deet th' bounzif they wë hir
6. The **dogs'd've eaten the bones** if they'd **been** 
   th' däg zədə vëtn th' bounzif theyd bin hir
7. The **dogs** that've eaten the **bones** are **sick**.  
   th' däg zədə vëtn th' bounzr sick
8. The **dogs**'ve eaten the **bones** every **day**.  
   th' däg zə vëtn th' bounzəvër day
9. The **dogs'd** eaten the **bones** by the time we **got**  
   th' däg zg deetn th' bounz by th' time we gät thër
10. The **dogs'll** have eaten the **bones** by the time  
    th' däg zələ vëtn th' bounz by th' time we get thër

**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.

<table>
<thead>
<tr>
<th>Would eat</th>
<th>The dogs'd eat the bones.</th>
<th>the däg zg deet the bounz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Had eaten</td>
<td>The dogs'd eaten the bones.</td>
<td>the däg zg deetn the bounz</td>
</tr>
<tr>
<td>Would have eaten</td>
<td>The dogs'd've eaten the bones.</td>
<td>the däg zədə vëtn the bounz</td>
</tr>
<tr>
<td>That have eaten</td>
<td>The dogs that've eaten the bones.</td>
<td>the däg zədə vëtn the bounz</td>
</tr>
<tr>
<td>Will eat</td>
<td>The dogs'll eat the bones.</td>
<td>the däg zg leet the bounz</td>
</tr>
<tr>
<td>Would eat</td>
<td>The dogs'd eat the bones.</td>
<td>the däg zg deet the bounz</td>
</tr>
<tr>
<td>Would have eaten</td>
<td>The dogs'd've eaten the bones.</td>
<td>the däg zədə vëtn the bounz</td>
</tr>
<tr>
<td>Have eaten</td>
<td>The dogs've eaten the bones.</td>
<td>the däg zə vëtn the bounz</td>
</tr>
<tr>
<td>Had eaten</td>
<td>The dogs'd eaten the bones.</td>
<td>the däg zg deetn the bounz</td>
</tr>
<tr>
<td>Will have eaten</td>
<td>The dogs'll have eaten the bones.</td>
<td>the däg zələ vëtn the bounz</td>
</tr>
</tbody>
</table>

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

**CD 2 Track 12**

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

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

CD 2 Track 13

Repeat after me the sentences listed in the following groups.

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

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

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

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

Exercise 1 -45; Building Your Own Intonation Sentences

CD 2 Track 14

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

1. __________________________________________________
2. __________________________________________________
3. __________________________________________________
4. __________________________________________________
5. __________________________________________________
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>[æks'nt]</td>
</tr>
<tr>
<td>a concert</td>
<td>[känsert]</td>
</tr>
<tr>
<td>a conflict</td>
<td>[känflïkt]</td>
</tr>
<tr>
<td>a contest</td>
<td>[kän'test]</td>
</tr>
<tr>
<td>a contract</td>
<td>[käntræst]</td>
</tr>
<tr>
<td>a convert</td>
<td>[känvert]</td>
</tr>
<tr>
<td>a convict</td>
<td>[känvikt]</td>
</tr>
<tr>
<td>a default</td>
<td>[dèfəlt]</td>
</tr>
<tr>
<td>a desert*</td>
<td>[dəz'rt]</td>
</tr>
<tr>
<td>a discharge</td>
<td>[dïschārj]</td>
</tr>
<tr>
<td>an envelope</td>
<td>[änv'ləp]</td>
</tr>
<tr>
<td>an incline</td>
<td>[inkline]</td>
</tr>
<tr>
<td>an influence</td>
<td>[influ(w)ns]</td>
</tr>
<tr>
<td>an insert</td>
<td>[insərt]</td>
</tr>
<tr>
<td>an insult</td>
<td>[ins'lt]</td>
</tr>
<tr>
<td>an object</td>
<td>[əbəkt]</td>
</tr>
<tr>
<td>perfect</td>
<td>[pər'fekt]</td>
</tr>
<tr>
<td>a permit</td>
<td>[pərmit]</td>
</tr>
<tr>
<td>a present</td>
<td>[prəz'ənt]</td>
</tr>
<tr>
<td>produce</td>
<td>[prəduːs]</td>
</tr>
<tr>
<td>progress</td>
<td>[prəgrəs]</td>
</tr>
<tr>
<td>a project</td>
<td>[prə'jekt]</td>
</tr>
<tr>
<td>a pronoun</td>
<td>[prə'noun]</td>
</tr>
<tr>
<td>a protest</td>
<td>[prə'test]</td>
</tr>
<tr>
<td>a rebel</td>
<td>[rə'bel]</td>
</tr>
<tr>
<td>a recall</td>
<td>[rə'kæl]</td>
</tr>
<tr>
<td>a record</td>
<td>[rə'kərd]</td>
</tr>
<tr>
<td>a reject</td>
<td>[rə'jekt]</td>
</tr>
</tbody>
</table>
The désert is hot and dry. A dessért is ice cream. To desért is to abandon.

* The désert is hot and dry. A dessért is ice cream. To desért is to abandon.
† Pronunciation symbols (w) and (y) represent a glide sound. This is explained on page 63.

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 [-mεit].

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

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

**Semivowels**
| Symbol | Sound | Spelling | Example |
| aë | å + ε | cat | [kæt] |
| aëo | æ + o | down | [dæon] |

Exercise 1 -49: Tell Me Wədai Say! CD 2 Track 19
The first thing you're going to do is write down exactly what I say. It will be nonsense to you for two reasons: First, because I will be saying sound units, not word units. Second, because I will be starting at the end of the sentence instead of the beginning. Listen carefully and write down exactly what you hear, regardless of meaning. The first sound is given to you—cher.

Exercise 1-50: Listening for Pure Sounds CD 2 Track 21
Again, listen carefully and write the sounds you hear. The answers are below.
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.

Exercise 1-51: Extended Listening Practice

CD 2 Track 22

CD 2 Track 23

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 [ˈfʊdəgræf]. The second word is stressed on the second syllable, photography, so the word comes out [ˈfətəhərˈfi]. 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 nugly hat. The article a becomes an. Think of [ə•nornj] rather than an orange; [ə•nopening], [ə•neye], [ə•nimaginary animal].

Exercise 1-52; Reducing Articles

<table>
<thead>
<tr>
<th>Consonants</th>
<th>Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>the man</td>
<td>thee(y)apple</td>
</tr>
<tr>
<td>the best</td>
<td>thee(y)egg</td>
</tr>
<tr>
<td>the last one</td>
<td>thee(y)easy way</td>
</tr>
<tr>
<td>a girl</td>
<td>an orange [ə•nornj]</td>
</tr>
<tr>
<td>a banana</td>
<td>an opening [ə•nopen'ning]</td>
</tr>
<tr>
<td>a computer</td>
<td>an interview [ə•ninerview]</td>
</tr>
</tbody>
</table>

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

You have seen how intonation changes the meaning in words and sentences. Inside a one-syllable word, it distinguishes between a final voiced or unvoiced consonant be-ed and bet. Inside a longer word, éunuch vs 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'ı'day]</td>
</tr>
<tr>
<td>usually reduces so</td>
<td>tonight</td>
<td>[t'ınıght]</td>
</tr>
<tr>
<td>much that it's like</td>
<td>tomorrow</td>
<td>[t'māırıou]</td>
</tr>
<tr>
<td>to work</td>
<td>to work</td>
<td>[t'wrk]</td>
</tr>
</tbody>
</table>
dropping the vowel. to school  
Use a ' or to sound to replace to.

We have to go now. [t' th' store] 
He went to work [he went to work] 
They hope to find it. [they houpto fine dit] 
I can't wait to find out. [ääi caen(w)ai to fine dæot] 
We don't know what to do. [we dont know w(t)'t do] 
Don't jump to conclusions. [dønt j'm t' c'ncluoozh'nz] 
He told me to help. [he told meed help] 
She told you to get it. [she tol jood geddit] 
I go to work [ai gou do wrk] 
We plan to do it. [we plæn də do it] 
Let's go to lunch. [lets goud lunch] 
The score was 4 ~ 6 [th' score w'z for də six]

Exercise 1-53: Reduced Sounds continued  
26

To

Looks Like...
It's the only way to do it.

So to speak...
I don't know how to say it.

Go to page 8.
Show me how to get it.
You need to know when to do it.

Who's to blame?
We're at home.
I'll see you at lunch.

Sounds Like...
[its thee(y)ouly weidə do (w)it]
[soda speak]
[ääi don’t know hæwdə say(y) it] 
[goudə pay jate]
[show me hæwdə geddit]
[you need(d)ə nou wenda do (w)it] 
[hooz də blame] 
[wirɔt home]
[aïyəl see you(w)ət lunch]
small grunt followed by a reduced [t].

Dinner's at five.
Leave them at the door.
The meeting's at one.
He's at the post office.
They're at the bank.
I'm at school.

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

I'll see you at eleven.
He's at a meeting.
She laughed at his idea.
The meeting's at one.

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

Give it to me.
Buy it tomorrow.
It can wait.
Read it twice.
Forget about it!

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

Give it a try.
Let it alone.
Take it away.
I got it in London.
What is it about?
Let's try it again.
Look! There it is!

It Can you do it?
It and *at* sound the same in context — [ˈt]
Give it to me.
Buy it tomorrow.
It can wait.
Read it twice.
Forget about it!

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

Give it a try.
Let it alone.
Take it away.
I got it in London.
What is it about?
Let's try it again.
Look! There it is!

It's for my friend.
A table for four, please.
We planned it for later.
For example, for instance
What is this for?
What did you do it for?
Who did you get it for?

From
It's from the IRS.
I'm from Arkansas.
There's a call from Bob.
This letter's from Alaska!
Who's it from?
Where are you from?
It's in the bag.

In
It's in the bag.

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

**For**

This is for you.
It's for my friend.
A table for four, please.
We planned it for later.
For example, for instance
What is this for?
What did you do it for?
Who did you get it for?

**From**

I'm from Arkansas.
There's a call from Bob.
This letter's from Alaska!
Who's it from?
Where are you from?
It's in the bag.

**Sounds Like...**

[ˈθıˈziəfr ˈyu]/
[ts fr fr my ˈfrend]/
[əˈteib frɔ frˈfoʊr pliˈzi]/
[wiˈplaendıt frɔˈleɪdər]/
[ˈfregəzəmpˌpli frinˈstəns]/
[ˌwðiəˈθıs fɔr]/
[ˈwədiz θıs fɔr fɔr ɪz nət rəʊduced æt]
[ˈwði ˈdoʊw ət thə ənd əv ə sɛntʃənt]/

[ˈhoojə ɡəˈdɪt fɔr]/
[ts fr frəθəˈiəˈreʃ]/
[ˈeɪəm fr frˌærk ˈnsə]/
[ˈθɛrə ˈkɔl fr frˌbɛβ]/
[θisˈledərz frəməˈleɪksə]/
[ˈhoʊzɪt frɔm]/
[ˈwɛərər ˈyu frɔm]/

**Looks Like...**

[ˈθıˈsiə əˈyo]/
[ts fr fr my flr]/
[əˈteib fr frˈfoʊr pliˈzi]/
[wiˈplaendıt fr frˈleɪdər]/
[ˈfregəzəmpˌpli frinˈstəns]/
[ˌwðiəˈθıs fɔr]/
[ˈwðiəˈθıs fɔr fr ɪz nət rəʊduced æt]
[ˈwðiəˈθıs fɔr ɪz nət rəʊduced æt thə ənd əv ə sɛntʃənt]
Exercise 1-53: Reduced Sounds continued

CD 2 Track

Or

Looks Like...

Soup or salad?
now or later
more or less
left or right
For here or to go?
Are you going up or down?

Sounds Like...

[supər səldət]
[neə(ə)r leɪdr]
[mɔr'r less]
[leɪf'tər 'rɪght]
[frə hɪə'r dəʊ]

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><strong>A</strong></th>
<th><strong>Looks Like...</strong></th>
<th><strong>CD 2 Track</strong></th>
<th><strong>Sounds Like...</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>One</strong></td>
<td>Which one is better?</td>
<td>[which w'n'z bedder]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>One of them is broken.</td>
<td>[w'n'v'm'z brok'n]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>I'll use the other one.</td>
<td>[æl yuz thee(y) other w'n]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>I like the red one, Edwin.</td>
<td>[äi like the redw'n, edw'n]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>That's the last one.</td>
<td>[thaets th' lass dw'n]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>The next one'll be better.</td>
<td>[the necks dw'n'll be bedd'r]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Here's one for you.</td>
<td>[hir zw'n fr you]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Let them go one by one.</td>
<td>[led'm gou w'n by w'n]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td><strong>The</strong></td>
<td>It's the best.</td>
<td>[ts th' best]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>What's the matter?</td>
<td>[w'ts th' madder]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>What's the problem?</td>
<td>[w'tsə präbl'm]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>I have to go to the bathroom.</td>
<td>[äi hæf t' go d' th' bathroom]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Who's the boss around here?</td>
<td>[hoozə băss səræond hir]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Give it to the dog.</td>
<td>[g'v(t)ə th' dăg]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Put it in the drawer.</td>
<td>[pŭdidin th' dror]</td>
<td><img src="image.png" alt="Image" /></td>
</tr>
<tr>
<td><strong>Exercise 1-53: Reduced Sounds continued</strong></td>
<td><strong>26</strong></td>
<td><strong>CD 2 Track</strong></td>
<td><img src="image.png" alt="Image" /></td>
</tr>
</tbody>
</table>
I hope you can sell it. [äi hou piu k'n sell't]
No one can fix it. [nou w'n k'n fick sit]
Let me know if you can find it. [lemme no(w)'few k'n fine dit]

Had

Jack had had enough. [jæk'd hæd' n'f]
Bill had forgotten again. [bil'd frga(t)n na gen]
What had he done to deserve it? [w'd'dee d'nd'd' zr vit]
We'd already seen it. [weedäl reddy see nit]
He'd never been there. [heed never bin there]
Had you ever had one? [h'jou(w)'ever hæd w'n]
Where had he hidden it? [wer dee hidd'n•nit]
Bob said he'd looked into it. [báb sedeed lük din tu(w)it]

Exercise 1 -53: Reduced Sounds continued

CD 2 Track

Would

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?

Sounds Like...
[he wuda help dif ...]
[woody lye kw'n]
[dyiü thing keed du(w)'t]
[why wüdäi teller]
[weed see(y)dagen, if...]
[heed never be therän time]
[w'jou(w)'ever hæv w'n]

Was

He was only trying to help.
Mark was American.
Where was it?
How was it?
That was great!
Who was with you?
She was very clear.
When was the war of 1812?

Mark was American.
Where was it?
How was it?
That was great!
Who was with you?
She was very clear.
When was the war of 1812?

Wen w'z th' wor'v ei(t)teen twelv]
[w't tye m'z't]

What

What time is it?
What's up?
What's on your agenda?
What do you mean?
What did you mean?
What did you do about it?
What took so long?
What do you think of this?
What did you do then?
I don't know what he wants.

What's up?
What's on your agenda?
What do you mean?
What did you mean?
What did you do about it?
What took so long?
What do you think of this?
What did you do then?
I don't know what he wants.

What's on your agenda?
What do you mean?
What did you mean?
What did you do about it?
What took so long?
What do you think of this?
What did you do then?
I don't know what he wants.

Some

Some are better than others.
There are some leftovers.
Let's buy some ice cream.
Could we get some other ones?
Take some of mine.

Some are better than others.
There are some leftovers.
Let's buy some ice cream.
Could we get some other ones?
Take some of mine.

Some are better than others.
There are some leftovers.
Let's buy some ice cream.
Could we get some other ones?
Take some of mine.
Would you like some more? [w' joo like s'more]
(or very casually)
Do you have some ice? [dïʊ hæv səmɪs]
Do you have some mice? [dïʊ hæv səmɪs]

"You can fool some of the people some of the time, but you can't fool all of the people all of the time." [yuk'n fool səmə the peep'z səmə the time, b'choo kænt fool əlləθə peep'z əlləθə time]

Exercise 1-54: Intonation and Pronunciation of "That" CD 2 Track 27

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

Relative Pronoun
Conjunction
Demonstrative
Combination
The car that she ordered is red. [the car th't she order diz red]
He said that he liked it. [he sed the dee lɪɪkdɪt. ]
Why did you do that? [why dijoo do ʔæθʔ?]
I know that he'll read that book that I told you about. [ʔai kəʊn the dɪl read ʔæθ bʊk the dæɪ təl(joo(w)) bæot]

Exercise 1-55: Crossing Out Reduced Sounds CD 2 Track 28

Pause the CD and cross out any sound that is not clearly pronounced, including to, for, and, that, then, the, a, the soft [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. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 1-56; Reading Reduced Sounds CD 2 Track 29

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

Let's begin.

Hello, my name'z________. I'm taking 'mer'k'n Acc'nt Train'ng. Therez' loot' learn, b't I hope t' make 'tr'z njoy'blz poss'bl. I shd' p'ck 'p on the 'mer'k'n 'n'tnash'n pattern pretty eas'ly, although the only way t' ɡet 't'z t' prat'z all 'v th' time. I use the 'p'n down, or peaks 'n valleys, 'n'nash'n more th'n I used to. 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'nz lately, 'n they tell me th't Im eas'rr to 'nderstand. Anyway, I k'd go on 'n on, b't the 'mport'nt th'ng 'z t' l's'n wel'n sound g'd. W'll, wh' d'y' th'nk? Do I?

Word Groups and Phrasing CD 2 Track 30

Pauses for Related Thoughts, Ideas, or for Breathing

By now you've begun developing a strong intonation, with clear peaks and reduced valleys, so you're ready for the next step. You may find yourself reading the paragraph in Exercise 1-15 like this: HellomynamesisSo-and-Sol'makingAmericanAccentTraining There salottolearnbutIhopetomakeitasedjoyableaspossible. If so, your audience won't completely
comprehend or enjoy your presentation. In addition to intonation, there is another aspect of speech that indicates meaning. This can be called *phrasing* or *tone*. Have you ever caught just a snippet of a conversation in your own language, and somehow known how to piece together what came before or after the part you heard? This has to do with phrasing. In a sentence, phrasing tells the listener where the speaker is at the moment, where the speaker is going, and if the speaker is finished or not. Notice that the intonation stays on the nouns.

**Exercise 1-57: Phrasing**  
*CD Track 31*

*Repeat after me.*

**Statement**  
Dogs eat bones.

**Clauses**  
Dogs eat bones, but cats eat fish, or As we all know, dogs eat bones.

**Listing**  
Dogs eat bones, kibbles, and meat.

**Question**  
Do dogs eat bones?

**Repeated Question**  
Do dogs eat bones?!!

**Tag Question**  
Dogs eat bones, don't they?

**Tag Statement**  
Dogs eat bones, DON'T they!

**Indirect Speech**  
He asked if dogs ate bones.

**Direct Speech**  
"Do dogs eat bones?" he asked.

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

**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>
<tr>
<td>Wouldn't you?</td>
<td>Wooden chew?</td>
</tr>
<tr>
<td>Shouldn't I?</td>
<td>Shüd näi?</td>
</tr>
<tr>
<td>Won't he?</td>
<td>Woe knee?</td>
</tr>
<tr>
<td>Didn't he?</td>
<td>Didn knee?</td>
</tr>
<tr>
<td>Hasn't he?</td>
<td>Has a knee?</td>
</tr>
<tr>
<td>Wouldn't he?</td>
<td>Wooden knee?</td>
</tr>
<tr>
<td>Isn't he?</td>
<td>Is a knee?</td>
</tr>
<tr>
<td>Isn't it?</td>
<td>Is a nit?</td>
</tr>
<tr>
<td>Doesn't it?</td>
<td>Duzza nit?</td>
</tr>
<tr>
<td>Aren't I?</td>
<td>Are näi?</td>
</tr>
<tr>
<td>Won't you?</td>
<td>Wone chew?</td>
</tr>
<tr>
<td>Don't you?</td>
<td>Done chew?</td>
</tr>
<tr>
<td>Can't you?</td>
<td>Can chew?</td>
</tr>
<tr>
<td>Could you?</td>
<td>Cüjoo?</td>
</tr>
<tr>
<td>Would you?</td>
<td>Wüjoo?</td>
</tr>
</tbody>
</table>

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

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

Exercises 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:
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'zäiv]
pick up on the American intonation [pi•kə pän the(y)əmer'kə ninətənənən]

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

<table>
<thead>
<tr>
<th>Behind the teeth</th>
<th>unvoiced</th>
<th>voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>t</td>
<td>d</td>
<td></td>
</tr>
<tr>
<td>ch</td>
<td>j</td>
<td></td>
</tr>
<tr>
<td>l</td>
<td>n</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>z</td>
<td></td>
</tr>
<tr>
<td>sh</td>
<td>zh</td>
<td></td>
</tr>
<tr>
<td>y</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>At the lips</th>
<th>unvoiced</th>
<th>voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>b</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td></td>
<td></td>
</tr>
<tr>
<td>w</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>In the throat</th>
<th>unvoiced</th>
<th>voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>k</td>
<td>g</td>
<td></td>
</tr>
<tr>
<td>h</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ng</td>
<td></td>
<td></td>
</tr>
<tr>
<td>r</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Exercise 2-6: Consonant / Consonant Liaisons         CD 2 Track 41

I just didn't get the chance.       [I' just didn't · get (t) the · chance.] I've been late twice.       [I've bin · la(²) 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 been 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**

*CD 2 Track 42*

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

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

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

*CD 2 Track 43*

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

- hard times [hardtimes]
- with luck [withluck]
- business deal
- credit check
- the top file
- sell nine new cars
5. sit down _________________________
6. some plans need luck_________________________
7. check cashing _________________________
8. let them make conditions _________________________
9. had the _________________________
10. both days _________________________

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

Go away. Go(w)away.
I also need the other one. I(y)also need 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 [ə] 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 [wæcher name]
Can't you do(w)it
Actually [æk-chully]
Don't you like it? [don't chew lye kit]
Wouldn't you? [wooden chew]
Haven't you? No, not yet. [hæven chew? nou, næ chet]
I'll let you know. [I'll letcha know]
Can I get you a drink? [k'näi getchewa drink]

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

<table>
<thead>
<tr>
<th><strong>D + Y = J</strong></th>
<th><strong>S + Y = SH</strong></th>
<th><strong>Z + Y = ZH</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you see it? [didjə see(y)it]</td>
<td>Yes, you are. [yeshu are]</td>
<td>How's your family? [hæozhier faemlee]</td>
</tr>
<tr>
<td>How did you like it? [hæo•jə lye kit]</td>
<td>Insurance [inshurance]</td>
<td>How was your trip? [hæo-wæzhier trip]</td>
</tr>
<tr>
<td>Did you find your keys? [didjə fine jer keez]</td>
<td>You can pass your exams this year. [yuk'n pæsher egzæmz thisheer]</td>
<td>She says you're OK. [she sèzhierou kay]</td>
</tr>
<tr>
<td>We followed your instructions. [we fallow jerin stræctionz]</td>
<td>I'll try to guess your age. [æl trydə geshierage]</td>
<td>Who does your hair? [hoo dæzhier her]</td>
</tr>
<tr>
<td>Congratulations! [k'ŋgræj'lationz]</td>
<td>Let him gas your car for you. [leddim gæshier cär fr you]</td>
<td>casual [kaː-zhyə(w)əl]</td>
</tr>
<tr>
<td>education [edjə·ca·tion]</td>
<td>[wooden chew]</td>
<td>visual [vi-zhyə(w)əl]</td>
</tr>
<tr>
<td>individual [indəvija(w)əl]</td>
<td>[hæven chew? nou, nää chet]</td>
<td>[hæozhier faemlee]</td>
</tr>
<tr>
<td>graduation [græjo(w)ətʃ]</td>
<td>[I'll letcha know]</td>
<td>[hæo-wæzhier trip]</td>
</tr>
<tr>
<td>gradual [græjo(w)əl]</td>
<td>[k'näi getchewa drink]</td>
<td>[hoozhier frend]</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>usual</th>
<th>[yu-zyə³(w)əl]</th>
</tr>
</thead>
<tbody>
<tr>
<td>version</td>
<td>[vrz'hən]</td>
</tr>
<tr>
<td>vision</td>
<td>[vizh'n]</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>put your</th>
<th>[pʊ̆χər]</th>
</tr>
</thead>
<tbody>
<tr>
<td>gradual</td>
<td>[gra-di-jə(w)l]</td>
</tr>
</tbody>
</table>

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.

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 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 americanaecceent(training). There za lättə learn, bə däi hope t' ma ki desen joyablez passible. I shūd pi kapən the(ə)merica nintonash'n pæddern pridy(ə)ezily, although thee(ə)only waydə gəddidiz t' prækti sələv th' time. I(ə)use thee(ə)up'n down, or peak s'n valley zintonashan more thə nai used to. Ivbn payinge tenshən t' pitch, too. Itsləi kwälking dow nə staircase. Ivbn talkimg to(ə)läädəvə merica zla(ə)ləy, 'n they tell me the dämeczər t(ə)understånd. Anyway, I could go(ə)n nə nən, bu(t)thee(ə)improtant thingiz t' lisənəwellən soun(ə) good. Well, whəddyə think? Do(w)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.
Whaddyyu think?
Whajoo do with it?
Howja like it?
When ju geddit?
Whyju tay kit?
Why don chu try it?
Whaddya waitin' for?
Whatcha doin'?
Howzit going?
Where's the whatchamacallit?
Where's whatzisname?
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 **dup**, pleez?
Would you mind if I **tried** it?  Would joo mindifai **try** dit?
Aren't you Bob **Barker**?  Arnchoo Bab **Barker**?
Can't you see it **my** way for a change?  Kænchoo see it **my** way for a change?

Don't you **get** it?  Doancha **geddit**?
I should have **told** you.  I shoulda **toljoo**.
Tell her (that) I **miss** her.  Teller I **misser**.
Tell him (that) I **miss** him.  Tellim I **missim**.

Did you **eat**?  Jeet?
No, **did you**?  No, joo?
Why don't you **get a job**?  Whyncha **getta job**?
I don't know, it's too **hard**.  I dunno, stoo **härđ**.
Could **we go**?  Kwee **gou**?
Let's **go**!  Sko!

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

After a voiced sound:  He had to do it.  [he hæ(d) d' du(w)t]
After an unvoiced sound:  He got to do it.  [he gæ(t) d' du(w)t]
At the beginning of a sentence:  To **be or not to be**.  [t' bee(w)t næ(t)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 me paragraph below—pretty much as you did in Exercise 1-17 on page 16. This time, instead of putting a whole word on each stairstep, put a single sound on each step. This is also similar to the second pan of the Dogs Eat Bones Exercise 1-38 on page 36. Use the liaison techniques you have just learned to connect the words; then regroup them and place one sound unit on a step. As before, start a new staircase every time you stress a word. Remember, new sentences don't have to start new staircases. A staircase can continue from one sentence to another until you come to a stressed word. Pause the CD.
Chapter 3. Cat? Caught? Cut?  
CD 3 Track 5

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

The [æ] Sound

Although not a common sound, [æ] is very distinctive to the ear and is typically American. In the practice paragraph in Exercise 3-2 this sound occurs five times. As its phonetic symbol indicates, [æ] is a combination of [ä] + [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!

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.

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

The Schwa [ə] Sound

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

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

Silent or Neutral?

A schwa is neutral, but it is not silent. By comparison, the silent E at the end of a word is a signal for pronunciation, but it is not pronounced itself: *code* is [kod]. The E tells you to say an [ə]. 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 kæn də it]
I can't do it.  [I kæn't də 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>th't</td>
</tr>
<tr>
<td>than</td>
<td>th'n</td>
</tr>
<tr>
<td>as</td>
<td>'z</td>
</tr>
<tr>
<td>at</td>
<td>'t</td>
</tr>
<tr>
<td>and</td>
<td>'n</td>
</tr>
<tr>
<td>have</td>
<td>h'v</td>
</tr>
<tr>
<td>had</td>
<td>h'd</td>
</tr>
<tr>
<td>can</td>
<td>c'n</td>
</tr>
</tbody>
</table>

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

There are five [æ], ten [ã], 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 latent to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I? V Next, check your answers with the Answer Key, beginning on page 193. Finally, take your markers and give a color to each sound. For example, mark [æ] green, [ã] blue, and [ə] yellow.
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 ust live there.]

Exercise 3-3: Vowel-Sound Differentiation

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

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

Exercise 3-4: Reading the [æ] Sound

The Tæn Mæn

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

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

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 • obstacle • 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

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

What Must the Sun Above Wonder About?

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

* 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

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

Repeat after me.

<table>
<thead>
<tr>
<th>Italian</th>
<th>Italy</th>
</tr>
</thead>
<tbody>
<tr>
<td>attack</td>
<td>attic</td>
</tr>
<tr>
<td>atomic</td>
<td>atom</td>
</tr>
<tr>
<td>photography</td>
<td>photograph</td>
</tr>
</tbody>
</table>

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

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 ... badζ ... bidζ ... 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 bá da bihda bedder budder.

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

This butter’s bitter. This bu(der)’ z bidder.

If I put it in my batter, If I püdi din my ba(der),

It’ll make my batter bitter. Id’ll make my be(der) 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.
   - *Example:* Ted took ten tomatoes.

2. **T is D** in the middle of a word.
   - *Example:* He was content with the contract.

3. **T is Held** at the end of a word.

4. **T is Held before N** in -tain and -ten endings.
   - *Example:* T: laughed [lœft], picked [pikt], hoped [houpt], raced [rast], watched [wächt], washed [wäsht], unearthed [uneartht]
   - *Example:* 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**
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 bāda bida bedder butd]
Pat ought to sit on a lap. [pædā siðānə 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

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 [s]. 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)ton would sound like two words: butt-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** cotton **curtain** on that **window**.
11. We like that certain satin better than the **carton** of cotton **curtains**.
12. The intercontinental **hotel** is in **Seattle**.
13. The frightened **witness** had **forgotten** the important **written** message.
14. The child wasn't **beaten** because he had bitten the **button**.

**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 prin[d]out
13. printer or prin[d]er
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 **in[terview]**.  
   [he hæd ɪnˈtər vɪə]  
2. Try to **enter** the information.  
   [ˈtrɪ,ə nər ɪnˈfɔr mən]  
3. Turn the **printer** on.  
   [trn ðə prɪnˈtə rən]  
4. Finish the **printing**.  
   [ˈfɪnɪʃ ðə ˈprɪntɪŋ]  
5. She's at the **international** center.  
   [ˈʃɪəz ɪnˈtərˌnæʃənəl ˈsɛnər]
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. They won't ever try.
12. What's the point of it?
13. She's the intercontinental representative.
14. Hasn't he?
15. Isn't he?
16. Aren't I?
17. Won't he?
18. Doesn't he?
19. Wouldn't it?
20. Didn'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>wədəi</td>
<td>bədəi</td>
</tr>
<tr>
<td>I'm</td>
<td>wədəim</td>
<td>bədəim</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>wədznt</td>
<td>bədznt</td>
</tr>
<tr>
<td>are</td>
<td>wədr</td>
<td>bədr</td>
</tr>
<tr>
<td>aren't</td>
<td>wədərn</td>
<td>bədərn</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>wəchəl</td>
<td>bəchəl</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?

I don't know wədət məenz
bədət lʊk səkədəi nəd
bəchəw səd thəchəw wʊdənt
I know wəchəw thınk
bədəi don't thədee wɪl
he sed the diff wə ˈkən do(w)t, hɪl help
bədznt dɪˈziər thə swaɪ?
8. **We want** something that isn't **here**.
9. You'll **like** it, **but** you'll **regret** it **later**.
10. But he's not **right** for what **I want**.
11. It's **amazing** what you've **accomplished**.
12. What if he **forgets**?
13. **OK**, but aren't you **missing** something?
14. I think that he's **OK** now.
15. She **wanted** to, but her **car** broke down.
16. We **think** that you're **taking a chance**.
17. 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 lo(t) 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: [ənəˈbɪlvəbəl].

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 [də].
   The only way to get it is to practice all of the time.
   [They only wɛ da gedidizd ə da practice all of the time.]
   Again, this will take time. In the beginning, work on recognizing these patterns when you hear them. When you are confident that you understand the structure beneath these sounds and you can intuit where they belong, you can start to try them out. It's not advisable to memorize one reduced word and stick it into an otherwise overpronounced sentence. It would sound strange.

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

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**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                      CD 3 Track 27

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.

Y Repeat the last group of words.
Once you are comfortable with your tongue in this position, let it just languish there while you continue vocalizing, which is what a native speaker does.
V Repeat again: fillll, fullll, foollll, 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 [fəʊl].

Exercise 5-3: Final El with Schwa                                                 CD 3 Track 28

Repeat after me.

Exercise 5-4: Many Final Els                                                    CD 3 Track 29

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 \[\text{l}a\] sound. For example:

(a) enjoyable as [enjo\text{yal}bələz]
(b) possible [pasəbələ]

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

Here are three examples:

Call

caw [kä] (incorrect)
call [cälə] (understandable)
call [kəlll] (correct)

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

Con

cong [käŋ] (incorrect)
con [känə] (understandable)
con [känən] (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
Repeat after me.

**laid**

Don't pop the final D sound.

**ladle**

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

**lay dull**

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

---

**Exercise 5-11: Final L Practice**  
CD 3 Track 36

Repeat the following lists.

<table>
<thead>
<tr>
<th>üll</th>
<th>ðll</th>
<th>ðæwl</th>
<th>ðll</th>
<th>ðl</th>
<th>ðl</th>
</tr>
</thead>
<tbody>
<tr>
<td>bull</td>
<td>ball</td>
<td>bowl</td>
<td>bell</td>
<td>bale</td>
<td>bowl</td>
</tr>
<tr>
<td>hall</td>
<td>howl</td>
<td>hell</td>
<td>hail</td>
<td>hole</td>
<td>heel</td>
</tr>
<tr>
<td>hauled</td>
<td>howled</td>
<td>held</td>
<td>hailed</td>
<td>hold</td>
<td>healed</td>
</tr>
<tr>
<td>pull</td>
<td>Powell</td>
<td>pell</td>
<td>pail</td>
<td>pole</td>
<td>peel</td>
</tr>
<tr>
<td>wool</td>
<td>wall</td>
<td>well</td>
<td>whale</td>
<td>whole</td>
<td>wheel</td>
</tr>
<tr>
<td>full</td>
<td>fall</td>
<td>foul</td>
<td>fell</td>
<td>fail</td>
<td>foal</td>
</tr>
<tr>
<td>Schultz</td>
<td>shawl</td>
<td>shell</td>
<td>shale</td>
<td>shoal</td>
<td>she'll</td>
</tr>
<tr>
<td>tulle</td>
<td>tall</td>
<td>towel</td>
<td>tell</td>
<td>tale</td>
<td>toll</td>
</tr>
<tr>
<td>vault</td>
<td>vowel</td>
<td>veldt</td>
<td>veil</td>
<td>vole</td>
<td>veal</td>
</tr>
<tr>
<td>you'll</td>
<td>yawl</td>
<td>yawl</td>
<td>yell</td>
<td>Yale</td>
<td>yield</td>
</tr>
<tr>
<td>call</td>
<td>cowl</td>
<td>Kelly</td>
<td>kale</td>
<td>cold</td>
<td>keel</td>
</tr>
</tbody>
</table>

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

---

**Exercise 5-12: Thirty Little Turtles In a Bottle of Bottled Water**  
CD 3 Track 37

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


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**  
CD 3 Track »

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

V 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.

Exercise 5-15: Shifting Your Voice Position

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

Exercise 5-15: Shifting Your Voice Position

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

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

**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

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

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ä] + [ə]</td>
<td>[hä•ərd]</td>
<td>hard</td>
</tr>
<tr>
<td>[e] + [ə]</td>
<td>[he•ər]</td>
<td>here</td>
</tr>
<tr>
<td>[ɛ] + [ə]</td>
<td>[ʃə•ər]</td>
<td>share</td>
</tr>
<tr>
<td>[o] + [ə]</td>
<td>[mo•ər]</td>
<td>more</td>
</tr>
<tr>
<td>[ər] +[ər]</td>
<td>[wər•ər]</td>
<td>were</td>
</tr>
</tbody>
</table>

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

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

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 [wər] and were [wər], it's confusing to know which one has two different vowel sounds (where) and which one has just the [ər] (were). When there is a full vowel, you must make sure to give it its complete sound, and not chop it short, [wə + ər].

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

<table>
<thead>
<tr>
<th>Looks like</th>
<th>Sounds like</th>
</tr>
</thead>
<tbody>
<tr>
<td>word</td>
<td>[wərd]</td>
</tr>
<tr>
<td>hurt</td>
<td>[hart]</td>
</tr>
<tr>
<td>girl</td>
<td>[gərl]</td>
</tr>
<tr>
<td>pearl</td>
<td>[pərl]</td>
</tr>
</tbody>
</table>

The following exercise will further clarify this for you.

Exercise 6-3: How to Pronounce Troublesome Rs

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 [wər•ər]  
2. word [wər•ərd]  
3. whirl [wər•əlr]  
4. world/whirled [wər•əld]  
5. wore/war [wər]  
6. whorl [wər•ərl]  
7. where/wear [wər•əər]

1. Were is pronounced with a doubled [ər]: [wər•ər]
2. Word is also doubled, but after the second [ər], you're going to put your tongue in place for the D and hold it there, keeping all the air in your mouth, opening your throat to give it that full-
voiced quality (imagine yourself puffing your throat out like a bullfrog): [wərərd], word. Not [word], which is too short. Not [wordə], which is too strong at the end. But [wərərd] 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: [wərərd], 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: [wərərd(d)], world/whirled. It should sound almost like two words: wére rolled.

5. Here, you have an [ɔ] sound in either spelling before the [ər]: [woər], 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: [woərəl], whorl.

7. This sound is similar to 5, but you have [ɛ] before the [ər]: [weər], 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 [ɛr], as in embarrass [embærəs]. This sound is particularly clear on the West Coast. On the East Coast, you may hear [embærəs].

Exercise 6-4: Zbigniew's Epsilon List

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

Exercise 6-6; The Mirror Store

Repeat after me.

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

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

Exercise 6-7: Finding the R Sound

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

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 to let you know where your accent is standard and nonstandard.

Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets, talk to Paul 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."

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

A
1. parry
2. ferry
3. stew
4. sheet
5. two
6. choke
7. think
8. come
9. yes
10. wool
11. his
12. late
13. glow
14. Kelly

B
1. bury
2. very
3. zoo
4. girl
5. do
6. joke
7. that
8. gum
9. rate
10. grow
11. me
12. next
13. collect
14. finger

C
1. apple
2. afraid
3. races
4. pressure
5. petal
6. gauge
7. ether
8. bicker
9. accent
10. player
11. shower
12. ahead
13. collect
14. Kelly

D
1. able
2. avoid
3. raises
4. pleasure
5. pedal
6. gouger
7. either
8. bigger
9. exit
10. correct
11. carry
12. swimmer
13. connect
14. finger

E
1. mob
2. off
3. face
4. crush
5. not
6. rich
7. tooth
8. pick
9. tax
10. day
11. now
12. towel
13. needle
14. ring

F
1. mob
2. of
3. phase
4. garage
5. nod
6. ridge
7. smooth
8. Pig
9. tags
10. tower
11. neater
12. same
13. man
14. ring
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:

<table>
<thead>
<tr>
<th>New information</th>
<th>Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>He bought a car.</td>
<td>It feels like mink, but I think it's rabbit.</td>
</tr>
</tbody>
</table>

Contrast

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

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

I applied for the job (not you!).
I applied for the job (but I don't think I'll get it).
I applied for the job (not I applied myself to the job).
I applied for the job (the one I've been dreaming about for years!)
I applied for the job (not the lifestyle!).

Miscellaneous Reminders of Intonation

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

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

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.

<table>
<thead>
<tr>
<th>1. Consonant and Vowel</th>
<th>Put it on.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Pu•di•dan.]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Consonant and Consonant</th>
<th>race track</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ray•stræk]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Vowel and Vowel</th>
<th>No other</th>
</tr>
</thead>
<tbody>
<tr>
<td>[No(w)other]</td>
<td></td>
</tr>
</tbody>
</table>
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 [kaet].

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

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

The American T

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

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

T is D, a softer sound, when it is in the middle of the staircase

- in an unstressed position between vowels, cattle [caddie]

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

- at the end of a word, bought [bɔt]

T is held before N.

- unstressed and followed by -ten or -tain, written [wri(t)en]
- swallowed by N, interview [innerview]

The El

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

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

Application Exercises

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

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

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

To have a friend, be a friend.

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

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

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

   To have a friend, be a friend.

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

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

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

   To have friend, be (y) a friend.

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

   To have a friend, be ə friend.

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

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

---

### 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.**

<table>
<thead>
<tr>
<th>Emotion</th>
<th>Statement 1</th>
<th>Statement 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>anger</td>
<td>I told you it wouldn't work! !</td>
<td>I thought it would!</td>
</tr>
<tr>
<td>excitement</td>
<td>I told you it wouldn't work! !</td>
<td>I thought it would!</td>
</tr>
<tr>
<td>disbelief</td>
<td>I told you it wouldn't work?</td>
<td>And I thought it would?</td>
</tr>
<tr>
<td>smugness</td>
<td>I told you it wouldn't work.</td>
<td>I thought it would. (I-told-you-so attitude)</td>
</tr>
</tbody>
</table>
Review Exercise 5: Varying Emotions continued

humor: I told you it wouldn't work. I thought it would
sadness: I told you it wouldn't work. I thought it would.
relief: I told you it wouldn't work. Whew! I thought it would.
resignation: I told you it wouldn't work. I thought it would.

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. (sullenness)
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 Nenet Shevek in Moscow.

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

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

---

Two-Word Phrases

Review Exercise A: Contrasting Descriptive and Set Phrases

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

<table>
<thead>
<tr>
<th>Descriptive Phrase</th>
<th>Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a short nail.</td>
<td>It's a fingernail.</td>
</tr>
<tr>
<td>It's a chocolate cake.</td>
<td>It's a pancake.</td>
</tr>
<tr>
<td>It's a hot bath.</td>
<td>It's a hot tub.</td>
</tr>
<tr>
<td>It's a long drive.</td>
<td>It's a hard drive.</td>
</tr>
<tr>
<td>It's the back door.</td>
<td>It's the backbone.</td>
</tr>
<tr>
<td>There are four cards.</td>
<td>It's a card trick.</td>
</tr>
<tr>
<td>It's a small spot.</td>
<td>It's a spotlight.</td>
</tr>
<tr>
<td>It's a good book.</td>
<td>It's a phone book.</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 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 __________________
Review Exercise E: Two- and Three-Word Set Phrases

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

Two-Word Set Phrase

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

Three-Word Set Phrase

1. It's a fingernail clipper.
2. It's a pancake shop.
3. It's a hot tub maker.
4. It's a hard drive holder.
5. It's a backbone massage.
6. It's a playing card rack.
7. It's a spotlight stand.
8. It's a phone book listing.
9.
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.

Modified Description  Modified Set Phrase  3-Word Set Phrase

1. a really short nail  a long fingernail  a fingernail clipper
2. a big chocolate cake  a thin pancake  a pancake shop
3. a long, hot bath  a leaky hot tub  a hot tub maker
4. a long, boring drive  a new hard drive  a hard drive holder
5. a broken back door  a new playing card  a backbone massage
6. four slick cards  a bright spotlight  a playing card rack
7. a small black spot  an open phone book  a spotlight stand
8. a well-written book  a blind salesman  a phone book listing
9.  
10. a light housekeeper  (He can't see.) a blind salesman  (He sells blinds.)
11. a green houseplant  (He sells blinds.) a greenhouse plant  (It's from a greenhouse.)
12. It's a
13. It's a
14. 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 (strawcutting 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 pokers. 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.
Review Exercise J: Compound intonation of Numbers  
CD 4 Track 4

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

1. How old is he?  
   He's fourteen. [fortéen]  
2. How long has it been?  
   Fourteen years.  
3. How old is he?  
   He's forty. [fórdy]  
   Forty years.  
   He's forty years old.

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

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

Three-Word Set Phrase  
Modified Three-Word Set Phrase

1. It's a fingernail clipper.  
   It's a new fingernail clipper.
2. It's a pancake shop.  
   It's a good pancake shop.
3. He's a hot tub maker.  
   He's the best hot tub maker.
4. It's a hard drive holder.  
   It's a plastic hard drive holder.
5. It's a backbone massage.  
   It's a painful backbone massage.
6. It's a playing card rack.  
   It's my best playing card rack.
7. It's a spotlight bulb.  
   It's a fragile spotlight bulb.
8. It's a phone book listing.  
   It's an unusual phone book listing.
9. It's a  
   It's a     
10. It's a  
    It's a     
11. It's a  
     It's a     

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

Repeat after me.

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

Review Exercise M: Building Up to Five-Word Phrases

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**
   **Ignorans sån 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.

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 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.

3. [æ], [ä], [ə]

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.

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 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.
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.

**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 [ə]. For the reduced semivowel schwa + R, the throat is relaxed, but the tongue is tense.
Exercise 8-1: Comparing [u] and [ü] (CD 4 Track 15)

Look at the chart that follows and repeat each word. We are contrasting the sound [u] (first column)—a strong, nonreducible sound, 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></th>
<th>[u]</th>
<th>ü</th>
<th></th>
<th>[u]</th>
<th>ü</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>boo</td>
<td>bushel</td>
<td>12.</td>
<td>nuke</td>
<td>nook</td>
</tr>
<tr>
<td>3.</td>
<td>cooed</td>
<td>could</td>
<td>13.</td>
<td>pool</td>
<td>pull</td>
</tr>
<tr>
<td>4.</td>
<td>cool</td>
<td>cushion</td>
<td>14.</td>
<td>pooch</td>
<td>put</td>
</tr>
<tr>
<td>5.</td>
<td>food</td>
<td>food</td>
<td>15.</td>
<td>shoe</td>
<td>sugar</td>
</tr>
<tr>
<td>6.</td>
<td>full</td>
<td>full</td>
<td>16.</td>
<td>suit</td>
<td>soot</td>
</tr>
<tr>
<td>7.</td>
<td>goed</td>
<td>goed</td>
<td>17.</td>
<td>shoot</td>
<td>should</td>
</tr>
<tr>
<td>8.</td>
<td>who'd</td>
<td>hood</td>
<td>18.</td>
<td>stewed</td>
<td>stood</td>
</tr>
<tr>
<td>9.</td>
<td>kook</td>
<td>cook</td>
<td>19.</td>
<td>toucan</td>
<td>took</td>
</tr>
<tr>
<td>10.</td>
<td>crew</td>
<td>crook</td>
<td>20.</td>
<td>wooed</td>
<td>would</td>
</tr>
</tbody>
</table>

Exercise 8-2: Lax Vowels (CD 4 Track 16)

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

<table>
<thead>
<tr>
<th></th>
<th>e</th>
<th>i</th>
<th>ü</th>
<th>ə</th>
<th>ər</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>end</td>
<td>it</td>
<td>un~</td>
<td>earn</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>bet</td>
<td>bit</td>
<td>book</td>
<td>but</td>
<td>burn</td>
</tr>
<tr>
<td>3.</td>
<td>kept</td>
<td>kid</td>
<td>could</td>
<td>cut</td>
<td>curt</td>
</tr>
<tr>
<td>4.</td>
<td>check</td>
<td>chick</td>
<td>chuck</td>
<td>church</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>debt</td>
<td>did</td>
<td>does</td>
<td>dirt</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>fence</td>
<td>fit</td>
<td>foot</td>
<td>fun</td>
<td>first</td>
</tr>
<tr>
<td>7.</td>
<td>fell</td>
<td>fill</td>
<td>full</td>
<td>furl</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>get</td>
<td>guilt</td>
<td>good</td>
<td>gut</td>
<td>girl</td>
</tr>
<tr>
<td>9.</td>
<td>help</td>
<td>hit</td>
<td>hook</td>
<td>hut</td>
<td>hurt</td>
</tr>
<tr>
<td>10.</td>
<td>held</td>
<td>hill</td>
<td>hood</td>
<td>hull</td>
<td>hurl</td>
</tr>
<tr>
<td>11.</td>
<td>gel</td>
<td>Jill</td>
<td>jump</td>
<td>jerk</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>ked</td>
<td>kill</td>
<td>cook</td>
<td>cud</td>
<td>curd</td>
</tr>
<tr>
<td>13.</td>
<td>crest</td>
<td>crypt</td>
<td>crook</td>
<td>crumb</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>let</td>
<td>little</td>
<td>look</td>
<td>lump</td>
<td>lurk</td>
</tr>
<tr>
<td>15.</td>
<td>men</td>
<td>milk</td>
<td>muck</td>
<td>murm</td>
<td>murmur</td>
</tr>
</tbody>
</table>
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 staistep—short and sharp. When the word ends in a voiced consonant, or a vowel, the vowel is on a double staistep. (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 Vowels</th>
<th>Lax Vowels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound</td>
<td>Symbol</td>
</tr>
<tr>
<td>ei</td>
<td>[bât]</td>
</tr>
<tr>
<td>ee</td>
<td>[bêt]</td>
</tr>
<tr>
<td>äi</td>
<td>[bît]</td>
</tr>
<tr>
<td>ou</td>
<td>[bût]</td>
</tr>
<tr>
<td>ooh</td>
<td>[bût]</td>
</tr>
<tr>
<td>ah</td>
<td>[bât]</td>
</tr>
<tr>
<td>â+e</td>
<td>[bæt]</td>
</tr>
<tr>
<td>æ+o</td>
<td>[bæot]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exercise 8-3; Bit or Beat?</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD 4 Track 17</td>
</tr>
</tbody>
</table>

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 staistep—short and sharp. When the word ends in a voiced consonant, or a vowel, the vowel is on a double staistep. (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.
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>1. beat</td>
<td>bit</td>
</tr>
<tr>
<td>2. seat</td>
<td>sit</td>
</tr>
<tr>
<td>3. heat</td>
<td>hit</td>
</tr>
<tr>
<td>4. Pete</td>
<td>pit</td>
</tr>
<tr>
<td>5. feet</td>
<td>fit</td>
</tr>
<tr>
<td>6. niece</td>
<td>miss</td>
</tr>
<tr>
<td>7. geese</td>
<td>his</td>
</tr>
<tr>
<td>8. deep</td>
<td>disk</td>
</tr>
<tr>
<td>9. neat</td>
<td>knit</td>
</tr>
<tr>
<td>10. leaf</td>
<td>lift</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>1. eat</td>
<td>it</td>
</tr>
<tr>
<td>2. beat</td>
<td>bit</td>
</tr>
<tr>
<td>3. keys</td>
<td>kiss</td>
</tr>
<tr>
<td>4. cheek</td>
<td>chick</td>
</tr>
<tr>
<td>5. deed</td>
<td>did</td>
</tr>
<tr>
<td>6. feet</td>
<td>fit</td>
</tr>
<tr>
<td>7. feel</td>
<td>fill</td>
</tr>
<tr>
<td>8. green</td>
<td>grin</td>
</tr>
<tr>
<td>9. heat</td>
<td>hit</td>
</tr>
<tr>
<td>10. heel</td>
<td>hill</td>
</tr>
<tr>
<td>11. jeep</td>
<td>Jill</td>
</tr>
<tr>
<td>12. creep</td>
<td>crypt</td>
</tr>
<tr>
<td>13. leap</td>
<td>lip</td>
</tr>
<tr>
<td>14. meal</td>
<td>mill</td>
</tr>
<tr>
<td>15. neat</td>
<td>knit</td>
</tr>
<tr>
<td>16. peel</td>
<td>pill</td>
</tr>
<tr>
<td>17. reed</td>
<td>rid</td>
</tr>
<tr>
<td>18. seek</td>
<td>sick</td>
</tr>
<tr>
<td>19. sheep</td>
<td>ship</td>
</tr>
<tr>
<td>20. sleep</td>
<td>slip</td>
</tr>
<tr>
<td>21. steal</td>
<td>still</td>
</tr>
<tr>
<td>22. Streep</td>
<td>strip</td>
</tr>
</tbody>
</table>
23. team Tim  Tim is on the team.
24. these this These are better than this one.
25. thief thing The thief took my thing.
26. weep whip Who weeps from the whips?

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

Exercise 8-6: The Middle "I" List

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

~ity [ədəʃə] chemistry  hospitality  opportunity
~ify [əfəi] chronological  humanity  organization
~iated [əˈdɪd] clarity  humidity  partiality
~ible [əˈbɪl] commodity  humility  physical
~ical [əˈsɪkəl] community  identity  pitiful
~imal [əˈmɪləl] communication  imitation  politics
~ization [əˈzaʃən] complexity  immaturity  positive
~ication [əˈseʃən] confidence  immigration  possible
~ation [əˈneʃən] confidentiality  immunity  possibility
~faction [əˈfækəʃən] contribution  incident  president
~ation [əˈteʃən] creativity  individuality  principle
ability  credit  infinity  priority
accident  critical  insecurity  psychological
accountability  cubicule  instability  publicity
activity  curiosity  institute  qualify
adversity  difficult  investigation  quality
America  dignity  invisible  quantify
analytical  disparity  invitation  radical
animal  diversity  janitor  reality
applicant  Edison  Jennifer  rectify
application  application  legaliization  resident
article  article  liability  responsibility
astronomical  auditory  Madison  sacrifice
audible  authority  maturity  sanity
beautiful  availability  medicine  security
brutality  authoritiy  mentality  seminar
calamity  evidence  majoritiy  seniority
California  experiment  maximum  severity
candidate  facility  Michigan  sensitivity
capacity  familiarity  minimum  similar
celebrity  feasibility  minority  skeptical
charity  flexibility  modify  superiority
Christianity  Florida  Monica  technical
clinical  foreigner  monitor  testify

opportunity  organization  partiality  physical
pitiful  politics  positive  possible
possibility  president  principle  priority
psychological  publicity  qualify  quality
quantify  radical  reality  rectify
resident  responsibility  sacrifice  sanity
security  seminar  seniority  severity
sensitivity  similar  skeptical  superiority
technical  testify  typical  uniform
unity  university
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 tū(w)ənderstand.
2. ... easier tü(w)ənderstand.
3. ... easier tənderstand.
4. ... easier tənderstand.
5. ... easier dənderstand.

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

Exercise 8-8: Finding Reduced Sounds  
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 shūd 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,  
wūd wūdchə chək
if a woodchuck  
ifə wūdchək
could chuck  
cūd chək
wood?  
wūd

How many cookies could a good cook cook,  
cūdə gūd kūk kūk
if a good cook  
ifə gūd kūk
could cook  
cūd kūk
cookies?  
cūkeez

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

Exercise 8-10; Büker Wülsey's Cükbük  
Repeat after me.

Boo ker Woo lsey 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

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

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

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Chapter 9. "V" as in Victory

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**  
**CD 4 Track 28**

*Repeat the following words and sounds after me.*

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

**Exercise 9-2: The Vile VIP**  
**CD 4 Track 29**

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

When revising his visitor's version of a plan for a very well-paid avenue, the VIP was advised to reveal none of his motives. Eventually, however, the hapless visitor discovered his knavish views and confided that it was vital to review the plans together to avoid a conflict. The VIP was not convinced, and averred that he would have it vetoed by the vice president. This quite vexed the visitor, who then vowed to invent an indestructible 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**  
**CD 4 Track 30**

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

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

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

Exercise 10-1 : When S Becomes Z

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></th>
<th>S</th>
<th>Z</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>price</td>
<td>prize</td>
</tr>
<tr>
<td>2.</td>
<td>peace</td>
<td>peas</td>
</tr>
<tr>
<td>3.</td>
<td>place</td>
<td>plays</td>
</tr>
<tr>
<td>4.</td>
<td>ice</td>
<td>eyes</td>
</tr>
<tr>
<td>5.</td>
<td>hiss</td>
<td>his</td>
</tr>
<tr>
<td>6.</td>
<td>close</td>
<td>to close</td>
</tr>
<tr>
<td>7.</td>
<td>use</td>
<td>to use</td>
</tr>
<tr>
<td>8.</td>
<td>rice</td>
<td>rise</td>
</tr>
<tr>
<td>9.</td>
<td>pace</td>
<td>pays</td>
</tr>
<tr>
<td>10.</td>
<td>lacy</td>
<td>lazy</td>
</tr>
<tr>
<td>11.</td>
<td>thirsty</td>
<td>Thursday</td>
</tr>
<tr>
<td>12.</td>
<td>bus</td>
<td>buzz</td>
</tr>
<tr>
<td>13.</td>
<td>dust</td>
<td>does</td>
</tr>
<tr>
<td>14.</td>
<td>face</td>
<td>phase</td>
</tr>
<tr>
<td>15.</td>
<td>Sue</td>
<td>zoo</td>
</tr>
<tr>
<td>16.</td>
<td>loose</td>
<td>lose</td>
</tr>
</tbody>
</table>

**nouns**
- books
- maps
- months
- hats
- pops
- bats
- bikes
- laughs

**verbs**
- thanks
- eats
- takes
- speaks

**books**
- waxes
- pencils
- dogs
- trains
- oranges
- clothes
- windows
- washes

**Speakers**
- [prä]
- [äis]
- [prä]
- [äiz]
Exercise 10-2: A Surly Sergeant Socked an Insolent Sailor  CD 4 Track 32

Repeat the S sounds in the paragraph below.

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

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

Repeat the Z sounds in the paragraph below.

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

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

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

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

<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>[yöst ū]</td>
</tr>
<tr>
<td>To be accustomed to</td>
<td>I am used to eating rice.</td>
<td>[yūs ū]</td>
</tr>
<tr>
<td>Z Present passive verb</td>
<td>Chopsticks are used to eat rice.</td>
<td>[yöstd ū]</td>
</tr>
<tr>
<td>Simple past</td>
<td>I used chopsticks to eat rice.</td>
<td>[yöstd]</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

Always be a little kinder than necessary.

1. **Intonation**
   Always be a little kinder than necessary.

2. **Word Groups**
   Always be a little kinder than necessary.

3. **Liaisons**
   Always be a little kinder than necessary.

4. **[æ][ä][ə]**
   æweez be a litted.kindær than necessary.

5. **The American T**
   Always be a little kinder than necessary.

6. **The American R**
   Always be a little kinder than necessary.

7. **Combination of concepts 1 through 6**
   æweez be a litted kindær than necessary.

**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**

2. **Word Groups**

3. **Liaisons**

4. **[æ][ä][ə]**

5. **The American T**

6. **The American R**

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

**Chapter 11. Tense and Lax Vowels**

In this chapter, we tackle tense and lax vowels. This is the difference between [ä], tense, and [ε], lax, [e], 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 ä column, they all have the same ah sound. Repeat.*

<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>æ</td>
<td>æo</td>
<td>ä</td>
<td>i</td>
<td>å</td>
<td>ĕ</td>
<td>ū</td>
<td>ūū</td>
</tr>
<tr>
<td>1. at</td>
<td>out</td>
<td>ought</td>
<td>I'd</td>
<td>ate</td>
<td>eat</td>
<td>ooze</td>
<td>own</td>
</tr>
<tr>
<td>2. bat</td>
<td>about</td>
<td>bought</td>
<td>bite</td>
<td>bait</td>
<td>beat</td>
<td>boot</td>
<td>boat</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 [neim], not [nem]. The first [ē] sound (14) is the American. The same 5 [æ] sounds can be found as in Exercise 3-2 on page 74, plus the [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?
Tense vowels use the lips and jaw muscles.

Exercise 11-3: Lax Vowels  
As we saw in Chapter 8, these are the lax vowels.

<table>
<thead>
<tr>
<th></th>
<th>i</th>
<th>ì</th>
<th>ø</th>
<th>æ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>end</td>
<td>it</td>
<td>un~</td>
<td>earn</td>
</tr>
<tr>
<td>2.</td>
<td>bet</td>
<td>bit</td>
<td>book</td>
<td>but</td>
</tr>
<tr>
<td>3.</td>
<td>kept</td>
<td>kiss</td>
<td>could</td>
<td>cut</td>
</tr>
<tr>
<td>4.</td>
<td>check</td>
<td>chick</td>
<td>chuck</td>
<td>church</td>
</tr>
<tr>
<td>5.</td>
<td>debt</td>
<td>did</td>
<td>does</td>
<td>dirt</td>
</tr>
<tr>
<td>6.</td>
<td>fence</td>
<td>fit</td>
<td>foot</td>
<td>fun</td>
</tr>
<tr>
<td>7.</td>
<td>fell</td>
<td>fill</td>
<td>full</td>
<td>furl</td>
</tr>
<tr>
<td>8.</td>
<td>get</td>
<td>gill</td>
<td>good</td>
<td>gut</td>
</tr>
<tr>
<td>9.</td>
<td>help</td>
<td>hit</td>
<td>hook</td>
<td>hut</td>
</tr>
<tr>
<td>10.</td>
<td>held</td>
<td>hill</td>
<td>hood</td>
<td>hull</td>
</tr>
</tbody>
</table>

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

- e slightly tease bet
- i more relaxed bit
- ì even more relaxed put
- ø throat is completely relaxed but

Exercise 11-4: Lax Vowels Practice Paragraph  
Again, go over this paragraph and mark the lax vowels, starting with [ɛ]. The first one (of about 12 possible) is in hello or American. The first [i] sound (of 9 to 22) may be found in is. (The numbers are approximations because you may have already reduced the [ɛ] of hello and the [i] of is into swus.) 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.

Sày, Rày, tâke a tack. A high-tack tack? No, Rày, a high-tech tack, eight high-tech tacks, tâke them. Then find a wày to mâke a plâce for the tacks on the dây bed. Hey, you lây the tacks on the pâper plâce mat on the tâble, not on the dây bed, Rày. At your âge, why do you always mâke the sâmé mistrâkes?

late lack let tâke tack tech mate mat met
hâil Hal hell fâte fat fetch cane can Ken
Exercise 11 -6: Pick a Peak

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 peak picking week, though, Peter, a peak picker's peak picker, realized that he was not deep. This is not easy for a peak picker to admit and it pitched Peter into a pit of peak picking despair. He was pitiful for six weeks and then lifted himself to hitherto unrevealed personal peaks.

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

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

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 millionaire was impressed by the equipment.

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

1. The two elderly Texas millionaires're impressed by the sophisticated electronic eavesdropping equipment.
2. The two elderly Texas millionaires were impressed by the sophisticated electronic eavesdropping equipment.
3. At the moment, the two elderly Texas millionaires're being impressed by the sophisticated electronic eavesdropping equipment.
4. The two elderly Texas millionaires' ll be impressed by the sophisticated electronic eavesdropping equipment.
5. The two elderly Texas millionaires'd be impressed by the sophisticated electronic eavesdropping equipment if there were more practical applications for it.
6. The two elderly Texas millionaires'd've been impressed by the sophisticated electronic eavesdropping equipment if there had been more practical applications for it.
7. The two elderly Texas millionaires that've been so impressed by the sophisticated electronic eavesdropping equipment are now researching a new program.
Exercise 11-7: Compound Nouns and Complex Verbs continued  CD 4 Track 44

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

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

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

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've been impressed by the sophisticated electronic eavesdropping equipment.

15. Given the circumstances, the two elderly Texas millionaires shouldn't've 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've been impressed by the sophisticated electronic eavesdropping equipment, but we're not sure.

19. The two elderly Texas millionaires couldn't've 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've 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>
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<tbody>
<tr>
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</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.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Object</th>
</tr>
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<tbody>
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</table>
Exercise 11-10: Practical Application—U.S./Japan Trade Friction

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

\[
\begin{array}{lll}
\text{[æ]} \text{cat} & \text{[ɑ]} \text{part} & \text{[æ]} \text{make} \\
\text{[ə]} \text{final} & \text{[ɛ]} \text{parallel} & \text{[o]} \text{war}
\end{array}
\]

\[
\begin{array}{ll}
\text{may} & \text{mæ} \\
\text{eek} & \text{æən}
\end{array}
\]

\[
\begin{array}{llllllllllll}
\text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{H} & \text{I} & \text{J} & \text{K} & \text{L} \\
\text{æ} & \text{æo} & \text{u} & \text{i} & \text{ee} & \text{ü} & \text{ε} & \text{a} & \text{ə} & \text{ä} & \text{r} & \text{āl}
\end{array}
\]

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

**Exercise 11-11: Presidential Candidates' Debate**

Tha prezadant tnamarou naidiz expectadiniz stidav th yoonyan mesaj th propouz federal sabzadeez th help lou[wink] femleeez ouvrkam th sou-kald dijadal davaid. Izidapropree[sky] st yusuav gavrmt fonz th hendeoat kampyudrz an
prväid innernet äkkss to thou hu caen\(^{(a)}\)ford it; and if nät, why nät. Will begin with Mr. Keez.

I think this iz another keis wheer pälbishanz try do jampin thô bændwægon åv samthing that's going ån in thee\(^{(5)}\) åcänneme, sou evreelbâdez gonna think that they aekhollee hæv samthing to do with thô razolt when thô dont. Therz nou need fr this. Wirâl redding see to ær thô prapouzlz fr thô distrobyushan åv free PeeCees, nät beis dän sam pälbishan meiking å judgment ån spending taxeipeyr mane, bat beis dän thô self-instrå åv thou hu hui\(^{(w)}\)är involvd in å nyu world, å nyu world ån which p'rïspëishan iz thô kee do präffit— and in which ther iz aekhollee å strång insentiv among thou hu prïspëaidin thô präivat sektor tô giv akssss tô indavijals sou thet they ç'n impruv thô âparyunadeez fr präffit, fr infarmeishn shering. Thëts what's älreedee bin going ån—it will kontinü. Ther iz nou need fr thô governânt tô prætend that it needs tô teik leedership hir. I think thëts jost palïskol pâsjuring.

Senator McCain.

I bëleev thît wee du hæv å präblam. äen thëdz that ther'izå growing gæp between thô hævz and hæv-nâts åm amerâka, thôuz thadhr sibl do teik pärzîn thës infarmeishn tekniåljeå ån thôuz thît hævnt. Wee took å mejiar step forward when wee dasaidad do wäi\(^{(1)}\)ër evree skool ån lybreize åm amerika tô the\(^{(2)}\)innarnet. Thëtså gûd prougrûm. Wee hæv tô hæv step tu, three, ån four, which meenz gûd akwïmpánt, gûd teecharz ånd gûd classroomz. No, I wûdn du\(^{(w)}\)it d'rektlee. Bat thérz lâts åv weiz th'chyu kon inkérj korprâfëishnz, who ån thôirself interst, wüd wânt tô prävaid... wüd raseev teksk benfîts, wüd raseev kredit, ånd many åther weiz fr beeing involvd in thë skoolz, in upgreidding thë kwâldée åv akwïmpánt thît thei hæv, thë kwâldée åv thô stüdânts ånd thërby prävaidång å mach-needed well-treind wûrkfors.

Thæng kyu. Mr. Forbz.

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

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

Senator McCain.

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

*Thank you. Mr. Forbes.*

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**Chapter 12. Nasal Consonants**

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>rum⁵</td>
<td>run⁵</td>
<td>rung⁵</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] [er]. Because R can be considered a consonant, its sound is included here. For pronunciation purposes, however, elsewhere this book treats it as a semivowel.

Exercise 13-1: Throaty Consonants

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>reheat</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.

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

[ks] Following the letter C or other unvoiced consonants

[gz] Followed by a vowel and usually stressed on the second syllable

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 Caracas.

G
The Wizard of Og

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who was his name?</td>
<td>Og</td>
</tr>
<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?

Final Diagnostic Analysis

After a year, you're ready for the final 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 to let you know where your accent is standard and nonstandard.

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.

Telephone Tutoring

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

A 1. pat 1. bat 1. apparition 1. abolition 1. lap 1. lab

B 2. fat 2. vat 2. a rifle 2. arrival 2. life 2. live


E 5. ten 5. den 5. latter 5. ladder 5. ought 5. odd


G 7. thing 7. the 7. author 7. other 7. breath 7. breathe

H 8. core 8. gore 8. lacking 8. lagging 8. snack 8. snag


K 11. her 11. my 11. actual 11. arrive 11. down 11. mudder

L 12. lice 12. not 12. behind 12. climber 12. ball 12. name


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.

1. soo(ə)rεindit
2. shee(y)organizdr råfəs
3. gecher r'port dən
4. wɜrjə püd't
5. shezhier yuzhaw²l teləvizhən stär

Get a better water heater.

Gedda bedder wädr heedr.

alter later
intern enter
data deter
metal metallic
let led

1. rubber band practice with nonsense syllables
2. Ed found a job.
3. Max cut his finger.
4. Mary flew a kite.
5. Rick passed the test.
6. Our car lost a wheel.

Chapter 1-13. Review and Expansion

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

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

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.
6. He speaks it.
7. They sold it.
8. They chased him.
9. She did some.
10. We designed one.

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

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

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

**Review Exercise 1-7: Individual Practice**

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

\[
\begin{array}{ccc}
\text{CEO} & \text{ATM} & \text{IRS} \\
\text{BMW} & \text{JFK} & \text{M&M} \\
\text{See Eee Oh} & \text{Ei Tee Em} & \text{Ai Are Ess} \\
\text{Bee Em Dubbayou} & \text{Jay Eff Kay} & \text{emanem} \\
\text{Catch} & \text{Nate} & \text{Area Code} \\
\text{Zip Code} & \text{Date} & \text{213} \\
\text{90291} & \text{9/15/88} \\
\end{array}
\]

Review Exercise 1-20: Sound/Meaning Shifts

\[
\begin{array}{ccc}
\text{icy} & \text{achy} & \text{history} \\
\text{interest} & \text{orange} & \text{eunuch} \\
\text{I see.} & \text{a key} & \text{his tree} \\
\text{in trust} & \text{arrange} & \text{unique} \\
\text{attic} & \text{comedy} & \text{a tick} \\
\text{committee} & \text{pair of dice} & \text{under where?} \\
\text{underwear} & \text{sell fish} & \text{unbalanced} \\
\end{array}
\]

Review Exercise 1-21: Squeezed-Out Syllables

\[
\begin{array}{ccc}
\text{actually} & \text{business} & \text{comfortable} \\
\text{different} & \text{every} & \text{favorite} \\
\text{family} & \text{vegetable} & \\
\text{[æk·chully]} & \text{[biz·ness]} & \text{[c'hɑ·mfərˈtəbl]} \\
\text{[dif·rənt]} & \text{[ev·ri]} & \text{[fəˈveɹt]} \\
\text{[fæm·li]} & \text{[vej·ərˈtəbl]} & \\
\text{finally} & \text{general} & \text{interest} \\
\text{[fən·lə]} & \text{[dʒen·ərəl]} & \text{[ɪnˈtrɛst]} \\
\text{natural} & \text{orange} & \text{probably} \\
\text{[nætʃərəl]} & \text{[ɔrənʤ]} & \text{[prəˈbli]} \\
\text{separate} & \text{several} & \\
\text{[səpəˈret]} & \text{[sevərəl]} & \\
\end{array}
\]
Review Exercise 1-22: Syllable Patterns

1. la! cat la-a... dog
2. la-la a dog la-la hot dog
3. la-la-la la-la-la 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-la la-la-la-la It's my hot dog. a hot dog stand 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 date 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 Whitet," the young girl was banished from her glorious castle to live in the dark woods. She met seven dwarves, and they lived in a small hut. The evil witch tried to kill the poor girl with a poisoned apple, but she was saved by a handsome prince. They had a beautiful wedding and lived happily ever after.
Review Exercise 1-28: Sentence Stress with Set Phrases

<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 dinner time, 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
2. a French restaurant
3. French food
4. a french fry
5. french toast
6. a french horn
7. French-Canadian
8. a French teacher
9. a french door

Review Exercise 1-34: Contrasting Descriptive and Set Phrases

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

Review Exercise 1-35: Contrast of Compound Nouns

1. a dark room
2. a darkroom
3. an antique shop
4. a chemistry set
5. a chemical reaction
6. a sixth sense
7. a police station
8. a radio station
9. orange juice
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)

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Noun Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>erode</td>
<td>The floods erode the mountains.</td>
</tr>
<tr>
<td>eroded</td>
<td>The floods 're eroding the mountains.</td>
</tr>
<tr>
<td>are eroding</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>will erode</td>
<td>I'll erode the mountains.</td>
</tr>
<tr>
<td>would erode</td>
<td>I'd erase the mountains.</td>
</tr>
<tr>
<td>would have eroded</td>
<td>I've erased the mountains.</td>
</tr>
<tr>
<td>that have eroded</td>
<td>I've erased the mountains.</td>
</tr>
<tr>
<td>have eroded</td>
<td>I've erased the mountains.</td>
</tr>
<tr>
<td>ought to erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>should erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>should not erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>should've eroded</td>
<td>I've erased the mountains.</td>
</tr>
<tr>
<td>would not have eroded</td>
<td>I've erased the mountains.</td>
</tr>
<tr>
<td>could erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>could not erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>could have eroded</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>could not have eroded</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>might erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>might have eroded</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>must erode</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>must have eroded</td>
<td>I'll erase the mountains.</td>
</tr>
<tr>
<td>can erode</td>
<td>I'll erase the mountains.</td>
</tr>
</tbody>
</table>
Review Exercise 1-39: Consistent Pronoun Stress in Changing Verb Tenses

can't erode 25. The floods can't erode the mountains.  

\[ \text{the fl'dz kæn}^{(d)} \text{əroudz th' mæon}^{(d)nz} \]

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.
   th' flad ðãrəud th' mæon^{(d)}nz əvri dæi

2. The floods eroded the mountains for centuries.
   th' flad zərəudəd th' mæon^{(d)nz} fər sɛn ʃr-ərez

3. The floods're eroding the mountains right now.
   th' flad ərəudɪŋ th' mæon^{(d)nz} ɹɪt əʊn

4. The floods'd erode the mountains if this kept up.
   th' flad zədəroʊd th' mæon^{(d)nz} ɪf ɪt'd kɛpt əp

5. The floods'd erode the mountains if this keepsap
   th' flad zədəroʊd th' mæon^{(d)nz} ɪf ɪt's kɛpəp

Review Exercise 1-42: Contrast Practice

would erode 5. The floods'd erode the mountains.
   th' flad zədəroʊd th' mæon^{(d)nz}

had eroded 9. The floods'd eroded the mountains.
   th' flad zədəroʊd th' mæon^{(d)nz}

would have eroded 6. The floods'd've eroded the
   th' flad zədəroʊd th' mæon^{(d)nz}

that have eroded 7. The floods that've eroded the mountains. th’ floods zədərəoud’d th’ maʊən(0)nz
will erode 4. The floods’ll erode the mountains. th’ floods zədərəoud th’ maʊən(0)nz
would erode 5. The floods’d erode the mountains. th’ floods zədərəoud th’ maʊən(0)nz
would have eroded 6. The floods’d’ve eroded the mountains. th’ floods zədərəoud’d th’ maʊən(0)nz
have eroded 8. The floods’v eroded the mountains. th’ floods zədərəoud’d th’ maʊən(0)nz
had eroded 9. The floods’d eroded the mountains. th’ floods zədərəoud th’ maʊən(0)nz
will have eroded 10. The floods’ll’ve eroded the mountains. th’ floods zədərəoud’d th’ maʊən(0)nz
would erode 5. The floods’d erode the mountains. th’ floods zədərəoud th’ maʊən(0)nz
ought to erode 11. The floods ought to erode the mountains. th’ floods zədə eərəoud th’ maʊən(0)nz
can erode 24. The floods can erode the mountains. th’ floods c’nərəoud th’ maʊən(0)nz
can’t erode 25. The floods can’t erode the mountains. th’ floods cæn(0)ərəoud th’ maʊən(0)nz

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(0)tell you]  negative
I can tell you. [I kæən tell you]  extra positive
I can’t tell you. [I kæn(0)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

Nouns | Verbs
--- | ---
an accent | [æksˈnət] to accent | [æksənt]
a contract | [kənˈtrækt] to contract | [kənˈtrækt]
an insert | [ɪnsərt] to insert | [ɪnsərt]
an object | [əˈbɛkt] to object | [əˈbɛkt]
progress | [prəˈɡrɛs] to progress | [prəˈɡrɛs]

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

Nouns/Adjectives | Verbs
--- | ---
alternate | [ˈɔltərnət] to alternate | [ˈɔltərnət]
estimate | [ˈestəmət] to estimate | [ˈestəmət]
separate | [ˈsепərət] to separate | [ˈsепərət]

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>voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>unvoiced</td>
<td>The president hoped to veto the bill.</td>
<td>Deposit it to my account, please.</td>
</tr>
<tr>
<td>voiced</td>
<td>Their boss told them to wait.</td>
<td>The coach showed us how to pitch.</td>
</tr>
<tr>
<td>At</td>
<td>Everyone stared at the mess.</td>
<td>Stay at my house for a while.</td>
</tr>
<tr>
<td>unvoiced</td>
<td>Jim looked at his watch impatiently.</td>
<td>Jim looked at his watch impatiently.</td>
</tr>
<tr>
<td>voiced</td>
<td>Stay at my house for a while.</td>
<td>He's at his brother's.</td>
</tr>
<tr>
<td>It</td>
<td>They said it took too long.</td>
<td>They said it took too long.</td>
</tr>
<tr>
<td>unvoiced</td>
<td>Do you think it turned out?</td>
<td>Do you think it turned out?</td>
</tr>
<tr>
<td>voiced</td>
<td>Let's keep it in perspective.</td>
<td>Let's keep it in perspective.</td>
</tr>
<tr>
<td>For</td>
<td>The students all worked for hours.</td>
<td>Can we keep it for another day?</td>
</tr>
<tr>
<td>From</td>
<td>We learned it from the coach.</td>
<td>We learned it from the coach.</td>
</tr>
<tr>
<td>In</td>
<td>The tourists came from all over.</td>
<td>We learned it from the coach.</td>
</tr>
<tr>
<td>In</td>
<td>We made it just in time.</td>
<td>We made it just in time.</td>
</tr>
<tr>
<td>An</td>
<td>The place was in an uproar.</td>
<td>The place was in an uproar.</td>
</tr>
<tr>
<td>And</td>
<td>It was an odd remark.</td>
<td>It was an odd remark.</td>
</tr>
<tr>
<td>Or</td>
<td>He's an open book to me.</td>
<td>He's an open book to me.</td>
</tr>
<tr>
<td>Or</td>
<td>Everyone sat and chatted for a while.</td>
<td>Everyone sat and chatted for a while.</td>
</tr>
<tr>
<td>Or</td>
<td>It was getting later and later.</td>
<td>It was getting later and later.</td>
</tr>
<tr>
<td>Or</td>
<td>We had two or three options.</td>
<td>We had two or three options.</td>
</tr>
<tr>
<td>Or</td>
<td>No one could see or hear anything.</td>
<td>No one could see or hear anything.</td>
</tr>
<tr>
<td>Are</td>
<td>The neighbors are complaining again.</td>
<td>The neighbors are complaining again.</td>
</tr>
<tr>
<td>Your</td>
<td>Whose shoes are these?</td>
<td>Whose shoes are these?</td>
</tr>
<tr>
<td>One</td>
<td>The door's on your left.</td>
<td>The door's on your left.</td>
</tr>
<tr>
<td>The</td>
<td>Are you on your way yet?</td>
<td>Are you on your way yet?</td>
</tr>
<tr>
<td>The</td>
<td>There's another one later.</td>
<td>There's another one later.</td>
</tr>
<tr>
<td>The</td>
<td>The other one's in here.</td>
<td>The other one's in here.</td>
</tr>
<tr>
<td>A</td>
<td>Did he pass the test?</td>
<td>Did he pass the test?</td>
</tr>
<tr>
<td>A</td>
<td>Let's take a cab.</td>
<td>Let's take a cab.</td>
</tr>
<tr>
<td>Of</td>
<td>What's the tallest building in America?</td>
<td>What's the tallest building in America?</td>
</tr>
<tr>
<td>Of</td>
<td>Would you like a piece of pie?</td>
<td>Would you like a piece of pie?</td>
</tr>
<tr>
<td>Of</td>
<td>They'll be gone for a couple of weeks.</td>
<td>They'll be gone for a couple of weeks.</td>
</tr>
<tr>
<td>Of</td>
<td>Do you think you can do it?</td>
<td>Do you think you can do it?</td>
</tr>
<tr>
<td>Can</td>
<td>Can you believe it?!</td>
<td>Can you believe it?!</td>
</tr>
<tr>
<td>Had</td>
<td>We think he'd never done it before.</td>
<td>We think he'd never done it before.</td>
</tr>
<tr>
<td>Would</td>
<td>They'd always done it that way.</td>
<td>They'd always done it that way.</td>
</tr>
<tr>
<td>Would</td>
<td>Why would he tell her?</td>
<td>Why would he tell her?</td>
</tr>
<tr>
<td>Would</td>
<td>I don't know if he'd agree.</td>
<td>I don't know if he'd agree.</td>
</tr>
</tbody>
</table>

Sounds Like...

[th' prezadnt houptə veetou th' bill] [d'päz'diðə mya keənə], pleez]
[ther bəsə toldəmdə weɪt] [the kəc həʊdə pɪtʃ]
[everyone stərds(ə) th' mess] [stə(ə) my həʊə frə whɪə]
[jim lʊk d'diz wætʃim pəɪʃ'ntlə] [heez'diz bəθrərz]
[they sedi(ə) tʊk toʊ læŋ] [du(ə) tɪŋ kɪt tɜrn dəʊt]
[kekpi(ə) fr n'thər dæt] [lɪts kəpədɪn pɜrsək'dv]
[kwæt ki(ə) f rə n'thər dæt] [θ' stʊndə tsæl wrkt frəhæwərz]
[θ' rɪən di(ə) frm θ' kəʊtʃ] [wə mIət jæsɪn tɪm]
[θ' plevəzwæznənæp rɔɔr] [it wəznəd rəmərk]
[heəz nəʊpən bɪk tə me] [θ' ði stæl wɜrkt frəhæwərz]
[we rɪən di(ə) frm θ' kəʊtʃ] [θ' rɪəz nəθər w'n lɪədr]
[θ' w'z gædɪŋ lɪədən lɪədr] [wə hæd tu(w)ər tɾɪʃnəz]
[nəʊ w'n kəd səd(ə) hɪrənən θɪŋ] [nəʊ w'n kəd səd(ə) hɪrənən θɪŋ]
[θ' nɪbrəz k'mpleɪ nɪŋə gən] [hoot shooz theez]
[θ' dɔər zænər lɛft] [fər yu(ə)nər wəjət]
[θ' rɪəz nəθər w'n lɪədr] [w'n v'mz æə(ə) sədə]
[θ' w'z gædɪŋ lɪədən lɪədr] [θi tʃər frə kəʊtʃ ləʊkə]
[θ' w'z gædɪŋ lɪədən lɪədr] [dɪdɪ ɪəs tɛsθ tɪst]
[θ' w'z gædɪŋ lɪədən lɪədr] [lɛts tɪkə kæb]
[θ' w'z gædɪŋ lɪədən lɪədr] [wts th' tɔləst bɪldɪŋ inəmərəkə]
[θ' w'z gædɪŋ lɪədən lɪədr] [Jlæɪko peəs pie]
[θ' w'z gædɪŋ lɪədən lɪədr] [θelt bɪ gæn frə kəʊtʃ ləʊkə]
[θ' w'z gædɪŋ lɪədən lɪədr] [djuθ tʃɪŋ k'ən du(ə)nət]
[θ' w'z gædɪŋ lɪədən lɪədr] [k'nuə bli:vr]
[θ' w'z gædɪŋ lɪədən lɪədr] [wə tʃɪŋ kɛd nəvər dənət b'fɔr]
[θ' dəwəz dənət θæt θæt] [θ' dəwəz dənət θæt θæt]
[θ' dəwəz dənət θæt θæt] [wə wʊdɔ tələr]
[θ' dəwəz dənət θæt θæt] [əi dəu nə if hədə gri]
Was  Who was on the phone? [hoo w'zän th' foun]
The drummer was off beat. [th' dräm w'zäf beet]

What  Let's see what he wants. [let see wädé wänst]
Who knows what it is? [hoo nou w'd'z]

Some  Some of it got in my eyes. [s'm'v't gädin my äiz]
Somebody took my place. [s'mb'dee tük my pleis]

Review Exercise 1-54: Intonation and Pronunciation of "That"
Relative Pronoun  The grapes that he bought were sweet. [th' greips the dee bät wr sweet]
Conjunction  We hope that you'll be there. [we houp the chüll bee there]
Demonstrative  Don't do that! [doun(0)du that]
Combination  I know that you'll like that car that you bought. [ái nou the chüll like thet cär the chew bät]

Review Exercise 1-55: Crossing Out Reduced Sounds
Think the United Auto Workers can beat Caterpillar Inc. in their bitter contract battle? Before placing your bets, talk to Paul Branan, who can't wait to cross the picket line at Caterpillar's factory in East Peoria. Branan, recently laid off by a rubber-parts plant where he earned base pay of $6.30 an hour, lives one block from a heavily picketed gate at the Cat complex. Now he's applying to replace one of 12,600 workers who have been on strike for the past five months. "Seventeen dollars an hour and they don't want to work?" asks Branan. "I don't want to take another guy's job, but I'm hurting, too."

Review Exercise 1-56: Reading Reduced Sounds
Think the United Auto Wrkrs can beat Cat'pill'r Inc. in their bi'tter contract battle? B'fore plac'ng y'r bets, talk t' Paul Bran'n, who can't wait f' cross th' p'cket line t' Cat'pill'r's fac'try in East Peoria. Bran'n, rec'ntly laid off by' r'bb'rs parts plant where he 'rned base pay'v $6.30'n hour, l'ves w'n block fr'm' heav'ly p'ck't'd gate t' Cat complex. Now he's applying to replace one of 12,600 wrkrs who h've b'n on strike f'r th' past five m'nth's. "Sev'nteen doll'rs an hour 'nd th' y's don't want t' work?" asks Bran'n. "I don't want t' take 'n'ther guys job, b't I'm h'ring, too."

Review Exercise 1-57: Phrasing
Birds lay eggs.

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! 6. She had to do it, ____________?
2. That was fun, ___________! 7. She'd rather do it, ___________?
3. You don't have a clue, ___________! 8. She'd better do it, ___________!
4. He wouldn't forget, ___________? 9. She'd never do it, ___________?
5. They can do it over, ___________? 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." 161

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>
</tr>
</thead>
<tbody>
<tr>
<td>that</td>
<td>that</td>
</tr>
<tr>
<td>than</td>
<td>then</td>
</tr>
<tr>
<td>as</td>
<td>æz</td>
</tr>
<tr>
<td>at</td>
<td>æt</td>
</tr>
<tr>
<td>and</td>
<td>ænd</td>
</tr>
<tr>
<td>have</td>
<td>hav</td>
</tr>
<tr>
<td>had</td>
<td>hæd</td>
</tr>
<tr>
<td>can</td>
<td>cæn</td>
</tr>
</tbody>
</table>

We think th't we can get there in time.
It's harder th'n she thought.
It was'z flat'z a pancake.
We jumped't the chance.
The speaker went on'n on.
How h'v you been?
I wish we h'd been there.
Let me know if you c'n be there.

Review Exercise 3-3: Vowel-Sound Differentiation

<table>
<thead>
<tr>
<th>æ</th>
<th>ɵ</th>
<th>ə</th>
<th>ou</th>
<th>a</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>ask</td>
<td>often</td>
<td>under</td>
<td>over</td>
<td>April</td>
<td>ever</td>
</tr>
<tr>
<td>back</td>
<td>ball</td>
<td>bunch</td>
<td>both</td>
<td>baby</td>
<td>bend</td>
</tr>
<tr>
<td>cap</td>
<td>cop</td>
<td>cup</td>
<td>cope</td>
<td>cape</td>
<td>kept</td>
</tr>
<tr>
<td>dash</td>
<td>dot</td>
<td>does</td>
<td>don't</td>
<td>date</td>
<td>desk</td>
</tr>
<tr>
<td>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, Æ, 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[n] to ha[ve] 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 Paul's tall daughter play softball and volleyball. Paul's daughter is called Molly. Molly starts playing softball in March and ends in August. She plays volleyball in October. Tom is Molly's godfather. They have a lot in common. Tom bought Molly a ball. When Molly saw the ball, she tossed it in the air. "Thanks a lot, Tom!"

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

S'nday 'n M'nday

Monday is su[ch a wo]nderfu[l day. Bu[t Su]nday is mu[ch more wo]nderfu[l tha[n M]nday! W[e have so mu[ch fu]n on S][unday, and we mu[st ru[n on M]nday. Wha[t trou]ble ... Dou[g mu[st ru[n on Su][nday and M]nday. Dou[g has no fu[n.

Review Exercise 4-1: Stressed and Unstressed T

paternal pattern critique critic

Review Exercise 4-3: Rule 1—Top of the Staircase
1. Tell Tina's tailor to take two tucks in the top of Tim's trousers tomorrow.
2. We try and try, but Todd still tells us to try harder.
3. Terry had a tingling in her toes until the doctor took her temperature.

Review Exercise 4-4: Rule 2—Middle of the Staircase
1. What a totally naughty little daughter! [wəð tɔʊndli nɪdʒ lɪdl dædr]
2. Matty got a little cottage in the city. [mædi gɔt ˈlɪdl ˈkædʒ ɪn thɪ ˈʃɪddee]
3. Letty bought a lot of bottles for Katie. [lɛtɬi bɔt əd ˈbɔtliz fr ˈkeidʒ]

Review Exercise 4-5: Rule 3—Bottom of the Staircase
1. Matt got to put Jim's pet rat back in the cage. [mæt tɒt ˈpjuː tɪmz ˈpiːt ræt bæk ɪn ˈkeɪ]
2. Pat set the date with Kate. [pæt ˈset ɪn ˈdeɪ əˈkɛt]
3. It's not what they went for. [ɪts nɒt ðeɪ ˈwɜnt fɔ]

Review Exercise 4-6: Rule 4—"Held T" Before N
1. Whitney saw lightning on the mountain. [ˈwɪtəni sɔ liŋ ˈlɪŋ ən ði mænˈtən]
2. He was certainly a frightening accountant. [he wəz sɜˈnli əˈkwɪntəˈkɒntə əˈkaʊntənt]
3. That was a rotten way to shorten the curtain! [ðæt wəz rətən wεd ˈʃɔrtən ən ˈkærənt]

Review Exercise 4-7: Rule 5—The Silent T
1. We had twenty interviews on May 22. [wɛ hæd twɛnti ˈɪntəvjuːz ən meɪ tjuˈniŋ]
2. They don't even want a percentage. [θeɪ dəʊ ˈniːvən ən ˈprɛsə ˈdʒɪən]
3. We took advantage of the interruption. [wi tʊkəd ˈvæntɪv əˈdʒɪdʒ ən ˈɪntrəˈpɔlʃən]
Review Exercise 4-10: T Combinations in Context
1. But he said that it’s OK. [badē sed thadit sou kēi]
2. It’s not what you want, but it’s what you get. [its nāt wəchə wənt, badits wəchə get]
3. What a way to get what he wants! [wədə wəidə get wadē wənts]

Review Exercise 4-11: Voiced and Unvoiced Sounds with T
paw  pod  pot  bah  bawd  bought
par  pard  part  bar  bard  Bart
pall  palled  palt  ball  balled  Balt

Review Exercise 5-2: Sounds Comparing L with T, D, and N
<table>
<thead>
<tr>
<th>Beginning</th>
<th>Middle</th>
<th>End</th>
</tr>
</thead>
<tbody>
<tr>
<td>lab  nab  tab  dab  Ellie</td>
<td>any  Eddie  bill  bit  bid</td>
<td></td>
</tr>
<tr>
<td>lot  not  tot  dot  caller</td>
<td>Conner  cotter  sill  sin  sit  sid</td>
<td></td>
</tr>
<tr>
<td>lie  night  tie  die  alley</td>
<td>Annie’s  at ease  bowl  bone  boat  bode</td>
<td></td>
</tr>
</tbody>
</table>

Review Exercise 5-3: Final El with Schwa
1. bill  2. bull  3. pool  4. bail
   bi-ə-lə  bō-ə-lə  pū-(w)ə-lə  bay-(y)ə-lə
5. bell  6. peel  7. Buell  8. pearl
   bə-ə-lə  pə-(y)ə-lə  byū-(w)ə-lə  pr-iə-lə

Review Exercise 5-4: Many Final Els
1. bill  2. bull  3. pool  4. bail
   bi-əlll  bō-əlll  pū-(w)əlll  bay-(y)əlll
5. bell  6. peel  7. Buell  8. pearl
   bə-əlll  pə-(y)əlll  byū-(w)əlll  pr-iəlll

Review Exercise 5-5: Liaise the Ls
1. call him [kălîm]  2. visible [vizəbəl]

Review Exercise 5-7: Silent Ls
1. would  could  should
2. chalk  talk  walk
3. already  always  almost

Review Exercise 5-8: Hold Your Tongue!
Let Larry’s little lily leaves fall off.

Review Exercise 5-9: Bill and Ellie
Bill still calls Ellie all the time. He’ll really be glad when she calls back, but it may be a while. He slowly dials the telephone for the twelfth time. Trill, trill, trill. No luck. Well, Ellie will feel ill when Bill is in the hospital. He might fall from the windowsill. ”Ellie? Hello! Are you well?” Saved by the bell!

Review Exercise 5-11 : Final L Practice
| üll  ell  æwl  ell  ale  oll  eel  dl |
| bull  ball  bowel  bell  bale  bowl  Beal  bottle |
| pull  pall  Powell  pell  pail  pole  peel  poodle |
| full  fall  foul  fell  fail  foal  feel  fetal |
Review Exercise 5-12: A Frontal Lobotomy?
I'd rather have a frontal lobotomy than a bottle in front of me, chortled the gentle little man, or was it the little gentleman? But anyway, it'll take a battle to test his mettle. What'll he do to get a handle on the whole kit and caboodle? I don't want to meddle, but what if he flies off the handle again? Out of luck, that's what!

Review Exercise 5-13: Speed-reading
Repeat the paragraph from Review Exercise 1-55 as quickly as possible.

Review Exercise 5-14: Tandem Reading
Repeat the paragraph from Review Exercise 1-55 along with me.

Review Exercise 6-1 : R Location Practice
[g], [gr], Greg, grin, grand, gray, cray, care, core, corner, curl, girl, urban, her, earn, earth, world, were, word

Review Exercise 6-2: Double Vowel Sounds with R

Review Exercise 6-3: How to Pronounce Troublesome Rs

Review Exercise 6-4: Zbignlew's Epsilon List

Review Exercise 6-5: R Combinations

Review Exercise 6-6: Roy the Rancher
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

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

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

<table>
<thead>
<tr>
<th>Set Phrase</th>
<th>Modified Set Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It's a wildcat.</td>
<td>It's a fierce wildcat.</td>
</tr>
<tr>
<td>2. It's an egg timer.</td>
<td>It's a plastic egg timer.</td>
</tr>
<tr>
<td>3. It's a car crash.</td>
<td>It's a catastrophic car crash.</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>1. a dark black cat</td>
<td>a fierce wildcat</td>
<td>a wildcat preserve</td>
</tr>
<tr>
<td>2. a totally scrambled egg</td>
<td>a plastic egg timer</td>
<td>an egg timer bell</td>
</tr>
<tr>
<td>3. 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>1. It's a fierce wildcat.</td>
<td>It's an astonishingly fierce wildcat.</td>
</tr>
<tr>
<td>2. It's a plastic egg timer.</td>
<td>It's an old plastic egg timer.</td>
</tr>
<tr>
<td>3. 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] She's thirty 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>1. It's a wildcat preserve.</td>
<td>It's a new wildcat preserve.</td>
</tr>
<tr>
<td>2. It's an egg timer bell.</td>
<td>It's a loud egg timer bell.</td>
</tr>
<tr>
<td>3. 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 landlady can spare a little food." Sensing what he was about to say, she snapped, "No! I have barely enough for myself!" "My good woman," he said, "On the contrary! I'd like to cook you a sumptuously rich dinner...of rock soup!" She was naturally very suspicious, but she let him in. He boiled some clear, fresh water, added three clean rocks, and hung the dented old kettle in the old fireplace. He tasted the mysterious liquid concoction. "This is truly delicious," he declared, "but it would be so much better with just one little vegetable." She begrudgingly gave him a small limp carrot and two dry onions. "Yum," he said happily. "But if only..." Bit by bit, he cajoled the lonely housewife into making a savory stewpot. The two of them sat down, smiled at each other, and enjoyed a fabulous dinner together.

Review Exercise M: Building Up to Five-Word Phrases

1. 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.

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 English</td>
<td>He</td>
<td>studies English</td>
<td></td>
</tr>
</tbody>
</table>

**Rule A: Descriptive Phrases**

| pretty good | a good shot | a pretty good shot |
| really long  | a long talk  | really very long   |
| fairly rubbery | a rubber hose | 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>
</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(ə) do it] (negative) I can't do it. [I kæn(ə) do it] (extra negative)

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

<table>
<thead>
<tr>
<th></th>
<th>u</th>
<th>ü</th>
</tr>
</thead>
<tbody>
<tr>
<td>soon</td>
<td>book</td>
<td>Luke</td>
</tr>
<tr>
<td>cooed</td>
<td>could</td>
<td>woood</td>
</tr>
<tr>
<td>shoed</td>
<td>should</td>
<td>tool</td>
</tr>
</tbody>
</table>

Review Exercise 8-2: Lax Vowels

e i ü o ar
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. even</td>
<td>if</td>
</tr>
<tr>
<td>2. bean</td>
<td>been</td>
</tr>
<tr>
<td>3. deal</td>
<td>dill</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.
It's important to provide perfect principles for young people.

Hopscotch, lollipops, hula hoops, and popsicles keep a little nipper happy.

Laptop computers put payroll, payables, and spreadsheets at our fingertips.

It's impossible to predict population patterns.

Review Exercise 10-1: S or Z?

Betty bought a bit of butter.
Ben believes Bill broke Bob's box.
Billions of bagels are being baked in Brooklyn.
Babies babble and blow bubbles.
Bananas come from Cuba.

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

Review Exercise 11-3: Lax Vowels

Review Exercise 11-7: Compound Nouns and Complex Verbs
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 keepersought 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></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Review Exercise 12-2: Ending Nasal Consonants

<table>
<thead>
<tr>
<th>M</th>
<th>N</th>
<th>NG</th>
</tr>
</thead>
<tbody>
<tr>
<td>rum²</td>
<td>run²</td>
<td>rung²</td>
</tr>
<tr>
<td>some</td>
<td>son</td>
<td>sung</td>
</tr>
<tr>
<td>hum</td>
<td>hun</td>
<td>hung</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

<table>
<thead>
<tr>
<th>ks</th>
<th>gz</th>
</tr>
</thead>
<tbody>
<tr>
<td>excite</td>
<td>[eksæɪt] example [ægzæmp']l</td>
</tr>
<tr>
<td>extra</td>
<td>[ɛkstrə] exactly [ægzəkli]</td>
</tr>
<tr>
<td>except</td>
<td>[eksəpt] examine [ægzæman]</td>
</tr>
<tr>
<td>excellent</td>
<td>[ɛksələnt] exit [ægzɪt]</td>
</tr>
</tbody>
</table>

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 an unquenchable thirst for Mexican rum. Baxter had had a pair of strange experiences in the area, but he was still game to accomplish his goal in the exiled purgatory of the great, dry Sahara. When he saw that his patients were to be camels, however, he packed up and took off for green England, without a single pang of regret.

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Nationality Guides

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

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

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

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

Read all the nationality guides—you never know when you'll pick up something useful for yourself. Although each nationality is addressed individually, there are certain aspects of American English that 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 à ø (including the æø 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**

Bob sees Sue

Nouns generally indicate new information and are stressed.

He her sees

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

\[\begin{align*}
\text{ma}^1 & \quad \text{—} \\
\text{ma}^2 & \quad /
\text{ma}^3 & \quad \checkmark \\
\text{ma}^4 & \quad \text{\_}
\end{align*}\]

**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 — ma1, ma2, ma3, and ma4. One of the last two will sound pretty good, usually ma3. You may need to come up with a combination of ma3 and ma4, 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 ma3. It sounds like rain3.

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

It sounds like ma3. It sounds like rain3.

From this point on, you only need to periodically listen for the appropriate ma, substituting it in for words or syllables.

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.

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 1.

<table>
<thead>
<tr>
<th>Written</th>
<th>Chinese Accent</th>
<th>American (with Liaisons)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tell him</td>
<td>teo him</td>
<td>tell</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

**Goal**

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

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

**Goal**

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

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

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

```
net

\[\text{Involved}\]
\[\text{may} \quad eem\]

\[\text{Voiced}\]
\[\text{y} \quad i\]
```

**Pronunciation**

The most noticeable nonstandard pronunciation is the lack of final /ə/. This can be corrected by either liaisons, or by adding a tiny schwa after it (l1th or l3) 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 [œ], 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 ae sound doesn't exist in Chinese, so it usually comes out as å 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 å sound can easily be misplaced. The å 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 å instead of [o]; astronomy, call, lang, progress, etc.

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

The schwa is typically overpronounced based on spelling. Work on Chapter 1, Intonation, and Chapter 3, Pronuciation. 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 [ü] sound is generally overpronounced to ooh. Again, spelling is the culprit. Words such as smooth, choose, and too are spelled with 2 o's and are pronounced with a long u sound, but other sounds such as look and good are spelled with 2 o's but are pronounced halfway between ih and uh; [tük] and [güd].

In most Chinese dictionaries, the distinction between i and é is not made. The é 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 å 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.

Draw!

He draws.
He does draw.
He is drawing.
He is not drawing.
He is not always drawing.
He has not always been 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 o täimu izu ito? connect the two í's, and let the other consonants move over to connect with the vowels, w'täi mi zit? Start with the held ı in Chapter 4 and use that concept for the rest of the final consonants.

### Pronunciation

<table>
<thead>
<tr>
<th>Written English</th>
<th>The only way to get it is to practice all of the time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>American accent</td>
<td>The only way do geddidiz do practisällay th' time.</td>
</tr>
<tr>
<td>Japanese accent</td>
<td>Zä ondee weh tsu getto ito izu tsu pudäctees odu obu zä taimu.</td>
</tr>
</tbody>
</table>

### æ

The æ doesn't exist in Japanese; it usually comes out as å, so last sounds like lost. You need to raise the back of your tongue and drop your jaw to produce this sound. Work on Chapter 3, which drills this distinctively American vowel.

### ä

The ä sound is misplaced. You have the å sound, but when you see an o, you want to say o, so hot sounds like hohto instead of haht. Here's one way to deal with it. Write the word stop in katakana — the four characters for su + to + hold + pu, so when you read it, it sounds like stohppu. Change the second character from to to: su + ta + hold + pu, it will sound like stop. This will give you a good reference point for whenever you want to say å instead of o: impossible, call, long, problem, etc.

### o

You may pronounce the letter o as å 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.

<table>
<thead>
<tr>
<th>toun</th>
<th>tone</th>
<th>nout</th>
<th>note</th>
<th>houm</th>
<th>home</th>
<th>ounli</th>
<th>only</th>
<th>coul</th>
<th>coal</th>
<th>jouk</th>
<th>joke</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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!

### ü

Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for ü and û. 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'ler] will sound like [see-mee-lär]. Most likely, you overpronounce the lax vowel i to eee, so that sit is mispronounced as seat. Reduce the lax i almost to a schwa; sit should sound like s't. In most Japanese dictionaries, the distinction between i and è 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, d, s, k, p, ch, f) mean that the vowel is short and sharp; voiced final consonants (t, d, z, g, b, j, v) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

### The Japanese R = The American T
Betty bought a bit of I need a lot of time.

I bought a bike. my motto

Could he show him? The 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.

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

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

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:

<table>
<thead>
<tr>
<th>F</th>
<th>V</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>fat</td>
<td>vat</td>
<td>bat</td>
</tr>
<tr>
<td>face</td>
<td>vase</td>
<td>base</td>
</tr>
<tr>
<td>fear</td>
<td>veer</td>
<td>beer</td>
</tr>
</tbody>
</table>

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

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

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, jì, dzu, de, do for voiced. Try going from unvoiced ssssssue to zzzzzzoo, 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 algo.</td>
<td>I want to eat something.</td>
<td>I want to eat 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 possiblility 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 study</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 _e_, _â_ and _a_. 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 _z_ 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 bara bǐra</th>
<th>Betty bought a bit of</th>
<th>ai nira lara taim</th>
<th>I need a lot of time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ai! Caracol!</td>
<td>I caught a cold.</td>
<td>mai marou</td>
<td>my motto</td>
</tr>
<tr>
<td>Cưri du it?</td>
<td>Could he do it?</td>
<td>mirin</td>
<td>meeting</td>
</tr>
<tr>
<td>ui ara gou</td>
<td>We ought to go.</td>
<td>aim naran taim</td>
<td>I'm not on time.</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—not touching the top of the mouth. The Spanish pronunciation of _r_ is usually the written vowel and a flap _r_ at the end of a word (_feeler_ is pronounced like _feelehd_) or a flap in the beginning or middle (_throw_ sounds like _tdoh_). In English, the pronunciation of _r_ doesn't change if it's spelled _r_ or _rr_.

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

**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)**

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

*Jes, I jelled at jou yesterday* can be heard in some countries such as Argentina. *hielo*  *yellow* (not *jello*) *ies*  *yes*  *iu*  *you*.

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

Because of spelling, the *ã* sound can easily be misplaced. The *ã* sound exists in Spanish, but it is represented with the letter *a*. When you see the letter *o*, you pronounce it [o], so *hot* sounds like *hoht* instead of *haft*. 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 *hoht* in English. This will give you a good reference point for whenever you want to say *ã* instead of *o*: *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ã*, *ø*, *u*

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

**The Spanish O = The American OU**

You may pronounce the letter *o* as *ã* or *a* when it really should be an *o*, as in *only*, *most*, *both*. Make sure that the American *o* sounds like [ou], *ounli*  *only*  *joup*  *hope*  *nout*  *note*.

*æ* The *æ* sound doesn’t exist in Spanish, so it usually comes out as *ã*, so *last* sounds like *lost*. 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 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*!

*ʊ* The [ʊ] 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 *ee*. *Sit* comes out as *seat*. In most Spanish dictionaries, the distinction between *i* and *ẽ* is not made. Practice the four sounds — *it*, *beat*, *bid*, *bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that...
Once you have the device in place, simply allow your vocal cords to vibrate and you will then have a v.

There was a woman from Spain who used to say, "Es imposible que se le quite el acento a uno," pronouncing it, "Esh imposhible que se le quite el athento a uno." In her particular accent, s sounded like ʃ, 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

<table>
<thead>
<tr>
<th>Tense</th>
<th>Single</th>
<th>Double</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lax</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>bə-uhl</td>
<td>bal</td>
</tr>
</tbody>
</table>

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>
<tr>
<td>fear</td>
<td>weer</td>
<td>beer</td>
<td>foul</td>
<td>vowel</td>
<td>bowel</td>
</tr>
</tbody>
</table>

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

### Plosive

<table>
<thead>
<tr>
<th>Unvoiced</th>
<th>Voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>b</td>
</tr>
</tbody>
</table>

### Sibilant

<table>
<thead>
<tr>
<th>Unvoiced</th>
<th>Voiced</th>
</tr>
</thead>
<tbody>
<tr>
<td>f</td>
<td>v</td>
</tr>
</tbody>
</table>

The final n is often mispronounced ng — meng rather than men. Put a tiny schwa at the end to finish off the n, menə, as explained on page 89.

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].

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 /ʃ/, 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).

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

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.

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

There was a woman from Spain who used to say, "Es imposible que se le quite el acento a uno," pronouncing it, "Esh imposhible que se le quite el athento a uno." In her particular accent, s sounded like ʃ, 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 odahodah odahodah intonation to something resembling peaks and valleys.

The oooonly way to geediz to prweawweaawewktis 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 thr•teen, while 30 sounds like thr-dee. 14 is for•teen, and 40 is for•dee

**Liaisons**

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

**Pronunciation**

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

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.

<table>
<thead>
<tr>
<th>T</th>
<th>D</th>
<th>T</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>tennis</td>
<td>Dennis</td>
<td>ten</td>
<td>den</td>
</tr>
<tr>
<td>time</td>
<td>dime</td>
<td>to</td>
<td>do</td>
</tr>
</tbody>
</table>

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.
The æ sound usually sounds like ā. 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.

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

Far forward and uttered through rounded lips.

Russian

Intonation

Russian intonation seems to start at a midpoint, and then cascades down. The consequence is that it sounds very downbeat. You definitely need to add a lilt to your speech—more peaks, as there're already plenty of valleys. To the Russian ear, English can have a harsh, almost metallic sound due to the perception of nasal vibrations in some vowels. This gives a clarity to American speech that allows it to be heard over a distance. When Russian speakers try to imitate that "loudness" and clarity, without the American speech music, 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 [dosvedânyâ] 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.

The [æ] sound doesn't exist in Russian, so last is demoted to the lax e, lest. In the same way, Russian speakers reduce actually to ekeually, 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.

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 jōb instead of jāāb. 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 ā instead of o; biology, call, long, problem, etc. Focus on Chapter 3, differentiating ā, ā, ə.

Conversely, you may pronounce the letter o as ō or ō 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], ouly, moust, bouth. This holds true for the diphthongs as well — oi should sound like ou-ee.

The schwa is often overpronounced to ā, which is why you might sound a little like Count Dracula when he says, I want to sāck your blād instead of I want to sāk your blād. Don't drop your jaw for the neutral schwa sound; it's like the final syllable of spasiba (sp'siba), not [sp'sibā]. Similarly, in English, the schwa in an unstressed syllable is completely neutral; famous is not [fay-moos], but rather [fay-m's].

Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for a while. The tense vowel in famous is not [fay-moos], but rather [fay-m's].

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.

### The Russian R = The American T

The Cyrillic r is a consonant. This means that it touches at some point in the mouth. Russian speakers usually roll their rs (touching the ridge behind the top teeth), which makes it sound like a d to the American ear. The American r is not really a consonant anymore—the tongue should be curled back, and the r produced deep in the throat—not touching the top of the mouth. The Russian pronunciation of r is usually the written vowel and a flap r at the end of a word (feeler sounds like feelah) or a flap in the beginning or middle (throw sounds like tōoh).

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 féerst. (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•æ, not k•yæ.

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 hyef 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 шиа for shoes, not щу.

You may find yourself replacing the voiced and unvoiced \( th \) sounds with \( tld \) or \( s/z \), saying дат'инг or зэт'инг 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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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.
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!

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; lísk and lísk. Leuc and queue with a French accent are very close.

French speakers overpronounce the lax vowel i to eee, so sit comes out like seat. Reduce the soft i to a schwa; sit should sound like s't. In most French dictionaries, the distinction between i and 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.

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Also, watch out for cognates such as typique/typical, pronounced [tee•peek] in French, and [ti•p'•kl] in American English. Many of them appear in the Middle "I" List on page 125.

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

On the other hand, you may pronounce the letter o as â or ø when it really should be an o, as in only, most, both. Make sure that the American o sounds like [ou], ounly, moust, bouth. This holds true for the diphthongs as well — oi sounds like o-u-ee.

French people have the most fascinating floating h. Part of the confusion comes from the aitch, which is totally different from the American aitch. Allow a small breath of air to escape with each aitch.

The nasal combination in~ and -en are often pronounced like en and ūn, so interesting [intr' sting] sounds like in•ter•e•st•ing, and enjoy [enjoy] and attention [at•ten•sh•ʌn] sound like ānjoy and ăn•see•en.

### 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 fingerhut, literally a finger hat, and a red hat would be a rote hut, with the same intonation and meaning shift as in English.

Liaisons

German word connections are also quite similar to American ones. Consider how In einem Augenblick actually is pronounced ineine maugenblick. The same rules apply in both languages.

Pronunciation

j A salient characteristic of German is the unvoicing of j, so you might say 7 am Cherman instead of 7 am German. Work with the other voiced pairs (p/h, s/z, klg) and then go on to ch/j while working with J words such as just, Jeff, German, enjoy, age, etc.

V Another difference is the transposing of v and w. When you say Volkswagen, it most likely comes out Folksvagen. It works to rewrite the word as Wolksvagen, which then will come out as we say Volkswagen. A Germany student was saying that she was a visiding scholar, which didn't make much sense — say visiding with a German accent — it'll sound like visiting in American English.

th In German, the tee aitch is usually pronounced t or d.

r The German r is in the same location as the American one, but it is more like a consonant. For the German r, the back of the tongue rasps against the soft palate, but for the American r, the throat balloons out, like a bullfrog.

æ The æ sound doesn't exist in German, so it usually comes out as â or é, so class sounds like class, You need to work on Chapter 3, which drills this distinctly American vowel.

a 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; liök 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’it. In most German dictionaries, the distinction between i and ë 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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Also, watch out for words such as chemical/Chemikalie, pronounced [ke•mii•kä•lee•eh] in German, and [kamak] in American English. Many of them appear in the Middle "I" List on page 125.

ä Because of spelling, the ä sound can easily be misplaced. The ä sound exists in German, but is represented with the letter a. When you see the letter o, you pronounce it [o], so lot sounds like loht instead of laht. Remember, most of the time, the letter o is pronounced ah. You can take a sound that already exists in German, such as laat (whether it means anything or not) and say it with your native
Korean

Intonation

While English is a stress-timed language, Korean is a syllable-timed language. Korean is more similar to Japanese than Chinese in that the pitch range of Korean is also narrow, almost flat, and not rhythmical. Many Korean speakers tend to stress the wrong word or syllable, which changes the meaning in English (They'll sell fish and They're selfish.) Korean speakers tend to add a vowel to the final consonant after a long vowel: b/v (babe/beibu and wave/weibu), k/g (make/meiku and pig/pigu), and d (made/meidu.) Koreans also insert a vowel after s/h/ch/j (wash/washy, church/churchy, bridge/brijy), and into consonant clusters (bread/bureau). It is also common problem to devoice final voiced consonants, so that dog can be mispronounced as either dogu or dock.

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 either bagup, chegup, and weegend; and cap is sounds like cab is. Another liaison problem occurs with a plosive consonant (p/b, t/d, k/g) just before a nasal (m, n, ng)—Koreans often nasalize the final consonant, so that pick me up and pop music sound like ping me up and pom music.

Pronunciation

l/r At the beginning of a word or in a consonant cluster, l and r are confused, with both being pronounced like the American d, which can be written with the letter t (glass or grass sound like either gurasu or gudasu, and light or right sound like raitu or daitu). The final r is usually dropped (car/kaa).

f The English f does not exist in Korean, so people tend to substitute a p. This leads to words such as difficult sounding like typical to the American ear. When a Korean speaker says a word from the F column, it's likely to be heard by Americans as being from the P column.

æ The exact ae 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 distinctively American vowel.

ä The ä sound is misplaced. You have the ä sound when you laugh hahaha, but when you see
The Korean R = The American T

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

Betty bought a bit of
아이 니팔라라 타임
미안 마로우
아임 나라 타임
이 need a lot of time.
I need a lot of time.
Could he do it?
We ought to go.

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 [byood*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.

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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.
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

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.

Exercise 1-29: Making Set Phrases

1. la 1.3d 1.4d 1.4c 1.4b 13.3b
2. 1b 2.4f 2.4d 2.4b 2.4b 14.3b
3.3d 3. 2a 3.3b 3. 2a 3.4a 15.4b
4. 4d 4.2b 4.3c 4. 2b 4.3c 16.4c
5.3d 5.3d 5.3b 5.3bcd 5.4b 17.3a
6.4e 6.4f 6.2a 6.3a 6.4f 18.4d
7. 4d 7.3b 7.2a 7.4b 7.3d 19.4b
8. 2a 8.3d 8.3b 8.3d 8.4f 20.4c
9.2a 9. 4e 9.3b 9. 4d 9.4d 21.4b
10.3c 10. 4f 10.4d 10.4c 10.4e
11. 4f 11.4b 11.3b 11.4a 11.3c
12. 4e 12.4e 12.3c 12.4b 12.3b
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** back
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 other **office**.
10. Let's play **football** on the **weekend** in **New York**.
11. **"Jingle Bells"** is a nice **song**.
12. Where are my **new shoes**?
13. Where are my **tennis shoes**?
14. I have a **headache** from the **heat wave** in **South Carolina**.
15. The **newlyweds** took a **long walk** in Long **Beach**.
16. The little **dog** was sitting on the **sidewalk**.
17. The **famous athlete** changed clothes in the **locker room**.
18. The **art exhibit** was held in an **empty room**.
19. There was a **class reunion** at the **high school**.
20. The **headlines** indicated a new **policy**.
21. We got **on line** and went to americanaccent **dot com**.
22. The **stock options** were listed in the **company directory**.
23. All the **second-graders** were out on the **playground**.

**Exercise 1-48: Regular Transitions of Adj. and Verbs**

1. You need to **insert** a paragraph here on this newspaper **insert**.
2. How can you **object** to this **object**?
3. **And** 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 separeit the general topic into sepr't categories.

Exercise 1-51: Extended Listening Practice
1. I'd like to have it at eight, if at all possible. [äi•dläik•t e•vi•d•ea•t•i•f•ä•däll•pä•sa•bal]
2. I'm afraid it's back-ordered. [äi•m'•frei•dits•bæ•kor•drd]
3. Let's go over it again. [let•s•go•ou•v•ri•d•s•bæ•drgrn]
4. Try to put it off for another hour. [trä•d•p•wü•d•di•däff• fr•rø•na•thræ•wr]
5. Talk it over with the other operator. [tärk•i•dou•v•r•w•i•d•s•r•k•p•ræ•ri•d•dr]
6. The accounts have all been updated. [the•y•s•e•p•wün•d•f•väll•b•i•mæp•d•r•d•sd]
7. Send them a fax about the problem. [sen•d•d•m•t•fæk•s•bæ•o•f•th•p•ræ•blæm]
8. Don't even think about it! [dou•nee•v•n•t•bæ•d•it]
9. We hope he'll OK it. [we•hou•p•i•lou•k e•i•yit]
10. He'll really put you on the spot if you make a mistake. [hill•ri•lee•p•u•wän•t•spä•ri•m•mis•t•eik]

Exercise 1-60: Tag Endings
1. isn't he 2. can't he 3. does she 4. didn't they 5. do 6. isn't it
7. aren't I 8. will you 9. doesn't he 10. don't we 11. haven't we 12. didn't we 13. didn't I
14. hadn't we 15. hadn't we 16. wouldn't we 17. hasn't it 18. could you 19. won't you 20. shouldn't he
21. shouldn't he 22. did I 23. will I 24. don't you 25. aren't you 26. didn't you 27. did you 28. isn't it

Exercise 2-4: Consonant / Vowel Liaisons
1. ree donly 2. få läff 3. fällo wə pän 4. cə min 5. cā lim
6. se lit 7. ta kout 8. fa də way 9. sik so 10. eh may

Exercise 2-8: Consonant / Consonant Liaisons
1. busine seal 2. cred(ό)check 3. the topfile 4. sellnine newcars 5. siddown
6. someplan znec dluck 7. ch(έ)kashing 8. le(θ)thema(κ) conditions
9. hadthe 10. bothdays

Exercise 2-9: Vowel / Vowel Liaisons
1. go(ʷ)anywhere 2. so(ʷ)änest 3. through(ʷ)är 4. you(ʷ)är 5. he(y)iz
6. do(ʷ)äi 7. f(y)æskt 8. to(ʷ)open 9. she(y)äweez 10. too(ʷ)äffen

Exercise 2-11 : T, D, S, or Z Liaisons
1. dijoo 2. hoozhier 3. jesjer 4. jesjer 5. misshue
6. tisshue 7. gâcher 8. wherzhier 9. c'ngrajolâtionz 10. hæjer
Exercise 2-12: Finding Liaisons and Glides

Hello, my name is __________. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the 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

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 4-12: Finding American T 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 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.
   [äi•dläik•ːə•hæ•vi•dæ•dæi•t•fə•dæll•pæ•sə•bəl]
2. I'm afraid it's back-ordered.
   [äi•m•fri•səts•bæ•kə•drd]
3. Let's go over it again.
   [lets•gə•wou•vr•ri•dr•də•gən]
4. Try to put it off for another hour.
   [træi•də•pwü•di•dæff•fr•rə•nə•thr•ræ•wr]
5. Talk it over with the other operator.
   [tæ•ki•dou•vr•wθ•θi•ya•thr•ræ•pr•ræy•dr]
6. The accounts have all been updated.
   [θi•ya•kæən•tsə•væll•bɪ•næp•dəi•dæd]
7. Send them a fax about the problem.
   [sən•dæ•mə•fæk•sə•bæə•θə•prə•blæm]
8. Don't even think about it!
   [dou•ni•væn•θiŋk•kə•bæə•dɪt]
9. We hope he'll OK it.
   [wi•hou•pi•lou•kæ•i•jɪt]
10. He'll really put you on the spot if you make a mistake.
    [hil•ri•lee•pwü•chəu•wæn•θə•spæ•dɪ•fiu•mə•kə•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
2. paper bag
3. lunch bag
4. convenience store
5. convenient store
6. homework
7. good writer
8. Los Angeles
9. paper bag
10. moving van
11. everything
12. new paper
8. apple pie
9. pineapple
10. all things

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 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
2. a baby-sitter
3. a palm tree
4. a crab cake
5. a tea cup
6. a bottle opener

Review Ex. 1-35: Contrast of Compound Nouns
1. a dark room
2. a darkroom
3. an antique shop
4. an antique dealer
5. an antique chair
6. a new video
7. the video store
8. a coffee table
9. hot coffee
10. a coffeepot
11. a chemistry set
12. a chemical reaction
13. a sixth sense
14. six cents
15. a sixth grader
16. the sixth grade
17. long hair
18. a hairdresser
19. a haircut
20. the wrong station
21. a police station
22. a radio station
23. orange juice
24. a guitar case
25. an electric guitar
26. trick photography
27. a photo-op
28. a wedding ceremony
29. a beautiful ceremony
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 boys 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 alter him 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 estimate the payment.

Review Ex. 1-51: Extended Listening Practice
1. We think he's got to get over it.
2. Does anyone know how to get a line of credit?
Review Ex. 1-60: Tag Endings
1. is there
2. wasn’t it
3. do you
4. would he
5. can’t they
6. didn’t she
7. wouldn’t she
8. hadn’t she
9. would she
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)tendollar zdown.
2. Bu(t)Tommake(s)so much juice.
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, å, ø, and ð Sounds
Think the Unidød ådø Workers can beat Cædæpillar Inc. in their bidder cæntræct badael? Before placing your bets, talk to Päl Brænæn, who can’t wait to crass the pickæt line at Cædæpillar’s factory in East Peoria. Brænæn, resantly laïf by a rubber-pærts plænt where he earned base pay of $6.30 an haør, lives wan blæk fræm a haevæly pickædad gate at the Cæt cæmplæx. Næo he’s applying to ræplæce wan af twælf theæsænd sæx hændæd wørkers who have been ân stæik for the past fæiv monæts. “Seventeen dâllærs on haør and they don’t wænt to wørk?” æks Brænæn. “I don’t want to take anæðær guy’s jæb, bod I’m hærding, too.”

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