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УНИВЕРСИТЕТ ИМ. Н.А. ДОБРОЛЮБОВА**

**Учебно-методические материалы по систематизирующему курсу  
фонетики английского языка для студентов I-II курсов отделения  
английского языка переводческого факультета**

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Учебно-методические материалы по систематизирующему курсу фонетики английского языка для студентов I-II курсов отделения английского языка переводческого факультета. – Нижний Новгород: Нижегородский государственный лингвистический университет им. Н.А. Добролюбова, 2006 - 78с.

Настоящие учебно-методические материалы предназначены для организации самостоятельной работы студентов I-II курсов переводческого факультета по систематизирующему курсу фонетики английского языка, целью которого является ознакомление студентов с основами фонетического строя английского, его отличия от фонетического строя родного (русского) языка, а также привитие студентам навыков и умений реализации в речи сегментных и суперсегментных единиц английского языка.

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## Введение

Данные учебные материалы предназначены для студентов I-II курсов переводческого факультета при работе над фонетической стороной речи. Существующие учебники и учебные пособия по практической фонетике английского языка рассчитаны на аспектное преподавание английского языка, когда фонетика является отдельным предметом.

Введение в учебный план переводческого факультета систематизирующего курса фонетики потребовало создать специальные учебно-методические материалы, которые знакомят студентов с основами фонетического строя английского языка, его основных отличий от фонетического строя родного (русского) языка, а также дают возможность студентам приобрести и совершенствовать практические навыки и умения в реализации сегментного и суперсегментного уровней английского языка. Материалы включают в себя практические упражнения для отработки наиболее сложных фонетических явлений (ассимиляция, адаптация) и звуковых комплексов, представляющих особые сложности для русских учащихся.

Таким образом, студент получает как необходимый минимум теоретических знаний, так и возможность совершенствовать свои произносительные умения. Последнее наиболее актуально, поскольку студент специального вуза должен приобрести навыки и умения максимально аппроксимированного произношения. По тому, как человек произносит, как управляет произносительной стороной своей речи, можно определить не только уровень культуры его речи, но и культуры вообще.

Конечной целью работы над максимально аппроксимированным произношением является формирование иноязычной произносительной культуры\*. Под ней понимается совокупность произносительных признаков, которые определяют аутентичность, понятность, выразительность и социальную адекватность речи. Для будущего переводчика данная задача особенно важна. Не менее важно владение произносительной стороной речи и в аудировании: отсутствие таких качеств в подготовке учащихся, как правильная реализация сегментных фонем и звуко сочетаний, темпа, ритма, интонационных моделей, не позволит им понять смысла аутентичной речи.

В основу материалов положены теоретические сведения и рекомендации, предлагаемые в курсе "Практическая фонетика английского языка", М., 1984, а также в учебном пособии J.D. O'Connor "Better English Pronunciation", L. 1968 и звуковом курсе лекций по интонации английского языка того же автора.

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## INTRODUCTION

These materials are aimed at giving you practical and theoretical knowledge about the phonetic structure of English, pointing out the basic differences in the articulation of speech sounds which are realizations of phonemes, the peculiarities of intonation patterns of English. The ultimate goal of the materials is to help you improve your pronunciation habits and skills. There exist text-books in practical phonetics which pursue the same aim. But these text-books are meant to be used when phonetics is taught as one of the aspects of the English language. Here attempt has been made to give a survey of the phonetic system of the English language as it is realized in utterances of the native speaker.

Some fifty years ago phonetics as part of linguistics was mainly concerned with the study and description of written speech, the study of the system of language. This accounts for certain negligence in respect to concrete speech production which was the basis of generalization and abstraction necessary to establish the units of the language functioning as distinctive, that is capable of distinguishing words and grammatical forms in a language. These units were called phonemes. With the advent of technical aids such as tape-recorders there came understanding that concrete realizations of phonemes in the form of speech sounds or allophones is no less important. It gave rise to the development of a new branch of phonetics known as phonostylistics, the aim of which is to study specific ways of realizing speech depending on the purpose of utterance, setting and participants of conversation. In the eighties there appeared the so-called realization theory worked out by the late professor R. Kaspransky, lecturer at the then Gorky State Pedagogical Institute of Foreign Languages. According to the realization theory every phoneme (the unit of the language capable of distinguishing the meaning of words and grammatical forms of words) and which may be defined as a bundle of distinctive features exists as such in the form of concrete speech sounds (allophones) which may be

described as a combination of distinctive and integral features (the features that make the sound). Thus the theory focuses attention on concrete speech sounds in which phonemes are realized according to the laws of the pronunciation norm of the language the learner studies. The application of the theory to the study of the phonetic system of English establishes the existence of a number of concrete realization (allophones) the knowledge of which is important to make one's pronunciation nearest to authentic and at the same time to enable the learner to understand authentic speech.

We shall view the system of English speech sounds (vowels and consonants) in the flow of speech where neighbouring sounds, the factors of rhythm, melody, tempo, stress and meaning contribute to the seemingly unexpected alterations in the character of sounds. Finally we shall try to show the role of intonation as a whole and one of its components – melody in particular in utterances of different kind.

## **Chapter 1**

### **The Work of the Organs of Speech**

Have you ever asked yourself why languages differ so much in their pronunciation? People speaking different languages seem to have no difference in their sound producing mechanism, at least their organs of speech seem to be alike but the result of speaking is so strikingly not the same even when the sounds produced and even words seem alike to a certain extent. The answer to the question must be looked for in the differences of the articulatory basis of languages. But the trouble is that not all these differences have been studied and described. Therefore it is very important that every learner of a foreign language should begin his work at pronunciation fully aware of the differences known in phonetic literature. In our case a Russian learner must first practise the position of the organs of speech typical of the English language.

In order to be able to produce speech sounds one should know very well what speech organs are responsible for the production of certain groups of sounds. The thing is that English like just any other language has groups of sounds which have a number of common features and are distinguished by one or more features known as distinctive. The learner is therefore expected to control the movements and positions of the organs of speech responsible for both the common and the distinctive features.

The most important organ of speech is the tongue for its movements result in the production of sounds of different nature. If the tongue does not form obstructions but changes the size and volume of the mouth cavity which works as a resonator then vowel sounds are produced, that is the sounds which contain no noise but contain voice or tone. When the tongue forms different obstructions in the mouth cavity consonants are produced, that is the sounds in which noise prevails over voice. So the tongue is equally important for the production of both vowels and consonants. This flexible organ is divided for purposes of phonetic study into the following parts: the tip and the blade, the front part which lies opposite the hard palate, the back part which lies opposite the soft palate and the central part which lies between the front and the back parts (these are the positions observed when the tongue is at rest). The uvula attached to the soft palate is unimportant for the sound production in English for no sounds are articulated with its help. The thing that a Russian learner should remember and practise from the very start is that the tip of the tongue is very active in the production of English consonants, therefore the so-called apical position must be acquired at the very first moments. The apical-alveolar position of the tongue is typical of the English articulatory basis and differs from the Russian articulatory basis which is characterized by the so-called dorsal position when the tip is passive and not raised to the alveolar ridge. No wonder, therefore, that when the Russian speaker is silent his tongue is likely to be held in the position when the tip is lowered against the lower teeth (dorsal position), while the English speaker

is more likely to have the tip of the tongue raised to the alveolar ridge (perpendicular to the ridge, apical position). This difference in the position of the tip of the tongue and the high/low degree of its activity in English and Russian respectively is something to be remembered and practised constantly until you feel sure that no forelingual English consonant is uttered with the tongue in the dorsal position: this is the foundation of the English speaking mechanism as far as consonants go.

The work of the lips in the two languages differs and is another difficulty for the Russian learner. The lips are important for the production of vowels because their movement can increase and thus change the form and size (and volume, of course) of the mouth resonator. It is well known that when the so-called back vowels are formed (the tongue moves to the back of the mouth cavity leaving a large empty space in the front), their articulation is inevitably accompanied by this or that degree of lip rounding. It is physiologically predetermined and cannot be otherwise. But this does not mean that the lips work in the same manner in Russian and in English. In the production of Russian back vowels the lips are protruded but in English they are never protruded, they are rounded. A good thing to remember. So the Russian learner of the English language should always bear it in mind and practise different degrees of lip rounding when articulating English back vowels and avoiding lip protrusion.

There is one more essential difference between vowels in English and in Russian and this difference is the cause of numerous mistakes made by Russian learners of English. In Russian the vowels are all short, there are no long vowels, while in English there are two groups of vowels – historically long and historically short vowels. This feature depends a lot on the consonant sound: if the consonant is voiceless (strong) the duration of the preceding vowels (long or short) is much shorter in comparison with the duration of any vowel followed by



a weak, voiced consonant. This positional duration of the vowels is responsible in many ways for the correct realization of the rhythmic pattern of any utterance.

Besides English historically long vowels are considered to be tense (the organs of speech are made tense in their articulation). As in Russian there are no tense vowels the Russian speaker has to give all possible attention to that indispensable feature of English vowels, and try to overcome the interference of the Russian sound producing mechanism.

Another important point of difference between English and Russian is the force of articulation of consonants. It happens to be the cause of numerous phonetic mistakes when Russian learners speak English and realize the consonants according to the norms of the Russian language. The thing is that in Russian voiced consonants are stronger than voiceless ones. In English the situation is opposite: pairs of consonants of different force such as p-b, t-d, k-g, f-v, etc. are distinguished not according to the work of the vocal cords but mainly to the degree of force: strong (*fortis*) in the articulation of voiceless consonants and weak in the articulation of voiced consonants. The statement about Russian strong voiced consonants does not mean that they are as strong as the English voiceless, strong consonants. The force of articulation is greater in English which is characterized by a more active energetic articulation. This requires a stronger breath out and Russian speakers of English are advised to learn how to breathe so as to be able to realize the force component in their English speech which otherwise bears a strong foreign accent, lacks the energetic articulation typical of native speakers.

## **Chapter 2**

### **The System of English Consonants.**

#### **Principles of Consonant Classification**

Consonants contribute more to making English understood than vowels do. Besides they are generally made by a definite interference of the vocal organs with the air stream, and so are easier to describe and understand. The English consonants are pronounced in very much the same way whenever English is spoken. So if the vowels you use are slightly imperfect it will not prevent you from being understood, but if your consonants are imperfect there will be a great risk of being misunderstood. It naturally follows that much attention of a speaker of English should be attached to the way he deals with his consonants. As was already mentioned in chapter one, Russian speakers must always bear in mind and practise the most essential character and at the same time difference of the English and Russian consonants. At times it might seem that the articulation of two consonants (Russian and English) is much the same, that is the same organs of speech participate in producing, e.g., the consonant [m], but the English [m] and the Russian consonant differ greatly in the manner they are produced: all Russian consonants lack the energy, force of the English consonants. It is the most characteristic feature of English consonants that they are pronounced with greater force, energy, prominence than the corresponding Russian consonants.

You must first learn how each English consonant is mainly distinguished from the others, the features it has not to be mistaken for any other consonant. Your second step is to learn to realize in speech the slight changes each sound undergoes when it finds itself in an utterance surrounded by other sounds which to a certain degree modify and specify the character of each sound. These slight changes are important if you want to sound as natural as an English speaker.

The quality of any consonant depends on a number of factors. These include: what organ of speech is responsible for the production of this or that consonant sound, what type of obstruction is formed, in what way the obstruction which is necessary for the articulation of any consonant is overcome, in what position are the vocal cords – whether they vibrate or not, what is the force of uttering – strong or weak.

The above-mentioned factors serve as the basis for a possible classification of consonant sounds, they allow to single out groups of consonants united by one of them.

One of the main principles of consonants classification is the classification according to the active organ of speech or articulator; in other words this classification allows to single out groups of consonants according to the organs of speech responsible for the production of a certain group of consonants.

Three large classes of consonants can be singled out: labial, lingual and pharyngeal.

Labial consonants are those that are articulated by the lips, lingual are those that are articulated by the tongue and pharyngeal consonants are formed by the movement of the pharyngeal wall.

These classes may be subdivided into subclasses:

Labial		Lingual			Pharyngeal
bilabial	labio-dental	forelingual	mediolingual	backlingual	
[m, w, p, b]	[f-v]	[t, d, n, l, s, z, ʒ, ʒ, ʒ, ʒ, ʒ]	[j]	[k, g, ŋ]	[h]

Bilabial are consonants produced by two lips. Labio-dental are those produced by the lower lip against the upper teeth.

Forelingual consonants are produced by the front part of the tongue raised to the hard palate or the alveolar ridge. Mediolingual consonants are formed by

raising the middle of the tongue towards the juncture between the hard and the soft palate. Backlingual consonants are formed when the back part of the tongue is raised towards the soft palate. These is only one pharyngeal consonant is English -h- which is formed when the pharyngal wall makes a slight movement under the pressure of the stream of air going from the lungs.

The second important principle of consonant classification singles out groups of consonants according to the way in which the obstruction is overcome. In other words these groups are united by the way in which they are produced, what kind of noise we hear as the result of their production. This classification gives three classes of consonants: occlusive, constrictive and occlusive-constrictive. The thing is that in the production of any consonant an obstruction is formed. It can be either complete or incomplete. The obstruction is said to be complete when two organs of speech are brought together and block the air-passage. Consonants produced in this way are called occlusive. The obstruction may be incomplete, that is two articulating organs are brought near forming a narrowing or a constriction through which the air escapes. Consonants produced in this way are called constrictive. There are two consonants in English the articulation of which begins with a complete obstruction which gradually changes into an incomplete one. These consonants form the class of occlusive-constrictive consonants. As the obstruction can be overcome in different ways several subclasses of consonants are single out according to the way the obstruction is obviated.

#### Occlusive Consonants

plosives (stops)	nasal sonorants
[p, t, k, b, d, g]	[m, n, ŋ]

Occlusive plosives or stops (the stream of air is stopped by a complete obstruction) are those consonants which are produced when the articulator is brought into contact with a point of articulation forming a complete obstruction

which is quickly released and the stopped stream of air escapes from the mouth cavity producing the noise of explosion. This noise is particularly strong when voiceless stops are produced before vowels. This specific feature of English stops is called aspiration.

Occlusive nasal sonorants are produced when the complete obstruction is not released but the soft palate is lowered and the stopped air escapes through the nasal cavity which acts as a resonator. Sonorants are sounds in which voice prevails over noise.

#### Constrictive Consonants

fricatives	sonorants
[f, v, ʦ, ʣ, s, z, ʃ, ʒ, h]	[w, r, j, l]

Constrictive fricative consonants are those which are formed when the air stream goes out through a narrow opening producing the noise of friction. Constrictive sonorants are sounds in the production of which the narrowing is not constricted enough to prevent the mouth cavity from functioning as a resonator.

#### Occlusive-Constrictive Affricates

[tʃ], [dʒ]

In the production of these sounds called affricates the complete obstruction is slowly changed into incomplete and the air passing through the opening produces the noise of friction.

The remaining principles of consonant classification give us the division of consonants into voiced – voiceless.

In the production of voiced consonants the vocal cords are brought together and vibrate, thus there is an admixture of tone in the articulated consonants. When voiceless consonants are produced the vocal cords do not vibrate, the resulting sounds contain nothing but noise.

Finally the classification of consonants according to the force of articulation gives us two classes of consonants – strong (fortis) – weak (lenis). As was stated before all English voiced consonants are weak, all the voiceless consonants are strong.

Since the character of noise is of primary importance we shall dwell in greater detail on the subclasses of consonants singled out on the basis of the way they are produced. We'll describe their articulation and give some practical tips concerning their production.

### Friction Consonants

There are nine fricatives in English (f, v, ʦ, ʝ, s, z, ʃ, ʒ, h). It is clear from their name that they all have friction as their most important feature, that is the organs of speech release the stream of air through a narrow opening where the air causes friction of various kinds.

1. [f, v]. This pair of consonants is articulated with the soft palate raised. So no air goes through the nose and it is all forced through the mouth. The lower lip is quite close to the upper front teeth: this forms the narrowing and the air pushed from the lungs causes slight friction. What is important is that the tongue although not directly concerned in making these sounds takes up the position necessary for the following sounds. The difference between [f] and [v] is mainly one of the strength: [f] is a strong consonant, [v] is a weak consonant. Besides [f] is fairly longer than [v]. The friction is much less for [v] than for [f]. There is an admixture of voice when [v] is produced. Keep the upper lip out of the way altogether when articulating these sounds.

Some of the most common English words which contain [f] are:

family, fat, far, father, feel, friend, few, first, foe, four, five, from, front, before, after, afraid, different, difficult, left, office, perfect, prefer, suffer, awful, half, calf, off, knife, wife, laugh, self, safe, cough, cuff, stiff.

Some of the most common words which contain [v] are:

very, valve, visit, voice, value, vast, van, view, violin, violent, ever, never, over, river, seven, several, travel, even, every, heavy, live, oven, of, give, love, move, prove, receive, believe, save, serve, twelve, wave, five, have.

Every Russian speaker of English should bear in mind that the character of the final consonant has a strong influence of the duration of the preceding vowel sound. The strong voiceless consonant makes any vowel shorter, the weak voiced consonant makes any preceding vowel longer. This important general rule is well applied to other pairs of consonants. Following this rule will help the speaker to observe the correct rhythmic pattern of the utterance.

2. [T] – [D]. The rule of articulating this pair is much the same as for the previous one: they are made with the soft palate raised so that all the breath is forced to go through the mouth. The tip of the tongue is brought close to the upper front teeth thus forming the narrowing through which the air escapes with the noise of friction. [T] is stronger than [D]. This is a general rule applied to every pair of consonants distinguished by the presence or absence of voice. At the beginning stage you may confuse [T] with [f] and [D] with [v]; this is not very important for understanding, since some English speakers are apt to do the same, but you ought to try not to make such confusions because they will be noticeable and jarring. These confusions may be harmful to the meaning, when "thin" and "fin" are not distinguished.

Some of the most common English words which contain [T] are:

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

Some of the most common words containing [D] are:

the, this, that, these, those, there, their, then, they, them, though, other, mother, father, brother, either, neither, further, clothes, leather, together, weather, whether, breathe, with, smooth.

3. [s] - [z]. In contrast to the Russian [c - ʒ] which are dental the English [s - z] are articulated with the soft palate raised and the tip and blade of the tongue very close to the alveolar ridge. There is a considerable narrowing at this point not near the hard palate, besides the form of the narrowing is somewhat rounded. The teeth should be kept close together and the friction for these sounds is much greater than for [f, v, ʦ, ʤ]. Do not replace [ʦ] by [s] and [ʤ] by [z] and vice versa. It is sure to result in misunderstanding since these phonemes differentiate the meanings of such words as: breeze – breathe, force – fourth, etc. Remember to make the pairs of sounds stronger than the previous pairs.

Some of the most common words containing [s] are:

some, same, sing, sit, set, sat, Saturday, Sunday, save, see, say, second, seem, self, send, six, seven, side, since, sleep, slow, small, so, stop, still, against, almost, beside, least, last, lost, listen, message, mister, Mrs., use (n), face, miss, across, advice, case, cats, takes, pass, less, -ness, nice, piece, peace, perhaps, yes.

Some of the very common words containing [z] are:

zoo, zoology, zebra, zealous, lazy, busy, reason, season, easy, lazy, lose, losing, as, his, hers, cause, use (v), has, is, was, days, dogs, does, moves, noise, please.

4. [ʃ] - [ʒ]. This pair of consonants is also oral, that is, in their production the soft palate is raised and the breath is made to go through the mouth. The narrowing is formed between the tip of the tongue and the back of the alveolar ridge with the front of the tongue higher than for [s] or [z]. Besides note should be taken to keep the lips slightly rounded. There are few words when [ʒ] occurs at the beginning of English words but [ʃ] frequently does. Unlike the Russian [ш] – [ж] the English sounds are softer because of the slight movement of the front part of the tongue towards the hard palate, thus forming the secondary obstruction. Do not confuse [s] and [ʃ] because many words are differentiated only by this difference (so – show, sock – shock).



Some of the commonest words with [ʃ] are:

shape, she, ship, sheep, sharp, shop, shall, should, short, shirt, shut, shout, show, shoulder, shoe, shoot, shine, shore, sure, anxious, ashamed, machine, patient, position, station, motion, nation, ocean, mention, pressure, precious, bush, crash, crush, fish, flesh, foolish, fresh, greenish, punish, push, rush, selfish, wash, wish, dish.

Some of the commonest words with [ʒ] are:

jalousie, genre, jabot, measure, pleasure, usual, division, revision, collision, invasion, vision, inclusion, provision, explosion, leisure, illusion, television, rouge, beige, prestige, regime, protégé, bourgeoisie.

5. [h]. The typical feature of this fricative is that it consists of the sound of breath passing between the open vocal cords and out of the mouth where the active organs of speech are prepared for the formation of the following vowel. Be careful not to confuse the English [h] with the Russian [x], since the Russian [x] is much too noisy due to the scraping noise resulting from the push of breath between the back of the tongue and the soft palate. At the same time be sure not to leave out the English [h] altogether, it is considered to be the mark of an uncultivated speaker, besides many words are distinguished by the presence or absence of [h]: here – ear, hair – air, heart – art, etc.

Some of the most common words containing [h] are:

hit, heat, Hester, hackle, hop, hoop, heard, hurt, hand, half, head, health, hear, hare, heart, heavy, hide, hole, high, history, hold, home, hope, horse, house, how, hundred, husband, behind, beforehand, household, anyhow, greenhouse, inhale, rehearse, coherent.

As you see no words in English have [h] in final position.

### Plosive (Stop) Consonants

There are six plosives in English (p, b, t, d, k, ɡ). They are also called stops because the outgoing stream of air is stopped in the mouth cavity by a complete obstruction. There is no narrowing in the production of this group of consonants, the stream of air is stopped at some point in the mouth and then quickly released producing the noise of a slight explosion.

1. [t] - [d]. This pair is articulated with the tip (not the blade) of the tongue which is firmly pressed against the middle of the alveolar ridge. As the soft palate is raised the breath cannot escape through either the nose or the mouth, it is trapped for a short time. Remember that the breath does not pass over the sides of the tongue. The obstruction is quickly released and the air stopped escapes with the noise of explosion known as aspiration. All the voiceless stops are aspirated, that is the force of breath with which the stop is uttered is sufficient enough and easily perceived by the listener. When all the stops precede the front vowels of English great care should be taken not to palatalize the consonants. To avoid palatalization, a very rude phonetic mistakes, make sure that your consonants have gone through all the stages of articulation and only when it has been accomplished the articulation of the vowel starts. The middle part of the tongue must not be raised in the direction of the hard palate. Another thing to remember is that aspiration is lost after the phoneme [s], compare: take – stake, top – stop, etc.

Some of the commonest words which contain [t] are:

table, take, tell, ten, time, to, today, together, too, top, towards, town, Tuesday, turn, twelve, two, talk, taste, after, better, between, city, dirty, hotel, into, matter, notice, particular, protest, quarter, Saturday, water, writer, playwright, about, at, beat, bit, bite, boat, but, cot, eat, eight, fat, flat, gate, get, great, hot, it, let, lot, not, ought, might, put, what, missed, etc.

Some of the many common words containing [d] are:

day, dead, dear, December, decide, depend, different, difficult, do, dinner, dog, door, down, during, already, Monday, holiday, idea, lady, ladder, medicine, body, ready, shoulder, study, today, under, add, afraid, bad, bed, bird, could, would, end, friend, good, had, head, odd, read, road, side, owed, failed, etc.

Remember to pronounce you [d] as a weak sound in comparison with the strong Russian [д].

2. [k] - [g]. This pair of plosive consonants is formed by the back part of the tongue which is in firm contact with the soft palate and the stream of air is stopped for a short time. Then the obstruction is quickly released producing the noise of explosion. The strong [k] is aspirated in the same way as [t]. The stop should be made at the back of the mouth, do not allow the front part of the tongue to rise in the direction of the hard palate. This movement will result in palatalization of the consonant as there is sure to appear the j-sound before the front vowel.

Some of the commonest words with [k] are:

kill, kettle, cattle, can, care, carry, case, catch, cause, kind, kitchen, coal, coat, cold, come, cook, corner, count, country, cup, cut, because, box, breakfast, excuse, pocket, second, secret, walking, weaker, local, ask, back, black, book, break, dark, drink, lake, like, lock, make, mistake, music, neck, o'clock, quick, take.

Some of the commonest words with [g] are:

game, garden, gate, get, girl, glass, go, good, grass, great, green, grey, ground, grow, guess, gun, again, against, ago, agree, angry, August, exact, forget, language, regular, together, longer, bigger, tiger, begin, bag, beg, dog, fog, leg, rug, plug, flag, drug.

3. [p, b]. This pair of plosive consonants is formed when both the lips are brought together and block the air passage. Then the obstruction is quickly

released producing the noise of explosion. The sound [p] is pronounced with aspiration, while [b] is fairly weak in comparison with the Russian [б].

To avoid the effect of palatalization remember not to move the front of the tongue towards the hard palate and begin the articulation of the following vowel after the production of the consonant has been accomplished.

Some of the most common words with [p] are:

Pete, pit, pet, pat, part, pot, port, put, pool, pearl, pretty, pride, proud, play piano, past, people, presume, progress, party, partial, portable, polite, impolite, accomplish, impossible, improbable, approve, disapprove, appropriate, stop, drop, drip, hip, tip, sip, soap, soup, troupe, loop.

Some of the common words containing [b] are:

bead, beat, bid, bit, bed, bet, bad, bat, Bart, bard, box, bought, board, boat, beast, boast, bubble, trouble, double, stubborn, symbol, symbolize, cab, rib, tub, club, stub, shrub.

The occlusive-constrictive affricates [Č], [Ǧ] may be grouped with the stop consonants, since the beginning stage of this pair is a stop which gradually changes into a fricative. To articulate this pair correctly hold the tongue-tip at the back part of the alveolar ridge, raise the soft palate and thus stop the outgoing stream of air for a short time. The rest of the tongue is in the position of [Š], [Ž]. Move the tongue tip away from the alveolar ridge a little way and then the whole tongue takes the [Š], [Ž] position, so that a short period of this friction is heard.

Some of the commonest words containing the sound [Č] are:

chair, chance, change, cheap, chief, child, choice, choose, church, fortune, future, kitchen, nature, picture, question, catch, each, March, much, reach, rich, speech, stretch, such, teach, touch, watch, which.

Here are some common words with the sound [G]:

general, gentleman, January, join, joke, journey, joy, judge, July, jump, June, just, danger, imagine, soldier, subject, age, arrange, change, bridge, edge, language, large, manage, page, message, strange, village.

### Sonorants

[m, n, Ñ, r, l, w, j]

Sonorants are sounds intermediate between vowels and consonants. In their articulation tone prevails over noise. The obstruction (either complete or incomplete) is formed but it is overcome either by lowering the soft palate and letting the air go through the nasal cavity (m, n, Ñ) or the obstruction is not narrow enough to prevent the mouth cavity from functioning as a resonator (w, r, l, j).

Thus we get two classes of sonorants: occlusive nasal sonorants (m, n, Ñ) and constructive oral sonorants (w, r, l, j).

### Occlusive Nasal Sonorants

1. [m]. In the articulation of the sound both the lips are pressed together stopping the air-stream. But this obstruction is overcome not by its release but by lowering the soft palate and letting the air escape through the nasal cavity, producing nasal tone and no noise. The English sonorant differs from the corresponding Russian sound by its duration and force of articulation. The English sound is more energetic and its length is variable: all nasal sonorants are longer at the end of the words, before a voiced consonant and a vowel, cf men – mend – meant, time – tim – limp, etc.

Before front vowels nasal sonorants are not palatalized, therefore you must be careful not to allow the front part of the tongue to rise towards the hard palate. The articulation of the vowel begins only after the articulatory

movements necessary for the production of a nasal sonorant have been accomplished, cf *мил* – meal; *миг* – meagre; *нет* – net; *мел* – Mel.

Some of the most common words with [m]:

memory, my, mine, mill, mole, male, mark, mock, murder, mercury, murmur, moor, more, mule, music, march, match, smile, semester, seminar, simple, simplicity sample, cosmos, cosmetics, swamp, time, rhyme, same, came, tame, triumph, something, game, shame, blame, poem.

2. [n]. In the production of this sonorant the tip of the tongue takes its alveolar apical position thus forming a complete obstruction with the alveolar ridge. The air stopped by the obstruction is let out through the nasal cavity because the soft palate is lowered. The corresponding Russian sound is formed with the blade of the tongue (not the tip) pressed against the upper teeth. The tip of the tongue is passive and lowered (dorsal position). Russian learners are recommended to make the tip of the tongue work by pressing it to the alveolar ridge. Care should be taken not to palatalize the sonorant before front vowels, cf *нет* – net, *негатив* – negative. This is done by accomplishing the articulation of the consonant and only after that the front part of the tongue is raised to the hard palate for the production of front vowels.

Some of the most common words with [n] are:

nine, net, knit, neat, nap, not, nought, nut, nurse, now, no, near, noodle, nest, nourish, nutrition, snow, snake, abnormal, rain, shine, shrine, heroine, account, defence, offence, reference.

3. [ŋ]. This is a specific sound of English, there is no corresponding sound in Russian, therefore it requires special attention of Russian speakers of English. The sound is articulated with the back part of the tongue which is raised and pressed against the soft palate, thus forming a complete obstruction to the outgoing stream of air. The obstruction is not released and the air escapes through the nasal cavity. This occlusive backlingual sonorant is often replaced by the forelingual [n]. When practising the sound try to give it exaggerated

length at first (singing, reading out, a long essay, hunger, etc.). The mixture of [n] and [ŋ] may result in a phonological mistake: words like sin – sing, sun – sung, ran – rang can change their meaning. Sometimes Russian learners add the backlingual [k, ɡ] after the sonorant [ŋ]. The advice is to make the final [ŋ] long and let it die away into silence. If [ŋ] occurs between vowels, go from [ŋ] to the following vowel smoothly. This nasal sonorant never occurs in initial position.

Some common words with [ŋ] are:

thing, sing, king, ring, ping, bang, wring, wrung, singing, ringing, playing, tongue, song, throng, long, longing, ping-pong, hang, hanging.

### Constrictive Oral Sonorants

1. [l]. This constrictive, forelingual, alveolar, apical lateral sonorant is formed when the tip of the tongue is in firm contact with the alveolar ridge, the soft palate is raised and the air goes freely to the mouth, the sides of the tongue are lowered and the air can pass between them and the palate. For this reason the sound is called lateral. The vocal cords are brought together and vibrate.

There are two varieties of the sound in English: the so-called dark [ɫ] and the so-called clear [l]. The latter is produced when [l] occurs before vowels or the sonorant (lip, light, late, look, etc.) The clearing effect is created by raising the front part of the tongue to the hard palate (a front secondary focus). When pronounced before consonants and in final position [ɫ] is dark because the primary articulation is simultaneously accompanied by a back secondary focus which is formed when the back part of the tongue is raised towards the soft palate (well, help, milk, etc.).

Russian learners should be careful not to replace the English [l] by the Russian dental sound [ɻ, ɻ']. Secondly they should try not to make the dark [ɫ] too dark and the clear [l] too clear. Do not make your secondary foci too high. It is useful to practice pairs like: let – tell, less – sell, lip – pill, lit – till, lick – kill, etc.

Here is a list of some common words containing [l], [ɫ]:

lake, like, lick, let, little, look, lose, loose, lamp, lonely, lapse, loiter, labour, beautiful, careful, people, table, parcel, special, final, finally, mild, child, children, coal, cold, Eliza, middle.

Care should be taken to avoid the appearance of a neutral vowel [ɔ] in sequences [tɫ] [dɫ] [bɫ]. The plosives in these sequences are made lateral, the lateral explosion begins with [t, d, b], i.e. the air escapes along the sides of the tongue.

2. [r]. This sonorant must be given special attention to. The Russian trilled sound has no resemblance whatever to the English sound which is formed when the tip of the tongue is raised towards the back slope of the alveolar ridge not touching it (cacuminal position), the sides of the tongue are raised and the air escapes along the median line of the tongue producing tone.

Make sure you do not touch the alveolar ridge or else you are apt to replace the English sound by the Russian trilled [p]. You may begin practising with the English vowel [ʷ] (be sure that the tip of the tongue is well raised and try [ʷ] as in bird [bʷd]).

Some common words containing the [r] sonorant are:

read, rid, red, rod, road, ready, rice, rose, reason, treason, drizzle, drive, drove, driver, river, rooster, rude, raw, rear, mirror, very, arrow, angry, hurry, diary, fury, far away, poor old man, one for all, here at last, there are two.

In the given word combinations you should observe the so-called linking [r].

3. [j]. This constrictive mediolingual palatal median sonorant is formed by a very slight movement of the central part of the tongue towards the juncture between the hard and soft palate. The sides of the tongue are raised and the air passes freely along the median line of the tongue. In pronouncing the Russian sound [j] the front part of the tongue is raised higher. The English sound [j] should be short and weak.



Some common words with the sound [j] are:

yes, yard, yellow, yield, yacht, yawn, union, young, year, Europe, pew, few, tune, queue, cure, pure, huge, accuse, peculiar, pursue, refuse, confuse, beauty, duty, music, new, view, abuse, argue, onion, failure, familiar, senior, behaviour.

4. [w]. This constrictive, median, bilabial, bicentral sonorant is formed when the two lips are firmly rounded and slightly protruded forming an incomplete obstruction. The soft palate is raised and the air goes to the mouth. Simultaneously the back part of the tongue is raised towards the soft palate forming the secondary focus which gives the sound a dark colouring. The sides of the tongue are raised and the air escapes along the central part of the tongue. There is no similar sound in Russian, therefore every effort should be made not to replace the sound by either the English [v] or the Russian [в]. The sound should be made quick and energetic.

Some common words containing the sonorant [w] are:

wheat, wit, wet, what, one, word, wave, woke, wire, wear, wore, twig, twelve, twin, queen, quick, quite, question, acquaint, square, squirrel, swim, swear, swoon, upward, equal, away, aware, inward, always, language, weather, whether, which, witch, white, wine, where.

## **Chapter 3**

### **The System of English Vowels.**

#### **Principles of Vowel Classification**

Vowels are sounds of pure voice because in their production no obstruction is formed and the air passes through the mouth cavity without difficulty. There arises a question: why do we hear vowels of different quality? What is responsible for those differences? The answer is evident: the mouth cavity is capable of assuming a great variety of shapes and forms and it is possible because of the various movements of the tongue. The tongue is a very flexible

organ of speech and when it moves it changes the shape, form of the mouth resonator and as a result vowels of different quality are produced. The existing classifications of vowels are based on the positions and movements of the tongue.

The tongue can move either forward or backward (horizontal movement) and simultaneously one of its parts is raised higher than the others – (vertical movement). The main principles of vowel classification are based on the horizontal and vertical movements of the tongue. It is not easy to see and feel the tongue differences, that is why the theoretical knowledge and a detailed description of the tongue position for a vowel does not always help you to pronounce it well. The best way to deal with vowels is to keep your ears open listening to English vowels and do your best to imitate what you hear. You must concentrate on the difference between the English vowels (there are twenty-one vowels in English!) and train both your ear and your tongue to group the differences.

### Classification of English Vowels

#### According to the Horizontal Movement of the Tongue

When the tongue moves forward its front part is raised to different heights towards the hard palate, and this movement leaves a large empty space in the back part of the mouth cavity which is responsible for their production acting as a resonator. Vowels produced in this way are called front.

Front		Central	Back	
fully front	front retracted		fully back	back advanced
[ɪ] [e] [æ]	[ɪ]	[ʌ] [ɜ] [ɹ]	[ɒ] [ɔ] [ɑ]	[ʊ] [ɚ]

From the scheme you see that front vowels are subdivided into fully front and front retracted. The forward movement of the tongue in the production of front-retracted vowels is slightly less in comparison with fully front vowels.

When the body of the tongue moves backwards its back part is raised to different heights and this movement leaves a large empty space in the front part of the mouth cavity which functions as a resonator. Vowels produced in this way are called back and they are also subdivided into fully back and back-advanced. The position of the tongue in the production of back-advanced vowels is slightly advanced in comparison with fully-back vowels.

When the body of the tongue lies at rest its central part is raised towards the juncture between the hard and soft palate. Vowels of this type are called central.

### Classification of Vowels

#### According to the Vertical Movement of the Tongue

Three classes of vowels are singled out according to the height to which this or that part of the tongue is raised.

	narrow variation	[ɪ] [ʏ]
High (Close)	broad variation	[i] [y]
	narrow variation	[e] [ø]
Mid-Open	broad variation	[ɛ] [ɛ̃] [ɛ̄]
	narrow variation	[ɔ] [ɔ̃]
Low (Open)	broad variation	[ɒ] [ɔ̃] [ɔ̄] [a] [ã] [ā]

As you see from the above table the three classes are subdivided into broad and narrow variation. Why is this so? Because even the slight difference in the height of the raised part of the tongue may prove to be significant as a vowel of a different quality is produced.

When the front or back part of the tongue is raised high towards the palate the vowel is called close or high.

When the front or back of the tongue is as low as possible in the mouth open or low vowels are produced.

When the highest part of the tongue occupies the position intermediate between high and low mid vowels are produced.

Each of these three groups has two varieties of vowels: narrow and broad. They are called narrow because the air passage is narrowed more in comparison with its position when broad variants are produced. In their articulation the air passage is wider. This subdivision makes the classification more precise because the pairs of vowels [j] [ɪ] and [tʃ] [tʃ̥] are different because their quality is different and for that reason they should belong to different subclasses.

Except these two basic principles of vowel classification we can single out more classes because other factors influence the quality of vowels. What are these factors? Vowels differ according to the stability of their articulation: monophthongs – diphthongs – diphthongoids.

Monophthongs are vowel sounds in the production of which the organs of speech do not noticeably change their position during the articulation of the sound. Diphthongs are vowel sounds in the articulation of which the organs of speech glide from one position to another within one syllable. In the pronunciation of diphthongoids the articulation is slightly changing but the difference between the starting point and the end is not so distinct as in the case of diphthongs. Traditionally diphthongoids are included into the class of monophthongs. Scientists have given numbers to English monophthongs:

№ 1 [j]	№ 2 [ɪ]	№ 3 [e]	№ 4 [x]
№ 5 [ʀ]	№ 6 [ɔ]	№ 7 [ɛ]	№ 8 [ʊ]
№ 9 [tʃ]	№ 10 [tʃ̥]	№ 11 [w]	№ 12 [q]

Vowels can be classified according to the position of the lips which can change the size, volume and the orifice of the mouth resonator and give a vowel a new quality. Two classes of vowels are singled out according to this principles: rounded and unrounded. All English back vowels are rounded because the backward movement of the tongue is necessarily accompanied by this or that degree of lip rounding: the higher the back part of the tongue is raised the greater the degree of rounding, but unlike Russian back vowels [o, y] the lips are not protruded. All the other vowels are unrounded.

Traditionally English vowels are divided into historically long and historically short vowels. This division does not mean that long vowels are always long and short vowels are always short; their duration depends on different phonetic factors (neighbouring sounds, intonation, rhythm). In fact in some contexts a historically short vowel can be longer than a historically long vowels, cf bid – beat. This positional duration of a vowel is very important for a learner to observe because these variations of length create the specific rhythmic pattern of an utterance.

Besides historically long vowels are traditionally considered to be tense and historically short vowels – lax. The pronunciation of tense long vowels requires greater muscular effort while the pronunciation of historically short vowels does not require great muscular tension. Russian learners of English must be particularly careful about realizing this feature of vowels in speech because in Russian there are no tense vowels, the Russian pronunciation habit interferes and the Russian learner is apt to make a phonetic mistake if he neglects the tension of long vowels. This happens to be one of the most frequently occurring mistakes that Russian speakers make.

Finally English vowels are classified according to the character of their end: checked – unchecked.

Checked vowels are those which are pronounced with lessening the force of their utterance towards the end, their end being kind of cut off by the

beginning of the following consonant. Unchecked vowels are those in the pronunciation of which there is no lessening the force of their utterance towards the end, nothing interrupts the energy of the unchecked vowel. This feature of English vowels is also of great importance for a Russian learner because all Russian vowels are unchecked and this explains the difference in the syllable division: in Russian the point of syllable division is after the vowel, in English, if the vowel is checked, the point of syllable division will pass within the consonant checking the end of the vowel, cf [ɪ'e | tɒ – 'lɛtq]. Now that we have enumerated the principles of vowel classification we shall pass on to the description of their articulation and some practical advice.

### English Monophthongs.

#### English Front Vowels

2. [ɪ]. In the production of this front-retracted, high (broad variant) unrounded, short vowel the tongue is in the front part of the mouth but slightly retracted. The part of the tongue nearer to the center than to the front is raised to a half-close position. The tongue is lax, the lips are loosely spread. The mouth is slightly open. This vowel can occur in any position in the word. To make the stressed [ɪ] checked it is advisable to cut it off by the following strong voiceless consonant. Russian learners are apt to replace the English [ɪ] by the Russian [ɪ]. The latter is more advanced, closer and generally longer than the English [ɪ]. Very often Russian learners are apt to forget to make the vowel checked and short enough in closed stressed syllables ending in a voiceless strong consonant. This will result in the incorrect syllable division, cf bitter [ 'bltq].

Some common words with [ɪ] are:

it, is, his, him, ill, illness, illegal, illiterate, inspire, indifferent, hid, hint, hit, bit, bid, middle, twinkle, pretty, kitchen, busy, dizzy, pill, luggage, city, kitty, colony, family, remedy.

3. [ɛ]. This front, mid-open (narrow variant), unrounded, short vowel is formed when the body of the tongue is in the front and its front part is raised to the hard palate but not so high as for [ɪ]. The lips are loosely spread, the mouth is slightly open but a bit more than for [ɪ]. This vowel can occur in various positions with the exceptions of the open syllables. It varies its duration depending on the character of the following consonant (strong or weak), cf set – said.

Russian learners sometimes replace the sound [ɛ] by the Russian [ɐ]. To avoid this mistake raise the front of the tongues higher and slightly advance it, do not open the mouth too wide. Besides Russian learners should remember to make the vowel checked when it is followed by a strong voiceless consonant, this will help to avoid mistakes in syllable division, cf better [ 'bɛtɔ], or the Russian [ л'е | тɔ] – [ 'lɛtɔ] .

Remember that the point of syllable division goes within the consonant in English.

Some common words containing the vowel [ɛ] are:

any, every, anything, everything, ate, red, let, get, bet, wet, spend, bread, spread, thread, better, letter, setting, net, negligence, never, forever, strength, breath, death, zealous, terrible, dreadful.

4. [ɪ]. This front, open (broad variant), unrounded vowel is articulated when the tongue is in the front part of the mouth and its front part is rather low in the mouth. The mouth is wide open. This vowel occurs only in closed syllables. It is much longer before weak voiced consonants and much shorter before voiceless strong consonants, cf bad – bat, tab – tap, etc. You can start to pronounce the Russian word рябина, exaggerating the unstressed vowel [ɐ]. Do not allow yourselves to replace the English [ɪ] by the Russian [ɐ]. The Russian sound is less open and more retracted than the English [ɪ]. Remember to make the stressed vowel checked before the strong voiceless consonant to avoid

mistakes in syllable division, cf latter [ 'lʌtə] where the point of division must be within [t].

Some common words with the [ʌ] vowel are:

apt, apical, alveolar, anecdote, atlas, album, act, active, passive, bad, bat, lad, sad, sat, mad, mat, cab, cap, tab, tap, pat, pad, package, man, pan, expand, ladder, latter, batter, imagine.

Try to practise the front vowels in contrasting words:

lid – led – lad

sid – said – sad

bin – Ben – ban

tin – ten – tan

pin – pen – pan

litter – letter – latter

bitter – better – batter

rick – reck – rack

sick – sec – sack

lit – let – lat (abbr. latitude)

5. [ɹ]. This back-advanced, open (broad variant), unrounded, historically long vowel is formed when the mouth is open fairly wide, the tongue is in the back part of the mouth, but slightly advanced in comparison with fully-back vowels. Imagine that you are showing your throat to the doctor when you try the sound. This vowel can occur in any position. It varies its duration considerably depending on the surrounding sounds, cf bar – bard – Bart; car – card – cart.

Remember to make the vowel checked when it is followed by a strong voiceless consonant. The Russian vowel [a] is central, not back and it is much shorter.



Some common words containing the sound [ʀ] are:

are, army, architect, artist, ask, after, artery, answer, aunt, art, arch, march, card, cart, star, grass, glass, bath, path, branch, heart, calm, laugh, cigar, car, far, mar, afar.

6. [ɔ]. This back, open (broad variant), rounded, short vowel is articulated with the mouth wide open and slight lip rounding. The body of the tongue is more retracted than in the case of the vowel [ʀ]. The back of the tongue is slightly raised. The sound can occur only in closed syllables while articulating the sound you can check the position of the lips by the mirror.

Remember to vary the duration of the sound, cf dog – dock, log – lock, etc. to avoid mistakes in syllable division, cf in ['pɔtq] the division is within the consonant.

The Russian vowel [o] is much closer, the lips are protruded, not rounded as in the production of the English [ɔ] sound.

Some common words with the [ɔ] are:

on, opera, on-looker, often, Austria, Australia, Australian, on-glide, obviate, operate, operation, hot, dog, dock, not, nod, pod, pot, rock, holiday, jolly, want, quality, quantity, cough, possible, impossible, probable, profit, profitable, knowledge.

7. [ɔ̄]. This back, open (narrow variant), rounded, historically long vowel is articulated when the tongue is in the back of the mouth, the back part of the tongue is raised to a half-open position. The mouth is less open than for [ɔ] and the lips are more rounded. This vowel may occur in any position in a word. It varies its duration considerably, cf bore – bored – bought. Watch your lips when articulating the sound, do not protrude them. Take care not to change the position of the organs of speech while the vowel lasts. The sound should come from the very back of the mouth. Remember to make the vowel checked and do not confuse the quality of the sound [ɔ̄] with that of [ɔ] when they occur in identical phonetic context, cf port – pot. The vowel [ɔ̄] should be tense and

short and the [ɒ] should be short and lax. The position of the back part of the tongue (which is higher in [ɒ]) is responsible for the difference in the quality of the two sounds.

Some common words containing the [ɒ] are:

autumn, August, audible, audience, orbit, organ, always, all, ball, fall, befall, call, chalk, water, quarter, force, horse, lord, law, drawn, bought, bored, cored, caught, sort, sward, salt, war, ashore, door, four, broadcast, appal, award, reward, story, glory, thought, daughter.

8. [ʊ]. This back-advanced, close (broad variant), rounded, short vowel is articulated when the whole body of the tongue is in the back part of the mouth.

The part of the tongue nearer to the centre than to the back is raised just above the half-close position. The tongue is rather lax. The lips are rounded about the same amount as for [ɒ] but the mouth is less open. The vowel is short and may occur in closed stressed syllables. It never occurs in word initial position. The Russian vowel [y] is closer, more retracted and generally longer than the English vowel [ʊ]. Besides it is pronounced with protruded lips – a thing not to be allowed when pronouncing the English [ʊ]. Remember to vary the duration of the vowel before strong and weak consonants, cf pull – book.

Some common words containing the sound [ʊ] are:

full, wolf, woman, look, good, wool, would, should, could, pull, hood, boyhood, childhood, stood, shook, sugar, fulfil, mushroom, push, outlook, booking, bush, bosom, bouquet, football, wood, brook, cook, took, bullet, butcher, bulwark.

10. [ʌ]. This central, mid (broad variant), unrounded, short vowel is articulated when the tongue is in the central part of the mouth and the front part is raised to the back of the hard palate (the juncture between the hard and soft palate) just above the fully open position. The jaws are separated but not widely. The lips are neutrally open. The vowel does not occur in open syllables. Try to begin practising the vowel pronouncing the Russian word Москва [mɔsk'va].

The unstressed vowel resembles the English [ʌ] sound. Remember to vary the duration of the vowel, cf *among* – *cut*, *bud* – *but*. Be sure not to mix the [ʌ] with the [ɹ] vowel, cf *cart* – *cut*, *lark* – *luck*, *dark* – *duck*, *last* – *lust*, *carp* – *cup*, *card* – *cud*.

The difference are both in the quality of the contrasted vowels and in their duration. The mouth is much more open for [ɹ] and barely open for [ʌ].

Some common words with the sound [ʌ] are:

*ugly*, *uncle*, *utter*, *utterance*, *upper*, *uncertain*, *underline*, *understand*, *onion*, *other*, *such*, *much*, *dust*, *must*, *sudden*, *suddenly*, *button*, *number*, *abrupt*, *corrupt*, *construct*, *consult*, *lung*, *young*, *money*, *honey*, *stomach*, *comfort*, *comfortable*, *colour*, *mother*, *brother*, *done*, *none*, *come*, *some*, *cousin*, *country*, *courage*, *touch*, *thorough*.

11. [ɹ]. This central, mid (narrow variant), unrounded, long vowel is formed when the tongue is almost flat. The central part of the tongue is slightly higher than the front and the back of the tongue. The lips are neutrally spread, they do not cover the teeth. The passage between the teeth is rather narrow. The vowel is historically long and can occur in any position in a word. It varies its duration depending on the neighbouring sounds, cf *her* – *heard* – *hurt*. There is no similar vowel either in English or in Russian. So do not mix the English [ɹ] with the back-advanced [ɹ]. Smile when you pronounce [ɹ] and keep the teeth close together, while for [ɹ] the jaws are well apart. This mistake is dangerous because it can confuse the meaning of words, cf *heart* – *hurt*, *purse* – *pass*, *burn* – *barn*, etc.

Some common words with the [ɹ] sound are:

*early*, *earth*, *urgent*, *earnest*, *earn*, *earl*, *hurt*, *burn*, *turn*, *purse*, *nurse*, *purpose*, *burden*, *curtain*, *first*, *bird*, *birth*, *circle*, *thirty*, *thirsty*, *dirt*, *shirt*, *skirt*, *circus*, *heard*, *search*, *research*, *rehearse*, *work*, *word*, *worse*, *worth*, *world*, *worship*, *her*, *fur*, *occur*, *refer*, *prefer*, *spur*, *were*, *sir*, *stir*.

12. [ɪ]. This central, mid (broad variant), unrounded, very short vowel is of very uncertain quality, one of the most indistinct vowels of English used only in unstressed syllables. It is practically a short variety of [ʌ]. When used in final position it can approach the quality of [ʌ], but you are not to make it distinct. Make the sound very weak and short. The English non-final [ɪ] is very near to the Russian unstressed vowel in the unstressed syllable following the stressed one, cf mineral – сделано. The English final [ɪ] is the nearest to the Russian final unstressed vowel [a], cf карта – carter.

Some common words with the neutral vowel sound [ɪ] are:

ago, again, alone, alive, anatomy, apology, apologize, admit, arrange, assure, attend, canal, canvas, stomach, cinema, diploma, Russian, central, assistance, resistance, biography introduce, oppose, propose, occurrence, union, gallery, camera, generous, faculty, autumn, difficult, focus, suggest, surround, suppose, sugar, vulgar, regular, worker, father, favour.

### Diphthongoids

1. [ɪ]. This front, close (narrow variant), unrounded, long, tense sound is produced when the tongue is in the front part of the mouth. The front part of the tongue is raised rather high to the hard palate. The vowel is noticeably diphthongized, especially in open syllables. The tongue glides from a position nearer to the vowel [i] to a more advanced and high position. The lips are spread. It may occur in all kinds of syllables. The vowel is definitely longer in open syllables, shorter in closed syllables with a weak voiced consonant.

You can try contrasting pairs of words:

be – bead – beat – bid – bit – bet – bat

he – he'd – heat – hid – hit – x – hat

lee – lead – x – lid – lit – let – latter

eat – feed – feet – fiddle – fit – feta – fat

see – seed – seat – Sid – sit – set – sat

NE – need – neat – knit – net – Nat

The Russian vowel [ɨ] is more advanced and closer.

Remember to vary the duration of the vowel in different types of syllables. Besides the [ɨ] should be diphthongized to make it different from the short [ɪ] in a syllable ending with a strong consonant, cf beat – bit, heat – hit, seat – sit, neat – knit, seek – sick, reach – rich, etc.

Be careful not to overdo the degree of diphthongization, because any exaggeration will sound vulgar or dialectal.

Some most common words with the sound [ɨ] are:

eel, eat, eager, eagle, east, each, easy, even, equal, senior immediate, legal, convenient, needle, creature, compete, extreme, mean, lean, sleep, speak, peace, people, indeed, seat, breathe, sleeve, be, me, he, sea, she, tea, see, tree, free, knee, employee, addressee.

2. [ʉ]. This rounded, back, close, (narrow variant), long and tense vowel is produced when the tongue is in the back part of the mouth. The back of the tongue is raised high towards the soft palate. The vowel is noticeably diphthongized. The tongue glides from a more advanced position (nearer to [ʉ̞] ) to a more retracted and high position. The lips are very closely rounded. The mouth is open only very little. The vowel may occur in all types of syllables. Like the diphthongoid [ɨ] it is definitely longer in the open syllable when it is free. It is shorter in the closed syllable with a weak consonant at the end and in the syllable closed by a strong consonant it is checked and much shorter, cf who – whose – goose, chew – choose – juice.

The Russian vowel [y] is more retracted and closer than the English [ʏ]. It is pronounced with protruded lips, a thing to be avoided when practising the English sound.

Remember to vary the duration of the diphthongoid [ʏ] in different types of syllables. Not to confuse [ʏ] and [ʊ] diphthongize the sound and make it tense, cf boot – put, pool – pull.

Some common words with the diphthongoid [ʏ] are:

ooze, unity, usual, unit, use (v.), use (n.), duty, pupil, music, numerous, future, nuclear, induce, produce, loose, lose, whose, move, prove, improve, food, mood, noon, afternoon, moon, root, rude, fruit, suit, soot, whom, new, few, blue, true, statue, argue, do, two, taboo.

### Diphthongs

There are 8 diphthongs in English, three of them with a glide [l], two gliding to [ʊ] and three gliding to [ɔ].

1. [ɛl]. The nucleus of this diphthong is the vowel [ɛ] (front, mid/narrow variant/, unrounded). From this position the tongue moves higher in the direction of [l] never reaching it completely. The diphthong [ɛl] can occur in all positions. The duration of the diphthong is longer in the open syllable, shorter in the stressed closed syllable ending in a weak consonant and much shorter in the closed syllable ending in a strong, voiceless consonant, cf lay – laid – late; ray – raid – rate; may – made – mate.

Remember to make the glide very weak, do not confuse the Russian sound cluster [ɐ + j] with the English diphthong, cf lay – лей. The Russian cluster ends in the sonorant [j]. Do not neglect the positional duration of the sound in different types of syllables.

Some common words with the sound [ɛl] are:

eight, aim, aid, ale, apron, date, raise, race, railway, explain, plane, explanation, contain, exclaim, brain, train, paint, waist, pain, pale, paid, pavement, haste, waste, change, strange, stranger, age, lazy, hate, play, stay, way, obey, pay, say, may.

2. [aɪ]. The nucleus of the diphthong is a central, open (broad variant), unrounded vowel. The sound starts from the advanced vowel [ɪ] with the mouth wide open and the lips neutral. For the glide the tongue moves upwards in the direction of [ɪ] never reaching it. The mouth becomes very narrowly open and the lips spread and not rounded. The sound occurs in all positions of the word, eg: ice, time, try. The nucleus undergoes changes in its duration depending on the kind of syllable and the type of consonant in closed syllables, cf tie – tied (tide) – tight; sigh – side – sight; lie – lied – light; rye – ride – right. The Russian sound cluster [ɔj] starts from a less front position and ends in the sonorant [j], cf lie – лай; my – май, die - дай, etc. Remember not to make the nucleus too back and make sure you do not fully articulate the glide [ɪ].

Some common words with the diphthong [aɪ] are:

eye, I, idea, idle, item, ivy, ice, isolate, identical, ivory, biography, crisis, ride, write, rider, writer, rifle, science, society, final, title, horizon, rise, rice, style, type, nine, mine, wine, spy, try, cry, dry, modify, simplify, reply, apply, deny, die, pie, tie, buy, rye.

3. [ɔɪ]. The nucleus of this diphthong is a back, open (narrow variant), slightly rounded sound. It lies between [ɔ] and [ɔɪ]. For the glide the tongue moves upwards in the direction of [ɪ] but it does not reach it. The lips are slightly rounded for the nucleus changing to neutral for the glide. The sound occurs in all positions. Remember to vary the positional duration of the nucleus of the diphthong [ɔɪ]: it is longest in the open syllable, shorter in the closed syllable followed by a weak consonant and it is the shortest in the closed syllable before a strong voiceless consonant, cf boy – boys – voice.

Make your glide a weak sound to avoid replacing the English diphthong [ɔɪ] by the Russian sound combination [ɔj] which ends in a sonorant, cf boy – бой; Roy – пой.

Some common words with the diphthong [ɔɪ] are:

oyster, oil, ointment, spoil, enjoyable, point, soil, avoid, poison, disappointment, appoint, employed, noise, voice, annoy, boy, toy, destroy, employ, convoy, enjoy, joy.

4. [qʋ]. The nucleus of the diphthong is a central, mid (narrow variant), unrounded vowel. The starting point of the tongue position is similar to that of [ʋ]. For the glide the tongue moves upward in the direction of [ʋ], the lower jaw closing slightly. The lips are neutral for the nucleus and get slightly rounded for the glide. The sound occurs in all positions. The temporal variations of the diphthong [qʋ] are the same as those of other vowel sounds: it is the longest in the open syllable, shorter in the closed syllable with a weak consonant at the end and it is the shortest in the closed syllable with a strong voiceless consonant, cf oh – owed – oats. Remember to make your glide very weak. Try to contrast such pairs as: turn – tone; burn – bone; curl – coal; pearl – pole; fern – phone; earn – own; learn – lone; work – woke. If you do not make the glide a weak sound you are running the risk of replacing the English diphthong [qʋ] by the Russian sound combination [oy]. In Russian the vowels are back, pronounced with protruded lips and in English the nucleus is a central vowel and the glide is weak, cf show – шоу.

Some common words with the diphthong [qʋ] are:

over, ocean, open, ode, old, oak, smoke, hope, loaf, loan, shoulder, bold, cold, toast, boast, cosy, poet, wrote, rode, road, moment, diploma, process, broke, groan, throat, coal, explode, explosion, go, no, so, blow, throw, sorrow, yellow, photo, tobacco, grow, radio, snow, tomato, potato, studio, zero, though.

5. [aʋ]. The nucleus of the diphthong is a central open (broad, variant), unrounded vowel. It starts between the back and front positions. In comparison



with [aɪ] the position of the sound in [aʊ] is more retracted. The Russian sound combination [aj] consists of two equal elements and the sound [y] is often a stronger element pronounced with protruded lips, cf now – наука. The diphthong [aʊ] occurs in all positions in the word and the nucleus varies its duration depending on the type of syllable and the character of the consonant in the closed syllable, cf bow – bowed – about. Remember not to make the nucleus too back and the glide too strong.

Some common words with the diphthong [aʊ] are:

out, ounce, owl, town, down, crown, brown, crowd, powder, sound, doubt, round, found, pronounce, counsel, council, cloud, encounter, mountain, fountain, amount, now, how, row, allow, plough, endow, vow, cow, bough.

### Centring Diphthongs

1. [ɪə]. The nucleus of the diphthong is the front-retracted, close (broad variant), unrounded vowel [ɪ]. The nucleus is articulated exactly as the vowel [ɪ]. And then the tongue moves in the direction of the neutral vowel [ə]. The lips are slightly spread for the nucleus and are neutral for the glide. It occurs in all positions in the word, eg ear – ears – fierce. Remember to make the nucleus longer in the open syllable, shorter in the closed syllable with a weak voiced consonant and quite short in the closed syllable with a strong voiceless consonant at the end, cf fear – feared – fierce. Do not make the glide a strong sound. The Russian sound combination [иэ] starts with a closer sound and ends in a strong open vowel, cf fierce – фиалка. The English diphthong is nearer to the unstressed position of the Russian combination [иэ] like in пианино.

Some common words with the diphthong [ɪə] are:

ear, era, cereal, criterion, dearly, experience, material, serious, period, fierce, pierce, superiority, theory, museum, cafeteria, mysterious, dear, near, here, appear, clear, engineer, pioneer, interfere, cashier, severe, volunteer, year, atmosphere, beard, sincere, fear, cheer, mere.

2. [ɛ̃q]. The nucleus of the diphthong [ɛ̃q] is the front mid (broad variant), unrounded vowel. The nucleus is a vowel between [ɛ] and [ɪ]. The tongue is in the front, mid-open position. For the glide the tongue moves in the direction of [q]. The lips are neutral. The sound occurs in all positions in the word, eg air – various – care.

Remember to vary the positional duration of the nucleus in different types of syllables and ending in different consonants, cf hare – hares – scarce.

Your glide should be made a weak element.

Try to contrast some pairs:

bad – bared – bare; cad – cared – care; fad – fared – fair; pad – pared – pair.

Some common words with the diphthong [ɛ̃q] are:

air, airy, aerial, aeronaut, aeroplane, area, proletariat, librarian, malaria, dairy, vary, various, fairy, farewell, scarce, prepare, rare, care, compare, repair, affair, aware, chair, declare, share, square, threadbare.

3. [ʊq]. The nucleus of this diphthong is a back-advanced, close (broad variant), slightly rounded vowel. You begin the articulation with the vowel [ʊ]. For the glide the tongue moves towards the neutral sound [q], the mouth gets more open. The lips are slightly rounded and get neutral as the mouth opens for [q]. The sound occurs in medial and final positions in English words. The nucleus is longer in open syllables and shorter in the closed syllable, cf secure – secured. The glide should be made a weak-element. In Russian the sound combination [ya] occurs in some borrowed words, the elements are equal in their prominence, cf tour – туалет; moor – муар.

Some common words with the diphthong [ʊq] are:

cruel, fluent, fluency, cure, fury, poor, moor, tour, tourist, tourism, fewer, curious, during, jury, mature, plural, pure, rural, obscure, secure, sure, surely, bureau, endure, endurance, contour.

## **Chapter 4**

### **Vowels and Consonants in Connected Speech.**

#### **Assimilation, Adaptation**

You understand only too well that we do not pronounce sounds in isolation, they occur in words and words find themselves in utterances of different types. No wonder speech sounds can't but influence each other in an ever-changing flow of speech.

In connected speech the sounds are subjected, in general, to two main types of influence: the reciprocal influence of neighbouring sounds and the influence on sounds of larger speech units and their elements, first of all – the stress. The first group of processes is called the combinatory changes, the second group – the positional changes.

As a result of mutual interaction of speech sounds in connected speech there is a number of phonetic processes occurring in speech such as assimilation, accommodation (adaptation), elision. These are the main phenomena observed in speaking.

#### Assimilation

Assimilation is a phonetic process of the interaction of two adjacent consonants as a result of which one of the sounds becomes fully or partially similar to the adjoining sound. It exists in any language, but its laws and forms depend on the historically formed articulatory tendencies. There exist three types of assimilation according to: 1) direction; 2) degree of completeness; 3) degree of stability.

Direction of Assimilation. According to its direction assimilation can be progressive, regressive, reciprocal (double).

Assimilation is called progressive when some articulatory feature(s) of the following sound are changed under the influence of the preceding sound. The pronunciation of the plural suffix –s of nouns depends on the preceding consonant: pens, calls, times, beds but bets, nets, desks, books.

Progressive assimilation is observed within such words as sandwich, grandmother, granddaughter, etc. Assimilation can affect the place of obstruction, the active organ of speech, the work of the vocal cords; the position of the lips, the position of the soft palate; the manner of the release of plosive consonants. In the above examples we observe progressive assimilation affecting the work of the vocal cords and the work of oral chamber.

Assimilation is regressive if the following consonant influences the preceding one. This type of assimilation is often observed in English when alveolar consonants are followed by the dental consonants [t] or [d], eg: tenth, eighth, width, etc. The place of obstruction is affected and this phenomenon occurs not only within words but also at word boundaries. This type of assimilation should be strictly observed by Russian speakers, it makes speech more smooth, and the sounds closer to each other.

This happens to be one of the obstacles for Russian learners. For this reason you are given a number of word combinations to practise this type of assimilation.

in the [j]	on the [j]	at the [j]
in the street	on the ceiling [s]lɪn	at the field

in the sea in the field in the heat in the team	on the sea on the feet on the creek on the theme	at the tea-table at the feet at the seaside at the creek
[l] in the window in the pit in the kit in the mill in the hill in the city	[l] on the window on the window-sill on the window pane on the hill on the bill	[l] at the window at the pit at the hill at the mill at the village
[e] in the net in the bet in the well in the pen in the hen-house	[e] on the bed on the shelf on the step on the bread on the pencil	[e] at the shelf at the bed at the well at the den at the flower-bed
[x] in the bag in the family in the tap in the flat in the tank	[x] on the mat on the map on the van on the man on the taxi	[x] at the map at the mat at the man at the factory at the flag
[R] in the car in the garden in the grass in the park	[R] on the carpet on the grass on the car on the march	[R] at the plant at the party at the target at the car

in the carpet		at the park
[p] in the box in the pond in the swamp in the forest in the pot	[p] on the box on the pond on the pot on the swamp on the rod	[p] at the box at the pond at the swamp at the forest at the stop
[b] in the ore in the corner in the wall in the port in the court	[b] on the blackboard on the floor on the wall on the call-box on the orbit	[b] at the thought at the wall at the port at the court at the ball
[v] in the wood in the foot in the book in the look in the cook-book	[v] on the goods on the foot on the edge of the wood on the book on the cook	[v] at the goods at the edge of the wood at the book-shelf at the cook at the hook
[f] in the room in the classroom in the mood in the doom in the goose in the university	[f] on the moon on the honey-moon on the university grounds on the argument on the flute	[f] at the moon at the goose at the news at the truth at the proof at the university
[n] in the nut	[n] on the bus	[n] at the bus-stop

in the hut in the cut in the bus in the trolley-bus	on the cut on the nut on the Dutch on the but	at the truss at the cut at the hut at the Dutch
[ʍ] in the suburb in the earth in the turf in the surface in the excursion	[ʍ] on the spur of the moment on the earth on the surface on the surface of the wall on the surface of the river	[ʍ] at the terminal at the words at the works at the early hour at the early stage
[ɛl] in the station in the railway line in the stadium in the skating-ring in the plane	[ɛl] on the plane on the train on the claim on the game on the fame	[ɛl] at the game at the stadium at the railway-station at the name at the fame
[aɪ] in the eyes in the flight in the cry in the smile in the library	[aɪ] on the trial on the dial on the kite on the flight on the eight	[aɪ] at the time at the trial at the size at the prize at the library

[O]	[O]	[O]
in the boy in the joy in the coil in the toilet in the boycott	on the boy on the oil-production on the sacred soil on the toy on the royalty	at the boy at the joy at the toilet at the boiling water at the royalty
[aV]	[aV]	[aV]
in the town in the ground in the outing in the tower in the town-tower	on the town on the foundry on the tower on the tower-bridge on the ground floor	at the town at the ground at the round table at the family round at the playground
[qV]	[qV]	[qV]
in the ocean in the row in the foe in the toe in the foam	on the ocean on the row on the road on the cold day on the go	at the side of the road at the road at the cold fire at the open window at the row of chairs
[lq]	[lq]	[lq]
in the rear in the pier in the theatre in the periodical in the appearance	on the pier on the appearance on the rear on the ear on the sphere	at the theatre at the experience at the period at the periodical at the near-side
[Fq]	[Fq]	[Fq]
in the rare books in the fare in the nightmare	on the rare volume on the hair on the pair	at the rare books at the hair at the air-port



in the pair in the square	on the square on the bare ground	at the air terminal at the air field
[Vq] in the curious manner in the poor family in the tour agency in the moor in the moorland	[Vq] on the endurance on the poor on the tour on the moor on the detour	[Vq] at the procurator's office at the tour agency at the cruelty at the moorland at the assurance

Practise these drills until you pronounce the sound clusters [ln ʤq] [ʤn ʤq] [qt ʤq] observing regressive assimilation affecting the point of obstruction.

Reciprocal or double assimilation means complex mutual influence of the adjacent sounds. For example, English sonorants are partly devoiced under the influence of plosive consonants while the latter lose some of their plosion under the influence of sonorants: twilight, tree, play, bright, clear, clean, etc.

### Degree of Completeness

According to its degree, assimilation can be either complete or incomplete (partial). Assimilation is complete if one of the adjacent sounds becomes similar in all its features to the other sound. It always takes place when the two sounds differ only in one articulatory feature, eg: sandwich ['sʌŋwɪdʒ], grandmother ['grʌnmʌ(ʤ)], etc. These sounds differ only in the manner of the production of noise. Assimilation of this kind may also occur at the word juncture in fluent speech, eg: less shy ['lɛs 'ʃɪ]; give me ['gɪm], etc.

Assimilation is called incomplete when the assimilated sound retains its major articulatory features and is like the assimilating sound in one feature.

The English sonorants are partly devoiced when preceded by the voiceless fortis [p, t, k, s, f, ʧ], eg: sweet, place, try, etc.

### Degree of Stability

In present day English we find many words the pronunciation of which is the result of assimilatory phenomena which took place in the historical development of the word and are obligatory now, eg: soldier, nature, handkerchief, grandmother, etc.

The use of dental allophones of forelingual alveolar consonants is an example of obligatory assimilation in modern English, eg: tenth, eighth, Henry, sixth, etc.

Besides there are a lot of widely spread but non-obligatory cases of assimilation observed mainly at word boundaries in fluent speed:

ten minutes ['tɛm 'mɪnɪts]

ten girls ['tɛn 'gɜ:lz]

let me ['lɛt mɪ]

Coalescence of [t, d, s, z] with [j] often takes place at word boundaries in colloquial speech, eg:

[t] + [j] in what you ... ['wɒtʃu]

[d] + [j] in could you ... ['kʊdʒu]

[s] + [j] in this year [ðɪs 'jɪə]

[z] + [j] in lose your ... ['lɒzjə]

The coalescence is more complete in the case of [t, d] + [j] especially in question tags, eg: did you? could you?

One of the dangers awaiting a Russian learner is regressive voicing or devoicing of the preceding consonant under the interference of the Russian pronunciation norm. This should be paid particular attention to. Practise some of the English words avoiding assimilation affecting the work of the vocal cords:

- 1) within words – anecdote ['ænɪkɒdʒt], medicine ['mɛdɪsɪn], ice-berg ['aɪsbɜ:ɡ], etc.;

2) at word boundaries – this book, this bill, must be, let's go, next day, next door, this ball, what's this?

It is useful to practise the so-called nasal and lateral plosion when the sonorants follow plosive consonants, eg: button, mutton, mitten, kitten, happen. In the sequences of a plosive immediately followed by [l], the closure produced for the plosive is not released till after [l], eg: please, cattle, kettle, black, candle. Before [l] the release is made by a sudden lowering of the sides of the tongue and the air, therefore, escapes along the sides of the tongue.

### Reduction of Consonant Clusters (Elision)

This process is typical only of rapid colloquial speech (except cases when the reduction may be said to be historical, eg: write, know, gnarl, etc.). In present-day English reduction of consonants continues to take place. The plosives [t] and [d] in the clusters [-st, -ft, -ʃt, -nd, -ld, -zd, -ʒd, -vd] in final position when followed by a word with an initial consonant are often reduced in rapid speech, eg: last time ['lɑːst taɪm], next door ['nɛks dɔː], mashed potatoes ['mæʃtəʊtəʊz], cold night ['kɔːl naɪt], etc.

Word final clusters of plosives or affricates + [t] or [d] [-pt, -kt, -ʧt, -bd, -ʒd] may lose the final alveolar plosive when the following word begins with a consonant, eg: kept quiet ['keɪpt kwaɪət], changed trains ['tʃeɪnd treɪnz].

The alveolar [t] of the negative -n't is often reduced before a consonant, eg: You mustn't go [ju 'mʌsn̩ ˈgəʊ].

When [t] or [d] occur between two other plosives they are never heard, eg: locked door ['lɒk dɔː], strict parents ['strikt 'pɛərənts].

[h] is often dropped in fluent speech in the following monosyllables when non-initial and unstressed: have, has, had; he, his, him, her, eg: Tell him to come ['tɛlɪm tu kʌm] but: He is to come [hɪz tu kʌm].

### Vowels in Connected Speech

Russian learners are advised to avoid using glottal stop before vowels and within vowel sequences or between the words. The words must be joined smoothly. Be careful with the triphthongs [aɪq], and [əʊq] and do not replace them by the Russian sound combinations [Qjɔ] or [Qyɔ]. This happens when the second element is pronounced too strongly. The organs of speech should hardly reach the position of [ɪ] and [ʊ] in the sequences. Do not drop the sound in the -ing- form of verbs ending in [ɪ], like: studying, copying, worrying, hurrying, pitying, etc. Do not swallow the sounds of the suffix. One of the most typical mistakes of Russian learners is to split the natural flow of English speech into disconnected segments. You must learn to pronounce a rhythmic group as one word.

#### Modification of Vowels in Connected Speech

In the flow of speech vowels undergo two main changes: they may either slightly change certain features under the influence of the neighbouring consonant sound or they may be reduced both in quantity and quality. We said much about the dependence of a vowel under stress on the character (fortis/lenis) of the following consonant.

Here we shall mainly dwell on the laws of reduction in English.

Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions. The neutral sound represents the reduced form of almost any vowel or diphthong in the unstressed position, eg: project ['prɒʒɛkt] – project [prɔ'ʒɛkt].

But there are suffixes -ty, -ful - [tɪ], [fʊl] in which the vowel retains its quality in the unstressed position, eg: opportunity [ɒpɔ'tjʊnɪtɪ], wonderful ['wʌndəfʊl]. The same tendency is observed in many words, eg: retreat, programme, locate.

Non-reduced unstressed sounds are often retained in:

- a) compound word, eg: blackboard, oilfield;
- b) borrowings, eg: bourgeoisie ['bɜːʒɪzɪz].

Reduction is connected not only with stress but also with rhythm and sentence stress. Thus it is realized:

a) in unstressed syllable within words, eg: democracy [dl'mɔkrəsi], democratic ['dɒmɒ 'krætɪk];

b) in unstressed form words, auxiliary and modal verbs, personal and possessive pronouns within intonation groups and phrases, eg:

What do you think I can do?

['wɒt dʒʊ θɪŋk ɪ kæn "dʌ]. ?

Three types of reduction may be noticed in English:

1. Quantitative reduction, i.e. shortening of a vowel in an unstressed position and shortening (checking) any stressed vowel before fortis consonants.

When does he come?

['wɛn dɒz hɪ "kʌm].

2. Qualitative reduction, i.e. obscuration of vowels towards [ɪ, ɪ, ʊ], affects all vowels, eg: can [kæn-kən]

Can you do it? – Yes, I can.

['kæn ju "dʌ ɪt] [kæn]

I can do it. [ɪ kæn "dʌ ɪt].

Vowels in unstressed form-words undergo both qualitative and quantitative reduction, eg: to [tʰ - tu - tʊ].

3. The third type is the elision of vowels in the unstressed position, eg: I am very busy. [ɪm 'vɛrɪ "bɪzɪ].

To make the flow of speech smooth you are recommended to articulate reduced vowels very weakly. They may be often dropped in fluent speech, eg: factory ['fæktɔrɪ - 'fæktɪrɪ].

Do not reduce vowels of full value in the unstressed position, unless you are to do so. Remember to weaken form words, personal and possessive pronouns, auxiliary and modal verbs whenever necessary.

One of the most typical mistakes of Russian learners is the absence of secondary stress in polysyllabic words and as a result vowels of full value are pronounced reduced which is utterly wrong, eg: conversation [ˈkɒnvɜːʃən].

The loss of secondary accent results in the quantitative reduction of the vowel [ɒ].

Be careful with form-words, auxiliary and modal verbs and especially personal and possessive pronouns which have no special logical prominence. They are very weak in English speech and if you make them strong you are apt to break the rhythmic pattern of speech.

## **Chapter 5**

### **Intonation of Spoken English.**

#### **Some Practical Advice**

In the chapter that follows we shall concentrate on the role of intonation in speech. The term intonation can be used in the broad and narrow meaning. When it is used in the broad meaning it includes all the components that together form the intonation pattern of an utterance: melody, sentence stress, temporal components (rhythm and tempo) and a special colouring of the voice known as the voice timbre. We shall use this term in the narrow meaning and focus our attention on one of the main components of intonation – the melody or pitch pattern, the musical features of an utterance. No language known of is spoken on a monotone. English is by no means an exception to this rule.

The role of intonation becomes clear when you compare utterances which are different only in respect to intonation, their meaning is made different only by means of intonation. The same phrase may be said in a reserved or questioning tone of voice thus changing the meaning entirely.

Sometimes when the tunes of Russian are applied to the English language intonation structure it may give rise to difficulties in communication. In the first place it will give a strong foreign accent to your speech, thus making

understanding difficult, but what is worse and more serious is when an English tune which is used in English appears in the wrong situation. It is sure to lead to misunderstanding and embarrassment. The simplest example of this danger is – “thank you” which may be said both with the rising tune meaning a simple casual formula of politeness and with the falling tune meaning a person’s genuine gratitude.

Now imagine the impression you’ll leave with an Englishman when you unintentionally use the casual form where the latter expects to hear the genuine form of gratitude.

He is sure to resent you, and the situation is indeed embarrassing. The seeming side of your simple – Thank you – may spoil everything for you. Thus you can see how important it is in English to use the right tune.

You can conclude how much the tune contributes to the total meaning of an utterance. The contribution that intonation makes is to express in addition to and beyond the lexical and grammatical structure used the speaker’s attitude to the situation he finds himself in.

You must learn the meanings of the English tunes to be well understood and to be able to understand others.

Of course, it is next to impossible to describe all the tunes used in English but it is possible to describe and for you, to practise and learn, the main tunes that will make your English sound English. If the tunes seem to you funny at first remember that they don’t seem half as funny to Englishmen. It will save you a great deal of trouble if you keep it firmly fixed in your mind and it is sure to help you avoid all the possible negligence in dealing with English tunes.

Now that you know the importance of intonation we can go on to describing the main tunes used by English speakers.

There exist different approaches to the study of English tunes. We have chosen the approach suggested by Pr. J.D. O’Connor in his book “Better English Pronunciation”, published in 1968 in London. No better ideas have been put

forward so far. The approach is economical, fairly simple to understand and use, highly practical. The terms suggested include the movement of the musical pattern of an utterance from the very beginning up to the last stressed and unstressed syllables if any follow.

### The Tunes of English

Needless to say speakers of the English language make use of the falling and rising tone in as much the same manner as Russian speakers do when they speak Russian. But the character of these tones is entirely different. The way these tones are realized in speech makes English sound English (together with the stress, of course). The main thing to know is the melodious pattern of each tone and in what cases to choose this or that tune.

The English Falling Tone finds its realization in speech in the following 3 tunes: The Glide Down, the Interrupted Glide Down and the High Jump. Now the time has come to describe each tune and to show and teach you what to do with your voice to achieve the desirable effect and result. These tunes are also recommended by J.D. O'Connor in his "Course of English Intonation".

The Glide Down is called so because the voice gradually glides down. In sentences pronounced with this tone the first stressed syllable and any weak or unstressed syllables following it are said on a fairly high note. The second stressed syllable and any more weak syllables after that are said on a slightly lower note and the same happens with the 3<sup>d</sup> and the 4<sup>th</sup> syllables until you come to the last stressed syllable of all which not only begins on a lower note than the previous one but also falls right down until it can scarcely be heard at all.

Any weak syllables before the first stressed syllable are said on a fairly low note. Try to say this.

Suppose we just say a few ordinary sentences.

All weak syllables after the last stressed syllable (in our examples 'se) are said on a very low note, as low as possible. Remember that in Russian the voice



does not usually rise thus high on the first stressed syllable and does not reach the low note of the English last stressed syllable. Therefore the English Glide down sounds more categorical but care should be taken not to overdo the categorical character of the Glide Down, otherwise you will get an angry, even rude colouring in your speech.

The marks to indicate the Glide Down are:

1) ( ` ) – is the mark used to show the Glide-Down before the stressed syllable where the voice falls: `no || `tfl || `tɛnpqns, etc.

The stressed syllables are marked ( ' ) ['wɔts 'ɔxt] ['wɔt wɔz ɔxt]

Unstressed syllables at the beginning have no mark before them ( - ).

|| Ql wɔz `glɔd || Ql wɔz 'vɔrl `glɔd ||.

If there is a low-pitched stress near the beginning - [hi s]mz 'vɔrl `Qis] it is marked by ( , ).

The same mark is used for stressed syllables which come after the fall:

|| hi wɔz ln qn ɔ `plɪlɪŋgli ɔxd ɪqmpɔ ||.

Here come some general rules as to what kind of sentences are used with this tune. A more detailed list of rules will come later and for the time being remember that:

1) any normal complete straightforward sentence is said with the Glide Down.

'My 'idea is `this.;

2) special questions if they sound businesslike.

'How do you `think we 'ought to `start?;

3) commands and orders.

'Shut the `door. 'Come and 'see me tomorrow.;

4) interjections and exclamations.

'Good `heavens! 'What a 'plendid `sight!

The Interrupted Glide Down is much the same in its character as the Glide Down.

In fact, the voice behaves practically in the same way, that is, it starts on a fairly high note and begins to glide down when a little rise occurs somewhere on the 2<sup>nd</sup> or 3<sup>d</sup> stressed syllable and after that the tune continues exactly as before.

You have guessed already that the tune is used for the same kinds of sentences when they consist of more than 4 or 5 or 6 syllables. It is a slight variation of the Glide Down helping the speakers to pronounce longer statements, questions, commands and interjections.

The marks are the same with the exception of one used to show that little rise – ( ' ). eg: The 'whole sentence 'glides 'gradually `down.

The last but not the least tune in the group of the falling tone is the High Jump. Due to its capacity to single out this or that word it is widely used in spoken English because it helps the speaker to attract the listener's attention to this or that part of the utterance. The name of the tune helps you to understand the character and the behaviour of the voice: there is a high fall from the top of the voice to the very bottom, eg: I 'want to intro'duce a "new idea.

( " ) - is the mark to indicate the High Jump.

Thus the High Jump is just the same as the Glide Down until you get to the word which is especially important. This word or the stressed syllable if the word has more than one syllable starts very high (even higher than the first stressed syllable) and falls all the way down to the bottom of the voice: any syllables after this are said on a very low note (even though they may be stressed).

The feature that all the 3 falling tunes have in common is that the voice in all of them arrives at its lowest note and stays on that note.

The Rising Tone is represented in English by 2 tunes: The Glide Up and the Take Off. The name of the first tells you that the voice also glides. It goes

just as it does in the Glide Down – from a fairly high note the voice glides lower and lower until it comes to its lowest level where it rises. The last stressed syllable is very low and level and any unstressed syllable after it, rise gradually.

'Is 'that 'quite clear, listeners?

The voice rises from a low pitch to one just above the middle of the voice. The last unstressed syllables reach practically the pitch of the first stressed syllable. When dealing with the Glide Up you must be sure to start your rise low and end fairly high (but not too high if you don't want to sound surprised.) For the beginning of the rise get the voice down low.

The marks used to show the Glide Up are ( ◌̣ ) and ( ' ) before any stressed syllables within the rise.

|| ◌̣ fɪ tɪ qv ɒqm || ◌̣ fɪ tɪ qv ɒqm wq ɒfɪ ||.

And now come some general rules to teach you when to use this tune:

- 1) in general questions - 'Are you ◌̣ ready?
- 2) in phrases, clauses that lead to something else;
- 3) in requests - 'Give it to ◌̣ me.

You can always change a command into a polite request by using the Glide Up. The Glide Up may appear in special questions when the speaker wants to show genuine interest, enthusiasm and curiosity whereas the Glide Down is more impersonal and asks merely for information. We sometimes use the Glide Up to show a personal reaction to the situation which any other tune would not show. So it is also possible to say statements with this tune in order to show the same thing.

Eg.: I'm 'so ◌̣ sorry.

If you stepped on somebody's foot in a bus the Glide Up makes your polite apology even more polite. It is true to say that the use of the Glide Up in

sentences other than the three types mentioned indicates a personal reaction in addition to what is actually expressed by the words you use.

The Second Rising Tune - The Take Off. This Tune also ends with a rise in the voice, like the Glide Up but any words and syllables before the rise are either low or quickly ascend after the first very low syllable. It is called so because it starts like an aeroplane by running along at a low level and finally rises into the air. All the syllables before the rise are said on the same low pitch as the beginning of the rise; they must not be higher than this or you will have the Glide Up instead of the Take Off.

The Take Off is marked by ( ' ), any stressed syllables after this having ( ), and any stressed syllable before it ( ).

|| Ql wqz qVnll trQlN tq 'hɛlp ||

|| jʰl didnt rlqll 'hWt jLsɛlf ||

The Falling Rising Tone, that is the combination of the fall and the rise of the voice is singled out into a separate group because of its importance from the point of view of communication and the wide-spread use in spoken English. We may speak about two variations of this intonation pattern – the High Dive and the Broken Dive. The name of the tune is again quite helpful since it grasps the most typical quality of the behaviour of the voice – it dives right down and then comes up again at the end which is exactly what you do when you dive into the water.

The High Dive is actually a combination of the High Jump and the Glide Down. It is used very widely in English to add a personal reaction to the plain meaning of the words of the sentence. A sentence said with this tune will normally contain one word which is specially emphasized to make it more important than all the other words. If the fall-rise occurs within one syllable we speak about the High Dive, if the fall and the rise are separated, we deal with the Broken Dive. In the first case the mark to show the tune will be ( ˇ ), in the second – the mark of the Glide Up will be used.

For example:

- 1) ˇ Try ! She was 'quite ˇ kind.
- 2) ˘ That was ˆ nice. ˘ That wasn't very friendly. I ˘ hope you underˆstand, etc.

Remember that the fall of the Dive is always from a fairly high note and falls quickly down to a very low one, (the syllables occurring after the Dive Down are said on as low a note as possible whether stressed or not) until you come to the last stressed syllable which begins on a very low note and rises as you say it. If there are unstressed syllables after the last stressed one the rise will occur gradually within them.

Ex.: I ˘ hope you underˆstand.

In this example “hope” is the specially emphasized word and it dives from a high note to a low note, the following 3 syllables are on a low level note. The last stressed syllable “stand” of the word understand which is also the last syllable in the sentence starts low and rises.

The sentence sounds encouraging, the speaker shows an interest in your progress whereas if the Glide Down were used it would sound very cold and uninterested. The two important syllables in these tunes are the specially emphasized syllable and the last stressed syllable.

Another example: It is a 'bit ˘ diffi cult.

The Dive is on the stressed syllable “di”, the second unstressed syllable “fi” is pronounced on a low level note and the rise occurs within the last weak syllable “cult”. You will find it most difficult to practise the one-syllable words in which the High Dive and the Glide Up occur.

It is a 'bit ˇ hard.

ˇ cold., etc.

In the sentence – She is 'quite ˇ pretty – the words suggest a compliment but the tune used does not. On the contrary, it shows a definite reservation on the

part of the speaker just as if he would go on and say (but I don't like her, but I don't trust her.). It is not necessary to add these words because the tune alone expresses the idea.

The sentence – I'd ` do it if I ˆ could – implies that it isn't possible just at this moment. Thus there is always an implication. The tune can actually change the meaning of the sentence. The High Dive and the Broken Dive which is simply a variation of the first occurring when the prominent word and the last stressed syllable are separated are the tunes which you should study particularly carefully.

You ought to understand that you can use each tune in short utterances, in longer ones you are sure to use different combinations of tunes.

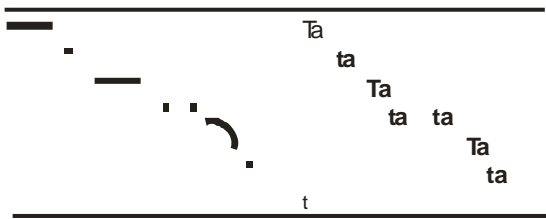
In the next section – How to Use the Tunes – you'll be given rules that will help you to apply the tunes you've studied in appropriate circumstances having in mind the true value and meaning of each tune. It will determine in the long run the meaning of what you say.

Intonation changes quite a lot according to the circumstances in which we are speaking. In slow speech we divide our sentences into more parts and therefore use more tunes in any sentence than we would in rapid conversational speech. While listening to conversation you'll notice that the high Jump and the two Dives are more common than the other tunes. The reasons being that special emphasis that these 3 tunes express is very frequently used in a conversation. And the rest are more often used in saying something less personal in which not so many words may be singled out for emphasis. You'll hear these tunes used in reading aloud something impersonal in character.

While learning the tunes themselves go very slowly at first, remember that the stressed syllables are most important and concentrate on them. Sing the tunes to yourselves as if they were little songs until you've got them firmly fixed in your minds.

The Glide Down –

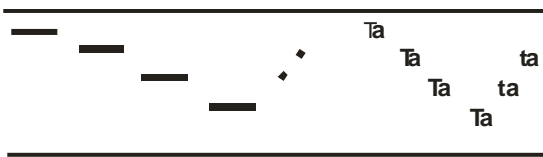
'Come and 'see me to'morrow.



Then try words like - `may, `go, `buy, `now

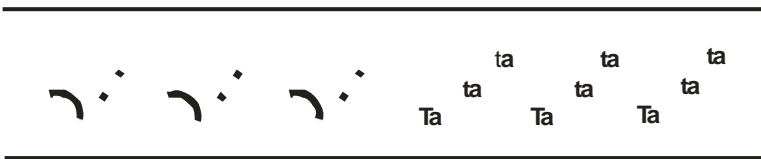
The Glide Up –

'Has 'John 'caught ☉ cold again?



When you've caught the "spirit" of each tune you can practice with confidence.

For the High Dive in which the voice falls and then rises again at the end you'll need a good deal of practice to get it right particularly when both the fall and the rise take place in the same word. It is best to start with words which have 2 or 3 syllables after the stressed syllable - ˇradio, `willingly, `excellent;



Then try words with one syllable after the stressed syllable so that the fall and the rise are even closer together.

- `Lon don, `pro gramme.

Then finally one syllable words in which the fall and the rise occur in the one syllable. Try the words with the long vowel or diphthong first and last of all words containing only a short vowel:

ˇgo, ˇcome, ˇput, ˇtake, ˇtell, ˇfind.

Remember to listen carefully, keep your ears open to the tunes English speakers use in their speech, try your best to imitate them but be sure you do it consciously, that is realize what each tune will mean in your utterance and what an English speaker of English means applying this or that tune to this or that particular utterance. Do everything you can to surround yourself with the general atmosphere of the language and to reach a stage at which you'll begin to think in English even before you speak. Until you do this your intonation is not likely to be truly English.

The rules of the next section and the laboratory works are aimed at helping you overcome any possible difficulty on the way to mastering pronunciation.

## **Chapter 6**

### **How to Use the Tunes**

The previous section was aimed at giving you some idea of what each tune is, this section will show you how the tunes described above are used in English, that is the rules to follow will help you to master the communicative function of the English intonation. Having learned the tunes you will be able to apply them when speaking and if you do apply them properly it will make things so much easier for you, since each tune will have the meaning it is supposed to have and you will thus avoid being misunderstood by native speakers. The knowledge of how each tune is used is sure to prove useful, helpful when you express your own attitude to what you say in the English way. You will not sound rude or arrogant or impolite in case you've put your knowledge into practice.

The 24 rules recommended by J.D. O'Connor are sure to bring you to certain success in improving your pronunciation habits.

#### The Glide Down

is recommended in the following cases:

- 1) It is used for statements which are complete and definite:



|| It wqz 'kwalt `gud || al 'laikt It vɛrl `mʌC ||

|| al 'wudnt 'maɪnd 'sɪn It q `gɔn ||

2) Use the Glide Down if you want your special question to sound more business-like and interested in the subject and also for one-word questions (unless they are repetition-questions):

|| 'waɪ dɪd ju 'Cɔlnɪ jɪs `maɪnd ? ||

|| 'hʌɪpɪn 'wɪt wqz `ðɪt || `wɪC ? ||

3) For short questions used as responses, like – Did you?, Has she?, etc.

Use the Glide Down:

(John's on holiday. || `ɪz hɪ ? ||

(I went to the theatre last night) || `dɪd jɪt || \*

4) In tag questions with not occurring in one part the Glide Down is used to force the other person to agree with you:

|| Its `kəʊld tɪ"dɔl || `ɪzn't It ? ||

(forcing the answer – Yes.)

|| jɪt "wəʊnt "wɜrɪ || `wɪl jɪt ||

(forcing the answer – No.)

5) The Glide Down is also used for strong commands:

|| 'tɔlk jɪs 'fɪt 'pɪ ɒq `Cʌq ||

|| 'hɪv sɔm `Cɪz ||

Remember that “thank you” comes in this class when it expresses real gratitude:

6) For strong exclamations use the Glide Down:

|| 'gʊd `hɛvnz ! 'wɒt q 'vɛrl 'prɪti `drɛss ! || || `splɛndɪd ! ||

---

\* Such questions will express disbelief, disapproval.

The Interrupted Glide Down comes helpful when your utterance consists of many syllables. The High Jump is used when some word in the utterance (whether it is a statement or a question of any kind) is made prominent.

### The Glide Up

The following six rules are applied to the first rising tune – the Glide Up.

1) The Glide Up used in a statement will make it soothing, encouraging.

|| əl 'sʁnt bi'loʌ || əl 'wəʊnt 'draɪv 'fɹst || (so don't worry).

2) It is no less frequently used in statements if they are intended as questions.

|| jʃl ɪɔk ɪt ? || || jʃl 'kɹnt 'gəʊ ? ||

Remember that statements in the form of a question are to be used when you don't doubt in the least what answer you will receive. So when you address somebody with – You can't go? – it means you know for certain that the person you speak to cannot go.

3) In special questions the Glide Up is by no means forbidden. You are welcome to use it if you intend to show as much interest in the other person as in the subject.

|| 'haʊz jʌ 'dɪstə ? || || 'wɛnə ju 'kʌmiʌ tə 'sʃqs ? ||

4) Use the Glide Up for general questions:

|| 'hɒv jʃl 'sʃn ɪm jət ? ||

|| 'dɪd 'ɜpən 'pəʊst 'ðɪt'ɪtə ? ||

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

(Have you seen him yet?)

|| hɒv 'əl sʃn hɪm jət ! ||

(will you help us?)

|| wɪl əl 'hɛlp jʃl ? ||

5) Use the Glide Up for greetings and for saying goodbye:

|| 'gʊd 'mʌniʌ || 'hɒ'ləʊ || || 'gʊd 'baɪ ||, etc.

6) For exclamations which refer to something not very exciting or unexpected use the Glide Up:

|| "Tʁʌk jʃl || || "gud || 'lɪ "rʌlt || 'gud "lʁʌk ||

But when you want to really thank somebody, to show you are sincerely grateful to somebody remember to use the Glide Down.

### The Take Off

The second rising tune is used in the following cases:

1) If your statement is a grumble:

|| al "dldn hʋt jʃl || (so why make all this fuss?)

|| jʃl "kʁnt "pʃsɪbli "dʃl 'ʤxt || (you ought to know better).

2) For repetition questions, when you are repeating someone else's question or when you want the other person to repeat some information:

|| "wɛn did jʃl gou ? ||

|| "wʌl ? || (Because I wanted to)

(It took me two hours) || "hau ɪʋʌ ? ||

Notice that the rise in the last example where the other person is being asked to repeat information begins on the wh-word (who, when, where, etc.)

3) For tag questions after commands:

|| 'kʁm ouvq 'hiq || || wil jʃl ||

|| 'lɛts 'hʁv sʁm 'mjʃzɪk || || ʂxl 'wʃ ||

4) If both the parts of a disjunctive questions contain not in them, or if not is missing from both:

|| hʃ 'hʁznt q'ralvd 'hʁznt hʃ ? ||

|| jʃl 'lʌkt it 'dld jʃl ? ||

5) The Take Off is also used in disjunctive questions when not occurs only in one of the parts of it when you don't want to force the other person to agree with you, but want your party to give his opinion:

|| jʃl 'wʋnt 'hiqr ʋn "wɛnzdi || || 'wʋjʃl ? ||

|| jɫ 'kʌmiN tɔ 'tj wiɔ qʌ || || 'Rnt ju ? ||

|| hJ 'didnt 'lʌk 'il 'did hJ ? ||

6) If your exclamation is questioning the Take Off is again at your disposal.

|| 'ou ? || || 'riqli ? || || 'wɛl ? ||

### The Dive

The falling-rising tune is the most widely spread tune in English speech. Here are the rules showing you when it is used and what it means.

1) If you use it in a statement it will show the listener that it is not complete but leading to a following word-group:

|| əl 'lʌkt ɔt im (ɔn rɛkɔg'naizd lɪm ɔt 'wʌns) ||

|| ɔj 'tʌk ɔq 'kɪ (ɔn 'drɔv tɔ 'lʌnd) ||

2) Use the Dive for statements which show reservation on the part of the speaker and which might be followed by but ... or by “you must admit”, or “I must admit”:

|| hJz 'ʒɛnqrɔs || (but I don't trust him)

|| hJz 'hɪnsɔm || (you must admit)

|| əl kʌd 'tɛlk jʃl 'ɔf tɔm'prou || (but not today)

3) If you want to correct somebody else's statement the Dive is what you need.

(He is forty-five.) || 'fɪlti 'siks ||

(I can't do it.) || jʃl 'kʌnt 'du 'ɔxt 'wɛl ||

4) The Dive is used if your statement is a warning.

|| jʃl bi 'leɪt əl 'sʌnt tɛl jʃl q'gɛn ||

5) If the statement has 2 parts, of which the first is more important to the meaning than the second, use the Dive, with the fall at the end of the first part and the rise at the end of the second. (the Broken Dive).

|| jʃl kɔn 'kɪp ɪt ɪf jʃl 'riqli 'wɔnt ɪt ||

|| alm 'vɜrl 'kʌmfqtqbl "Tɪnk jʃl ||

6) If you want the command to sound like a pleading request use the Dive, with the fall on “Do” or “Don’t” if they occur or on the main verb if not, and the rise at the end:

|| `ʒʌt ɒq "windou || `dʃl "hɪv "sʌm "mɪ "tj ||

|| `sɛnd it qz 'sʃn qz jʃl "kɪn ||

Notice commands with only one important word:

|| ˘trʌl || ˘tɛlk it || ˘lɛnd it tq 'ɒqm ||

These rules are aimed at helping you to choose a tune suitable for whatever you want to say in this or that situation. If you listen to English speakers you will, no doubt, notice that they use tunes which are not recommended here for a statement or command. Your task is to try and find out what tunes they use and when and just what they mean by it. The proper English intonation will come to you with careful, regular listening and imitation. Don’t be afraid to imitate what you hear, this is the only way to cope with all the difficulties which you must overcome on your way to good, better and the best English.

## Chapter 7

### Exercises for Practice

The following exercises allow you to practise different sounds within words, if they are at word-boundaries you can observe them (and practise, of course), in company with other sounds. This is of great importance because it is at word-boundaries that sounds of Russian and English may behave differently and that presents a number of problems for Russian learners of English.

One of the striking differences between English and Russian is absence of assimilation when a voiced consonant follows a voiceless one and vice versa. In Russian the following consonant always influences the preceding one (regressive assimilation), this is the main law determining the behaviour of consonants in Russian, in other words, the law of the Russian sound system, its obligatory norm.

No wonder the Russian speaker who has grown accustomed to observing the rule without being aware of it follows the same rule when he starts speaking English and this is exactly where he is apt to make the most harmful blunder. Practice shows that this happens to be the most frequent mistake of Russian learners of English, and one very difficult to control and eliminate. But all the same the speaker can cope with the difficulty if he follows the instructions given below:

1. Pronounce the final strong consonants as strong and weak consonants as weak. One of the features of strength is the duration of a sound – so make a voiceless sound a bit longer at first, and make a voiced one quite short.

2. The same is true about the pronunciation of initial consonants following the voiced/voiceless one.

Practice the following:

1. Go slow first.
2. Gradually increase the tempo until you can pronounce it very fast.
3. Sing the clusters of words.

1) must be [ `mʌst bi]

I must be there on time.

You – “ –

He – “ –

She – “ –

We – “ –

They – “ –

Try to sing the cluster of words –

Must be, must be, must be there

Must be, must be, must be there

There must be no delay. There must be no mistake.

2) Let's go there (together tomorrow)

Sing the cluster:

Let's go, let's go, let's go there

Let's go, let's go, let's go there.

3) this dog, this bill, this dress, this drawer, this garden, this corner, this garage,

this boot, this game.

4) next day, next gallery, next drill, next game, next door, next governor.

[nɛks dɔɪ]

Try to do it singing the clusters –	Now try to sing the drills
a) Next day, next day, oh, next day Next day, next day, oh, next day.	b) This dog, this dog, oh, this dog This dog, this dog, oh, this dog.

5) I'll do anything to get this book

I'll do anything to read this book.

I'll do anything to pay this bill.

I'll do anything to get this game.

6) English rhythm is yet another obstacle for the Russian learner. The main thing to remember is to pronounce stressed syllables at more or less equal intervals of time, thus compressing the unstressed syllables and treating them as part of the phonetic word formed by the stressed syllable. You can easily count the stressed syllables.

Begin with the simplest utterances. Increase the number of the stressed syllables.

1. We are studying /languages/ foreign languages/ languages and a number of other subjects/ at the institute of foreign languages/.

2. a) He's made progress /in English/ in foreign languages /in English and in Spanish/ in English and in French/ in English and German/ in linguistics.

b) He's made good (poor) progress /in studying/ in studying foreign languages/ in English and Spanish/in English and German/in spelling/ in spelling the most difficult words of English/in listening and understanding native speakers of English.

3. Nothing can stop him/now/ that he has made up his mind/. Nothing can stop him/now/ that his mind has been made up.





### Singing Practice

You remember of course, what pr. J.D. O'Connor told you in his course of lectures on English intonation about the importance of singing the English tunes. Moreover, singing is extremely helpful in practising sounds: you can keep a sound fairly long when you sing. And even the neutral vowel which is never under stress can be sung in a song. In the following lines of songs from English and American musicals you can practise different sounds thus improving your pronunciation.

1) For practising the sound [ŋ] a few lines from the British musical "Oliver" can be helpful.

I'll do anything  
For you, dear, anything  
For you, dear, anything  
anything, anything for you.

2) The following few lines from the famous musical "Sound of Music" help you practise the back vowels [ɪ] and [ʊ].

Nothing comes from nothing  
Nothing ever could  
So somewhere in my youth or childhood  
I must have done something good.

3) The following lines from the same musical give you a good opportunity to practise the diphthong [ɔɪ] and the sonorant [ŋ].

When you know the notes to sing  
You can sing most anything.

4) The song from the same musical allows you to sing clusters of sounds.

A.Rogers, D. Hammerstein  
Edelweiss  
Edelweiss, edelweiss

Every morning you greet me.

Small and white,

Clean and bright

You look happy to see me.

Blossoms of snow may you bloom and grow,  
Bloom and grow for ever.

Edelweiss, edelweiss,

Bless my homeland forever.

- 4) The next fragment can be sung to the melody of the dwarfs' song from the famous W. Disney film "Snowwhite".

Hi-ho, hi-ho

To make your troubles go

Just keep on singing all day long

Hi-ho!

Hi-ho! Hi-ho!

And if you're feeling low

You positively can't go wrong

With a hi-ho!

- 6) The following songs can be performed both to practise different sound and for entertainment.

- a) American folk song

Susanna

I've come from Alabama

With a banjo on my knee.

I'm going to Louisiana

My Susanna for to see

Refrain. Oh, Susanna, don't you cry for me

For I've come from Alabama

With a banjo on my knee.

I had a dream the other night  
 When everything was still.  
 I dreamt I saw Susanna come  
 Descending down the hill.

Refrain.

The red, red rose was in her hand  
 The tear was in her eye  
 I said: I came from Dixie Land  
 Susanna, don't you cry.

Refrain.

b) A Cow-Boy Song

Roll along, covered wagon, roll along  
 To the turn of your wheels I'll sing a song  
 City ladies may be fine  
 But give me that girl of mine  
 Roll along, covered wagon, roll along.  
 Going home, covered wagon, going home  
 For this cowboy was never born to roam  
 'Long the road that doesn't change  
 To that old Buckwankee ranch  
 Roll along, covered wagon, roll along.  
 Roll along, covered wagon, roll along.  
 For you're taking me right where I belong  
 City ladies may be fine  
 But give me that girl of mine  
 Roll along, covered wagon, roll along

c) A Russian Folk-song translated by T. Moore "Those evening Bells"

Those evening bells, those evening bells  
How many a tale their music tells  
Of youth and home and that sweet time  
When last I heard their soothing chime.

Those joyous hours are passed away  
And many a heart that then was gay  
Within the tomb now darkly dwells  
And hears no more those evening bells

And so't 'll be when I'm gone  
That tuneful peal will still ring on  
While other bards shall walk these dells,  
And sing your praise, sweet evening bells.

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