

"Susan worked with my two principal actresses in *Snow Flower and the Secret Fan*. She was an experienced and creative coach."

—Wayne Wang, Director, *The Joy Luck Club* and *Maid In Manhattan*

Perfecting Your English Pronunciation

*The most
effective method to
reduce your accent*



Susan Cameron

Master Teacher and Chair of Voice and Speech, CAP21, New York City

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Perfecting Your English Pronunciation

Susan Cameron



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*For all my students, past, present,
and future,
and
in memory of my father, Harold T.
MacDonald,
who instilled in me a passion for
the English language*

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Introduction

Fred skipped lunch that Monday afternoon. It wasn't because he was planning to leave the office early for his much anticipated first date with Carla, or that he was saving his appetite for their 7:15 p.m. dinner reservation at the hot new French bistro in the West Village. It wasn't even because of the extra serving of bacon he'd had at breakfast.

Fred skipped lunch because his stomach was churning, his pulse was racing, and his thoughts had

begun to jumble. The CEO of Fred's company had flown into the city for a managerial meeting to discuss downsizing at the corporate level, and in an afternoon peppered with presentations, Fred was scheduled to speak first.

Fred was prepared. He was excited about the innovative cost-cutting methods he had devised. His PowerPoint slides were exquisite, his handouts polished, and his presentation of both was well rehearsed. But there was a problem: Fred had to deliver his speech in English, and English

wasn't Fred's native tongue.

Although Fred's expertise was clear, his pronunciation was not. He worried that if his words were not completely understood, his remarkable contribution would be undervalued.

Sound familiar? If you have picked up this book, it probably does.

Every day, millions of business professionals like you report to jobs dreading the possibility of not being understood. This has nothing to do with talent, skill, or advanced knowledge of the subject; it is

because you must speak in the international language of English, and as a nonnative speaker, you have never learned precise pronunciation. This is understandable: When learning English as a second language, most students are taught primarily through reading and writing. What many ESOL classes do not emphasize, however, is that English is a *nonphonetic* language—its spelling patterns often seem to have little resemblance to its pronunciation. At best, this is puzzling; at worst, it can cost talented individuals their jobs.

Consider the words *stop*, *go*, and *other*; all three are spelled with the letter *o*, but each is pronounced with a different vowel *sound*. Thus, while you may be fluent in English—even a master of vocabulary—*speaking* English clearly and naturally may be difficult. You may also have been influenced by your own ESOL teachers' less-than-perfect pronunciation skills.

Compounding this difficulty is the fact that most languages do not have some of the sounds used in English. You may approximate these sounds, is a front vowel: For both sounds,

the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule—about one-eighth of an inch between the two. The 17">

Many Asian ESOL speakers have found success with the *Perfecting Your English Pronunciation* method. In September 1993, I received a telephone call from a diplomat with the Japanese consulate, asking if I might help Prime Minister Morihiro Hosokawa with his English pronunciation: He wanted to be the first Japanese

prime minister ever to address the General Assembly of the United Nations in English. Of course, I agreed, and had the honor both to meet and work with the prime minister on his pronunciation and intonation. His English was excellent, and his attention to the nuances of pronunciation exceptional. His address before the General Assembly was, indeed, quite impressive.

Although few of us have to perform on such a public platform, excellent pronunciation is a valuable asset—indeed, a necessity—in any career.

I have had the honor to work with many professionals like you, who, while mastering the skills and knowledge needed to excel in their fields, do not have a clear understanding of the natural sounds and rhythms of English. For example, a brilliant Chinese corporate executive for American Express had been repeatedly overlooked for promotion because his English pronunciation was unclear, and he was often misunderstood in meetings and on conference calls. After we worked with the *Perfecting Your English Pronunciation* method, he

understood exactly which sounds were difficult for him and how to correct them—and was able to conduct meetings with ease. Shortly thereafter, he received the promotion he deserved.

I am a strong advocate of diversity in the workplace, and the last thing I want to do is to make all people “sound alike.” Many clients have expressed the fear that, in working on accent modification, they will lose their sense of identity, since their speech is a reflection of who they are as individuals and as representatives of their own

particular cultures. I completely understand this concern, and I would never advocate nor attempt a homogenization of a global business community. Rather, I am pursuing the opposite result: The goal of the *Perfecting Your English Pronunciation* method is not to reduce the appearance of ethnicity, but to offer individuals the option of speaking clearer Global English (or “Business English,” that is, English without the idioms of native speakers). This showcases each person’s unique identity and allows expertise to shine through.

I have coached thousands of clients from all over the world—from geographical areas and cultures as diverse as Asia (Japan, India, Korea, China, Hong Kong, Thailand, and Singapore); South America (Venezuela, Argentina, Brazil, Chile, and Peru); Hispanic cultures, such as Puerto Rico, the Dominican Republic, and Mexico; Europe (France, Germany, Switzerland, Portugal, Spain, Italy, Greece, all countries in the British Isles, Russia, and other Eastern European countries, including Hungary, the Czech Republic, Poland, Romania, Albania, Estonia,

Turkey, Armenia, Serbia, and Croatia); and many Middle Eastern countries, including Israel and Lebanon. From this large cross section of students, I have identified the 14 difficult sounds and groups of sounds of English pronunciation for all nonnative speakers. And are made very close to 1s. the *Perfecting Your English Pronunciation* method of accent modification has never failed.

Part One introduces the physical placement of sound and the musculature used in articulation. Many other languages rely heavily

on the back of the tongue to articulate sounds; by contrast, most sounds in English are formed at the front of the mouth, using the tip of the tongue and the musculature of the lips for consonant placement. You may have trouble with English pronunciation because of excessive tension in the back of your tongue, as well as lack of muscle development in the tip of your tongue and lips. The good news is that this problem is easily overcome by using the exercises described in Chapter One. Think of it as your mouth going to the gym for 10 minutes every day. These

exercises are also demonstrated on the accompanying DVD.

Also in Part One, we introduce the system of phonetics, the International Phonetic Alphabet, and provide an overview of the 48 sounds, or phonemes, of the English language.

Part Two forms the core of this book, with one chapter devoted to each of the 14 phonemes and groups of phonemes that you may find difficult to pronounce. Each sound's precise anatomical placement is described in the text, then

demonstrated on the DVD. You will need a hand mirror to check for the correct physical placement of sounds; a freestanding mirror is best, since it allows free use of your hands to practice the exercises. The text contains tricks to perfect sound placement, such as putting a finger to your lips to discourage excessive tightening of a vowel.

CD recordings are provided to train your ears in the differentiation of difficult sounds, within both words and sentences. I recommend using an audio recording device (an

inexpensive digital recorder or an iPhone or Blackberry application is perfectly suitable) to record your practice sessions; this allows you to compare your own pronunciation with that on the CD recordings.

An additional asset of this book is that it can serve as a mini pronunciation dictionary: Each chapter contains comprehensive word lists—in all, 8,400 of the most commonly used and mispronounced words in English, grouped by sound pattern.

Part Three of *Perfecting Your*

English Pronunciation has the “goodies.” It addresses the issues of stress, intonation, and operative vs. inoperative words, which collectively create the rhythm of English speech. I say “goodies,” because this rhythm often seems to be the most elusive aspect for those struggling with English pronunciation. We focus on stress within words, as well as stress within sentences (also called intonation). Stress within words is often dictated by suffix patterns, which explains the shifting stress in the words *démonstrate*, *demónstrative*, and *demonstrátion*.

The precise rules for syllable stress within words as determined by suffix patterns are explained.

Operative and inoperative words are analyzed— those that carry the information in a sentence, as opposed to those

that merely provide grammatical structure. Understanding this concept allows you to determine which words are stressed within phrases, clauses, and sentences.

In Part Four, instructions are provided on how to mark and score all your presentations for clearer pronunciation. Sample business presentations are marked for intonation and flagged for difficult sounds. Included are three case studies featuring clients of the

Perfecting Your English
Pronunciation method; these client

improved their pronunciation using this technique, and the case studies include “before” and “after” recordings of their presentations on the dramatically

TWO

The International Phonetic Alphabet

As we saw in the Introduction, the words *stop*, *go*, and *other* are all spelled with the letter *o*, but they have three different vowel *sounds*. Over the centuries, English has adopted so many words from other languages that its spelling patterns are confusing at best, and at worst they seem arbitrary.

In the late 19th century, a group of British and French linguists invented the International Phonetic

Alphabet (IPA), a system that uniquely identifies all of the sounds, or phonemes, used in human languages. Each sound is represented by a single symbol, and conversely, each symbol represents a single sound. The linguists advocated that English spelling be reformed, using a phonetic alphabet to represent the exact pronunciation of words. Unfortunately for us, they lost the battle. Fortunately, they devised a phonetic system by which we can precisely identify pronunciation.

The English language uses 48

sounds: 24 consonants and 24 vowels (including 12 pure vowels, 10 diphthongs, and two triphthongs). A **consonant** is a sound in which the voice, or breath stream, is interrupted or impeded during production. Consonants can be either voiced or voiceless; if the vocal folds vibrate during production, the consonant is voiced, and if they do not vibrate, the consonant is voiceless. All consonants are formed by using two of seven articulators (the lips, the tip of the tongue, the middle of the tongue, the back of the tongue, the alveolar ridge, the hard palate, and

the soft palate) either touching or in proximity to each other.

A **vowel**, by contrast, is an uninterrupted voiced sound. For all vowel sounds (with the exception of the vowels, diphthongs, and triphthongs of *r*), the tongue rests on the floor of the mouth, with its tip resting against the lower teeth, and the arch in the tongue determines the phoneme produced.

By now, you have watched the DVD Articulation Exercises and mastered the daily warm-up. Let's move now to the specific articulator

placement for consonant and vowel sounds.

Introduction to the consonant sounds

Consonants can be divided into six major categories: stop plosives, nasals, the lateral, fricatives, glides, and affricates. Each of these is named for the way in which the breath stream, or voice, is impeded or interrupted while producing the sound.

Let's review the physiology of the articulators (see the DVD

Articulation Exercises and the illustration on [Following are lists of common English words 1em; border-bottom: solid 0.02em; }](#)

[.L">page 20](#)). Just behind the upper teeth, where the gums begin, you'll feel a small bony bump. This is called the **alveolar ridge**.

Proceeding toward the back, there is the bony roof of the mouth, also known as the **hard palate**. Behind this is a soft fleshy area called the **soft palate**. We explored this in the initial retraining articulation exercises; it is the area of the mouth engaged when yawning and can be most fully sensed when forming a k,

g, or ng sound. The **tongue** can be divided into three distinct areas: the back, the middle, and the tip. Other consonant articulators include the **lips** and, less frequently, the **upper teeth**.

As mentioned above, consonants can be either voiceless or voiced. Place your hand on your larynx, or voice box, and say the following sounds: p, then b. Say only the consonant sound—do not add a vowel, as in *puh*. Notice that your vocal folds are not engaged—there is no vibration—for the p sound, but they are engaged for the b.

These partner sounds are called **cognate pairs**: Both consonants are produced with the same articulators in the same position, but one of the consonants is voiceless and the other voiced.

Don't worry: While all this information seems very technical, most consonant sounds are intuitively pronounced correctly by English for Speakers of Other Languages (ESOL) students. Those that may be mispronounced are covered in detail in Part Two (The difficult sounds of English).

The consonants

Most consonants may occur in initial, medial, and final positions in words. **Initial position** is at the beginning of a word, **medial position** is in the middle of a word, and **final position** is at the end of a word. All of these positions are demonstrated in the word examples below; exceptions are noted for certain consonants.

We are now entering the world of phonetics. From now on, we will use the IPA symbol for each sound, rather than the alphabet spelling.

IPA symbols are set in sans serif type (for example, b, d, g or *b, d, g*), while spelled words are set in serif type (for example, base, dance, go or *base, dance, go*).

Stop plosives

The breath stream is “stopped,” then “exploded” to produce a **stop plosive**. English has six stop plosives.

VOICED

PLOSIVE

EXAMPLE WORDS

b base, suburban, cabu

d dance, redudeem, needu

g go, reguret, flug

VOICELESS

PLOSIVE

EXAMPLE WORDS

p pay, repueat, stopu

t time, intuense, pastu

k keeup, decurease, desku

Nasals

The sound is released through the nose to produce a **nasal**. English

has only three sounds that are nasal.
All three are voiced.

VOICED NASAL	EXAMPLE WORDS
m	<u>m</u> en, re <u>m</u> em <u>m</u> ber, pho <u>n</u> em <u>e</u>
n	<u>n</u> ews, re <u>n</u> ew, pla <u>n</u>
ŋ (ng)	ki <u>n</u> gdom, tha <u>n</u> k

Note that ŋ is never used in initial position.

Lateral

The **lateral** is produced laterally, over the sides of the tongue. The tip of the tongue remains in contact

with the alveolar ridge, and the sound is always voiced. English has only one lateral.

VOICED

LATERAL

EXAMPLE WORDS

l

last, billling, finall

Fricatives is a front vowel: For both sounds, the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule one-eighth of an inch between the two. The 80m ☐ A fricative is named for the

friction created by forcing the breath stream or voice between two articulators. English has nine fricatives.

VOICED

FRICATIVE

EXAMPLE WORDS

v victory, invite, saveð (th) this, other, soothez zoo, rezume, pleazeʒ (zh) genre, pleasure, beige

VOICELESS

FRICATIVE

EXAMPLE WORDS

f free, affirm, offθ (th) think, method, maths see, receive, missʃ (sh) shout, worship, wishh hotel, behind

Note that h is never used in final position.

Glides

The articulators move from one position to another to produce a glide. Glides are voiced and are always followed by a vowel sound. English has three glides.

VOICED

GLIDE

EXAMPLE WORDS

w wish, rewind

j (*y or liquid u*) yesterday, beyond, music

r (*consonant r*) right, bereft

Note that none of these three consonant sounds, w, j, and r, is ever used in final position.

Affricates

An affricate is a combination of a stop plosive and a fricative, blended seamlessly into a single phoneme. English has two affricates.

VOICED

VOICELESS

AFFRICATE

EXAMPLE WORDS

AFFRICATE

EXAMPLE WORDS

dʒ (j or g)

jazz, adjust, age

tʃ (ch)

cheer, achieve, touch

Consonant overview

VOICED
CONSONANT

VOICELESS
CONSONANT

PLACEMENT AND DESCRIPTION

Stop plosives

b	p	Bilabial (using both lips). The lips come together, then pop apart.
d	t	Alveolar (using the gum ridge behind the upper teeth). The tip of the tongue pops off the alveolar ridge.
g	k	Velar (using the soft palate). The back of the tongue touches the soft palate, then they pop apart.

Nasals

m		Bilabial. The lips come together, the soft palate is lowered, and the sound is released through the nose.
n		Alveolar. The tip of the tongue touches the alveolar ridge, the soft palate is lowered, and the sound is released through the nose.
ŋ		Velar. The back of the tongue touches the soft palate, which is lowered, and the sound is released through the nose.

Lateral

l Alveolar. The tip of the tongue contacts the alveolar ridge.

Fricatives

v f Labiodental (using the lower lip and the upper teeth). The lower lip contacts the bottom of the upper teeth.

ð θ Dental (using the tip of the tongue and the the upper teeth). The tip of the tongue contacts the bottom of the upper teeth.

z s Alveolar. The tip of the tongue is in proximity to the alveolar ridge.

ʒ ʃ Alveolar. The front of the tongue is in proximity to the alveolar ridge, and the lips are slightly rounded.

h Glottal (using the space between the vocal folds). The sound is released through relaxed vocal folds.

Glides

w	Bilabial. The lips come together and are rounded.
j	Lingual-palatal (using the middle of the tongue and the hard palate). The tip of the tongue is behind the lower teeth, and the middle of the tongue is arched toward the hard palate.
r	Alveolar. The tongue is raised toward the alveolar ridge.

Affricates

ɟ	tʃ	Alveolar. The tip of the tongue contacts the alveolar ridge, then is pulled back.
---	----	---

Introduction to the vowel sounds

Vowels are uninterrupted, or unimpeded, voiced sounds. Except for the vowels, diphthongs, and triphthongs of *r*, all vowels are made with the tip of the tongue resting against the lower teeth. It is the arch in the front, middle, or back of the tongue that determines the phoneme. *This is important, since most ESOL students have tension in the back of the tongue that causes the tongue muscle to retract (pull back) during vowel articulation.*

Vowels can be divided into three categories: pure vowels, diphthongs, and triphthongs. In the production of a pure vowel, the arch in the tongue is fixed throughout the duration of the sound. A diphthong is a blend of two pure vowels sounded together as one. A triphthong is three vowels sounds blended together as one.

The pure vowel sounds can be categorized as front, middle, and back, named for the arch in the tongue. For a front vowel, the front of the tongue is arched; for

a middle vowel, the middle of the tongue is arched; and for a back vowel, the back of the tongue is arched (with the exception of the vowel □, for which the back of the tongue is flat).

The differences between some of these sounds may seem minimal at first, but we will use a tactile approach, so that you can feel each vowel's placement while you simultaneously train your ear. Don't worry if some vowels seem difficult to make at this point. This chapter is intended to be an introduction to the physical pwels

according to the arch in the tongue; Part Two explores each of the problematic vowel phonemes in detail, and all the vowel positions are demonstrated on the accompanying DVD. to highlight the desired imaging of the speaker.

Noun and verb variants b

We are now going to start transcribing entire words using the IPA. Notice how logical the pronunciation seems when viewed through the prism of phonetics.

***Note:* When a word contains two**

or more syllables, one syllable will be stressed more than the others. This syllable is said to carry primary stress and is preceded by the symbol '.

The vowels

English has 12 pure vowels, as shown in the pure vowel overview chart on [page 18](#).

Once you have learned the pure vowels, combining two or three vowels to form a diphthong or triphthong should be easy ('izi). English has 10 diphthongs and two

triphthongs, as shown in the charts on [page 19](#).

C">Pure vowel overview

Front vowels

i	e, ea, ee, ei, ey, ie, y	be, heat, see, receive, key, chief, happy bi, hit, si, ri'siv, ki, tʃif, 'hæpi
ɪ	i, y (<i>except in final position</i>)	it, hit, miss, since, myth ɪt, hɪt, mɪs, sɪns, mɪθ
e	e, ea	jet, mess, dread, head dʒet, mes, dred, hed
æ	a	ask, man, thanks, jazz æsk, mæn, θæŋks, dʒæz

Middle vowels

ɜː	ear, er, ir, or, ur	rehearsal, person, stir, worst, purpose rɪ'hɜːsəl, 'pɜːsən, stɜː, wɜːst, 'pɜːpəs
ə	er, or (<i>unstressed syllables</i>)	singer, mother, actor, comfort 'sɪŋə, 'mʌðə, 'æktə, 'kʌmfərt
ə	schwa (<i>vowel reduction; see pages 193–195</i>)	the, affront, introduction, dependent ðə, ə'frʌnt, ɪntrə'dʌkʃən, dɪ'pendənt
ʌ	o, u	other, love, cup, judge, must 'ʌðə, lʌv, kʌp, dʒʌdʒ, mʌst

Back vowels

u	ew, o, oe, oo, u, ue	stew, who, shoe, food, flu, blue stu, hu, ju, fud, flu, blu
ʊ	o, oo, ou, u	woman, good, book, should, push 'wʊmən, guːd, buːk, ʃʊd, puʃ
ɔ	a(l), au, aw, oad, ough	all, August, law, broad, thought ɔl, 'ɔgəst, lɔ, brɔd, θɔt
ɑ	a, o (<i>see Chapter Sixteen</i>)	father, doctor, stop, body 'fɑðə, 'dɒktə, stɒp, 'bɒdi

Diphthong overview

IPA SPELLING PATTERNS

EXAMPLE WORDS

eĭ a, ai, ay, ei, ey

date, grain, day, freight, weigh, they
deĭt, greĭn, deĭ, freĭt, weĭ, ěeĭ

aĭ i, y

time, might, fright, I, sigh, fly
taĭm, maĭt, fraĭt, aĭ, saĭ, flaĭ

oĭ oi, oy

boil, oil, joy, boy, annoy
boĭl, oĭl, oĭ, boĭ, ə'noĭ

oŭ o, oa, ow

go, home, phone, ago, load, know
goŭ, hoŭm, foŭn, ə'goŭ, loŭd, noŭ

aŭ ou, ow

about, out, how, now, downtown
ə'baŭt, aŭt, haŭ, naŭ, 'daŭntaŭn

Diphthongs of *r*

ɪə̃	ear, eer, ere	clear, fear, steer, cheer, mere kɪə̃, fɪə̃, stɪə̃, tʃɪə̃, mɪə̃
eə̃	air, are	hair, fair, stairs, dare, aware heə̃, feə̃, steə̃z, deə̃, ə'weə̃
ʊə̃	oor, out, ure	poor, tour, yours, cure, sure pʊə̃, tʊə̃, jʊə̃z, kɪʊə̃, fʊə̃
ɔə̃	oor, or, ore, our	door, floor, or, more, four, pour dɔə̃, flɔə̃, ɔə̃, mɔə̃, fɔə̃, pɔə̃
ɑə̃	ar	dark, star, far, car, park, stark dɑə̃k, stɑə̃, fɑə̃, kɑə̃, pɑə̃k, stɑə̃k

Triphthong overview



PART TWO

THE DIFFICULT SOUNDS OF ENGLISH

THREE

The consonant *th* (θ/ð)

Fred was being considered for a new position in his marketing firm: a job that would require frequent oral presentations in English.

Fred's boss began to call on him in meetings, and Fred knew that his performance was under scrutiny.

Public speaking in English ignited Fred's fears. His mouth would become dry, and he felt his breath grow short and shallow. Fred decided to confide in a colleague. After an especially difficult meeting, he pulled Margaret aside, and told her, in confidence, "I have trouble breeding." Margaret was confused ...

The *th* sound defined

The *th* sound can be either voiceless (as in the word *thin*) or voiced (as in *then*). The placement is the same, but in the voiceless

sound, the vocal folds do not vibrate, and in the voiced sound, they do. These sounds are represented by the phonetic symbols θ (voiceless *th*, as in *thin*) and δ (voiced *th*, as in *then*).

Nonnative speakers of English often mispronounce *th* in the following ways: Voiceless *th* (θ) is usually replaced by the consonant *t* (as in *tin*), and voiced *th* (δ) is usually replaced by *d* (as in *den*). This is an understandable mistake, since *t* and *d* are found in nearly all languages, and the *th* sounds occur almost exclusively in English.

The sounds θ/δ are made very close to t/d , but with a definite difference in tongue placement. For both the t and d consonants, the tip of the tongue touches the alveolar ridge, then flicks off it. When producing a t , the vocal folds do not vibrate; when forming a d , they do. (You may want to refer to the tip of the tongue exercises in Chapter One. Be sure that you are forming t and d off the alveolar ridge, not against the back of your teeth.) θ/δ , on the other hand, are formed with the tip of your tongue touching the bottom of your upper teeth.

Step 1: Feeling the placement of θ/δ

*Turn now to **DVD Track 1**, where a step-by-step demonstration of the difference between t/d and θ/δ is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.*



Take out your mirror. Begin by saying the t sound, since you already pronounce this sound correctly. Say the word *tin* to highlight the desired imaging of the speaker.

Put your fingers against your larynx and say d. Notice that your vocal folds are vibrating, and that the tip of your tongue touches the alveolar ridge, then flicks quickly off it. Now, place the tip of your tongue against the bottom of your upper teeth and allow your vocal folds to vibrate. This is voiced th, ð, as in then. Alternate between

*these two placements: d ... ð ... d
... ð.*

*Return now to **DVD Track 1.***

*Practice the difference in
placement between the consonants
t/d and θ/ð.*

Step 2: Hearing the placement of θ/ð

*Using your mirror, look closely
inside your mouth. Move your
tongue back and forth between the
placements of these two pairs of
words: tin, thin, tin, thin and den,
then, den, then. (Of course, the tip*

of your tongue will touch the alveolar ridge for the final consonant n.)

Watch in the mirror as you pronounce the pairs of words in the following list. consonant sound changes as well, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

t/d	θ/ð
<u>t</u> eam	<u>th</u> eme
<u>t</u> ank	<u>th</u> ank
<u>t</u> ick	<u>th</u> ick
<u>t</u> ie	<u>th</u> igh
<u>t</u> orn	<u>th</u> orn
<u>t</u> rash	<u>th</u> rash
<u>t</u> read	<u>th</u> read
<u>t</u> ree	<u>th</u> ree
<u>t</u> rust	<u>th</u> rust
<u>t</u> ug	<u>th</u> ug
<u>d</u> are	<u>th</u> ere
<u>d</u> ay	<u>th</u> ey
<u>d</u> ough	<u>th</u> ough
<u>d</u> oze	<u>th</u> ose
<u>d</u> ense	<u>th</u> ence



*Turn now to **CD Track 1**, which features the sound adjustments between t/d and θ/δ . Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the placement of θ/ð

Following are lists of common English words that contain the th sounds. You can practice these sounds by reading these lists aloud. After you have mastered the sounds, advance to the sentences in the next section.

INITIAL ð (VOICED *th*)

that

thence

this

the

there

those

their

therefore

though

them

these

thus

then

they

MEDIAL δ (VOICED *th*)

ano <u>th</u> er	heath <u>th</u> en	slath <u>th</u> er
blath <u>th</u> er	heath <u>th</u> er	slith <u>th</u> er
both <u>th</u> er	hith <u>th</u> er	smoth <u>th</u> er
breth <u>th</u> ren	lath <u>th</u> er	southern
broth <u>th</u> er	leath <u>th</u> er	swarth <u>th</u> y
cloth <u>th</u> ing	logarith <u>th</u> m	togeth <u>th</u> er
eith <u>th</u> er	moth <u>th</u> er	weath <u>th</u> er
fath <u>th</u> er	neith <u>th</u> er	wheth <u>th</u> er
fath <u>th</u> om	north <u>th</u> ern	with <u>th</u> er
feath <u>th</u> er	oth <u>th</u> er	with <u>th</u> in
farth <u>th</u> er	rath <u>th</u> er	with <u>th</u> out
further	rhythm	
gath <u>th</u> er	scath <u>th</u> ing	

FINAL δ (VOICED *th*)

bathe

mouthth (*verb*)

sootheth

blithe

scythe

teethe

breathe

seethe

tithe

lithe

sheathe

withth

loathth

smooth

INITIAL θ (VOICELESS *th*)

thank

theory

thick

thatch

therapy

thicket

thearer

thermometer

thief

theft

thermos

thigh

theme

thermostat

thimble

theocracy

thesaurus

thin

theology

thesis

thing

think

thrash

throttle

third

threat

through

thirst

thread

throughout

thirteen

three

throw

thirty

thresh

thrust

thistle

threshold

thud

thong

thrift

thug

thorax

thrill

thumb

thorn

thrive

thump

thorough

throat

thunder

thought

throb

Thursday

thousand

throne

thwart

thrall

throng

thyroid

MEDIAL θ (VOICELESS *th*)

aest <u>h</u> etic	broth <u>h</u> el	lith <u>h</u> ography
ameth <u>h</u> yst	cath <u>h</u> arsis	marath <u>h</u> on
anath <u>h</u> ema	cath <u>h</u> edral	math <u>h</u> ematics
anesth <u>h</u> esia	cath <u>h</u> eter	menth <u>h</u> ol
anth <u>h</u> em	cath <u>h</u> olic	misanth <u>h</u> rope
anth <u>h</u> ology	decath <u>h</u> lon	Neanderth <u>h</u> al
anth <u>h</u> rax	diphth <u>h</u> eria	ophth <u>h</u> almology
anth <u>h</u> ropology	diphth <u>h</u> ong	orth <u>h</u> odox
anth <u>h</u> ropomorphic	empath <u>h</u> y	orth <u>h</u> ography
antipath <u>h</u> y	enth <u>h</u> rall	orth <u>h</u> opedic
antith <u>h</u> esis	enth <u>h</u> usiasm	osteopath <u>h</u> y
anyth <u>h</u> ing	eth <u>h</u> ereal	parenth <u>h</u> esis
apath <u>h</u> y	eth <u>h</u> ic	path <u>h</u> etic
apoth <u>h</u> ecary	eth <u>h</u> nic	pith <u>h</u> y
arth <u>h</u> ritis	euth <u>h</u> anasia	pleth <u>h</u> ora
arith <u>h</u> metic	goth <u>h</u> ic	ruth <u>h</u> less
atheism	hypothes <u>h</u> ize	someth <u>h</u> ing
ath <u>h</u> lete	isth <u>h</u> mus	steth <u>h</u> oscope
auth <u>h</u> entic	kinesth <u>h</u> etic	sympath <u>h</u> y
auth <u>h</u> or	lecith <u>h</u> in	synth <u>h</u> esis
auth <u>h</u> ority	leth <u>h</u> al	synth <u>h</u> etic
birth <u>h</u> day	leth <u>h</u> argic	ureth <u>h</u> ra

FINAL θ (VOICELESS *th*)

bath	fourteenth*	seventh*
beneath	fourth*	sheath
berth	froth	sixth*
birth	girth	sloth
booth	growth	south
both	hearth	stealth
breadth	hath	strength
breath	health	teeth
broth	length	tenth*
cloth	mirth	truth
death	monolith	twelfth*
dearth	moth	twentieth*
depth	mouth (<i>noun</i>)	uncouth
earth	myth	width
eighth*	ninth*	worth
fifteenth*	north	wreath
fifth*	oath	youth
filth	path	
forth	Sabbath	

Sentences: θ/ð



*Turn to **CD Track 2** . Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the θ/ð sounds, which are marked phonetically.*

ð θ ð ð θ θ ð θ

1 My brother thinks that there is a th path through the thicket.

2 Kathleen's father was from the north; her mother was from the south.

3 Be thankful that there are no thunderstorms in the weather forecast.

** All cardinal numbers except one, two, and three can be changed to ordinal numbers by adding θ at the end.*

4 After surgery, Mat ^{θ} th ^{δ} ew ^{θ} recovered with thor ^{θ} ough ^{θ} physical ther ^{θ} apy.

5 A scathing ^{δ} the ^{θ} ater review left Thad ^{θ} deus ^{δ} seeth ^{θ} ing.

6 The ^{δ} thr ^{θ} ee ruthless ^{θ} thi ^{θ} eves were thw ^{θ} arted ^{θ} thr ^{θ} ough stealthy ^{θ} means.

7 Use a thes ^{θ} aurus to strength ^{θ} en vocabulary choices thr ^{θ} oughout your

th ^{θ} esis.

θ

ð

θ

ð

θ

8 An arthritic knee prevented the athlete from running the marathon.

θ

ð

θ

θ

ð

9 Relax your throat and breathe through your mouth—it's soothing.

θ

ð

θ

θ

θ

10 Something about the uncouth youth—was enthralling.

θ

θ

θ

θ

11 Theoretically, sympathy and empathy produce cathartic results.

θ

θ

θ

θ

ð

12 At three-thirty on Thursday, Timothy will graduate with a degree

θ

in anthropology.

ð

θ

θ

θ

θ

13 Heather chose a gothic theme for her twentieth birthday party.

ð ð ð θ θ ð ð

14 Heather's mother and father were not thoroughly thrilled with their costumes.

ð θ ð ð θ θ

15 Is the author of the logarithm an authority in mathematics?

θ θ θ θ

16 Theodora received thunderous applause for her thrilling theater performance.

ð ð ð θ θ

17 The clothing line featured leather and thin synthetic fabric.

θ θ θ ð θ θ

18 Elizabethu and Jonathan thrived with enthusiastic thought.

θ ð θ θ ð θ

19 Thousands gathered in a threatening throng outside the cathedral.

20 Can an argument be both ^θth ^θethical and ^θpathetic?

Sentences: θ/ð vs. t/d

*Turn to **CD Track 3**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the θ/ð and t/d sounds, which are marked phonetically.*



1 ð d ð t t d t ð d d θ
The word farther pertains to distance; further describes depth.

FOUR

The consonant *r*

The *r* sound defined

The consonant *r*, represented by the phonetic symbol *r*, is almost always mispronounced by nonnative speakers of English. Depending on your native language, you may pronounce *r* at the back of the throat, or you may trill it off the alveolar ridge. If your native language is Asian, you may pronounce *r* with tension in the back of your tongue, or the front of your tongue may be touching the roof of

the mouth, much like an l.

Step 1: Feeling the placement of *r*



*Turn now to **DVD Tracks 2A and 2B** is a front vowel: For both sounds, the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The*

difference in the arch is minuscule—about one-eighth of an inch between the two. The C" of the tongue that determines the phoneme. omal, where a step-by-step demonstration of the placement of r is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.

Take out your mirror. Let's examine the position of the tongue in forming the consonant r. Looking in the mirror, place the tip of your tongue against your lower teeth, with your

tongue lying flat on the floor of your mouth. Now, arch the middle of your tongue toward the roof of your mouth and point the front of your tongue toward the alveolar ridge. Say r. You'll feel the sides of your tongue touching the inside of your upper teeth.

Again looking in the mirror, watch the movement of your tongue. The tip of your tongue begins against your lower teeth. Now, arch the middle of your tongue toward the hard palate, then lift the front of your tongue toward the alveolar ridge. This is the position for r.

Make sure the tip of your tongue isn't touching anywhere inside your mouth.

The most difficult problem you will have with this new, unfamiliar placement is a tendency toward tongue retraction. Because the tip of your tongue isn't touching anywhere inside your mouth, the back of your tongue may tense and retract (pull backward) in order to feel “anchored.” As demonstrated on the DVD, place your thumb under your jaw at the base of your tongue. Hold your thumb there firmly as you arch
t>

*Return now to **DVD Tracks 2A and 2B**. Practice the correct placement of the consonant r.*

Step 2: Hearing the placement of *r*

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two pairs of words: *light, right, light, right*. (Of course, the tip of your tongue will touch the alveolar ridge for the final consonant t.) Notice that the tip of your tongue touches the alveolar ridge for l, but donywhere in your

mouth for the consonant r.

Watch in the mirror as you pronounce the pairs of words in the list below. Listen to the consonant sound changes as well, so that you can train your ear to hear the distinction between l and r, as well as feel the physiological difference in placement.

l	r
l <u>e</u> ad	r <u>e</u> ad (<i>both present-tense verbs</i>)
l <u>i</u> e	r <u>y</u> e
l <u>i</u> nk	r <u>i</u> nk
l <u>o</u> ad	r <u>o</u> ad
l <u>e</u> d	r <u>e</u> d
l <u>a</u> sh	r <u>a</u> sh
l <u>o</u> w	r <u>o</u> w
l <u>o</u> ud	r <u>o</u> wdy
l <u>i</u> me	r <u>h</u> yme
bl <u>i</u> nk	br <u>i</u> nk
cl <u>a</u> ss	cr <u>a</u> ss
cl <u>e</u> ar	r <u>e</u> ar
cl <u>a</u> m	r <u>a</u> m
l <u>i</u> ve (<i>adjective</i>)	dr <u>i</u> ve
l <u>i</u> p	dr <u>i</u> p



*Turn now to **CD Track 4**, which features the sound adjustments between l and r. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the

placement of *r*

Following are lists of common English words that contain the *r* consonant. You can practice this sound by reading these lists aloud. After you have mastered the sound, advance to the sentences in the next section.

Image

drag	grant	pride
dramatic	grass	primary
draw	grave	primitive
dream	gray	print
dress	great	prior
drill	Greek	prison
drink	green	private
drive	greet	prize
drop	grew	procedure
drove	grin	process
drug	grip	procure
dry	gross	produce
fraction	ground	production
frame	group	productive
free	growth	professor

f <u>re</u> edom	pr <u>a</u> ctice	pr <u>o</u> fit
f <u>re</u> eze	pr <u>a</u> yer	pr <u>o</u> found
f <u>re</u> ight	pr <u>e</u> ceding	pr <u>o</u> gram
F <u>r</u> ench	pr <u>e</u> cious	pr <u>o</u> gress
f <u>re</u> quent	pr <u>e</u> cision	pr <u>o</u> ject
f <u>re</u> sh	pr <u>e</u> fer	pr <u>o</u> minent
F <u>r</u> iday	pr <u>e</u> pare	pr <u>o</u> mise
f <u>ri</u> end	pr <u>e</u> sent	pr <u>o</u> mote
f <u>ri</u> ghtened	pr <u>e</u> sentation	pr <u>o</u> of
f <u>ro</u> m	pr <u>e</u> serve	pr <u>o</u> paganda
f <u>ro</u> nt	pr <u>e</u> sident	pr <u>o</u> per
f <u>ro</u> ntier	pr <u>e</u> ss	pr <u>o</u> perty
f <u>ro</u> zen	pr <u>e</u> ssure	pr <u>o</u> portion
f <u>ru</u> it	pr <u>e</u> stige	pr <u>o</u> pose

g <u>ra</u> b	p <u>re</u> sume	p <u>ro</u> spect
g <u>ra</u> ce	p <u>re</u> tt <u>y</u>	p <u>ro</u> tect
g <u>ra</u> de	p <u>re</u> vent	p <u>ro</u> tein
g <u>ra</u> duate	p <u>re</u> vention	p <u>ro</u> test
g <u>ra</u> in	p <u>re</u> vious	p <u>ro</u> ud
p <u>ro</u> ve	r <u>e</u> fuse	r <u>hy</u> thm
p <u>ro</u> vide	r <u>e</u> gard	r <u>ic</u> e
p <u>ro</u> vision	r <u>e</u> gime	r <u>ic</u> h
r <u>a</u> ce	r <u>e</u> giment	r <u>id</u>
r <u>a</u> dar	r <u>e</u> gion	r <u>id</u> e
r <u>a</u> diation	r <u>e</u> gister	r <u>ig</u> ht
r <u>a</u> dio	r <u>e</u> habilitation	r <u>ig</u> id
r <u>a</u> ilroad	r <u>e</u> lationship	r <u>in</u> g

rain

relief

rise

raise

remain

risk

random

remark

river

range

remember

road

rank

remote

rock

rapid

remove

roll

rare

render

romantic

rate

rent

roof

rather

repair

room

raw

repat

root

reach

repat

rose

reat

represent

rough

read

reputation

round

ready

require

route

realistic

research

routine

<u>r</u> ear	<u>r</u> eserve	<u>r</u> ow
<u>r</u> eason	<u>r</u> esidence	<u>r</u> un
<u>r</u> eceive	<u>r</u> esist	<u>r</u> ush
<u>r</u> ecent	<u>r</u> esource	<u>R</u> ussia
<u>r</u> ecognize	<u>r</u> espect	<u>s</u> creen
<u>r</u> ecommendation	<u>r</u> espond	<u>s</u> crew
<u>r</u> ecord	<u>r</u> esponse	<u>s</u> pread
<u>r</u> ecreation	<u>r</u> est	<u>s</u> pring
<u>r</u> ed	<u>r</u> estaurant	<u>s</u> traight
<u>r</u> educe	<u>r</u> estrict	<u>s</u> train
<u>r</u> efere	<u>r</u> esume	<u>s</u> trange
<u>r</u> efine	<u>r</u> etain	<u>s</u> trategic
<u>r</u> eform	<u>r</u> etire	<u>s</u> trategy
<u>r</u> efrigerator	<u>r</u> eturn	<u>s</u> tream

re <u>fu</u> ge	re <u>ve</u> al	stre <u>et</u>
re <u>fu</u> nd	re <u>ve</u> nu <u>e</u>	stre <u>ss</u>
stre <u>t</u> ch	tra <u>d</u> ition	tre <u>m</u> ble
stri <u>c</u> t	tra <u>f</u> fic	tre <u>m</u> endous
stri <u>k</u> e	tra <u>g</u> edy	tre <u>n</u> d
stri <u>ng</u>	tra <u>i</u> l	tria <u>l</u>
stri <u>p</u>	tra <u>i</u> n	trib <u>u</u> te
stro <u>k</u> e	tra <u>i</u> t	tri <u>m</u>
stro <u>ng</u>	tra <u>n</u> sfer	tri <u>p</u>
stru <u>ck</u>	tra <u>n</u> sform	triu <u>m</u> ph
stru <u>ct</u> ure	tra <u>n</u> sition	troo <u>p</u>
thre <u>a</u> t	tra <u>n</u> sportation	trou <u>b</u> le
thro <u>u</u> gh	tra <u>p</u>	tru <u>ck</u>
thro <u>u</u> ghout	tra <u>v</u> el	tru <u>s</u> t
thro <u>w</u> n	tre <u>a</u> surey	tru <u>t</u> h
tra <u>c</u> e	tre <u>a</u> t	tru <u>y</u>
tra <u>ck</u>	tre <u>a</u> tment	wri <u>tt</u> en†
tra <u>ct</u> or	tre <u>a</u> ty	wro <u>ng</u> †
tra <u>d</u> e	tre <u>e</u>	wro <u>t</u> e†

*As the initial sound or in a consonant combination at the beginning of a word.

MEDIAL CONSONANT r

ab <u>r</u> oad	app <u>r</u> op <u>r</u> iate	author <u>r</u> ity
abstr <u>r</u> act	app <u>r</u> ove	aver <u>r</u> age
accur <u>r</u> ate	approx <u>r</u> imate	bureau
across	arbitr <u>r</u> ary	carri <u>r</u> age
addr <u>r</u> ess	ar <u>r</u> ea	carri <u>r</u> ier
administr <u>r</u> ation	ar <u>r</u> ise	carri <u>r</u> y
agr <u>r</u> ee	ar <u>r</u> ound	caterg <u>r</u> ory
Amer <u>r</u> ica	ar <u>r</u> ouse	centur <u>r</u> y
angr <u>r</u> y	arr <u>r</u> ange	charact <u>r</u> er
anniversar <u>r</u> y	arr <u>r</u> est	compar <u>r</u> ison
appar <u>r</u> atus	arr <u>r</u> ive	comprom <u>r</u> ise
apparent	arter <u>r</u> y	concentr <u>r</u> ate
appreciate	astron <u>r</u> omy	confer <u>r</u> ence

approach

attractive

confront

congregate

during

insurance

congress

encourage

integration

considerate

enterprise

interest

consideration

entrance

interference

conspiracy

entry

interior

construction

era

interpretation

contemporary

error

introduce

contract

Europe

inventory

contrary

every

January

contrast

experience

jury

contribute

experiment

literary

contro <u>ver</u> sy	exp <u>re</u> sion	major <u>i</u> ty
corpo <u>ra</u> tion	extra <u>o</u>	mar <u>i</u> ne
cor <u>re</u> ct	extra <u>or</u> di <u>nary</u>	marri <u>a</u> ge
cor <u>re</u> spond	ext <u>re</u> me	matu <u>r</u> ity
coun <u>tr</u> y	fab <u>ri</u> c	mem <u>o</u> ry
cour <u>a</u> ge	fact <u>o</u> ry	mer <u>i</u> t
cur <u>i</u> ous	favor <u>i</u> te	minor <u>i</u> ty
curre <u>n</u> t	fore <u>i</u> gn	mirr <u>o</u> r
degr <u>e</u> e	fore <u>s</u> t	misconstr <u>u</u> e
democr <u>a</u> tic	generat <u>i</u> on	mys <u>te</u> ry
demonstr <u>a</u> te	gener <u>o</u> us	narrat <u>i</u> ve
depress <u>i</u> on	hatred <u>o</u>	narro <u>w</u>
descri <u>b</u> e	hero <u>o</u>	necessar <u>y</u>
descri <u>p</u> tion	histo <u>ry</u>	numer <u>o</u> us
desperat <u>e</u>	horiz <u>o</u> n	obstru <u>c</u> tion
destro <u>y</u>	hund <u>re</u> d	opera <u>a</u>

destruction

dictionary

different

direct

direction

director

discovery

discriminate

distraction

distribution

district

doctrine

secretary

security

segregate

separate

hungry

hurry

hydrogen

impress

improve

increase

incredible

industry

inherit

injury

instruction

instrument

summary

superior

supreme

surprise

operate

operation

orchestra

parade

parents

Paris

period

poetry

reference

sacrifice

satisfactory

secret

theory

thorough

tomorrow

variation

series	surrender	variety
serious	surround	various
sheriff	temperature	very
sorry	temporary	victory
sovereign	terrain	vigorous
spirit	terrible	warrant
story	territory	worry

*As the initial sound or in a consonant combination at the beginning of a word.

†When the *wr* spelling pattern occurs at the beginning of a syllable or word, the *w* is silent.

CONSONANTS r AND l IN THE SAME WORD

agricultural

editorial

military

already

elaborate

milligram

apparently

electric

mineral

approval

empirical

moral

approximately

favorable

natural

April

federal

neutral

barrel

Florida

oral

brilliant

frequently

original

bronchial

general

patrol

Brooklyn

glory

planetary

central

gradually

practical

children	historical	preliminary
chlorine	illustrate	presently
clarity	imperial	primarily
comparable	increasingly	principle
control	industrial	probable
crawl	jewelry	problem
criminal	laboratory	professional
critical	liberal	promptly
crucial	library	proposal
crystal	literally	pulmonary
currently	literature	racial
deliberately	material	radical

deliv <u>e</u> ry	metrop <u>o</u> litan	rap <u>i</u> dly
rat <u>i</u> onal	reli <u>a</u> ble	rol <u>e</u>
re <u>a</u> l	reli <u>e</u> ved	roy <u>a</u> l
real <u>i</u> ze	rel <u>i</u> gion	ru <u>l</u> e
re <u>a</u> lly	remov <u>a</u> l	sal <u>a</u> ry
rec <u>a</u> ll	repl <u>a</u> ce	slav <u>e</u> ry
rec <u>e</u> ntly	repl <u>y</u>	str <u>o</u> ngly
refl <u>e</u> ct	republ <u>i</u> c	struggl <u>e</u>
refl <u>e</u> ction	resid <u>e</u> ntial	tempor <u>a</u> rily
reg <u>a</u> rdless	resol <u>u</u> tion	theoret <u>i</u> cal
reg <u>i</u> onal	respe <u>c</u> tively	tradit <u>i</u> onal
reg <u>u</u> lar	responsib <u>i</u> lity	trav <u>e</u> l
rel <u>a</u> ted	resul <u>t</u>	tr <u>i</u> al
rel <u>a</u> tion	reve <u>a</u> l	troub <u>l</u> e
rel <u>a</u> tive	revolut <u>i</u> on	volunt <u>a</u> ry
rel <u>e</u> ase	riff <u>l</u> e	
relev <u>a</u> nt	ritual <u>l</u> y	

2 Will the crowd pay tribute to the courageous hero?

3 Crime level contributes dramatically to a country's tourism industry.

4 Branches of the frozen tree broke off and struk the trailer.

5 I really hate driving through rush-hour traffic!

6 The children rarely rested during spring break.

7 Precision in preparation precedes growth and improvement.

8 Rita and Rick have a travel tradition: a road trip through the countryside.

9 The entrepreneur reserved a private room at a reputable restaurant.

10 Rice isn't rich in complete protein, but provides nutrients.

11 Tristan's professor remarked, "Resist propaganda, but promote reform!"

12 Research recommends recreation to rejuvenate and reduce stress.

13 A strategic response can transform trouble into triumph.

The I sound defineds.TEEN

The vowel t546" height="35"
src="kindle:embed:003F?
mime=image/gif" alt="Image"/>

15 The ^rpre^rventative ^rtre^ratment ^rre^rquired a ^rra^rther ^rtr^ricky ^rpro^rcedure.

16 ^rPro^rvisions for ^rbre^rakfast included ^rbre^rad and ^rd^ried ^rfru^rit.

17 I ^rpre^rsume the ^rpre^rcious ^rmin^reral ^rro^rcks could be ^rcre^rated into ^rre^rfin^red
^rjewel^rry.

18 Can the ^ragre^rement ^rbr^ring ^rre^rlief to the ^rstre^rined ^rre^rlationships?

19 ^rRob^rert ^rmis^rcon^rstrued his ^rdoctr^rine as ^rcor^rrect, ^rsuper^rior—and not ^rrigid!

20 Rough terrain surrounded the trail that stretched along the marine.

Sentences: *r* vs. *l*



FIVE

The consonant *l*

The *l* sound defined

The consonant *l*, represented by the phonetic symbol ɫ, frequently presents a challenge to nonnative speakers of English. Depending on your native language, you may pronounce ɫ too “darkly,” with the entire front of your tongue pressed up against the roof of your mouth; this is called velar ɫ. Or your lips may try to pronounce ɫ by rounding, when your tongue doesn’t lift. Both placements are incorrect.

Step 1: Feeling the placement of *l*

Turn now to DVD Track 3, where a step-by-step demonstration of the placement of *l* is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.



Take out your mirror. Let's examine the position of the tongue in forming the consonant l. Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. To form the l correctly, lift your tongue, and place only the tip against the alveolar ridge, just behind your upper teeth. Make sure that your tongue is not touching the back of your upper teeth and that you are using only the tip of your tongue against the alveolar ridge. Now, say l.

Do not round your lips when saying

l. Your lips should not move at all during the production of this sound. You can check yourself by placing your index finger against your lips, as demonstrated on the DVD.

Again looking in the mirror, watch the movement of your tongue. The tip begins against your lower teeth. Relax your lips, put only the tip of your tongue against the alveolar ridge, and say l.

*Return now to **DVD Track 3.***

Practice the correct placement of the consonant l.

Step 2: Hearing the placement of *l*

Using the mirror, look closely inside your mouth. Begin by making a velar l, whose phonetic symbol is ɫ . Place the entire front of your tongue against the roof of your mouth. Exaggerate by using force as you push your tongue against the hard palate. As you feel the body of your tongue tense, listen for the dark, thick sound that results as you say ɫ .

Now, relax your tongue on the floor of your mouth, and using very little

effort, lift the tip to the alveolar ridge, and say *la-l6RG"> Notice how relaxed this position f_ HN mirror, look closely at lem; border-bottom: solid 0.02em; }* .eels—and how much lighter this *l* sounds. Go back and forth between these two positions: your tongue tensed against the hard palate (†), then your tongue lightly touching the alveolar ridge: † ... *l* ... † ... *l*.

*Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between *l* and †, so that you can train your ear to hear*

the distinction, as well as feel the physiological difference in placement.

Note: Inters, the correct sound placement for a consonant was contrasted with another frequently substituted phoneme of English. There are no words in English, however, that use a velar ɟ. Therefore, the words in the list below are the same in both columns. The purpose of the exercise is to pronounce each word incorrectly with a velar ɟ, then correctly with an alveolar l. The difference between the two is

*recorded on the accompanying
CD.*

†	l
<u>l</u> ead	<u>l</u> ead (<i>present-tense verb</i>)
<u>l</u> ie	<u>l</u> ie
<u>l</u> ink	<u>l</u> ink
<u>l</u> oad	<u>l</u> oad
<u>l</u> ed	<u>l</u> ed
<u>l</u> ash	<u>l</u> ash
<u>l</u> ow	<u>l</u> ow
<u>l</u> oud	<u>l</u> oud
<u>l</u> ime	<u>l</u> ime
b <u>l</u> ink	b <u>l</u> ink
c <u>l</u> ass	c <u>l</u> ass
c <u>l</u> ear	c <u>l</u> ear
c <u>l</u> am	c <u>l</u> am
<u>l</u> ive	<u>l</u> ive (<i>adjective</i>)
<u>l</u> ip	<u>l</u> ip



Turn now to **CD Track 7**, which features the sound adjustments between **†** and **l**. Repeat the pairs of words, while comparing your pronunciation with that on the CD.

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the

placement of l

Following are lists of common English words that contain the l sound. You can practice this sound by reading these lists aloud. After you have mastered the sound, advance to the sentences in the next section.

bl <u>a</u> ck	cl <u>a</u> im	cl <u>i</u> nical
bl <u>a</u> me	cl <u>a</u> ss	cl <u>a</u> ck
bl <u>a</u> nket	cl <u>a</u> ssic	cl <u>a</u> se
bl <u>i</u> nd	cl <u>a</u> y	cl <u>a</u> th
bl <u>o</u> ck	cl <u>e</u> an	cl <u>a</u> thes
bl <u>o</u> nde	cl <u>e</u> ar	cl <u>a</u> ud
bl <u>o</u> od	cl <u>e</u> rk	cl <u>a</u> b
bl <u>o</u> w	cl <u>i</u> mate	fl <u>a</u> sh
bl <u>u</u> e	cl <u>i</u> mb	fl <u>a</u> t
fl <u>a</u> x	l <u>e</u> ader	l <u>a</u> on
fl <u>e</u> d	l <u>e</u> ague	l <u>a</u> bbey
fl <u>e</u> sh	l <u>e</u> an	l <u>a</u> ocate

flexible

leap

lock

flight

learn

logical

floor

least

London

flow

leather

lonely

flower

leave

long

flu

led

look

fluid

left

loop

flux

leg

loose

fly

legal

lose

glad

legend

loss

glance

legislation

lost

glass

length

loud

label

less

love

lack

lesson

low

ladder

let

loyalty

lady

letter

lock

<u>l</u> aid	<u>l</u> evel	<u>l</u> umber
<u>l</u> ake	<u>l</u> iberty	<u>l</u> unch
<u>l</u> and	<u>l</u> ie	<u>l</u> ungs
<u>l</u> ane	<u>l</u> ieutenant	<u>l</u> uxury
<u>l</u> anguage	<u>l</u> ife	<u>p</u> lacate
<u>l</u> anguid	<u>l</u> ift	<u>p</u> lace
<u>l</u> arge	<u>l</u> ight	<u>p</u> lacid
<u>l</u> ast	<u>l</u> ike	<u>p</u> lain
<u>l</u> ate	<u>l</u> imit	<u>p</u> lan
<u>L</u> atin	<u>l</u> ine	<u>p</u> lane
<u>l</u> atter	<u>l</u> inear	<u>p</u> lanet
<u>l</u> augh	<u>l</u> iquid	<u>p</u> lant
<u>l</u> aw	<u>l</u> ist	<u>p</u> laster
<u>l</u> awyer	<u>l</u> isten	<u>p</u> lastic
<u>l</u> ay	<u>l</u> ive	<u>p</u> late

lead

load

platform

play

plus

slip

pleasant

slave

slow

please

sleep

splendid

pleasure

slender

splice

plenty

slide

split

plot

slight

plug

slim

*As the initial sound or in a consonant combination at the beginning of a word.

ab <u>i</u> lity	be <u>l</u> ow	de <u>cl</u> aration
absol <u>e</u>	bill <u>i</u> on	de <u>cl</u> are
accompl <u>i</u> sh	biol <u>o</u> gy	de <u>cl</u> ine
al <u>e</u> rt	bulle <u>t</u>	de <u>l</u> ay
ali <u>e</u> nation	calcu <u>l</u> ate	delic <u>e</u> te
al <u>i</u> ke	cal <u>e</u> ndar	deligh <u>t</u>
al <u>i</u> ve	Califor <u>n</u> ia	deliv <u>e</u> r
all <u>i</u> ance	capab <u>i</u> lity	develo <u>p</u> ment
all <u>i</u> es	ceili <u>n</u> g	dilemm <u>a</u>
allot <u>m</u> ent	cell <u>a</u> r	dipl <u>o</u> matic
all <u>o</u> w	chall <u>e</u> nge	discipl <u>i</u> ne
al <u>m</u> ost	chol <u>e</u> sterol	displac <u>e</u> ment
al <u>o</u> ne	civil <u>i</u> an	displ <u>a</u> y
al <u>o</u> ng	civiliz <u>a</u> tion	doll <u>a</u> r

also	colleague	early
alter	collection	easily
alternative	college	elect
although	colony	election
altogether	color	element
always	column	eleven
analysis	complain	eliminate
applied	complement	else
Atlantic	complete	elsewhere
available	complicate	elusion
balance	conclude	employ
ballet	conclusion	employee

bel <u>ie</u> f	con <u>fl</u> ict	Eng <u>l</u> ish
bel <u>ie</u> ve	cult <u>u</u> re	en <u>l</u> iven
bel <u>o</u> ng	daily	envel <u>o</u> pe
equiv <u>a</u> lent	mill <u>i</u> gram	sil <u>v</u> er
estab <u>l</u> ish	mill <u>i</u> on	simil <u>a</u> r
eval <u>u</u> ation	mor <u>a</u> lity	simult <u>a</u> neous
excell <u>e</u> nt	neverth <u>e</u> less	social <u>i</u> st
excl <u>u</u> sive	nuc <u>e</u> lar	sold <u>i</u> er
expl <u>a</u> in	oblig <u>a</u> tion	sole <u>l</u> y
expl <u>i</u> cit	only	solemn
explor <u>a</u> tion	ourselv <u>e</u> s	solid
facil <u>i</u> ty	outl <u>o</u> ok	solut <u>i</u> on
facult <u>y</u>	palac <u>e</u>	special <u>i</u> st

fail <u>u</u> re	parall <u>e</u> l	spectacul <u>a</u> r
famili <u>a</u> r	particul <u>a</u> r	suppl <u>e</u> ment
famil <u>y</u>	pathol <u>o</u> gy	suppl <u>y</u>
fell <u>o</u> w	pecul <u>i</u> ar	surpl <u>u</u> s
follow	personali <u>t</u> y	symbol <u>i</u> c
formul <u>a</u>	philosoph <u>y</u>	talent
gall <u>e</u> ry	pilot	technolog <u>y</u>
gentle <u>m</u> an	police	telegraph
golden	poli <u>c</u> y	telephon <u>e</u>
guilt <u>y</u>	politi <u>c</u> s	televisi <u>o</u> n
help <u>l</u> ess	politi <u>c</u> ian	theolog <u>y</u>
holid <u>a</u> y	popul <u>a</u> r	ugl <u>y</u>
hol <u>y</u>	populati <u>o</u> n	ultimat <u>e</u>
ideol <u>o</u> gy	possibilit <u>y</u>	utilit <u>y</u>
ill <u>n</u> ess	probabilit <u>y</u>	valle <u>y</u>
illustrati <u>o</u> n	psychol <u>o</u> gy	val <u>u</u> e
implicat <u>e</u>	public	velocit <u>y</u>
inclin <u>e</u> d	publicit <u>y</u>	viol <u>e</u> nce

include	qualified	violet
influence	quality	volume
intellect	salvation	volunteer
intelligent	scholar	welcome
involved	select	welfare
island	settlement	wildlife
isolate	shelter	yellow
July	shoulder	
melody	silence	

able	channel	example
acceptable	chapel	external
accessible	chemical	fail
actual	child	false
additional	civil	feel
all	clinical	fell
amicable	coal	felt
angel	cold	female
angle	colonel	festival
animal	comfortable	field
annual	commercial	file
appeal	continental	fill
article	continual	film
assemble	control	final
automobile	conventional	financial
ball	cool	fiscal
battle	council	foil
beautiful	couple	fool
bell	cycle	formal

belt	deal	full
Bible	detail	functional
bill	devil	fundamental
binomial	difficult	funeral
bold	disposal	gentle
bottle	double	girl
bowl	doubtful	goal
build	dull	golf
call	economical	guilt
capable	emotional	gulf
capital	entitled	hall
capitol	equal	handle
careful	essential	health
casual	eternal	heel
cattle	eventual	held
cell	evil	hell

help	middle	potential
herself	mile	powerful
hill	milk	practical
hold	mill	pull
hole	missile	pupil
hospital	mobile	recall
hotel	model	resolve
hurdle	motel	rifle
ideal	multiple	saddle
impossible	municipal	sail
impulse	muscle	sale
individual	mutual	salt
install	myself	sample
internal	national	scale
international	navel	schedule
interval	noble	school

involve	normal	self
itself	notable	sell
jail	novel	settle
journal	occasional	several
kill	official	shall
little	oil	shell
local	old	signal
mail	pale	single
male	panel	skill
marble	partial	small
martial	particle	smell
marvel	pencil	smile
material	people	social
meal	personal	soil
medical	physical	sold
melt	pile	solve

memorial_

pistol_

soul_

mental_

pool_

special_

metal_

possible_

spiritual_

staple_

temple_

virtual_

startle_

textile_

visible_

steal_

told_

visual_

still_

viable_

vital_

style_

thermal_

wall_

substantial_

tool_

wealth_

subtle_

total_

well_

successful_

twelve_

wheel_

SIX

The consonant *ng* (ŋ)

Fred was practicing his English pronunciation more often and was beginning to enjoy the sound of his voice. He worked on his *l* placement by vocalizing on *la-la-la-la*. when he saw his colleague Margaret on the elevator, Fred told her of his practice. “Margaret,” he confessed, “I’m sinning all the time!”

The ŋ sound defined

The consonant *ng*, represented by

the phonetic symbol ŋ, is almost always mispronounced by nonnative speakers of English. This is because the spelling pattern is deceptive: Most individuals pronounce the *n*, followed by a separate *g*. So it was with Fred, who meant to say *singing* instead of *sinning*. But this *ng* spelling pattern in English represents a single phoneme, and its sound is formed in a very different place than that of the consonant *n*. Additionally, this sound is used in the spelling pattern *nk*. When used in an *ng* spelling pattern, only ŋ is sounded. There are some exceptions to this rule,

notably when the *ng* spelling is in the root of the word (as in *angle*) and when it occurs in the comparative and superlative forms of an adjective (as in *stronger* and *strongest*). In these instances, the *g* is sounded in addition to the *ŋ* phoneme. These exceptions are marked in the following word lists. In an *nk* spelling pattern, the *k* is always sounded as a separate phoneme: *ŋk*.

Step 1: Feeling the placement of *ŋ*



*Turn now to **DVD Track 4**, where a step-by-step demonstration of the placement of η is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.*

Take out your mirror. Let's examine the position of the tongue in forming the consonant η . Looking in the mirror, place the tip of your tongue against your lower teeth, with your

tongue lying flat on the floor of your mouth. First, we will make an n sound, as a contrast to ŋ. Lift the tip of your tongue, place it against the alveolar ridge, and say n ... *win*.

Now, let's try ŋ. Place the tip of your tongue against your lower teeth, then raise the back of your tongue until it touches the soft palate, as you do for the consonants k and g. Say k ... g. Now, lower your tongue to the floor of your mouth again, with the tip of your tongue against your lower teeth. Touch the back of your tongue to the soft palate again">The I sound

defined or MA stress within words 1em; border-bottom: solid 0.02em; } ., and holding it there, allow the sound to be released through your nose. Say η.

Avoid the tendency to pull your entire tongue backward. You can check yourself by holding the front and middle of your tongue down using the tip of your little finger, as demonstrated on the DVD. Raise only the back of your tongue, and say η ... *wing*.

Return now to DVD Track 4.

Practice the correct placement of

the consonant η .

Step 2: Hearing the placement of η

Using your mirror, look closely inside your mouth. Place the tip of your tongue against the alveolar ridge, and say n. You will hear this sound as both nasal and very forward in the mouth. Now, anchor your tongue against your lower teeth, raise only the back of your tongue until it touches the soft palate, and say η . You will hear a nasal sound here too, but it is realized at the back of the

**throat. Go back and forth
between the two placements: n ...
ŋ ... n ... ŋ.**

**Watch in the mirror as you
pronounce the pairs of words in
the following lists. Listen to the
differences in the consonant
sounds, so that you can train your
ear to hear the distinction, as well
as feel the physiological
difference in placement.**

n	ŋ
ban <u>u</u>	bang <u>u</u>
din <u>u</u>	ding <u>u</u>
fan <u>u</u>	fang <u>u</u>
sin <u>u</u>	sing <u>u</u>
ran <u>u</u>	rang <u>u</u>
pan <u>u</u>	pang <u>u</u>
kin <u>u</u>	king <u>u</u>
stun <u>u</u>	stung <u>u</u>
thin <u>u</u>	thing <u>u</u>
sun <u>u</u>	sung <u>u</u>

n	ŋk
ban <u>u</u>	bank <u>u</u>
clan <u>u</u>	clank <u>u</u>
fun <u>u</u>	funk <u>u</u>
in <u>u</u>	ink <u>u</u>
ran <u>u</u>	rank <u>u</u>
sin <u>u</u>	sink <u>u</u>
sun <u>u</u>	sunk <u>u</u>
tan <u>u</u>	tank <u>u</u>
thin <u>u</u>	think <u>u</u>
win <u>u</u>	wink <u>u</u>

CD



Turn now to CD Track 9, which features the sound adjustments between n and η. Repeat the pairs of words, while comparing your pronunciation with that on the CD.

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the placement of η

Following are lists of common

English words that contain the η sound. You can practice this sound by reading these lists aloud. After you have mastered the sounds, advance to the sentences in the next section.

Note that the η sound does not occur at the beginning of a word in English.

MEDIAL ŋ

an <u>ch</u> or	fin <u>g</u> er*	sh <u>in</u> gle*
an <u>g</u> er*	fun <u>ct</u> ion	sin <u>g</u> er
an <u>g</u> le*	fun <u>g</u> us*	sin <u>g</u> le*
an <u>g</u> uish*	gan <u>g</u> ster	sin <u>g</u> ular*
an <u>k</u> le	han <u>g</u> ing	span <u>g</u> le*
an <u>x</u> iety	hun <u>g</u> er*	spring <u>g</u>
ban <u>g</u> ing	jun <u>ct</u> ion	sprink <u>l</u> e
ban <u>g</u> le*	lan <u>gu</u> age*	stin <u>g</u> er
ban <u>k</u> rupt	lan <u>gu</u> id*	stran <u>g</u> le*
ban <u>q</u> uet	lan <u>gu</u> ish*	string <u>g</u>
bin <u>g</u> o*	lin <u>g</u> er*	stron <u>g</u> er*
blan <u>k</u> et	lin <u>g</u> o*	stron <u>g</u> est*
bron <u>ch</u> ial	lin <u>gu</u> ist*	swing <u>g</u>
bun <u>g</u> alow*	lon <u>g</u> er*	tan <u>g</u> le*

can <u>u</u> er	long <u>u</u> est*	tan <u>u</u> go*
can <u>u</u> kerous	man <u>u</u> gane <u>u</u> se*	tin <u>u</u> cture
con <u>u</u> quer	man <u>u</u> gle*	tin <u>u</u> gle*
cran <u>u</u> ky	man <u>u</u> go*	tin <u>u</u> kle
crin <u>u</u> kle	min <u>u</u> gle*	tri <u>u</u> ngle*
dan <u>u</u> gle*	mon <u>u</u> key	trin <u>u</u> ket
disjun <u>u</u> ction	pun <u>u</u> ctual	twi <u>u</u> inkle
distin <u>u</u> guish*	pun <u>u</u> ctuation	un <u>u</u> cle
don <u>u</u> key	pun <u>u</u> cture	un <u>u</u> ction
dun <u>u</u> garee*	ran <u>u</u> cor	van <u>u</u> quish
elon <u>u</u> gate*	rec <u>u</u> ngle*	wran <u>u</u> gle*
emban <u>u</u> kment	san <u>u</u> ctimonious	Yan <u>u</u> kee
extin <u>u</u> guish*	san <u>u</u> ction	

-ing (<i>suffix</i>)	fl <u>an</u> k	p <u>un</u> k
al <u>on</u> g	fl <u>in</u> g	ra <u>ng</u>
am <u>on</u> g	fl <u>un</u> g	ra <u>n</u> k
anyth <u>in</u> g	fl <u>un</u> k	ri <u>ng</u>
ba <u>ng</u>	fr <u>an</u> k	ri <u>n</u> k
ba <u>n</u> k	fu <u>n</u> k	ru <u>ng</u>
bel <u>on</u> g	ga <u>ng</u>	sacrosan <u>ct</u>
bla <u>n</u> k	ha <u>ng</u>	sa <u>ng</u>
bli <u>n</u> k	ha <u>ran</u> gue	sa <u>n</u> k
boomer <u>an</u> g	ho <u>n</u> k	shra <u>n</u> k
br <u>in</u> g	hu <u>ng</u>	shri <u>n</u> k
br <u>in</u> k	hu <u>n</u> k	si <u>ng</u>
Bron <u>x</u>	in <u>k</u>	si <u>n</u> k
b <u>un</u> k	in <u>ni</u> ng	sk <u>un</u> k

chink

clang

clank

cling

clink

clothing

clung

dank

debunk

defunct

ding

diphthong

distinct

drink

dunk

during

instinct

king

kink

larynx

length

lightning

link

living

long

lung

meringue

mink

monk

nothing

oblong

pang

slang

sling

slink

slung

song

spank

sphinx

sprang

spring

sprung

spunk

sting

stink

stocking

strength

string

dwelling	pharynx	strong
evening	plank	strung
everything	plunk	stung
extinct	prolong	succinct
fang	prong	sung
sunk	throng	wing
swank	tong	wink
swing	tongue	wrong
tank	triphthong	yank
thank	trunk	young
thing	twang	zinc
think	wedding	

*As the final sound or in a consonant combination at the end of a word.

Sentences: η



Turn to CD Track

10 presentations QMA59t. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the η sound, which is marked phonetically.

1 A ^{ŋg}tangle of weeds grew ^ŋalong ^{ŋk}the embankment.

2 Where is the tip of your ^ŋtongue for all diphthoŋgs?

3 We ^ŋsang ^ŋalong with a ^ŋlong ^ŋsong at the skating ^ŋrink ^{ŋk}.

4 The ^ŋyoung company was on the ^{ŋk}brink of bankruptcy.

5 I'm ^ŋlooking forward to ^ŋdining ^{ŋk}at the banquet.

6 ^{ŋk}Frank ^{ŋk}functioned well when ^ŋrelying ^{ŋk}on instinct.

7 ^{ŋg}Linger by the fire—the ^ŋkindling's flame isn't ^{ŋg}extinguished.

8 We should ^ŋbring ^{ŋk}hot ^{ŋk}drinks and ^ŋblankets on the outing.

9 What is that ^ŋannoying ^ŋclanging ^ŋand ^{ŋk}clanking ^ŋsound?

10 She was ^{ŋg}angry when her car tire was ^{ŋk}punctured.

11 ^{ŋk}Flunking ^ŋa crucial test can produce ^ŋanxiety.

12 ^ŋBring the ^{ŋk}anchor at a closer ^{ŋg}angle before ^{ŋk}sinking ^ŋit.

13 We ^{ŋg}mingled with the ^ŋsingers all ^ŋevening.

14 My ^{ŋk}uncle owns a ^ŋhousing ^{ŋks}unit in the Bronx.

15 Slinky and clinging clothing can be flattering.

16 In the spring, turn your clocks forward for daylight savings time.

17 The stars twinkled along the embankment in the evening.

18 There's something soothing about living along the coast.

SEVEN

The consonants *b*, *v*, and *w*

The *b*, *v*, and *w* sounds defined

The consonants *b*, *v*, and *w*, represented by the phonetic symbols *b*, *v*, and *w*, are frequently mispronounced by nonnative speakers of English. Depending on the spelling patterns of your native language, you may mispronounce *v* as either *b* or *w*. Another common mistake is to mispronounce *w* as *v*.

While this may seem confusing at first, English is actually fairly consistent with spelling patterns for the phonemes *b* and *v*, which are represented by the English alphabet letters *b* and *v*.

The *w* sound may be a little trickier, as it not only represents a *w* spelling in English, but is usually found in the *qu* spelling pattern (phonetically, *kw*). Sometimes, the *u* spelling in the pattern *gu* is pronounced as *w*. Additionally, as indicated in Chapter Two (page 14), the *w* phoneme is always followed by a vowel. Therefore,

the spelling of *w* is never a fully lip-rounded consonant phoneme *w* when it is used at the end of a syllable; instead, the spelling is often accounted for by the use of a vowel or diphthong, as in the words *law*, *snow*, and *down* (see Chapters Fifteen and Sixteen).

Step 1: Feeling the placement of *b*, *v*, and *w*



*Turn now to **DVD Track 5**, where a step-by-step demonstration of the placement of the consonants b, v, and w is presented. After you have watched the DVD, read the following description of the sound placements and do the exercises below.*

Take out your mirror. Let's examine the position of the lips and upper teeth in forming the consonants b, v, and w. Looking in the mirror, place the tip of your tongue against your lower teeth.

First, let's form a b. Put your lips

together, apply a little pressure, pop them forward, and say b ... bill. Now, return your lips to a neutral position. Place your lower lip against the bopper teeth, keep your upper lip completely still, and say v ... village.

Last, put your upper and lower lips together, round them, and say w ... way. Your upper teeth are not used in forming w.

*Return now to **DVD Track 5.** Practice the placement of the consonants b, v, and w.*

Step 2: Hearing the placement of b, v, and w

Using your mirror, look closely at your lips and upper teeth. Place the tip of your tongue against your lower teeth. Say b ... v ... w, watching your lips and upper teeth for careful placement.

Watch in the mirror as you pronounce the pairs of words in the following lists. Listen to the differences in sounds, so that you can train your ear to hear the distinction, as well as feel the physiological difference in

placement.

b

v

ban

van

brain

vain

banish

vanish

bat

vat

bent

vent

broke

evoke

liberty

livery

fiber

fever

dub

dove

strobe

strove



*Turn now to **CD Track 12**, which features the sound adjustments between *b* and *v*. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track.

<u>v</u>	<u>w</u>
<u>v</u> ine	<u>w</u> ine
<u>V</u> in	<u>w</u> in
<u>v</u> est	<u>w</u> est
<u>v</u> eil	<u>w</u> ail
<u>v</u> ault	<u>w</u> all
<u>v</u> egetable	<u>w</u> edge
<u>v</u> erse	<u>w</u> orst
e <u>v</u> il	e <u>q</u> ual
fe <u>r</u> vent	fre <u>q</u> uent
pre <u>v</u> ent	persu <u>a</u> de
in <u>v</u> ert	in <u>w</u> ard



*Turn now to **CD Track 13**, which features the sound adjustments between *v* and *w*. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to prext step.

Step 3: Applying the placement of *b*, *v*, and *w*

*Following are lists of common English words that contain the *b*,*

v, and w consonants. You can practice these sounds by reading these lists aloud. After you have mastered the sounds, advance to the sentences in the next section.

INITIAL b

<u>b</u> abble	<u>b</u> ead	<u>b</u> iology
<u>b</u> aboon	<u>b</u> eam	<u>b</u> ird
<u>b</u> aby	<u>b</u> ean	<u>b</u> irth
<u>b</u> achelor	<u>b</u> ear	<u>b</u> it
<u>b</u> ack	<u>b</u> east	<u>b</u> ite
<u>b</u> acon	<u>b</u> eat	<u>b</u> itter
<u>b</u> acteria	<u>b</u> eautiful	<u>b</u> izarre
<u>b</u> ad	<u>b</u> ecause	<u>b</u> lack
<u>b</u> adge	<u>b</u> ecome	<u>b</u> lade
<u>b</u> affle	<u>b</u> ed	<u>b</u> lame
<u>b</u> ag	<u>b</u> efore	<u>b</u> land
<u>b</u> aggage	<u>b</u> eg	<u>b</u> lank
<u>b</u> ait	<u>b</u> egin	<u>b</u> lanket
<u>b</u> ake	<u>b</u> elow	<u>b</u> last
<u>b</u> alance	<u>b</u> end	<u>b</u> laze

to highlight the desired imaging of the speaker.

balcony
ball
ballad
balloon
ballot
ban
band
bang
bank
banner
bar
bark
barn
barter
base

benefactor
benefit
berry
beside
bet
betray
better
between
beware
bewildered
beyond
bias
bib
bibliography
bicker

bleach
bleak
bleed
bless
blind
blink
bliss
bloat
blob
block
blood
blossom
blotch
blow
blubber

basis
basket
batch
bate
battery
battle
beach
boat
body
bogus
boil
bold
bolt
bomb
bone
book

bicycle
big
bill
billion
billow
bin
bind
brag
braid
brain
brake
brand
brass
bread
breadth
break

blue
bluff
blunder
blunt
blur
board
boast
brother
brought
brown
bruise
brunch
brush
brutal
bbubble
bucket

boom
boot
booth
born
borrow
boss
botch
both
bottle
bought
bounce
bound
bow
bowl
box
boy
bracelet
bracket

breath
breathe
breed
breeze
bribe
brick
bride
bridge
brief
bright
brilliant
bring
brochure
broil
broke
brood
brook
broom

bud
budget
bug
bulb
bulge
bulk
bull
bump
bundle
burden
bus
bush
busy
but
button
buy
buzz
by

MEDIAL b

-a <u>b</u> le (<i>suffix</i>)	a <u>b</u> bey	a <u>b</u> ject
-a <u>b</u> ility (<i>suffix</i>)	a <u>b</u> dicate	a <u>b</u> le
-i <u>b</u> ility (<i>suffix</i>)	a <u>b</u> domen	a <u>b</u> normal
-i <u>b</u> le (<i>suffix</i>)	a <u>b</u> duct	a <u>b</u> oard
a <u>b</u> ack	a <u>b</u> hor	a <u>b</u> olish
a <u>b</u> andon	a <u>b</u> ide	a <u>b</u> ominable
a <u>b</u> ate	a <u>b</u> ility	a <u>b</u> out
a <u>b</u> rasion	attrib <u>u</u> te	dub <u>u</u> sious
a <u>b</u> road	audib <u>u</u> le	durab <u>u</u> le
a <u>b</u> rupt	cab <u>u</u> net	edib <u>u</u> le
a <u>b</u> sence	cab <u>u</u> le	elb <u>u</u> ow
a <u>b</u> solute	calib <u>u</u> r	eligib <u>u</u> le
a <u>b</u> stain	capab <u>u</u> le	emb <u>u</u> rgo
a <u>b</u> stract	carb <u>u</u> on	emb <u>u</u> rk
a <u>b</u> surd	chamb <u>u</u> r	emb <u>u</u> arrass
a <u>b</u> undance	charitab <u>u</u> le	emb <u>u</u> llish

ab <u>u</u> se	co <u>b</u> ra	em <u>b</u> lem
aby <u>s</u> s	collaborate	embrace
accepta <u>b</u> le	commenda <u>b</u> le	ena <u>b</u> le
accessi <u>b</u> le	compara <u>b</u> le	ensem <u>b</u> le
accounta <u>b</u> le	compati <u>b</u> le	exacerba <u>t</u> e
acro <u>b</u> at	comprehensi <u>b</u> le	excita <u>b</u> le
adapta <u>b</u> le	considera <u>b</u> le	fab <u>r</u> ic
admirab <u>l</u> e	consuma <u>b</u> le	fabu <u>l</u> ous
admissi <u>b</u> le	corrupti <u>b</u> le	falli <u>b</u> le
adorab <u>l</u> e	credi <u>b</u> le	feasib <u>l</u> e
aerob <u>i</u> c	crum <u>b</u> le	Febru <u>a</u> ry
affab <u>l</u> e	cub <u>i</u> c <u>l</u> e	fee <u>b</u> le
al <u>b</u> eit	culpab <u>l</u> e	fib <u>e</u> r
al <u>b</u> um	dab <u>b</u> le	flexib <u>l</u> e
algebra	deba <u>t</u> e	forbi <u>d</u>
ambassa <u>d</u> or	debi <u>l</u> itate	gam <u>b</u> le

amber
ambient
ambiguous
ambulance
ambbush
amicable
anybody
applicable
approachable
arbitrary
arbitration
arbor
inhibit
intelligible
irritable

debit
debris
December
delectable
deliberate
dependable
diabetes
disability
disposable
disputable
distribute
double
ostensible
pebble
penetrable

habit
hamburger
hobby
hospitable
humble
illegible
imaginable
impeccable
impossible
incredible
incumbent
inhabit
scramble
scribble
sensible

jumble	perishable	September
justifiable	phobia	shamble
label	placebo	sibling
labor	plausible	slumber
labyrinth	pleasurable	somber
liable	pliable	stable
liberal	possible	stumble
library	preferable	subject
limber	problem	subjective
lobby	public	sublet
manageable	publicity	subsequent
measurable	publish	subside
memorable	rabbit	subsidiary
metabolism	rabble	substance
miserable	rabid	substitute

mobile
negligible
negotiable
neighbor
nimble
noble
nobody
notable
number
obese

ramble
rebate
rebel
regrettable
reimburse
reliable
reprehensible
republic
reputable
respectable

subtract
suggestible
suitable
susceptible
syllable
syllabus
symbol
table
tabloid
taboo

ob <u>e</u> y	responsib <u>l</u> e	tangib <u>l</u> e
ob <u>f</u> uscate	ribb <u>o</u> n	taxab <u>l</u> e
ob <u>l</u> igate	rob <u>i</u> n	tolerab <u>l</u> e
ob <u>l</u> ige	rob <u>o</u> t	tremb <u>l</u> e
ob <u>s</u> cene	rob <u>u</u> st	trib <u>u</u> te
ob <u>s</u> olete	rub <u>r</u> ic	troub <u>l</u> e
ob <u>s</u> truct	rub <u>y</u>	tumb <u>l</u> e
ob <u>t</u> ain	rumb <u>l</u> e	umbr <u>a</u> ge
ob <u>t</u> rusion	sab <u>o</u> tage	umb <u>r</u> ella
Octob <u>e</u> r	satiab <u>l</u> e	zeb <u>r</u> a

absorb	job	slob
cab	knob	snob
club	mob	stab
crab	nab	stub
crib	prescribe	sub
cub	probe	tab
curb	rib	transcribe
ebb	rob	tribe
glib	robe	tub
globe	rub	tube
grab	scribe	
jab	scrub	

b AND V IN THE SAME WORD

ab <u>b</u> reviate	con <u>v</u> ertible	<u>v</u> ariable
ab <u>v</u> e	inv <u>i</u> ncible	<u>v</u> egetable
abs <u>v</u> olve	irrevoc <u>a</u> ble	<u>v</u> enerable
ab <u>s</u> usive	Nov <u>e</u> mber	<u>v</u> er <u>b</u>
ad <u>v</u> er <u>b</u>	obj <u>e</u> ctive	<u>v</u> erbatim
ad <u>v</u> isable	obl <u>i</u> vion	<u>v</u> erbiage
amb <u>i</u> valent	ob <u>s</u> erve	<u>v</u> erbose
av <u>a</u> ilable	ob <u>v</u> ious	<u>v</u> iable
beh <u>a</u> vi <u>r</u>	pro <u>v</u> er <u>b</u>	<u>v</u> ibrant
bel <u>i</u> eve	rever <u>b</u> erate	<u>v</u> ibrate
bel <u>o</u> ved	sub <u>j</u> ective	<u>v</u> ocabulary
be <u>v</u> erage	sub <u>s</u> ervient	<u>v</u> ulnerable
br <u>a</u> ve	sub <u>v</u> ert	
br <u>e</u> vity	<u>v</u> aluable	

sveltevacantvagrantvaguevainvaletvaliantvalidvalleyvalorvalvevampirevacationvaccinatevendorveneervengeancevenomvenerateventventilateventricleventurevenuevacillatevacuumvinevinaigrettevintageviolateviolentvioletviolinvirusvirtuevisa

van
vandalize
vane
vanilla
vanish
vanity
vantage
vapid
vapor
variation
variety
various
varnish
varsity
vary

verdict
verge
verify
vernacular
verse
version
versatile
versus
vertebra
vertical
vertigo
vest
veterinarian
veto
vex

visible
vision
visit
visualize
vital
vitamin
vivacious
vivid
vodka
vogue
voice
void
volatile
volcano
vulgar

vascular

vase

vast

vat

vault

vegetarian

vehement

vehicle

veil

vein

velar

velocity

velvet

vice

vicinity

vicious

victim

victory

vie

view

vigor

vile

vilify

village

villain

vindicate

volley

voltage

vulture

volume

volunteer

vortex

vote

vouch

vow

vowel

voyage

MEDIAL V

-i <u>v</u> ity (<i>suffix</i>)	con <u>v</u> alesce	di <u>v</u> ulge
acti <u>v</u> ate	con <u>v</u> ene	driv <u>e</u>
adv <u>a</u> nce	con <u>v</u> enient	efferv <u>e</u> scant
adv <u>a</u> ntage	con <u>v</u> entional	elev <u>a</u> te
adv <u>a</u> nture	con <u>v</u> ersation	eleven
adv <u>e</u> r <u>s</u> ary	con <u>v</u> ersion	endeav <u>o</u> r
adv <u>e</u> rse	con <u>v</u> ert	en <u>v</u> elope
adv <u>e</u> r <u>t</u> ise	con <u>v</u> ey	en <u>v</u> ironment
adv <u>i</u> se	con <u>v</u> ict	en <u>v</u> ision
adv <u>o</u> cacy	con <u>v</u> olute	en <u>v</u> y
adv <u>o</u> cate	con <u>v</u> ulsion	evacuate
affidav <u>i</u> t	cov <u>e</u> r	ev <u>a</u> de
aggrav <u>a</u> te	cov <u>e</u> t	ev <u>a</u> luate
allevi <u>a</u> te	crev <u>i</u> ce	ev <u>a</u> porate

alveolar
anniversary
anvil
avalanche
avarice
avenge
avenue
average
aversion
avert
aviation
avid
avoid

cultivate
deliver
deprivation
devalue
devastate
develop
deviate
device
devil
devious
devise
devoid
devete

even
evening
event
ever
evict
evidence
evil
eviscerate
evoke
evolve
festival
fever
flavor

can <u>vas</u>	de <u>vo</u> ur	friv <u>ol</u> ous
cavali <u>er</u>	disadvan <u>ta</u> ge	galva <u>n</u> ize
cav <u>er</u> n	disco <u>ve</u> r	gove <u>rn</u> ment
cavi <u>a</u> r	div <u>e</u> rge	gravi <u>t</u> y
cav <u>i</u> ty	div <u>e</u> rse	gr <u>av</u> y
cav <u>o</u> rt	div <u>e</u> rt	har <u>ve</u> st
civ <u>i</u> c	div <u>e</u> st	heav <u>e</u> n
civili <u>z</u> ation	div <u>i</u> de	heav <u>y</u>
cle <u>v</u> er	div <u>i</u> ne	impro <u>v</u> ise
conserv <u>a</u> tion	div <u>i</u> sible	indiv <u>i</u> dual
contro <u>v</u> ersy	div <u>o</u> rc <u>e</u>	innov <u>a</u> te
interv <u>a</u> l	ov <u>a</u> l	reviv <u>a</u> l
interv <u>e</u> ne	ov <u>e</u> n	rev <u>o</u> ke
interv <u>i</u> ew	ov <u>e</u> r	revuls <u>i</u> on
inv <u>a</u> de	pav <u>e</u> ment	rival

in <u>vent</u>	perse <u>vere</u>	ri <u>ver</u>
in <u>vert</u>	per <u>vade</u>	sal <u>iva</u>
in <u>vest</u>	per <u>verse</u>	sal <u>vage</u>
in <u>vigorate</u>	pi <u>vo</u> t	sav <u>a</u> ge
in <u>vi</u> te	po <u>ve</u> rt	sav <u>e</u> r
in <u>vo</u> ice	pre <u>v</u> ail	sav <u>vy</u>
in <u>vo</u> ke	pre <u>v</u> alent	scav <u>e</u> nge
iv <u>o</u> ry	pre <u>v</u> ent	serv <u>a</u> nt
iv <u>y</u>	pre <u>v</u> iew	serv <u>i</u> ce
juv <u>e</u> nil	pre <u>v</u> ious	se <u>v</u> en
lav <u>e</u> nder	priv <u>a</u> cy	se <u>v</u> er
lav <u>i</u> sh	priv <u>i</u> lege	se <u>v</u> eral
lev <u>e</u> l	priv <u>y</u>	se <u>v</u> erance
lev <u>i</u> ty	procli <u>v</u> ity	se <u>v</u> ere
liv <u>e</u> r	provi <u>d</u> e	shov <u>e</u> l
liv <u>i</u> d	provo <u>k</u> e	silv <u>e</u> r

malevolent
maneuver
maverick
medieval
navigate
navy
never
novel
novice

pulverize
ravenous
rejuverate
renovation
reveal
revenge
revenue
reverence
review

souvenir
sovereign
supervise
television
travel
travesty
trivia
universe

-at <u>i</u> ve (<i>suffix</i>)	alternat <u>i</u> ve	capt <u>i</u> ve
-i <u>v</u> e (<i>suffix</i>)	approv <u>e</u>	carv <u>e</u>
achiev <u>e</u>	archiv <u>e</u>	cav <u>e</u>
act <u>i</u> ve	argumentat <u>i</u> ve	clov <u>e</u>
adapt <u>i</u> ve	arriv <u>e</u>	comparat <u>i</u> ve
adject <u>i</u> ve	assert <u>i</u> ve	competit <u>i</u> ve
affirmat <u>i</u> ve	attract <u>i</u> ve	conca <u>v</u> e
aliv <u>e</u>	calv <u>e</u>	conceiv <u>e</u>
conniv <u>e</u>	giv <u>e</u>	passiv <u>e</u>
consecut <u>i</u> ve	glov <u>e</u>	pejorat <u>i</u> ve
contemplat <u>i</u> ve	grav <u>e</u>	posit <u>i</u> ve
contriv <u>e</u>	griev <u>e</u>	preserv <u>e</u>
crav <u>e</u>	groov <u>e</u>	primit <u>i</u> ve

creative <u>u</u>	gro <u>u</u> ve	productiv <u>u</u> e
cumulativ <u>u</u> e	hav <u>u</u> e	receiv <u>u</u> e
deceiv <u>u</u> e	heav <u>u</u> e	relativ <u>u</u> e
decisiv <u>u</u> e	hiv <u>u</u> e	reliev <u>u</u> e
declarativ <u>u</u> e	I' <u>u</u> e	remov <u>u</u> e
definitiv <u>u</u> e	imperativ <u>u</u> e	repetitiv <u>u</u> e
delv <u>u</u> e	improv <u>u</u> e	repriev <u>u</u> e
depriv <u>u</u> e	incisiv <u>u</u> e	resolv <u>u</u> e
derisiv <u>u</u> e	indicativ <u>u</u> e	retriev <u>u</u> e
deriv <u>u</u> e	infinitiv <u>u</u> e	revolv <u>u</u> e
deserv <u>u</u> e	initiativ <u>u</u> e	sedativ <u>u</u> e
disapprov <u>u</u> e	interrogativ <u>u</u> e	selectiv <u>u</u> e
dissolv <u>u</u> e	intuitiv <u>u</u> e	sensitiv <u>u</u> e
dive	leav <u>u</u> e	shav <u>u</u> e

dove	live	shelve
drive	love	shove
effective	lucrative	sieve
elective	motive	sleeve
elusive	move	solve
evolve	naïve	starve
executive	native	stove
figurative	negative	strive
five	nerve	survive
forgive	of*	tentative
fricative	offensive	thrive
fugitive	olive	you've

V AND W IN THE SAME WORD

driveway	twelve	we've
suave	waive	weave
swerve	wave	whatever
swivel	waver	whenever

dwarf	swollen	wallet
dwell	swore	wallow
dwindle	thwart	walnut
one	tweak	walrus
suede	tweezers	waltz
suite	twenty	wander
swab	twice	want
swagger	twig	war
swallow	twilight	ward
swamp	twin	wardrobe
swan	twinge	warm
swank	twinkle	warning
swap	twirl	warp
swarthy	twist	warrant
swat	twitch	warrior

sway
swear
sweat
sweep
sweet
swell
swelter
swift
swim
swindle
swirl
swish
switch
weak
wealth
weapon

twitter
wade
wafer
waffle
wafture
wag
wage
wagon
waist
wait
wake
walk
wall
when
whether
which

wary
was
wash
Washington
wasn't
wasp
waste
watch
water
watt
wax
way
we
wine
wing
wink

wear
weary
weather
web
wedding
wedge
Wednesday
weed
week
weep
weight
weird
welcome
welfare
well
welt

while
whimper
whimsical
whine
whip
whiskers
whisky
whisper
whistle
white
whiz
why
wick
wide
widow
width

winter
wipe
wire
wisdom
wish
wisp
wit
with
wither
witness
wobble
woe
woke
wolf
women
won

went
wept
were
west
wet
whale
wharf
what
wheat
wheel

wield
wife
wig
wild
will
willow
win
wince
wind
window

won't
wonder
wool
work
worn
would
wouldn't
wound
wow

*As the initial sound or in a consonant combination at the beginning of a word.

MEDIAL W

afterward

always

anguwish

aware

away

awhile

awkward

anywone

anyway

anywhere

entwine

highway

Hollywood

inward

await

awake

award

outworn

penguin

reward

schwa

bet <u>we</u> en	kilo <u>w</u> att	sideo <u>w</u> alk
bew <u>a</u> re	langu <u>a</u> ge	sideo <u>wa</u> ys
bewild <u>e</u> red	langu <u>i</u> d	somew <u>h</u> at
clock <u>w</u> ise	langu <u>i</u> sh	somew <u>he</u> re
clock <u>w</u> ork	lingu <u>i</u> st	stal <u>w</u> art
cob <u>w</u> eb	netw <u>o</u> rk	sub <u>w</u> ay
crossw <u>o</u> rd	now <u>h</u> ere	up <u>w</u> ard
disting <u>u</u> ish	on <u>w</u> ard	
elsew <u>h</u> ere	outw <u>a</u> rd	

acquaint	loquacious	quench
acquiesce	obsequious	query
acquire	quack	quest
acquisition	quad	question
acquit	quadrant	quibble
adequate	quadruple	quick
antiquate	quail	quiet
aquarium	quaint	quill
bequeath	quake	quilt
colloquial	qualify	quinine
equal	quality	quintessence
equate	qualm	quintuple
equator	quantity	quip
equipment	quarantine	quirk
equity	quarrel	quit



Sentences: b vs. v



*Turn to **CD Track 14**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *b* and *v* sounds, which are marked phonetically.*

1 The ^bbillionaire served ^van ^babundance of ^{v v}caviar at his anniversary ^vparty.

2 ^{b v}Beverly is ^{v b}available for ^{b b}babysitting in ^{v b}November.

3 It's commendable ^bwhen those with ^babundance ^vvolunteer to ^{v b}give ^bback.

4 Take ^vadvantage of ^{v v b}vibrant, ^bbreathhtaking ^vviews when ^vvacationing.

5 The ^vviolin music audibly ^{b v b}vibrated ^{b v}above the ^boboe.

6 ^vVincent actively ^vadvocated ^vhaving a more collaborative ^{b v b}cabinet.

- 7 Are you ^bcapable of ^vabsorbing ^bconstrubctive and ^vcreative ^bfeedback?
- 8 The ^vmovers ^vheaved the ^vheavy ^bboxes into the ^bbrownstone.
- 9 I ^bbelieve you'll ^vlove the ^vnew ^bvegetable ^bbeverage.
- 10 It's ^vadvisable to ^babbreviate the ^bbloated ^bbibliography.
- 11 Do you ^bhabitually ^bbreathe ^veffectively? It's ^vinvigorating!
- 12 ^bBarb felt her ^bkeen ^vobservations made ^vliving more ^bpleasurable.
- 13 She ^vovercooked the ^bbacon when ^bbroiling it in the ^voven.



EIGHT

The consonant *j* or *g* (ɟ)

The ɟ sound defined


The consonant *j* or soft *g*, represented by the phonetic symbol ɟ, is frequently mispronounced by nonnative speakers of English, since it is confused with the consonant ʒ, as in the word *pleasure*. These sounds are very similar, but with an important distinction in placement. The second element of ɟ is, indeed, ʒ, but it is preceded by the consonant


d. Physiologically speaking, the tongue touches the alveolar ridge (to form a d) before pulling back into the ʒ sound.



Step 1: Feeling the placement of "The I sound defined or MA" b, v, and



*Turn now to **DVD Track 6**, where a step-by-step demonstration of the*

placement of  is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.

Take out your mirror. Let's examine the position of the tongue in forming the consonant . Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue resting flat on the floor of your mouth.

First, we'll form the  sound, since you can form this sound correctly. Say . Notice that the sides of your

tongue are touching the inside of your upper teeth and that the tip of your tongue is pointed toward the alveolar ridge, but not touching it. Say ʒ ... *massage*.

Next, we'll form the dʒ sound.

Raise the tip of your tongue, place it against the alveolar ridge, and say d. Move your tongue backward slightly and feel the sides of your tongue touching the inside of your upper teeth, as you say ʒ. Now, form these two sounds sequentially. Start with the tip of your tongue on the alveolar ridge (for d), then move it slightly backward (for ʒ). Say d ... ʒ

... d ... ʒ.

Finally, we'll combine d and ʒ.
Place the tip of your tongue against the alveolar ridge, and pull your tongue backward during the production of the sound. Say ɖʒ ... *age*.

Return now to DVD Track 6.

Practice the correct placement of the consonant ɖʒ.

Step 2: Hearing the placement of ɖʒ

Using the mirror, look closely

inside your mouth. Place the tip of your tongue against your lower teeth, raise your tongue, and say ʒ. Notice that the sides of your tongue are touching the inside of your upper teeth and that the tip of your tongue is pointed toward the alveolar ridge. Say ʒ_ aH instruction b. You will hear this sound as long; it will continue as long as your vocal folds are vibrating.

Now, touch the tip of your tongue to the alveolar ridge, form a d sound, then move your tongue slightly backward into ʒ. Combining the

two, say **dʒ**. Listen to the sound produced. This phoneme is much shorter than **ʒ**, since it is the result of the pressure from the first element (**d**) releasing into the second element (**ʒ**).

Watch in the mirror as you pronounce the pairs of words in the list below. Listen to the sound differences as well, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

3

dʒ

seizure

siege

treasuretrudgeluxuriouslungemassagemessagepleasurepledgegenregentlecasualcageillusionimaginelesionlegionbeigebadge

CD



16

*Turn now to **CD Track 16**, which features the sound adjustments between ʒ and ʒ̥. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the placement of ʒ̥

Following are lists of common English words that contain the ʒ̥ sound. You can practice this sound

by reading these lists aloud. After you have mastered the sound, advance to the sentences in the next section.

<u>g</u> em	<u>g</u> eology	<u>g</u> yroscope
<u>g</u> ender	<u>g</u> eometry	<u>j</u> ab
<u>g</u> ene	<u>g</u> eranium	<u>j</u> ack
<u>g</u> eneral	<u>g</u> erm	<u>j</u> acket
<u>g</u> eneration	<u>g</u> erund	<u>j</u> ade
<u>g</u> eneric	<u>g</u> estate	<u>j</u> agged
<u>g</u> enerous	<u>g</u> esture	<u>j</u> ail
<u>g</u> enesis	<u>g</u> iant	<u>j</u> am
<u>g</u> enetic	<u>g</u> igantic	<u>j</u> angle
<u>g</u> enial	<u>g</u> in	<u>j</u> anitor
<u>g</u> enie	<u>g</u> inger	<u>J</u> anuary
<u>g</u> enius	<u>g</u> inseng	<u>J</u> apan
<u>g</u> entle	<u>g</u> iraffe	<u>j</u> ar
<u>g</u> enuflect	<u>g</u> ym	<u>j</u> argon
<u>g</u> enuine	<u>g</u> ypsy	<u>j</u> aundice
<u>g</u> eography	<u>g</u> yrate	<u>j</u> aunt

jaw	joint	juice
jay	jolly	July
jealous	jolt	jumble
jeer	jostle	jump
jelly	jot	junction
jerk	journal	June
jest	journey	jungle
jet	jovial	junior
jiggle	joy	junk
jingle	jubilant	jury
jinx	judge	just
job	judgment	justice
jockey	jug	justification
jog	juggle	juvenile
join	jugular	juxtapose

-ology (<i>suffix</i>)	ang <u>i</u> na	con <u>j</u> ure
ab <u>j</u> ect	antho <u>l</u> ogy	con <u>t</u> ingent
ab <u>j</u> ure	anthro <u>p</u> ology	cord <u>i</u> al
ad <u>j</u> acent	apo <u>l</u> ogize	curmud <u>g</u> eon
ad <u>j</u> ective	ar <u>c</u> heology	dan <u>g</u> er
ad <u>j</u> oin	astr <u>i</u> ngent	de <u>g</u> enerate
ad <u>j</u> ourn	astro <u>l</u> ogy	de <u>j</u> ect
ad <u>j</u> udicate	bad <u>g</u> er	di <u>g</u> estion
ad <u>j</u> unct	bell <u>i</u> gerent	di <u>g</u> it
ad <u>j</u> ust	bud <u>g</u> et	dil <u>i</u> gent
ag <u>e</u> ncy	ca <u>j</u> ole	dramatur <u>g</u> y
ag <u>e</u> nda	carci <u>n</u> ogen	drud <u>g</u> ery
ag <u>i</u> le	cog <u>e</u> nt	dun <u>g</u> eon
ag <u>i</u> tate	cog <u>i</u> tate	eco <u>l</u> ogy
alg <u>a</u> e	con <u>g</u> eal	edu <u>c</u> ation
alge <u>b</u> ra	con <u>g</u> enial	egreg <u>i</u> ous
alleg <u>i</u> ance	con <u>g</u> est	e <u>j</u> ect
allerg <u>y</u>	con <u>j</u> ecture	eli <u>g</u> ible

anal <u>o</u> gy	con <u>j</u> ugate	en <u>e</u> rgy
androgyn <u>o</u> us	con <u>j</u> unction	eng <u>e</u> nder
ang <u>e</u> l	con <u>j</u> uncture	eng <u>e</u> ine
en <u>j</u> oy	leg <u>e</u> nd	prodig <u>y</u>
eul <u>o</u> gy	leg <u>i</u> slate	proj <u>e</u> ct
evangel <u>i</u> cal	legit <u>i</u> mate	refug <u>e</u> ee
exag <u>e</u> rate	letharg <u>y</u>	regim <u>e</u> nt
fid <u>e</u> t	liturg <u>y</u>	reg <u>i</u> on
fledg <u>i</u> ng	log <u>i</u> c	reg <u>i</u> ster
frag <u>i</u> le	longit <u>u</u> de	re <u>j</u> ect
fraud <u>u</u> lent	mag <u>e</u> nta	re <u>j</u> oice
frig <u>i</u> d	mag <u>i</u> c	rejuv <u>e</u> enate
fug <u>i</u> tive	mag <u>i</u> strate	relig <u>i</u> on
gad <u>e</u> t	major	rig <u>i</u> d
gorge <u>o</u> us	majorit <u>y</u>	scaveng <u>e</u> r
grad <u>u</u> al	marg <u>a</u> rine	schedu <u>e</u>

gradu <u>u</u> ation	margin	serge <u>u</u> ant
harbinger	misogynist	sojourn
homogen <u>u</u> s	modul <u>u</u> ate	soldi <u>u</u> er
hydrange <u>u</u> a	neglig <u>u</u> ence	stingy
hydrogen	nitrogen	strategy
hygiene	objection	subject
illegible	obj <u>u</u> ective	sugg <u>u</u> est
imagin <u>u</u> ation	orig <u>u</u> inal	surge <u>u</u> n
immunology	oxyg <u>u</u> en	tangerine
incorrigible	pageant	tangible
indigen <u>u</u> s	pajamas	tragedy
ing <u>u</u> est	passenger	trajectory
in <u>u</u> ject	pejorative	vegetable
in <u>u</u> njunction	perj <u>u</u> re	vegetarian
in <u>u</u> jure	photogen <u>u</u> c	vengeance
inter <u>u</u> ject	plagiari <u>u</u> m	vigil
laryngit <u>u</u> s	prejudice	vigilant
ledg <u>u</u> er	proced <u>u</u> re	Virg <u>u</u> nia

advan <u>ta</u> ge	aven <u>g</u> e	brid <u>g</u> e
ag <u>e</u>	aver <u>a</u> ge	bud <u>g</u> e
alle <u>g</u> e	bagg <u>a</u> ge	bul <u>g</u> e
arran <u>g</u> e	band <u>a</u> ge	cabbag <u>e</u>
assembl <u>a</u> ge	begrud <u>g</u> e	cag <u>e</u>
assuag <u>e</u>	besieg <u>e</u>	carnag <u>e</u>
carriag <u>e</u>	imag <u>e</u>	sag <u>e</u>
cartilag <u>e</u>	imping <u>e</u>	salvag <u>e</u>
cartridg <u>e</u>	indulg <u>e</u>	sausag <u>e</u>
centrifug <u>e</u>	infring <u>e</u>	savag <u>e</u>
challeng <u>e</u>	knowledg <u>e</u>	scourg <u>e</u>
chang <u>e</u>	larg <u>e</u>	scrimmag <u>e</u>
charg <u>e</u>	ledg <u>e</u>	scroung <u>e</u>

college

converge

cottage

cringe

damage

derange

disparage

diverge

divulge

dodge

dosage

dredge

edge

emerge

engage

estrange

lodge

lounge

lozenge

lunge

mange

marriage

merge

message

mortgage

nudge

oblige

orange

page

partridge

patronage

pilgrimage

sewage

siege

singe

sledge

sludge

smudge

splurge

stage

storage

strange

submerge

surge

teenage

tinge

trudge

tutelage

foliage

forage

forage

frinage

fudage

garbage

gauage

hedage

hemorrage

heritage

hinage

homage

hostage

hugage

pillage

pledage

plunage

prestage

privileage

purage

ragage

rampage

rangage

ravagage

revengea

ridage

rummagage

sacrileage

twiage

umbrage

urage

usagage

verbiage

vergage

vestigage

villagage

vintagage

voyagage

wagage

wedage

wreckagage

Sentences: ɔʒ



*Easy, once you learn the difference in tongue placement aH instruction burn to **CD Track 17**.*

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ɔʒ sound, which is marked phonetically.

1 Can we adjust the June and July budget on the project?

2 Jill spilled vegetable juice all over her magenta jacket.

3 Our joint agendas addressed both gender and generational subjects.

4 She diligently jotted down notes in her journal throughout the journey.

5 James judged the jargon to be juvenile and objectionable.

6 In January, Gina joined a gym near her job.

7 I was agitated by his negligence and lack of imaginative strategy.

8 Will you study immunology, anthropology, or archaeology in college?

9 The majority must be educated about energy usage and ecology.

10 What is the age range and average wage of the hedge funds' managers?

11 Is this page legitimately original, or was it plagiarized?

12 Don't bring charged and damaging emotional baggage to a marriage.

13 Would you prefer the drudgery of a curmudgeon or the danger of a degenerate?

14 He rummaged through the ruins and salvaged the ledgers from the wreckage.

15 John felt rejuvenated by the jovial and congenial passengers.

NINE

The vowel I

Fred was excited: He had been flown into New York City to interview for a highly coveted position at a large securities firm. During the taxi ride from the airport, he saw the city in its dizzying splendor—from skyscrapers to street vendors. Fred could picture himself living here as a true New Yorker, and he wanted to convey that to his potential boss. As he shook the CEO's hand, he announced passionately, "I want to leave here! Now!" The CEO was

confused ...

The I sound defined

For nonnative speakers of English, the short *i* sound, represented by the phonetic symbol I (as in *him*), is often confused with the vowel *i* (as in *he*). This is an understandable mistake, since *i* is used by nearly all languages and I is used almost exclusively by English. These two different vowel sounds are made very close to each other, but with a definite difference in tongue placement.

Both i and I are front vowels: The tip of the tongue is resting against the lower teeth and it is the arch in the front of the tongue that determines the vowels' sounds. The difference in the arch is minuscule—about one-eighth of an inch.

Correct to highlight the desired imaging of the speaker.

The easily recognized i sound in English is spelled with *e*, *ea*, *ee*, *ei*, and *ie*, as in the words *be*, *eat*, *see*, *receive*, and *chief*. Final *y* in English words use the i sound, as in *happy* and *country*. The I sound is

almost always spelled with *i*, as in the words *in*, *with*, and *his*, or with medial *y*, as in *myth* and *syllable*.

Since most languages other than English pronounce *i* as i, its pronunciation as I may be unfamiliar to you. As we saw in the unfortunate story above, Fred pronounced *live* as if it were *leave*. Similarly, you may think *is* is pronounced as *ease*, and *sit* as *seat*, but this is incorrect.

Step 1: Feeling the placement of I



*Turn now to **DVD Track 7**, where a step-by-step demonstration of the difference between i and I is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.*

Take out your mirror. Begin by saying the i sound, since you already pronounce this sound correctly. Say the word *he* several times. Looking in the mirror,

become aware of your tongue's placement. Notice that the tip of your tongue is resting against your lower teeth and that the front of your tongue is arched forward. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD. Feel the arch in the front of your tongue as it contacts your finger when you say *he*.

Return your tongue to its resting position, with the tip of your tongue against your lower teeth, but with the body of your tongue lying flat on

the floor of your mouth. Say the word *he* again, freezing on the vowel. Once again, you will feel the arch of your tongue contact the tip of your finger.

Now, drop the arch of your tongue backward about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel I, as in the word *him*. Go back and forth between these two placements: i ... I ... i ... I.

*Return now to **DVD Track 7.***

Practice the difference in placement

between the sounds i and I.

Step 2: Hearing the placement of I

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two words: *he* ... *him* ... *he* ... *him* ... *he* ... *him* ... *he* ... *him*. (Of course, your lips will come together for the consonant m.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the

differences between i and I, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

i	i
be	bit
peel	pill
seat	sit
tea	tin
keep	king
meal	mill
eat	it
cheap	chip
these	this
reap	rip
feel	fill
heat	hit
feet	fit
key	kill
neat	knit



*Turn now to **CD Track 19**, which features the sound adjustments between i and I. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the

placement of I

Following are lists of common English words that contain the I sound. You can practice this sound by reading these lists aloud. The lists are quite extensive, since I is the second most common vowel sound in English. After you have mastered the sound, advance to the sentences in the next section.

I IN ONE-SYLLABLE WORDS

-ing (<i>suffix</i>)	g <u>i</u> ft	mi <u>s</u> s
mi <u>s</u> - (<i>prefix</i>)	gi <u>v</u> e	mi <u>s</u> t
be <u>ee</u> n	gr <u>i</u> m	mi <u>x</u>
bi <u>d</u>	gr <u>i</u> n	pi <u>c</u> k
bi <u>g</u>	gr <u>i</u> p	pi <u>l</u> l
bi <u>l</u> ls	gu <u>il</u> t	pi <u>n</u>
bi <u>t</u>	hi <u>l</u> l	pi <u>n</u> k
br <u>i</u> ck	hi <u>m</u>	pi <u>t</u>
br <u>i</u> dge	hi <u>p</u>	pi <u>t</u> ch
br <u>i</u> ng	hi <u>s</u>	pr <u>i</u> nce
br <u>i</u> sk	hi <u>t</u>	pr <u>i</u> nt
bu <u>i</u> ld	i <u>f</u>	qu <u>i</u> ck
chi <u>l</u> l	i <u>l</u> l	qu <u>i</u> t
chi <u>n</u>	i <u>n</u>	ri <u>b</u> s
chi <u>p</u>	i <u>n</u> ch	ri <u>c</u> h
di <u>d</u>	i <u>s</u>	ri <u>d</u>
di <u>p</u>	i <u>t</u>	ri <u>n</u> g
di <u>s</u> h	ki <u>d</u>	ri <u>p</u>
di <u>s</u> k	ki <u>l</u> l	ri <u>s</u> k
dr <u>i</u> ll	ki <u>n</u> g	scri <u>p</u> t
dr <u>i</u> nk	ki <u>s</u> s	shi <u>p</u>
dr <u>i</u> p	li <u>ck</u>	si <u>c</u> k
fi <u>f</u> th	li <u>d</u>	si <u>n</u>

fig	lift	since
fill	limb	sink
film	lint	sing
fish	lip	sit
fist	list	six
fit	live (<i>verb</i>)	skill
fix	milk	skin
flip	mill	slid
slim	strip	tip
slip	swift	trim
split	swim	trip
spill	swing	which
spring	switch	whip
squid	thick	will
stick	thin	win
stiff	thing	wind (<i>noun</i>)
still	think	wing
sting	this	wish
strict	till	wit
string	tin	with

I IN TWO-SYLLABLE WORDS

act <u>i</u> ng	brill <u>i</u> ant	clean <u>i</u> ng
act <u>i</u> ve	bring <u>i</u> ng	clin <u>i</u> c
add <u>i</u> ng	Brit <u>i</u> sh	clos <u>i</u> ng
admit <u>i</u>	buil <u>d</u> ing	cloth <u>i</u> ng
artist <u>i</u>	burn <u>i</u> ng	com <u>i</u> ng
ask <u>i</u> ng	bus <u>i</u> ness†	conflict <u>i</u>
assist <u>i</u>	bust <u>i</u> ng	consist <u>s</u>
bas <u>i</u> c	bus <u>y</u>	convict <u>i</u>
basis <u>i</u>	buy <u>i</u> ng	convince <u>i</u>
bear <u>i</u> ng	cabin <u>i</u>	cook <u>i</u> ng
begin <u>i</u> *	call <u>i</u> ng	cool <u>i</u> ng
be <u>i</u> ng	capt <u>i</u> ve	cous <u>i</u> n
Berlin <u>i</u>	ceil <u>i</u> ng	credit <u>i</u>
bigger <u>i</u>	chang <u>i</u> ng	cris <u>i</u> s
billbo <u>a</u> rd	charm <u>i</u> ng	crit <u>i</u> c
bill <u>i</u> ng	chick <u>e</u> n	cross <u>i</u> ng
billion <u>i</u>	childr <u>e</u> n	cutt <u>i</u> ng
bind <u>i</u> ng	Christ <u>m</u> as	deal <u>i</u> ng
bitt <u>e</u> r	chron <u>i</u> c	didn't <u>i</u>
bizar <u>r</u> e	cit <u>y</u>	dinn <u>e</u> r

break <u>i</u> ng	civ <u>i</u> l	dir <u>e</u> ct
breath <u>i</u> ng	class <u>i</u> c	dis <u>ch</u> arge
disea <u>s</u> e	fif <u>e</u> teen	hear <u>i</u> ng
disgust <u>s</u>	fif <u>t</u> y	heat <u>i</u> ng
dis <u>pl</u> ay	fight <u>i</u> ng	help <u>i</u> ng
dista <u>n</u> ce	figu <u>r</u> e	him <u>s</u> elf
dist <u>i</u> nc <u>t</u>	fil <u>t</u> hy	hith <u>e</u> r
dist <u>r</u> ict	finger	hit <u>t</u> ing
disturb	fin <u>i</u> sh	hold <u>i</u> ng
div <u>i</u> ne	fir <u>i</u> ng	hop <u>i</u> ng
divor <u>c</u> e	fisc <u>a</u> l	horrid
doctr <u>i</u> ne	fish <u>i</u> ng	hospic <u>e</u>
do <u>i</u> ng	fit <u>t</u> ing	hun <u>t</u> ing
draw <u>i</u> ng	flick <u>e</u> r	ign <u>o</u> re
dress <u>i</u> ng	fluid	im <u>a</u> ge†
dripp <u>i</u> ng	fly <u>i</u> ng	im <u>p</u> act
driv <u>e</u> n	forb <u>i</u> d	im <u>p</u> osed
dry <u>i</u> ng	fore <u>i</u> gn	im <u>p</u> ress
dur <u>i</u> ng	forgiv <u>e</u>	im <u>p</u> rove
dy <u>i</u> ng	form <u>i</u> ng	im <u>p</u> ulse
earn <u>i</u> ngs	friendsh <u>i</u> p	in <u>c</u> lined

eat <u>ing</u>	ful <u>fill</u>	<u>in</u> clude
edit <u>ing</u>	furn <u>ish</u>	<u>in</u> come
end <u>ing</u>	get <u>ting</u>	<u>in</u> crease
eng <u>ine</u>	gid <u>dy</u>	<u>in</u> deed
<u>En</u> gli <u>s</u> h	g <u>iv</u> ing	<u>in</u> dex
eth <u>ic</u> s	glit <u>ter</u>	<u>in</u> doors
<u>ex</u> ist*	go <u>ing</u>	<u>in</u> fer
ex <u>it</u>	gran <u>ite</u>	<u>in</u> fl <u>ic</u> t
fabr <u>ic</u>	grap <u>hic</u>	<u>in</u> form
fac <u>ing</u>	grow <u>ing</u>	<u>in</u> jure
fall <u>ing</u>	guil <u>ty</u>	<u>in</u> ner
fam <u>ine</u>	guit <u>ar</u>	<u>in</u> put
feed <u>ing</u>	hab <u>it</u>	<u>in</u> sects
feel <u>ing</u>	hav <u>ing</u>	<u>in</u> side
fi <u>ct</u> ion	head <u>ing</u>	<u>in</u> sight
<u>in</u> sist	lim <u>it</u>	m <u>is</u> ter/Mr.
<u>in</u> spired	lin <u>en</u>	m <u>is</u> sus/Mrs.
<u>in</u> stall	liq <u>ui</u> d	muff <u>in</u>

instance

instead

insult

insure

intense

interest*

intern

into

intrigue

invent

invest

invoke

involve

isn't

issue

itself

jaundice

justice

keeping

kidding

liquor

listen

little

liver

livid

living

looking

loosing

lying

magic

making

margin

massive

matching

meaning

meeting

melting

merit

middle

midnight

music

native

nibble

nothing

notice

office

painting

panic

parking

passing

paving

permit

persist

pickle

picnic

picture

pipeon

pillow

pistol

pitcher

kind <u>l</u> e	mid <u>t</u> own	pitt <u>a</u> nce
king <u>d</u> om	milli <u>o</u> n	pity
kitchen	min <u>u</u> te	plac <u>i</u> ng
know <u>i</u> ng	mirr <u>o</u> r	plann <u>i</u> ng
lack <u>i</u> ng	mis <u>ch</u> ief	plast <u>i</u> c
land <u>i</u> ng	miss <u>i</u> ng	play <u>i</u> ng
languish	missi <u>o</u> n	point <u>i</u> ng
laugh <u>i</u> ng	mistake	portrai <u>t</u>
lead <u>i</u> ng	mist <u>y</u>	practi <u>c</u> e
learn <u>i</u> ng	mixt <u>u</u> re	predict
leav <u>i</u> ng	morning	press <u>i</u> ng
lett <u>i</u> ng	moti <u>v</u> e	pret <u>t</u> y
light <u>i</u> ng	mov <u>i</u> ng	prison
priv <u>y</u>	servi <u>c</u> e	striking
profit	serving	struggl <u>i</u> ng
promis <u>e</u>	sett <u>i</u> ng	stupid
public	shak <u>i</u> ng	submi <u>t</u>
publ <u>i</u> sh	shar <u>i</u> ng	swimm <u>i</u> ng

pulling

shining

tactic

putting

shopping

taking

quickly

showing

talking

racing

signal

teaching

raising

silly

telling

ranging

silver

testing

rapid

simple

therein

reaching

singing

thinking

reading

single

thiner

resist*

sister

tissue

riding

sitting

tonic

rigid

sixty

tourist

rigor

skipping

toxic

risen

slimming

trading

river

slipper

traffic

ruin

smiling

tragic

ruling

solid

training

running

something

tranquil

sailing

sorting

transmit

sampling	Spanish	tribute
sandwich	speaking	tricky
saving	spending	trigger
scissors	spirit	triple
searching	splendid	tripping
seeing	splinter	trying
seeking	staring	tunic
selfish	starting	turning
selling	sticky	unit
sending	stingy	until
using	waiting	window
valid	walking	winner
vicious	warning	winter
victim	washing	wisdom
vigor	watching	wishing
villa	wearing	within
villains	wedding	without
vision	wherein	women
visit	whisper	working
vivid	whistle	worship
voting	widow	written

*This word has the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ.

†This word has the letter *a* in a suffix; the *a* is pronounced ɪ (see Appendix A).

I IN WORDS OF THREE OR MORE SYLLABLES

ab <u>i</u> lity	aspir <u>i</u> n	clar <u>i</u> ty
arbitrator	ass <u>i</u> stant	class <u>i</u> cal
acad <u>e</u> m <u>i</u> c	Atlant <u>i</u> c	classif <u>i</u> cation
acc <u>i</u> dent	atom <u>i</u> c	clin <u>i</u> cal
accompl <u>i</u> sh	attit <u>i</u> ude	coinc <u>i</u> den <u>e</u> ce
act <u>i</u> v <u>i</u> ty	attract <u>i</u> ve	collect <u>i</u> ve
addit <u>i</u> on	attrib <u>i</u> ute	comb <u>i</u> nation
admin <u>i</u> stration	audit <u>i</u> on	commis <u>i</u> sion
admiss <u>i</u> on	authent <u>i</u> c	commit <u>i</u> tment
aesthet <u>i</u> c	author <u>i</u> ty	committe <u>e</u>
Afr <u>i</u> ca	authoriz <u>i</u> tion	commodit <u>y</u>
agricult <u>i</u> ture	automat <u>i</u> c	communicat <u>i</u> on
alternat <u>i</u> ve	availabilit <u>y</u>	communit <u>y</u>
ambigu <u>o</u> us	beautif <u>u</u> l	comparis <u>o</u> n
ambit <u>i</u> on	benefit	competit <u>i</u> on
Amer <u>i</u> can	biolog <u>i</u> cal	complicat <u>e</u>
amicab <u>l</u> e	capabilit <u>y</u>	complim <u>e</u> nt
anim <u>a</u> l	capacit <u>y</u>	composit <u>i</u> on
anniv <u>e</u> rsary	capit <u>a</u> l	condit <u>i</u> on
antic <u>i</u> pate	certif <u>y</u>	confid <u>e</u> n <u>e</u> ce
antid <u>o</u> te	characterist <u>i</u> c	conservat <u>i</u> ve
applicat <u>i</u> on	charit <u>y</u>	consid <u>e</u> r
archit <u>e</u> cture	chemic <u>a</u> l	consist <u>e</u> nt
articl <u>e</u>	citiz <u>e</u> n	Constitut <u>i</u> on
artific <u>i</u> al	civiliz <u>a</u> tion	contaminat <u>e</u>
artist <u>i</u> c	clarif <u>i</u> cation	conting <u>e</u> nce

continue	disaster	fellowship
contradict	discipline	festival
contribution	discontent	forbidden
conviction	discover	fortify
cooperative	discriminate	frivolous
counterfeit	discussion	fugitive
creative	disinfect	furniture
credible	disorganization	genuine
criminal	displacement	heroic
critical	disposal	hesitate
criticism	disposition	hidden
decision*	dispute	hideous
dedicate	distinction	historical
definition	distribution	history
definitive*	division	holiday
delicatessen	domestic	horrible
delicious*	dominant	hospital
deliver*	dramatic	hostility
democratic	dynamic	humanity
density	economic	humidifier
derision*	emphasis	identify
despicable*	episode	identity
destiny	epitaph	idiot
determination*	equipment*	ignorant

diction <u>a</u> ry	ethic <u>a</u> l	illu <u>s</u> ion
differ <u>e</u> nce	evid <u>e</u> nce	illu <u>s</u> tration
differ <u>e</u> nt	ex <u>a</u> mine*	im <u>a</u> gination
diffic <u>u</u> lt	ex <u>e</u> cutive*	im <u>i</u> tation
dign <u>i</u> ty	ex <u>h</u> ibit*	im <u>m</u> ature
dilemma	ex <u>p</u> eriment*	im <u>m</u> igrant
dilig <u>e</u> nt	ex <u>t</u> raord <u>i</u> na <u>r</u> y*	im <u>m</u> ortal
dimension	facil <u>i</u> ty	im <u>p</u> atient
diplomat <u>i</u> c	famili <u>a</u> r	im <u>p</u> eccable
direction	famili <u>y</u>	im <u>p</u> ediment
director	fantastic	im <u>p</u> ending
disappear	favorit <u>e</u>	im <u>p</u> lication
im <u>p</u> ortant	intention	mech <u>a</u> nical*
im <u>p</u> ossible	interference	medic <u>i</u> ne
im <u>p</u> ression	interior	membersh <u>i</u> p
inc <u>i</u> dent	intermission	metabolism*
incis <u>i</u> ve	intermittent	metropolit <u>a</u> n
incredib <u>l</u> e	int <u>e</u> rnal	milit <u>a</u> ry
independent	international	milligram
indicate	interpretation	min <u>i</u> mal
indigestion	interrupt	min <u>i</u> ster
indirect	interval	minority
indispensable	intervention	miserable
individ <u>u</u> al	interview	mislead
industry	intimidate	monit <u>o</u> r
inevitable	introduce	morality

in <u>fe</u> ction	in <u>va</u> riably	multiple
in <u>fi</u> ni <u>te</u>	in <u>ve</u> ntion	mus <u>ic</u> al
in <u>fl</u> ammation	in <u>ve</u> stigation	narrat <u>i</u> ve
in <u>fl</u> uence	in <u>ve</u> stment	negat <u>i</u> ve
in <u>fo</u> rmation	in <u>vi</u> sible	nutrit <u>i</u> on
in <u>g</u> redient	irritate	obituary
in <u>he</u> rent	juris <u>d</u> iction	object <u>i</u> ve
in <u>hi</u> bit	just <u>i</u> fy	obligat <u>i</u> on
in <u>i</u> ti <u>a</u> l	lead <u>e</u> rship	obliterat <u>e</u>
in <u>i</u> tiat <u>i</u> ve	legislat <u>i</u> on	obliv <u>i</u> ous
in <u>n</u> ocent	libert <u>y</u>	offic <u>i</u> al
in <u>s</u> ertion	limitat <u>i</u> on	opin <u>i</u> on
in <u>so</u> lence	lin <u>e</u> ar	opportunit <u>y</u>
in <u>s</u> pection	literall <u>y</u>	opposit <u>e</u>
in <u>st</u> itut <u>i</u> on	literat <u>u</u> re	optimum
in <u>st</u> ru <u>c</u> tion	log <u>i</u> cal	ordin <u>a</u> ry
in <u>st</u> ru <u>m</u> ent	magnet <u>i</u> c	organ <u>i</u> c
in <u>s</u> uffic <u>i</u> ent	magnific <u>e</u> nt	organizat <u>i</u> on
in <u>s</u> urance	majorit <u>y</u>	origin <u>a</u> l
in <u>te</u> gration	manipulat <u>e</u>	Pacific
in <u>te</u> llect <u>u</u> al	mathemat <u>i</u> cal	participat <u>i</u> on
in <u>te</u> llig <u>e</u> nce	mat <u>u</u> rit <u>y</u>	particul <u>a</u> r
in <u>te</u> nsit <u>y</u>	maxim <u>u</u> m	periph <u>e</u> ral
permiss <u>i</u> on	rapid <u>l</u> y	strateg <u>i</u> c
person <u>a</u> lity	realist <u>i</u> c	substitut <u>e</u>
perspect <u>i</u> ve	realit <u>y</u>	suffic <u>i</u> ent

pert <u>i</u> nent	real <u>i</u> zation	superf <u>i</u> cial
philos <u>o</u> phy	recogn <u>i</u> tion	superv <u>i</u> sion
pinnac <u>l</u> e	refrigerat <u>i</u> on*	susp <u>i</u> cion
pit <u>i</u> ful	regist <u>e</u> r	techn <u>i</u> cal
plaus <u>i</u> ble	rehabilitat <u>i</u> on	televis <u>i</u> on
pol <u>i</u> cy	relat <u>i</u> onship*	temporari <u>l</u> y
pol <u>i</u> tics	relat <u>i</u> ve	terrib <u>l</u> e
pos <u>i</u> tion	relig <u>i</u> on*	terrify
pos <u>i</u> tive	representat <u>i</u> ve	territ <u>o</u> ry
possib <u>i</u> l <u>i</u> t <u>y</u>	resid <u>e</u> nce	testim <u>o</u> ny
pract <u>i</u> cal	resid <u>u</u> al*	theoret <u>i</u> cal
prec <u>i</u> s <u>i</u> on*	responsib <u>i</u> l <u>i</u> t <u>y</u> *	tradit <u>i</u> on
prelim <u>i</u> n <u>a</u> ry*	ridic <u>u</u> lous	transit <u>i</u> on
presid <u>e</u> nt	rit <u>u</u> al	triv <u>i</u> al
primari <u>l</u> y	romant <u>i</u> c	unif <u>o</u> rm
prim <u>i</u> tive	sacr <u>i</u> fice	un <u>i</u> ty
princ <u>i</u> ple	satisfact <u>o</u> ry	univ <u>e</u> rsal

prison <u>e</u> r	scholarship	un <u>i</u> vers <u>i</u> ty
priv <u>e</u> l <u>e</u> ge	scient <u>i</u> f <u>i</u> c	util <u>i</u> ty
probab <u>i</u> l <u>i</u> ty	sec <u>u</u> rit <u>y</u> *	vanill <u>a</u>
product <u>i</u> ve	seduct <u>i</u> ve*	veh <u>i</u> cle
prognos <u>i</u> s	sensit <u>i</u> ve	veloc <u>i</u> ty*
promin <u>e</u> nt	signif <u>i</u> cance	vict <u>o</u> ry
prospect <u>i</u> ve	simil <u>a</u> r	vide <u>o</u>
provis <u>i</u> on	situat <u>i</u> on	vigor <u>o</u> us
publicat <u>i</u> on	social <u>i</u> sm	viol <u>i</u> n
public <u>i</u> ty	specialist	visib <u>l</u> e
purif <u>y</u>	specif <u>i</u> c*	visit <u>o</u> r
qualit <u>y</u>	stabiliz <u>a</u> tion	visu <u>a</u> l
quantit <u>y</u>	statist <u>i</u> c	vitalit <u>y</u>
radic <u>a</u> l	stimulat <u>e</u>	Wash <u>i</u> ngton

*These words have the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ (see Appendix A).

I WITH Y SPELLING IN ONE-SYLLABLE WORDS

crypt
y

hymn
y

myth
y

cyst
y

lymph
y

nymph
y

gym
y

lynch
y

tryst
y

I WITH Y SPELLING IN TWO-SYLLABLE WORDS

Brooklyn

lyric

syndrome

crypto

mystic

syntax

cymbal

physic

syringe

cynic

rythm

syrup

crystal

symbol

system

gypsy

synapse

I WITH Y SPELLING IN WORDS OF THREE OR MORE SYLLABLES

analysis	idiosyncrasy	symbolism
anonymous	myriad	sympathy
chrysanthemum	mystery	symphony
cylinder	Olympics	synagogue
dysfunction	oxygen	synchronize
glycerin	physical	syndicate
homonym	physician	synonym
hypnosis	pyramid	typical
hypocrisy	syllable	tyranny
hysterical	symbolic	

Note: The *-ing* suffix always uses the vowel I.

Sentences: I



*Turn to **CD Track 20**.* Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the I sound, which is marked phonetically.

- 1 Jill's physical condition will influence an impending accident.
- 2 Bill introduced a combination of video images and still pictures.
- 3 It was a disaster when the drink spilled all over the clinical evidence.
- 4 The office had a policy of nondiscrimination for women.
- 5 She rapidly fingered the guitar strings, producing beatiful music.
- 6 The intern examined Mr. Miller's hip and indicated a positive prognosis.
- 7 The administration stressed the importance of interviews to the six
candidates.

8 In my opinion, physical activity is important.

9 I wish the script had been less typical and better written.

TEN

The vowel *e*

The *e* sound defined

The short *e* sound, represented by the phonetic symbol e (as in *hem*), is a potential pronunciation problem for nonnative speakers of English. The *e* spelling pattern is used in other languages, but it is usually pronounced more openly, as ϵ , which is not used in English. The ϵ pronunciation is often substituted for the more closed e used by English. These two different vowel sounds are made very close to each

other, but with a definite difference in tongue placement.

Like I, which we discussed in the previous chapter, e is a front vowel: For both sounds, the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule—about one-eighth of an inch between the two. The e vowel is usually spelled with *e*; it is also used in the suffix *-ary* (as in *secretary* and *ordinary*), as well as in the words *any* and *many*.

Step 1: Feeling the placement of *e*



*Turn now to **DVD Track 8**, where a step-by-step demonstration of the placement of *e*, in contrast to the placement of *i* and *I*, is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.*

Take out your mirror. Begin by saying the i sound. Say the word *he* several times. Looking in the mirror, check the placement of your tongue. Notice that the tip of resting against your lower teeth and that the front of your tongue is arched forward. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD exercise. Feel the arch in the front of your tongue as it contacts your finger when you say *he*.

Drop the arch in the front of your tongue back about one-eighth of an

inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel I, as described in the previous chapter. Say i ... *he* ... I ... *him*.

Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch. This is e ... *hem*. Say these three front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: i ... I ... e ... *he* ... *him* ... *hem*.

Return now to DVD Track 8.

Practice the difference in placement among the vowels i, I, and e.

Step 2: Hearing the placement of *e*

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these three words:
he, him, hem ... he, him, hem ... he, him, hem. (Of course, your lips will come together for the consonant m.)

Watch in the mirror as you pronounce the pairs of words in the

following list. Listen to the differences between ε and e , so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

Note: In previous chapters (except Chapter Five), the sound placement for each new phoneme was contrasted with that of another, frequently substituted phoneme. However, since no words in English use ε , the words in the list are the same in both columns. The purpose of the exercise is to pronounce each word incorrectly

with ε , then correctly with e. The difference between the two is recorded on the accompanying CD.

ɛ (INCORRECT)	e (CORRECT)
bet	bet
cent	cent
fresh	fresh
get	get
melt	melt
next	next
pledge	pledge
then	then
rent	rent
fell	fell
them	them
many	many
fret	fret
when	when
yes	yes



*Turn now to **The I sound defined.** the sides b">CD Track 22*, which features the sound adjustments between ε and e. Repeat the pairs of words, while comparing your pronunciation with that on the CD.

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the placement of your tongue is

ELEVEN

The vowel æ

The æ sound defined

The short *a* sound, represented by the phonetic symbol æ (as in *ham*), is often mispronounced by nonnative speakers of English. Depending on a person's native language, the vowel æ can be pronounced too tightly, like ε, or too openly, like α.

Like *e*, which was discussed in the previous chapter, æ is a front vowel: For both sounds, the tip of

the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule—about one-eighth of an inch between the two. The æ vowel is always spelled with *a*.

Step 1: Feeling the placement of æ



Turn now to **DVD Track 9**, where a step-by-step demonstration of the placement of æ, in contrast to the placement of i, I, and e, is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.

Take out your mirror. Begin by saying the i sound. Then say the word *he* several times. Looking in the mirror, check the placement of your tongue. Notice that the tip of your tongue is resting against your lower teeth and that the front of your tongue is arched forward. You

can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD exercise. Feel the arch in the front of your tongue as it contacts your finger when you say *he*.

Drop the arch in the front of your tongue back about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel I. Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch, as described in the previous chapter. This is e.

Say these first three front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: i ... I ... e ... *he* ... *him* ... *hem*.

Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch. This is æ ... *ha* m. Say all four front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: i ... I ... e ... æ ... *he* ... *him* ... *hem* ... *ham*.

Now that you've located the

placement of æ, let's contrast

with ɑ. As demonstrated on the DVD, put your little finger back in your mouth and say æ. Then, drop your tongue to the floor of your mouth. This is ɑ. Go back and forth between the two placements: æ ... ɑ ... æ ... ɑ ... æ ... ɑ.

Return now to DVD Track 9.

Practice the difference in placement among the vowels i, I, e, and æ, as well as the physical contrast between æ and ɑ.

Intonation or pitch

varianceOLE">Step 2: Hearing the placement of æ

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these four words: *he*, *him*, *hem*, *ham* ... *he*, *him*, *hem*, *ham* ... *he*, *him*, *hem*, *ham*. (Of course, your lips will come together for the consonant m.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the vowel sound changes, so that you can train your ear to hear the distinction, as

well as feel the physiological difference in placement.

e	æ
bet	bat
beg	bag
set	sat
flesh	flash
guess	gas
neck	knack*
mess	mass
pen	pan
ten	tan
wreck*	rack
lend	land
men	man
send	sand
bend	band
vet	vat



*Turn now to **CD Track 24**, which features the sound adjustments between e and æ. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the

placement of æ

Following are lists of common English words that contain the æ sound. In addition, there is an “answer” list, which contains common words where an *a* spelling is pronounced with ɑ in British English, but with æ in American English. You can practice the æ sound by reading these lists aloud. After you have mastered the sound, advance to the sentences in the next section.

æ IN ONE-SYLLABLE WORDS

act	cl <u>a</u> ng	ja <u>z</u> z
add	cl <u>a</u> p	kn <u>a</u> ck
and	cl <u>a</u> sh	l <u>a</u> b
ash	cr <u>a</u> b	l <u>a</u> ck
at	cr <u>a</u> ck	l <u>a</u> g
ax	cr <u>a</u> mp	l <u>a</u> mb
back	cr <u>a</u> nk	l <u>a</u> mp
bad	cr <u>a</u> sh	l <u>a</u> nd
badge	cr <u>a</u> ss	l <u>a</u> pse
bag	da <u>d</u>	l <u>a</u> sh
ban	da <u>m</u> p	ma <u>d</u>
band	da <u>s</u> h	ma <u>n</u>
bang	dra <u>b</u>	ma <u>p</u>
bank	dra <u>g</u>	ma <u>s</u> s
bash	fa <u>c</u> t	ma <u>t</u>
bat	fa <u>n</u>	ma <u>t</u> ch
batch	fa <u>x</u>	ma <u>t</u> h
blab	fl <u>a</u> g	na <u>g</u>
black	fl <u>a</u> p	na <u>p</u>

bl <u>a</u> nd	fl <u>a</u> sh	pac <u>k</u>
bl <u>a</u> nk	fl <u>a</u> t	pac <u>t</u>
br <u>a</u> g	fr <u>a</u> nk	pad <u> </u>
br <u>a</u> n	gag <u> </u>	pal <u> </u>
br <u>a</u> nd	g <u>a</u> ng	pan <u> </u>
br <u>a</u> t	gap <u> </u>	pan <u>t</u> s
cab <u> </u>	gas <u> </u>	pat <u>c</u> h
camp <u> </u>	gl <u>a</u> d	pl <u>a</u> id
can <u> </u>	gr <u>a</u> b	plan <u> </u>
cap <u> </u>	gr <u>a</u> nd	pr <u>a</u> nk
cas <u>h</u>	h <u>a</u> ck	rac <u>k</u>
cat <u> </u>	h <u>a</u> m	rag <u> </u>
cat <u>c</u> h	h <u>a</u> nd	ran <u> </u>
chap <u> </u>	h <u>a</u> ng	ran <u>c</u> h
chat <u> </u>	hat <u> </u>	rang <u> </u>
cl <u>a</u> d	h <u>a</u> tch	rank <u> </u>
cl <u>a</u> m	h <u>a</u> th	ras <u>h</u>

cl <u>a</u> mp	h <u>a</u> ve	rat
cl <u>a</u> n	jam	s <u>a</u> ck
s <u>a</u> d	sn <u>a</u> g	th <u>a</u> nk
s <u>a</u> g	sn <u>a</u> p	th <u>a</u> t
s <u>a</u> nd	span	tr <u>a</u> ck
s <u>a</u> ng	sp <u>a</u> sm	tr <u>a</u> mp
s <u>a</u> t	stab	tr <u>a</u> nce
scal <u>p</u>	st <u>a</u> ck	tr <u>a</u> p
scrap	st <u>a</u> ff	tr <u>a</u> sh
scr <u>a</u> ch	st <u>a</u> mp	val <u>v</u> e
sh <u>a</u> ck	st <u>a</u> nd	van
sh <u>a</u> ll	str <u>a</u> nd	vat
sl <u>a</u> b	str <u>a</u> p	w <u>a</u> g
sl <u>a</u> ck	t <u>a</u> ck	w <u>a</u> x
sl <u>a</u> m	tag	wr <u>a</u> p
sl <u>a</u> ng	tan	wr <u>a</u> th
sl <u>a</u> p	tap	y <u>a</u> nk
sm <u>a</u> sh	task	
sn <u>a</u> ck	tax	

<u>a</u> bbey	<u>a</u> ngle	att <u>a</u> ck
<u>a</u> bsent	<u>a</u> ngry	att <u>i</u> c
<u>a</u> bstr <u>a</u> ct	<u>a</u> nguish	attr <u>a</u> ct
<u>a</u> ccent	<u>a</u> nkle	<u>a</u> vid
<u>a</u> cid	<u>a</u> nnex	ba <u>b</u> ble
<u>a</u> ctive	<u>a</u> nti	ba <u>b</u> alance
<u>a</u> ctress	<u>a</u> ntique	ba <u>b</u> allet
<u>a</u> dapt	<u>a</u> ntler	ba <u>b</u> allot
<u>a</u> ddict (<i>noun</i>)	<u>a</u> nxious	ba <u>b</u> andit
<u>a</u> dverb	<u>a</u> pple	ba <u>n</u> ish
<u>a</u> gile	<u>a</u> rid	ba <u>n</u> ner
<u>a</u> las	<u>a</u> rrow	ba <u>n</u> quet
<u>a</u> lbum	<u>a</u> shes	ba <u>n</u> ter
<u>a</u> lley	<u>a</u> ss <u>e</u> t	ba <u>r</u> rel
<u>a</u> loe	<u>a</u> sthma	ba <u>r</u> ren
<u>a</u> mb <u>e</u> r	<u>a</u> stral	ba <u>b</u> tle
<u>a</u> mbush	<u>a</u> tlas	be <u>g</u> an
<u>a</u> mpl <u>e</u>	<u>a</u> tom	bla <u>d</u> der
<u>a</u> ncor	att <u>a</u> ched	bla <u>n</u> ket
br <u>a</u> cket	comp <u>a</u> ct	ha <u>d</u> dock
br <u>a</u> ndy	cont <u>a</u> ct	ha <u>d</u> n't
cab <u>b</u> age	contr <u>a</u> ct	ha <u>m</u> mer
ca <u>c</u> tus	crack <u>e</u> r	ha <u>m</u> per
ca <u>f</u> feine	dag <u>g</u> er	ha <u>n</u> dle

c <u>a</u> mel	da <u>m</u> age	ha <u>pp</u> en
ca <u>m</u> pus	da <u>n</u> druff	ha <u>pp</u> y
ca <u>n</u> al	da <u>n</u> gle	ha <u>s</u> n't
ca <u>n</u> cel	da <u>zz</u> le	ha <u>ve</u> n't
ca <u>n</u> did	de <u>t</u> ach	ha <u>v</u> oc
ca <u>n</u> dle	de <u>t</u> ract	ha <u>z</u> ard
ca <u>n</u> dor	dis <u>p</u> atch	im <u>p</u> act
ca <u>n</u> dy	dis <u>t</u> ract	in <u>t</u> act
ca <u>n</u> on	dra <u>s</u> tic	ja <u>c</u> ket
ca <u>n</u> teen	ex <u>a</u> ct	ja <u>gg</u> ed
ca <u>n</u> yon	ex <u>a</u> m	la <u>ck</u> ey
ca <u>p</u> sule	ex <u>p</u> and	la <u>dd</u> er
ca <u>p</u> tain	fa <u>b</u> ric	la <u>n</u> guage
ca <u>p</u> tion	fa <u>c</u> ile	La <u>t</u> in
ca <u>p</u> tive	fa <u>c</u> tor	la <u>tt</u> er
ca <u>r</u> rot	fa <u>n</u> cy	ma <u>d</u> am
ca <u>r</u> ry	fa <u>s</u> hion	ma <u>g</u> ic
ca <u>s</u> cade	fi <u>n</u> ance	ma <u>l</u> ice
ca <u>s</u> hew	fla <u>s</u> hlight	ma <u>n</u> age
ca <u>s</u> hmere	fla <u>t</u> ter	ma <u>n</u> ic
ca <u>t</u> cher	fra <u>ct</u> ion	ma <u>n</u> sion
ca <u>t</u> tle	fra <u>g</u> ile	ma <u>rr</u> ied

c <u>a</u> vern	fr <u>a</u> gment	ma <u>m</u> ter
ch <u>a</u> llenge	fr <u>a</u> ntic	na <u>r</u> row
ch <u>a</u> mpagne	ga <u>d</u> get	pa <u>k</u> age
ch <u>a</u> nnel	ga <u>l</u> lon	pa <u>k</u> et
ch <u>a</u> pel	ga <u>m</u> ble	pa <u>m</u> per
ch <u>a</u> pter	ga <u>r</u> ish	pa <u>n</u> el
ch <u>a</u> tter	ga <u>t</u> her	pa <u>n</u> ic
cl <u>a</u> mor	gl <u>a</u> mour	pa <u>s</u> sion
cl <u>a</u> tter	gr <u>a</u> mmar	pa <u>s</u> sive
cl <u>i</u> max	gr <u>a</u> pple	pa <u>t</u> tern
coll <u>a</u> pse	ha <u>b</u> it	pe <u>r</u> haps
ph <u>a</u> ntom	scra <u>m</u> ble	tra <u>n</u> quil
pl <u>a</u> net	sha <u>d</u> ow	tra <u>n</u> scend
pl <u>a</u> stic	sha <u>m</u> poo	tra <u>n</u> scribe
pra <u>t</u> ice	sla <u>n</u> der	tra <u>n</u> script
protra <u>t</u>	Span <u>i</u> sh	tra <u>n</u> fer
ra <u>b</u> bit	spar <u>r</u> ow	tra <u>n</u> form
ra <u>c</u> k	spa <u>s</u> m	tra <u>n</u> fused

ra <u>mb</u> le	sta <u>gg</u> er	tra <u>ns</u> it
ra <u>mp</u> ant	sta <u>gn</u> ant	tra <u>ns</u> late
ra <u>nd</u> om	sta <u>nd</u> ard	tra <u>ns</u> mit
ra <u>pid</u>	sta <u>t</u> ic	tra <u>ns</u> pire
ra <u>tt</u> le	sta <u>t</u> ue	tra <u>ns</u> verse
re <u>lax</u>	sta <u>t</u> us	tra <u>vel</u>
ro <u>ma</u> nce	sta <u>t</u> ure	va <u>cc</u> ine
sa <u>la</u> d	stra <u>ng</u> le	va <u>cu</u> um
sa <u>lmo</u> n	subtra <u>ct</u>	va <u>li</u> d
sa <u>lv</u> age	tack <u>le</u>	va <u>li</u> ant
sa <u>mp</u> le	tact <u>ic</u>	va <u>ll</u> ey
sa <u>nc</u> tion	tal <u>en</u> t	va <u>n</u> ish
sa <u>nd</u> wich	ta <u>mp</u> er	va <u>pi</u> d
sa <u>ti</u> re	ta <u>ng</u> o	wa <u>g</u> on
sc <u>af</u> fold	tatt <u>er</u>	
sc <u>an</u> dal	traff <u>i</u> c	

æ IN WORDS OF THREE OR MORE SYLLABLES

ab <u>a</u> ndon	a <u>a</u> mant	a <u>ff</u> luent
ab <u>a</u> dic <u>a</u> te	a <u>a</u> dequate	A <u>a</u> frica
ab <u>a</u> domen	a <u>a</u> djective	a <u>g</u> gravate
ab <u>a</u> normal	a <u>a</u> dmirable	a <u>g</u> itate
ab <u>a</u> bsolute	a <u>a</u> dmiral	a <u>g</u> ony
ab <u>a</u> stinen <u>a</u> ce	a <u>a</u> dolence	a <u>g</u> riculture
ac <u>a</u> demy	a <u>a</u> doration	a <u>l</u> cohol
ac <u>a</u> cid <u>a</u> nt	a <u>a</u> dversary	a <u>l</u> falfa
ac <u>a</u> ccurate	a <u>a</u> dvertise	a <u>l</u> gebra
ac <u>a</u> ccus <u>a</u> tion	a <u>a</u> dvocate	a <u>l</u> ibi
ac <u>a</u> cq <u>i</u> sition	a <u>ff</u> able	a <u>l</u> kaline
ac <u>r</u> ob <u>a</u> t	a <u>ff</u> idavit	a <u>l</u> legation
ac <u>t</u> ual	a <u>ff</u> irmation	a <u>l</u> lergy
a <u>l</u> ligator	a <u>st</u> erisk	c <u>a</u> tholic
a <u>l</u> locate	a <u>st</u> ronaut	c <u>a</u> valcade
a <u>l</u> phabet	a <u>t</u> mosphere	c <u>a</u> valry
a <u>l</u> titude	a <u>t</u> rophy	c <u>a</u> vity
a <u>l</u> truism	a <u>tt</u> itude	cer <u>a</u> mic
a <u>l</u> veolar	a <u>tt</u> ribute (<i>noun</i>)	ch <u>a</u> mpion
am <u>a</u> lgam	a <u>a</u> rice	ch <u>a</u> ndelier

amateur

ambassador

ambiguous

ambulance

amicable

amnesty

amorous

amplify

amputate

anagram

analogy

analysis

ancestor

ancedote

animal

animate

anniversary

annual

avenue

average

bachelor

bacteria

balcony

banana

bandana

baptism

barricade

brutality

cabaret

cafeteria

calcium

calculate

calendar

caliber

calisthenics

calorie

character

chariat

charitable

charity

circumstance

clarify

collaborate

companion

comparison

congratulate

contaminate

dialysis

diameter

diaphragm

diplomat

distraction

dramatic

dynamic

<u>a</u> ntagonism	ca <u>m</u> ouflage	ela <u>b</u> orate
<u>a</u> nticipate	ca <u>n</u> didate	ela <u>s</u> tic
<u>a</u> ntidote	ca <u>n</u> opy	emba <u>r</u> rass
<u>a</u> ntiseptic	ca <u>n</u> taloupe	err <u>a</u> tic
<u>a</u> nxiety	ca <u>p</u> ital	eva <u>c</u> uate
app <u>a</u> rent	ca <u>r</u> ava <u>n</u>	eva <u>l</u> uation
app <u>e</u> tite	ca <u>s</u> serole	eva <u>p</u> orate
app <u>a</u> lication	ca <u>s</u> tigate	exa <u>c</u> erbate
app <u>r</u> ehend	ca <u>s</u> ually	exa <u>c</u> t
ap <u>t</u> itude	ca <u>t</u> alyst	exa <u>g</u> gerate
<u>a</u> rrogance	ca <u>t</u> astrophe	exa <u>m</u> ine
<u>a</u> spirate	ca <u>t</u> egory	exa <u>s</u> perate
<u>a</u> spirin	ca <u>t</u> erpillar	ex <u>t</u> raction
ex <u>t</u> ra <u>v</u> agant	ma <u>m</u> ify	ra <u>t</u> ionalize
fa <u>b</u> ulous	ma <u>j</u> esty	rea <u>c</u> tion
fa <u>c</u> ulty	ma <u>n</u> agement	retra <u>c</u> tion
fa <u>m</u> ily	ma <u>n</u> ager	sa <u>c</u> rifice

fant <u>a</u> stic	mand <u>a</u> tory	san <u>a</u> ctity
fascination	man <u>i</u> fest	san <u>i</u> tary
fin <u>a</u> ncial	man <u>a</u> nnequin	san <u>i</u> ty
gal <u>a</u> xy	man <u>a</u> l	satis <u>f</u> action
gal <u>l</u> ery	man <u>u</u> facture	Sat <u>u</u> rday
gasol <u>i</u> ne	mascul <u>i</u> ne	spectac <u>u</u> lar
gig <u>a</u> ntic	mas <u>t</u> erpiece	stam <u>i</u> na
grad <u>u</u> ally	matrim <u>o</u> ny	strat <u>e</u> gy
grad <u>u</u> ate	mor <u>a</u> lity	subst <u>a</u> ntial
gratit <u>u</u> de	mort <u>a</u> lity	tangib <u>l</u> e
gravit <u>y</u>	nati <u>n</u> al	tant <u>a</u> lize
guar <u>a</u> ntee	natur <u>a</u> l	traged <u>y</u>
handic <u>a</u> p	palat <u>a</u> ble	trans <u>a</u> ction
hospit <u>a</u> lity	palp <u>a</u> ble	transcr <u>i</u> ption
humanit <u>y</u>	palpit <u>a</u> te	transit <u>i</u> on
imagin <u>e</u>	paradise	transportat <u>i</u> on
infallib <u>l</u> e	par <u>a</u> llel	understand
internat <u>i</u> onal	par <u>o</u> dy	vacillat <u>e</u>
Jan <u>a</u> ruary	pian <u>o</u>	valuab <u>l</u> e
laborat <u>o</u> ry	pract <u>i</u> cal	vernacul <u>a</u> r
laminat <u>e</u>	pragmat <u>i</u> c	vitalit <u>y</u>
lat <u>e</u> ral	ramif <u>i</u> cation	vocabul <u>a</u> ry
magaz <u>i</u> ne	ratif <u>y</u>	

THE "ANSWER" LIST: æ IN ONE-SYLLABLE WORDS

a <u>sk</u>	bra <u>ss</u>	cha <u>nce</u>
ba <u>sk</u>	ca <u>lf</u> *	cha <u>nt</u>
ba <u>th</u>	ca <u>lv</u> e*	cla <u>sp</u>
bla <u>nc</u> h	ca <u>n</u> 't	cla <u>ss</u>
bla <u>st</u>	ca <u>sk</u>	cr <u>a</u> ft
bra <u>nc</u> h	ca <u>st</u>	da <u>nc</u> e
dra <u>ft</u>	ha <u>lf</u> *	ra <u>ft</u>
fa <u>st</u>	ha <u>lv</u> e*	ra <u>sp</u>
fla <u>sk</u>	la <u>nc</u> e	sha <u>ft</u>
Fr <u>a</u> nce	la <u>st</u>	sla <u>nt</u>
ga <u>sp</u>	la <u>ugh</u>	sta <u>ff</u>
gl <u>a</u> nce	ma <u>sk</u>	ta <u>sk</u>
gl <u>a</u> ss	ma <u>st</u>	tra <u>nc</u> e
gra <u>ft</u>	pa <u>ss</u>	va <u>st</u>
gra <u>nt</u>	pa <u>st</u>	wa <u>ft</u>
gra <u>ph</u>	pa <u>th</u>	wra <u>th</u>
gra <u>sp</u>	pl <u>a</u> nt	
gra <u>ss</u>	pra <u>nc</u> e	

*When the *alf* or *alv* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

THE "ANSWER" LIST: æ IN TWO-SYLLABLE WORDS

advance

enant

pasture

after

enhance

plaster

alas

fasten

rascal

answer

forecast

rather

basket

ghastly

sample

behalf

giraffe

slander

casket

lather

transplant†

castle

master

trespass

command

nasty

vantage

demand

pastor

THE "ANSWER" LIST: æ IN WORDS OF THREE OR MORE SYLLABLES

advantage†

disaster

raspberry

avalanche†

example

reprimand

chancellor

flabbergast†

telegraph

disadvantage

paragraph†

*When the *alf* or *alv* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

†In these words, both *a* spellings are pronounced æ in American English. In British English, the first *a* is pronounced æ and the second is pronounced ɑ.

Sentences: æ



*Turn to **CD Track 25**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the æ sound, which is marked phonetically.*

1 Mandy is a talented actress who admires the impact of transformative theater.

2 Looking ^æback, ^æMax was glad he ^æhad not made a ^æpact ^æand signed
a ^æcontract.

3 Before the ^æbanquet, we served ^æcrackers, cheese, ^æclams, ^æand ^æchampagne.

4 ^æSandy ^æmanaged to ^ætranslate the ^æclassic ^ætranscript into four ^ælanguages.

5 He's ^æplanning on ^ætransferring a ^æsubstantial number of credits for his
^æbachelor's degree.

6 ^æRather than ^æadvocating ^æcollaboration, the ^æcandidates seemed
^æambiguous.

7 It takes stamina to manifest desires into tangible matter.

8 Frankly, I prefer answering my phone to texting; I like human contact.

9 Are you satisfied with your manager's pragmatic evaluation process?

10 Chad added tango melodies to his jazz band's practice.

Sentences: æ vs. e



TWELVE

The vowels of *r* (ɜ̄ and ə)

The ɜ̄/ə sounds defined

The vowels of *r*, represented by the phonetic symbols ɜ̄ (in a stressed syllable) and ə (in an unstressed syllable) are frequently mispronounced by nonnative speakers of English. Depending on your native language, you may pronounce the vowels of *r* too tightly, because of too much tension in the back of your tongue. Or the *r* coloring may be dropped, because the tip of your tongue is touching

your lower teeth.

Step 1: Feeling the placement of $3^u/\partial^u$



*Turn now to **DVD Track 10**, where a step-by-step demonstration of the placement of the vowels $3^u/\partial^u$ is presented. After you have watched the DVD, read the following description of the sound placement*

and do the exercises below.

These two *r* vowels are sounded the same; they have different phonetic representations because of the syllable stress within words (see Chapter Seventeen for a detailed explanation of syllable stress). Stressed syllables within words are enunciated with more emphasis and are typically longer, louder, and higher in pitch than unstressed syllables. The vowel *ɜː* is used in a stressed syllable within a word. The unstressed vowel *ə* marks a syllable as shorter and lower in pitch.

Take out your mirror. Let's examine the position of the tongue in forming the vowels $3^r/\partial^r$. Begin by placing the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. Now, lift only the tip of your tongue and say 3^r .

To produce the consonant r , the sides of your tongue touch the inside of your upper teeth and your tongue is lifted close to the alveolar ridge. By contrast, to pronounce the vowels of r , $3^r/\partial^r$, the tip of your tongue is lifted only slightly, no higher than the bottom of your upper

teeth, and the sides of your tongue do not make contact anywhere inside your mouth.

The most difficult problem you will have with the ~~3/4~~ placement is a tendency to retract. Because the tip of your tongue isn't touching anywhere inside your mouth, the back of your tongue may tense and pull backward to feel "anchored." As demonstrated on the DVD, place your thumb under your jaw at the base of your tongue. Hold your thumb there firmly as you lift only the tip of your tongue. This will prevent your tongue from retracting

backward.

Return now to DVD Track 10.

Practice the placement of the vowels ɜ̃/ə̃.

Step 2: Hearing the placement of ɜ̃/ə̃

Using the mirror, look closely inside your mouth. Say ɜ̃ ... ə̃ ... ɜ̃ ... ə̃. Hear that the two vowels sound the same, except that ɜ̃ has more emphasis and is longer and higher in pitch than ə̃. The examples of the words *hurt* (ɜ̃) and *other* (ə̃) demonstrate this.

The tip of your tongue is lifted only slightly for both, no higher than the bottom of your upper teeth, and the sides of your tongue should not be touching anywhere inside your mouth.

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the vowel sound changes, so that you can train your ear to hear the distinction, as well as feel the physiological pl

3^rð^rmergermergermurdermurderemurmurmurmurnurturenurturepurposepaperadverseadversaryaffirmiaffirmationcirclecirculationconfermconferenceobserveobservationperfume (*noun*)perfume (*verb*)preferepreferencesurvey (*noun*)survey (*verb*)



*Turn now to **CD Track 28**, which features the pronunciation of $ʒ$ and $æ$. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Note: The first four sets">The I sound defineds. $ɪ$ and $æ$ vowels

and are read only once on the CD.

Step 3: Applying the placement of $3/\partial$

Following are lists of comacement.

THIRTEEN

The vowel Λ

The Λ sound defined

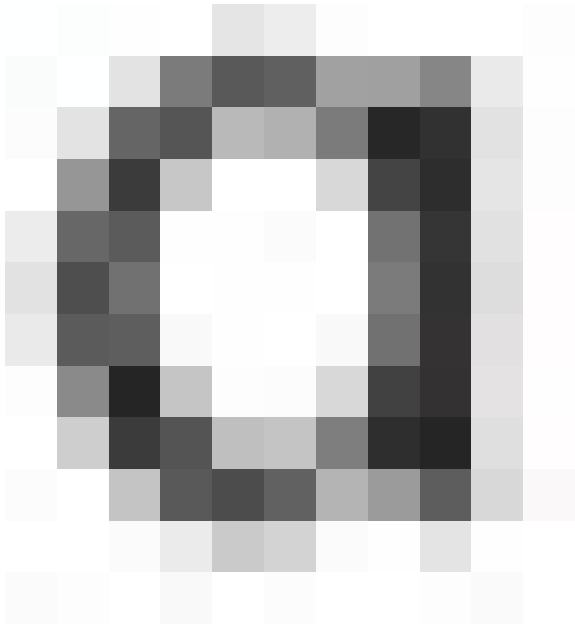
The short *u* sound, represented by the phonetic symbol Λ (as in *puddle*), is almost always mispronounced by nonnative speakers of English. It is usually replaced by the vowel **a** (as in *pasta*). This is an understandable mistake, since **a** is found in nearly all languages and Λ is used almost exclusively in English. These two vowel sounds are made very close to each other, but with a definite

change in the arch of the tongue from one to the other.

For both sounds, the tip of the tongue is resting against the lower teeth. But Λ is a middle vowel, with a distinct arch in the middle of the tongue. By contrast, a is a back vowel, occurring farther back in the mouth. In addition, a is the only English vowel where the tongue has no arch but remains flat on the floor of the mouth.

Correcting the Λ/a vowel substitution can be easy, once one learns the difference in their tongue

placements. It is also easy to recognize which of the two should be used by remembering Practice the difference in placement between the in46 contact">



is usually spelled with *o* (as in *honest*, *bond*, and *rock*), although there is a small number of words that are pronounced with **a** and are

spelled with *a* (as in *father*, *drama*, and *pasta*).

Let's pause for a moment and take a deep breath—this is not as confusing as it sounds. True, we have just entered the mysterious world of the *o* spelling pattern, a shining example of the lack of logic in the correspondence between pronunciation and spelling in the English language. But there is a trick here that you can use to distinguish between Λ and **a**: Just look at the word lists in this chapter. All the common words in English that use an *o* spelling

pattern and are pronounced with Λ are found in the “ Λ with *o* spelling” lists in this chapter. If a word spelled with *o* is not on one of these lists, it is either pronounced with α or with the diphthong $a\ddot{u}$, which is addressed in Chapter Sixteen. And all the common words in English that are pronounced with Λ —either with an *o* or *u* spelling pattern—are in the word lists in this chapter.

Now, let’s turn our attention to the difference in the physical placements of Λ and α .

Step 1: Feeling the

placement of Λ



*Turn now to **DVD Track 11**, where a step-by-step demonstration of the difference bend **a** is presented. After you have watched the DVD, read the following description of the sound placements and do the exercises below.*

Take out your mirror. Begin by saying **a**, since you already

pronounce this sound correctly. Say the word *ah* several times. Looking in the mirror, become aware of your tongue's placement. Notice that the tip of your tongue is resting against your lower teeth and the entire body of your tongue is lying flat on the floor of your mouth. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD. Feel that there is no arch in your tongue against your finger as you say *ah*.

Now, keeping the tip of your tongue against your lower teeth, let the

middle of your tongue arch forward about one-quarter inch against your finger. This is the placement of the vowel Λ , as in *up*. Move easy, once you learn the difference in tongue placement aH Japanese b back and forth between these two vowel positions: a ... Λ ... a ... Λ .

Return now to DVD Track 11.

Practice the difference in placement between the sounds Λ and a .

Step 2: Hearing the placement of Λ

Using the mirror, look closely

inside your mouth. Move your tongue back and forth between the placements of these two words: *ah ... up ... ah ... up ... ah ... up ... ah ... up*. (Of course, your lips will come together for the consonant p.)

Watch in the mirror as you pronounce the pairs of words in the following lists. Listen to the differences between Λ and **a**, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

Λ WITH *u* SPELLING

fun

plug

drum

α WITH *a* SPELLING

father

pasta

drama

Λ WITH *u* SPELLING

buu
puuff
suudden
tuuble
cluuch
chuuckle
thuunder
ruu
huu
puun
cuulture
nuu

ɑ WITH *o* SPELLING

booch
poollen
soock
Toom
cloock
choop
throottle
roo
hoot
poonder
coolumn
noo

Λ WITH O SPELLING

mother

brother

other

flood

tongue

ɑ WITH O SPELLING

monster

broth

honest

fond

tongs



*Turn now to **CD Track 30**, which features the sound adjustments between Λ and ɑ. Repeat the pairs of words, while comparing your*

pronunciation with that on the CD.

Record your own pronunciation, and compare it to the CD track.

Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the placement of Λ

Following are lists of common English words that contain the Λ sound. You can practice this sound by reading these lists aloud. After you have mastered the sound, advance to the sentences in the next section.

A WITH O, OE, OO, OR OU SPELLING IN ONE-SYLLABLE WORDS

blood

monk

son

come

month

sponge

does

none

ton

done

of

tongue

dove

once

touch

flood

one

tough*

from

rough*

won

front

shove

young

glove

slough*

love

some

A WITH O OR OU SPELLING IN TWO-SYLLABLE WORDS

above

confront

enough*

affront

country

frontier

among

couple

govern

become

cousin

honey

beloved

cover

hover

brother

covet

income

color

doesn't

London

comfort

double

Monday

compass

monkey

mother

nothing

onion

other

outcome

oven

pommel

dozen

retouch

shovel

smother

somehow

someone

something

sometimes

somewhat

money

somewhere

southern

stomach

trouble

wonder

youngster

A WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES

accompanist

coverage

nobody

accompany

discomfort

otherwise

another

discover

overcome

anyone

everybody

recover

brotherhood

everyone

slovenly

comfortable

governess

somebody

comforter

government

wonderful

company

governor

wondrous

A WITH U SPELLING IN ONE-SYLLABLE WORDS

bl <u>u</u> ff	b <u>u</u> mp	cr <u>u</u> mb*
bl <u>u</u> nt	b <u>u</u> n	cr <u>u</u> nch
bl <u>u</u> sh	b <u>u</u> nch	cr <u>u</u> sh
br <u>u</u> nt	b <u>u</u> nk	cr <u>u</u> st
br <u>u</u> sh	b <u>u</u> nt	cr <u>u</u> tch
br <u>u</u> sque	b <u>u</u> s	c <u>u</u> b
b <u>u</u> ck	b <u>u</u> st	c <u>u</u> ff
b <u>u</u> d	b <u>u</u> t	c <u>u</u> lt
b <u>u</u> dge	b <u>u</u> tt	c <u>u</u> p
b <u>u</u> ff	b <u>u</u> zz	c <u>u</u> sp
b <u>u</u> g	ch <u>u</u> ck	c <u>u</u> t
bu <u>l</u> b	chu <u>n</u> k	dr <u>u</u> g
bu <u>l</u> ge	clu <u>b</u>	dr <u>u</u> m
bu <u>l</u> k	clu <u>m</u> p	dr <u>u</u> nk

bum	clutch	duck
duct	hug	nub
dug	huh	nudge
dull	hulk	null
dumb*	hull	numb*
dump	hum	nun
dusk	hump	nut
dust	hunch	pluck
Dutch	hung	plug
fluff	hunk	plum
flung	hunt	plump
flunk	hush	plunge
flush	husk	plus
flux	hut	plush

fudge

judge

pub

fun

jug

puff

fund

jump

pulp

funk

junk

pulse

fuss

just

pump

fuzz

luck

pun

glum

lug

purch

glut

lull

punk

grudge

lump

punt

gruff

lunch

pup

grunt

lung

rub

gulf

lush

rug

gull

lust

rum

gul <u>p</u>	mu <u>ch</u>	ru <u>n</u>
gu <u>m</u>	mu <u>d</u>	ru <u>ng</u>
gu <u>n</u>	mu <u>g</u>	ru <u>nt</u>
gu <u>sh</u>	mu <u>lch</u>	ru <u>sh</u>
gu <u>st</u>	mu <u>ll</u>	ru <u>st</u>
gu <u>t</u>	mu <u>m</u> ps	ru <u>t</u>
hu <u>b</u>	mu <u>s</u> k	scr <u>u</u> b
hu <u>ff</u>	mu <u>s</u> t	scr <u>u</u> ff
scr <u>u</u> nch	sn <u>u</u> g	su <u>n</u>
scu <u>ff</u>	spru <u>ng</u>	su <u>ng</u>
scu <u>l</u> pt	spu <u>d</u>	su <u>nk</u>
scu <u>m</u>	spu <u>n</u>	swu <u>m</u>
shru <u>b</u>	spu <u>n</u> k	swu <u>ng</u>
shru <u>g</u>	stru <u>ck</u>	thru <u>sh</u>
shru <u>nk</u>	stru <u>m</u>	thru <u>st</u>
shu <u>n</u>	stru <u>ng</u>	thu <u>d</u>
shu <u>sh</u>	stu <u>b</u>	thu <u>g</u>

The most difficult problem you will haveEOL"

src="kindle:embed:00HH?

mime=image/gif" alt="Image"/>

A WITH U SPELLING IN TWO-SYLLABLE WORDS

abrupt	buckle	chuckle
adjunct	buddy	clumsy
adult	budget	cluster
afflux	bundle	clutter
annul	bungle	conduct
begun	bunny	construct
blubber	bustle	consult
bludgeon	butler	corrupt
blunder	butter	crumble
bluster	button	culprit
bubble	buzzard	culture
bucket	chubby	cunning

custom	judgment	rubber
defunct	juggle	rubbish
discuss	jumble	rubble
disgust	jumbo	rudder
disrupt	junction	ruffle
distrust	juncture	rugby
divulge	jungle	rumble
duchess	justice	rummage
dulcet	knuckle	rumple
dungeon	kumquat	runner
erupt	lumber	rupture
expunge	luscious	Russia
exult	muddle	rustic
fluster	muffin	rustle
flutter	mumble	scrumptious
frustrate	muscle	scuffle

f <u>u</u> mble	mus <u>u</u> lin	scul <u>u</u> pture
fun <u>u</u> ction	mus <u>u</u> tache	scut <u>u</u> tle
fun <u>u</u> gus	mus <u>u</u> tard	shud <u>u</u> der
fun <u>u</u> nel	mus <u>u</u> ter	shuf <u>u</u> fle
fun <u>u</u> ny	mut <u>u</u> ter	shut <u>u</u> ter
gru <u>u</u> ble	nu <u>u</u> ber	shut <u>u</u> tle
gru <u>u</u> py	nuz <u>u</u> zle	slu <u>u</u> ber
gu <u>u</u> sto	obstr <u>u</u> ct	smug <u>u</u> gle
gut <u>u</u> ter	occu <u>u</u> t	snug <u>u</u> gle
hu <u>u</u> ddle	plun <u>u</u> der	sput <u>u</u> ter
Hu <u>u</u> ds <u>u</u> n	pub <u>u</u> lic	stru <u>u</u> cture
hu <u>u</u> ble	pub <u>u</u> lish	strug <u>u</u> gle
hu <u>u</u> ndred	pu <u>u</u> ddle	stub <u>u</u> ble
hu <u>u</u> nger	puls <u>u</u> ate	stub <u>u</u> born
hu <u>u</u> ngry	pump <u>u</u> kin	stu <u>u</u> dy

h <u>u</u> nter	p <u>u</u> ndit	st <u>u</u> ble
h <u>u</u> sband	p <u>u</u> nish	sub <u>j</u> ect (<i>noun</i>)
h <u>u</u> stle	p <u>u</u> ppet	sub <u>l</u> et
imp <u>u</u> lse	p <u>u</u> zzle	sub <u>s</u> tance
ind <u>u</u> lge	ref <u>u</u> nd	sub <u>s</u> trate
infl <u>u</u> x	rep <u>u</u> lse	sub <u>t</u> le
insult	res <u>u</u> lt	sub <u>u</u> rb
sub <u>u</u> way	sup <u>u</u> ple	sub <u>u</u> ction
suc <u>u</u> tion	surpl <u>u</u> s	up <u>u</u> grade
sudd <u>u</u> n	sus <u>u</u> spect (<i>noun</i>)	up <u>u</u> lift
suff <u>u</u> r	th <u>u</u> nder	up <u>u</u> per
suff <u>u</u> x	trump <u>u</u> t	up <u>u</u> pright
sulfat <u>u</u> e	truncat <u>u</u> e	up <u>u</u> proar
sulfur	tumb <u>u</u> le	up <u>u</u> set
sull <u>u</u> n	tunn <u>u</u> l	up <u>u</u> side
sultr <u>u</u> y	tussl <u>u</u> e	up <u>u</u> stairs
summ <u>u</u> r	ugl <u>u</u> y	up <u>u</u> town

summit

ulcer

upward

summon

ultra

utter

sundae

umbrage

vulgar

Sunday

umpire

vulture

sunny

uncle

supper

under

*When the *mb* spelling pattern occurs at the end of a syllable or word, the *b* is silent and not pronounced.

A WITH U SPELLING IN WORDS OF THREE OR MORE SYLLABLES

abund <u>a</u> nce	cust <u>o</u> dy	interr <u>u</u> pt
accus <u>u</u> tom	cus <u>u</u> mer	introduc <u>u</u> tion
adjust <u>u</u> ment	deduc <u>u</u> tion	jug <u>u</u> lar
agricult <u>u</u> re	destruc <u>u</u> tion	justif <u>u</u> cation
assum <u>u</u> ption	diffic <u>u</u> lt	justif <u>u</u> y
as <u>u</u> nder	discuss <u>u</u> ion	lux <u>u</u> ry
autum <u>u</u> nal	ebull <u>u</u> ent	mult <u>u</u> ple
avunc <u>u</u> lar	enunc <u>u</u> ciate	mush <u>u</u> room
befudd <u>u</u> le	exculp <u>u</u> atory	nullif <u>u</u> cation
buffal <u>u</u> o	expuls <u>u</u> ion	nullif <u>u</u> y
Columb <u>u</u> a	filibust <u>u</u> er	penult <u>u</u> mate
combust <u>u</u> ble	fluctuat <u>u</u> e	percuss <u>u</u> ion
compuls <u>u</u> ion	fundam <u>u</u> ental	perfunct <u>u</u> ry
compuls <u>u</u> ive	gullib <u>u</u> le	produc <u>u</u> tion
conduct <u>u</u> or	illust <u>u</u> rious	produc <u>u</u> tive

con <u>j</u> unction	inc <u>u</u> mbent	prof <u>u</u> ndity
constr <u>u</u> ction	ind <u>u</u> ction	pron <u>u</u> nciation
con <u>s</u> umption	ind <u>u</u> strial	pub <u>l</u> ication
cuc <u>u</u> mb <u>e</u> r	ind <u>u</u> strious	pub <u>l</u> icity
cul <u>m</u> inate	inj <u>u</u> ction	pul <u>m</u> onary
cum <u>b</u> ersome	instr <u>u</u> ction	pul <u>v</u> erize
pum <u>p</u> ernickel	res <u>u</u> scitate	trium <u>p</u> hant
pun <u>t</u> ual	sed <u>u</u> ction	tru <u>c</u> ulence
pun <u>t</u> uate	sub <u>j</u> ectivity	tum <u>u</u> ltuous
pun <u>t</u> uation	sub <u>m</u> arine	u <u>t</u> erior
pun <u>i</u> shment	sub <u>s</u> equent	u <u>t</u> imate
ram <u>b</u> un <u>c</u> tious	sub <u>s</u> idize	u <u>t</u> imatum
red <u>u</u> ction	sub <u>s</u> tantive	u <u>m</u> bilical
red <u>u</u> ndant	sub <u>s</u> titute	u <u>m</u> brella
reluctance	sub <u>s</u> titution	u <u>p</u> bringing
ren <u>u</u> nciation	suffocate	u <u>p</u> heaval
reperc <u>u</u> ssion	sum <u>m</u> arize	u <u>p</u> side-down
reprod <u>u</u> ction	sum <u>m</u> ary	u <u>t</u> terly
repub <u>l</u> ic	sup <u>p</u> lement	vul <u>u</u> nerable
repub <u>l</u> ican	sup <u>p</u> osition	
repugnance	sustenance	

Note: The *un-* prefix, as in *unable* and *undefeated*, is always pronounced with Λ .

EXCEPTIONS: A WITH A SPELLING

was whatever

wasn't

what

Sentences: Λ



*Turn to **CD Track 31**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the Λ sound, which is marked phonetically.*

FOURTEEN

The vowel to highlight the desired imaging of the speaker.



Fred was now well established at the securities firm, and he was entrusted with the enviable task of signing a lucrative new account over an extensive and expensive business lunch. His client remarked that the portions were huge and that she was so full from her entrée that she couldn't even consider having dessert. As the waiter began to recite the list of

rich chocolate pastries available, Fred politely interrupted. “She doesn’t want dessert,” he announced, shaking his head. “She’s fool.”

The *ʊ* sound defined

The *oo* sound, represented by the phonetic symbol *ʊ* (as in *full*), is often confused with the sound *u* (as in *fool*). As with other vowel sounds in English that cause confusion for nonnative speakers, the reason is that *ʊ* is used almost exclusively in English, whereas *u* is found in nearly all languages.

Both vowel sounds are made close together, but with a slight difference in the arch of the tongue and a marked difference in lip rounding.

Both u and  are back vowels: The tip of the tongue is resting against the lower teeth and it is the arch in the back of the tongue that determines the vowels' sounds. The difference in placement of the arch of the tongue is minuscule—about one-eighth of an inch. However, u has a much more noticeable lip rounding than .

Correcting the u/□ vowel substitution can be easy, once you learn the difference in tongue placement and how to relax your lips. However, it is difficult to tell which vowel sound is pronounced by spelling pattern alone; both sounds are commonly associated with *oo*, *ou*, and *u* spellings. The good news is that *u* is not frequently used in English. The word lists in this chapter contain all the common English words that have the *u* sound. By becoming familiar with these words, you will easily recognize when to use this vowel.

Step 1: Feeling the placement of u



Turn now to DVD Track 12,
where a step-by-step
demonstration of the differences
between u and u is presented.
After you have watched the DVD,
read the following description of
the sound placement and do the
exercises below.

Take out your mirror. Begin by saying u, since you already pronounce this sound correctly. Say the word *who* several times. Looking in the mirror, become aware of the "u" sound. The I sound defined. top plosive b placement of both your tongue and your lips. Notice that the tip of your tongue is resting against your lower teeth and that the back of your tongue is arched forward. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD. Feel the arch in the back of your

tongue as it contacts your finger when you say *who*. Also, feel your lips rounded around your finger.

Return your tongue to its resting position, with the tip of your tongue resting against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *who* again, freezing on the vowel.

Once again, you will feel the arch of your tongue contact the tip of your finger and your lips rounded around your finger.

Now, drop the arch of your

tongue backward about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. Relax your lips by releasing the tension in the inner lip muscle. Looking in the mirror, notice that there is still a slight rounding on the outside of the lips, but that the inner lip muscle relaxes considerably. This is the placement of the vowel *ʊ*, as in *hood*. Go back and forth between these two placements: u ... *ʊ* ... u ... *ʊ*.

Return now to DVD Track 12.
Practice the difference in

placement between the sounds u and ʊ.

Step 2: Hearing the placement of ʊ


Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two words: *who ... hood ... who ... hood ... who ... hood ... who ... hood*. (Of course, the tip of your tongue will touch the alveolar ridge for the consonant d.)

Watch in the mirror as you

pronounce the pairs of words in the following list. Listen to the differences between u and *u*, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

u	ū
boo	book
pool	pull
sue	soot
two	took
crew	could
shoe	should
route	rookie
fool	full
food	foot
brood	brook
cool	cook
stew	stood
lose	look



Turn now to CD Track 33, which features the sound adjustments between u and . Repeat the pairs of words, while comparing your pronunciation with that on the CD.

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the

placement of **u** The following paragraph is recorded on
EOL?mime=image/gif"
alt="Image"/>

Following are lists of all the common English words that contain the **u** sound. Read through the lists carefully, and try to become familiar with these words. To choose between u and **u** in pronouncing a word, refer to these lists; if the word is not listed here, it is safe to assume that the pronunciation uses u. You can practice the **u** sound by

**reading these lists aloud. After
you have mastered the sound,
advance to the sentences in the
next section.**

U IN ONE-SYLLABLE WORDS

-ful (*suffix*)*

good

shook

book

hood

should

brook

hoof

soot

bull

hook

stood

bush

look

took

cook

nook

wolf

could

pull

wood

crook

push

wool

foot

put

would

full

rook

U IN TWO-SYLLABLE WORDS

ambush

bookmark

bulldog

bareufoot

bookushelf

bulldoze

bookucase

bookustore

bullet

bookuend

bookuworm

bullion

bookuie

bousom

bully

bookuing

boyhood

bureau

bookulet

Brookulyn

buushel

butcher

fulcrum

partook

childhood

fulfill

pudduing

cookubook

full-time

pulley

cookuie

fury

puplit

couldn't

goodbye

rookie

crooked

goodness

rural

c <u>u</u> shion	hoo <u>u</u> dlum	sho <u>u</u> ldn't
du <u>u</u> ress	hoo <u>u</u> dwink	sug <u>u</u> r
du <u>u</u> ring	hoo <u>u</u> rah	to <u>u</u> rist
eu <u>u</u> ro	in <u>u</u> put	un <u>u</u> hook
Eu <u>u</u> rope	ju <u>u</u> ror	u <u>u</u> rine
foo <u>u</u> tage	ju <u>u</u> ry	with <u>u</u> stood
foo <u>u</u> tball	lu <u>u</u> rid	wo <u>u</u> man
foo <u>u</u> tnote	mis <u>u</u> took	woo <u>u</u> den
foo <u>u</u> tprint	mu <u>u</u> ral	woo <u>u</u> fer
foo <u>u</u> tstep	out <u>u</u> look	woo <u>u</u> len
Fu <u>u</u> lbright	out <u>u</u> put	wou <u>u</u> ldn't

*The *u* of the suffix *-ful* is pronounced *ʊ* when the word is a noun, as in *cupful*. It is pronounced *ə* when the word is an adjective, as in *beautiful*.

U IN WORDS OF THREE OR MORE SYLLABLES

ass <u>u</u> rance	Holly <u>u</u> wood	pu <u>r</u> itanical
bo <u>o</u> kkeeper	in <u>f</u> uriate	pu <u>r</u> ity
bu <u>l</u> letin	in <u>j</u> ury	se <u>c</u> urity
c <u>u</u> m laude	in <u>s</u> urance	to <u>u</u> ris <u>m</u>
cu <u>r</u> iosity	ju <u>r</u> isdiction	to <u>u</u> rnament
du <u>r</u> ability	lu <u>x</u> urious	under <u>u</u> nder <u>u</u> nderstood
du <u>r</u> able	neigh <u>u</u> bor <u>u</u> hood	u <u>r</u> anium
du <u>r</u> ation	over <u>u</u> look	U <u>r</u> anus
endu <u>r</u> ance	pru <u>r</u> ient	u <u>r</u> inary
ful <u>u</u> minate	pu <u>r</u> ification	w <u>u</u> man <u>u</u> hood
fu <u>r</u> ious	pu <u>r</u> ify	cu <u>r</u> ious

Sentences: \mathcal{U}



FIFTEEN

The vowel ɔ

The ɔ sound defined

The *au* or *aw* sound is represented by the phonetic symbol ɔ (as in *law*). Nonnative speakers of English often confuse this sound with the diphthong aʊ (as in *loud*). This is understandable, since the spelling patterns for ɔ are usually comprised of two vowels, and nonnative speakers assume that a phonetic relationship exists between the spelling of a word and its pronunciation. Unfortunately,

English is not a phonetic language, as we've seen in previous chapters: Its spelling patterns often do not correspond to pronunciation. The phoneme ʊ is a pure vowel. A diphthong, as defined earlier, is a blend of two vowels sounded together as one. There is no diphthong in the pronunciation of ʊ, and therefore, the articulators do not move during the production of the sound.

The vowel ʊ is a back vowel: The tip of the tongue is resting against the lower teeth and it is the arch in the back of the tongue that

determines its sound.

Correcting the tendency to diphthongize this vowel can be easy, once one realizes that the correct placement of ɔ involves no movement down the center axis of the lips. The spelling patterns for this sound are *a(l)*, *au*, *aw*, *oa(d)*, and *ou(gh)*. The word lists in this chapter contain all the common words in English that have the ɔ sound. By memorizing these spelling patterns and becoming familiar with the words in the lists, you will easily recognize when to use this vowel.

Step 1: Feeling the placement of ɔ



*Turn now to **DVD Track 13**, where a step-by-step demonstration of the difference between ɔ and aŭ is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.*

Take out your mirror. Begin by saying the *aʊ* sound, since you already pronounce this diphthong correctly. Say the word *loud* several times. Looking in the mirror, become aware of the placement of your tongue and lips discussed in the previous chapter, ha">The *ŋ* sound defined EOL. Notice that the tip of your tongue is resting against your lower teeth and that the back of your tongue arches forward during the movement of the diphthong. (Of course, your tongue will contact the alveolar ridge on both the *l* and *d* sounds.) You can check yourself by

placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD. Feel the arch in your tongue shift from the front to the back as you combine the two vowel sounds into the diphthong *aʊ*.

Even more importantly, notice that your lips round during the production of this sound. Put your index finger to your lips, as demonstrated on the DVD. Say the word *loud* several times, and while you watch in the mirror, feel your lips tighten down their center axis, against your index finger. There is

distinct, marked lip rounding when forming this diphthong.

Return your tongue to its resting position, with the tip of your tongue against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *loud* again, freezing at the end of the diphthong. Once again, feel with your index finger that your lips have rounded forward, with tension down their center axis.

Now, lower your jaw and relax your lips. Leaving the tip of your tongue against your lower teeth,

allow your lips to form an oval shape, with a slight tension in the corners. Place the thumb and index finger of your right hand against the corners of your lips. Say the word *law*, using your index finger and thumb to “pull” the sound forward.

Refer again to the DVD and repeat this movement, following the on-screen instruction. This establishes the position of your outer lip muscles for the vowel ɔ.

The task now becomes to not move the center lip muscles during the production of the pure vowel ɔ.

Place your index finger on the center axis of your lips again, and repeat the word *law*. Do not allow any movement down the center of your lips.

This is the placement of the vowel ɔ̞. Go back and forth between the two placements of aʊ̞ and ɔ̞: aʊ̞ ... ɔ̞ ... aʊ̞ ... ɔ̞.

Return now to DVD Track 13.

Practice the difference in placement between the diphthong aʊ̞ and the vowel ɔ̞.

Step 2: Hearing the

placement of ɔ

Using the mirror, look closely at your lips. Move your lips back and forth between the placements of these two words: *loud ... law ... loud ... law ... loud ... law ... loud ... law*. (Of course, your tongue will touch the alveolar ridge for the consonants l and d.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between *aʊ* and ɔ, so that you can train your ear to hear the distinction, as well as feel the

physiological difference in
placement.

au

o

bowboughtcowdcollroundrowfoundfollgoundgollbrownbroadpoundpousetowntollloudlowpowerpowsoursowtowertoghtshowershowl



*Turn now to **CD Track 36**, which features the sound adjustments between **aŭ** and **ɔ**. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the

placement of ɔ

Following are lists of all the common English words that contain the ɔ sound, grouped by spelling pattern. Read through the lists carefully, and try to become familiar with these words. To choose between aʊ and ɔ in pronouncing a word, refer to these lists, using the spelling pattern. You can practice the ɔ sound by reading these lists aloud. After you have mastered the sound, advance to the sentences in the next section.

ɔ WITH a(l) SPELLING IN ONE-SYLLABLE WORDS

all

gaall

small

bald

haall

staalk*

balk*

haalt

staall

ball

maall

taalk*

call

maalt

taall

chalk*

paall

waalk*

fall

saalt

waall

false

scald

waaltz

3 WITH *a(l)* SPELLING IN TWO-SYLLABLE WORDS

<u>a</u> lmost	app <u>a</u> ll	cal <u>a</u> ldron
<u>a</u> lright	asp <u>a</u> ll	enthr <u>a</u> ll
<u>a</u> lso	ba <u>a</u> llpark	ex <u>a</u> ll
<u>a</u> ltar	ba <u>a</u> llroom	eyeb <u>a</u> ll
<u>a</u> lter	ba <u>a</u> lsa	fa <u>a</u> lcon
<u>a</u> lthough	Ba <u>a</u> ltic	fa <u>a</u> llen
<u>a</u> lways	baseba <u>a</u> ll	fa <u>a</u> llout
fa <u>a</u> lter	ins <u>a</u> ll	sm <u>a</u> ll <u>a</u> er
fo <u>o</u> tba <u>a</u> ll	pa <u>a</u> lsy	sta <u>a</u> lw <u>a</u> rt
fore <u>s</u> ta <u>a</u> ll	pa <u>a</u> ltry	wa <u>a</u> ll <u>e</u> t
ha <u>a</u> llway	re <u>a</u> ll	wa <u>a</u> lnut
ha <u>a</u> lter	side <u>a</u> walk*	wa <u>a</u> lrus

*When the *alk* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

ɔ WITH a(l) SPELLING IN WORDS OF THREE OR MORE SYLLABLES

Albany

altercation

falsetto

albeit

alternant

falsify

alderman

alternate

installment

alover

alternative

overall

almighty

altogether

subaltern

already

appalling

talkative*

alteration

balsamic

unalterable

altercate

Baltimore

wallflower

3 WITH *au* SPELLING IN ONE-SYLLABLE WORDS

aught

gaunt

pause

caught

gauuze

sauce

cause

haul

stauch

daub

haunt

taught

daunt

jaunt

taunt

fault

laud

taut

faun

launch

vault

flaunt

maul

vaunt

fraud

naught

fraught

paunch

3 WITH *au* SPELLING IN TWO-SYLLABLE WORDS

appl <u>au</u> d	<u>au</u> ction	<u>au</u> spice
appl <u>au</u> se	<u>au</u> dit	<u>au</u> stere
ass <u>au</u> lt	<u>au</u> gment	<u>au</u> thor
<u>au</u> burn	<u>Aug</u> ust	<u>au</u> to
<u>au</u> tumn	ex <u>au</u> st	on <u>slau</u> ght
bec <u>au</u> se	fa <u>u</u> cet	pa <u>u</u> per
ca <u>u</u> cus	ga <u>u</u> dy	ra <u>u</u> cous
ca <u>u</u> sal	ha <u>u</u> ghty	sa <u>u</u> cepan
ca <u>u</u> sing	ja <u>u</u> ndice	sa <u>u</u> cer
ca <u>u</u> stic	la <u>u</u> ndry	sa <u>u</u> cy
ca <u>u</u> tion	ma <u>ra</u> ud	sa <u>u</u> nter
ca <u>u</u> tious	ma <u>u</u> dlin	sa <u>u</u> sage
da <u>u</u> ghter	na <u>u</u> ghty	sa <u>u</u> té
defa <u>u</u> lt	na <u>u</u> sea	sla <u>u</u> ghter
distra <u>u</u> ght	na <u>u</u> seous	tra <u>u</u> ma

*When the *alk* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

3 WITH *au* SPELLING IN WORDS OF THREE OR MORE SYLLABLES

astronaut

authority

casative

audacious

authorization

cauterize

audacity

authorize

debauchery

audible

authorship

fraudulence

audience

autism

hydraulic

audio

autobiography

inaudible

audition

autocracy

inaugural

auditorium

autocratic

inauguration

auditory

autograph

laudable

augmentation

automatic

nautical

auspicious

automaton

nautilus

Australia

automobile

paucity

Austria

autopsy

plausible

authentic

auxiliary

traumatic

authenticate

Caucasian

authenticity

cauliflower

3 WITH *aw* SPELLING IN ONE-SYLLABLE WORDS

<u>a</u> we	cl <u>a</u> w	dr <u>a</u> wl
b <u>a</u> wl	cr <u>a</u> wl	dr <u>a</u> wn
br <u>a</u> wl	d <u>a</u> wn	f <u>a</u> wn
br <u>a</u> wn	dr <u>a</u> w	fl <u>a</u> w
g <u>a</u> wk	p <u>a</u> wn	sp <u>a</u> rwl
gn <u>a</u> w*	pr <u>a</u> wn	sq <u>a</u> uw
h <u>a</u> wk	r <u>a</u> w	sq <u>a</u> uwk
j <u>a</u> w	s <u>a</u> w	str <u>a</u> w
l <u>a</u> w	scr <u>a</u> wl	th <u>a</u> w
l <u>a</u> wn	sh <u>a</u> wl	y <u>a</u> wn
p <u>a</u> w	sl <u>a</u> w	

3 WITH AW SPELLING IN TWO-SYLLABLE WORDS

awesome

drawaw

tawawry

awful

lawawsuit

tawawny

awkward

outlawaw

withdaw

awning

rawawhide

withdawrn

awdy

sawawdust

crawawfish

scrawawny

3 WITH *aw* SPELLING IN WORDS OF THREE OR MORE SYLLABLES

strawberry

withdrawal

ɔ WITH oa(d) SPELLING

abroad

brooden

brood

Broodway

broodcast

The η sound defined EOL?

mime=image/gif" alt="Image"/>

ou WITH ou(gh) SPELLING†

afterthought

fought

thought

bought

ought

trough†

brought

oughtn't

wrought

cough†

sought

Sentences: ☐


SIXTEEN

The vowels *a* and *oʊ*

The *a* and *oʊ* sounds defined

The *o* spelling pattern is usually mispronounced by nonnative speakers of English as a pure vowel represented by the phonetic symbol *o*. This sound is rarely used in English. In Chapter Thirteen, which treated the vowel *Λ*, we entered the mysterious world of the *o* spelling pattern, a shining example of the lack of logic in the correspondence between English spelling and pronunciation.

There is, however, a trick that you can use to distinguish among the vowels Λ , α , and $o\ddot{u}$. For all o spelling patterns, first check the word lists for Λ with an o spelling pattern in Chapter Thirteen: All of the common English words that contain o pronounced as Λ are found in Chapter Thirteen.

If a word containing o is not on one of those lists, it is pronounced either with 2

`src="kindle:embed:000C?mime=image/gif" alt="Image"/>` or with the diphthong $o\ddot{u}$, and all of the common words with an α or $o\ddot{u}$



pronunciation are presented in the word lists in this chapter.

Step 1: Feeling the placement of **a** vs. **oŭ**



*Turn now to **DVD Track 14**, where a step-by-step demonstration of the difference between **a** and **oŭ** is presented. After you have watched the DVD, read the following*

description of the sound placement and do the exercises below.

Take out your mirror. Begin by placing the tip of your tongue against your lower teeth. Now, place the tip of your little finger on your lower teeth so that it touches the front and middle of your tongue. Say u ...  ... . You will feel the back of your tongue arch, dropping about one-eighth of an inch from one vowel to the next.

Now, drop your tongue until it is lying flat on the floor of your mouth, and completely relax your lips. This

is the position for **ɑ**. Say **ɑ**, then say
u ... **ʊ** ... **ɔ** ... **ɑ** ... u ... **ʊ** ... **ɔ** ...
ɑ. Next, say u ... *who* ...

... *hood* ... **ɔ** ... *awesome*. Now,
drop your tongue until it's lying flat,
and say **ɑ** ... *stop*.

Next, let's consider the diphthong
oʊ. We will begin with the o
sound, since you already pronounce
this vowel correctly. Place the tip
of your little finger between your
lips, just outside your front teeth,
and say o. You will feel your upper
and lower lips touching your
finger lip muscles are fairly

relaxed. Now, say **ʊ**. You will feel the inside of your lips rounding slightly. Say o ... **ʊ**. Now, combine o and **ʊ**: ... **oʊ** ... **oʊ**.

Last, contrast the two o vowels: **ɑ** ... **oʊ** ... **ɑ** ... **oʊ** ... **ɑ** ... **oʊ**.

*Return now to **DVD Track 14**.*

Practice the difference in placement between the sounds **ɑ** and **oʊ**.

Step 2: Hearing the placement of **ɑ vs. **oʊ****

Using the mirror, look closely at your mouth. Move your lips back

and forth between the placements of these two words: *stop ... go ... stop ... go ... stop ... go*. (Of course, your lips will come together for the consonant p.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between a and oŭ, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

a	oŭ
ch <u>o</u> ck	ch <u>o</u> ke
cl <u>o</u> th	cl <u>o</u> the
c <u>o</u> p	c <u>o</u> pe
d <u>o</u> t	d <u>o</u> te
c <u>o</u> st	c <u>o</u> ast
h <u>o</u> p	h <u>o</u> pe
G <u>o</u> d	g <u>o</u> at
n <u>o</u> t	n <u>o</u> te
r <u>o</u> b	r <u>o</u> be
str <u>o</u> ng	str <u>o</u> ke
bl <u>o</u> t	b <u>o</u> th
l <u>o</u> t	l <u>o</u> ad



39 Fred skipped lunchEOL?
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*Turn now to **CD Track 39**, which features the sound adjustments between a and oŭ. Repeat the pairs of words, while comparing your pronunciation with that on the CD.*

Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Step 3: Applying the placement of **a** vs. **oŭ**

Following are lists of all the common English words that contain the **a** and **oŭ** sounds, grouped by spelling pattern. Read through the lists carefully, and try to become familiar with these words. To choose between **a** and **oŭ** in pronouncing a word, refer to these lists.

You can practice the **a** and **oŭ** sounds by reading these lists aloud. After you have mastered the sounds, advance to the sentences in the next

section.

α WITH ǝ SPELLING IN ONE-SYLLABLE WORDS

alms*

schwaa

swap

balm*

shah

swat

calm*

spaa

want

palm*

squad

wash

psalm*

squash

wasp

quad

suave

watch

qualm*

swamp

watt

quash

swan

yacht

* When the alm spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

α WITH ɑ SPELLING IN TWO-SYLLABLE WORDS

al <u>mond</u> *	ll <u>a</u> ma	quan <u>t</u> um
barra <u>ge</u>	ma <u>m</u> a	quar <u>r</u> el
colla <u>ge</u>	ma <u>m</u> ba	sava <u>n</u> t
corsa <u>ge</u>	massa <u>g</u> e	squa <u>b</u> ble
drama <u> </u>	mir <u>a</u> ge	squa <u>n</u> der
emba <u>l</u> m*	nu <u>a</u> nce	swa <u>l</u> low
faç <u>a</u> de	pap <u>a</u>	waff <u>l</u> e
fat <u>h</u> er	past <u>a</u>	wall <u>e</u> t
gar <u>a</u> ge	plaz <u>a</u>	warr <u>a</u> nt
lav <u>a</u>	quadr <u>a</u> nt	wand <u>e</u> r

Q WITH A SPELLING IN WORDS OF THREE OR MORE SYLLABLES

<u>a</u> ria	igu <u>a</u> na	quan <u>t</u> ity
camou <u>f</u> lage	kar <u>a</u> te	renaiss <u>a</u> nce
deba <u>s</u> e	pir <u>a</u> nha	saf <u>a</u> ri
debut <u>a</u> nt	pyj <u>a</u> mas	sonat <u>a</u>
enchil <u>a</u> da	qual <u>i</u> fy	warri <u>a</u> r
espion <u>a</u> ge	qualit <u>a</u> tive	Wash <u>a</u> ngton
fin <u>a</u> le	qualit <u>y</u>	

a WITH O SPELLING IN ONE-SYLLABLE WORDS

blo <u>b</u>	clo <u>c</u> k	do <u>d</u> ge
blo <u>ck</u>	clo <u>g</u>	do <u>g</u>
blo <u>nd</u>	clo <u>t</u>	do <u>ll</u>
blo <u>t</u>	clo <u>th</u>	do <u>t</u>
blo <u>tch</u>	co <u>g</u>	dro <u>p</u>
bo <u>mb</u>	co <u>n</u>	flo <u>ck</u>
bo <u>ss</u>	co <u>p</u>	flo <u>g</u>
bo <u>tch</u>	co <u>st</u>	flo <u>p</u>
Bro <u>n</u> x	co <u>t</u>	flo <u>ss</u>
bro <u>n</u> ze	cro <u>ck</u>	fo <u>g</u>
bro <u>th</u>	cro <u>p</u>	fo <u>nd</u>
cho <u>ck</u>	cro <u>ss</u>	fo <u>nt</u>
cho <u>p</u>	do <u>ck</u>	fo <u>x</u>
fro <u>ck</u>	mo <u>ck</u>	sco <u>ff</u>
fro <u>g</u>	mo <u>p</u>	sho <u>ck</u>
fro <u>st</u>	mo <u>ss</u>	sho <u>p</u>
glo <u>ss</u>	mo <u>th</u>	sho <u>t</u>
Go <u>d</u>	no <u>d</u>	slo <u>b</u>
go <u>lf</u>	no <u>t</u>	slo <u>t</u>
go <u>ne</u>	no <u>tch</u>	smo <u>ck</u>
go <u>ng</u>	o <u>dd</u>	sno <u>b</u>

h <u>o</u> g	o <u>ff</u>	s <u>o</u> b
h <u>o</u> nk	o <u>n</u>	s <u>o</u> ck
h <u>o</u> p	o <u>x</u>	s <u>o</u> ft
h <u>o</u> t	p <u>l</u> o <u>d</u>	s <u>o</u> l <u>v</u> e
j <u>o</u> b	p <u>l</u> o <u>p</u>	s <u>o</u> ng
j <u>o</u> g	p <u>l</u> o <u>t</u>	s <u>o</u> ck
j <u>o</u> t	p <u>o</u> mp	s <u>o</u> mp
k <u>no</u> b	p <u>o</u> nd	s <u>o</u> p
k <u>no</u> ck	p <u>o</u> p	s <u>tr</u> o <u>ng</u>
k <u>no</u> t	p <u>o</u> t	th <u>ro</u> b
l <u>o</u> dge	p <u>ro</u> d	t <u>o</u> ngs
l <u>o</u> ft	p <u>ro</u> pt	t <u>o</u> p
l <u>o</u> g	p <u>ro</u> p	t <u>o</u> ss
l <u>o</u> ng	r <u>o</u> b	t <u>ro</u> d
l <u>o</u> ss	r <u>o</u> ck	t <u>ro</u> t
l <u>o</u> st	r <u>o</u> d	w <u>ro</u> ng
l <u>o</u> t	r <u>o</u> mp	
m <u>o</u> b	r <u>o</u> t	

*When the *alm* spelling pattern occurs at the end of a syllable or word, the *l* is silent.

α WITH O SPELLING IN TWO-SYLLABLE WORDS

abs <u>con</u> d	blo <u>ss</u> om	co <u>bb</u> le
abs <u>ol</u> ve	bo <u>dy</u>	co <u>dd</u> le
acc <u>ost</u>	bo <u>gg</u> le	co <u>ff</u> ee
ac <u>ross</u>	bo <u>nn</u> et	co <u>ff</u> in
ad <u>opt</u>	bo <u>th</u> er	co <u>gn</u> ate
alo <u>ft</u>	bo <u>tt</u> le	co <u>ll</u> ar
al <u>ong</u>	bo <u>tt</u> om	co <u>ll</u> eague
ba <u>ton</u>	cha <u>os</u>	co <u>ll</u> ie
be <u>got</u>	chiff <u>on</u>	co <u>l</u> umn
bel <u>ong</u>	chro <u>n</u> ic	co <u>mb</u> at (<i>noun</i>)
be <u>yond</u>	clo <u>se</u> t	co <u>m</u> ic
co <u>mma</u>	de <u>vol</u> ve	mo <u>d</u> ern
co <u>mm</u> ent	diphtho <u>ng</u>	mo <u>d</u> est
co <u>mm</u> erce	dissol <u>ve</u>	mo <u>n</u> arch
co <u>mm</u> on	do <u>c</u> ile	mo <u>n</u> ster
co <u>mm</u> une	do <u>ct</u> or	no <u>n</u> sense
co <u>mp</u> act (<i>noun</i>)	do <u>ct</u> rine	no <u>st</u> ril
co <u>mp</u> ound (<i>noun</i>)	do <u>g</u> ma	no <u>v</u> el
co <u>nc</u> ave	do <u>ll</u> ar	no <u>v</u> ice
co <u>nc</u> ept	do <u>l</u> phin	no <u>zz</u> le
co <u>nc</u> ert (<i>noun</i>)	do <u>n</u> key	nyl <u>on</u>
co <u>nc</u> ourse	evol <u>ve</u>	o <u>bj</u> ect (<i>noun</i>)
co <u>nc</u> rete (<i>noun</i>)	fo <u>dd</u> er	o <u>bl</u> ong

con <u>duct</u> (<i>noun</i>)	fol <u>ly</u>	off <u>er</u>
con <u>flikt</u> (<i>noun</i>)	for <u>got</u>	off <u>ice</u>
Con <u>gress</u>	fos <u>sil</u>	off <u>en</u>
con <u>quer</u>	glott <u>al</u>	ol <u>ive</u>
con <u>quest</u>	gob <u>ble</u>	opt <u>ion</u>
con <u>science</u>	gog <u>gle</u>	ostr <u>ich</u>
con <u>scious</u>	gos <u>pel</u>	phos <u>phate</u>
con <u>stant</u>	gos <u>sip</u>	poc <u>ket</u>
con <u>tact</u>	hob <u>ble</u>	pol <u>ish</u>
con <u>tent</u> (<i>noun</i>)	hob <u>by</u>	pol <u>len</u>
con <u>test</u> (<i>noun</i>)	hock <u>ey</u>	pomp <u>ous</u>
con <u>text</u>	hom <u>age</u>	pon <u>der</u>
con <u>tour</u>	hon <u>est</u>	prob <u>lem</u>
con <u>tract</u> (<i>noun</i>)	hos <u>tage</u>	pro <u>cess</u>
con <u>trast</u> (<i>noun</i>)	hos <u>tile</u>	pro <u>duct</u>
con <u>vent</u>	icon <u></u>	prof <u>it</u>
con <u>vert</u> (<i>noun</i>)	inv <u>olve</u>	pro <u>gress</u> (<i>noun</i>)
con <u>vex</u>	jock <u>ey</u>	pro <u>ject</u> (<i>noun</i>)
con <u>vict</u> (<i>noun</i>)	joll <u>y</u>	prom <u>ise</u>

con <u>v</u> oy	jo <u>s</u> tle	pro <u>p</u> er
cop <u>p</u> er	knowl <u>e</u> dge	pro <u>s</u> pect
cop <u>y</u>	lobb <u>y</u>	pros <u>per</u>
cost <u>u</u> me	lob <u>s</u> ter	pro <u>vin</u> ce
cott <u>a</u> ge	log <u>i</u> c	resol <u>ve</u>
cott <u>o</u> n	loz <u>e</u> nge	respon <u>d</u>
coup <u>o</u> n	mod <u>e</u> l	respon <u>s</u> e
revol <u>u</u> e	ton <u>i</u> c	vod <u>k</u> a
roster	top <u>p</u> le	vol <u>l</u> ey
sol <u>i</u> d	tox <u>i</u> c	volu <u>m</u> e
sor <u>r</u> y	up <u>o</u> n	

a WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES

-o <u>cracy</u> (<i>suffix</i>)	apo <u>thecary</u>	co <u>gitate</u>
-o <u>grapher</u> (<i>suffix</i>)	ap <u>proximate</u>	co <u>lony</u>
-o <u>graphy</u> (<i>suffix</i>)	ar <u>cheology</u>	co <u>lossal</u>
-o <u>loger</u> (<i>suffix</i>)	as <u>tonish</u>	co <u>lumnist</u>
-o <u>logy</u> (<i>suffix</i>)	as <u>trology</u>	co <u>m</u> bination
abdo <u>min</u> al	as <u>trono</u> mer	co <u>m</u> edy
abo <u>l</u> ish	at <u>o</u> mic	co <u>m</u> mentary
abo <u>mi</u> nable	at <u>ro</u> city	co <u>m</u> modity
ac <u>co</u> modate	au <u>to</u> cracy	co <u>m</u> munist
ac <u>co</u> mplice	au <u>to</u> mat <u>o</u> n	co <u>m</u> parable
ac <u>co</u> mplish	ba <u>ro</u> meter	co <u>m</u> pensate
ack <u>no</u> wledge	bi <u>no</u> culars	co <u>m</u> petence
ad <u>mo</u> nish	bi <u>og</u> rapher	co <u>m</u> petition
aggl <u>o</u> merate	bi <u>og</u> raphy	co <u>m</u> plicate
ag <u>no</u> stic	bi <u>o</u> logy	co <u>m</u> pliment
alco <u>h</u> ol	bo <u>m</u> bastic	co <u>m</u> posite
analog <u>ue</u>	bo <u>t</u> any	co <u>m</u> prehend
anato <u>mic</u>	bro <u>cc</u> oli	co <u>m</u> promise
and <u>ro</u> gynous	bro <u>n</u> chial	co <u>n</u> centrate
anim <u>o</u> sity	bure <u>au</u> cracy*	co <u>n</u> descend
an <u>o</u> maly	ca <u>c</u> ophony	co <u>n</u> diment
an <u>o</u> nymous	car <u>to</u> graphy	co <u>n</u> dominium
anth <u>o</u> logy	cho <u>co</u> late	co <u>n</u> ference
anthrop <u>o</u> logy	cho <u>l</u> era	co <u>n</u> fidence
apoc <u>a</u> lypse	cho <u>r</u> eography	co <u>n</u> fiscate
apolog <u>i</u> ze	chro <u>n</u> ically	co <u>n</u> glomerate
apost <u>le</u>	chro <u>n</u> ology	co <u>n</u> gruous
apostrop <u>h</u> e	cinema <u>t</u> ography	co <u>n</u> jugate

con <u>no</u> tation	geo <u>l</u> ogy	mon <u>u</u> ment
con <u>s</u> ecrate	har <u>mo</u> nic	my <u>o</u> pia
con <u>s</u> equence	hexa <u>g</u> on	narco <u>t</u> ic
con <u>s</u> olidate	histri <u>o</u> nic	no <u>ct</u> urnal
con <u>s</u> titute	holi <u>d</u> ay	no <u>m</u> inal
con <u>s</u> ultation	Hol <u>l</u> ywood	no <u>m</u> inate
con <u>s</u> template	homi <u>c</u> ide	no <u>s</u> taigia
con <u>tr</u> adict	homi <u>l</u> y	ob <u>f</u> usate
con <u>tr</u> adiction	homo <u>g</u> enize	ob <u>l</u> igate
con <u>tr</u> ary	homo <u>n</u> ym	obno <u>x</u> ious
con <u>t</u> roversy	horri <u>b</u> le	ob <u>s</u> tacle
con <u>v</u> alesce	hospit <u>a</u> l	ob <u>s</u> tinate
con <u>v</u> ersation	hypno <u>t</u> ic	ob <u>v</u> ious
con <u>v</u> ocation	hypoc <u>r</u> isy	occu <u>p</u> ant
con <u>v</u> olute	hypo <u>t</u> hesis	oc <u>t</u> agon
correspo <u>n</u> dence	ide <u>o</u> logy	oc <u>t</u> opus
correspo <u>n</u> dent	incom <u>p</u> arable	op <u>e</u> ra
corro <u>b</u> orate	innocuo <u>s</u>	op <u>e</u> rate
cos <u>m</u> etic	insom <u>n</u> ia	op <u>e</u> rative
cosmo <u>p</u> olitan	interro <u>g</u> ative	oppo <u>r</u> tune
cro <u>c</u> odile	iron <u>i</u> c	oppo <u>s</u> ite
curio <u>s</u> ity	lotte <u>r</u> y	opti <u>m</u> ism
cyto <u>l</u> ogy	maho <u>g</u> any	opti <u>m</u> um
demo <u>c</u> racy	medioc <u>r</u> ity	ostensib <u>l</u> e
demo <u>l</u> ish	melanchol <u>y</u>	oxi <u>d</u> ize
depo <u>s</u> it	metabo <u>l</u> ic	oxyg <u>e</u> n

derogative	metropolitan	phenomenon
despondent	misogynist	philosophy
dialogue	mnemonic (<i>first m silent</i>)	policy
document	moderate	popular
dominant	modicum	positive
ecology	modify	posterity
economy	modulate	poverty
elongate	molecule	predominant
emollient	monastery	predominate
esophagus	monitor	preponderance
evocative	monologue	prerogative
geography	monopoly	probable
prodigy	solitary	theology
prognostic	soluble	thermometer
prognosticate	sovereign	velocity
propagate	symbolic	volunteer
prosecute	synopsis	

*This is an exception to the spelling patterns of a.

Ō IN ONE-SYLLABLE WORDS

co- (<i>prefix</i>)	cone	gro <u>ve</u>
blo <u>a</u> t	co <u>p</u> e	gro <u>w</u>
bl <u>o</u> w	co <u>v</u> e	ho <u>a</u> x
bo <u>a</u> st	cro <u>a</u> k	ho <u>e</u>
bo <u>a</u> t	cro <u>w</u>	ho <u>l</u> d
bo <u>l</u> d	do <u>e</u>	ho <u>l</u> e
bo <u>l</u> t	do <u>m</u> e	ho <u>l</u> t
bo <u>n</u> e	do <u>n</u> 't	ho <u>m</u> e
bo <u>th</u>	do <u>s</u> e	ho <u>n</u> e
bo <u>w</u>	do <u>t</u> e	ho <u>p</u> e
bo <u>w</u> l	do <u>u</u> gh (<i>final gh silent</i>)	ho <u>s</u> e
bro <u>a</u> ch	do <u>z</u> e	ho <u>s</u> t
bro <u>k</u> e	dro <u>l</u> l	jo <u>k</u> e
cho <u>k</u> e	dro <u>n</u> e	jo <u>l</u> t
cho <u>s</u> e	dro <u>v</u> e	kn <u>o</u> ll
chro <u>m</u> e	flo <u>a</u> t	kn <u>o</u> w
clo <u>a</u> k	flo <u>w</u>	lo <u>a</u> d
clo <u>s</u> e	fo <u>a</u> m	lo <u>a</u> f
clo <u>t</u> he	fo <u>e</u>	lo <u>a</u> n
clo <u>t</u> hes	fo <u>l</u> d	lo <u>w</u>
clo <u>v</u> e	fo <u>l</u> k (<i>l is silent</i>)	mo <u>a</u> n
co <u>a</u> ch	fro <u>z</u> e	mo <u>d</u> e
co <u>a</u> l	gho <u>s</u> t	mo <u>l</u> d
co <u>a</u> st	glo <u>a</u> t	mo <u>l</u> e
co <u>a</u> t	glo <u>b</u> e	mo <u>p</u> e
co <u>a</u> x	glow	mo <u>s</u> t

code	go	mow
coke	goal	no
cold	goat	node
cole	gold	nose
colt	grope	note
comb	gross	oak
oath	rode	stroll
oh	role	those
old	roll	though*
owe	rope	throat
own	rose	throne
phone	row	throw
poach	scold	toast
poke	scope	toe
pole	scroll	told
poll	show	tone
pose	slow	vogue
post	smoke	vote
pro	snow	whole
probe	so	woke
prone	sold	won't
prose	sole	wove
quote	soul	wrote
road	stole	yolk (<i>l is silent</i>)
roam	stone	zone
roast	stove	
robe	stroke	

oŭ IN TWO-SYLLABLE WORDS ---

ab <u>o</u> de	app <u>ro</u> ach	best <u>ow</u>
aflo <u>at</u>	aro <u>se</u>	bill <u>ow</u>
ago <u>o</u>	arro <u>w</u>	bing <u>o</u>
alcov <u>e</u>	astro <u>o</u>	bog <u>us</u>
almost <u>o</u>	at <u>o</u> ne	bol <u>d</u> er
alon <u>e</u>	auto <u>o</u>	bol <u>s</u> ter
also <u>o</u>	awo <u>ke</u>	bon <u>us</u>
alth <u>ough</u> *	beh <u>old</u>	broch <u>u</u> re
alto <u>o</u>	bello <u>w</u>	bure <u>au</u> †
Angl <u>o</u>	belo <u>w</u>	burro <u>w</u>
cajol <u>e</u>	horm <u>o</u> ne	ov <u>e</u> rt
call <u>ow</u>	hot <u>el</u>	oz <u>o</u> ne
carg <u>o</u>	impos <u>e</u>	parol <u>e</u>
charcoal <u>o</u>	int <u>o</u> ne	patrol <u>o</u>
chemo <u>o</u>	invo <u>ke</u>	phon <u>e</u> me
clover <u>o</u>	loc <u>al</u>	photo <u>o</u>
cob <u>ra</u>	loc <u>u</u> st	pillow <u>o</u>
coco <u>a</u>	lot <u>io</u> n	po <u>e</u> m
col <u>o</u> n	lot <u>u</u> s	polar <u>o</u>
com <u>a</u>	mang <u>o</u>	pon <u>y</u>
compos <u>e</u>	marro <u>w</u>	pot <u>io</u> n

Fred skipped lunchEOL?

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connote
console
control
cozy
cyclone
demote
denote
devote
dispose
donate
donor
ego
elbow
elope
enclose
engross
ergo
evoke

mellow
microbe
mobile
molten
moment
motion
motive
motor
narrow
noble
nomad
notice
notion
obese
obey
oboe
ocean
odor

poultry
presto
proceeds (*noun*)
proclaim
procure
profile
program
promote
propose
protein
protest (*noun*)
provoke
pseudo
psycho
quota
remote
repose
repoach

expl <u>o</u> de	o <u>g</u> le	revo <u>o</u> ke
expos <u>e</u>	o <u>m</u> en	revol <u>t</u>
fello <u>w</u>	o <u>m</u> it	ro <u>t</u> ate
fo <u>c</u> us	o <u>n</u> ly	shado <u>w</u>
gluco <u>s</u> e	o <u>p</u> al	slo <u>g</u> an
gop <u>h</u> er	o <u>p</u> aque	so <u>c</u> ial
hello <u>o</u>	o <u>p</u> en	so <u>f</u> a
hero <u>o</u>	oppo <u>s</u> e	so <u>l</u> ar
hol <u>s</u> ter	o <u>v</u> al	so <u>l</u> o
hol <u>y</u>	o <u>v</u> er	suppo <u>s</u> e
swollen	tro <u>p</u> hy	windo <u>w</u>
thor <u>o</u> ugh*	vo <u>c</u> al	yellow <u>o</u>
total	wido <u>w</u>	yog <u>a</u>
trio <u>o</u>	willo <u>w</u>	zero <u>o</u>

*The *gh* in these words is silent and not pronounced.

†This is an exception to the spelling patterns of *oo*.

Ō in words of three or more syllables

-m <u>o</u> ny (<i>suffix</i>)	casin <u>o</u>	foli <u>a</u> ge
acid <u>o</u> sis	cassero <u>l</u> e	hypn <u>o</u> sis
acrim <u>o</u> ny	cerem <u>o</u> ny	isot <u>o</u> pe
adob <u>e</u>	chaper <u>o</u> ne	juxtap <u>o</u> se
aerob <u>i</u> c	chromos <u>o</u> me	locat <u>o</u> n
alim <u>o</u> ny	cocon <u>u</u> t	locomot <u>o</u> n
ambros <u>i</u> a	cohab <u>i</u> t	magnoli <u>a</u>
amin <u>o</u>	coher <u>e</u> nce	matrim <u>o</u> ny
anaerob <u>i</u> c	cohes <u>i</u> on	medioc <u>r</u> e
anecd <u>o</u> te	coinc <u>i</u> de	metron <u>o</u> me
antel <u>o</u> pe	coincid <u>e</u> nce	microphon <u>e</u>
antid <u>o</u> te	colloqu <u>i</u> al	microscop <u>e</u>
appropri <u>a</u> te	compon <u>e</u> nt	misnom <u>e</u> r
archipelag <u>o</u>	compos <u>u</u> re	negoti <u>a</u> te
arom <u>a</u>	condol <u>e</u> nce	neuro <u>s</u> is
artichok <u>e</u>	copi <u>o</u> s	Novemb <u>e</u> r

assoc <u>i</u> ate	cornuc <u>o</u> pia	<u>o</u> asis
assoc <u>i</u> ation	corros <u>i</u> on	oppo <u>n</u> ent
atro <u>c</u> ious	coyot <u>e</u>	patio <u>o</u>
audi <u>o</u>	diagn <u>o</u> se	patrimo <u>n</u> y
bal <u>o</u> ney	diploma	perso <u>n</u> a
barit <u>o</u> ne	embargo	phob <u>i</u> a
begon <u>i</u> a	embryo <u>o</u>	phonograph
binom <u>i</u> al	envelop <u>e</u>	photograph
biochem <u>i</u> stry	episod <u>e</u>	piano <u>o</u>
buffal <u>o</u>	eros <u>i</u> on	placebo
bungal <u>o</u>	expon <u>e</u> nt	pneumonia
cameo <u>o</u>	feroc <u>i</u> ous	podium
cantalou <u>p</u> e	fiasco <u>o</u>	portfo <u>l</u> io
potato <u>o</u>	propon <u>e</u> nt	stereo <u>o</u>
precoc <u>i</u> ous	proscen <u>i</u> um	studio <u>o</u>
prob <u>a</u> tion	radio <u>o</u>	vociferous
procrastinate	ratio <u>o</u>	zodiac

*The *gh* in this word is silent and not pronounced.

Sentences: a

a FOLLOWED BY OŪ IN THE SAME TWO-SYLLABLE WORD

borrow

follow

nachos

bravo

hollow

sorrow

comast

maacho

swallow

conado

motato

trambone

oo̥ FOLLOWED BY ɔ IN THE SAME TWO-SYLLABLE WORD

co_ _p

pro_ _n

pro_ _gue

ro_ _bot

pro_ _long

Q FOLLOWED BY OŮ IN THE SAME WORD OF THREE OR MORE SYLLABLES

avocado

October

scenario

bravado

osmosis

soprano

comatose

pistachio

tomorrow

monotone

prognosis

volcano

U
OÜ FOLLOWED BY A IN THE SAME WORD OF THREE OR MORE SYLLABLES

koala

protocol



Sentences: a

*Turn to **CD Track 40**. Listen to the*

recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the **a** sound, which is marked phonetically.

1 Who should we ^acontact about the ^amon^aumental anth^aology?

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mime=image/gif" alt="Image"/>

3 Do ^aastronomy and ^aastrology have anything in ^acommon, or are they
^aat odds?

4 During the ^aconference, ^aJohn's ^aboss ^aackownoledged the ^aunsolved ^aproblem.

5 ^aRobert made a ^acolossal mistake when he ^adissolved the ^acontract.

6 You should ^aapologize for your ^achronically negative ^acomments.

7 The ^achoreographer's ^anovel work showed ^aconfidence and ^apromise.

PART THREE

THE RHYTHMS OF ENGLISH

SEVENTEEN

Syllable stress within words

When we think of “stress,” we normally associate it with such feelings as discomfort, agitation, and even duress. You may have experienced these feelings in the course of studying English. But “stress” in this and the following chapter denotes far more than these emotional reactions. The principle

of stress in spoken English dictates its innate rhythm and intonation.

There are two main areas in which we employ stress: (1) syllable stress within words and (2) word emphasis within sentences. We'll explore sentence stress in Chapter Eighteen. Right now, let's consider stress within words.

All words containing two or more syllables give main emphasis to one primary syllable. This is accomplished by making that syllable longer, louder, and higher in pitch. Say the following words

aloud, and notice how the stressed syllable within each is emphasized.

trad**í**tion

anniv**é**rsary

n**é**cessary

bre**á**kable

m**í**rror

engine**é**r

If you have trouble hearing where the stress within a word lies, try the following exercise, using the word *tradition*. *Tradition* has three distinct syllables. Try saying it _ aHTEEN

The vowel">Drop the arch in the front of your tongue back about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel lem; margin-left: 0.01em; } .three different ways: ***trá****dition*, *trad**í**tion*, *traditi**ó**n*. Each time you say the boldfaced syllable, stamp your foot on that syllable. This will automatically cause you to

pronounce that syllable longer, louder, and higher in pitch. By shifting the stress in this way, you will be able to recognize where the syllable stress falls within a word. In our example, the syllable stress falls on the second syllable: *tradition*.

Often, stress within words isn't predictable and can seem arbitrary, since English has incorporated vocabulary from so many other languages. There are, however, a few rules that we can use to predict syllable stress.

Noun and verb variants

One rule—which applies to words that can be either a noun or a verb—is that two-syllable nouns are usually stressed on the first syllable, and two-syllable verbs are stressed on the second syllable. Consider the following examples.

NOUNS

VERBS

cóm-pound

to compóund

cón-trast

to contrást

cón-test

to contést

ím-port

to impórt

ín-sert

to insért

cón-tract

to contráct

pér-mit

to permít

trán-sport

to transpórt

A second rule is that a compound noun (two nouns blended together to form a new word) has its stress on the first noun, as in the following examples.

COMPOUND NOUNS

báil·park

néws·paper

fíre·man

boók·case

stáir·well

wáter·fall

seá·side

wáil·paper

By contrast, in a phrasal verb (a verb coupled with a preposition or adverb), the second element is stressed, as in the following examples.

PHRASAL VERBS

to get **ú**p

to go **ó**ut

to break **ín**

to stand **ó**ut

to wake **ú**p

to let **gó**

to make **ú**p

to give **ín**

The principle of vowel reduction

Adding to the confusion of the correspondence between spelling patterns and pronunciation in

English is the principle of vowel reduction. Every word in English carries primary stress on one of its syllables. Most of the vowels in the unstressed syllables are reduced to a schwa, which is phonetically represented by ə. This is a neutral sound, similar to the phoneme in the word *uh*. Thus, the words *loyal*, *introduction*, and *commandment* are pronounced 'lɔɪəl, intrə'dʌkʃən, and kə'mændmənt. Vowel reduction makes it imperative that you find the correctly stressed syllable in a word, since many of the vowels in the unstressed syllables are reduced, changing the

pronunciation of their phonemes altogether.

Two common spelling patterns that can take either the strong vowel **ɑ** or the weak vowel **ə**, depending on where the primary syllable stress lies in a word, are *com-* and *con-*; compare *comment* (kə'mɪt).

Following is a list of common English words with these spelling patterns. In all of these words, the vowel in the *com-* and *con-* spelling pattern is in a prefix or unstressed position and is pronounced **ə**.

>Contrasting operative and inoperative words., where a step-

by-step demonstration of the
placement of b

Image

con <u>ce</u> al	con <u>cu</u> ssion	con <u>fo</u> rm
con <u>ce</u> de	con <u>de</u> mn	con <u>fr</u> ont
con <u>ce</u> ited	con <u>de</u> nse	con <u>fu</u> se
con <u>ce</u> ive	con <u>di</u> tioner	con <u>ge</u> al
con <u>ce</u> ntric	con <u>do</u> lence	con <u>ge</u> nia
con <u>ce</u> ption	con <u>do</u> ne	con <u>ge</u> sted
con <u>ce</u> rn	con <u>du</u> ct (<i>verb</i>)	con <u>gl</u> omerate
con <u>ce</u> rted	con <u>fe</u> ction	con <u>gre</u> ssional
con <u>ce</u> rto	con <u>fe</u> deracy	con <u>je</u> cture
con <u>ce</u> ssion	con <u>fe</u> r	con <u>ju</u> nction
con <u>ce</u> iliatory	con <u>fe</u> ss	con <u>ne</u> ct
con <u>ce</u> ise	con <u>fe</u> t	con <u>se</u> cutive
con <u>ce</u> lusion	con <u>fi</u> de	con <u>se</u> nt
con <u>ce</u> oct	con <u>fi</u> guration	con <u>se</u> rative
con <u>ce</u> comitant	con <u>fi</u> ne	con <u>se</u> rve
con <u>ce</u> cordance	con <u>fi</u> rm	con <u>se</u> der

<u>con</u> cur	<u>con</u> flicted	<u>con</u> siderate
<u>con</u> signment	<u>con</u> tagious	<u>con</u> trite
<u>con</u> sistency	<u>con</u> tain	<u>con</u> trive
<u>con</u> sistent	<u>con</u> taminate	<u>con</u> trol
<u>con</u> sole	<u>con</u> tempt	<u>con</u> tusion
<u>con</u> solidate	<u>con</u> tend	<u>con</u> undrum
<u>con</u> sort (<i>verb</i>)	<u>con</u> tent (<i>adjective</i>)	<u>con</u> vene
<u>con</u> spicuous	<u>con</u> test (<i>verb</i>)	<u>con</u> venient
<u>con</u> spire	<u>con</u> tingency	<u>con</u> vention
<u>con</u> stituency	<u>con</u> tinual	<u>con</u> verge
<u>con</u> strain	<u>con</u> tinue	<u>con</u> vert (<i>verb</i>)
<u>con</u> strict	<u>con</u> tinuum	<u>con</u> vertible
<u>con</u> struct (<i>verb</i>)	<u>con</u> tortion	<u>con</u> vey
<u>con</u> strue	<u>con</u> traction	<u>con</u> vict (<i>verb</i>)
<u>con</u> sult (<i>verb</i>)	<u>con</u> tralto	<u>con</u> vince
<u>con</u> sume	<u>con</u> traption	<u>con</u> vulsion
<u>con</u> sumption	<u>con</u> tribute	

Suffix spelling patterns that affect syllable stress

Most suffixes fall into three groups: (1) those from Old English and other Germanic languages, (2) those from Latin through Old French, and (3) those from Greek.

The suffixes derived from Old English (such as *-ness*, *-en*, *-ish*, *-like*, and *-ern*) do not influence syllable stress. However, we can isolate 21 Latin and Greek suffixes that, when added to the roots of words, usually shift the stress (but, of course, there are always

exceptions in English).

Additionally, 10 suffixes derived from Old French recei

EIGHTEEN

Word stress within sentences

The rhythm of English speech

Native speakers of English know which words to emphasize and which to “throw away,” and therefore have little trouble figuring out how to make even the most complex of sentences fluent.

Nonnative speakers of English have a far more arduous task: An English sentence often contains many small

words that do not carry the essential meaning of the idea or thought. A common mistake made by nonnative speakers is to pronounce every word with equal stress, creating a very stilted rhythm that does not match that of native English speakers.

To understand the rhythm of English speech, it is useful to differentiate between operative and inoperative words.

Operative words

Operative words carry the meaning

of a sentence and therefore conjure an image in the listener's mind. There are four categories of these words.

Verbs

Nouns

Adjectives

Adverbs

Inoperative words

Inoperative words are largely

responsible for the syntax, or structure, of sentences; they don't carry the key meaning of the thought being communicated and are therefore “thrown away”—that is, pronounced with very little emphasis. In some of these words, the vowel can be reduced to the weak form of the schwa ə. There are several categories of these words.

Articles

Prepositions

Conjunctions

Pronouns (Although they are often the subject of a sentence, pronouns refer to a noun mentioned earlier in the discourse.)

Auxiliary verbs

The verb *to be* in all its forms

The first word of infinitives, as in *to look* (The word *to* is reduced to the weak form.)

Of course, rhythm is ultimately the

choice of the speaker. But as a general guideline, distinguishing between operative and inoperative words allows a nonnative speaker to more accurately create the natural rhythm of English speech. And if one reduces the stress of all inoperative words while giving more stress entered the mysterious world of >Record your own pronunciation, and compare it to the CD track. Repeat this exercise until you feel ready to proceed to the next step.

Weak forms

Certain words in English can have

Certain words in English can have two distinct pronunciations: a strong form and a weak form. Always use the weak forms of these words unless the strong form is needed to change the meaning of the sentence.

ARTICLES

WEAK FORM

STRONG FORM

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PREPOSITIONS

WEAK FORM

STRONG FORM

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CONJUNCTIONS

WEAK FORM

STRONG FORM

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PRONOUNS

WEAK FORM

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STRONG FORM

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AUXILIARY VERBS

WEAK FORM	STRONG FORM	WEAK FORM	STRONG FORM
ə <u>am</u>	æ <u>am</u>	ə <u>has</u>	æ <u>has</u>
ə <u>are</u>	ɑɜ̃ <u>are</u>	ə <u>have</u>	æ <u>have</u>
ə <u>can</u>	æ <u>can</u>	ə <u>must</u>	ʌ <u>must</u>
ə <u>could</u>	ʊ <u>could</u>	ə <u>shall</u>	æ <u>shall</u>
ə <u>do</u>	u <u>do</u>	ə <u>should</u>	ʊ <u>should</u>
ə <u>does</u>	ʌ <u>does</u>	ə <u>was</u>	ʌ <u>was</u>
ə <u>had</u>	æ <u>had</u>	ə <u>were</u>	ɜ̃ <u>were</u>

Examples of strong forms vs. weak forms

from

Where are you [^]from?

Bob is ^əfrom Denver.

of

When you're under stress, what do you think [^]of?

Meg dreams ^əof the sea.

for

Who is the gift ^{ɔʔ}for?

I bought that ^əfor Anne.

but

No “^ʌbut”s about it!

I want to swim, ^əbut it's too cold.

some

I don't want all of the pudding, but I want ^ʌsome.

Mike ate ^əsome fruit.

are

I'm not going out, but they ^{ɑɜ̃}are.

^əAre you sure you're finished?

has

I want what he ^æhas!

^əHe has a quick wit.

does

Yes, she ^ʌdoes!

^əDoes Mary have a cat?

was

Tom ^əwasn't happy, but Ed ^ʌwas.

I ^əwas about to volunteer.

them

I met with Neil, but not with ^ethem.

We could invite ^əthem to the party.

Contrasting operative and inoperative words

Following is an exercise in practicing the natural rhythms of

English speech. Follow the steps below.

1. Underline all the operative words in a sentence.
2. Cross out all the inoperative words in a sentence.
3. Now, read aloud only the underlined operative words. Notice that they make sense and convey the essential meaning of the sentence without the inoperative words.
4. Finally, read the entire sentence aloud. Notice if this affects the rhythm to which you are normally

accustomed.

Just as primary stress within words makes a *syllable* longer, louder, and higher in pitch, so stressing operative words in sentences makes those *words* longer, louder, and higher in pitch. Reading aloud enables you to listen and correct yourself as you work toward a more natural rhythm and flow of English speech.

Sentences

In the following sentences, the operative words are underlined and

the inoperative words are crossed out. The weak forms of words are marked with the schwa ə. phoneme. Following the steps above, read aloud only the operative words in a sentence, and notice that the thought is presented. After you have watched the DVD, read the following description of the sound placements and do the exercises below.

ovement in your intonation. You can check yourself by listening to a recording of these sentences on **CD Track 44**.



-
- 1 ^ə ^ə ^ə ^ə
Kate ~~would have~~ loved ~~to have~~ gone ~~on~~ vacation.
- 2 ^ə ^ə ^ə ^ə
~~Is it a~~ crime ~~to~~ witness ~~a~~ robbery ~~and~~ say nothing?
- 3 ^ə ^ə ^ə ^ə
Pam ~~is a~~ valued colleague as well ~~as the~~ perfect boss.

th="465" heigh

p>

[Your accounting] [shows a less than plausible return] for [projected
revenues], and [due to a lack of operating cash flow], we [cannot
recommend] that you [automatically authorize complete funding]
on these [new ventures]. However, if you will [allow Universal Securities
Trust] to [halt further withdrawals] and [overhaul these accounts]
with a [proper audit], we [can assure] you of a [positive outcome].
[US Trust]—[trust us]!

Further practice

Now, let's work on the more advanced business presentations below. After you have practiced with these sample presentations, you can apply the same steps to your own business text.

Business sample No. 1: The impact of crisis on insurance companies

Begin by marking all of your difficult sounds in the paragraphs below. Underline the consonant and vowel sounds that you find

challenging, then mark their phonetic symbol equivalents above.

The first text is scored for operative and inoperative words. Phrases and clauses are bracketed to highlight the desired imaging of the speaker.

[Most insurers] ~~have~~ [suffered the impact] ~~of~~ [depressed equity prices]
~~and of~~ [low long-term yields]. Even the [best-prepared companies]
~~have had to~~ [reinforce their hedging strategies] ~~and are~~ [currently
dealing] ~~with~~ [unprecedented volatility in their stock prices]. We are
[still in a phase] ~~where~~ [volatility is largely driven] ~~by the~~ [market's fears
regarding solvency].

But [looking beyond] ~~the~~ [immediate market volatility], ~~it is~~ [clear]
~~that there is~~ [“real economy” damage]. This ~~is~~ [already starting]
~~to have an impact~~ on the [insurance industry]. We can [predict with
some certainty] ~~that~~ [customer demand] ~~will~~ [decline sharply].
[Insurers] ~~will~~ [need to be clear] ~~about the~~ [markets] ~~and~~ [product areas]
~~that will~~ [continue to thrive] ~~and that~~ [deserve strong investment],
~~those that will~~ [decline temporarily], ~~and those that~~ [present an
opportunity] ~~for~~ [long-term share gains] ~~in~~ [exchange] ~~for~~ [short-term
pain].



[Recessions] [always create opportunities] ~~to~~ [reshape the competitive

landscape]. ~~The~~ [insurance industry] ~~is~~ [generally better prepared]

[this time around]. ~~But the~~ [double impact] ~~of the~~ [financial crisis]

~~and the~~ [damage on consumer demand] ~~mean that~~ [this downturn]

~~will be~~ [no exception].

*Now listen to **CD Track 50**. The speaker is a native of Thailand, and there are two recordings—“before” and “after” versions of Business sample No. 1. The second recording was made after learning and using the *Perfecting Your English Pronunciation* method.*

Business sample No. 2: Strategy in the information systems business

Begin by marking all of your difficult sounds in the paragraph below. Underline the consonant and vowel sounds that you find

challenging, then mark their phonetic symbol equivalents above.

Next, score touching anywhere inside your mouth." height="Nn the b this second text for operative and inoperative words, and bracket phrases and clauses to highlight the desired imaging of the speaker.

Let's focus o the economic

n the information systems business.
The issues are real.

Our company can leverage a powerful mix of technologies for the information systems. Yet other subsidiary companies—parts suppliers, electronics companies, content providers, and airtime providers—are all fighting for dominant positions in the same space. Major growth in information systems is certain—who will capture that growth is not at all clear. For our company, the information systems business represent opportunity amidst great

uncertainty and change. In the end, we must together define the core value at which our company excels, the currency that will cause partners to sign up for this integrated business model to serve the consumer. To speed our company's race towards the marketplace, and to more clearly define a strategy, we will use external interviews, internal interviews, and objective data to establish the value that each type of player brings at positions along the value chain.



*Now listen to **CD Track 51**. The speaker is of Hispanic descent, and there are two recordings—“before” and “after” versions of Business sample No. 2. The second recording was made after learning and using the *Perfecting Your English Pronunciation* method.*

Business sample No. 3: Valuation financial model

Begin by marking all of your difficult sounds in the paragraphs below. Underline the consonant and vowel sounds that you find challenging, then mark their phonetic symbol equivalents above.

Next, score this third text for operative and inoperative words, and bracket phrases and clauses to highlight the desired imaging of the speaker.

This model is a vehicle for comparing the results of your company's valuation methodology with the historical share prices of

other companies under analysis. Previously, viewing the effect on share price tracking was laborious and time-consuming. Now, using this tool, your company can perform this analysis quickly. This model also allows analysis on an unlimited number of departments simultaneously, rather than one by one.

It is important to note that this model is designed for use with financial services companies. Thus, the growth rates used to create spot valuations are those of equity, not assets, and thes a wonderful

return measure is return on equity, not return on investment. Adapting the model for use with industrial companies should not be difficult, but in its present incarnation, it applies to banks.



*Now listen to **CD Track 52**. The speaker is a native of India, and there are t#8212;“before” and “after” versions of Business sample No. 3. The second recording was*

made after learning and using the
Perfecting Your English
Pronunciation method.

Scoring your presentations

You can use the following system to
score all your dramatically
improveha">Return your tongue to
its resting position, with the tip of
your tongue EOLpresentationswo
recordings&

APPENDIX B

Pronunciation of final *s*: *s* or *z*?

Nonnative speakers of English are often confused about how to pronounce the letter *s*: as a voiceless *s* or as a voiced *z*?

Unfortunately, *s* can be either voiceless or voiced, independent of spelling patterns. However, there are three instances in English in which *s* is added to an existing word.

To make a noun plural

To make a noun possessive

To make the third-person singular form of a present-tense verb

In these three instances, a simple rule dictates whether the *s* is voiceless or voiced. When adding *s*, look at the sound that precedes it. If the sound is voiceless, the *s* is voiceless; if the sound is voiced, the *s* is voiced.

Note, however, that if the word ends in a sibilant (*s*, *z*, *f*, *ʒ*, *ʒ*, or *ʒ*)

), whether voiced or voiceless, the suffix is *-es* (or *'s* for possessives) and is pronounced /z/.

Examples

APPENDIX C

CD contents by track

CD track numbers and titles are followed by corresponding book page numbers.

