

# Практическая фонетика английского языка

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Учебник представляет собой нормативный курс фонетики ан-  
глийского языка. Цель учебника — формирование навыков пра-  
вильного английского произношения и профессиональной ориен-  
тации студентов, т. е. обучение студентов тому, как использовать  
полученные знания и умения в дальнейшей педагогической дея-  
тельности.

Учебник состоит из теоретической части, где излагаются ос-  
новные моменты теории фонетики английского языка, и практи-  
ческой, включающей упражнения, направленные на закрепление  
и практическое усвоение материала.



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## INTRODUCTION

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The practical course in English phonetics is meant for the students of English faculties who are to become teachers of English. This book is definitely not for beginners. It is best suited for the students who studied English at school and have already taken a corrective course in pronunciation at the Institute. The purpose of the present course is to help the students to develop their own pronunciation habits and to enable them to teach English pronunciation to others.

This book is primarily concerned with the phonetic system of English which consists of the following four components: speech sounds, the syllabic structure of words, word stress, and intonation (prosody). These four components constitute what is called the pronunciation of English.

All the four above-mentioned components of pronunciation are treated from the point of view of their articulatory or acoustic aspects and linguistic functions.

The course is based on the type of English pronunciation which is known as 'Received Pronunciation' (RP). Received Pronunciation is, in a way, an abstraction, an ideal. It seems to stand above all kinds of English pronunciation within or without Great Britain. But the fact that it has been thoroughly described in linguistic literature, and seems to be easily understood throughout the English-speaking world traditionally makes it a convenient teaching norm for foreigners. We make no attempt to treat such variants of pronunciation as would be natural in the speech of a native speaker, i. e. the various dialectal, regional, social and personal differences.

The authors of the book have adopted the guiding principal according to which the teaching material should be linguistically true. We have done our best to take into account all the achieve-

ments of Soviet and foreign linguistics which could serve the purpose of teaching English pronunciation.

It has been our conviction that large categories of speech difficulties including pronunciation could be overcome in the course of a comparative study of the phonetic systems of English and Russian. Unfortunately the research in this field, syllable structure and intonation in particular, has fallen far behind the practical demand. Nevertheless, the comparative principle was followed in this book wherever possible.

Phonetics may be considered the grammar of pronunciation. To succeed in making English sounds and intonation perfect you will need to know exactly how to make them. Together with the sharpness of your ear and your ability as an imitator the knowledge of how to produce correct sounds and intonation and how to apply them in speech will provide the desirable effect.

We realize the fact that a teacher of English must be able to pronounce isolated sounds and know how to treat them in different phonetic contexts. If you wish to understand and be understood in English you are to make a clear distinction between consonant and especially vowel sounds with absolute accuracy. But preoccupation with clarity of articulation bears little relationship to the special problem of natural speech. A learner of English must also form a new habit of syllabic formation, weakening of unstressed vowels in connection with particular speech rhythms and intonation patterns and the like. That is why the exercises provided are made up not only of individual words but also of entire sentences and even syntactic wholes.

Standard English falls into a number of functional styles having, of course, some central points of resemblance. The difference between functional styles brings about quite distinct types of pronunciation which primarily affects the system of intonation. We are firmly convinced that the study of pronunciation requires a stylistic approach. No piece of English fiction, for instance, can be reproduced aloud in a manner typical of the so-called 'Weather-in-England' style of English prosody.

The course encompasses explanations, rules, questions, tasks and exercises. If skilfully introduced it can have great value as a means of progressing gradually from the conscious to unconscious control of a feature of pronunciation.

Throughout the text laboratory exercises are included, and suggestions are made as to how the instructor and the students

can strengthen this course by the use of various types of recording and playback equipment.

We realize that explanation, imitation drills including those done at the laboratory are the foundation of this course. But there is no substitute for extensive practice under conditions approaching those of everyday life as nearly as possible. No text book, no amount of analytical work can fully supply this need. Every teacher must take his chance of creating such conditions at the lesson whenever possible.

We have thoroughly examined the errors made by Russian learners and established those which must be attacked first. They are the so-called 'phonological' mistakes which affect the meaning, cf

Are you fond of **walking** here?

Are you fond of **working** here?

Phonological mistakes in intonation can be most commonly traced in the substitution of one nuclear tone by another, in the wrong position of the nuclear tone etc, cf

Isn't she un,well?

(*general question*)

It's √Tom's fault.

Isn't she un,well?

(*exclamation*)

It's ↗Tom's √fault.

The other type of mistakes is called *phonetic*. In this case the meaning is not affected. For example, the vowel [i:] is too long before a fortis consonant, but the quality of the sound is not modified: *seat* pronounced not as [siJt], but as [sɪt].

Mistakes can be also qualified as *phonetic* when an English sound is completely or partially substituted by a similar Russian sound, eg the word *seat* is pronounced as [sɪt].

In teaching intonation *phonetic* mistakes can be easily detected in the wrong reproduction of the English pitch changes, rhythm, etc.

We never forget that this book is meant for those who are to teach English. The system of the theoretical and the practical parts of the course is therefore aimed at developing professional skills and habits.

How much time would be required for completion of the course such as is described in this book? Ideally, not less than four instructional hours per week for four terms and two hours per week for two last terms would not be excessive.

If this time is not available, the authors would probably omit those practical parts of the course which are not concerned with the common drawbacks of the students' pronunciation. These parts could be used for individual training. The work at the considerable amount of the theoretical course can be easily controlled by means of special written tests, done out of class.

Vital as laboratory work is, it is also time-consuming. That is why the hours devoted to it should be strictly limited and the system of laboratory exercises carefully thought over.

It must be said in conclusion that teaching pronunciation we must not neglect such 'non-verbal' elements as facial expression and gesture. The necessity of it can be proved by the fact that the actor in radio plays usually has to use a much wider range of intonation means than he normally would when visible to his audience, in order to compensate for the loss of what is contributed through the eye to the total effect. We certainly need much more information than we have before we can say in detail how facial expression and gesture should be brought into the teaching process. Nevertheless we would recommend that gestures and facial expression should never contradict intonation.

\* \* \*

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#### TO THE STUDENT

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When a student can reproduce the natural flow of living speech he will certainly feel an artist's satisfaction. To achieve it three things are necessary: (1) to practise intelligently; (2) to understand the phonetic structure of English and its relation to meaning; (3) to listen to and hear native speakers of English and follow the model.

There is always a danger of wrong practice when the student works alone; so this book tries to give clear instructions about

what to do when you practise. Try not to work when you are too tired. Think analytically about the articulation of each single sound and when you find a difficult phrase, tackle the obstacles one at a time, practising sequences of sounds, combinations of words, intonation groups and phrases in turn, and work on it until it is mastered. The repetition may be as slow as you like, but firm and even. First, say the parts separately, then put them together. Never be in a hurry but let your utterance be controlled and deliberate. Increasing speed to normal should be the last stage of each exercise.

Finally, remember, that whatever you pronounce, you should be aware of the particular speech situation. We never talk in the same way to our teachers as to intimate friends; we never read in the same manner as we speak on the subject, etc. So whatever we say must be stylistically adequate.

*The authors*

# Part One \_\_\_\_\_

## The Production of Speech

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### Chapter 1. THE ORGANS OF SPEECH AND THEIR WORK

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[ In any language people speak ] (if they have no physical defects)  
[ using their organs of speech ] (Fig. 1).

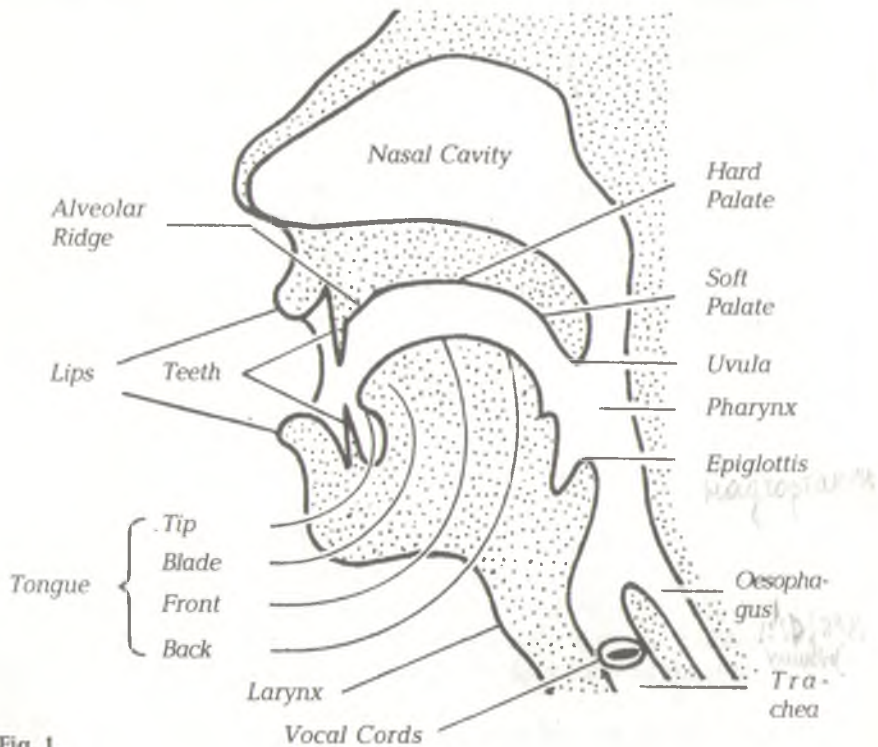


Fig. 1.



The air stream released by the *lungs* goes through the *wind-pipe* and comes to the *larynx*, which contains the *vocal cords*. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the *glottis*. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some *voice*. Let us pronounce the Russian sound [ʒ]. Put your finger on the larynx and produce a long [ʒ] sound. You will feel the vibration of the vocal cords and hear voice. Such sounds are called *voiced*. Now produce a long Russian sound [c]. No vibration is felt, no voice is heard. This is a *voiceless* sound, which is made with the vocal cords kept apart.

There is one more state of the vocal cords which results in the *glottal stop*. When the vocal cords are brought close together and then opened suddenly by the air stream there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the *glottal stop*.

On coming out of the larynx the air stream passes through the *pharynx*.

The pharyngeal cavity extends from the top of the larynx to the *soft palate*, which directs the air stream either to the *mouth* or *nasal cavities*, which function as the principal *resonators*.

The soft palate can be easily seen in a hand mirror. Now open your mouth wide and say the vowel [ɑ]. Looking into the mirror you will see the soft palate, the very end of which is known as the *uvula*. The soft palate can easily move. When the soft palate is in its lowered position the air goes up into the nasal cavity and then out through the nose. This is the usual position of the soft palate when we breathe through the nose. This is also the position for the nasal sounds [m, n, ŋ]; [м, м', н, н']. If you nip your nose you cannot pronounce these sounds. But as soon as you release the nose the air will continue its way and you will hear the sounds again. When the soft palate is raised the uvula forms a full contact with the back wall of the pharynx and the air stream goes through the mouth cavity. This is the most typical position of the soft palate for most of the sounds of many languages.

The soft palate is the furthest part of the palate from the

teeth. Most of the palate is hard. This hard and fixed part of the palate is divided into two sections: the **hard palate** (the highest part of the palate) and the **teeth ridge** or **alveolar ridge** (the part immediately behind the upper front teeth). You can touch the teeth ridge with the **tongue-tip**. The teeth ridge is very important in English as many consonants are formed with the tongue touching or close to it. If you still move the tip of the tongue forward you will feel the **teeth**.

The *lower* teeth are not very important for making speech sounds, while the *upper* teeth take part in the production of many of them.

The most important organ of speech is the **tongue**. Phoneticians divide the tongue into four sections, the part which lies opposite the soft palate is called the **back** of the tongue; the part facing the hard palate is called the **front**; the one lying under the teeth ridge is known as the **blade** and its extremity the **tip**. By the **central part** of the tongue we mean the area where the front and back meet. The edges of the tongue are known as the **ribs**. The tongue may lie flat or move in the horizontal or vertical directions. It can also change its shape so that the sides are curved up forming a groove.

The **lips** can take up various positions as well. They can be brought firmly together or kept apart *neutral*, *rounded*, or *protruded* forward.

All the organs of speech can be divided into two groups:

(1) **active** organs of speech, movable and taking an active part in the sound formation: (a) the vocal cords which produce voice; (b) the tongue which is the most flexible, movable organ; (c) the lips affecting very considerably the shape of the mouth cavity; (d) the soft palate with the uvula, directing the stream of air either to the mouth or to the nasal cavity; (e) the back wall of the pharynx contracted for some sounds; (f) the lower jaw which movement controls the gap between the teeth and also the disposition of the lips; (g) the lungs providing air for sounds;

(2) **passive** organs of speech: (a) the teeth, (b) the teeth ridge, (c) the hard palate and (d) the walls of the resonators.

## QUESTIONS AND TASKS

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Now make sure that you can speak on these items:

1. The direction of the air stream released from the lungs.
2. Three different states of the vocal cords.
3. The position of the soft palate which influences the direction of the air stream.
4. The parts of the palate.
5. The parts of the tongue.
6. The position of the movable organs of the mouth, i.e. the shape of the lips and tongue.
7. The active and passive organs of speech and their role in the sound formation.

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## Chapter II. ARTICULATION AND BREATHING PRACTICE

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In order to acquire correct pronunciation, to manipulate the organs of speech one is to be taught breathing technique. The first and the most important thing in any system of voice exercises is the formation and control of the breath. We never breathe out completely in speech. Complete exhalation takes place only in breathing exercises. In normal breathing there is some reserve breath remaining in the lungs. The exercises given below will help you to control your breath, as breath control is the keynote of all that is necessary for speaking.

The mass of air breathed in is kept in the lungs. The lungs are inclosed in the region covered by the ribs, and extending upward, they fill the chest cavity except for the space for the heart. While breathing we fill only the upper part of the lungs with air, but for speaking and singing it is necessary to fill the lower part of the lungs. This is reached with the help of the diaphragm.

The diaphragm is a large muscular membrane lying just above the waist line. It forms the floor of the chest cavity and in

correct breathing increases its capacity, filling the lower part of the lungs with air as well. That is 'deep breathing', so necessary for correct speaking. To master it you should do the following exercises properly every day for two weeks until the normal capacity of the lungs has been reached. Make progress slowly.

#### EXERCISES ON DEVELOPING DEEP BREATHING

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1. [This exercise should be taken every morning and evening before an open window.] Stand straight with your hands on hips and shoulders back and down. Close the mouth. Now draw a slow full breath through the nose. You will feel that the lungs are full. Hold your breath counting mentally "one", "two", "three"; then exhale slowly and completely. When you breathe in deeply you see the expansion at the waist line first, then of the middle part of the lungs and at last in the upper part of the chest. When you breathe out you relax the diaphragm first (a movement which lessens the size of the waist line), then the lower ribs, and lastly let the chest sink.

Count "one", "two", "three" again and repeat the exercise.

If you find it difficult to hold your breath between breathing in and out, start by counting "one". The maximum number to count between should be "five", the maximum number of breaths is "ten".

2. While walking slowly somewhere (when you are not in a hurry) breathe in rhythmically with your steps. Inhale during three steps, hold your breath for three other steps, now exhale during three more steps, hold for another three steps. Continue doing the exercise as long as you feel no strain. If it is difficult to hold the breath for "three" at the beginning start with "one" or "two".

3. [This is all excellent exercise for speakers.] Stand at the end of a long room and try to hit the opposite wall with each word you read. Keep the pitch of the voice low and count slowly.

Stand erect with your hands on the hips. Take a full breath through the mouth, count "one", while breathing out count "one", "two". Breathe in through the mouth again counting "one", "two", "three". Breathe out through the mouth, count

"one", "two", "three", "four". Continue in this way until you count "ten". Be sure not to allow any breath to escape between counts. Repeat the exercise during the first week. For the second week reach 15 in counting, for the third week reach 20. If you find it quite hard for you to count 10, begin with counting 5.

4. [This exercise is also meant to develop your ability to control your "deep breathing".] Choose a long paragraph from a Russian book. Take a deep breath and begin reading the paragraph without stopping at punctuation marks. Read as many words as possible in one breath. Now mark the place where you have stopped and continue reading. Mark the next place you have stopped and so on until you come to the end of the whole paragraph. Read fairly loudly and at a normal speed.

Take the same paragraph each day for a week and gradually you will be able to speak a greater number of words with each breath.

5. [You may move on to this exercise only after you have reached good results with the previous ones. This exercise is meant to develop the ability to obtain the volume of the voice without raising its pitch.] Compose a list of words (of not more than two syllables). Standing in a long room about a meter from the farthest wall pronounce one of the words distinctly and within an ordinary conversational pitch of voice.

Now walk back two meters and read the same word in exactly the same pitch but increase the volume to cover the additional distance. Move back two meters and repeat the word again, this time with more force and more volume, but be careful to keep the same conversational pitch. Continue moving back and doing the exercise till you stand with your back against the wall.

Do not make haste while working at the exercises. Slow growth is permanent growth.

Now that you have achieved pretty fair results with the breathing exercises you may begin working at developing your active organs of speech.

Learners of English must be aware of the fact that each language is characterized by its own peculiar way of articulation. They should study the descriptions of English vowels and consonants very carefully because what seems a quite small difference may in fact be very important in recognizing and producing an

English sound correctly, and the small difference in the movement of the speech organs may make the main difference between the English and Russian sounds, thus:

(1) English voiceless consonants are produced more energetically than the Russian ones; the voiceless [p, t, k] are pronounced with aspiration (a slight puff of breath at the end of the articulation of the sounds).

(2) Forelingual consonants in English are produced with the tip of the tongue (apical articulation) *on the teeth ridge* while the similar Russian consonants have dorsal articulation, i. e. they are pronounced with the blade of the tongue *on the teeth*, cf [t — т] in *tip — тип*; [n — н] in *net — нет*.

(3) The English do not move their lips with much energy; the lips are never very far apart or spread very much; they are not very rounded or protruded as for some Russian sounds, cf [ʊ — y] in *put — nyug*.

(4) English vowels are grouped not only according to the quality but also according to their quantity into long and short.

(5) Some vowels ([i, u:] and the diphthongs) are characterized by a gliding articulation from one vowel element to another, while in Russian no diphthongs could be found, cf *eye* [ai] (one vowel) — *aü* [aj] (two vowels).

(6) There are back open vowels in English while in Russian low position of the tongue is associated only with central vowel [a].

So the next important step before studying English sounds in detail is to master the work of your articulating organs of speech. The following exercises deal with articulation of sounds. For this purpose, take a mirror, put it in front of you that you can properly see your face. Now begin doing the exercises.

## ARTICULATION EXERCISES

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### I. Exercises for the Opening of the Mouth

1. (a) Keep the mouth closed with the lips pressed together (Fig. 2).
- (b) Drop the lower jaw as low as possible. The mouth should be wide open (Fig. 3).

- (c) Come back to the (a)-position.
  - (d) Continue practising the exercise counting "two" (positions b, a).
2. (a) Keep the mouth closed with the lips pressed together.
  - (b) Open the mouth as wide as one third of the opening (Fig. 4).
  - (c) Open the mouth even one third wider. The separation of the jaws is considerable (Fig. 5).
  - (d) Drop the lower jaw as low as you can so that the opening of the mouth could be the widest (see Fig. 3).
  - (e) Come back to the (a)-position.
  - (f) Continue doing this exercise counting "four" (positions b, c, d, a).



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

3. (a) Open the mouth as wide as possible.
  - (b) Close the mouth gradually in three equal times.
  - (c) Practise the exercise counting "four" (see Figs. 3, 5, 4, 2).
4. (a) Keep the mouth closed with the lips pressed together.
  - (b) Push the lower jaw forward.
  - (c) Come back to the (a)-position.
  - (d) Continue doing the exercise counting "two" (positions b, a).
5. (a) Keep the mouth closed with the lips pressed together.
  - (b) Push the lower jaw to the left.
  - (c) Now push it to the right.
  - (d) Continue practising the exercise counting "two" (positions b, c).

## II. Exercises for the Lips

1. (a) Keep your lips pressed together.
- (b) Now open the mouth. The lips should be in their neutral position (Fig. 6).

- (c) Come back to the (a)-position. Pronounce energetically [м, м, м].
  - (d) Continue doing the exercise counting "two" (positions b, a).
2. (a) Keep your lips pressed together.
- (b) Open the mouth, so that the lips should be in their neutral position (see Fig. 6).
  - (c) Now round the lips (Fig. 7).
  - (d) Come back to the (a)-position.
  - (e) Continue practising the exercise counting "three" (see Figs. 2, 6, 7). Remember that the second position of the lips is neutral, the third is well rounded.



Fig 6.



Fig. 7

3. (a) Press the lips, then make them neutral. Now round them.
- (b) Now slightly protrude the lips as for the Russian sound [y].
  - (c) Take the position of the lips pressed together.
  - (d) Continue practising the exercise counting "four" (see Figs. 2, 6, 7 and position b).
- Use the mirror to make sure that the lips change from a neutral to a rounded position.
4. (a) Press the lips together.
- (b) Spread the lips giving a smile without showing the teeth.
  - (c) Come back to the position of the lips pressed together.
  - (d) Now spread the lips giving a smile and showing your teeth.
  - (e) Come back to the position of the lips pressed together.
  - (f) Alternate these positions of the lips counting "four" (positions b, a, d, a).
5. (a) Press the lips together.
- (b) Spread the lips showing the upper teeth.
  - (c) Protrude the lips.
  - (d) Spread the lips again showing the upper teeth.
  - (e) Continue doing the exercise counting "two". Practise the exercise energetically.



6. (a) Press the lips together.  
 (b) Draw the lower lip inward and slightly upwards to touch the upper front teeth. Keep the upper lip out of the way altogether.  
 (c) Come back to the position of the lips pressed together.  
 (d) Continue doing the exercise counting "two".

7. (a) Take a deep breath.  
 (b) Repeat the 6b position.  
 (c) Give a strong breath out, pronouncing the sound [f].  
 Concentrate on the strong long friction (Fig. 8).  
 (d) Practise the exercise several times.

8. (a) Press the lips together.  
 (b) Move the upper lip upwards and the lower lip downwards to show the teeth.  
 (c) Come back to the position of the lips pressed together.  
 (d) Continue practising the exercise counting "two" (positions b, a).

9. (a) Press the lips together.  
 (b) Keeping in mind the position of the lips for [v — w] practise the exercise counting "two" (see Figs. 8, 9).



voice  
Fig. 8.



voice  
Fig. 9.

- (c) Now alternate the position of the lips from rounded to spread (Figs. 10, 11), from spread to rounded (see Figs. 10, 11).  
 (d) Continue doing the exercise.



Fig. 10.



Fig. 11.

10. (a) Take a thin sheet of paper and put it before your lips (Fig. 12, a).  
(b) Press the lips together.  
(c) Push air through the mouth as strongly as possible, pronouncing the sound [p]. Make the sheet vibrate (Fig. 12, b).  
(d) Practise doing the exercise several times.



a)



b)

Fig. 12.

### III. Exercises for the Tongue

1. (a) Open the mouth so that the separation of the jaws could be considerable and you could see the tongue.  
(b) Put the tip of the tongue against the lower teeth (Fig. 13, a).



a)



b)



c)

Fig. 13.

- (c) Now press it against the upper teeth (Fig. 13, *b*).  
 (d) Continue doing the exercise counting "two" (positions a, b).
2. (a) The position of the mouth is wide open, so that you can see the tongue.  
 (b) Put the tip of the tongue close to the edge of the upper teeth or even project it very slightly between the teeth (Fig. 14).  
 (c) Draw the tip backwards.  
 (d) Continue practising the exercise counting "two" (positions b, c).
3. (a) The mouth is wide open.  
 (b) Put the tip of the tongue very close to the edge of the teeth and blow the air out.  
 (c) Practise the exercise several times.
4. (a) The mouth is wide open.  
 (b) Put the tip of the tongue to the inner side of the upper teeth (see Fig. 13, *b*).  
 (c) Then touch the teeth ridge with the tip of the tongue (Fig. 13, *c*).  
 (d) Come back to the position with the tip of the tongue against the inner side of the upper teeth.  
 (e) Continue doing the exercise counting "two" (positions c, b).



Fig. 14.



Fig. 15.

5. (a) The mouth is wide open.  
 (b) Put the blade of the tongue on the teeth ridge.  
 (c) Push the air through the mouth very quickly so that the strong friction is heard.  
 (d) Practise the exercise several times alternating strong and weak friction.

6. (a) The mouth is wide open.  
 (b) Put the tip of the tongue to the inner side of the upper teeth (see Fig. 13, b).  
 (c) Now press the tip to the teeth ridge (see Fig. 15).  
 (d) Then press the tip of the tongue to the back of the teeth ridge.  
 (e) Come back to the (b)-position, with the tip of the tongue against the inner side of the upper teeth.  
 (f) Continue practising the exercise counting "three" (positions c, d, b). Use the mirror. Be careful to do the exercise only with the tip of the tongue.
7. (a) The mouth is wide open.  
 (b) Put the tip of the tongue on the teeth ridge.  
 (c) Beat the tip of the tongue against the teeth ridge.  
 (d) Practise the exercise several times.
8. (a) The mouth is wide open.  
 (b) Hit the tip of the tongue against the left cheek.  
 (c) Now hit the tip of the tongue against the right cheek.  
 (d) Continue doing the exercise counting "two" (positions b, c).
9. (a) The mouth is wide open.  
 (b) Put the tip of the tongue against the teeth ridge.  
 (c) Now place the tip of the tongue against the lower teeth.  
 (d) Hit the tip against the right cheek.  
 (e) Now hit the tongue-tip against the left cheek.  
 (f) Alternate the positions counting "four" (positions b, c, d, e).
10. (a) The mouth is wide open.  
 (b) Show your tongue a little and say "Ah".  
 (c) Now draw the tongue back horizontally and say "Ah" again.  
 (d) Alternate these horizontal movements of the tongue counting "two" (positions b, c).
11. (a) The mouth is wide open.  
 (b) Now say [a], with the tip of the tongue pressed to the lower teeth.  
 (c) Then say [и]. The position of the tip of the tongue is the same. The separation of the jaws is smaller. Mind the vertical movement of the tongue.  
 (d) Alternate these vertical positions of the tongue counting "two" (positions b, c).

#### IV. Exercises for the Soft Palate

1. (a) Take a mirror, turn your back to the light, open the mouth wide, keep the tongue as low as possible and say "Ah", as if the doctor wanted to examine your throat. Mind that the soft palate is raised closing the nasal cavity. The air stream goes through the mouth.  
(b) Keeping the mouth in this position breathe in and out through the mouth.  
(c) Alternate the air effort while breathing out now making it strong now very slight.
2. (a) The mouth is wide open.  
(b) Now push the air through the nose. You will see and feel a contact between the tongue and the soft palate which is lowered now and closes the mouth cavity. The air goes through the nose.  
(c) Go on breathing in and out through the nose with your mouth open.
3. (a) Press the lips together and push the air through the nose. The soft palate now is lowered letting the air into the nasal cavity.  
(b) Breathe in and out through the nose with your lips pressed.  
(c) Now pronounce the sound [м], keeping the lips pressed together.

# Part Two

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## The Sounds of Speech

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### Chapter I. SOUNDS AND PHONEMES

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Speech sounds are grouped into language units called *phonemes*. A phoneme may be thought of as the smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning.

The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning, eg:

pie — tie		Are you fond of this cut?
	<i>or</i>	
lot — lit		Are you fond of this cart?

The phoneme is realized in speech in the material form of speech sounds of different type. Various speech realizations of the phoneme are called its *allophones*. The difference between the allophones of the same phoneme is due to their position in various phonetic contexts. For example, the consonant [d] in the isolated position as well as in such a sound sequence as [dɒt] is a lenis voiced stop articulated with the tip of the tongue against the teeth ridge. In the position before an interdental constrictive [θ] as in *breadth* it is formed with the tip of the tongue against the upper teeth, when [d] is followed by the post-alveolar [r] as in *dry* the tip of the tongue is placed behind the teeth ridge.

The list of the allophones of the phoneme [d] might continue. Nevertheless all the allophones of the phoneme [d] have a few articulatory features in common. All of them are forelingual lenis stops. If any of these features is modified the meaning of the word is either changed or destroyed accordingly. In case the forelingual articulation is changed for the labial one the word *dot* is modified into *pot*. Those articulatory features which are common to all the allophones of the same phoneme and are capable of differentiating the meaning are called *distinctive*.

Allophones of the same phoneme never occur in the same phonetic context. They cannot differentiate the meaning since there is no mutual opposition possible in this case. Such speech sounds are grouped into a phoneme and function as a language unit opposed to other language units, i. e. phonemes.

In teaching English pronunciation we must certainly begin with that allophone of the phoneme which is not modified in various phonetic circumstances (*the principal allophone*). But other allophones which frequently occur in speech and differ quite obviously deserve our attention as well (*the subsidiary allophones*). Therefore, for instance, when teaching the articulation of the phoneme [d] one must not ignore the changes in the place of articulation, in the character of plosion and other important modifications which affect the allophones of this phoneme. All allophones of the same phoneme are indicated by the same symbol.

## VOWELS AND CONSONANTS

The organs of speech are capable of uttering many different kinds of sounds. From the practical point of view it is convenient to distinguish two types of speech sounds: vowels and consonants. *Vowels* are voiced sounds produced without any obstruction in the supra-glottal cavities and consequently have no noise component. In the articulation of *consonants* a kind of noise producing obstruction is formed in the supra-glottal cavities. Such sounds may be pronounced with or without vocal cords vibration.

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## Chapter II. CONSONANTS

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### PRINCIPLES OF CLASSIFICATION

Consonants are made with air stream that meets an obstruction in the mouth or nasal cavities. That is why in the production of consonant sounds there is a certain degree of noise.

Consonants are the bones of a word and give it its basic shape. English accents differ mainly in vowels, the consonants are more or less the same wherever English is spoken. So if your vowels are not perfect you may still be understood by the listener, but if the consonants are imperfect there may be some misunderstanding.

The sentence "W-l y-- -nv-t- m- t- th- p--t-?" "Will you invite me to the party?" is easy for understanding even if all the vowel letters would be left out. But if we leave all the consonant letters out : "-i- -ou i--i-e -e -o --e -a-y" it is impossible to make any sense out of it. Thus we see that there are good reasons for beginning the course of pronunciation with consonants.

On the articulatory level the consonants change:

1. In the degree of noise.
2. In the manner of articulation.
3. In the place of articulation.

#### 1. THE DEGREE OF NOISE

According to the degree of noise English and Russian consonants are divided into two big classes:

Class **A**. Noise consonants.

Class **B**. Sonorants.

**A**. In the production of **noise consonants** there is a noise component characteristic. Noise consonant sounds vary:

- (1) In the work of the vocal cords,
- (2) in the degree of force of articulation.

[According to the work of the vocal cords they may be voiceless and voiced.

When the vocal cords are brought together and vibrate we hear voice.



**Voiced** consonants are: the English [b, d, g, v, ð, z, ʒ, ʒ]; in Russian [б, б', в, в', г, г', д, д', ж, з, з'].

If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless.

Table 1

**Main Principles of Classification of Consonants**

According to the Degree of Noise	
Class A. Noise Consonants	Class B. Sonorants
Vary: 1. In the manner of articulation. 2. In the place of articulation. 3. In the work of the vocal cords. 4. In the force of articulation.	Vary: 1. In the manner of articulation. 2. In the place of articulation. 3. In the position of the soft palate. 4. In the direction of the air stream.

**Voiceless** consonants are: the English [p, t, k, f, θ, s, ʃ, tʃ, h]; the Russian [п, п', ф, ф', к, к', т, т', ш, ш', ч', ц, х, х'].

Voiced consonants are not fully voiced in all word positions, in word final position, for example, they are partly devoiced.

The degree of noise may vary because of the force of articulation. **Strong** noise consonants are produced with more muscular energy and stronger breath effort. **Weak** noise consonants are produced with a relatively weak breath effort.

Strong noise consonants are: the English [p, t, k, f, θ, s, ʃ, h, tʃ].

Table 2

**Classification of English Noise Consonants According to the Degree of Noise**

Class A. Noise consonants		
	b, d, g, v, ð, z, ʒ, ʒ	p, t, k, f, θ, s, ʃ, tʃ, h
According to the work of the vocal cords	voiced	voiceless
According to the force of articulation	weak (lenis)	strong (fortis)

Weak noise consonants are: the English [b, d, g, v, ð, z, ʒ, ʒ].

English phoneticians call the weak consonants **lenis** and the strong noise consonants **fortis**.

**B. Sonorants (or sonorous consonants)** are made with tone prevailing over noise because of a rather wide air passage. They are: the English [m, n, ŋ, w, l, r, j]; the Russian [м, м', н, н', л, л', р, р'].

## 2. THE MANNER OF ARTICULATION

The manner of articulation of consonants is determined by the type of obstruction. The obstructions may be complete, incomplete and momentary. When the obstruction is complete the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities as in the production of the English [p, b, t, d, k, g, tʃ, dʒ, m, n, ŋ] and the Russian [п, п', б, б', к, к', г, г', ч', ц, м, м', н, н'].

In case of an incomplete obstruction the active organ of speech moves towards the point of articulation and the air stream goes through the narrowing between them as in the production of the English [f, v, s, z, θ, ð, ʃ, ʒ, h, w, l, r, j] and the Russian [ф, ф', в, в', с, с', з, з', ш, ш', х, х', л, л', j]. Momentary obstructions are formed in the production of the Russian sonorants [p, p'] when the tip of the tongue taps quickly several times against the teeth ridge.

According to the manner of articulation consonants may be of four groups:

1. Occlusive.
2. Constrictive.
3. Occlusive-constrictive (affricates).
4. Rolled.

1. **Occlusive** consonants are sounds in the production which the air stream meets a complete obstruction in mouth. Occlusive noise consonants are called *stops* because the breath is completely stopped at some point articulation and then it is released with a slight explosion, that is why, they are also called *plosives*. According to the work of the vocal cords stops may be *voiced* and *voiceless*.

Occlusive voiced consonants are: the English [b, d, g] and the Russian [б, б', д, д', г, г'].

Occlusive voiceless consonants are: the English [p, t, k] and the Russian [п, п', т, т', к, к'].

According to the force of articulation English voiced stops are weak (*lenis*), voiceless are strong (*fortis*).

The particular quality of a sonorant depends on the position of the soft palate. **Occlusive sonorants** are also made with a complete obstruction but the soft palate is lowered and the air stream escapes through the nose, so they are *nasal*.

The English occlusive nasal sonorants: [m, n, ŋ].

The Russian occlusive nasal sonorants: [м, м', н, н'].

2. **Constrictive** consonants are those in the production of which the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted. Both noise consonants and sonorants may be constrictive.

Constrictive noise consonants are called *fricatives*, i. e. the consonant sounds in the articulation of which the air passage is constricted and the air escapes through the narrowing with friction.

The English fricatives: [f, v, θ, ð, s, z, ʃ, ʒ, h]; the Russian fricatives: [ф, ф', в, в', с, с', з, з', ш, ш', ж, ж, х, х'].

Fricatives may also differ:

In the work of the vocal cords.

In the degree of force of articulation.

According to the work of the vocal cords they may be *voiced* and *voiceless*.

The English voiced fricatives: [v, ð, z, ʒ]; the Russian voiced fricatives: [в, в', з, з', ж].

The English voiceless fricatives: [f, θ, s, ʃ, h]; the Russian voiceless fricatives: [ф, ф', с, с', ш, ш', х, х'].

According to the force of articulation voiced consonants are *weak* (*lenis*), voiceless consonants are *strong* (*fortis*).

**Constrictive sonorants** are also made with an incomplete obstruction but with a rather wide air passage; so tone prevails over noise.

The English constrictive sonorants: [w, r, l, j]; the Russian constrictive sonorants: [р, р', л, л', j].

They are all *oral*, because in their production the soft palate is raised.

3. **Occlusive-constrictive** consonants or **affricates** are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction. There are only two occlusive-constrictives in English: [tʃ, dʒ] and in Russian [ч', ʃ]. The English [dʒ] is voiced (in certain positions) and weak (*lenis*); [tʃ] is voiceless and strong (*fortis*).

Table 3

**Classification of the English Noise Consonants and Sonorants According to the Manner of Articulation**

Noise Consonants			Sonorants	
Occlusive stops (plosives)	Constrictive fricatives	Occlusive-constrictive (affricates)	Occlusive	Constrictive
p, b t, d k, g	f, v θ, ð s, z ʃ, ʒ h	tʃ, dʒ	m n ŋ	w l r j

Affricates are **oral** according to the position of the soft palate.

4. **Rolled** consonants are sounds pronounced with periodical momentary obstructions when the tip of the tongue taps quickly several times against the teeth ridge and vibrates in the air stream. They are the Russian [p, p'].

### 3. THE PLACE OF ARTICULATION

The place of articulation is determined by the active organ of speech against the point of articulation. There may be one place of articulation or focus, or two places of articulation or foci when active organs of speech contact with two points of articulation. In the first case consonants are called *u n i c e n t r a l*, in the second they are *b i c e n t r a l*.

Russian palatalized consonants are bicentral as the front part of the tongue is raised towards the hard palate, forming a front secondary focus and thus palatalizing the consonants.

The Russian palatalized consonants [п', б', ф', в', к', г', т', д', с', з', р', м', н', л', х', ч', ш'].

The English fricatives [ʃ, ʒ] and affricates [tʃ, dʒ] are also bicentral, being articulated with the front part of the tongue raised towards the hard palate. This secondary focus is front (the primary focus is formed by the tip of the tongue against the teeth ridge).

The English bicentral sonorants [w] and the dark [ɰ] have the back secondary focus because the back part of the tongue is slightly raised towards the soft palate.

According to the **position of the active organ of speech**

against the point of articulation (i. e. the place of articulation) consonants may be:

1. Labial.
2. Lingual.
3. Glottal.

1. **Labial** consonants are made by the lips. They may be bilabial and labio-dental. Bilabial consonants are produced when both lips are active. They are: the English [p, b, m, w]; and the Russian [п, п', б, б', м, м'].

Labio-dental consonants are articulated with the lower lip against the edge of the upper teeth. They are the English [f, v] and the Russian [ф, ф', в, в'].

2. **Lingual** consonants are classified into forelingual, mediolingual and backlingual.

*Forelingual* consonants are articulated with the tip or the blade of the tongue. They differ in the position of the tip of the tongue. According to its work they may be:

*apical*, if the tip of the tongue is active as in the case of the English [t, d, s, z, ʃ, ʒ, θ, ð, ʒ, ʒ, n, l].

*dorsal*, if the blade of the tongue takes part in the articulation, the tip being passive and lowered as in the case of the Russian [т, т', д, д', н, н', с, с', з, з', ч', ч']; in English there are no dorsal consonants;

*caucuminal*, if the tip of the tongue is at the back part of the teeth ridge, but a depression is formed in the blade of the tongue as in the case of the English [r] and the Russian [р, р'].

According to the **place of obstruction** forelingual consonants may be:

- Interdental.
- Dental.
- Alveolar.
- Post-alveolar.
- Palato-alveolar.

*Interdental* consonants or interdentals are made with the tip of the tongue projected between the teeth: the English [θ, ð]. There are no interdental consonants in Russian.

*Dental* consonants or dentals are produced with the blade of the tongue against the upper teeth: the Russian [т, т', д, д', с, с', з, з', ч, ч, л, л'].

Alveolar consonants or alveolars are articulated with the tip against the upper teeth ridge: the English [t, d, s, z, n, l].

Table 4

The Classification of English and Russian Forelingual Consonants According to the Position of the Tip of the Tongue

Apical		Dorsal		Cacuminal	
English	Russian	English	Russian	English	Russian
t, d	т	—	т, д	г	п
s, z	т'		т', д'		п'
θ, ð	ш, ж		с, з		
ʃ, ʒ	ш'		с', з'		
ç, ʝ			ч'		
n			ц		
l			н		
			н'		

Post-alveolar consonants or post-alveolars are made when the tip or the blade of the tongue is against the back part of the teeth ridge or just behind it: the English [r]; the Russian [p, p'].

Palato-alveolar consonants or palato-alveolars are made with the tip or the blade of the tongue against the teeth ridge and the front part of the tongue raised towards the hard palate, thus having two places of articulation or foci (front secondary focus); both narrowings are flat: the English [ʃ, ç, ʒ, ʝ]; the Russian [ш, ш', ж, ч'].

Table 5

The Classification of English Consonants According to the Place of Articulation

Labial		Lingual						Glottal
Bilabial	Labiodental	Forelingual				Medio-lingual	Back-lingual	
		inter-dental	alveolar	post-alveolar	palato-alveolar	palatal	velar	
p, b	f, v	θ	t, d	r	ʃ, ʒ	j	k, g	h
m		s, z			ç, ʝ	ŋ		
w		n						
		l						

*Mediolingual* consonants are produced with the front part of the tongue. They are always palatal.

Palatal consonants or palatals are made with the front part of the tongue raised high to the hard palate: the English [j]; the Russian [j].

*Backlingual* consonants are also called *velar*, because they are produced with the back part of the tongue raised towards the soft palate (Lat. *velum*). They are: the English [k, g, ŋ]; the Russian [к, к', г, г', х, х'].

3. The **glottal** consonant [h] is articulated in the glottis. There are no glottal consonants in Russian.

#### QUESTIONS AND TASKS

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1. What is a consonant sound?
2. How do the consonants change on the articulatory level?
3. What are the two consonant classes according to the degree of noise?
4. What is the function of the vocal cords in the production of voiced and voiceless noise consonants?
5. How does the degree of noise vary because of the force of articulation?
6. What is a sonorant? State the difference between sonorants and noise consonants.
7. How does the position of the soft palate determine the quality of a sonorant?
8. Define every type of obstruction.
9. What are the four groups of consonants according to the manner of articulation?
10. What consonant sounds are called 'occlusive'?
11. Why are plosives called 'stops'?
12. What consonant sounds are called 'constrictive'? What is the difference between occlusives and constrictives?
13. How else are constrictive noise consonants called and why?
14. How do the fricatives vary in the work of the vocal cords and in the degree of force of articulation?
15. How are the constrictive sonorants made?
16. What consonant sounds are occlusive-constrictive?

17. How are the Russian rolled consonants [p, p'] produced?
18. Enumerate the consonant groups according to the place of articulation.
19. How are the forelingual consonants classified according to the work of the tip of the tongue?
20. How do the forelingual consonants differ according to the place of obstruction?

## CLASS A. NOISE CONSONANTS

### OCCLUSIVE NOISE CONSONANTS (STOPS)

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Occlusive noise consonants comprise three pairs: [p, b; t, d; k, g].

They are occlusive because a complete obstruction to the stream of air is formed, they are stops because the breath is stopped at some point of articulation and then released with an explosion that is why they are also called plosives.

*Note:* Since there is only one focus of articulation, the stops are unicentral pronounced with a flat narrowing.

**Place of Articulation.** Stops are bilabial [p, b], produced with both lips pressed together; forelingual, apical alveolar [t, d], produced with the tip of the tongue against the teeth ridge; backlingual, velar [k, g], produced with the back part of the tongue against the soft palate.

**Force of Articulation.** [p, t, k] are strong or fortis as they are pronounced with more muscular energy and a stronger breath effort than [b, d, g] which are weak or lenis.

**Voicing.** [b, d, g] may be fully voiced in word initial position before a vowel as in *bag, dog, got* or in intervocalic positions as in *rubber, leader, eager*. In these cases the vocal cords are drawn together and vibrate.

In word final position they are partly devoiced: [b, d, g] as in *rob* [rɒb], *bed* [bed], *log* [lɒg]. [p, t, k] are voiceless as the vocal cords are kept apart and do not vibrate.

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\* For changes in connected speech see Chapter III.



English and Russian Consonants

According to the degree of noise		Noise Consonants						Sonorants		
		Occlusive plosives		Constrictive		Occlusive constrictive		Occlusive	Constrictive	Rolled
According to the manner of articulation		Voiced	Voiceless	Voiced	Voiceless	Voiced	Voiceless			
According to the work of the vocal cords		weak (lenis)	strong (fortis)	weak (lenis)	strong (fortis)	weak (lenis)	strong (fortis)			
According to the force of articulation		2	3	4	5	6	7	8	9	10
According to the place of articulation	Labial	b, б'	p, п, п'					m, м, м'	w	
		bilabial								
	Lingual	labio-dental		v, в, в'	f, ф, ф'					
		fore-lingual			θ					
	inter-dental									
	dental	apical							Λ, Λ'	
		dorsal	τ, τ'	з, з'	c, c'	ц				
	alveolar	d	t	z	s			n	l	

Table 6,  
continued

According to the place of articulation	1				2	3	4	5	6	7	8	9	10
	Lingual	fore-lingual	post-alveolar	cacuminal									
to the place of articulation		palato-alveolar	apical			ʃ	ʃ		ʃʂ	ʃʂ		r	p, p'
			dorsal			ʂ	ʂ						
to the place of articulation		mediolingual	palatal			ж						ј	ј
		backlingual	velar		g г, г'	к к, к'						ŋ	
		Glottal					h						
		According to the position of the soft palate						Oral			Nasal	Oral	

Note: Russian consonants are not classified as 'weak' and 'strong'.

**The Position of the Soft Palate.** Stops are oral, because the soft palate is raised and the air goes through the mouth.

**Aspiration.** [p, t, k] in initial position in a stressed syllable are accompanied by aspiration, i. e. a strong puff of breath in a voiceless interval after the explosion of [p, t, k] before a vowel. The Russian [п, т, к] are produced with less energy, therefore no aspiration accompanies their pronunciation. Aspiration is very strong before a long vowel or a diphthong as in *port, talk, cart, poke, take, Kate*; it is weaker before a short vowel as in *pit, top, cut*. It is less noticeable before an unstressed vowel, as in *proper, porter, poker* or in final positions (i. e. preceding silence) as in *lip, put, cook*. If stops are preceded by [s] there is hardly any aspiration at all as in *speech, stop, school*.

**Length of Preceding Vowels.** Vowels closed by strong (fortis) stops are shorter than those followed by weak (lenis) ones, cf *rib — rip, feed — feet, bag — back*.

**Palatalization.** English stops are not palatalized, but before front, close or mid-open vowels they are a bit clearer than before back vowels, cf *part — Pete, top — tip, door — day*.

Russian students of English sometimes palatalize consonants before front and mixed vowels [i, ɪ, e, æ, ɜ:] because of the habit of doing so in the native language. In Russian there is a palatalized consonant series before front high and mid-open vowels. In their articulation the front part of the tongue is raised to the hard palate, forming a front secondary focus thus palatalizing them, cf *мья — мья*. Learners of English also raise the front part of the tongue pronouncing the English consonants before these vowels. To avoid this they must remember that the front part of the tongue should be raised only when the articulation of the consonant is accomplished.

Table 7

English Stops

According to the place of articulation / According to the force of articulation	Bilabial	Forelingual apical alveolar	Backlingual velar
Strong (fortis) voiceless aspirated	p	t	k
Weak (lenis) voiced (in word final position partly devoiced) non-aspirated	b	d	g

[p, b] occur in word initial, word medial and word final positions.  
 [p] spelt "p" as in *pin, pane, capable, lip*.  
 [b] spelt "b, bb" as in *big, rubber, sob*.

**Definition.** [p, b] are occlusive, plosive, bilabial; [p] is strong and voiceless, [b] is weak and voiced, in final position it is partly devoiced.

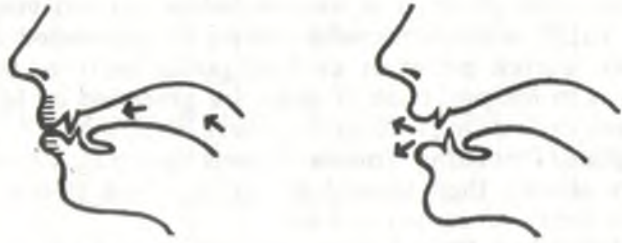


Fig. 16.



Fig. 17.

voice

**Articulation.** 1. The lips are firmly kept together.

2. The soft palate is raised and the air coming into the mouth stops for some time and then breaks the obstruction with a slight explosion.

3. The vocal cords do not vibrate when [p] is produced. For [b] they are tense kept together and vibrate when [b] occurs before vowels or in intervocalic positions, eg *begin, rubber*.

4. The breath effort is very strong for [p], for [b] it is weak.

**Recommendations.** 1. Start with Articulation Exercise II, 10.

2. Press your lips together and push the air through the mouth breaking the obstruction made by the lips.

3. Make the sound [p] strong and aspirated. It means there is a little puff of breath, i.e. a slight [h] sound just after the explosion, eg [p<sup>h</sup>a:t, p<sup>h</sup>eɪ, p<sup>h</sup>ɔ:k].

**Allophones**. The partially devoiced weak [b] occurs in word final positions, eg *cab, rib*.

**Comparison with the Russian [п, б, п', б']**. The Russian consonants [п, б] are mainly pronounced in the same way, but the lips are not so tense as for the English [p, b]. The Russian [п] is not aspirated. In word final positions only [п] is heard, eg *губ, руб*, while the English [b] is partially devoiced, cf *клуб — club*.

The palatalized Russian consonants [п', б'] are formed with the front secondary focus, i. e. the front part of the tongue is raised to the hard palate. The oppositions of the Russian sounds [п — п', б — б'] may distinguish the meaning of words, eg *баки — бяки, об — Обь*.

**Possible Mistakes**. 1. Russian learners of English often replace the English [p, b] by the Russian [п, б]. This is a phonetic mistake. To avoid it the lips for the English consonants should be pressed together more energetically. When [p] is pronounced care should be taken to make it strong and aspirated.

2. Russian students can easily palatalize [p, b] before front or mixed close and mid-open vowels. This is also a phonetic mistake. One must be careful to raise the front part of the tongue to the hard palate only after the articulation of [p, b] is accomplished.

3. If Russians fully voice [b] in word final positions they should take care to make the sound rather weak. The mistake is phonetic.

4. To avoid the complete devoicing of the final [b] (a phonological mistake) care should be taken to make the sound partially voiced but still rather weak.

Word contrast practice is very useful here to show the difference in meaning:

*rip — rib, cap — cab, rope — robe, tap — tab*

[t, d] occur in word initial, word medial and word final positions

[t] — spelt "t, tt, th, ed", eg *take, attend, Thomas, jumped, put*

[d] — spelt "d, dd", eg *dog, date, middle, leader, mad, raised*

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\* For most subsidiary allophones see Chapters "Modification of Sounds in Connected Speech".



Fig. 18.



Fig. 19.

**Definition.** [t, d] are occlusive, plosive, forelingual, apical, alveolar; [t] is strong and voiceless, [d] is weak and voiced, in final position it is partly devoiced.

**Articulation.** 1. The complete obstruction is made by the tip of the tongue firmly pressed against the middle of the alveolar ridge.

2. The soft palate is raised and the air coming into the mouth is trapped for a short time. Then it breaks the obstruction with a slight explosion.

3. The vocal cords do not vibrate when [t] is formed. For [d] they are drawn together and vibrate when it occurs before vowels or in intervocal positions, eg *done*, *ladder*.

4. The breath effort for [t] is very strong, for [d] it is weak.

**Recommendations.** 1. Start with Articulation Exercises II, 10; III, 6—9.

2. Put the tip of the tongue (not the blade) against the alveolar ridge and push the air through the mouth breaking the obstruction.

3. Make the sound [t] strong and aspirated, eg *too, tart, toy*.

**Allophones.** The partially devoiced weak [d] occurs in word final positions, eg *nod, sad*.

**Comparison with the Russian [т, д, т', д'].** The Russian consonants [т, д] are produced with the blade of the tongue against the back of the upper teeth. They are dental, while the corresponding English sounds are apical alveolar and the Russian consonant [т] is not aspirated. In word final position only [т] is heard, eg *nyg, cag*, while the final English [d] is partially devoiced, cf *ceg — said*.

The palatalized Russian consonants [т', д'] are formed with the front secondary focus (the front part of the tongue is raised to the hard palate).

The opposition of the Russian sounds [т — т', д — д'] may distinguish the meaning of words, eg *танки — тьянки, тук — тюк, гат (род, пад. мн.) — гать, ток — тёк, томный — тёмный, раг — рать*.

**Possible Mistakes.** 1. Russian students of English sometimes replace the English [t, d] by the corresponding Russian [т, д]. For the English consonants [t, d] the tip (not the blade) of the tongue should be pressed against the alveolar ridge (not the upper teeth). When [t] is pronounced the student should be careful to make it strong and aspirated.

2. In case one palatalizes the English [t, d] it is a phonetic mistake. While pronouncing the [t, d] the front part of the tongue should not be raised to the hard palate.

3. If [d] in word final position is fully voiced it is also a phonetic mistake. To avoid it take care to make the sound rather weak.

4. If [d] in word final position is fully devoiced the mistake is phonological. To get rid of it one should remember that the sound is practically voiced but still rather weak.

The word contrast practice is useful here:

*bet — bed, sight — side, late — laid*

*heart — hard, set — said, brought — broad*

[k, g] occur in word initial, word medial and word final positions.

[k] — spelt "k; c; cc + a, o, u; qu; ch", eg *kite, card, accord, conquer, stomach*

[g] — spelt "g; gg; gh; gu", eg *garden, giggle, ghost, guard*



Fig. 20



Fig. 21

**Definition.** [k, g] are occlusive, plosive, backlingual, velar; [k] is strong and voiceless, [g] is weak and voiced, in final position it is partly devoiced.

**Articulation.** 1. The back of the tongue makes a firm contact with the soft palate.

2. The soft palate is raised. The air coming from the lungs is trapped for a short time and then breaks the obstruction with a slight explosion.

3. The vocal cords do not vibrate for [k]. When [g] is produced they are drawn together and vibrate.

4. The breath effort for [k] is very strong, for [g] it is weak.

**Recommendations.** 1. Start with Articulation Exercises II, 10; III, 10, 11; IV, 1, 2.

2. Raise the back of the tongue to the soft palate so that you can feel a firm contact of them. Push the air from the lungs breaking the obstruction with a slight popping noise.

3. Make the sound [k] strong and aspirated, eg *cool, calm*.

**Allophones.** The partially devoiced weak [g] occurs in word final positions, eg *dog, vague*.



**Comparison with the Russian [κ, ρ, κ', ρ'].** The Russian consonants [κ, ρ] are produced in a similar way, but the breath effort for the Russian [κ] is not so strong as for the English [k] which is aspirated. In word final position only [k] is heard, eg *λυρ, μαρ*, while the English [g] in final positions is partially devoiced, cf *gor* — *dog, διαλογ* — *dialogue*.

The palatalized Russian consonants [κ', ρ'] are formed with the front part of the tongue raised to the hard palate, thus making the front secondary focus.

**Possible Mistakes.** 1. Russian learners of English often replace the English [k, g] by the Russian [κ, ρ]. The breath effort for the English [k] should be stronger, the consonant is aspirated.

2. In case they palatalize the English [k, g] they make a phonetic mistake. The front part of the tongue should not be raised to the hard palate.

3. If [g] in word final positions is fully voiced it is a phonetic mistake. To get rid of it make the sound rather weak.

4. To avoid the complete devoicing of the final [g] (which is a phonological mistake) you must keep in mind that it is only partially devoiced but very weak.

Compare the following word contrasts:

*dog* — *dock, bug* — *buck, lag* — *lack*

*log* — *lock, bag* — *back, pig* — *pick*

## QUESTIONS AND TASKS

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1. Why are the occlusive plosive consonants called 'stops'?
2. Define the stops according to the place of articulation.
3. How are stops divided according to the work of the vocal cords and the force of articulation? What are the voiced counterparts of [p, t, k]?
4. How are [b, d, g] pronounced in word final position? How would a Russian student probably pronounce them? Are the mistakes phonetic or phonological?
5. What is aspiration? Are Russian stops aspirated? Suppose a student of English makes [p, t, k] non-aspirated. Keeping in mind what you know about aspiration what would you tell him to do in order to correct the error?
6. How do the voiced and voiceless stops influence the length of preceding vowels?

7. What is palatalization? Why does this mistake occur in the pronunciation of Russian learners of English? In what cases may it occur? What advice regarding palatalization would you give a fellow-student who makes such errors in pronunciation?
8. What articulation exercises would you recommend for the stops [p, b, t, d, k, g] regarding their plosive articulation?
9. Suppose a fellow-student pronounces the Russian [ɾ] instead of the English [t]. Is the mistake phonetic or phonological? Keeping in mind what you know about the English [t] tell him how to change the articulation.
10. What is the difference between the two consonants [b] in the word *bob*?
11. If a student of English substitutes the English [d] by the Russian [ɗ], does he make a phonetic or a phonological mistake? Can you correct it?
12. What do the consonants [p, t, k] have in common?
13. Think of word pairs illustrating the pronunciation of the final voiceless (voiced) stops.
14. What articulatory features of the opposed consonants make the meaning of the following words different? rip — rib, tear — dear, pick — pig, park — bark, seat — sead, card — guard.
15. Suppose your fellow-student pronounces the Russian [ɾ] instead of the English [t]. Why can we call this mistake phonetic?

#### CONSTRUCTIVE FRICATIVE CONSONANTS (FRICATIVES) \_\_\_\_\_

Constrictive fricative consonants comprise four pairs [f, v; θ, ð; s, z; ʃ, ʒ] and [h].

They are constrictive because the air passage is constricted and an incomplete obstruction is formed; they are fricative, because the air passes through the narrowing with audible friction. All the fricatives except [ʃ, ʒ] are unicentral. [ʃ, ʒ] are bicentral, because they have two places of articulation or two foci, the second being produced by the front part of the tongue raised towards the hard palate thus forming a front secondary focus.

In the production of fricative consonants the narrowing at the place of articulation is flat. Only when [s, z] are produced it is round.

**Place of Articulation.** [f, v] are labio-dental, produced with the lower lip against the edge of the upper teeth; [θ, ð] are forelingual, apical, interdental, articulated with the tip of the tongue projected between the upper and the lower teeth; [s, z; ʃ, ʒ] are forelingual, apical alveolar, produced with the tip of the tongue against the teeth ridge; [h] is glottal, made in the glottis.

**Force of Articulation.** [f, θ, s, ʃ, h] are strong (fortis); [v, ð, z, ʒ] are weak (lenis).

**Voicing.** [v, ð, z, ʒ] are fully voiced in word initial position before a vowel as in *veal, these, zone, giraffe*, or in an intervocalic position as in *cover, father, bosom*.

In word final position they are partly devoiced as in *love* [lʌv], *with* [wɪð], *rose* [rɔz].

[f, θ, s, ʃ, h] are voiceless, the vocal cords are apart and do not vibrate.

**Position of the Soft Palate.** Fricative consonants are oral, the soft palate is raised and the air escapes through the mouth.

**Length of Preceding Vowels.** Vowels before voiced fricatives are longer than before voiceless ones, eg *leave — leaf; his — hiss*.

**Palatalization.** English fricatives (except [ʃ, ʒ]) are nonpalatalized, only before front close and mid-open vowels they are a bit clearer than before back ones, cf *father — feet, heart — heat, thunder — theme*.

If Russian learners of English palatalize the fricatives they must raise the front part of the tongue only when they pronounce the vowels (front high or mid-open) but not during the production of consonants.

Table 8

English Constrictive Fricative Consonants (Fricatives)

According to the place of articulation According to the force of articulation	Forelingual				Glottal
	Labio-dental	inter-dental	alveolar	palato-alveolar	
Strong (fortis) voiceless	f	θ	s	ʃ	h
Weak (lenis) sometimes voiced	v	ð	z	ʒ	—

- [f, v] occur in word initial, word medial and word final positions.  
 [f] — spelt "f, ff, ph, gh", eg *fat, photo, definite, sniff, enough*  
 [v] — spelt "v, f, ph", eg *vast, cover, brave, of, nephew*



Fig. 22.



Fig. 23.

**Definition.** [f, v] are constrictive fricative, labio-dental; [f] is strong and voiceless, [v] is weak and voiced, in the final position it is partly devoiced.

**Articulation.** 1. The lower lip is very close to the edge of the upper front teeth, thus forming an incomplete obstruction. When the air goes through the narrowing it causes slight friction.

2. For [f] the vocal cords do not vibrate; there may be some vibration accompanying [v] when it occurs in word initial positions as in *vast* or between vowels as in *never, cover, over*.

3. For [f] the air force is very strong.

**Recommendations.** 1. Start with Articulation Exercise II, 5, 6, 7, 9.

2. Put the lower lip close to the edge of the upper front teeth and blow breath between them. For [f] the friction should be strong but not very noisy; for [v] it should be weak.

3. Keep the upper lip out of the way.

**Allophones.** The partially devoiced [v] occurs in word final positions, eg *leave, drive, give*.

**Comparison with the Russian [ф, в, ф', в'].** The Russian [ф, в] are produced in the same way, only [ф] is less fricative, cf *flag, флаг*. In word final position only [ф] is heard, eg *Ростов, актив*.

The Russian palatalized [ф', в'] have the secondary obstruction formed between the raised front part of the tongue and the hard palate, eg *Федя, вездь*.

**Possible Mistakes.** 1. Russian learners of English may carelessly pronounce [w] instead of [v]. This mistake is a phonological one. To avoid it the mirror should be used to make sure that the upper lip is out of the way.

Word contrasts with [v — w] may be useful for practice:

*verse — worse, vet — wet, vim — whim, veal — wheel*

2. The learners sometimes palatalize these consonants before front close or mid-open vowels. It is a phonetic mistake.

Care must be taken not to raise the front part of the tongue to the hard palate during their production.

3. Very often Russians try to pronounce the final [v] as fully voiced or even with a weak sound [ə] following it. They should just remember that the final [v] is weak and short and stop worrying about voicing, eg *halve, prove*.

4. To avoid the complete devoicing of the final [v] sound the students of English must make the friction rather weak. The complete devoicing is a phonological mistake.

The word contrast practice is rather useful to show the difference in meaning:

*live — life, save — safe, of — off, prove — proof*

[θ, ð] occur in word initial, word medial and word final positions.

[θ] — spelt "th", eg *thought, nothing, hearth*

[ð] — spelt "th", eg *they, father, with*

**Definition.** [θ, ð] are constrictive fricative, forelingual, interdental; [θ] is strong and voiceless, [ð] is weak and voiced, in final position it is partly devoiced.



Fig. 24.



Fig. 25.

**Articulation.** 1. The tip of the tongue is either close to the edge of the upper teeth or slightly projected between the teeth.

2. For [θ] the vocal cords do not vibrate, they vibrate for [ð] when it occurs in word initial position, before a vowel or in intervocalic positions, eg *thus, rather*.

3. The air force is very strong for [θ].

**Recommendations.** 1. Start with Articulation Exercises II, 7, 8; III, 2, 3.

2. Put the tip of the tongue close to the edge of the upper teeth or project it very slightly between the teeth, and blow the breath through the narrowing. For [θ] the friction should be as strong as for [f], for [ð] it should be gentle.

3. Keep both lips away from the teeth.

**Allophones.** The partially devoiced [θ̥] occurs in word final positions, eg *breathe, with, bathe*.

**Comparison with the Russian Consonants.** There are no similar sounds in Russian.

**Possible Mistakes.** 1. Learners of English sometimes pronounce [f, v] or [ɸ, β] instead of [θ, ð]. To avoid it the lower lip should be kept out of the way. The mirror might be recommended for observing it.

2. Sometimes [t, d] or [ʈ, ɖ] may be heard instead of [θ, ð]. To get rid of the mistake the tip or the blade of the tongue should not be pressed either against the teeth ridge or the teeth.

3. If [s, z] or [ç, ʒ] are heard remember that the tip should be against the edge of the upper teeth.

4. Russian learners of English often palatalize [θ, ð] before front close or mid-open vowels (a phonetic mistake). To avoid it the front part of the tongue should be kept low during their production.

5. If they make the final [ð] fully voiced or even with a weak sound [ə] after it they should remember that it is weak and short and not worry about voicing, eg *loathe*.

6. To avoid the complete devoicing of the final [ð] (a phonological mistake) one must make the friction rather weak.

The word contrast practice is useful:

*bath — bathe, wreath — breathe, both — clothe, tooth — smooth*

[s, z] occur in word initial, word medial and word final positions.

[s] — spelt "s, ss, c, sc, x", eg *size, science, lacy, hoarse, pass, axe*

[z] — spelt "s, ss, z, zz, x", eg *zero, lazy, roses, scissors, dizzy, exact, mews*



Fig. 26.



Fig. 27.

**Definition.** [s, z] are constrictive fricative, forelingual, apical alveolar, [s] is strong and voiceless, [z] is weak and voiced, in final position it is partially devoiced.

**Articulation.** 1. The tip of the tongue is close to the teeth ridge. The narrowing is round, because of the groove in the blade of the tongue.

2. The teeth are very close together.

3. The vocal cords do not vibrate when [s] is produced. For [z] they vibrate when it occurs before vowels or in intervocalic positions, eg *zone, easy*.

4. The friction for [s] is strong, even stronger than for [θ].

**Recommendations.** 1. Start with Articulation Exercises II, 7; III, 5—9.

2. Put the tip and the blade of the tongue close to the alveolar ridge. The air should hit the tongue at the very centre of the teeth ridge. Push the air through the narrowing very quickly, so that the strong friction is heard. For [z] push it more slowly, so that the friction is weaker. Alternate strong and weak friction for [s — z].

3. Keep the teeth very close together.

**Allophones.** Partially devoiced [z] occurs in word final positions, eg *his, lose*.

**Comparison with the Russian** [с, з, с', з']. The Russian [с, з] are of dorsal dental articulation, i. e. the blade of the tongue is close to the upper teeth, the tip being lowered and passive. [с', з'] are of the same articulation, only the front secondary focus is formed by raising the front part of the tongue towards the hard palate, eg *сag — сядем, сам — сям, сит — сито*.

**Possible Mistakes.** 1. Russian learners of English often pronounce the Russian dorsal dental [c, ʒ] instead of the English apical alveolar [s, z]. To avoid this one must keep strict to the apical articulation and put the tip of the tongue close to the teeth ridge.

2. In the flow of speech [s, z] may be substituted by [θ, ð]. The students should remember that [s, z] are produced with much more friction and keep the tip of the tongue away from the edge of the upper teeth.

3. Russians may palatalize [s, z] before front and mixed close or mid-open vowels. To avoid this, they should accomplish the articulation of the consonants and only then raise the front part of the tongue to produce the following vowel.

4. If [z] in word final position is fully voiced it is a phonetic mistake. To get rid of it care should be taken to make the consonant rather weak.

5. To avoid the complete devoicing of the final [z] (a phonological mistake) one must make the friction weaker.

The word contrast practice is useful:

*said — zed, seal — zeal, racing — raising, loose — lose*

[ʃ, ʒ] occur in word initial, word medial and word final positions.  
[ʃ] — spelt "sh, ch, sch, s, ss, x", eg *shoe, sure, schedule, machine, assure, luxury, dish*

[ʒ] — spelt "si, s, z, ge", eg *vision, measure, seizure, usual, prestige*



Fig. 28.



Fig. 29.



**Definition.** [ʃ, ʒ] are constrictive fricative, forelingual, apical, palate-alveolar, bicentral; [ʃ] is strong and voiceless, [ʒ] is weak and voiced, in final position it is partially devoiced.

**Articulation.** 1. The tip of the tongue is close to the back part of the teeth ridge forming a flat narrowing.

2. The front part of the tongue is raised towards the hard palate, forming the front secondary focus, thus palatalizing the sounds.

3. The lips are neutral or slightly rounded.

4. The vocal cords do not vibrate when [ʃ] is pronounced, for [ʒ] they vibrate when it occurs before vowels, eg *pleasure*.

**Recommendations.** 1. Start with Articulation exercises II, 7; III, 5—9.

2. Start from [s], then put the tip of the tongue a bit backwards. Draw the breath inwards to check that the tip is in the right place. Keep this position and then raise the rest of the tongue to say the vowel [ɪ], slightly round the lips and push the breath through strongly.

For [ʃ] the friction is strong, stronger than for [f, θ], but less noisy than for [s]. For [ʒ] the friction is weak.

**Allophones.** Partially devoiced [ʒ] occurs in word final positions, eg *prestige, rouge*.

**Comparison with the Russian [ɣ, ɣ', ɣ].** These Russian fricatives are articulated in the same way, only they are dorsal, i.e. the blade of the tongue is close to the back part of the teeth ridge. [ɣ'] is produced with the front part of the tongue raised very high, eg *щу, щёку*.

**Possible Mistakes.** 1. Learners of English may pronounce the Russian [ɣ, ɣ] instead of the English [ʃ, ʒ]. To avoid it they must remember that the apical articulation is advisable and that for the English sounds the friction should be stronger.

2. If the Russian [ɣ'] is heard one must take care not to raise the front part of the tongue too high.

3. Sometimes Russian learners of English devoice the final [ʒ] (a phonological mistake). They must remember that it should be only partly devoiced in this position.

[h] occurs in word initial and word medial positions, spelt "h, wh", eg *how, hat, who, ahead, behave, manhood*.

**Definition.** [h] is constrictive fricative, glottal, voiceless. As [h] occurs only in pre-vocalic positions it is the soundp of breath



Fig. 30.

passing between the vocal cords and out of the mouth which is already held ready for the following vowel: before [i:] the mouth is in position for [i:], before [u:] it is ready for [u:] and so on; so there are many [h]-sounds in English because different types of friction will be heard for it in the sequences [hi:], [hɑ:], [hu:] and others.

**Recommendations.** In order to make [h]-sounds, hold the mouth ready for the vowel and push a short gasp of breath by the lungs; breathe the air out weakly adding some slight fricative noise to the vowel.

**Comparison with the Russian [x, x'].** The Russian [x] is articulated in the mouth. The back part of the tongue is raised towards the soft palate and the friction is very strong. The Russian palatalized [x'] has two foci, the secondary focus being formed by the front part of the tongue raised towards the hard palate (front secondary focus).

**Possible Mistakes.** 1. Learners of English usually pronounce the English sound [h] with a very strong friction. They should remember that it occurs only before vowels and is a pure sound of breath, so they must prepare the organs of speech for the articulation of the following vowel and breathe the air weakly out of the mouth.

2. Sometimes they drop the sound completely. There is a tendency in R. P. now to drop it in form words in the flow of speech, eg *I want him to come* [aɪ<sup>1</sup>wɒnt ɪm tə<sup>1</sup>ˌkʌm], but it should not be left out in notional words, otherwise it is a phonological mistake, cf *hear*—*ear*.

3. If they pronounce the Russian [x] instead, they must take care to articulate it in the glottis.

4. Russian learners of English may palatalize [h] before front high or mid-open vowels. To avoid it one must not raise the front part of the tongue during the articulation of [h].

## QUESTIONS AND TASKS

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1. What consonant sounds are called 'fricatives'?
2. What fricatives are bicentral?
3. How are fricatives classified according to the place of articulation?
4. What are the voiced counterparts of [f, θ, s, ʃ]?
5. How are final fricatives pronounced?
6. How does the difference in voicing influence the length of the preceding vowels?
7. Suppose your fellow-student palatalizes fricatives. In what position may this mistake occur? In order to help him to pronounce the correct sounds what would you tell him to do with the tongue?
8. How would your fellow-student probably pronounce the English [θ, ð]? What would you recommend him to do with the tongue to escape the probable errors?
9. What common articulatory features can be traced in the articulation of the English [t, d] and [θ, ð; s, z]?
10. What articulatory features of the opposed consonants make the meaning of the following words different?  
pea — fee, head — fed  
theme — seem, thought — fought, place — plays
11. Suppose your fellow-student pronounces the word *they* as *say* or *ceŭ*. In which case is the mistake phonological?
12. Give your own examples to show that the opposition of the sounds [f — v, θ — ð, s — z] in word initial or word final position is capable of differentiating the meaning.
13. Suppose your fellow-student pronounces the Russian [x] instead of the English [h]. Keeping in mind what you know about the articulation of the English sound tell him how to change the articulation. Why can we call this mistake phonetic?

## OCCLUSIVE-CONSTRUCTIVE CONSONANTS (AFFRICATES)

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There are only two affricates in English: [tʃ, dʒ]. In Russian we have [tʃ', dʒ]. They are occlusive-constrictives because a complete obstruction to the stream of air is formed and it is released slowly, with friction. [tʃ, dʒ] are bicentral. They have two narrowings, both flat, the second focus being between the front part of the tongue and the hard palate (front secondary focus).

**Place of Articulation.** [tʃ, dʒ] are palato-alveolar, forelingual apical.

**Force of Articulation.** [tʃ] is strong (fortis), [dʒ] is weak (lenis).

**Voicing.** [dʒ] is fully voiced in word initial position before a vowel or in intervocalic position, eg *Jack, pigeon*. In word final position it is partly devoiced [dʒ̥], eg *George*. [tʃ] is voiceless in all positions.

**Length of Preceding Vowels.** Vowels before [tʃ] are shorter than before [dʒ], eg *pitch — ridge*.

**Palatalization.** Since [tʃ, dʒ] are palato-alveolar, they are slightly palatalized, because the front part of the tongue is raised towards the hard palate, but before front and mixed, close or mid-open vowels they are clearer than before back ones, cf *chance — cheese; just — gist*.

[tʃ, dʒ] occur in word initial, medial, final positions

[tʃ] — spelt "ch, tch, ture, tion", eg *chair, question, nature, watch*

[dʒ] — spelt "j, g, dg, gg, dj, de, di, ch", eg *jam, gem, margin, adjacent, soldier, edge, age, Norwich*



Fig. 31.



Fig. 32.

**Definition.** [tʃ, dʒ] are occlusive-constrictive, forelingual, apical, palato-alveolar, bicentral; [tʃ] is strong and voiceless, [dʒ] is weak and voiced. In word final position it is partially devoiced.

**Articulation.** 1. The tip of the tongue touches the back part of the teeth ridge.

2. The front part of the tongue is raised towards the hard palate forming the front secondary focus (a flat narrowing).

3. The soft palate is raised so that the breath is trapped for a short time (because of the complete obstruction between the tongue-tip and the teeth ridge) then the obstruction is released slowly and the friction is heard.

4. The lips are slightly rounded.

**Recommendations.** 1. Start with Articulation Exercises II, 7; III, 5—9.

2. Start with [ʃ], make it long — [ʃ:]<sup>1</sup>; then raise the tongue-tip to the back part of the alveolar ridge and cut off the friction; then say [ʃ] again by lowering the tongue-tip. Do it several times. Try the word *cheese*, do not make the [ʃ] friction too long. For [dʒ] the friction is very short, it is a weak sound. To articulate [dʒ] one should start with [ʒ:] and practise it in the same way as for [tʃ].

**Comparison with the Russian [ч’].** The Russian [ч’] is less energetic, the friction is weaker and is articulated with the blade of the tongue against the teeth ridge.

The Russian [ч’] is always palatalized, there is no non-palatalized counterpart in the Russian language.

**Possible Mistakes.** 1. Russian learners of English are apt to pronounce the Russian [ч’] instead of the English [tʃ]. To avoid this one must practise the apical articulation and should not raise the front of the tongue too high. Make more friction when pronouncing the English sound. The word contrast practice is useful: *chance* — *час*, *чашка*, *chin* — *чин*, *chop* — *Чоп*, *choose* — *чуткий*.

2. When pronouncing the English [dʒ] Russians very often replace it by the cluster [д + ж]. To avoid this one must pronounce [dʒ] as a voiced counterpart of [tʃ]: *John* — *Джон*, *Jack* — *Джек*, *Jane* — *Джейн*, *jazz* — *джаз*, *jeans* — *джинсы*.

3. When the students make the final [dʒ] fully voiced (a phonetic mistake) care must be taken to weaken the sound. If it is

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The symbol [:] is used to show the length.

completely voiceless (a phonological mistake) they should try to avoid making it fully strong.

The word contrast practice is useful:

*rich — ridge, search — surge, fetch — edge*

#### QUESTIONS AND TASKS

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1. What consonants are called 'affricates' and why?
2. What is the main difference between occlusive and occlusive-constrictive consonants in the manner of releasing the obstruction?
3. Why are affricates called 'bicentral'?
4. Define [tʃ, dʒ] according to all principles of classification.
5. What mistakes may occur in the pronunciation of [tʃ, dʒ] in word initial position? What are the recommendations for their correction?
6. If a student fully devoices [dʒ] in word final position what kind of mistake is it? If he fully voices it what would you recommend to correct the error?
7. How does the difference in voicing influence the length of the preceding vowel?
8. What Russian affricates besides [tʃ] do you know?

#### CLASS B. SONOROUS CONSONANTS (SONORANTS)

Sonorants (sonorous consonants) are sounds pronounced with tone prevailing over noise. The air passage is rather wide when they are produced. Sonorants comprise seven sounds [m, n, ŋ, l, w, j, r].

According to the **manner of articulation** sonorants may be **occlusive** [m, n, ŋ] when a complete obstruction is formed and **constrictive** [l, w, j, r] pronounced with an incomplete obstruction.

Sonorous consonants are subdivided into **n a s a l** and

o r a l, depending on the position of the soft palate which defines the direction of the air stream. When the soft palate is raised the air goes to the mouth, so the sonorants are oral: [l, w, j, r]. If the soft palate is lowered the air escapes through the nose and the sounds are nasal: [m, n, ŋ]. Nasal sonorants resemble oral plosives as a complete obstruction is made in the mouth, but there is no plosion as the soft palate is lowered and the air stream goes freely through the nose. They are usually voiced having no phonemic fortis-lenis or voiced-voiceless oppositions. Oral sonorants [l, w, j, r] fall into the same category, as the presence of noise in them is quite insignificant. Two of them [w, j] are even called semi-vowels, as they glide rapidly from positions of approximately the vowels [u:] and [ɪ] on to a syllabic sound. So in many respects sonorants resemble vowel sounds. Some of them perform the syllabic function of vowels, most often [n, l], eg *written* [rɪtɪ̃], *little* [lɪ̃]\*, less commonly [m], eg *rhythm* [rɪð̃]. In spite of this we study sonorants within the consonant class as their consonantal function is greater than that of vowels, i.e. they have a marginal rather than a central situation in the syllable.

According to the direction of the air stream oral sonorants may be **medial** and **lateral**. If the air stream passes along the sides of the tongue lateral consonants are produced: [l]; if the air goes down the centre of the tongue the sounds are medial: [w, j, r].

According to the **place of articulation** sonorous consonants may be **bilabial** [m, w] when both lips take part in their formation; **forelingual apical alveolar** [n, l] pronounced with the tip of the tongue against the alveolar ridge; **postalveolar** [r] pronounced with the tip of the tongue against the back of the alveolar ridge; **palatal** [j] articulated with the front part of the tongue raised to the hard palate; **velar** [ŋ] when the back part of the tongue is against the soft palate.

**Voicing.** Sonorants are voiced consonants but if the oral sonorants [l, w, j, r] occur after voiceless consonants they are partially devoiced, eg *little, apple; twelve, queen; tune, pew; pray, cry*.

**Length of Nasal Sonorants.** Nasal sonorants are longer at the end of the words, before a voiced consonant and a vowel. They sound shorter before voiceless consonants, cf *mend* — *mended* — *meant, sun* — *send* — *sent, long* — *longer* — *think*.

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\* The symbol [̃] is used to show the syllabic function of a sonorant.

**Palatalization.** English sonorants except [j] are non-palatalized. In case of [l] there is a slightly palatalized allophone ('clear' [l]) which is pronounced with the front secondary focus (the front part of the tongue is raised to the hard palate).

Table 9

**English Sonorants**

Place of articulation / Manner of articulation		Labial	Forelin- gual api- cal alveo- lar	Forelin- gual api- cal post- alveolar	Mediolin- gual, palatal	Backlin- gual, velar
Occlusive nasal		m	n	—	—	ŋ
Constrictive oral	medial	w	—	r	j	—
	lateral	—	l	—	—	—

**OCCLUSIVE NASAL SONORANTS**



Fig. 33.

[m] occurs in all word positions, spelt "m, mm, mb, mn", eg *mean, summer, seam, comb, autumn*

**Definition.** [m] is occlusive, nasal, bilabial.

**Articulation.** 1. The lips are firmly kept together.

2. The soft palate is lowered and the air goes through the nose.

3. The vocal cords vibrate.

**Recommendations.** 1. Start with Articulation Exercises II, 1; IV, 3.

2. Press your lips together and push the air through the nose.

**Allophones.** When placed at the end of an isolated word or a sense-group after a short vowel or before a voiced consonant or a vowel [m] sounds longer, eg *dim* [dɪm:], *lambs* [læm:z], *mole* [m:ʒv]. When pronounced before a voiceless consonant [m] sounds shorter, cf *lamp* — *lambs*.



**Comparison with the Russian [м, м'].** The Russian sonorant [m] is produced in the same way, but the lips are not so tense as for the English [m]. Remember that in Russian there is a palatalized [м']. When we pronounce it the front part of the tongue is raised to the hard palate forming the front secondary obstruction (focus). The Russian sounds [м] and [м'] differentiate the meaning of words, eg *мал* — *мьял*; *мол* — *мёл*.

**Possible Mistakes.** 1. Sometimes Russian learners of English replace the English [m] by the Russian [м]. When [m] is produced one must be careful to close the lips firmly.

2. In case they palatalize the English [m] (a phonetic mistake) care should be taken not to raise the front part of the tongue to the hard palate before the articulation of [m] is accomplished, cf *medal* — *мегаль*, *minister* — *министр*, *mister* — *мистер*, *minute* — *минута*.

[n] occurs in all word positions, spelt "n, nn, kn, gn, pn", eg *not*, *sunny*, *sun*, *know*, *gnaw*, *sign*, *pneumonia*.

**Definition.** [n] is occlusive nasal, forelingual, apical, alveolar.

**Articulation.** 1. The tip of the tongue is pressed against the alveolar ridge.

2. The soft palate is lowered and the air escapes through the nose.

3. The vocal cords vibrate.

**Recommendations.** 1. Start with Articulation Exercise III, 6—9.

2. Put the tip of the tongue against the alveolar ridge and push the air through the nose.

**Allophones.** Like in the case with [m] the sonorant [n] may have variants of different length. It depends on the position of [n] in the word (see the allophones of [m]), cf *tin*, *send*, *net*, *sent*.

**Comparison with the Russian [н, н'].** The Russian sonorant [н] is

formed with the blade of the tongue (not the tip) pressed against the upper teeth. The tip of the tongue is passive and lowered.

The palatalized Russian [н'] is produced with the secondary front focus (the front part of the tongue is raised to the hard palate). The two Russian phonemes distinguish the meaning of words, cf *нос* — *нёс*.



Fig. 34.



Fig. 35.

**Possible Mistakes.** 1. Russian students of English easily replace the English [ŋ] by the Russian [н]. When the English [ŋ] is formed they should be careful to put the tip of the tongue against the alveolar ridge.

2. In case they palatalize the English sound [ŋ] (a phonetic mistake) care should be taken not to raise the front part of the tongue to the hard palate while [ŋ] is pronounced, cf *nectar* — *нектар*, *pegative* — *негатив*, *Neptune* — *Нептун*, *Nick* — *Ник*, *nickel* — *никель*.

*ive* — *негатив*, *Neptune* — *Нептун*, *Nick* — *Ник*, *nickel* — *никель*.

[ŋ] occurs in word medial and word final positions, spelt "ng" or "n" + a velar consonant, eg *long*, *tongue*, *sink*, *uncle*, *finger*.

**Definition.** [ŋ] is occlusive, nasal, backlingual, velar.

**Articulation.** 1. The back part of the tongue is pressed to the soft palate.

2. The soft palate is lowered and the air goes through the nose.

3. The vocal cords vibrate.

**Recommendations.** 1. Start with Articulation Exercises III, 10, 11; IV, I, 2.

2. Open the mouth wide, raise the back of the tongue to the soft palate so that you can feel the firm contact of them. Push the air through the nose. The tip of the tongue is low in the mouth. Be sure to keep this mouth position. At the end of the sound let it die away into silence with no suggestion of [k] or [g].

Now try the following words making [ŋ] long:

sing	— long	— song	— sung
[sɪŋŋŋ]	[lɒŋŋŋ]	[sɒŋŋŋ]	[sʌŋŋŋ]

If you do this easily, try the same thing with the teeth closer together.

**Allophones.** Like in the case with [m, n] the sonorant [ŋ] may have variants of different length. It is defined by the position of [ŋ] in the word (see the allophones of [m]), cf *sing* — *singing* — *sink*.

**Comparison with the Russian [н].** In Russian there is no similar sound, that is why you must make every effort to avoid mistakes.

**Possible Mistakes.** 1. Very often Russian learners of English replace the English [ŋ] by the Russian [н] or the English [n]. Not to make this mistake you should raise the back of the tongue to the soft palate. The tip of the tongue should not rise at all being kept at the lower teeth. A mirror may help to check the position of the tongue.

In case they pronounce the English [n] instead of [ŋ] the mistake is phonological.

The word contrast practice is useful:

*sin — sing, sun — sung, ran — rang*

2. Sometimes the English sounds [k] or [g] are pronounced after the sonorant [ŋ].\* The difficulty is to avoid putting in a [k] or [g] after [ŋ] especially when it stands between vowels. So make the final [ŋ] long and let it die away into silence. If [ŋ] occurs between vowels, go from [ŋ] to the following vowel very smoothly, with no jerk, at first do it rather slowly, then more quickly.

3. Some learners of English nasalize the vowel preceding the sound [ŋ]. Not to make this mistake they must be very careful to pronounce the vowel in a proper way and then to press the back of the tongue against the soft palate forming a firm contact between them so that no air could go through the mouth.

## CONSTRUCTIVE ORAL SONORANTS

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[l] occurs in all word positions, spelt "l, ll", eg *like, glad, tall*

**Definition.** [l] is constrictive, lateral, forelingual, apical, alveolar.

**Articulation.** 1. The tip of the tongue is in firm contact with the alveolar ridge.

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\* If the word is formed of a verb, no [g] is pronounced, eg *sing — singer, hang — hanging*, but if the word is formed of another part of speech [g] is pronounced, eg *long — longer, strong — stronger*. Cf *long — longer* (adj), *long — longing* (v).



Fig. 36.



Fig. 37.

2. The soft palate is raised and the air goes freely to the mouth.

3. The sides of the tongue are lowered and the air can pass between them and the palate.

4. The vocal cords are brought together and vibrate.

**Recommendations.** 1. Start with Articulation Exercise III, 6—9.

2. Put the tip of the tongue against the alveolar ridge feeling a firm contact with it.

3. Push the air through the mouth.

**Allophones.** 1. When pronounced before consonants and in final positions [ɫ] is 'dark'\* (see Fig. 37). In such cases the back part of the tongue is raised to the soft palate forming a back secondary focus and giving a dark colouring to the sound, eg *all, tall, fall, help, salt, milk*.

2. When [l] occurs before vowels or the sonorant [j] it is 'clear'. That means that together with the tip of the tongue the front part of the tongue is raised to the hard palate forming the front secondary obstruction (focus), eg *leave, silly, value*.

When pronounced after a voiceless consonant [l] is partially devoiced, eg *little, apple, uncle, asleep*.

**Comparison with the Russian [л, л'].** The Russian sonorant [л] is formed with the tip of the tongue raised to the upper teeth and the back of the tongue to the hard palate. The contact between the tip of the tongue and the teeth is not so firm as between the tip of the tongue and the alveolar ridge in case of the English [ɫ].

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\* In such cases the symbol [ɫ] is used to show that the sonorant [l] is 'dark'.

On the whole the colouring of the Russian [л] is darker than that of the English [k], cf *мьл* — *mill*, *пил* — *pill*, *стул* — *stool*.

The tip of the tongue rises to the upper teeth for the Russian palatalized [л'] as well. But in this case the front part of the tongue is raised to the hard palate even higher than for the English 'clear' [l]. So the Russian [л'] is still softer than the 'clear' English [l], cf *люк* — *look*, *лес* — *less*, *лун* — *lip*.

**Possible Mistakes. 1.** The first possible mistake is the substitution of the English alveolar [k] by the Russian dental [л]. When pronouncing the English [l] the students should remember that the contact between the tip of the tongue and the alveolar ridge (not the upper teeth) should be very firm. They should not make the English [l] too dark.

**2.** Russian learners of English often replace the English alveolar 'clear' [l] by the Russian dental palatalized [л']. Care must be taken not to raise the front part of the tongue to the hard palate too high, otherwise the 'clear' [l] sounds too soft.

**3.** The 'dark' and the 'clear' [l] should not substitute each other. Though the 'dark' and 'clear' variants of [l] are allophones of the same phoneme their mixing up is not desirable as they are produced in a different way. The secondary focus for the 'clear' [l] is the front part of the tongue raised to the hard palate, while for the 'dark' [k] it is the back part of the tongue which is raised to the soft palate.

The word contrast practice is very useful in this case:

*less — sell, let — tell, lip — pill, lit — till*

**4.** The learners should not forget to devoice the sonorant [l] when the preceding consonant is voiceless, eg *pamphlet, slow, mantle*.

[w] occurs in word initial and word medial positions, spelt "w, wh; u" after q, g, eg *warm, what, question, language, sweet*.

**Definition.** [w] is constrictive, medial, bilabial, bicentral.

**Articulation. 1.** The lips are firmly rounded and slightly protruded forming an incomplete obstruction.

**2.** The soft palate is raised and the air goes to the mouth.



Fig. 38.

3. The back part of the tongue is raised towards the soft palate forming the secondary focus.

4. The sides of the tongue are raised and the air goes along the central part of the tongue.

5. The vocal cords vibrate.

**Recommendations.** 1. Start with Articulation Exercise II, 3, 5, 9.

2. Keep the lips well rounded and even slightly protruded forming a round narrowing for the air stream.

3. Push the air through the mouth.

**Allophones.** 1. The words spelt with "wh", such as *when*, *what*, *why* may be pronounced with [hw] or the voiceless fortis labio-velar fricative [ɸ].

2. When [w] occurs after voiceless consonants we hear a voiceless sound as in *twelve*, *queen*, *square*.

As in Russian there is no similar consonant every effort should be made not to pronounce any other sound resembling the English sonorant [w].

**Possible Mistakes.** 1. Some speakers tend to replace the bilabial sonorant [w] by the English labio-dental, fricative [v] or the Russian [β]. Not to make the mistake keep the lips well rounded when [w] is pronounced; there should be a glide towards the following vowel. If [v] is pronounced instead of [w] a phonological mistake is made as the sounds distinguish the meaning of words, cf *worse* — *verse*, *wine* — *vine*, *while* — *vile*.

2. As [w] is a gliding consonant in which there is a quick glide from the sonorant to the following vowel some Russian learners of English substitute the sonorant [w] by the Russian [y]. To pronounce the sonorant [w] correctly the lips should be rounded and protruded, but not so much as for the Russian vowel [y]. One should make [w] quick and energetic.

[j] occurs in word initial and word medial positions, spelt "y", eg *yard*; also spelt "u, ew, eu, eau, ui", eg *mute*, *few*, *feud*, *beauty*, *suit*.

**Definition.** [j] is constrictive, medial, mediolingual, palatal.

**Articulation.** 1. The front part of the tongue is raised to the hard palate.

2. The sides of the tongue are raised and the air goes along the central part of it.

3. The lips are generally neutral or spread.

4. The soft palate is raised and the air escapes through the mouth.

5. The vocal cords are kept together and vibrate.

**Recommendations.** 1. Start with Articulation Exercise III, 11.

2. Keep the lips neutral or slightly spread.

3. Raise the front part of the tongue to the hard palate so that the passage could be rather wide and push the air through the mouth. The sound [j] should be short and weak. The tongue glides in the direction of the following vowel. Be careful not to make any friction in the glide.

**Allophones.** When [j] follows fortis voiceless consonants it is partially devoiced, eg *pew, tune, hue*.

**Comparison with the Russian [j].** The Russian sound [j] is pronounced with more noise than the English [j] as the front part of the tongue is raised higher.

**Possible Mistakes.** 1. Russian students of English often replace the English [j] by the Russian [j]. To avoid this mistake one should remember that the front part of the tongue is not raised too high. The air passage is rather wide and thus no friction is heard, cf *yard — яг, yell — ел, yacht — үома*.

If it is difficult for the students to pronounce [j] glidelike, they should begin with the position of the English sound [i:] and then move smoothly and quickly to the following vowel, eg *yes [ies]*. The [i] should be very short.

[r] occurs in word initial and word medial positions and in word final positions as the linking [r].

[r] spelt "r, rr, wr, rh", eg *run, berry, write, rhythm, far away, poor animal*

**Definition.** [r] is constrictive, medial, forelingual, cacuminal, post-alveolar.

**Articulation.** 1. The tip of the tongue is held in a position near to but not touching the back of the alveolar ridge, the front part of the tongue is low and the back is rather high so that the tongue has a curved shape (cacuminal articulation).



Fig. 39.



Fig. 40.

2. The position of the lips is determined by that of the following vowel.

3. The soft palate is raised and the air flows quietly between the tip of the tongue, and the palate.

4. The vocal cords vibrate.

**Recommendations.** 1. Start with Articulation Exercise III, 6.

2. Put the tip of the tongue against the back of the alveolar ridge without touching it. If you touch the alveolar ridge with the tip of the tongue there will be a firm contact between them and the resulting sound is [l] but not [r]. Remember that [r] is a purely gliding sound with no sudden change, cf *light* — *right*, *low* — *row*, *lock* — *rock*.

3. Keep the lips in the position for the following vowel, eg *reach* (spread lips), *root* (rounded lips).

4. Push the air through the mouth so that you could hear a smooth glide.

If you still find it difficult to pronounce the sonorant [r], try approaching it from the Russian sound [ж]. Get the speech organs ready for [ж]. Pronounce a long sound [ж], eg [жжжж]. Now curl the tip of the tongue back behind the alveolar ridge and make the air passage wider than for the Russian [ж]. If the tip of the tongue does not vibrate you get the English sonorant [r].

**Allophones.** 1. After [θ, ð] a single tap [r] is heard, which is formed by the tip of the tongue on the alveolar ridge, eg *three*, *with respect*.

2. After voiceless consonants [r] is devoiced. The position of the tongue is the same but the air stream is pushed through the passage between the tip of the tongue and the hard palate, causing some friction, eg *pray*, *proud*, *prime*, *tree*, *try*, *tram*, *cream*, *cry*, *cruel*.

**Comparison with the Russian [p, p'].** The Russian sound [p] is also called cacuminal as the tip of the tongue is raised to the alveolar ridge forming a spoon-shaped passage for the air stream. But when we pronounce the Russian [p] the tip of the tongue taps very quickly several times against the teeth ridge. So the Russian [p] is a rolled or trilled sonorant, cf *рис* — *rice*, *радиатор* — *radiator*, *радикальный* — *radical*, *реальный* — *real*.



The palatalized Russian [p'] is pronounced with the front secondary focus. The sonorants [p — p'] distinguish the meaning of words, eg *ров* — *рѣв*, *ряг* — *ряг*.

**Possible Mistakes.** 1. Russian learners often replace the English post-alveolar sonorant [r] by the Russian alveolar rolled [p]. To avoid this mistake they should move the tip of the tongue to the back of the alveolar ridge and keep it tense at some distance from it so that no tapping of the tongue could be made when the air goes through the passage. They should try to pronounce the English sonorant [r] starting from the Russian sound [ж] (see Recommendations for [r]).

2. Not to pronounce the palatalized sound [p'] students should keep the front part of the tongue low.

3. Learners should not be misled by the spelling into pronouncing post-vocalic letter "r". In words such as *star*, *arm*, *harm*, etc the "r"-letter is used to show the length of the preceding vowel, and in *beer*, *poor*, *here*, etc as a sign of the [ə] element of the diphthong. In connected speech the final "r" gives the so-called linking [r], eg *poor old man*.

4. Sometimes learners of English insert the so-called 'intrusive' [r] when there is no letter "r" in the spelling, eg *Africa and Asia*. Russian learners are not recommended to do it.

#### QUESTIONS AND TASKS

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1. What is the main feature of sonorous consonants? Enumerate the English sonorants.
2. What advice regarding the position of the soft palate would you give to a fellow-student who pronounces *sing* as [sɪŋ] instead of [sɪŋ]?
3. What do sonorants have in common with and what differs them from other consonants?
4. What is the subdivision of the sonorous consonants according to the direction of the air stream in the mouth cavity?
5. Speak about the voicing of sonorants. Does a student of English make a phonetic or a phonological mistake if he does not observe partial devoicing of the sonorants in some positions?
6. Speak about the length of sonorants. Keeping in mind what you know about the positional length of the English sono-

- rants what would you advise your fellow-student if he doesn't observe it?
7. What advice regarding the palatalization of the sonorous consonants would you give to a fellow-student who makes such errors in his pronunciation?  
Suppose a student pronounces *lip* as [ɫɪp] instead of [lɪp]. How would you correct the error regarding palatalization?
  8. Speak about each sonorous consonant in detail.
  9. What kind of mistake do Russian students of English make if they pronounce [n] instead of [ŋ] eg *sing* [sɪn] instead of [sɪŋ]?
  10. Suppose your fellow-student pronounces the word *sing* as [sɪn]. Is the mistake phonetic or phonological? Keeping in mind what you know about the articulation of [ŋ] tell him or her what to do with the tongue and the soft palate to eliminate this error.
  11. What is common in the articulation of the sonorants [r, j, w]?
  12. What articulatory features of the consonants [n] and [ɲ] differentiate the meaning of the words *net* and *let*?
  13. What advice would you give your fellow-student who pronounces the Russian [j] instead of the English [j]?
  14. How would your fellow-student probably pronounce the sonorant [w]? In what way can Russian pronunciation habits interfere?
  15. How would a Russian learner of English probably pronounce the English [r]? Can you expect a phonological mistake?

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### Chapter III. MODIFICATION OF CONSONANTS IN CONNECTED SPEECH

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The complete articulation of a speech sound — a vowel or a consonant — when said by itself in isolation consists of three stages:

1. The *on-glide* stage during which the articulating organs move to the position necessary for the articulation of a sound.

2. The *hold* stage, during which the articulating organs are kept in the position for a certain period of time.

3. The *off-glide* stage during which the articulating organs return to the position of rest.

For example, the on-glide of [t], pronounced in isolation, is the contact formed by the tip of the tongue placed against the teeth ridge. During the hold stage the air is compressed behind the closure; during the explosion stage, the organs forming the obstruction part rapidly and the compressed air escapes abruptly.

Such isolation of sounds from the flow of speech is, however, to a great degree simplification of real processes. Speech sounds are seldom said by themselves, they are used in combination with other sounds in connected speech. In the process of speech the articulatory organs are moving continuously and the sounds mostly merge one into another. The type of accommodation of speech organs to the transition from one articulation to another in each language depends on its specific phonetic laws. Very often the three stages of articulation are not preserved — the off-glide of the preceding sound serves as the on-glide of the following sound and these transitional stages between the holds tend in living oral speech to reduction or complete disappearance. For example, when a plosive is immediately followed by another plosive or by [ʃ] or [ʒ], there is only one explosion for the two plosives. The closure of the organs of speech for the second consonant is made before the release of the first one. As a result the plosion of the first consonant is completely inaudible. In the word *locked*, for instance, the third stage (explosion) of [k] merges into the first stage (closing stage) of [t]. The consonant [k] has the first and the second stages, while the consonant [t] has only the second and the third stages.

In connected speech the sounds are subjected, in general, to two main types of influence: the reciprocal influence of neighbouring sounds and the influence on sounds by larger speech units and their elements, first of all — by the stress. The first group of processes is called the *c o m b i n a t i v e* changes, the second group — the *p o s i t i o n a l* changes.

The majority of changes of sounds in connected speech are combinative. The sounds are modified by other sounds near to them in the phonetic sequence. In this case they lose the clearness and some peculiarities of their articulation, gaining, on the other hand, some new articulatory features. As a rule, it is the third stage (off-glide) of the articulation of the preceding sound

and the first stage (on-glide) of the following sound that undergo modifications.

As a result of mutual interaction of speech sounds in connected speech there is a number of phonetic processes such as assimilation, accommodation, elision and others.

## ASSIMILATION

[ Assimilation is a process of alteration of speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound. The word "assimilation" is an example of this phenomenon. This Latin word is composed of the preposition "ad" — to, and the adjective "similis" alike, similar: ad-similatio — assimilatio: [ds>ss] ([d] under the influence of the following [s] was changed to [s]).

The nature of assimilation is determined by objective physical and physiological conditions. Assimilation exists in every language, but its laws and forms in each language depend on the historically formed articulatory tendencies, typical of every language, and specific phonetic structures.

Types of assimilation can be distinguished according to: (1) **direction**, (2) **degree of completeness**, (3) **degree of stability**.

Assimilation can affect the place of obstruction and the active organ of speech; the work of the vocal cords; the position of the lips; the position of the soft palate; the manner of the release of plosive consonants.

**Direction of Assimilation.** The influence of the neighbouring sounds in English can act in a *progressive*, *regressive* or *reciprocal* (*double*) direction.

When some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged, assimilation is called *progressive*. For example.

(1) The pronunciation of the plural suffix -s of nouns depends on the quality of the preceding consonant: it is pronounced as [z] after voiced consonants, eg *pens* [penz], *calls* [kɔ:lz] and as [s] after voiceless consonants, eg *desks* [desks], *books* [bʊks].

(2) Within the words *sandwich*, *grandmother*, etc under the influence of [n] the consonant [d] changed into [n] and then disappeared, eg *sandwich* ['sænnwɪdʒ > 'sænwɪdʒ].

When the following sound influences the articulation of the preceding one assimilation is called *regressive*. For example, within the word *width* and in the word combination *in them*, the alveolar [d] and [n] become dental, before the interdental [θ] and [ð].

This type of assimilation is common both in English and in Russian. Assimilation in Russian acts mainly in regressive direction, progressive assimilation being rather rare in this language, eg *капля*, *тревога*. The sonorants [л] and [р] are partly devoiced under the influence of the preceding voiceless [п] and [т].

*Reciprocal* or *double* assimilation means complex mutual influence of the adjacent sounds. For example, within the word *tree* [tri:] the sonorant [r] is partly devoiced under the influence of the voiceless [t] and the alveolar [t] becomes post-alveolar before the post-alveolar [r].

**Degree of Completeness.** According to its degree, assimilation can be complete and incomplete. Assimilation is called *complete* in the case the two adjoining sounds become alike or merge into one. It always takes place when the two sounds differ only in one articulatory feature. We find cases of complete assimilation within words, eg *cupboard* ['cʌpbəd > 'cʌbəd]; and at the word junction in fluent speech, eg *less shy* ['les 'ʃaɪ > 'leʃʃaɪ].

Complete assimilation is also found in Russian, eg *отгелать*, *отгаты*; *сжать*, *без сил*, *голос женщины*, *брат груга*.

Assimilation is called *incomplete* when the *likeness* of the adjoining sounds is partial as the assimilated sound retains its major articulatory features. For example, the sonorants [w, l, r] are partly devoiced when preceded by the voiceless fortis [p, t, k, s, f, θ] within words: *sweet* [swi:t], *place* [pleɪs], *try* [tɹaɪ].

**Degree of Stability.** Many assimilatory phenomena of older stages in the development of the language have become *obligatory* in modern English, they may, or may not be reflected in spelling. Such changes which have taken place over a period of time within words are called *historical*, eg *orchard* (ort + yard) — ['ɔ:tjəd > 'ɔ:tʃəd].

In modern language obligatory assimilations are special allophonic variants characteristic of the natives' speech. The use of

the wrong allophone, though a non-phonemic mistake, amounts to mispronunciation and may be one of the causes of a foreign accent making understanding difficult. For example, a dental allophone of the alveolar [t] should be used when it is followed by (inter)dental [θ] or [ð] as in *eighth* [eɪtθ].

Besides there are a lot of widely spread but *non-obligatory* cases of assimilation which can be traced mainly at word boundaries, eg

*ten minutes* ['ten 'mɪnɪts > 'tem'mɪnɪts]

*ten girls* ['ten 'gɜ:lz > 'ten'gɜ:lz].

Non-obligatory assimilations are characteristic of fluent or careless speech and should be avoided by public speakers (lecturers, teachers, etc).

**Quality of Adjacent Sounds.** According to the quality of the adjacent sounds there can be four special cases of contact assimilation: (1) influence of a consonant on the adjacent consonant, (2) influence of a vowel on the adjacent vowel, (3) influence of a consonant on the adjacent vowel, (4) influence of a vowel on the adjacent consonant. We shall consider only the first case here.

## CONSONANT INFLUENCES CONSONANT

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In Modern English it is mainly consonants that are assimilated. When the two adjacent sounds are consonants there occur most striking assimilative changes. Since the articulation of any speech sound differs according to the phonetic context we shall dwell only on considerable changes, especially those which present special difficulties for Russian learners.

**1. Modification of the Place of Obstruction and the Active Organ of Speech.** Assimilation may take place within a word and also at word boundaries. The following three important cases should be noticed:

(a) The alveolar allophones of [t, d, n, l, s, z] are replaced by the dental variants when immediately followed by the interdental [θ] or [ð], eg

*within a word:* eighth, breadth, tenth;

*at word boundaries:* Put that down! Read this!, on the desk

(b) The post-alveolar [t] and [d] are heard before the post-alveolar sonorant [r], eg

*within a word:* trip, true, trunk, dream, drink, dry;

*at word boundaries:* at rest, would read.

(c) The bilabial nasal [m] or the alveolar nasal [n] become labio-dental under the influence of immediately following labio-dental fricatives [f, v], eg

*within a word:* triumph, comfort, infant;

*at word boundaries:* come for me, ten forks.

**2. Changes in the Work of the Vocal Cords (Voicing or Devoicing).** *Progressive* voicing or devoicing is common in English but is very rare in Russian.

(a) The sonorants [m, n, l, w, r, j] are partially devoiced when preceded by voiceless consonants [s, p, t, k, f, θ, ʃ], eg

*within words:*

[m̥] — small

[w̥] — sweep, square, twilight

[n̥] — sneer

[r̥] — spread, try, prey, throw,

[l̥] — slow, place, climb, fly

cream

[j̥] — stupid, tune, pure, few

At word boundaries the sonorants [l, r, w] are slightly voiced if with the adjacent words they form a phrasal word or a rhythmic group, eg *at last*, *at rest*.

(b) Contracted forms of the verbs "is" and "has" may retain voice or be devoiced depending on the preceding consonants, eg:

*That's right* [ˈðæt̥s ˌraɪt̥];

*Jack's done it* [ˈdʒæk̥s ˌdʌn ɪt̥];

*Bob's gone out* [ˈbɒbz ˌɡɒn ˌaʊt̥].

(c) The assimilative voicing or devoicing of the possessive suffix *-s* or *-s'*, the plural suffix *-(e)s* of nouns and of the third person singular present indefinite of verbs depends on the quality of the preceding consonant. These suffixes are pronounced as:

[z] after all voiced consonants except [z] and [ʒ] and after all vowel sounds, eg *girls* [gɜːlz], *rooms* [rʊmz], *laws* [lɔːz], *reads* [riːdz];

[s] after all voiceless consonants except [s] and [ʃ], eg *Jack's* [dʒæk̥s], *books* [bʊks], *writes* [raɪts];

a separate syllable [ɪz] after [s, z] or [ʃ, dʒ], eg *George's* [ˈdʒɔːdʒɪz], *dishes* [ˈdɪʃɪz], *washes* [ˈwɒʃɪz], *boxes* [ˈbɒksɪz].

(d) The assimilative voicing or devoicing of the suffix **-ed** of regular verbs also depends on the quality of the preceding consonant. The ending **-ed** is pronounced as [d] after all voiced consonants except [d] and after all vowel sounds, eg *lived* [lɪvd], *played* [pleɪd]; [t] after all voiceless consonants except [t], eg *worked* [wɜ:kt].

A separate syllable [ɪd] after [d, t], eg *expected* [ɪks'pektɪd], *intended* [ɪn'tendɪd].

In English *regressive* voicing or devoicing is found only in a few cases of historical assimilation within a compound word when the semantic independence of the first component is lost, eg

*five pence* ['faɪfɪns], cf *five* [faɪv]; *gooseberry* ['gu:zbɪri], cf *goose* [gu:s].

Regressive voicing or devoicing may also take place in closely connected pairs of words, eg

*I have to* [aɪ ˌhæftu], *she has to* [ʃi ˌhæstu]; *I used to* [aɪ ju:sttu], *does she* [dʌʃʃi].

In Russian voicing or devoicing is mainly *regressive* — the preceding consonant depends upon the following consonant, eg *сделать, отгадать, сгать, угнать*.

There is no assimilation in case voiceless consonants are followed by sonorants and [в], eg *сложить, краска, цветок*.

In English word sequences word final voiced consonants are not fully devoiced under the influence of the immediately following voiceless consonants, eg *good chap* ['gʊd 'tʃæp]; *big case* ['bɪg 'keɪs].

Neither are the word final voiceless consonants voiced under the influence of the immediately following voiced consonants, eg *white dress* ['waɪt 'dres], *this book* ['ðɪs 'bʊk].

Such sequences are difficult for Russian learners, as *regressive* devoicing or voicing in Russian is obligatory both within words and at the word junction, eg *пробка — сказка, впятером — вгвоем, под столом — под газетой*.

**Typical mistakes** of Russian learners lie in devoicing voiced consonants before voiceless ones and voicing voiceless consonants before voiced ones, eg



	<i>correct pronunciation</i>	<i>wrong pronunciation</i>
<i>anecdote</i>	[ˈæniˌkɒdɪt]	[ˈæniˌgɒdɪt]
<i>birthday</i>	[ˈbɜːθdeɪ]	[ˈbɜːðdeɪ]
<i>obstinate</i>	[ˈɒbstɪnɪt]	[ˈɒpstɪnɪt]
<i>medicine</i>	[ˈmedsɪn]	[ˈmetsɪn]
<i>this book</i>	[ˈðɪs ˈbʊk]	[ˈðɪz ˈbʊk]
<i>let's go</i>	[ˈlets ˈgɔː]	[ˈletz ˈgɔː]
<i>like that</i>	[ˈlaɪk ˈðæt]	[ˈlaɪg ˈðæt]
<i>this way</i>	[ˈðɪs ˈweɪ]	[ˈðɪz ˈweɪ]
<i>What's the time?</i>	[ˈwɒts ðə ˌtaɪm]	[ˈwɒtz ðə ˌtaɪm]

**3. Changes in the Lip Position.** Consonants followed by the sonorant [w] change their lip-position. They become lip-rounded in anticipation of [w], eg *twinkle, quite, swan, language*.

**4. Changes in the Position of the Soft Palate.** Nasal consonants may influence the adjacent plosives. This type of assimilation is not typical of English. Sometimes [d] changes into [ŋ] under the influence of the preceding [n], eg *handsome* [ˈhændsəm > ˈhænnəsəm > ˈhænsəm]; *handmade* [ˈhænnmeɪd].

Nasalisation affects mainly the alveolar consonants, especially adjacent to the negative n't, and is characteristic of very rapid speech, eg:

[d] > [ŋ] *She wouldn't do it* [ʃi ˈwʊnnt ˌduːɪt]

[d] > [b] > [m] *Good morning* [gʊb ˌmɔːnɪŋ > gʊm ˌmɔːnɪŋ]

**5. Changes in the Manner of the Release of Plosive Consonants.** English plosives do not always have the third stage consisting of a sudden oral release of air. The main variants are:

(a) **Incomplete plosion.**

In the clusters of two plosives [pp, pb, bb, bp, tt, td, dd, dt, tʃ, tɕ, dʃ, dɕ, kk, kg, gg, gk] where the position of the organs of speech is the same for both consonants, there is no separation of the organs of speech between the two plosives. The hold stage is prolonged from the beginning of the first consonant until the release of the second. The effect is that of a single plosive pronounced with very long hold. In such clusters the first stop has no plosion either in English or in Russian, eg

*within a word:* accommodation; attraction; bookcase; аккомодация; аттракцион; поддержка;

*at word boundaries:* lamp\_post; what\_time; went\_down; that child, that\_joke; big\_cat; good\_chance.

In a cluster of two plosives or of a plosive and an affricate the closure of the organs of speech for the second plosive is made before the release of the first. So there is only one explosion for the two plosives. The first plosive is incomplete, eg

*within a word:* talked; object; lecture;

*at word boundaries:* good girl; good book; hot bottle.

In Russian the same sequence of plosives is pronounced in a different way. In the Russian word *акт*, for instance, the plosives [к] and [т] have the three stages of articulation.

If you do make two explosions in English it will not cause misunderstanding, but it will sound un-English.

**(b) Nasal plosion.**

When a plosive is followed by the syllabic [n] or [m] it has no release of its own, the so-called 'nasal' plosion is produced. In such sequences the closure for the plosive is made normally, but the release is produced not by a removal of the oral closure, which is retained, but by the lowering of the soft palate, which allows the compressed air to escape through the nasal cavity to form the nasal consonant, eg

*within a word:* happen, shipmate, submarine, subnormal, button;

*at word boundaries:* stop moaning, escape noisily, sub man, sob noisily.

Nasal plosion occurs in Russian too, in such sequences as [тн, тм, дн, бм], eg *отнюдь, отметка, днём, обман*.

**(c) Lateral plosion.**

In the sequences of a plosive immediately followed by [l] the closure produced for the plosive is not released till after [l]. Before [l] the release is made by a sudden lowering of the sides of the tongue, and the air escapes along the sides of the tongue with lateral plosion, eg *please, cattle, black, candle*.

Lateral plosion occurs in Russian too, in sequences [тл, дл], eg *метла, длина*.

## THE REDUCTION OF CONSONANT CLUSTERS (ELISION) \_\_\_\_\_

The reduction of some consonant clusters was established long ago.

1. The initial [w, k, g] may be dropped, eg *write* [raɪt], *know* [nəʊ], *gnat* [næt].

2. The medial [t] or [d] are dropped in a cluster of three consonants, eg *listen* ['lɪsn], *soften* ['sɒfn], *Wednesday* ['wenzdɪ].

3. The final [b] is dropped in the cluster [mb], eg *lamb* [læm], *dumb* [dʌm].

In other cases of recent formation the elided forms are typical only of rapid colloquial speech. In the following examples the elided sound is still pronounced in careful, precise speech, cf *often* [ɒfn] or ['ɒftən].

In present-day English the reduction of clusters continues to take place.

The plosives [t] or [d] in the clusters [-st, -ft, -jt, -nd, -ld, -zd, -ɒd, -vd] in final position when followed by a word with an initial consonant are often reduced in rapid speech, eg *last time* ['lɑ:s 'taɪm], *mashed potatoes* ['mæʃ pə'tetɪtʊz], *next day* ['neks 'deɪ], *old man* [ɔl 'mæn].

Word final clusters of plosives or affricates + [t] or [d] [-pt, -kt, -ʃt, -bd, -gd, -ʒd] may lose the final alveolar plosive when the following word begins with a consonant, eg *kept quiet* ['kep 'kwaɪət], *jagged behind* ['læɡ bɪ'hɑɪnd].

The alveolar [t] of the negative -n't is often reduced before a consonant, eg *You mustn't do it* [jʊ → mʌsn ˌdu: ɪt].

When [t] or [d] occur between two other plosives they are never heard, eg *locked gate* ['lɒk 'geɪt], *strict teacher* ['strɪk 'ti:tʃə].

[h] may be dropped in the following monosyllables when non-initial and unstressed: *have, has, had; he, him, his, her; who*, eg

<i>Tell him he is wanted</i>	[→ tel ɪm ɪz ˌwɒntɪd]
but: <i>He's wanted</i>	[hɪz ˌwɒntɪd]

The reduction of consonant clusters is also typical of Russian colloquial speech, eg *сердце, солнце, поздно, чувствовать*.

#### NON-OBLIGATORY ASSIMILATIONS OF FLUENT COLLOQUIAL SPEECH

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Accidental or positional assimilations at word boundaries are made by English people in rapid colloquial speech. The alveolar consonants, [t, d, n, s, z] in word final position often assimilate to the place of articulation of the following word initial consonant.

Before [p, b, m] the consonant [t] changes into [p], eg *that place* ['ðæp 'pleɪs], [d] changes into [b], eg *lead pencil* ['li:b 'pensl], and [n] changes into [m], eg *main path* ['meɪm 'pɑ:θ].

Before [k, g] the consonant [t] changes into [k], eg *light coat* ['laɪk 'kəʊt], [d] changes into [g], eg *good company* ['gʊd 'kʌmpəni], [n] changes into [ŋ], eg *woollen coat* ['wʊləŋ 'kəʊt].

Before [ʃ, ʒ] the consonant [s] changes into [ʃ], eg *this shop* ['ðɪʃ 'ʃɒp], [z] changes into [ʒ], eg *Has she?* [hæz ʃiː].

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

[t] + [j] in: *what you...* ['wɒtʃuː]  
[d] + [j] in: *would you...* ['wʊdʒuː]  
[s] + [j] in: *in case you...* [ɪn'keɪʃuː]  
[z] + [j] in: *does she...* ['dʌʒʃiː]

The coalescence is more complete in the case of [t, d] + [j], especially in question tags, eg *didn't you* ['dɪdnt juː], *could you* ['kʊd juː].

These and similar cases need not be necessarily imitated by foreign learners of English, but they should be aware of the peculiarities of rapid colloquial speech.

## FUNDAMENTAL CONSONANT ALLOPHONES

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Since all the allophones of the same phoneme differ according to the phonetic context in which they occur, it is necessary to give examples of those allophones which exhibit striking changes of phonetic features.

### Noise Consonants

[p] and [b]

(1) [p] and [b] become labio-dental when immediately followed by [f] or [v], eg *hopeful, subvert*.

(2) The position of the lips depends on the vowel or the sonorant immediately following [p] or [b]:

(a) the lips are spread, eg *pea, bed*;

(b) the lips are rounded, eg *paw, bought, pool, boot*.

(3) Before front, high or mid-open vowels [p] and [b] sound a bit clearer than before back vowels, eg *peak, big*.

(4) The explosion takes place nasally when [p, b] are immediately followed by a nasal consonant, eg *topmost, happen, submarine, abnormal*.

(5) The breath passes out laterally when [p, b] are followed by [l], eg *plate*.

(6) When [p, b] are followed by another plosive only one explosion is heard, eg *kept, subtract*.

(7) [p] is aspirated in a stressed position followed by a vowel or a diphthong, eg *park, pound*.

There is hardly any aspiration when [p] is preceded by [s], eg *spy, speak*.

(8) [b] is fully voiced during its second stage when it occurs between two vowels, eg *labour, about*.

In word final position the lenis [b] is only partially voiced, eg *cab*.

#### [t] and [d]

(1) Dental allophones of [t, d] are used before [θ] or [ð], eg *eighth, width*.

(2) Post-alveolar allophones of [t, d] are used when they are followed by [r], eg *trip, drug*.

(3) The position of the lips depends upon the vowel or the sonorant [w] immediately following [t] or [d]:

(a) the lips are spread, eg *tea, deep*;

(b) the lips are rounded, eg *twenty, dwell, tool, do*.

(4) Before front, high or mid-open vowels [t] and [d] sound a bit clearer than before back vowels, eg *tear, dell*.

(5) The explosion takes place nasally when [t, d] are immediately followed by a nasal consonant, eg *kitten, utmost, didn't, admit*.

(6) The breath passes out laterally when [t, d] are followed by [l], eg *cattle, riddle*.

(7) When [t] or [d] are followed by another plosive only one explosion is heard, eg *football, sideboard*.

(8) [t] in a stressed position and followed by a vowel or a diphthong is aspirated, eg *time, town*.

There is hardly any aspiration when [t] is preceded by [s], eg *stone*.

(9) [d] is fully voiced during its second stage when it occurs between two vowels, eg *reading*.

In word final position the lenis [d] is only partially voiced, eg *ride*.

### [k] and [g]

(1) The exact point of articulation of [k, g] is dependent upon the nature of the following vowel. Before the front vowels the point of the contact is more forward and it is farther back before a back vowel, eg *keep, gas, car, garden*.

(2) The position of the lips depends on the vowel or the sonorant [w] immediately following [k] or [g]:

(a) the lips are spread, eg *key, geese*;

(b) the lips are rounded, eg *cool, cord, question, go, good*.

(3) Before front, high or mid-open vowels [k] and [g] sound a bit clearer than before back vowels, eg *kill, get*.

(4) The explosion takes place nasally when [k, g] are immediately followed by a nasal consonant, eg *banknote, signal, fragment*.

(5) The breath passes out laterally when [k, g] are followed by [l], eg *club, clever, ugly, eagle*.

(6) When [k, g] are followed by another plosive only one explosion is heard, eg *blackboard, rugby*.

(7) [k] is aspirated in a stressed position followed by a vowel or a diphthong, eg *cur, kind*.

There is hardly any aspiration when [k] is preceded by [s], eg *square*.

(8) [g] is fully voiced during its second stage when it occurs between two vowels, eg *cigar*.

In word final position the lenis [g] is only partially voiced, eg *fog*.

## Constrictives

### [f] and [v]

(1) The position of the lips depends on the vowel immediately following [f] or [v]:

(a) the lips are spread, eg *fee, veal*;

(b) the lips are rounded, eg *fore, vote*.

(2) Before front, high or mid-open vowels [f] and [v] are a bit clearer than before back vowels, eg *feast, villa*.

(3) [v] is fully voiced only when it occurs between vowels, eg *vivid, cover*.

In word final position the lenis [v] is only partially voiced, eg *leave, drive*.

#### [θ] and [ð]

(1) There are not so many allophones of [θ] and [ð]. With some speakers, the tongue-tip may protrude through the teeth, others hold it behind the teeth, but the acoustic quality is the same in both cases. The main difficulties in the articulation lie in their combination with other fricatives, especially [s] and [z].

(2) When followed by [s] and [z], they are sometimes elided, eg *clothes, months*.

(3) The position of the lips depends on the vowel immediately following [θ] or [ð]:

(a) the lips are spread, eg *thief, these*;

(b) the lips are somewhat rounded, eg *thought, soothe*.

(4) [ð] is fully voiced only when it occurs between two vowels, eg *other, brother*.

In word final position the lenis [ð] is only partially voiced, eg *breath*.

#### [s] and [z]

(1) Dental allophones of [s] and [z] are used before [θ] or [ð], eg *sixth, has three*.

(2) The position of the lips depends upon the vowel or the sonorant immediately following:

(a) the lips are spread, eg *see, music*;

(b) the lips are rounded, eg *saw, soon, sweet, zoo, zone*.

(3) Before front, high or mid-open vowels [s] and [z] sound a bit clearer than before back vowels, eg *sip, season, zip*.

(4) [z] is fully voiced when it occurs between two vowels, eg *dessert, scissors*.

In word final position the lenis [z] is only partially voiced, eg *does*.

#### [ʃ] and [ʒ]

(1) Apart from the degree of softening or lip-rounding used, no important allophones of [ʃ, ʒ] occur:

(a) the lips are spread, eg *sheep, regime*;

(b) the lips are rounded, eg *sugar*.

(2) [ʒ] is fully voiced when it occurs between two vowels, eg *leisure, decision*.

In word final position the lenis [ʒ] is only partially voiced, eg *rouge*.

### [h]

There are as many allophones of [h] as there are vowels which can follow it. [h] occurs only in word initial and medial positions. Though normally voiceless, [h] may have some voicing between vowels, eg *behind, ahead*.

## Sonorants

### [m]

(1) Labio-dental allophones of [m] are used before [f] or [v], eg *comfort, nymph, I'm very*.

(2) When preceded by a voiceless consonant [m] is partly devoiced, eg *utmost, smile, topmost*.

(3) The position of the lips depends on the vowel immediately following [m]:

(a) the lips are spread, eg *me*;

(b) the lips are rounded, eg *more, moon*.

(4) Before front, high or mid-open vowels [m] sounds a bit clearer than before back vowels, eg *mistress, mile*.

(5) [m] is syllabic when in word final position and immediately preceded by a consonant, eg *rhythm, rheumatism, film, enthusiasm*.

### [n]

(1) The dental allophone of [n] is used before [θ] or [ð], eg *month, in them*.

(2) The post-alveolar allophone of [n] is used when it is followed by [r], eg *Henry*.

(3) When preceded by a voiceless consonant [n] is partly devoiced, eg *cotton, taken, often, snatch*.

(4) The position of the lips depends upon the vowel immediately following [n]:

(a) the lips are spread, eg *sneeze*;

(b) the lips are rounded, eg *snore*.

(5) Before front, high, or mid-open vowels [n] sounds a bit clearer than before back vowels, eg *near, net*.



(6) [n] is syllabic when in word final position and immediately preceded by a consonant, eg *open, cotton, listen*.

### [l]

The exact resonance of [l] is dependent upon the phonetic context.

(1) Two main variants must be distinguished: the 'clear' [l] occurs before vowels and [j], eg *light, million*, and the 'dark' [ɫ] is used before consonants and in word final positions, eg *filled, help, feel*.

(2) The dental allophone is used before [θ], eg *health*.

(3) The post-alveolar [l] is used when followed by [r], eg *al-ready, children*.

(4) The position of the lips depends upon the vowel immediately following [l]:

(a) the lips are spread, eg *lily, leak*;

(b) the lips are rounded, eg *lock, loose*.

(5) When preceded by a voiceless consonant [l] is partially devoiced, eg *apple, cattle, uncle, asleep, pamphlet*.

(6) [l] is syllabic in word final position immediately preceded by a consonant, eg *people, table, little*.

### [r]

(1) The post-alveolar [r] becomes alveolar when it is preceded by [θ] or [ð], eg *three, thread, with Russian*.

(2) When [r] is preceded by a voiceless consonant it is slightly devoiced, eg *cream, pretty, trick, free, strength, thread, shrub*.

(3) The lip position of [r] is determined by that of the following vowels.

### [w] and [j]

[w] and [j] can be followed by almost any vowel. The difference in the allophones depends on the vowel following them.

(1) The position of the lips is modified in accordance with the vowel following [w] and [j]:

(a) the lips are spread, eg *we, yeast*;

(b) the lips are rounded and slightly protruded, eg *war, wood, you*.

(2) When preceded by voiceless consonants [w] and [j] are partly devoiced, eg *twin, twinkle, queen, quite, swim, sweat, pew, excuse, tune, stew*.

## QUESTIONS AND TASKS

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1. What is assimilation?
2. What features of the articulation of a consonant may be affected by assimilation?
3. Give three examples illustrating different degrees of assimilation.
4. What is the difference between progressive and regressive assimilations?
5. What kind of assimilation affects the alveolar articulation of the [t, d, n] and [l] when they are followed by [θ] or [ð]?
6. What allophone of the phoneme [l] is used within the word *health*? How does this allophone differ from the principal one?
7. Ask your fellow-student to transcribe the words *white, thorn, although, breadth*, to underline the consonants affected by assimilation and to define its type.
8. What similar assimilative changes do the allophones of the phonemes [t, d, n, l, s, z] undergo when they are used before [θ] or [ð]?
9. How would you help your fellow-student to pronounce [n] and [l] preceded by [θ] or [ð] correctly?
10. What consonant in the sentence "Call the boy" is affected by regressive assimilation?
11. Read and transcribe the words *train, trifle*. Say what consonant is assimilated in them and what degree of assimilation it is.
12. Transcribe and pronounce the words *three, thread, thrill, throat, throw*. Say what allophones of the phoneme [r] are used in them.
13. What allophone of the phoneme [r] is used within the word *through*? Explain the difference between this allophone and the principal one.
14. What allophone of the phoneme [d] is used within the words *drop, drug*? Explain the difference between this allophone and the principal one. Say what degree of assimilation it is.
15. What articulatory features of the sonorant [l] within the word *flower* are affected by assimilation?
16. Transcribe and pronounce the words *train, quarter, twilight* and *swallow* and say what type of assimilation takes place in them.

17. Ask a fellow-student to read the following sets of words. Concentrating on the difference between the sonorant [w] in word initial position and the [w] preceded by the plosives [s, t] or [k]. Ask him what type of assimilation it is.  
(1) *win* — *twin*, (2) *wept* — *swept*, (3) *white* — *quite*.
18. Which consonant within the word *clock* is affected by assimilation? What degree of assimilation is it?
19. What kind of assimilation do you come across in the cluster [tw] in the word *twilight*? In what other clusters do we come across the same type of assimilation?
20. Ask a fellow-student to tell you what articulatory features of the sonorant [w] are affected by assimilation within the words *twin*, *swing*, *queen*. What type of assimilation is it?
21. Can you formulate the principles which determine the pronunciation of the ending *-ed*, added to regular English verbs to form the Past Indefinite tense? Give examples illustrating all the possible cases.
22. Ask a fellow-student to formulate the principles which determine the pronunciation of the ending *-s*, *-z*, added to the end of the word to make a noun plural or possessive, or to put a verb in the third person singular form of the present tense.  
This ending is spelled in several different ways: *-s*, *-es*, *'s* or *-s'*.
23. Tell your fellow-student to pronounce each of these words and write the phonetic symbol which represents the sounds he gave to the ending. Then ask him to explain why the ending is pronounced as it is:  
*asked*, *breaks*, *caps*, *believed*, *appears*, *animals*, *lighted*, *fixed*, *brooches*.
24. What advice regarding voicing and force of articulation would you give a fellow-student who makes the following errors in the pronunciation of:
1. *had* as [hæt] instead of [hæd]
  2. *than* as [θæn] instead of [ðæn]
  3. *dog* as [dɒk] instead of [dɒg]
  4. *languages* as ['læŋgwɪfɪs] instead of ['læŋgwɪdʒɪz]
  5. *obstinate* as ['ɒpstɪnɪt] instead of ['ɒbstɪnɪt]
25. Suppose your fellow-student pronounces the word *medicine* as ['metsɪn] and *blackboard* as ['blægbɔ:d]. Keeping in mind what you know about voicing and devoicing in English and Russian tell him what he must do to eliminate the error.

26. Tell your fellow-student to read the words *behind*, *perhaps*. Ask him what allophone of [h] is used in them. What is this position of [h] called?
27. Your fellow-student probably makes an error in pronouncing [b] within the following words: *public*, *better*, *job*. Keeping in mind what you know about voicing in English tell him how to eliminate the error.
28. Transcribe and read the following sets of words:  
(1) day, today, loved; (2) glue, degree, bag.  
Pay special attention to the plosives [d] and [g] in initial, medial and final positions. Say what you know about voicing.
29. Ask your fellow-student to pronounce the English equivalents of the following Russian words and phrases. Define all subsidiary allophones of consonant phonemes in them. Ask him to explain how these allophones differ from the principal ones.  
1) прочтите это; напишите это; десятое упражнение;  
2) весна, сила, небо, снег, пьеса, мелодия;  
3) стараться, плавать.
30. Ask a fellow-student to analyze the words *handkerchief* and *gooseberry* from the point of view of assimilations in them and state: (1) the degree of assimilation; (2) the direction of assimilation.
31. How does the nasal sonorant [n] influence the plosive [t] in the word *kitten*?
32. What allophones of English stops are used before the nasal sonorants?
33. In what clusters do the plosionless allophones of the stops occur?
34. Say what allophones of the English stops are used before another stop or an affricate? Give examples to illustrate the rule.
35. Listen to your fellow-student reading the following sets of words. Suppose he makes errors in reading them. Tell him what his errors in the pronunciation of the [tʃ] and [dʃ] clusters are, and what he must do to correct the error.  
*kettle*, *battle*, *dental*, *muddle*, *hardly*.
36. What examples can you give to illustrate the conditions due to which a phoneme has different subsidiary allophones?
37. Why is it important to know and be able to pronounce the subsidiary allophones of the phonemes?

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## Chapter IV. VOWELS

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### PRINCIPLES OF CLASSIFICATION

Vowels are normally made with the air stream that meets no closure or narrowing in the mouth, pharyngeal and nasal cavities. That is why in the production of vowel sounds there is no noise component characteristic of consonantal sounds.

On the articulatory level the description of vowels notes changes:

1. in the stability of articulation,
2. in the tongue position,
3. in the lip position,
4. in the character of the vowel end.

Besides that vowels differ in respect of their length.

**1. Stability of Articulation.** All English vowels are divided into three groups: pure vowels or monophthongs, diphthongs and diphthongoids.

**Monophthongs** are vowels the articulation of which is almost unchanging. The quality of such vowels is relatively pure. Most Russian vowels are monophthongs. The English monophthongs are: [i, e, æ, a:, v, ɔ:, u, ʌ, ɜ:, ə].

In the pronunciation of **diphthongs** the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct. The glide which shows the direction of the quality change is very weak. In fact diphthongs consist of two clearly perceptible vowel elements. There are no diphthongs in Russian. The English diphthongs are: [ei, ai, oi, au, ɜu, iə, eə, uə].

In the pronunciation of **diphthongoids** the articulation is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of diphthongs. There are two diphthongoids in English: [i:, u:]. The initial "o" may serve as an example of a Russian diphthongoid, eg *очень*.

**2. Tongue Positions.** The changes in the position of the tongue determine largely the shape of the mouth and pharyngeal cavities. The tongue may move forward and backward, up and down, thus changing the quality of vowel sounds.

(1) When the tongue moves forward and backward various parts of it may be raised in the direction of the palate.

When the tongue is in the front part of the mouth and the front part of it is raised to the hard palate a *front* vowel is pronounced. This is the position for the English vowels [i, e, æ] and the Russian vowels [и] and [э].

When the tongue is in the front part of the mouth but slightly retracted, and the part of the tongue nearer to centre than to front is raised, a *front-retracted* vowel is pronounced. Such is the position for the English vowel [ɪ]. There are no front-retracted vowels in Russian.

When the front of the tongue is raised towards the back part of the hard palate the vowel is called *central*. This is the position for the English vowels [ʌ], [ɜ:], [ə] and the Russian vowels [а] and [ы].

When the tongue is in the back part of the mouth and the back of it is raised towards the soft palate a *back* vowel is pronounced. This is the position for the English vowels [ɑ:, ɒ, ɔ:, u:] and the Russian vowels [о, у].

When the tongue is in the back part of the mouth but is slightly advanced and the central part of it is raised towards the front part of the soft palate a *back-advanced* vowel is pronounced. This is the position for the English vowel [ʊ].

(2) Moving up and down in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth.

When the front or the back of the tongue is raised high towards the palate the vowel is called *close*. This is the way the English vowels [i:, ɪ, ʊ, u:] and the Russian vowels [и, ы, у] are pronounced.

When the front or the back of the tongue is as low as possible in the mouth *open* vowels are pronounced. This is the way to pronounce the English vowels [æ, ɑ:, ɒ, ɔ:] and the Russian vowel [а].

When the highest part of the tongue occupies the position intermediate between the close and the open one *mid* vowels are pronounced. This is the position for the English vowels [e, ʌ, ɜ:, ə] and the Russian vowels [э, о].

To mark all significant changes in vowel quality it is not enough to single out these three groups of vowels. For instance, both English vowels [i:] and [ɪ] belong to the group of close vowels, but when the vowel [ɪ] is articulated the front of the tongue is not so high in the mouth as it is in the case of the vowel [i:]. Similar examples may be found in the groups of mid and open vowels. To make the classification more precise it is necessary to distinguish broad and narrow variants of close, mid and open vowels. The classification of English and Russian vowels looks like this:

Close vowels	narrow variant	the English [i:, u:] the Russian [и, ы, у]
	broad variant	the English [ɪ, ʊ]
Mid vowels	narrow variant	the English [e, ɜ:, ɝ] the Russian [э]
	broad variant	the English [ʌ, ə, ɛ] the Russian [о]
Open vowels	narrow variant	the English [ɔ:, ɒ]
	broad variant	the English [æ, ɑ:, ɒ, ʌ] the Russian [а]

**3. Lip Position.** The shape of the mouth cavity is also largely dependent on the position of the lips. When the lips are neutral or spread the vowels are termed *unrounded*. Such is the position of the lips for the English vowels [i:, ɪ, e, æ, ɑ:, ʌ, ɜ:, ə] and the Russian vowels [и, э, ы, а].

When the lips are drawn together so that the opening between them is more or less round the vowel is called *rounded*. This is the position for the English vowels [ɒ, ɔ:, ʊ, u:] and the Russian vowels [о, у]. When the Russian rounded vowels are pronounced the lips are somewhat protruded.

**4. Character of Vowel End.** The quality of all English monophthongs in the stressed position is strongly affected by the following consonant of the same syllable. If a stressed vowel

is followed by a strong voiceless consonant it is cut off by it. In this case the end of the vowel is strong and the vowel is called *checked*. Such vowels are heard in stressed closed syllables ending in a strong voiceless consonant, eg *better, cart*.

If a vowel is followed by a weak voiced consonant or by no consonant at all the end of it is very weak. In this case the vowel is called *free*. Such vowels are heard in closed syllables ending in a voiced consonant or in an open syllable, eg *before, money, begger, bead*. All Russian vowels tend to be free.

**Vowel Length.** Vowels are capable of being continued during a longer or a shorter period. All English vowels (with the exception of diphthongs) are generally divided into *long* and *short*.

Long vowels are: [i:, a:, ɔ:, u:, ɜ:].

Short vowels are: [ɪ, e, ɒ, ʊ, ʌ, ə].

The vowel [æ] is not included in the category of short vowels because of specific length associated with it (see p. 92).

But for the purpose of practical speech training it is not enough to distinguish two degrees of length.

In the similarly accented position all English vowels are fully long when they are final, eg *see, bar, sore, fur*.

They are almost as long as that when a weak voiced consonant follows them in the closed syllable, eg *seed, arm, form, bird, big, bed, song*.

They are considerably shorter before strong voiceless consonants in closed syllables, eg *seat, lark, look, first, bit, set*.

Diphthongs vary in length in the same way as long vowels, cf *play — played — plate, toy — toys — voice, fear — fears — fierce*.

Variations of length affect mainly the nucleus, not the glide. Such variations might be represented in the following way:

*play* [ple:ɪ] — *plays* [ple:ɪz] — *plate* [pleɪt]

All English vowels are longer when they are strongly stressed, cf *in'form — 'uniform*.

All English vowels are longer in the nuclear syllable, cf

It is <sup>ˈ</sup>sɪx o'kloʊk now.

They are <sup>ˈ</sup>oʊnli <sup>ˈ</sup>sɪx.

It should be noted that in similar phonetic contexts traditionally long vowels are always longer than traditionally short vowels, cf *see — sin, calm — come, cord — cod*.

All Russian vowels are equally long in similar phonetic contexts.



QUESTIONS AND TASKS

1. According to the stability of articulation there are three groups of vowels. Do you think it is enough to distinguish only two groups: monophthongs and diphthongs?
2. Phoneticians speak of front vowels and back vowels. What characteristic do all the front vowels have in common that is different from the back vowels?
3. What is the difference between front and front-retracted vowels?
4. What is the difference between back and back-advanced vowels?
5. What makes central and front vowels different?
6. What characteristic makes close vowels unlike mid and open ones?
7. What would you tell your fellow-student to prove the necessity of distinguishing narrow and broad variants of close, mid and open vowels?
8. What is the difference between free and checked vowels?
9. How do different phonetic contexts modify vowel length in English?
10. Can the location of word stress and intonation influence vowel length?
11. Are there any historically long and short vowels in English?

MONOPHTHONGS

[i]

- i* — bit, pill, kitchen
- y* — busy, syllable
- e* — pretty, before, homeless
- ie* — bodies, studies
- a* — luggage, graduate

**Definition.** [i] is front-retracted, close (broad variant), unrounded, short.

**Articulation.** The tongue is in the front part of the mouth but slightly retracted. The



Fig. 41.

part of the tongue nearer to centre than to front is raised to a half-close position. The side rims of the tongue make a light contact with the upper teeth. The tongue is lax. The lips are loosely spread. The mouth is slightly in.

This vowel may occur in all positions in the word, eg *interval, minute, city, bit, bid, singing*.

**Allophones.** The vowel [ɪ] is longer in the open syllable when it is free. It is shorter in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *river — pig — sit*.

In unstressed syllables it is increasingly common to use [ə] instead of [ɪ] in such endings as *-ity, -itive* when another syllable with the vowel [i] follows, eg *reality, positive*.

In certain words a variation between [ɪ] and [ə] is heard, eg *possible, begin*.

The vowel [ɪ] is most likely replaced by [ə] when there is no potential opposition. In such pairs as *accept — except, affect — effect, dancers — dances* there is a tendency to retain the vowel [ɪ].

**Recommendations.** Start with Articulation Exercises II, 4; III, 11. Take a mirror and check the position of the lips. The mouth should be only slightly open. The lips are spread but they should not cover the teeth. Keep the tip of the tongue against the lower teeth. To make the stressed vowel [ɪ] checked it is advisable to cut it off by the following strong voiceless consonant.

**Comparison with the Russian Vowels [и] and [ы].** The Russian vowel [и] is closer, more advanced and generally longer than the English [ɪ]. The Russian vowel [ы] is a closer and a more centralized type than the English vowel [ɪ], cf *sit — cum — сит*.

**Possible Mistakes.** 1. Russian students of English can easily replace the English vowel [ɪ] by the Russian [и]. In this case the tip of the tongue should be slightly retracted from the lower teeth. The front of the tongue should be lowered and the vowel must not be too long.

2. If this vowel is replaced by the Russian [ы] the tongue must be slightly advanced. Move the tip of the tongue closer to the lower teeth. The front, not the central part of the tongue, should be raised, but not so high as for the Russian vowel [и].

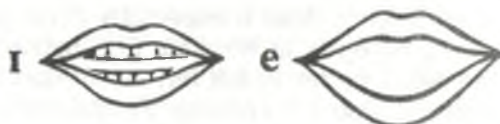
In both cases the tongue and the lips should be relaxed.

3. Sometimes the vowel [ɪ] is not checked and short enough

in closed stressed syllables ending in a voiceless consonant. This mistake is especially common in such syllables which would be open in Russian. For instance, the syllabic division of the word *bitter* in English is *bit-ter*, according to Russian pronunciation habits it would be *bi-tter*. To make the English [ɪ] checked and short enough it is necessary to observe correct syllable division and cut the vowel off by the following consonant.

[e]

- e — red, get, spend
- ea — bread, leather
- a — many, any



**Definition.** [e] is front, mid (narrow variant), unrounded, short.

**Articulation.** The tongue is in the front part of the mouth. The front of the tongue is raised to the hard palate but not so high as for [i]. The side rims of the tongue make a light contact with the upper teeth. The tongue may be more tense than in the case of [i]. The lips are loosely spread. The mouth is slightly open but a bit more than for [i].



Fig. 42.

This vowel may occur in various positions with the exception of the open syllables, eg *many, head, left*.

**Allophones.** The vowel [e] is longer in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *bed — bet*.

**Recommendations.** Start with Articulation Exercises II, 4; III, 11. Take a mirror and check the position of the lips. They should not cover the teeth. Do not open the mouth too wide. To make the vowel front keep the tip of the tongue against the lower teeth. To make the vowel [e] checked cut it off by the following strong consonant.

**Comparison with the Russian vowel [э].** The Russian

vowel [ɚ] is a shade more open and retracted type than the English vowel [e].

**Possible Mistakes.** 1. Russian students of English can easily replace the English vowel [e] by the Russian vowel [ɚ]. In this case raise the front of the tongue higher and slightly advance it.

2. Sometimes the English [e] is not checked and short enough in stressed closed syllables ending in a strong voiceless consonant. This mistake is especially common in such syllables which would be open in Russian. For instance, the syllable division of the word *better* is *bet-ter*. According to Russian pronunciation habits it would be *be-tter*. To make the English [e] checked and short enough it is necessary to observe correct syllabic division and cut the vowel off by the following consonant.

[æ]

a — land, bad, sat, hatter

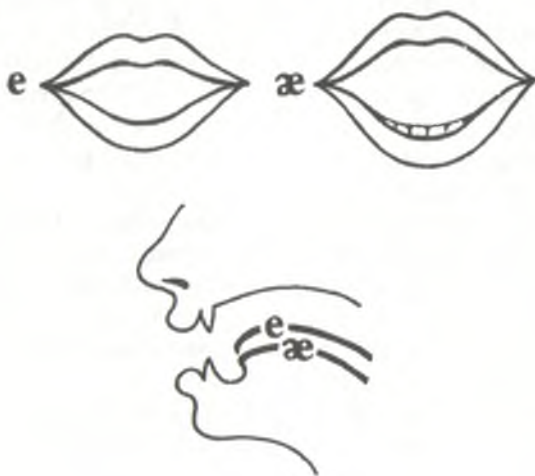


Fig. 43.

**Definition.** [æ] is front, open (broad variant), unrounded.

**Articulation.** The mouth is more open than for [e]. The tongue is in the front part of the mouth. The front of the tongue is rather low in the mouth. The side rims of the tongue make a very slight contact with the back upper teeth. The tongue is more tense than in the case of [e].

This vowel occurs only in closed syllables, eg *Sam, lad, pack, ladder*.

**Allophones.** The vowel [æ] appears to be much longer before weak consonants, especially before [b, d, g, ʒ, m, n]. In this position it is almost equivalent in quantity to the longest variants of [i:, a:, ɔ:, u:, ɜ:], cf *lad — saw, man — car*.

The stressed vowel [æ] is checked and much shorter before strong voiceless consonants, cf *sad — sat, ladder — latter*.

**Recommendations.** Start with Articulation Exercises I, 1—3. Take a mirror and check the position of the jaws. They should be considerably separated. Keep the tip of the tongue by the lower teeth. The body of the tongue is advanced. Take care to keep the front of the tongue very low in the mouth. To make the vowel [æ] checked cut it off by the following strong voiceless consonant.

**Comparison with the Russian Vowel [ɛ].** The Russian vowel [ɛ] is less open and slightly more retracted than the English vowel [æ].

**Possible Mistakes.** Russian students of English can easily replace the English vowel [æ] by the Russian vowel [ɛ]. In this case the mouth should be opened wider, the front of the tongue should be kept as low as possible.

[ɑ:]

*ar* — cart, star, arch

*ear* — heart

*a* — grass, after, path, branch

*al* — calf, calm

*au* — aunt, laugh

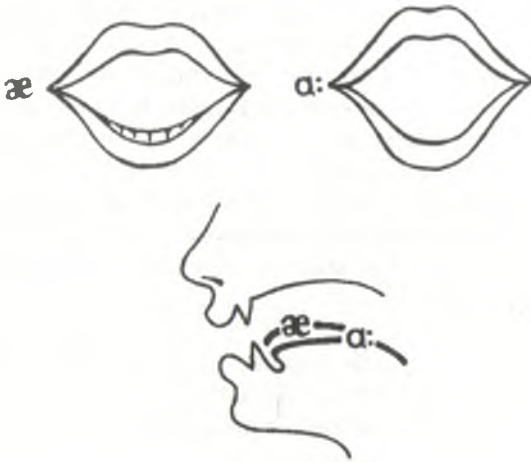


Fig. 44.

**Definition.** [ɑ:] is back, open (broad variant), unrounded, long.

**Articulation.** The mouth is open. The tongue is in the back part of the mouth. The back of the tongue is only slightly raised. No contact is made between the rims of the tongue and the upper teeth. The lips are neutral.

This vowel may occur in all positions in the word, eg *arm, large, far, artistic*.

**Allophones.** The vowel [ɑ:] is the longest in the open syllable when it is free. It is shorter in the closed syllable with a weak voiced consonant at the end. It is checked and rather short in the stressed closed syllable ending in a strong voiceless consonant, cf *car — card — cart*.

**Recommendations.** Start with Articulation Exercise IV, 1. Take a mirror and check the position of the tongue. The mouth should be open. Withdraw the tip of the tongue from the lower teeth. Keep the whole body of the tongue as low as possible to see the back part of the soft palate quite clearly. Play with the [ɑ:] vowels until you adjust your sound to the English model you hear. The sound should come from the back of the mouth. To make the vowel [ɑ:] checked and short in closed syllables before a strong voiceless consonant you must cut it off by this consonant.

**Comparison with the Russian Vowel [a].** The Russian vowel [a] is far more advanced than the English vowel [ɑ:] and qualified as central. It is normally shorter than the English [ɑ:].

**Possible Mistakes.** 1. Russian students of English can easily replace the English vowel [ɑ:] by the Russian vowel [a]. In this case the whole body of the tongue should be retracted. If the mouth is open and the back of the tongue is low enough you can easily see the soft palate in the mirror which is not possible in the case of the Russian vowel [a].

2. If the vowel [ɑ:] is not checked and short enough in stressed closed syllables with a strong voiceless consonant at the end it is advisable to cut it off by the following consonant.

[ɒ]

<i>o</i>	— dog, rock, holiday, jolly, gore
<i>a</i>	— want, duality
<i>ou, ow</i>	— cough, knowledge
<i>au</i>	— sausage, Austria

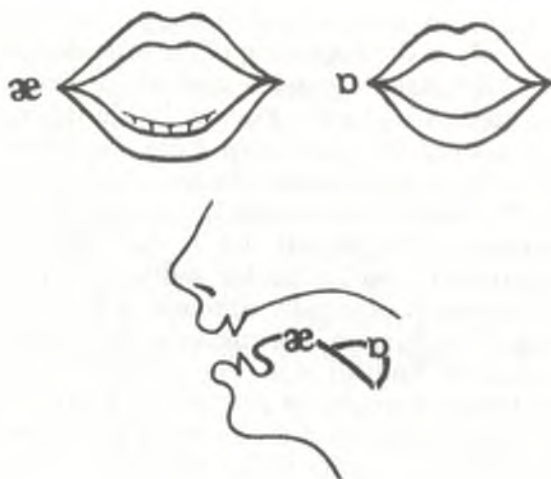


Fig. 45.

**Definition.** [ɒ] is back, open (broad variant), rounded, short.

**Articulation.** This vowel is articulated with the mouth wide open and slight open lip-rounding. The body of the tongue is even more retracted than in the case of the vowel [ɑ:]. The back of the tongue is only slightly raised. No contact is made between the rims of the tongue and the upper teeth.

It may occur only in closed syllables, eg *opera, stock, lodge, impossible*.

**Allophones.** The vowel [ɒ] is longer and free in the closed syllable with a weak voiced consonant at the end. It is shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *dog — dock*.

**Recommendations.** Start with Articulation Exercises II, 2, 3; IV, 11. The vowel [ɒ] resembles the shortest variant of the vowel [ɑ:] pronounced with slight lip-rounding. Words such as *cart, laugh, calf* should be said with the vowel [ɑ:] as far back in the mouth as possible, with the jaws wide apart and only the very slightest lip-rounding. The vowel should be shortened. In this way a quality near to the vowel [ɒ] may be obtained. Check the position of the jaws and the lips by the mirror. The sound should come from the very back of the mouth. To make the vowel [ɒ] checked cut it off by the following strong voiceless consonant.

**Comparison with the Russian vowel [o].** The Russian vowel [o] is much closer than the English vowel [ɒ]. In the case of the

Russian [o] the lips are not only strongly rounded but also protruded especially at the beginning of the articulation.

**Possible Mistakes.** 1. Russian students of English can easily replace the English [ɒ] by the Russian [o]. In this case the tip of the tongue should be withdrawn from the lower teeth. The whole body of the tongue should be kept low in the back part of the mouth. The back of the tongue is only slightly raised.

2. Sometimes the English [ɒ] is not checked and short enough in stressed closed syllables ending in a voiceless consonant. This mistake is especially common in such syllables which would be open in Russian. For instance the syllable division of the word *potter* in English is *pot-ter*. According to Russian pronunciation habits it would be *po-tter*. To make the English [ɒ] checked and short enough it is necessary to observe correct syllable division and cut the vowel off by the following strong voiceless consonant.

[ɔ:]

<i>or</i>	— corn, port, force, lord
<i>aw</i>	— law, drawn
<i>ou, au</i>	— bought, fault, audible
<i>a</i>	— call, chalk, water, war, quarter
<i>ore, oor, oar, our</i>	— shore, door, board, four, court

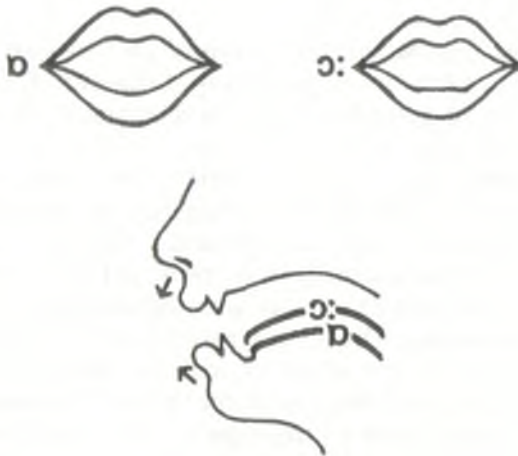


Fig. 46.



**Definition.** [ɔ:] is back, open (narrow variant), rounded, long.

**Articulation.** The tongue is in the back part of the mouth. The back of the tongue is raised to a half-open position. No contact is made between the rims of the tongue and the upper teeth. The mouth is less open and the lips are more rounded than for the vowel [ɒ]. This vowel may occur in any position in a word, eg *ought, born, talk, before, uniform*.

**Allophones.** The vowel [ɔ:] is longer in the open syllable when it is free. It is shorter in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *bore — board — bought*.

**Recommendations.** Start with Articulation Exercises I, 1—3; II, 2; IV, 1. Take a mirror and check the position of the lips. They should be well rounded but not protruded. Withdraw the tip of the tongue from the lower teeth. Keep the tongue rather low in the mouth. The mouth must not be too much open. The sound should come from the very back of the mouth. Take care not to change the position of the organs of speech while the vowel lasts.

To make the vowel checked cut it off by the following strong voiceless consonant. Be sure not to confuse the quality of the vowels [ɔ:] and [ɒ] which can easily happen in the position before a strong voiceless consonant, cf *port — pot*.

**Comparison with the Russian Vowel [o].** The Russian vowel [o] is closer than the English vowel [ɔ:]. It is pronounced with the lips not only strongly rounded but also protruded especially at the beginning of the articulation. The Russian vowel [o] is commonly shorter than the English [ɔ:].

**Possible Mistakes.** 1. Russian students of English can easily replace the English [ɔ:] by the Russian [o]. In this case the tip of the tongue should be withdrawn from the lower teeth. The body of the tongue should be kept lower in the back part of the mouth. The back of the tongue is not raised too high. Though the lips are well rounded they should by no means be protruded.

2. Sometimes Russian students of English replace the monophthong [ɔ:] by the diphthongoid the beginning of which is closer and much more rounded. It is an initial [y]-type of glide. Not to make this mistake the monophthongal nature of [ɔ:] should be insisted on.

3. If the vowel [ɜ:] is not checked and short enough in stressed closed syllables with a strong voiceless consonant at the end it is advisable to cut it off by the following consonant.

[ʊ]

- u — full
- o — wolf, woman
- oo — look, wool
- ou — would, could

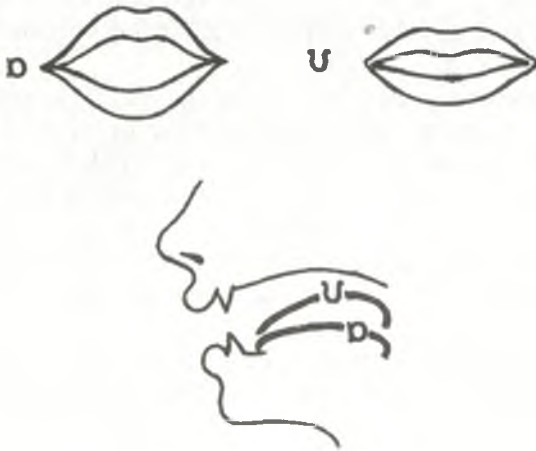


Fig. 47.

**Definition.** [ʊ] is back-advanced, close (broad variant), rounded, short.

**Articulation.** The whole body of the tongue is in the back part of the mouth. The part of the tongue nearer to the centre than to the back is raised just above the half-close position. There is no firm contact between the side rims of the tongue and the upper teeth. The tongue is rather lax. The lips are rounded about the same amount as for [ɜ:] but the mouth is not so open. The vowel is short.

This vowel may occur in closed stressed syllables. It never occurs in word initial positions, eg *good, look, bosom, butcher*.

**Allophones.** The vowel [ʊ] is longer in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *pull — book*.

**Recommendations.** Start with Articulation Exercise II, 2, 3.

Take a mirror and check the position of the lips which should be rounded but not protruded. The mouth is only slightly open. If the centralization of [ʊ] is not sufficient change it in the direction of the vowel [ə]. To make the vowel [ʊ] checked cut it off by the following strong voiceless consonant.

**Comparison with the Russian Vowel [y].** The Russian vowel [y] is closer, more retracted and generally longer than the English vowel [ʊ]. It is pronounced with the lips not only well rounded but also protruded.

**Possible Mistakes.** 1. Russian students of English can easily replace the English vowel [ʊ] by the Russian vowel [y]. In this case the tongue should be advanced and slightly lowered. The lips should be by no means protruded. The vowel may be given the shade of the Russian [ɯ] pronounced with the lips slightly rounded but not spread.

2. If the vowel [ʊ] is not checked and short enough in stressed closed syllables ending in a strong voiceless consonant cut it off by this consonant.

[ʌ]

u — mud, dull, butter, much  
o — son, brother, nothing  
ou — young, country, rough  
oo — flood



Fig. 48.

**Definition.** [ʌ] is central, mid (broad variant), unrounded, short.

**Articulation.** The tongue is in the central part of the mouth. The front of the tongue is raised to the back of the hard palate just above the fully open position. No contact is made between the tongue and the upper teeth. The tongue is lax. The jaws are considerably separated. The lips are neutrally open. The vowel is short.

This vowel does not occur in open syllables, eg *mother, onion, come, cut, unusual*.

**Allophones.** The vowel [ʌ] is longer in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *among — cut*.

**Recommendations.** Start with Articulation Exercise I, 2.

To make the vowel [ʌ] advanced enough give it the shade of the neutral vowel [ə]. To make it checked cut it off by the following strong voiceless consonant.

Be sure not to confuse the quality of the vowels [ʌ] and [ɑ:] which can easily happen in the closed syllable before a strong voiceless consonant, cf *cart — cut*.

**Comparison with the Russian Vowel [a].** The Russian vowel [a] is more open and generally longer than the English [ʌ].

**Possible Mistakes.** 1. If the English vowel [ʌ] is replaced by the Russian vowel [a] the tongue must be slightly retracted and the central part of the tongue should be raised higher.

2. Sometimes the English [ʌ] is not checked and short enough in stressed closed syllables ending in a voiceless consonant. This mistake is especially common in such syllables which would be open in Russian. For instance, the syllable division of the word *butter* in English is *but-ter*. According to Russian pronunciation habits it would be *bu-tter*. To make the English [ʌ] checked and short enough it is necessary to observe correct syllable division and cut the vowel off by the following consonant.

[3:]

<i>ir, yr</i>	— sir, girl, bird, first, myrtle
<i>er, ear, err</i>	— her, earl, heard, err
<i>ur, urr</i>	— fur, curl, purr
<i>wor</i>	— worm, worse
<i>our</i>	— journalist

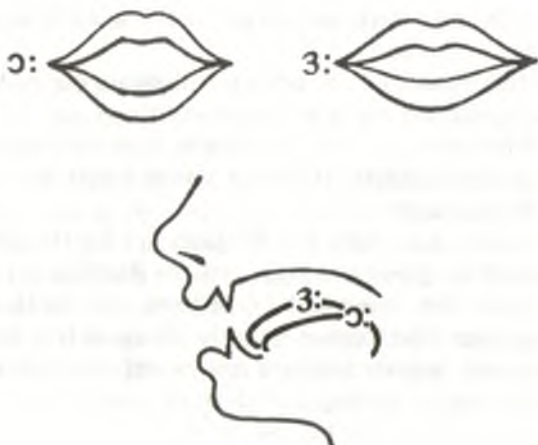


Fig. 49.

**Definition.** [ɜ:] is central, mid (narrow variant), unrounded, long.

**Articulation.** The tongue is almost flat. The central part of the tongue is slightly higher than the front and the back of the tongue, which are raised between the half-close and half-open positions. No firm contact is made between the rims of the tongue and the upper teeth, the lips are neutrally spread, they do not cover the teeth. The passage between the teeth is rather narrow. The vowel is long.

This vowel may occur in all positions in the word, eg *earn, stir, serve, search, foreword*.

**Allophones.** The vowel [ɜ:] is longer in the open syllable when it is free. It is shorter in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *prefer — firm — birth*.

**Recommendations.** Start with Articulation Exercise II, 4, 8.

The vowel [ɜ:] is not very close in quality to any of the other English or Russian vowels. Three things may help: try to keep the tongue flat, bring the teeth rather close together and do not round the lips at all. Smile when you say it! Keep approximately the same lip position as for the vowel [ɪ]. Check it with the mirror. Lip-spreading is especially important after the consonant [w].

Since there is no similar vowel in English or in Russian the quality of it may seem rather vague and indistinct to you. In your

listening time be attentive and experiment until you arrive at a reasonable pronunciation.

To make the vowel [ɜ:] checked and short enough cut it off by the following strong voiceless consonant.

**Possible Mistakes.** 1. If the students pronounce the Russian [e:] instead of the English [ɜ:] they should give the vowel the shade of the Russian [o].

2. If the students replace the English [ɜ:] by the Russian [o:] the vowel should be given the shade of the Russian [e].

In both cases the lips must be spread, the teeth should be kept close together, the tongue must be more or less flat.

3. If the vowel is not checked and short enough in stressed closed syllables with a strong voiceless consonant at the end it is advisable to cut it off by the following consonant.

[ɜ]

Spelt with almost any vowel letter or combination of vowel letters.

e	— mineral, president	er	— teacher, after
a	— ago, woman, Frenchman	or	— director, doctor
o	— correct, omit	ure	— picture, furniture
u	— suggest, support	ou	— dangerous
i	— possible	our	— favour

**Definition.** [ɜ] is central, mid (broad variant), unrounded, very short.

**Articulation.** The quality of [ɜ] is that of a central vowel which varies from a half-open to a half-close position. The lips are unrounded. The opening between the jaws is narrow.

This vowel occurs in all unstressed positions in the word.

**Recommendations.** The sound occurs in unstressed positions and is practically a short variety of the sound [ɜ:]. The neutral sound is extremely short and weak. Never concentrate on it. Keep in mind the stressed vowel.

**Allophones.** 1. The non-final allophone is met at the beginning and in the middle



Fig. 50.

of the word. It is similar to the vowel [ɜ:], eg *away, woman, misery, property*.

2. In the final position an open variety is generally used. The tongue is in the half-open position, the resulting sound is between [ɜ:] and [ʌ], eg *better, Asia, father*.

**Comparison with the Russian Unstressed Vowels.** The English non-final [ə] is very near to the Russian unstressed vowel in the unstressed syllable following the stressed one, cf *mineral* — *сделано*. The English final [ə] is the nearest to the Russian final unstressed vowel [a], cf *карта* — *carter*.

**Possible Mistake.** Russian learners often replace the English neutral sound by the strong Russian vowels [a] or [e]. That is quite unacceptable in English. Make the sound very weak and short.

## DIPHTHONGS

	[i]
e	— be, scene, complete
ee	— see, been, meet
ea	— sea, mean, beef
ie	— field, believe, belief
ei, ey	— key, receive
i	— police



Fig. 51.

**Definition.** [i:] is front, close (narrow variant), unrounded, long. *tongue p*

**Articulation.** The tongue is in the front part of the mouth. The front of the tongue is rather high in the mouth. The vowel is noticeably diphthongized, especially in open syllables. The tongue glides from a position nearer to the English vowel [ɪ] to a more advanced and high position. The tongue is tense, the side rims of it make a firm contact with the upper teeth. The lips are spread. *vowel length*

This vowel may occur in all kinds of syllables, eg *bee, leave, eat*.

**Allophones.** The vowel [i:] is definitely longer in the open syllable when it is free. It is shorter in the closed syllable with a weak voiced consonant at the end. It is checked, and much

shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *be* — *bead* — *beat*.

**Recommendations.** Start with Articulation Exercises II, 4; III, 11.

Be careful to imitate the diphthongization of the vowel [i:] in all positions with caution, since any exaggeration will sound vulgar or dialectal. It is not less important to reduce length and make the vowel checked in closed syllables before voiceless consonants but not to confuse the quality of the vowels [i:] and [ɪ] which can easily happen in the closed syllable before a strong voiceless consonant, cf *seat* — *sit*.

To make the vowel [i:] checked and short enough cut it off by the following strong voiceless consonant.

**Comparison with the Russian Vowel [ɨ].** The Russian vowel [ɨ] is closer and more advanced than the English vowel [i:]. The English vowel resembles the Russian one only at the end of the articulation. The Russian vowel is a monophthong. It is normally short.

**Possible Mistakes.** 1. If the English vowel [i:] is replaced by the Russian [ɨ] the front of the tongue should be retracted and lowered at the beginning of the articulation. The vowel must be longer, more tense and diphthongized.

2. If the English vowel [i:] is replaced by the Russian [ɨ] at the starting point the tongue must be slightly advanced and lowered. The tip of the tongue should be moved closer to the lower teeth. During the articulation the tongue moves further up and forward to the position of the Russian [ɨ].

3. If the vowel [i:] is not checked and short enough cut it off by the following strong voiceless consonant.

4. In closed syllables ending in a strong voiceless consonant the vowels [i:] and [ɪ] can be easily confused. Not to make this mistake the diphthongization of [i:] should be observed, cf *beat* — *bit*.

[u:]

oo	— soon, mood, boot
o	— to, lose
ou	— through, wound, soup
u	— rule, June
ew, ue, ui, oe	— news, due, suit, shoe





Fig. 52.

**Definition.** [u:] is back, close (narrow variant), rounded, long.

**Articulation.** The tongue is in the back part of the mouth. The back of the tongue is rather high in the mouth. The vowel is noticeably diphthongized. The tongue glides from a position nearer to [ʊ] to a more retracted and high position. No firm contact is made between the rims of the tongue and the upper teeth. The tongue is tense. The lips are very closely rounded. The mouth is open only very little. The vowel is long.

This vowel occurs in all kinds of syllables, eg *do, cool, fruit*.

**Allophones.** The vowel [u:] is definitely longer in the open syllable when it is free. It is shorter in the closed syllable with a weak voiced consonant at the end. It is checked and much shorter in the stressed closed syllable ending in a strong voiceless consonant, cf *who — move — root*.

**Recommendations.** Start with Articulation Exercise II, 2, 3. Be careful to imitate the diphthongization of the vowel in all positions.

It is also very important to reduce length and make the vowel checked in stressed closed syllables before strong voiceless consonants, but not to confuse the quality of the vowels [u:] and [ʊ] which can easily happen in the closed syllable before a strong voiceless consonant, cf *suit — soot*.

To make the vowel [u:] checked and short enough cut it off by the following strong voiceless consonant.

Try to avoid energetic lip-rounding.

**Comparison with the Russian Vowel [y].** The Russian vowel [y] is more retracted and closer than the English vowel [u:]. The English vowel resembles the Russian one only at the end of its articulation. The Russian [y] is pronounced with the lips not only rounded but also protruded. It is a monophthong and is commonly short.

**Possible Mistakes.** 1. If instead of the English [u:] the Russian [y] is heard the tongue should be slightly advanced and lowered at the beginning of the articulation. The vowel must be made more tense, longer and diphthongized. The lips must be well rounded but by no means protruded.

2. In closed syllables ending in a strong voiceless consonant the quality of the vowels [u:] and [ʊ] can be easily confused. Not to make this mistake the diphthongization of [u:] should be observed, cf *boot* — *put*.

3. If the vowel [u:] is not checked and short enough cut it off by the following strong voiceless consonant.

#### QUESTIONS AND TASKS

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1. Suppose that a fellow-student pronounces the Russian [ɯ] instead of the English [ɪ]. Keeping in mind what you know about the articulation of the English vowel tell him what to do to eliminate the error.

Do the same if you hear the Russian [ɯ] instead of the English [ɪ].

2. Is the vowel [ɪ] longer in *lit* or in *lid*?

3. Suppose a fellow-student pronounces the Russian [ɐ] instead of the English [e]. What would you tell him to do in order to correct the sound?

4. What advice would you give a fellow-student who does not make the vowels [ɪ] and [e] checked and short enough in the words *sitter* and *letter*?

5. We call [ɪ] close and [æ] open. Can you explain why?

6. Suppose your fellow-student pronounces the Russian [ɐ] instead of the English [æ]. Is it a phonetic or a phonological mistake? Give him advice how to change the Russian [ɐ] for the English [æ].

7. How would you help your fellow-student if he says *set* instead of *sat*? Is this mistake phonetic or phonological?
8. Give examples where [æ] is the longest.
9. What articulatory features of the vowel sounds differentiate the meaning of the words *sit* — *set* — *sat*?
10. We call [æ] front and [ɑ:] back. Can you explain why?
11. Suppose a fellow-student pronounces the Russian [a] instead of the English [ɑ:]. Is it a phonetic or a phonological mistake? Keeping in mind what you know about the English vowel [ɑ:] tell him how to change the articulation.
12. Give examples to illustrate that [ɑ:] is not equally long in different phonetic contexts.
13. If [ɑ:] is too long and not checked in the word *cart* the mistake is called phonetic. Can you explain why?
14. What articulation exercises would you recommend for the vowel [ɑ:]?
15. What articulation exercises would you recommend for the English vowel [ɒ]?
16. Suppose your fellow-student pronounces the Russian [o] instead of the English [ɒ]. Is it a phonetic or a phonological mistake? What would you tell him to do with the tongue, the jaws and the lips in order to change [o] to [ɒ]?
17. We call [ɒ] open and [ʊ] close. Can you explain why?
18. Is [ɒ] checked and shorter in *nod* or in *not*?
19. What articulation exercises would you recommend for [ɔ:]?
20. What mistakes would your fellow-student probably make in the pronunciation of the vowel [ɔ:]?
21. What would you recommend a Russian learner of English if he substitutes the English [ɔ:] by the Russian [o]? Is this mistake phonetic or phonological?
22. What advice regarding length would you give a fellow-student who is to pronounce the following word sequence:  
*bore* — *board* — *bought*?
23. If the word *port* sounds as [pɒt], is the mistake phonetic or phonological?
24. What articulatory features of the vowel differentiate the words *port* and *pot*?
25. Why is the vowel [ʊ] called back-advanced?
26. What articulation exercises would you recommend for [ʊ]?
27. What advice regarding lip position and tongue position would you give your fellow-student who pronounces the Russian [y] instead of the English [ʊ]?

28. In order to help your fellow-student to make the vowel [ʊ] checked and short enough in the word *book* what would you recommend him to do?
29. Suppose a Russian learner of English pronounces the word *luck* as [lʌ:k]. Is this mistake phonetic or phonological? Keeping in mind what you know about the articulation of the vowels [ʌ] and [ɑ:] tell him what articulatory features differentiate the words *lark* and *luck*.
30. How would you help your fellow-student not to confuse the English [ʌ] and the Russian [a]?
31. What mistake would a Russian learner of English probably make in the articulation of the vowel [ʌ] in the word *supper*?
32. Suppose you teach a Russian the articulation of the vowel [ɜ:]. In order to help him to produce the correct sound what would you tell him to do with his tongue, his jaws, his lips?
33. How would you help a Russian learner who substitutes the English [ɜ:] by the Russian [o:] or [ɜ:]? Is this mistake phonetic or phonological?
34. Is there any vowel in Russian similar to the English [ɜ:].
35. What is the difference between the neutral vowel in the final and in the non-final position?
36. What mistakes can Russian learners probably make in the articulation of the neutral vowel?
37. What articulation exercises would you recommend for the vowel [i:]?
38. How would your fellow-student probably pronounce the English [i:]? What would you tell him to do not to confuse the English [i:] with the Russian [ɪ]?
39. Keeping in mind what you know about the articulation of the vowels [ɪ] and [i:] say what articulatory features differentiate the words *sit* and *seat*.
40. Give examples to show variations in length of the vowel [i:] in different positions.
41. What articulation exercises would you recommend for the vowel [u:]?
42. What is similar in the articulation of the vowels [u:] and [ɪ]?
43. Tell your fellow-student what to do not to confuse the words *pool* and *pull*? Suppose he does so, is the mistake phonetic or phonological?
44. In what position is the vowel [u:] the shortest?
45. What similarity can be traced in the articulation of the vowels [ʌ] and [ʊ], [ɐ] and [ɑ:], [e] and [ɜ:], [i:] and [e], [ɜ:] and [ə]?

46. Think of word pairs to illustrate the difference in the quality of the vowels [i:] and [ɪ], [ɑ:] and [ʌ], [ɔ:] and [ɒ], [u:] and [ʊ] in similar phonetic contexts. Then think of sentences in which these words could be opposed, eg:  
 I saw a fish deep in the water.  
 I saw a fish dip in the water.
47. Think of word sequences to illustrate the difference in vowel length in different positions.

## DIPHTHONGS

[eɪ]

<i>a</i>	— take, paper, made	<i>ea</i>	— great, break
<i>ai, ay</i>	— main, say	<i>eigh</i>	— eight, neighbour
<i>ei, ey</i>	— vein, grey, they		



Fig. 53.

**Definition.** The nucleus of the diphthong is front, mid (narrow variant), unrounded.

**Articulation.** The nucleus is the vowel [e] (see p. 91). For the glide the tongue moves upward in the direction of [ɪ] and the mouth gets closer. The lips are spread.

The diphthong [eɪ] occurs in all positions in the word, eg *aim*, *plate*, *say*.

**Allophones.** The nucleus of the diphthong [eɪ] is longer in the open syllable, it is shorter in the closed syllable with a weak consonant at the end and much shorter in the closed syllable ending in a strong voiceless consonant, cf *lay* — *laid* — *late*.

**Recommendations.** Start with Articulation Exercises II, 4; III, 11.

Take a mirror and practise the sound getting closer. Make the glide very weak. It should be only slightly touched on.

Comparison with the Russian [э + j]. The Russian sound combination [эj] starts from a more open position and ends in the sonorant [j], cf *lay* — *леў*.

**Possible Mistakes.** 1. Russian students of English can easily replace the diphthong [eɪ] by the Russian sound combination [эj]. In this case raise the front of the tongue a bit higher and make the second element very weak.

2. [e:]. The second element may be completely dropped. Be sure that there is a slight movement of the sound towards [ɪ]. The sound gets closer to the end, cf *gate* — *get*.

[aɪ]

*i* — like, write  
*y* — my, type  
*igh* — high, light  
*ie, ye* — tie, rye

*i + nd* — kind, find  
*i + ld* — child, mild  
*ei* — neither, height  
*ign* — sign



Fig. 54.

**Definition.** The nucleus of the diphthong is central, open (broad variant), unrounded.

**Articulation.** The sound starts from the advanced vowel [ʌ] with the mouth wide open and the lips neutral. For the glide the tongue moves upwards in the direction of [i], with the mouth very narrowly open and the lips spread and not rounded.

The sound [aj] occurs in all positions of the word, eg *ice, time, fly*.

**Allophones.** In the open syllables the nucleus of the diphthong is the longest, it is shorter in the closed syllable followed by a weak consonant, and it is the shortest in the closed syllable before a strong voiceless consonant, cf *tie — tied — tight*.

**Recommendations.** Start with Articulation Exercises I, 1—3.

Take a mirror and practise the sound getting closer. Make the glide very weak.

**Comparison with the Russian [aj].** The Russian sound combination [aj] starts from a less front position and ends in the sonorant [j], cf *lie — лай; my — май*.

**Possible Mistakes.** 1. The nucleus is too back. Russian learners should not practise overretraction.

2. The second element is too prominent. Care should be taken to make it very weak and not to glide to a too close position.

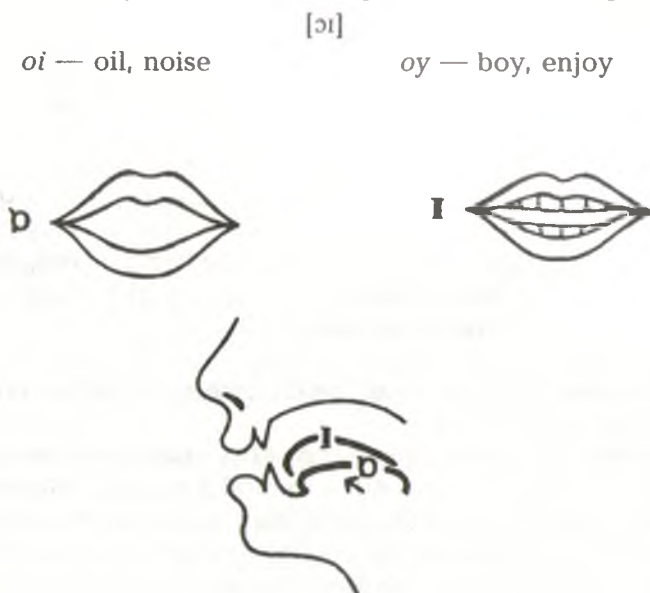


Fig. 55.

**Definition.** The nucleus of the diphthong is back, open (narrow variant), slightly rounded.

**Articulation.** The nucleus lies between the sounds [ɔ:] and [ɒ]. It starts with the position between back half-open and open. For the glide the tongue moves upwards in the direction of [ɪ], though the tongue rarely reaches there. The lips are slightly rounded for the nucleus changing to neutral for the glide.

The sound [ɔɪ] occurs in all positions of the word, cf *oyster, voice, toy*.

**Allophones.** The nucleus of the diphthong is longer in the open syllable, it is shorter in the closed syllable followed by a weak consonant and it is the shortest in the closed syllable before a strong voiceless consonant, cf *boy — boys — voice*.

**Recommendations.** Start with Articulation Exercises II, 3; III, 2; IV, 1. Take a mirror and practise the sound getting closer. Make the glide very weak. The sound [ɪ] should be hardly reached.

**Comparison with the Russian [oj].** The Russian sound combination [oj] starts from a closer position and ends in the sonorant [j], cf *boy — боѹ*.

**Possible Mistakes.** 1. If the nucleus is too close the back part of the tongue should be kept lower.

2. Russian students of English can easily replace the diphthong [ɔɪ] by the Russian sound combination [oj]. When [oj] is heard make sure that the second element is very weak. Follow all the recommendations given above.

[3v]

<i>o</i>	— so, home	<i>o + st</i>	— most, post
<i>oa + consonant</i>	— boat, road	<i>o + ll</i>	— roll, poll
<i>ow</i>	— know, fellow	<i>o + ld</i>	— told, cold
<i>ou</i>	— shoulder, though		

**Definition.** The nucleus of the diphthong is central, mid (narrow variant), unrounded.

**Articulation.** The starting point of the tongue position is similar to that of [ɜ:]; it starts with a central position, between half-close and half-open. For the glide the tongue moves upwards in the direction of [ʊ] there being a slight closing movement of the lower jaw. The lips are neutral for the first element and get slightly rounded for the second.





Fig. 56.

The sound [ɜʊ] occurs in all positions of the word, eg *open*, *road*, *no*.

**Allophones.** The nucleus of the diphthong [ɜʊ] is longer in the open syllable, it is shorter in the closed syllable with a weak consonant at the end, it is much shorter in the closed syllable ending in a strong voiceless consonant, cf *go* — *goal* — *goat*.

**Recommendations.** Start with Articulation Exercise II, 8. Take a mirror and practise the sound getting closer and the lips getting slightly rounded. Make sure that the glide is very weak.

It is advisable to modify [ɜ:] by adding lip-rounding to the end of the vowel. Thus *burn* may be modified to *bone*, *fur* to *foe*, etc.

**Comparison with the Russian Sound Combination [oy].** The Russian sound [o] is much more back than the nucleus of the English diphthong [ɜʊ], it is pronounced with the rounded and protruded lips. The nucleus of the English diphthong is central but not back. The glide is very weak, the lips are neutral, cf *show* — *woy*.

**Possible Mistakes.** 1. If the nucleus is [o]-like give it the shade of the Russian [ɔ].

2. If the nucleus is [e]-like give it the shade of the Russian [e].

3. [ɜʊ] — the glide is too strong. In this case do not make the glide too close and the lips too rounded for it, make it very weak.

[aʊ]

*ou* — house, sound

*ow* — now, town

*ough* — bough, plough

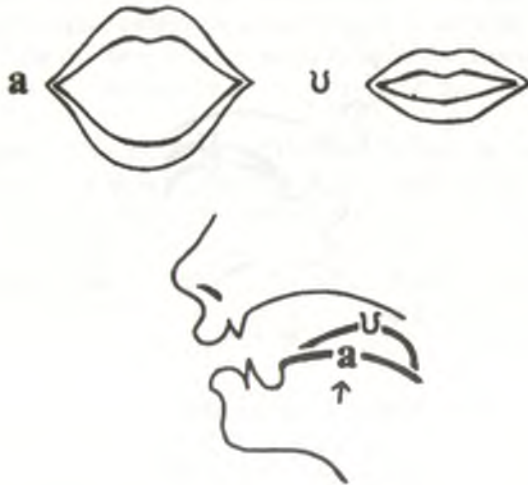


Fig. 57.

**Definition.** The nucleus of the diphthong is central, open (broad variant), unrounded.

**Articulation.** The starting point of the diphthong is between the back and front open positions. The sound starts with the position slightly more retracted than for the nucleus of the diphthong [aɪ] and more advanced than for the vowel [ɑ:]. For the glide the tongue moves upwards in the direction of [ʊ], the mouth gets closer. The lips are neutral for the first element and get slightly rounded for the second.

The sound [aʊ] occurs in all positions of the word, eg *out* — *town* — *now*.

**Allophones.** The nucleus of the diphthong [aʊ] is longer in the open syllable. It is shorter in the closed syllable before a weak voiced consonant and still shorter before a voiceless consonant, cf *allow* — *owl* — *out*.

**Recommendations.** Start with Articulation Exercises II, 1—3. Take a mirror and practise the sound getting closer. Make the glide very weak, it should be hardly heard at all.

**Comparison with the Russian Sound Combination [aj].** The Russian sound combination [aj] consists of two equal elements

and the sound [y] is often a more prominent vowel pronounced with strongly rounded and protruded lips, cf *how* — *Бауман*.

**Possible Mistakes.** The nucleus is too back. The glide is too strong and close. Start the diphthong with a more advanced position very close to the vowel [ʌ]. Make the glide very weak. The lips are not at all protruded and are only slightly rounded.

## CENTRING DIPHTHONGS

[ɪə]

*ere* — here, severe

*eer* — deer, pioneer

*ear* — clear, near

*ea* — idea, real

*ier* — fierce, pierce



Fig. 58.

**Definition.** The nucleus of the diphthong is the front-retracted, close (broad variant), unrounded vowel [ɪ] (not [i:]).

**Articulation.** The nucleus is the vowel [ɪ] (see p. 89). For the glide the tongue moves in the direction of the neutral vowel [ə]. The lips are slightly spread for the nucleus and are neutral for the glide.

The diphthong [ɪə] occurs in all positions of the word, eg *ear* — *ears* — *pierce*.

**Allophones.** The nucleus of this diphthong is longer in the open syllable. It is shorter in the closed syllable with a weak voiced consonant at the end and it is much shorter in the closed syllable with a strong voiceless consonant at the end, cf *beer* — *beard* — *theatre*.

**Recommendations.** Start with Articulation Exercises II, 4; III, 11. Take a mirror and practise the sound changing the position of the lips from slightly spread to neutral. Make the glide very weak.

**Comparison with the Russian Sound Combination [иэ].** The Russian sound combination starts with a closer sound and ends in a very strong open vowel, cf *fierce* — *фиалка*.

The English diphthong is nearer to the unstressed position of the Russian combination [иэ] like in *пианино*.

**Possible Mistakes.** 1. [ɪə] — the nucleus should be less close and less front.

2. [ia] — the glide is too strong. It should be noticeably weaker.

3. [i:] — a monophthongal variant. It is often heard in polysyllabic words where the diphthongs meet twice, eg *serious*, *period*, *materialism*.

[ɛə]

*are* — care, parents  
*ear* — bear, wear

*ere* — there, where

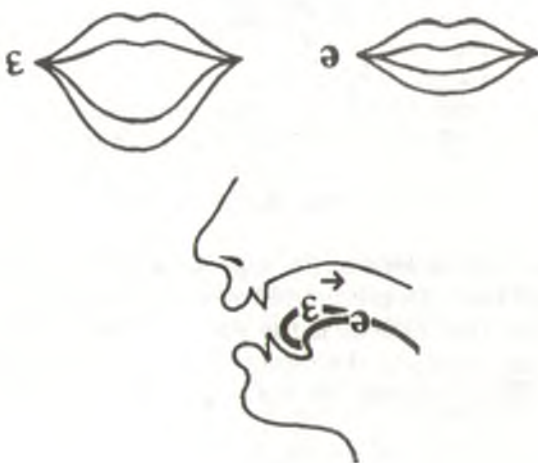


Fig. 59.

**Definition.** The nucleus of the diphthong is front, open (narrow variant), unrounded.

**Articulation.** The nucleus of this diphthong is a vowel between [e] and [æ]. The tongue is in the half-open front position. For the glide the tongue moves in the direction of the neutral sound [ə]. The lips are neutral.

The diphthong [ɛə] occurs in all positions of the word, eg *airy* — *various* — *hair*.

**Allophones.** The nucleus of the diphthong is much longer in final position. In closed syllables ending in a weak consonant it is shorter. It is the shortest before a strong consonant, cf *care* — *cared* — *scarce*.

**Recommendations.** Start with Articulation Exercise II, 4.

Take a mirror and practise the sound. The mouth must be open. It is very helpful to begin the nucleus from the quality of [æ]. Make the glide very weak except the cases when it is final, cf *bad* — *bared* — *bare*.

**Comparison with the Russian Sound Combination [ɛa].** The Russian sound combination [ɛa] is equal in its elements, though it is a rare combination for Russian, cf *care* — *океан*.

**Possible Mistakes.** 1. [ɛa] — the starting point is too close. In this case the tongue should be kept much lower in the mouth.

2. [ɛa] — the second element is too strong, it should be weaker.

		[ʊə]	
u	— cure, fury	ue	— cruel, fluent
oor	— poor, moor	ewer, uer	— fewer, truer
our	— tour, tourist		



Fig. 60.

**Definition.** The nucleus of the diphthong is back-advanced, close (broad variant), slightly rounded.

**Articulation.** The nucleus of the diphthong is the vowel [ʊ] (not [u:]), see p. 98). For the glide the tongue moves towards the neutral sound [ə], the mouth gets more open. The lips are slightly rounded and get neutral as the mouth opens for [ə].

The sound [ʊə] occurs in the middle and at the end of words, eg *during* — *tour*.

Table 10

English and Russian Vowels

The Part of the Tongue Raised		The Height of the Tongue				
		Front	Front-retracted	Central	Back-advanced	Back
High	Narrow variant	и i	—	ы	—	у u:
	Broad variant	—	ɪ i(ə)	—	ʊ u(ə)	—
Mid	Narrow variant	е e(i)	—	э; ə(u)	—	—
	Broad variant	э	—	ə ʌ	—	o
Low	Narrow variant	ɛ(ə)	—	—	—	ɔ ɔ(i)
	Broad variant	æ	—	а a(i, u)	—	o ɑ:

**Allophones.** The nucleus of the diphthong is longer in the open syllable and shorter in the closed syllable, cf *cure* — *cured*.

In recent years the diphthong [ɔə] is often observed as a variant of the sound [ʊə] in final position in such common words as *sure*, *poor*, etc.

**Recommendations.** Start with Articulation Exercise II, 2.

Take a mirror and practise the sound being very slightly rounded. There is no lip protrusion whatsoever. The glide is very weak.

**Comparison with the Russian Sound Combination [ya].** This sound combination is not common for the Russian language, it is mostly met in borrowed words. The elements of the combination are equal in their prominence. The first element is pronounced with strongly rounded and protruded lips, cf *tour* — *туалет*.

**Possible Mistakes.** 1. [yə]. Care should be taken not to round the lips very strongly. There is no protrusion whatsoever. The nucleus is less close and less back.

2. [ʊa] or [ʊə]. The glide should be made much weaker.

#### QUESTIONS AND TASKS

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1. How would your fellow-student probably pronounce the English diphthong [eɪ]?
2. Suppose that a fellow-student pronounces the Russian sound combination [ɔj] instead of the English diphthong [eɪ]. Is it a phonological mistake? Keeping in mind what you know about the articulation of [eɪ] tell him what to do in order to make the diphthong correct.
3. Is the diphthong longer in *laid* or in *late*?
4. Suppose your fellow-student pronounces the Russian sound combination [aj] instead of the English diphthong [aɪ]. What would you tell him to do in order to correct the sound?
5. Give examples to illustrate that [aɪ] is not equally long in different phonetic contexts.
6. What articulation exercises would you recommend for the diphthong [aɪ]?
7. Suppose your fellow-student pronounces the Russian sound combination [oj] instead of the English diphthong [ɔɪ]. Is the mistake phonetic or phonological? What would you recommend to correct the mistake?
8. Give examples where [ɔɪ] is the longest.
9. If the diphthong [ɔɪ] is too long and too close in the word *voice* the mistake is called phonetic. Can you explain why?

10. Suppose your fellow-student pronounces the Russian sound combination [oy] instead of the English [ɔv]. Is it a phonetic or phonological mistake? What would you tell him to do in order to change [oy] to [ɔv]?
11. What articulation exercises would you recommend for the diphthong [ɔv]?
12. What articulation features of the vowel sounds differentiate the meaning of the words: *bet* — *bought* — *boat*; *got* — *goat*.
13. What advice would you give your fellow-student who makes the glide of the diphthong [aʊ] too strong and close in the words *about*, *shout*?
14. Suppose your fellow-student pronounces the Russian vowel [ɨ] instead of the nucleus of the English diphthong [ɪə]. Keeping in mind what you know about the articulation of the English diphthong [ɪə] tell him what to do to change [ɨə] to [ɪə].
15. What articulatory features of the vowel sounds differentiate the meaning of the words *pierce* — *peace*?
16. How would you help your fellow-student if he says *beer* instead of *bear*? Is this mistake phonetic or phonological?
17. What articulatory features of the vowel sounds differentiate the meaning of the words *here* and *hair*?
18. Is the diphthong [eə] longer in *pear* or in *pears*?
19. Suppose your fellow-student pronounces the Russian [y] instead of the nucleus of the English diphthong [ʊə]. What would you tell him to do in order to change [yə] to [ʊə]?
20. What articulatory features of the vowel sounds differentiate the meaning of the words *shoe* — *sure*?
21. Give examples to illustrate that the diphthongs [ɪə, eə, ʊə], are not equally long in different phonetic contexts.
22. What articulation exercises would you recommend for the English centring diphthongs [ɪə, eə, ʊə]?

## VOWEL SEQUENCES

All vowel sequences are pronounced with a smooth glide between them both within words and between words. No glottal stop is recommended, eg *ruin*, *react*, *beyond*; *go out*.



The most common sequences are formed by adding the neutral vowel [ə] to a diphthong, especially to [aɪ] and [aʊ], eg *lion*, *hour*. The second element in these sequences is the weakest or is even dropped.

In fluent English speech one word is not separated from another, the end of one word flows straight on to the beginning of the next. Care should be taken not to separate the words by a glottal stop. An English speaker glides smoothly from the final vowel sound of the preceding word to the initial vowel sound of the following word with no break, no gap before the vowel.

The articles take the forms [ðɪ] and [ən] before words beginning with a vowel sound to help us glide continually from one word to another, eg *the arm* [ðɪ 'ɑ:m], *an arm* [ən 'ɑ:m].

The letter "r" spelled at the end of words is pronounced before the next word beginning with a vowel to link the words (the linking "r"), eg *nearer and nearer* ['nɪərər ənd 'nɪərər].

**Recommendations.** 1. Take a mirror and practise the vowel sequences [aɪə], [aʊə] making the second element very weak or do not pronounce it at all.

2. Make sure you do not allow any glottal stop within the vowel sequences or between the words. Join the words smoothly.

3. Blend the words together in fluent speech. Make use of the linking "r" where necessary. Pronounce the articles as [ðɪ] and [ən] before words beginning with vowels.

**Possible Mistakes.** 1. Russian learners can easily replace the English vowel sequences [aɪə, aʊə] by the Russian sound combinations [ajə] or [ajə] with the second element being too strong. The organs of speech should hardly reach the position of the sounds [ɪ] and [ʊ] in the sequences. Watch your mouth in a mirror. No actual movement of the jaw and the lips should be seen.

2. Russian students of English often drop the sound in the *-ing*-form of verbs ending in [ɪ], like *studying*, *copying*. Think analytically, say the parts of a word separately, then put them together smoothly. Do not swallow the sound of the suffix.

3. Russian students sometimes split the natural flow of English speech into disconnected segments, i.e. words. Practise saying a rhythmic group as one word.

4. The usual fault is to insert a glottal stop before each word beginning with a vowel. Make sure your speech flows with a smooth transition from one word to the next.

## QUESTIONS AND TASKS

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1. Suppose your fellow-student pronounces the Russian [j] and [y] instead of the correct second elements in the English vowel sequences [aɪə, aʊə]. What would you advise him to do in order to perform the sequences correctly?
2. What articulation exercises would you recommend for the English vowel sequences [aɪə, aʊə]?
3. Your fellow-student may probably say ['aɪlənd] meaning *Ireland*, [laim] meaning *lion*. What will you tell him to do to correct his mistake? Is it a phonological or a phonetic mistake?

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## Chapter V. MODIFICATION OF VOWELS IN CONNECTED SPEECH

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### REDUCTION

In English as well as in Russian vowels in unstressed syllables are usually reduced. The laws of reduction, in these languages are not the same, however.

Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions. This phonetic phenomenon, as well as assimilation, is closely connected with the general development of the language system. Reduction reflects the process of lexical and grammatical changes.

The neutral sound represents the reduced form of almost any vowel or diphthong in the unstressed position, eg:

*combine* ['kɒmbaɪn] — *combine* [kəm'baɪn]  
*project* ['prɒdʒɪkt] — *project* [prə'dʒekt]

The vowel sounds of the two related words are in contrast because of different stress positions.

The sounds [ɪ] and also [ʊ] in the suffix **-ful** are very frequent realizations of the unstressed positions, eg *possibility* [ˌpɒsɪ'bɪlɪtɪ], *beautiful* ['bjʊ:tɪfʊl].

There is also a tendency to retain the quality of the unstressed vowel sound, eg *retreat, programme, situate*.

Non-reduced unstressed sounds are often retained in:

(a) compound words, eg *blackboard, oilfield*,

(b) borrowings from the French and other languages, eg *bourgeoisie, kolkhoz*.

Reduction is closely connected not only with word stress but also with rhythm and sentence stress. Stressed words are pronounced with great energy of breath. Regular loss of sentence stress of certain words is connected with partial or complete loss of their lexical significance. These words play the part of form-words in a sentence.

So reduction is realized:

(a) in unstressed syllables within words, eg *demonstrative* [dɪ'mɒnstrətɪv];

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

*What do you think you can do?* [→ wɒt dju θɪŋk ju kən ɹdu:].

Three different types of reduction are noticed in English.

1. **Q u a n t i t a t i v e** reduction, i.e. shortening of a vowel sound in the unstressed position, affects mainly long vowels, eg *he* [hi: — hiɹ — hi].

*When does he come?* [→ wen dəz hi ɹkʌm].

2. **Q u a l i t a t i v e** reduction, i.e. obscuration of vowels towards [ə, ɪ, ʊ], affects both long and short vowels, eg *can* [kæn — kən].

*You can easily do it.* [ju kən → ɪzɪli ɹdu: ɪt].

Vowels in unstressed form-words in most cases undergo both quantitative and qualitative reduction, eg *to* [tu: — tu· — tʊ].

3. The third type is the **e l i s i o n** of vowels in the unstressed position, eg *I'm up already* [aɪm ʌp ɹɹ:redɪ].

**Comparison with Russian.** In Russian as well as in English reduction is both quantitative and qualitative but at the same time it depends on the place of the unstressed syllable in the word. The farther the syllable is away from the stressed one, the weaker it is, eg *голова* [гѳлѳвѳ]. Vowels of full value do not occur in the unstressed position, as a rule. Elision is rather common in Russian.

**Recommendations.** 1. Reduced vowels should be made very weak. Sometimes they are even dropped in fluent speech, eg *factory* ['fæktrɪ].

2. Unknown words especially compound and borrowed should be looked up in a dictionary to check their pronunciation. Be sure not to reduce vowels of full value in the unstressed position, unless you are to do so.

3. When practising reading as well as speaking weaken unstressed form-words, personal and possessive pronouns, auxiliary and modal verbs whenever it is necessary.

**Possible Mistakes of Russian Learners.** 1. Russian students of English do not shorten or obscure unstressed vowels in the cases they should be strongly reduced, eg *forget* [fə'get], of *course* [əv'kɔ:s].

2. Russian students of English easily reduce the vowels of full value in unstressed positions, they often substitute them by the neutral sound in the cases where there should be no reduction at all, eg *blackboard* ['blækbɔ:d]; *architect* ['ɑ:kɪtekt].

3. Russian learners do not always observe secondary stress in polysyllabic words and reduce the vowel of full value. Care should be taken to observe the rhythmical tendency of secondary stresses and to pronounce the vowel of full value in the syllables marked by secondary stresses, eg *conversation* [kɒnvə'seɪʃn], *revolution* [revə'lju:ʃn].

Any good dictionary can help you in the three cases mentioned above.

4. Form-words and especially personal and possessive pronouns, auxiliary and modal verbs are often (made) strongly stressed by the Russians, though they have no special logical prominence. Mind that those words are normally unstressed and are very weak in English speech.

#### QUESTIONS AND TASKS

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1. What phenomenon is called 'reduction'?
2. Name the sounds which are commonly found in the unstressed syllables.
3. In what kind of words do non-reduced vowels occur in unstressed syllables? Give examples.

4. What degrees of reduction do you know?
5. Read the following sentence: 'I can read it alone.' What type of reduction is observed in the word *can*?
6. Transcribe and read the sentence: 'He is right.' What type of reduction is found in the word *he*?
7. Give examples to illustrate the verb *to do* in the reduced and non-reduced forms.
8. Within what segments of speech is the reduction realized?
9. Suppose your fellow-student says: 'Com'bine is a noun.' What is his mistake? What will you tell him to do to correct the mistake? What kind of mistake is it, phonetic or phonological?
10. Your fellow-student may probably say *satisfaction* as [sətɪs'fækʃn]. Is his mistake phonetic or phonological? What will you advise him to do to correct his mistake?

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## Chapter VI. STRONG AND WEAK FORMS

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Spoken English shows a marked contrast between its stressed and unstressed syllables. Words which bear the major part of information are generally stressed and are called *content* (or *notional*) words. These are: nouns, adjectives, notional verbs, adverbs, numerals, interrogative and demonstrative pronouns. The other words in a sentence are mostly *form* (or *structural*) words which link the content words and help us in this way to form an utterance. They are: articles, prepositions, conjunctions, particles, and also auxiliary and modal verbs, personal and possessive pronouns. These are not many in number but they are among the commonest words of the language. As form-words are normally unstressed in a sentence their weak reduced forms are generally used in speech, eg

*He said he'd come in the morning.* [hɪ ˌsed hɪd 'kʌm ɪn ðə ˌmɔːnɪŋ].

## Strong and Weak Forms

Words	Strong Forms	Weak Forms (quantitative reduction, qualitative reduction, elision of sounds)	Examples
<i>Articles</i> the	ði:	ðə + consonant	→ lʊk ət ðə ˌbʊk
		ðiJ, ði, ðɪ + vowel	aɪl → teɪk ðɪ ɪɡˌzæm
a	eɪ + C*	ə + C	hɪz ə ˌletə
an	æn + V**	ən + V	hɪz ən ˌæpɪ
<i>Prepositions</i> at	æt	ət	ət ˌhʊm
from	fɹəm	fɹəm	fɹəm ˌlʌndən
of	ɒv	əv, v	ə → ɔʃlɔv əv ˌmɪlk
to	tu:	tə + C	→ spɪk tə ðə ˌdɪn
		tuː, tu + V	→ klɪm tu ə kən ˌklɜːn
into	ɪntu:	ɪntə + C	→ klɪm ɪntə ðə ˌrʊm
		ɪntu + V	→ pʊt ɪt ɪntu ə ˌbʊks
for	fɔː + C	fə + C	→ klɪm fə ˌti:
	fɔːr + V	fər + V	→ klɪm fər ə ˌtɔːk
<i>Pro-nouns</i> you	ju:	juː, ju, jʊ	juə ˌraɪt
he	hi:	hiː, hi, i, hɪ	hɪz ˌfri:

\* C — consonant; \*\* V — vowel

Table 11, continued

Words	Strong Forms	Weak Forms	Examples
she	ʃi:	ʃiː, ʃi, ʃɪ	ʃiz ˌprɪti
we	wi:	wiː, wi, wɪ	wi ə ˌɡri:
me	mi:	miː, mi, mɪ	→ let mi ˌsi:
her	hɜ: + C	hɜː, hə, ə + V	→ nɪkz hə ˌsæn
	hɜ:r + V	hər, ər + V	→ tel hər ˌɔ:l
his	hɪz	ɪz	aɪ → lɜ:k ɪz ˌfeɪs
him	hɪm	ɪm	→ send ɪm ə ˌwɜ:d
us	ʌs	əs, s	→ li:v əs ɪn ˌpɪs
them	ðem	ðəm, əm	→ ə:sk ðəm tə ˌdu: ɪt
your	jɔ: + C	jɔː, jɔ, jə + C	→ hɪəz jɔ ˌhæt
	jɔ:r + V	jɔː, jɔr, jər	aɪm jɔr → ʒʊld ˌfrend
our	aʊə + C	aə + C	→ braʊnz aə ˌneɪbə
	aʊər + V	aər + V	hɪz aər → ʒʊld ˌfrend
<i>Verbs</i>			
be	bi:	biJ, bi, bɪ	→ dɜ:nt bi ˌnɔ:ti
been	bi:n	biJn, bin, bɪn	aɪv bi:n ˌθɪŋkɪŋ
am	æm	m — after I, əm	aɪm ˌtaɪəd
are	ɑ: + C	ɑː, ə + C	juə ˌleɪt
	ɑ:r + V	ɑːr, ər + V	juər ə ˌlɜ:ʊn

Note: The sound [h] is not dropped in the words *he, him, his, her, has, have, had* at the beginning of intonation groups or sentences.

Table 11, continued

Words	Strong Forms	Weak Forms	Examples
is	ɪz	z — after voiced consonants and vowels	→ wæz ɪnɪk
		s — after voiceless consonants	ðæts ɪraɪt
		ɪz — after s, z, ʃ, ʒ, tʃ, dʒ	ðə → haʊs ɪz ɪlədʒ
was	wɒz	wəz	→ wɒt wəz ɪrɒŋ
were	wɜː + C wɜːr + V	wɜː, wɜ, wə + C	ðə → trɪz wə ɡrɪn
		wɜːr, wɜr, wər + V	ðə → bɔɪz wər ɒnɪst
have	hæv	hæv, əv, v — after personal pronouns	ðə → kɑːz əv stɒpt
has	hæz	hæz, əz, z — after voiced consonants and vowels	ðə → dɒktə hæz ɪkəm
		s — after voiceless consonants	→ dʒæks ɪkəm
had	həd	həd, əd, d — after personal pronouns	ɪnɪk həd ʼfɪnɪʃt ɪt baɪ ɪfaɪv
can	kæn	kən, kn	ðeɪ kæn ɪsteɪ
could	kʊd	kəd, kd	ðeɪ kəd ɪfʊn
must	mʌst	məst, məs	aɪ məst ɪwɔːn ɪm
will	wɪl	l	ðeɪl ə ɡrɪː
would	wʊd	wəd, əd, d — after personal pronouns	ðə → ɡɜːl wəd ɪsteɪ
shall	ʃəl	ʃəl, ʃl — after personal pronouns	wɪʃl ɪwɜːk
should	ʃʊd	ʃəd, ʃd — after personal pronouns	aɪ ʃd → laɪk tə ɪsteɪ
do	duː	duː, du, dʊ, də	→ wɒt də ðeɪ ɪnʊ
does	dʌz	dəz	→ wen dəz ɪ ɪkəm



Table 11, continued

Words	Strong Forms	Weak Forms	Examples
<i>Conjunctions</i> and	ænd	ənd, ən, n	beɪkn ənd ,egz
that	ðæt	ðət	ju → nʌʊ ðət juə ,rɒŋ
but	bʌt	bət	bət → waɪ ,nɒt
than	ðæn	ðən, ðn	ɪts → wɔ:mə ðən ,jestədi
as	æz	əz	əz → su:n əz ,pɒsɪbl
or	ɔ: + C ɔ:r + V	ɔ, ə, ə + C ɔ:r, ɔr, ə + V	→ red ə ,waɪt → tɒm ɔr ,æn
<i>Particles</i> to	tu:	tə + C	→ traɪ tə ,du: ɪt
		tʊ + V	→ traɪ tʊ ,ɪt ɪt
there	ðə	ðə + C ðər + V	ðə wə ,letəz ðər ə ,ʃɪldrən

The weak forms of the words listed in Table 11 should be used in unstressed positions.

The strong forms of auxiliary and modal verbs, personal and possessive pronouns and form-words are by far more rarely used. They are used in their strong forms when they are said in isolation, when they become the communicative centres of utterances. The following cases should be also remembered as the traditional use of strong forms in the English language.

*Prepositions* have their strong forms though they might remain unstressed:

(a) at the very end of an intonation group or phrase, eg

*What are you looking at?* [→ wɒt ə ju ,lʊkɪŋ æt].

(b) at the end of an intonation group or phrase when they are followed by the unstressed pronoun. Monosyllabic prepositions are either stressed or not, according to the rhythmic pattern of the phrase, eg

*I'm not talking to you.* [aɪm → nɒt ,tɔ:kɪŋ tu: ju]  
but [aɪm ↘ nɒt 'tɔ:kɪŋ tə ,ju:]

Polysyllabic prepositions followed by a pronoun at the end of a phrase are stressed as a rule, eg

*Have a look under it.* [ʊhæv ə 'lʊk ʌndəɪt].

*Auxiliary and modal verbs* have their strong forms:

(a) at the end of an intonation group or a phrase whether stressed or not, eg

*Who has done it? — Mary has* [ˌmɛəri hæz].

*Are you free? — I am* [aɪ ʌm].

(b) At the beginning of general and alternative questions in careful colloquial style, while in rapid colloquial style they are unstressed and reduced, eg

*Can you get it by tomorrow?* [ʊkæn ju 'get it baɪ təˌmɒrɔː].

but: *Have you got any matches?* [həv ju → gɒt enɪ ˌmætʃɪz].

(c) In contracted negative forms, eg

*I don't know the man.* [aɪ → dɒvnt ˌnɔː ðə mæn].

The following form-words should be remembered as having no weak forms whatsoever: *what, where, when, how, which, on, in, with, then.*

The verb *to have* used as a content verb in the meaning of 'to possess' has no weak forms (whether stressed or not) though often unstressed, eg

*I have a little brother* [aɪ hæv ə → lɪtl ˌbrʌðə].

The demonstrative pronoun *that* is never reduced while the conjunction *that* is, eg

*I know that* [aɪ ˌnɔː ðæt],

but: *I know that he is here.* [aɪ → nɔː ðæt hɪz ˌhɪə].

Neither are reduced the absolute forms of possessive pronouns, eg

*The ball-pen is mine.* [ðə → bɔːl pen ɪz ˌmaɪn].

All the form-words, auxiliary and modal verbs, personal and possessive pronouns are generally stressed and consequently have their strong forms in case they become the logical centres of phrases, eg

*I'm speaking of your work, not of your sister's.* [aɪm → spɪ:kɪŋ  
əv ˌjɜ: wɜ:k | → nɒt əv jə ˌsɪstəz].

**Comparison with Russian.** Russian speech is characterized by different rhythmical structure. Personal and possessive pronouns, auxiliary and modal verbs are often stressed in Russian, cf

By the → time we get there | it'll be → too late.  
К тому времени как мы туда доберёмся, | будет уже  
слишком поздно.

**Mistakes of Russian Learners.** Russian students of English fail to use weak forms correctly. On the one hand they introduce strong forms in unstressed positions. On the other hand they replace strong forms by weak forms in places where there should be no reduction in the unstressed position. Careful practice of form-words in various accentual patterns is desirable.

#### QUESTIONS AND TASKS

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1. Mark sentence-stresses and underline all the content words in the sentence: 'I sent them a photo of the children.' What parts of speech are content words?
2. Mark sentence-stresses and underline all the form-words in the sentence: 'They all went for a walk in the park.' What parts of speech are form-words?
3. Are the personal and possessive pronouns generally stressed in connected speech?
4. Transcribe the following sentence, mark the stresses and tunes. Read it, make it sound rhythmically correct: 'He told his son to wait for him.'
5. Are the auxiliary and modal verbs generally stressed in connected speech?
6. Try to remember in what positions the auxiliary and modal verbs are generally stressed in a sentence.
7. Transcribe the following sentence, mark the stresses and tunes. Read it: 'What do you generally do in the evening?' Mind that the verb *to do* is used here first as an auxiliary, then as a content verb.

8. Pronounce the correct forms of the verb *can* in the phrase: 'I can do it as well.' And now in: 'Can you write it yourself?' Give other examples where auxiliary and modal verbs have their strong forms.
9. In what positions are prepositions generally stressed in a sentence?
10. Transcribe, mark the stresses and tunes and read the sentence: 'Who are you waiting for?' Which form of the preposition *for* have you used? Give other examples where prepositions have their strong forms.
11. Which form-words have no weak forms?
12. Give examples of the word *that* as a demonstrative pronoun and as a conjunction.
13. Transcribe, mark the stresses and tunes and read the sentence: 'He isn't away, is he?' Give examples where link-verbs have their strong forms.
14. Transcribe, mark the stresses and tunes and read the sentences: 'We have an elder brother.' 'He has left for the Urals at present.' How have you transcribed the verb *have* in the first sentence, and *has* in the second?

# Part Three

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## Syllable Structure

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### Chapter I. SYLLABLE FORMATION

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A syllable is a speech unit consisting of a sound or a sound sequence one of which is heard to be more prominent than the others. The most prominent sound being the peak or the nucleus of a syllable is called *syllabic*. Syllabic sounds are generally vowels (monophthongs, diphthongoids and diphthongs) and sonorants. The latter become syllabic when joined to a preceding consonant. A syllabic sonorant is marked by the sign [·], eg [l̥], [ŋ̥], [m̥], if it is necessary to show in phonetic transcription.

A word consisting of only one vowel sound represents a separate syllable, eg *I* [aɪ], *are* [ɑ:], *or* [ɔ:]; *awe* [ɔ:]. In the case of a diphthong the peak of the syllable is formed by its nucleus.

Among syllabic sonorants we find [l, n] and less commonly [m],\* eg:

*apple* ['æp̥l̥], *trouble* ['trʌb̥l̥], *puzzle* ['pʌz̥], *middle* ['mɪd̥l̥].

Many words in English such as *parcel*, *level*, *special*, *person* and the like could be pronounced with the neutral vowel before the sonorant thus making it non-syllabic:

['pɑ:səl], ['levəl], ['speʃəl], ['pɜ:sən].

In all these words the second prominent sound or the peak is formed by [ə] corresponding to some vowel letter in an unstressed position before the sonorant. Moreover some words in English not having any vowel-letter before the final sonorant may also be pronounced in both ways, cf

*puzzle* ['pʌz̥] — ['pʌzəl]; *ruffle* ['rʌf̥] — ['rʌfə].

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\* The sonorants [w, j, r] are not syllabic.

On the other hand many words having a vowel-letter before the final sonorant are pronounced without the neutral vowel, whereby the sonorant is syllabic, eg *garden* ['gɑ:dŋ]; *lesson* ['lesŋ]; *pupil* ['pju:pəl].

The words with the sonorant [m] *blossom* ['blɒsŋ], *rhythm* ['rɪðŋ] are more often pronounced with the neutral vowel ['blɒsəŋ], ['rɪðəŋ].

So if a sonorant is preceded by a vowel sound it loses its syllabic character and the syllable is formed by the vowel.

There are some words in English which can be pronounced with either the syllabic or non-syllabic [l] and [ŋ], cf

['drɪzəl] — ['drɪzəlɪŋ] or ['drɪzəlɪŋ]  
['θretŋ] — ['θretŋɪŋ] or ['θretŋɪŋ]

but such cases are not numerous.

**Recommendations.** Be sure to make the final sonorants [l], [ŋ], [m], with a preceding consonant syllabic, eg *giggle* ['gɪgəl], *dozen* ['dʌzŋ].

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## Chapter II. SYLLABLE DIVISION

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Syllable formation and syllable division rules appear to be a matter of great practical value to the language learner. They are especially important when it is necessary to know the number of syllables for the purpose of picturing a word or a sentence on the staves, or for finding a convenient place to put a stress mark in phonetic transcription. One must know the rules to define the syllable boundaries to make correct syllable division at the junction of words, as wrong syllabic division may cause misunderstanding, eg a *nice house* [a 'naɪs 'haʊs]; an *ice house* [ən 'aɪs 'haʊs].

When the first sequence is pronounced with the syllable boundary between the sounds [ŋ] and [aɪ] a phonological mistake is made as in this case the meaning is different.

It is not difficult to count how many syllables a word contains by noticing the peaks or the most prominent sounds in it (vowels and the sonorants [l, n, m]), but it is not generally easy to determine precisely the syllable boundary.

Sometimes the beginning of a syllable is marked by a stress, eg *create* [kri'eɪt]; *concern* [kən'sɜ:n].

In other cases the transition from one vowel sound to another indicates the separation of syllables, eg *seeing* ['si:ɪŋ]; *bluish* ['blu:ɪʃ].

But there are cases when it is almost impossible to determine the syllable boundary, eg *extra* ['ekstrə]. It is quite evident that there are two syllables in the word as there are two peaks (the vowels [e] and [ə]) in it. But the syllable division may be marked like this: ['ek-strə] or ['eks-trə].

In most general terms syllable division rules can be defined as follows:

(1) An intervocalic consonant tends to belong to the following syllabic sound, eg *about* [ə-'baʊt]; *writing* ['raɪ-tɪŋ].

This rule holds true for cases when a consonant is preceded by a long vowel or a diphthong, as they are always free at the end and there is no need to close the syllable, eg *music* ['mjuzɪk]; *skating* ['skeɪ-tɪŋ].

But in case of a short stressed vowel followed by a consonant there are three viewpoints concerning the syllable boundary:

(a) the intervocalic consonant belongs to the short vowel preceding it (to make the short vowel checked), eg *pity* ['pɪt-ɪ], *coffee* ['kɒf-ɪ], *better* ['bet-ə];

(b) the intervocalic consonant belongs to the vowel following it, eg ['pɪ-tɪ], ['kɒ-fɪ], ['be-tə];

(c) the syllable boundary goes through the consonant, eg ['pɪtɪ], ['kɒfɪ], ['betə].

In this case the sounds [t] and [f] belong structurally both to the preceding and the following vowels. The last point of view seems to be more convenient for pedagogical expedience as a stressed vowel being covered by a consonant becomes checked.

(2) Intervocalic combinations of consonants belong to the following syllabic sound, if such combinations are typical of English, eg *naturally* ['nætʃ-rə-lɪ].

It is reasonable to admit that the syllable boundary is placed in this word between [tʃ] and [r] as [ætʃ] and [rə] possible word final and initial sequences, while the word final [æ] and initial [tʃrə] do not occur in English, eg *latch* [lætʃ], *extra* ['ekstrə].

**Recommendations. 1.** Make vowels in stressed syllables checked by passing over to the articulation of the following consonant as quickly as possible.

2. See that you make correct syllable division at the junction of words, cf:

*They lived in an ice house.*      [ðei ʌlɪvd ðɪn ən 'aɪs ˌhaʊs].

*They lived in a nice house.*      [ðei ʌlɪvd ðɪn ə 'naɪs ˌhaʊs].

**Comparison with Russian. 1.** In Russian as well as in English a syllable is formed by a vowel sound, eg я — *I*, акт — *act*; Суму — *city*, фамилия — *family*.

But a sonorant with a preceding consonant is never syllabic in Russian, cf:

*rhythm* ['rɪðm] but ритм (one syllable)

*eagle* ['i:gl] but орл (one syllable)

*channel* ['tʃænl] but канал (one syllable)

2. In Russian an intervocalic consonant always belongs to the following vowel, cf *sit-ter* — *cu-mo*.

3. If the symbols V and C represent a vowel and a consonant respectively the syllable structure both in English and in Russian can be shown by different rather numerous combinations of sounds which could be grouped into four types of syllables. This division is based on the principle of what sound (vowel or consonant) the syllable begins and ends with. The four types of syllables are as follows: (a) fully open; (b) fully closed; (c) covered at the beginning; (d) covered at the end.\*

(a) A fully open syllable consists of one vowel sound (V), eg *ore, or; a, u*.

(b) A fully closed syllable has a vowel between consonants (CVC, CVCC, CCVC, etc), eg *bit, left, place; сон, горн, слон*.

(c) One consonant or a sequence of consonants precede a vowel in a syllable covered at the beginning (CV, CCV, CCCV), eg *too, spy, straw; на, сто, мзда*.

(d) A syllable covered at the end is completed by one or more consonants (VC, VCC, VCCC), eg *on, act, acts; он, акт, искр* (род, пад. мн. ч.).

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\* Do not mix up this classification of syllables with the one reading rules are based on.



The four types can be brought together in a single generalized formula (C) V (C) where the brackets indicate the optional presence of a consonant.

#### QUESTIONS AND TASKS

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1. What is a syllable?
2. What sounds can form the 'peak' of a syllable?
3. What sonorous sounds are syllabic?
4. What are the two possible ways to pronounce a word with a vowel-letter preceding a sonorant?
5. When does a sonorant lose its syllabic character?
6. Why is it important to know the syllable boundaries in a word?
7. Where does the syllable boundary go in words with an intervocalic consonant? Give reasons and examples.
8. What is the peculiarity of the syllable boundary with an intervocalic consonant preceded by a vowel?
9. How would you find the syllabic boundary in a word with intervocalic combinations of consonants? Give examples.
10. What is the generalized formula of a syllable structure?
11. What pronunciation habits of Russians can interfere with correct syllable division in English?

## Part Four

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### Word Stress

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#### Chapter I. MANIFESTATION OF WORD STRESS AND ITS LINGUISTIC FUNCTION

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[One or more syllables of a polysyllabic word have greater prominence than the others. Such syllables are said to be a c - c e n t e d or s t r e s s e d.]

[In English any or all of four factors — loudness (force), pitch, sound quantity (length), sound quality may render a syllable more prominent than the others. In similar phonetic contexts a vowel is perceived as a more prominent one if it is louder, longer and more distinct than the unstressed one. Even vowels of full formation in the unstressed position are not so distinct as their stressed counterparts. The pitch component of word stress manifests itself in the fact that the stressed syllable is always that on which there is a potential change of pitch in the phrase though the stressed syllable is not necessarily higher than the unstressed one, cf *compound* (n) ['kɒmpaʊnd] and *compound* (v) [kəm'paʊnd].

Vowels of unstressed syllables are definitely not so long and tend to be reduced in the unstressed position.

The effect of word stress in Russian is achieved by the same factors, the main difference being connected with the quantity and the quality of the vowel sound. Though English vowels are shorter in the unstressed position the difference between historically long and historically short vowels remains quite distinct. In Russian variations of vowel length are only due to the degree of stress. Russian vowels are regularly longer in stressed syllables than in unstressed ones. As to quality all Russian vowels are qualitatively reduced in the unstressed position, ег *комаp*, *пому-гop*.

Our treatment of word stress as of any other component of pronunciation is based on its two linguistic functions, constitutive and distinctive.

Word stress arranges syllables in words thus fulfilling the

constitutive function. Its distinctive function can be traced in the oppositions of words consisting of the same morphemes the meaning of which is differentiated by word stress, eg *object* (n) ['ɒbdʒɪkt] — *object* (v) [əb'dʒekt]; *чудная* — *чудная*.

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## Chapter II. THE DEGREES AND THE POSITION OF WORD STRESS

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### THE DEGREES OF WORD STRESS

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In English there are three degrees of word stress: *stressed* syllables (primary stress), *half-stressed* syllables (secondary stress) and *weak* or *unstressed* syllables. A large group of polysyllabic simple words bear both the primary and the secondary stresses, eg *conver'sation*.

In Russian there are only two degrees of word stress, stressed and unstressed syllables. That is why Russian learners of English must be particularly careful not to omit secondary stress in English words since the interference of Russian pronunciation habits is very strong in this case, cf

организация — ,organi'zation, демонстрация — ,demonstration, национализация — ,nationali'zation

There are several large groups of words in English with two equally strong stresses. These words consist of two morphemes. The use of the second strong stress is caused by the semantic significance of both equally stressed elements of the word, eg *re'write*, *'fourteen*.

### THE POSITION OF WORD STRESS

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Word stress in English as well as in Russian is free, in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any

given word, eg 'finish, re'sult, ,edu'cation; море, луна́, быстроходный.

The position of word stress in English is the product of its historical development. It has been influenced by the combination of different tendencies. The oldest of them is known as the *r e c e s s i v e* tendency, according to which the root syllable i.e. the semantic unit of the word is stressed. So the majority of words of Germanic origin have stresses on the first root syllable, eg 'clever, 'body, 'water, 'singing.

If words are formed with the prefixes with no referential meaning the stress is shifted onto the root syllable, which is not initial in this case, eg be'fore, be'gin, mis'take.

The second tendency is the result of the mutual influence of Germanic and French accentual patterns. It is known as the *r h y t h m i c* tendency which manifests itself in stressing the third syllable from the end, eg 'situate, ar'ticulate.

Most disyllabic English words have recessive stress, eg 'fin-ish, 'answer, 'marriage, be'hind, re'sult.

Some disyllabic French borrowings retain the primary stress on the last syllable, eg ma'chine, po'lice.

According to both tendencies words of three syllables generally have stress on the first syllable (which is the third syllable from the end), eg 'cinema, 'enemy. 'afterwards, 'recognize, 'situate (but un'certain, re'lation).

Words of four syllables may have either recessive or rhythmic stress, eg 'architect, 'criticism, 'characterize, re'markable, ar'ticulate.

Rhythmic stress is especially common for verbs with the suffixes -ate, -fy, -ize, eg 'situate, 'qualify, 'centralize, ar'ticulate, per'sonify.

Some four-syllable words tend to have a three-syllable accentual pattern, eg dictionary ['dɪkʃənərɪ], laboratory ['læbrətərɪ].

#### WORDS WITH PRIMARY AND SECONDARY STRESS

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The secondary stress is manifested in polysyllabic words with the primary stress on the third or on the fourth syllable from the beginning, eg ,popu'larity, re,sponsi'bility.

In words with the primary stress on the third syllable the secondary stress usually falls on the first syllable, eg *deco'ration*.

If the primary stress falls on the fourth or fifth syllable the secondary stress is very commonly on the second syllable, eg *ar,ticu'lation, ex,perimen'tation*.

Consequently the position of the secondary stress is often that of the primary stress in the original word, i.e. in the word from which the derivative word is formed, cf *'possible — ,possibility, ap'preciate — ap,preci'ation*.

In some cases the position of the secondary stress is connected with the type of the suffix which can influence the accentual pattern. But there is still no good ground for establishing regular rules in this case.

#### WORDS WITH TWO PRIMARY STRESSES

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The following groups of words have two primary stresses:

1. Polysyllables with separable prefixes having a distinct meaning of their own.

Negative prefixes **un-**, **dis-**, **non-**, **in-** (and its variants **ir-**, **il-**, **im-**), eg: *'un'able, 'un'known, 'unem'phatic, 'unpre'pared, 'disap'pear, 'discon'nect, 'disbe'lief, 'non'smoker, 'non'final, 'non'union, 'incon'venient, 'inart'istic, 'in'accurate, 'il'literate, 'il'legal, 'imma'terial, 'ir'regular, 'irres'possible.*

**re-** (meaning repetition), eg: *'re'write, 're'organize, 'reu'nite*

**mis-** (meaning wrong), eg: *'misunder'stand, 'mis'print, 'mis'count*

**pre-** (meaning 'before', 'earlier'), eg: *'pre'paid, 'pre-'war, 'prehis'toric*

**ex-** (meaning 'former'), eg: *'ex-'minister, 'ex-'champion, 'ex-'husband*

**under-**, **sub-** (meaning 'subordinate'), eg: *'under'charge, 'under'secretary, 'sub'conscious, 'subdi'vide*

**inter-** (meaning 'among'), eg: *'inter'course, 'inter'change, 'inter'view*

and some other rarely used prefixes like **anti-**, **vice-**, **ultra-**, **out-**, eg *antifascist, vice-president, ultra-fashionable, out-spread.*

*Notes:* (a) Very common words with these prefixes sometimes lose the stress on the prefix in everyday usage, eg: *un'usual, im'possible, mis'take*.

(b) The stress on the prefix is also lost in words which are not used without these prefixes, eg *dis'courage (v), dis'dain*.

2. Numerals from 13 to 19 including (otherwise in oral speech they might be easily mixed with such numerals as 30, 40, 50...90).

3. Compound numerals, eg *'twenty-'three*.

4. Compound adjectives, eg: *'well-'known, 'absent-'minded, 'kind-'hearted*.

5. Compound verbs consisting of a verb followed by a postposition or a preposition-like adverb which changes the primary meaning of the verb and as a result of it becomes very important and obtains a strong stress, eg to *'give 'in, to 'put 'on, to 'take 'off, to 'try 'on*.

## STRESS IN COMPOUND WORDS

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Words composed of separable root morphemes are called **c o m p o u n d s**.

The spelling of compound words differs. They may be spelled as one word, with a hyphen or as two separate words. Among compound words we find compound nouns, adjectives, verbs.

Word stress in compounds depends on the semantic weight of the elements. When the first element determines, restricts the second one or introduces some contrast it is stressed while the second element of the compound remains unstressed though the stressed vowel of the second element retains its qualitative and quantitative prominence.

This is the case with the majority of compound nouns. They are usually single-stressed, eg: *'reading-room, 'writing-table, apple-tree, 'suitcase, 'raincoat, 'music-hall, 'blackboard, fountain-pen*.

This type of word stress in compound nouns differentiates compounds from word combinations in which every word has a stress, cf:

'blackbird — дрозд	'black 'bird — чёрная птица
'blackboard — классная доска	'black 'board — чёрная доска
'goldfish — золотая	'gold 'fish — рыба золотистого цвета
'strong-box — сейф	'strong 'box — крепкий ящик

Double-stressed compound nouns are comparatively rare. In such compounds both elements are equally important, eg '*gas-stove*, '*gas-ring*, '*absent-mindedness*, '*ice-cream*.

Compound adjectives have generally two stresses for both elements are equally significant in them, eg: '*clean-shaven*, '*well-bred*, '*bare-footed*, '*broad-shouldered*; '*first-class*.

Compound adjectives with only one stress on the first element occur when the second element is semantically weak, eg '*spring-like*, '*childlike*, '*oval-shaped*.

Compound verbs have stresses on both elements as they are of equal semantic significance, eg '*give in* — '*give out*, '*turn on* — '*turn out*.

## WORD STRESS AND RHYTHM

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All the above-mentioned words with two equally strong stresses are subjected to the influence of English rhythm in connected speech.

Thus in a double-stressed word the first element is weakened if it is preceded by another stressed syllable or the second stress is likewise lost if it is followed by a stressed syllable, eg;

— How many students are there in your group?

— → Thir<sub>1</sub>teen.

→ Find 'room thir<sub>1</sub>teen.

I have <sub>1</sub>looked 'through 'thirteen <sub>1</sub>books today.

or an → absent-minded <sub>1</sub>man but: → so absent<sub>1</sub>-minded

an → unknown land but: → quite un<sub>1</sub>known.

A relatively small number of words of the same morphological structure differ in the position of word stress. In this case the opposition of accentual structures differentiates the meaning. The shifting of word stress may or may not cause changes in the sound quality or quantity, cf *accent* (n) ['æksənt], *accent* (v) [æk'sent] or [ək'sent].

The opposition of the primary stress is capable of differentiating the parts of speech, eg

	<i>Noun/Adjective</i>	<i>Verb</i>
<i>combine</i>	['kɒmbaɪn]	[kəm'baɪn]
<i>conduct</i>	['kɒndəkt]	[kən'dʌkt]
<i>export</i>	['eksɜ:t]	[eks'pɜ:t]
<i>progress</i>	['prɜ:ʒres]	[prə'gres]
<i>subject</i>	['sʌbdʒɪkt]	[səb'dʒekt]

Similar examples may be found in Russian: здорово (наречие) and здорово! (междометие).

The actual meaning of some words may be differentiated in the same way, eg *artist* ['ɑ:tɪst] (a painter) but *artiste* [ɑ:'tɪ:st] (a person skilful at doing something), or in Russian молодец but молодец.

The opposition of the second primary stress to the absence of stress is also distinctive, eg

<i>recover</i> (v) ['ri:'kʌvə]	(cover again)	['rɪ'kʌvə]	(become well again)
<i>restrain</i> (v) ['ri:'streɪn]	(strain again)	['rɪ'streɪn]	(hold back)

The secondary stress opposed to the primary stress in a few exceptional cases differentiates the meaning too, eg

<i>recreation</i> ['ri:kri'eɪʃn]	(creating anew)	['rekri'eɪʃn]	(refreshment, amusement)
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**Recommendations.** Students must be particularly careful about using accentual patterns in English. In each case a pronouncing dictionary should be consulted.

Accentual patterns with the secondary stress and with two primary stresses do not exist in Russian. They are very important for the rhythmic structure of English phrases. That is why correct accentuation and its modifications want special practice.



not only in isolated words but also in word combinations and even phrases.

**Mistakes.** 1. Russian students of English are likely to pronounce the neutral vowel [ə] in all unstressed syllables, eg *uniform* ['ju:nɪfɔ:m].

Care should be taken to retain vowels of full formation in all necessary cases.

2. The second mistake is due to the difference between accentual patterns in English and in Russian. Special attention should be paid to correct realization of patterns with the secondary stress or with two primary stresses.

3. The fact that the primary stress is usually shifted in derivatives of the same root presents a special difficulty for Russian learners of English. For instance, verbs with rhythmic stress such as '*demonstrate*, '*organize*, etc. are often pronounced with the primary stress on the same syllable as the corresponding nouns: '*demonstration*, '*organization*.

This mistake can be fought by a series of special exercises.

#### QUESTIONS AND TASKS

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1. What factors create the effect of stress in the English words *torment* (n) ['tɔ:ment] — *torment* (v) [tɔ:'ment], *concert* (n) ['kɒnsət] — *concert* (v) [kən'sɜ:t] and in Russian words *вога* — *вогОВОЗ*?
2. How is pitch component manifested in English word stress?
3. Give a series of examples to illustrate the fact that the qualitative modification of unstressed vowels is not obligatory in English.
4. What is the main difference between English and Russian in respect of degrees of word stress?
5. Define word stress of the words below in respect of its position: *finish*, *together*, *malice*, *family*, *qualify*, *agitate*, *apologise*, *remarkable*, *educated*, *interesting*, *demonstration*.
6. Compare the accentual patterns of the words *unusual* and *unshaven*. What is the difference between them due to?
7. Illustrate the use of the accentual pattern with two primary stresses with a set of words. Give not less than five examples for each group. Transcribe and read them. Make up sentences.

es with these words. Intone them. Show how the accentual pattern is modified under the influence of the rhythmic structure of the phrase, eg *well-known*:

His books are well-known.

He is a well-known writer.

This is quite well-known.

8. Suppose your fellow-student does not pronounce the verbs with the suffixes **-ize**, **-ate**, **-fy** with rhythmic word stress. What kind of exercise would you recommend him to eliminate this error?
9. What is the difference in the accentual patterns of compound nouns, adjectives, verbs?
10. What kind of accentual oppositions are capable of differentiating the meaning?

# Part Five

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## Intonation

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### Chapter I. MANIFESTATION OF INTONATION AND ITS LINGUISTIC FUNCTION

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The information conveyed by a sentence is expressed not only by proper words and grammar structures, but also by intonation. The term *intonation* implies variations of pitch, force of utterance and tempo. Variations of pitch are produced by significant moves of the voice up and down. The force component of intonation is measured by the degree of loudness of syllables that determines the prominence of words. The tempo is determined by the rate of speech and the length of pauses.

Our approach to the study of intonation is based on its two functions:

1. The constitutive function.
2. The distinctive function.

**1. The Constitutive Function.** Intonation forms sentences. Each sentence consists of one or more intonation groups.

An intonation group is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning, eg:

He's nearly sixty.

As a ↗ matter of ↘ fact | he's ↗ nearly ↘ sixty.

*Note:* The vertical bar ( | ) represents a pause at the end of the intonation group within a sentence.

The intonation pattern consists of one or more syllables of various pitch levels and bearing a larger or smaller degree of prominence. Those intonation patterns that contain a number of syllables consist of the following parts: the pre-head, the head.

the nucleus and the tail. The *pre-head* includes unstressed and half-stressed syllables preceding the head. The *head* consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable is called the *nucleus*. The unstressed and half-stressed syllables that follow the nucleus are called the *tail*. Thus in the example

Then ↓don't 'make so much ↓fuss about it  
'Then' is *the pre-head*, 'don't make so much' is *the head*, 'fuss' is *the nucleus*, 'about it' is *the tail*.

The changes of pitch that take place in the nucleus are called *nuclear tones*. The nuclear syllable is generally the most prominent one in the intonation pattern. The nucleus and the tail form the **terminal tone**. It is the most significant part of the intonation group.

The modification of the intonation pattern is also due to the speed of utterance and pausation. We must point out in conclusion that of the three components of the intonation pattern pitch is the most significant one.

*Timbre*, a special colouring of human voice, is sometimes considered to be the fourth component of intonation. But as it has not been thoroughly investigated yet we shall exclude it from the description of intonation in this book.

**2. The Distinctive Function.** Intonation also serves to distinguish communicative types of sentences, the actual meaning of a sentence, the speaker's emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation. One and the same word sequence may express different meaning when pronounced with a different intonation pattern, eg

→ Don't I ↓,know it? (general question)	→ Don't I ↓,know it? (exclamation)
'Don't do ↓,that. (serious)	→ Don't do ↓,that. (appealing to the listener)

Intonation is also a powerful means of differentiating functional styles.

The following chapters provide a detailed description of the most frequently occurring intonation patterns and their meaning

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## Chapter II. BASIC INTONATION PATTERNS

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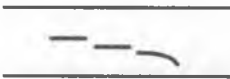
### THE ANATOMY OF INTONATION PATTERNS

It is generally acknowledged that voice pitch or speech melody and sentence stress or accent are the two main components of intonation. Though these elements are very closely connected, variations in voice pitch are still most important in an intonation pattern. Thereby pitch variations will be considered first.

**Pitch Level.** Each intonation group has its own pitch-and-stress pattern. Variations in voice pitch or melody occur within the normal range of the speaking voice, i.e. within the interval between its lower and upper limits. For pedagogical expediency three pitch levels are generally distinguished: *high*, *medium*, *low*.



**Pitch Range.** Pitch range is the interval between two pitch levels or two differently pitched syllables or parts of a syllable. The pitch range of a whole intonation pattern is the interval between the highest-pitched and the lowest-pitched syllables. Pitch ranges may be *normal*, *wide* and *narrow*.



*Normal pitch range*

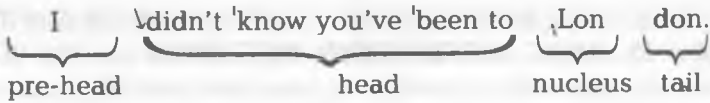


*Wide pitch range*



*Narrow pitch range  
(in high and low levels)*

**Pitch-and-Stress Sections.** Pitch-and-stress sections of an intonation pattern containing several stressed syllables are: *pre-head*, *head*, *nucleus*, *tail*, eg:



THE NUCLEUS. TYPES OF NUCLEI \_\_\_\_\_

The last stressed syllable of the intonation pattern on which the pitch movement changes is called the **nucleus**. The nucleus is usually of the highest importance; it is on this syllable that the whole pitch pattern centres.

There are eight nuclear tones in Modern English:

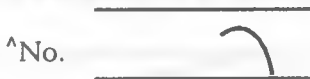
(1) The **Low (Medium) Fall**. The voice falls from the low (medium) pitch level to the bottom of the pitch.



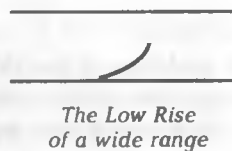
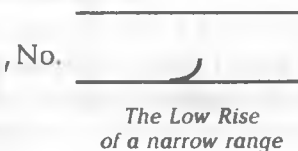
(2) The **High Fall**. The voice falls all the way down from a high to the lowest note possible:



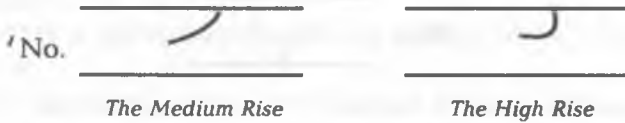
(3) The **Rise — Fall**. The voice usually rises from a medium to a high pitch level and then quickly falls to a low pitch:



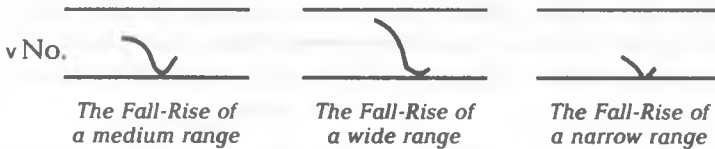
(4) The **Low Rise**. The voice rises from a very low to a medium pitch level or a little higher.



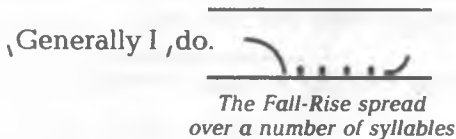
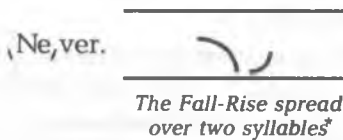
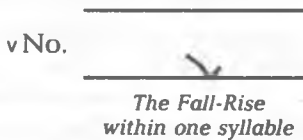
(5) The High (Medium) Rise. The voice rises from a medium or high pitch level and moves up to the top of the voice:



(6) The Fall — Rise. The voice first falls from a medium or high to a rather low pitch level then rises to a moderately medium pitch:



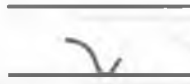
The Fall-Rise can be pronounced within one syllable or spread over two or more syllables, eg:



\* In this and similar cases the tone can be called terminal as it is spread over the nucleus and the tail.

If the Fall-Rise occurs within one syllable and the vowel is followed by a sonorant the voice usually falls during the vowel and goes up on the sonorant, eg:

vTen.

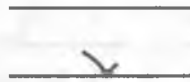


In case the vowel is followed by a noise consonant the Fall-Rise takes place within the vowel, eg:

vFed.



vFish.



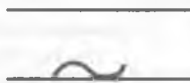
If the Fall-Rise is spread over two or more syllables the fall is completed within the stressed syllable, all the following unstressed or partially stressed syllables being said very low. The rise in this case occurs from the lowest pitch level, eg

Occasionally, I, don't.



(7) The Rise-Fall-Rise. The voice rises from a very low pitch level, moves up to the medium (or high) one, falls deep down, then rises again, eg:

~No.



(8) The Mid-Level maintains a level pitch between high and low; the voice neither rises nor falls, eg:

>No.



**So the eight nuclei are:**

*Falling:* Low (Medium) Fall [v]; High Fall [^]; Rise-Fall [^].

*Rising:* Low Rise [v]; High (Medium) Rise [^]; Fall-Rise [v]; Rise-Fall-Rise [~].

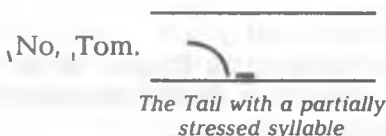
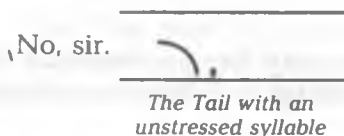
*Mid-Level* [>].



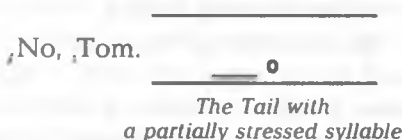
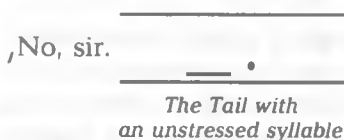
## THE TAIL

Post nuclear unstressed or partially stressed syllables are called the **t a i l**.

(1) After a falling nucleus the tail remains low or is said even lower, eg



(2) In case the tail occurs after the rising nucleus the stressed syllable itself does not rise in pitch and each of the following unstressed syllables is a step higher than the previous one, eg



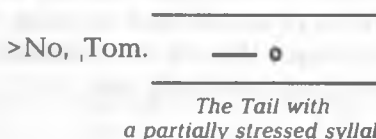
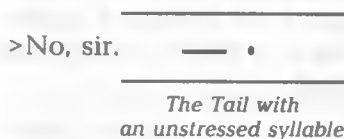
*Note:* If the tail contains many syllables the rise may be continued very high, eg



(3) With the falling-rising tone the rise occurs on unstressed or partially stressed syllables, eg



(4) After the Mid-Level nucleus the tail stays on the same level, eg



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The tail stress mark in the text:  
[.] — partially stressed syllable on any level.

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## THE HEAD

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The head in English is an extremely flexible segment. It stretches from the first stressed syllable up to (but not including) the nuclear tone.

Head patterns are classified into three major groups: *descending*, *ascending* and *level*, the main criterion in each case being how the head begins from the point of view of pitch movement.

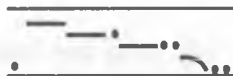
### 1. Descending Heads

In descending heads the voice usually moves down from a medium or high pitch level to the low one; the stressed syllables (usually with intervening unstressed ones) forming a descending sequence. The first stressed syllable of the head is the highest, the following stressed syllables carry the pitch lower.

(a) The syllables can move down by steps. Then the head is called *stepping*.

In the *Stepping Head* unstressed or partially stressed syllables are pronounced on the same note as the preceding step, eg:

I \don't 'want to 'go to the \cinema.



It is interesting to note that the tone-mark [\] on the first stressed syllable of any type of descending heads shows the general direction of the voice movement, its descending character. Other stressed syllables are marked by ['] placed before the syllable.

*Note:* We suppose that the following notation system may be useful in practical work because it reflects the rhythm of intonation groups, though we must admit that it is rather complicated when a comparatively long text is marked.

In case the stressed syllable is followed by one or several unstressed or partially stressed ones, they are marked like this: [ |.. ] — the dot (or dots) immediately placed after the stress mark on the same level if it is the Stepping Head, the dots go down if it is the Falling Head: [ |. ] or they go up, if it is the Scandent Head: [ |.· ]; [ ··. ] — stressed and unstressed syllables of the Sliding Head.

(b) The head is called *falling* when the stressed syllables also move down by steps but intervening unstressed syllables fall down, continuing the descending direction, eg:

I \don't 'want to 'go to the \cinema.



(c) There are cases when unstressed or partially stressed syllables move up. They are pronounced higher than the stressed syllables. This type of descending head is called *scandent*, eg

I \don't 'want to 'go to the \cinema.



(d) If the voice moves down by slides within stressed syllables the head is called *sliding*. Unstressed or partially stressed syllables between the slides usually continue the fall, eg:

I \don't \want to \go to the \cinema.



If these slides are of a rather wide range and reach the bottom of the pitch we have an intonation pattern with several high falls within it, eg:

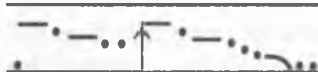
I \don't \want to \go to the \cinema.



(e) Within long intonation-groups gradually descending heads (usually stepping or falling) may be broken by the so-

called 'accidental (special) rise'. This happens when one of the syllables is pronounced on a higher pitch level than the preceding one. The broken descending head is very common when one particular word in a phrase should be singled out, eg:

You'd  $\downarrow$ get to 'know quite a  $\uparrow$ lot of 'interesting  $\downarrow$ people there.



**So the descending heads are:**

- (a) The Stepping Head;
- (b) The Falling Head;
- (c) The Scandent Head;
- (d) The Sliding Head.

The descending heads occur before any nuclear tone except the Mid-Level tone.

The descending head tone-and-stress marks in the text:

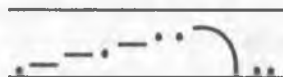
- [ $\downarrow$ ] — the first stressed syllable of all types of Descending Heads;
- ['] — stressed syllables of Descending Heads

**2. Ascending Heads**

Ascending heads are the opposite of descending ones: their first stressed syllable is low in the pitch, each following stressed syllable being higher than the preceding one; thus the stressed syllables form an ascending sequence.

(a) If the voice moves up by steps and the intervening unstressed or partially stressed syllables continue the rise the head is called *r i s i n g*, eg:

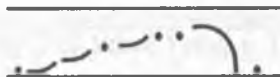
I  $\uparrow$ don't 'want to 'go to the 'cinema.



The tone-mark [ $\uparrow$ ] on the first stressed syllable of both types of ascending heads shows the general rising direction of the voice movement.

(b) If the voice moves up by slides the head is called *c l i m b i n g*; unstressed or partially stressed syllables glide up too, eg:

I ↗ don't ↗ want to ↗ go to the 'cinema.



**So the ascending heads are:**

- (a) The Rising Head;
- (b) The Climbing Head.

The ascending heads are usually associated with the High (Medium) Fall or the High (Medium) Rise.

---

Tone-and-stress marks used in the text:

[ ↗ ] — the first stressed syllable of the Rising Head

[ ' ] — stressed syllables of the Rising Head

---

**3. Level Heads**

In level heads all the syllables are pronounced on more or less the same note of a pitch level.

(a) If they happen to be on a high level the head is called the **High Level Head**, eg:

I ↗ don't 'want to 'go to the 'cinema.



This head usually occurs before the high-falling, high-rising and rising-falling nuclear tones.

The most frequently used type of the High Level Head is the head with one strongly stressed syllable and unstressed or partially stressed syllables pronounced on the same high level. It is usually called the **High Head**, eg:

I ↗ didn't 'know it.



*Note:* The tone-mark [ ↗ ] above the first stressed syllable of both types of high level heads shows that the tone sounds on a high level note. Other stressed syllables have the common stress mark: [ ' ].

(b) If the pre-nuclear stressed or partially stressed syllables are pronounced on the medium pitch level the head is called **medium level**, eg:

I → don't 'want to I 'go to the ,cinema.



*Note:* The tone-mark [→] in the Medium Level Head is placed before the first stressed syllable.

This head can occur before any nuclear tone, but it is very common before the Mid-Level nucleus.

(c) Pre-nuclear stressed syllables pronounced on the low pitch level constitute the Low Level Head, eg:

I →,don't 'want to 'go to the ,cinema.



*Note:* The tone-mark [→] in the Low Level Head is placed under the first stressed syllable.

The Low Level Head generally occurs before the Low Rise and the Low Fall.

**So the level heads are:**

- (a) The High Level Head;
- (b) The Medium Level Head;
- (c) The Low Level Head.

Tone-and-stress marks in the text:

- [ → ] — the first stressed syllable of the High Level Head
- [ , → ] — the first stressed syllable of the Medium Level Head
- [ → ' ] — the first stressed syllable of the Low Level Head
- [ ' ] — other stressed syllables of the level heads

#### Heads

Descending	Ascending	Level
The Stepping Head The Falling Head The Sliding Head	The Rising Head The Climbing Head	The High Level Head The High Head The Medium Level Head The Low Level Head

## THE PRE-HEAD (PRE-NUCLEUS)

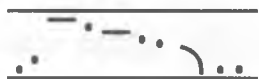
Unstressed or partially stressed syllables which precede the head are called the *pre-head*. In short intonation groups where there is no head and these syllables precede the nucleus they are called the *pre-nucleus*.

There are two types of pre-head or pre-nucleus: low and high.

(a) If unstressed or partially stressed syllables are pronounced lower than the first stressed syllable of the head, the pre-head is called *low*.

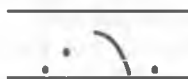
In low pre-nucleus these syllables are lower than the start of the nuclear tone, eg:

I don't \want to 'go to the \cinema.



*The Low Pre-Head*

I don't \want it.



*The Low Pre-Nucleus*

The Low Pre-Head may occur before any head and the Low Pre-Nucleus is usually heard before all the nuclear tones.

(b) If unstressed or partially stressed syllables are pronounced higher or on the same level as the first stressed syllable of the head the pre-head is called *high*. In High Pre-Nucleus these syllables are higher than the start of the nuclear tone or on the same level, eg:

I don't \want to 'go to the \cinema.



*The High Pre-Head*

I don't \want it.



*The High Pre-Nucleus*

The High Pre-Head usually occurs before descending and high or medium level heads. The High Pre-Nucleus can be heard before almost any nuclear tone.

**So the pre-heads may be:**

- The Low Pre-Head,
- The High Pre-Head.

**The pre-nuclei may be:**

- The Low Pre-Nucleus,
- The High Pre-Nucleus.

---

Tone-and-stress marks in the text:

- [,] — partially stressed syllables in the Low Pre-Head or Pre-Nucleus.  
[ ˘ ] — unstressed or partially stressed syllables of a High Pre-Head or Pre-Nucleus.
- 

QUESTIONS AND TASKS

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1. What pitch levels are generally distinguished?
2. What is a pitch range? What pitch ranges are called normal, wide, narrow?
3. Enumerate and define the pitch-and-stress sections of an intonation pattern.
4. What is the nucleus? What types of nuclear tones do you know? Define each of the eight nuclei.
5. What section of the intonation pattern is called 'the Head'? How are the heads grouped in English?
6. Why is it necessary to differentiate the four types of descending heads?
7. What is the main difference between the falling, stepping and scandent heads?
8. What kind of head is called sliding? What is its emphatic variant?
9. What is meant by 'The broken descending head'?
10. Think of the examples with the broken descending heads. What tone mark is used for this head type?
11. What types of heads are called ascending?
12. What is the difference between the Rising Head and the Climbing Head?
13. Write on the blackboard the tone-and-stress marks used in the text for ascending heads. Illustrate them with your own examples.
14. What heads are called level?
15. Describe each type of level heads.
16. What is a pre-head? What types of pre-head are generally distinguished? What tone-and-stress marks are used for the pre-heads in the text?



Table of Notation in the Text

Pre-Heads	Heads	Nuclear and Terminal Tones	Tails
<p>[<math>\bar{\quad}</math>] — the High Pre-Head                      [,] — partially stressed syllables of the Pre-Head</p>	<p>[<math>\vee</math>] — the first stressed syllable of descending heads                      {'} — stressed syllables of all types of heads                      [ʔ] — the first stressed syllable of ascending heads                      [→] — the first stressed syllable of the High Level Head                      [→] — the first stressed syllable of the Medium Level Head                      [→] — the first stressed syllable of the Low Level Head</p>	<p>{<math>\vee</math>} — Low (Medium) Fall                      [<math>\vee</math>] — High Fall                      [^] — Rise Fall                      [<math>\downarrow</math>] — Low Rise                      [<math>\uparrow</math>] — High (Medium) Rise                      [<math>\vee</math>] — Fall Rise within one syllable                      [<math>\sim</math>] — Rise Fall Rise                      [&gt;] — Mid-Level</p>	<p>[,] — partially stressed syllables</p>

## EMPHASIS

Intonation groups and sentences can be made to sound more lively, more emotional and more emphatic by means of pitch, i.e. various sections of pitch-and-stress patterns, cf:

I  $\vee$ didn't with  $\bar{\quad}$ I  $\vee$ didn't!

The use of the *High Pre-Head* in the second case intensifies the meaning of the whole intonation group, makes the utterance more exclamatory, more emphatic. The more the high pitch of the High Pre-Head contrasts with what follows, the more emphasis is given to the phrase.

If the low falling nuclear tone is changed for the *High Fall* the intonation group sounds much more emphatic, cf:

Do you want to stay here? —  $\downarrow$ No | I  $\downarrow$ don't.

Do you want to stay here? —  $\downarrow$ No | I  $\downarrow$ don't.

In the second case 'No, I don't' sounds more categoric, firm, final, concerned.

This very response, pronounced with the *rising-falling nuclear tone* sounds awed, self-satisfied and smug, eg:

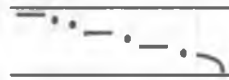
$\wedge$ No | I  $\wedge$ don't.

With the *falling-rising tone* it sounds challenging, eg:

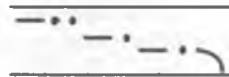
$\vee$ No | I  $\vee$ don't.

Another way of adding emphasis is by modifying the shape of the head. For instance, the Falling Head can be modified for emphasis by pronouncing the unstressed syllables on the same level as the stressed ones, eg:

$\vee$ Ask him to 'ring me 'up a $\downarrow$ gain.



$\vee$ Ask him to 'ring me 'up a $\downarrow$ gain.



The same utterance pronounced with the *Stepping Head* sounds more weighty and ponderous.

Pitch-and-Stress Sections		Non-Emphatic	Emphatic
Pre-Heads		Low Pre-Head	High Pre-Head
Heads	Descending	Falling Head	Stepping, Sliding, Scandent, Several High Falls, Broken Descending Heads
	Ascending	Rising Head	Climbing Head
	Level	Medium Level Head	Low Level Head High Level Head
Nuclear and Terminal Tones		Low (Medium) Fall, Low Rise Mid-Level	High Fall, High Rise, Rise-Fall, Fall-Rise, Rise-Fall-Rise

Both Falling and Stepping Heads broken by an *accidental rise* sound more lively, express personal concern of the speaker by intensifying some particular word in the phrase, eg:

He ↘came 'home ex↑actly at 'seven ↘sharp.

The *Sliding Head* is another emphatic variant of the Falling Head, because it always expresses the speaker's personal involvement or concern, eg:

↘I ↘hate ↘doing ↘nothing.

Even greater emphasis can be added by having a High Fall on each stressed syllable in the head, eg:

↘I ↘hate ↘doing ↘nothing.

The emphatic variant of the Rising Head is called *c l i m b - i n g* because there is a series of rises in it on each stressed syllable, eg:

↑How did you ↑manage to ↑do ↘that?

The *Low Level Head* gives a very detached, cool, unsatisfied and disapproving shade of meaning to the utterance normally pronounced with the Medium Level Head, eg:

Why →should you 'talk to me like ↘that?

The same utterance pronounced on a *high level note* will sound very angry and even indignant, eg:

Why ↗should you 'talk to me like ↘that?

It is quite certain that the emphasis is often achieved not only by modifying one section of the pitch-and-stress pattern, but also by combining the modifications in pre-heads, heads and nuclear tones.

The pitch-and-stress sections of intonation can be roughly divided into non-emphatic and emphatic (see page 162).

## QUESTIONS AND TASKS

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1. By means of what sections of pitch-and-stress patterns can intonation groups and sentences be made to sound more emphatic?

2. How can the High Pre-Head intensify the meaning of the intonation group?
3. What is the emphatic variant of the Falling Head?
4. Describe the way emphasis is achieved by descending heads being broken by an accidental rise?
5. Why could the Sliding Head be called emphatic?
6. How could the attitude of the Sliding Head be still more intensified?
7. What is the emphatic variant of the Rising Head?

#### CLASSIFICATION OF INTONATION PATTERNS

Different combinations of pitch sections (pre-heads, heads and nuclei) may result in more than one hundred pitch-and-stress patterns. But it is not necessary to deal with all of them because some patterns occur very rarely, so attention must be concentrated on the commonest ones.

As the nucleus is the most important pitch section on which the whole pitch pattern centres, we grouped all the sections (pre-heads, heads, and tails) into eight pitch-and-stress groups according to the eight nuclear tones:

- I. The Low (Medium) Fall pitch-and-stress group.
- II. The High Fall group.
- III. The Rise-Fall group.
- IV. The Low Rise group.
- V. The High Rise group.
- VI. The Fall-Rise group.
- VII. The Rise-Fall-Rise group.
- VIII. The Mid-Level group.

All the patterns of each group have one pitch section in common — the nuclear tone. So they all convey the most general meaning expressed by the nucleus itself, and different pitch sections (pre-heads or heads) either add some additional attitudinal meanings to the patterns or intensify them. In this book forty patterns of the eight pitch-and-stress groups are described and practised.

Each group, however, contains patterns that are commonly used and those which are rather occasional. So we grouped patterns that occur frequently and with a much wider usefulness than others into 'Common Usage' subgroup and patterns that occur rather rarely into 'Occasional Usage' subgroup. Since the Rise-Fall and the Rise-Fall-Rise are not so commonly used as the other nuclear tones, all the patterns of these two groups (Groups Three and Seven) are treated as occasional. The other six groups include both common and occasional usage.

## INTONATION PATTERNS AND MEANING ---

This section provides the description of meanings and attitudes conveyed by the patterns of the eight pitch-and-stress groups with no reference to various sentence types. It should be pointed out that no pattern is used exclusively with this or that sentence (communicative) type. Broadly speaking any sentence type can be linked with any tone group.

One must also remember that the particular meaning of every pattern must be studied only in a certain context and with reference to a particular style and type of speech. So in this section we shall try to describe only the most neutral, common meanings expressed by the patterns, and their phonostylistic usage will be dealt with in Part Six.

In each group the meanings and attitudes expressed by Pattern One — without any head — are very much the same as of the nuclear tone itself. Patterns Two and Three with the Falling Head and the High (Medium) Level Head have difference in meaning so slight that they are all described together as one item.

In the description of attitudinal meanings we try to mention those common to all sentence types. But if some sentence types differ greatly from others in attitudes and meanings we underline it in notes and illustrate it by examples.

Emphatic variants of pre-heads or pre-nuclei (usually high ones) and heads intensify the meanings and attitudes expressed

by commonly used patterns; that is why emphatic patterns are listed separately and form 'Emphatic Usage' (Common or Occasional) subgroup. Thus the eight Pitch-and-Stress Groups are divided according to their usage (see Table on page 167).

This table shows that Group II (High Fall), Group III (Rise-Fall), Group V (High Rise) and Group VII (Rise-Fall-Rise) are only emphatic, i.e. their patterns have only emphatic usage. It is quite obvious because these nuclear tones are common for emphatic speech.

On the other hand Group VIII (Mid-Level) has only non-emphatic usage because its two patterns are very common in unemphatic speech.

Group I (Low Fall), Group IV (Low Rise), Group VI (Fall-Rise) have both non-emphatic and emphatic usage.

#### GROUP I. LOW (MEDIUM) FALL

	Patterns
Common non-emphatic usage	One. (Low Pre-Nucleus +) Low Fall (+Tail)* Two. (Low Pre-Head +) Falling Head + Low Fall (+Tail) Three. (Low Pre-Head +) High (Medium) Level Head + Low Fall (+Tail)
Occasional non-emphatic usage	Four. (Low Pre-Head +) Low Level Head + Low Fall (+Tail)
Common emphatic usage	Five. (Low Pre-Head +) Stepping Head + Low Fall (+Tail) Six. (Low Pre-Head +) Sliding Head + Low Fall (+Tail)
Occasional emphatic usage	Seven. (Low Pre-Head +) Scandent Head + Low Fall (+Tail) Eight. High Pre-Nucleus + Low Fall (+Tail)

\* Sections enclosed in brackets may be present or absent.

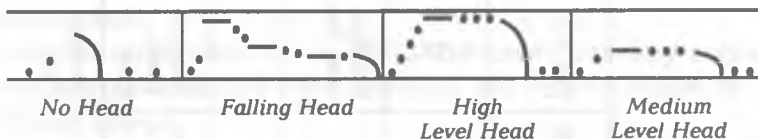
Pitch-and-Stress Groups Usage

	Low Fall	High Fall	Rise-Fall	Low Rise	High Rise	Fall-Rise	Rise-Fall Rise	Mid-Level
Usage	I	II	III	IV	V	VI	VII	VIII
Non-emphatic	Common	Patterns One, Two, Three	—	Patterns One, Two, Three, Four	—	Patterns One, Two	—	Patterns One, Two
	Occasional	Pattern One	—	—	—	—	—	—
Emphatic	Common	Patterns One, Two, Three, Four	—	Pattern Five	Patterns One, Two, Three	Patterns Three, Four	—	—
	Occasional	Patterns Five, Six, Seven, Eight	Patterns Five, Six, Seven, Eight, Nine	Patterns One, Two, Three, Four	Pattern Four	Pattern Five	Patterns One, Two	—

## COMMON NON-EMPHATIC USAGE

### Patterns One, Two, Three. (No Head, Falling Head, High (Medium) Level Head)

As all the phrases associated with the Low Fall sound definite and complete, intonation groups pronounced with these three patterns also sound *complete, final, definite* and *firm*:



eg Statements:	It was <sub>1</sub> terrible. (No Head) It was an ex <sub>1</sub> tremely 'difficult <sub>1</sub> case. (F. H.) I was <sup>→</sup> awfully <sub>1</sub> sorry. (H. L. H.)
Special questions:	<sub>1</sub> Where did you 'go to <sub>1</sub> school? (F. H.) <sup>→</sup> What can I <sub>1</sub> do for you? (H. L. H.)
Imperatives (commands):	<sub>1</sub> Come and see me to <sub>1</sub> morrow. (F. H.) <sup>→</sup> Come to my <sub>1</sub> place. (H. L. H.)
Exclamations:	What a <sub>1</sub> beautiful 'little <sub>1</sub> garden! (F. H.) <sup>→</sup> What <sub>1</sub> nonsense! (H. L. H.)

*Note:* The most common way of asking general questions is with the Low Rise, but when said with the Low Fall, they are put forward as a serious suggestion or a subject for an urgent discussion, eg:

<sup>→</sup> Shall we post<sub>1</sub>pone it then? (H. H.)

\* Abbreviations used here and further in the text:

H.H. — High Head	H. L. H. — High Level Head
F. H. — Falling Head	R. H. — Rising Head
St. H. — Stepping Head	Cl. H. — Climbing Head
Sl. H. — Sliding Head	H. Pr. H. — High Pre-Head
Sc. H. — Scandent Head	H. Pr. N. — High Pre-Nucleus
L. L. H. — Low Level Head	H. Falls — High Falls
M. L. H. — Medium Level Head	



## OCCASIONAL NON-EMPHATIC USAGE

**Pattern Four.** The speaker pronouncing phrases with **Low Level Head + Low Fall** sounds *cool, calm, detached, reserved*, sometimes *unsympathetic* and *disapproving*:

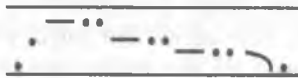


- eg Statements:           There's → nothing to 'get up, set a, bout.  
Special questions:   → Why don't you 'say, please?  
Imperatives           → Let me have a, shot at it.  
(commands):

*Note:* Exclamations are practically never used with this pattern.

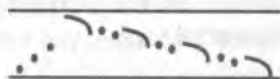
## COMMON EMPHATIC USAGE

**Pattern Five.** The **Stepping Head** with the **Low Fall** sounds also *definite* and *complete* as patterns of common unemphatic usage only *more categoric, weighty* and *serious*; sometimes even *unsympathetic, defying* and *scolding*:



- eg Statements:           I've ↓ told you 'more than 'once to  
                              'stop, smoking.  
Special questions:   ↓ What did you de'cide to 'do, that for?  
Imperatives           ↓ Don't go 'there with'out, anybody.  
(commands):  
Exclamations:        ↓ What an e'normous 'piece of, cake!

**Pattern Six.** The **Sliding Head** with the **Low Fall** expresses concern and personal involvement:

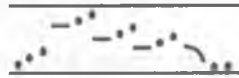


- eg Statements: I <sup>ˋ</sup>hate <sup>ˋ</sup>doing <sup>ˋ</sup>nothing.  
 Special questions: <sup>ˋ</sup>Why did you <sup>ˋ</sup>go <sup>ˋ</sup>there by <sup>ˋ</sup>train?  
 Imperatives (commands): <sup>ˋ</sup>Stop <sup>ˋ</sup>making that <sup>ˋ</sup>dreadful <sup>ˋ</sup>din.

*Note:* Exclamations and general questions are very rare with this pattern.

## OCCASIONAL EMPHATIC USAGE

**Pattern Seven.** The **Scandent Head** with the **Low Fall** sounds *self-satisfied, playful, joyful and delighted*:



- eg Statements: It's a <sup>ˋ</sup>very satis'factory <sup>ˋ</sup>answer.  
 Special questions: <sup>ˋ</sup>Why did you de'cide to 'live in the <sup>ˋ</sup>country?  
 Exclamations: <sup>ˋ</sup>What a 'pretty 'little <sup>ˋ</sup>orchard!

*Note:* Imperatives and general questions are very rare with this pattern.

**Pattern Eight.** The **High Pre-Nucleus** with the **Low Fall** sounds *very emphatic*; the more the high pitch of the pre-head contrasts with the Low Fall the more emotional and concerned the phrase sounds:



- eg Statements: <sup>ˋ</sup>I <sup>ˋ</sup>don't be,lieve it.  
 Special questions: <sup>ˋ</sup>Why <sup>ˋ</sup>did you <sup>ˋ</sup>do it?  
 Imperatives (commands): <sup>ˋ</sup>Don't <sup>ˋ</sup>rush me.  
 Exclamations: <sup>ˋ</sup>What <sup>ˋ</sup>nonsense!

*Note:* General questions asked with this pattern sound very insistent, serious and doubtful, eg:

- <sup>ˋ</sup>Is he <sup>ˋ</sup>really so dull?

### Group I. Patterns and Meaning (Summary)

Patterns	Meaning
<b>Common Non-Emphatic Usage</b>	
Pattern One (No Head.) Pattern Two (F. H.) Pattern Three (H. L. H. or M. L. H.)	definite, complete final, categoric firm
<b>Occasional Non-Emphatic Usage</b>	
Pattern Four (L. L. H.)	cool, calm, detached, reserved, unsympathetic, disapproving
<b>Common Emphatic Usage</b>	
Pattern Five (St. H.) Pattern Six (Sl. H.)	categoric, weighty, serious, unsym- pathetic, defying, scolding concerned, personally involved
<b>Occasional Emphatic Usage</b>	
Pattern Seven (Sc. H.) Pattern Eight (H. Pr. N.)	self-satisfied, playful, joyful, delighted very emotional and emphatic

### QUESTIONS AND TASKS

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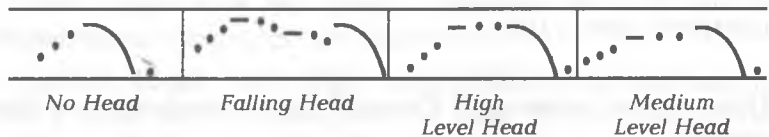
1. How are the patterns of Group I divided according to their usage?
2. Why can Patterns One, Two, Three be referred to the same group according to the expressed attitude?
3. What attitudes of a speaker are expressed by the Low Level Head + the Low Fall?
4. Why can we call the Stepping Head emphatic? How is the emphasis intensified by using it instead of the Falling Head with the Low Fall?
5. How does the use of the Sliding Head with the Low Fall change the common non-emphatic meaning of Group I?
6. How does a speaker sound when he uses the Scandent Head + the Low Fall?
7. Define the attitudes expressed by the High Pre-Nucleus + the Low Fall.

## GROUP II. HIGH FALL

	Patterns
Common emphatic usage	One. (Low Pre-Nucleus +) High Fall (+ Tail) Two. (Low Pre-Head +) Falling Head + High Fall (+ Tail) Three. (Low Pre-Head +) High (Medium) Level Head + High Fall (+ Tail) Four. (Low Pre-Head +) Rising Head + High Fall (+ Tail)
Occasional emphatic usage	Five. (Low Pre-Head +) Stepping Head + High Fall (+ Tail) Six. (Low Pre-Head +) Sliding Head (High Falls) + High Fall (+ Tail) Seven. (Low Pre-Head +) Climbing Head + High Fall (+ Tail) Eight. (Low Pre-Head +) Scandent Head + High Fall (+ Tail) Nine. High Pre-Nucleus + High Fall (+ Tail)

### COMMON EMPHATIC USAGE

**Patterns One, Two, Three (No Head, Falling Head, High (Medium) Level Head associated with High Fall)** sound *final, categoric, light, airy, brisk and interested*; convey *personal concern or involvement*. In special questions they sometimes sound very *insistent and business-like*:



- eg Statements: It's very ex<sup>h</sup>ensive. (No Head.)  
 ↘ Can't i'magine how it's <sup>h</sup>done. (F. H.)  
 I can → hardly be<sup>h</sup>lieve it. (H. L. H.)
- Special questions: ↘ What's the 'price of a 'single 'third class <sup>h</sup>ticket? (F. H.)  
 → What did you <sup>h</sup>say? (H. L. H.)
- Imperatives (commands): ↘ Come as 'soon as you <sup>h</sup>can. (F. H.)  
 → Throw it a<sup>h</sup>way. (H. L. H.)
- Exclamations: ↘ How 'very <sup>h</sup>noble of you! (F. H.)  
 → Good for <sup>h</sup>you! (H. L. H.)

*Note:* If general questions are asked with the High Fall they sound very insistent and business-like, eg:

↓ Would he 'listen to 'me? (F. H.)

→ Can he 'prove it? (H. L. H.)

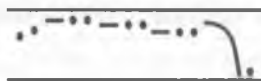
**Pattern Four.** Intonation groups or sentences pronounced with the **Rising Head + High Fall** sound *protesting, querulous, irritated, disapproving*. In special questions, imperatives and exclamations they can sound with *notes of unpleasant, critical or affronted surprise*.



- eg Statements:            , We've been 'waiting for 'ages.  
Special questions:       , Why did you de'cide to do 'that?  
Imperatives  
(commands):             , Tell him it 'isn't 'good  
Exclamations:            , Not in the 'least!

## OCCASIONAL EMPHATIC USAGE

**Pattern Five.** The **Stepping Head** with the **High Fall** can be also pronounced with attitudes common for Patterns One, Two, Three, but very often has some edifying, scolding and instructive effect; it can also have persuasive appeal:



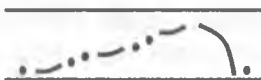
- eg Statements:            I ↓ haven't had 'time to 'read the  
                                  re'port.  
Special questions:       ↓ When are we 'going to 'see you in  
                                  our 'place a'gain?  
Imperatives  
(commands):             ↓ Buy your'self an um'brella.  
Exclamations:            ↓ Better 'late than 'never!

**Pattern Six.** The **Sliding Head** with the **High Fall** is mostly used as it's intense emphatic variant — several **High Falls** within one intonation group. It has all the above-mentioned attitudes but the emphasis is still more intensified.



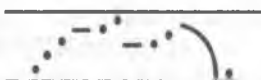
- eg Statements: I've <sup>ˈ</sup>never <sup>ˈ</sup>been <sup>ˈ</sup>there in <sup>ˈ</sup>my <sup>ˈ</sup>life.  
 Special questions: <sup>ˈ</sup>Why are you so <sup>ˈ</sup>angry with him?  
 Imperatives (commands): <sup>ˈ</sup>Don't be <sup>ˈ</sup>too <sup>ˈ</sup>sure.  
 Exclamations: What an ex<sup>ˈ</sup>traordinary <sup>ˈ</sup>piece of <sup>ˈ</sup>luck!

**Pattern Seven.** The **Climbing Head** with the **High Fall** has the same attitudes as the **Rising Head**, only the emphasis being intensified:



- eg Statements: I <sup>ˈ</sup>can't af<sup>ˈ</sup>ford to <sup>ˈ</sup>buy it.  
 Special questions: <sup>ˈ</sup>What's that <sup>ˈ</sup>got to <sup>ˈ</sup>do with <sup>ˈ</sup>you?  
 Imperatives (commands): <sup>ˈ</sup>Write and <sup>ˈ</sup>ask them to <sup>ˈ</sup>send you <sup>ˈ</sup>a <sup>ˈ</sup>nother one.  
 Exclamations: <sup>ˈ</sup>What a <sup>ˈ</sup>pity you <sup>ˈ</sup>didn't say so <sup>ˈ</sup>sooner.

**Pattern Eight.** Phrases with the **Scandent Head + High Fall** also sound *playful, self-satisfied, smug, awed* and *delighted* (as in Group I) but the emphasis is intensified:



- eg Statements: <sup>ˈ</sup>Never been <sup>ˈ</sup>known to <sup>ˈ</sup>fail.  
 Special questions: <sup>ˈ</sup>When did he a<sup>ˈ</sup>rrive in <sup>ˈ</sup>England?  
 Imperatives (commands): <sup>ˈ</sup>Tell him to <sup>ˈ</sup>come to my <sup>ˈ</sup>office.  
 Exclamations: <sup>ˈ</sup>What an ex<sup>ˈ</sup>traordinary <sup>ˈ</sup>thing to <sup>ˈ</sup>do!

**Pattern Nine. High Pre-Nucleus + High Fall** has the same attitudes as Pattern One (**Low Pre-Nucleus + High Fall**), the meaning being intensified:



- eg Statements:            - It's im\possible.  
 Special questions:    - What's \wrong with it?  
 Imperatives  
 (commands):            - Don't \mention it.  
 Exclamations:         - What a \shame!

**Group II. Patterns and Meaning  
 (Summary)**

Patterns	Meaning
<b>Common Emphatic Usage</b>	
Pattern One (No Head.) Pattern Two (F. H.) Pattern Three (H. L. H. or M. L. H.) Pattern Four (R. H.)	final; categoric, light, airy warm, brisk, interested conveying personal concern or involvement; (in general questions) insistent and business-like protesting, querulous, disapproving; (in special questions, imperatives and exclamations) with a note of critical, unpleasant or affronted surprise
<b>Occasional Emphatic Usage</b>	
Pattern Five (St. H.) Pattern Six (Sl. H. or High Falls) Pattern Seven (Cl. H.) Pattern Eight (Sc. H.) Pattern Nine (H. Pr. N.)	serious, concerned, weighty, edifying, instructive and scolding the same attitudes intensified the same attitudes as in Pattern Four, only the emphasis being intensified playful, self-satisfied, smug, awed, joyful (the same attitudes as in Group I, only more emphatic) the same attitudes as in Pattern One, only more emphatic

QUESTIONS AND TASKS

1. Why do all the patterns with the High Fall sound emphatic?
2. What are the attitudes expressed in Patterns One, Two, Three?
3. Suppose general questions are asked with the High Fall. How would they sound? Give your own examples.
4. Give your own examples with several High Falls within an intonation group. Explain what attitudes are conveyed in them.
5. Suppose you want to sound playful, delighted, smug, self-satisfied and very emphatic. What pattern would you choose for this purpose?
6. How do intonation groups and sentences sound being pronounced with the Rising Head + the High Fall?
7. Does the use of the Climbing Head with the same sentence intensify the meaning?

GROUP III. RISE-FALL

	Patterns
Occasional emphatic usage	One. (Low Pre-Nucleus +) Rise Fall (+ Tail)
	Two. (Low Pre-Head +) Falling Head + Rise Fall (+ Tail)
	Three. (Low or High Pre-Head +) High (Medium) Level Head + Rise-Fall (+ Tail)
	Four. (Low Pre-Head +) Stepping Head + Rise-Fall (+ Tail)

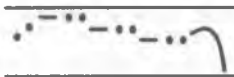
Patterns One, Two, Three (No Head, Falling Head, High or Medium Level Head) sound *impressed, awed, self-satisfied*, sometimes *challenging*:





- eg Statements: It's ^ marvellous. (No Head)  
I've ↘ never seen ^ anything ^ like it.  
(F. H.)  
It was more → difficult than I'd  
^ thought. (H. L. H.)
- Special questions: ^ Who did it? (No Head)  
↘ What 'difference does ^ that make?  
(F. H.)  
→ How on earth should ^ I know?  
(H. L. H.)  
Look ^ here. (No Head)
- Imperatives (commands): ↘ Try a 'different ^ method. (F. H.)  
Well → ask him a ^ gain then.  
(H. L. H.)
- Exclamations: Of ^ course I can! (No Head)  
→ How 'very pe ^ culiar! (F. H.)  
→ How very ^ nice of you! (H. L. H.)

**Pattern Four. The Stepping Head + Rise-Fall** sounds *censo-  
rious, antagonistic, disclaiming responsibility*:



- eg Statements: He can ↘ think what he 'jolly well  
^ likes.
- Special questions: ↘ Why don't you 'do 'something  
a ^ bout it?
- Imperatives (commands): ↘ Don't 'make so 'much ^ fuss  
about it.
- Exclamations: If ↘ only you'd 'taken some 'expert  
ad ^ vice!

**Group III. Patterns and Meaning  
(Summary)**

Patterns	Meaning
Pattern One (No Head.)	impressed, awed, self-satisfied, challenging censorious, antagonistic, disclaiming responsibility
Pattern Two (F. H.)	
Pattern Three (H. L. or M. L. H.)	
Pattern Four (St. H.)	

QUESTIONS AND TASKS

1. Why do all the patterns with the Rise-Fall have occasional emphatic usage?
2. How do they all sound? Give your own examples.
3. Suppose you want to sound impressed, awed, smug or challenging. What pattern would you choose for it?
4. If you want to sound antagonistic, censorious and disclaiming responsibility, what pattern would suit this occasion?

GROUP IV. LOW RISE

	Patterns
Common non-emphatic usage	One. (Low Pre-Nucleus +) Low Rise (+ Tail) Two. (Low Pre-Head +) Falling Head + Low Rise (+ Tail) Three. (Low Pre-Head +) High (Medium) Level Head + Low Rise (+ Tail)
Common emphatic usage	Four. (Low Pre-Head +) Low Level Head + Low Rise (+ Tail)
Occasional emphatic usage	Five. (Low Pre-Head +) Stepping Head + Low Rise (+ Tail) Six. (Low Pre-Head +) Scandent Head + Low Rise (+ Tail) Seven. High Pre-Nucleus + Low Rise (+ Tail)

**Patterns One, Two, Three (No Head, Falling Head, High (Medium) Level Head)** sound *non-categoric, encouraging further conversation*. They can also sound:

- in statements — soothing, reassuring, sometimes surprised and disbelieving;
- in general questions — genuinely interested;
- in special questions — friendly or sympathetically interested, sometimes puzzled, wondering;
- in imperatives (requests) — soothing, reassuring, encouraging;
- in exclamations — friendly, airy, casual.



- eg Statements: I ,know it. (No Head)  
 I'll re<sup>↓</sup>pair it as 'soon as I ,can.  
 (F. H.)  
 It's →all ,right. (H. L. H.)  
 It's →no trouble at ,all. (M. L. H.)
- General questions: ,Is it? (No Head)  
<sup>↓</sup>Did he 'bring her a ,present? (F. H.)  
 →Did you be ,lieve him? (H. L. H.)  
 Does he →ever come to ,England?  
 (M. L. H.)
- Special questions: Why ,not? (No Head)  
<sup>↓</sup>When is he 'coming 'down a ,gain?  
 (F. H.)  
 At →what ,time? (H. L. H.)  
 →What does he do for a ,living?  
 (M. L. H.)
- Imperatives  
 (requests): Come ,in. (No Head)  
<sup>↓</sup>Come and 'stay with us a ,gain.  
 (F. H.)
- Exclamations: It's ,nice! (No Head)  
<sup>↓</sup>Thank you for 'letting me ,know!  
 (F. H.)  
 →Hard ,luck! (H. L. H.)  
 I →beg your ,pardon! (M. L. H.)

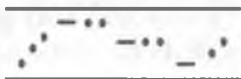
**Pattern Four.** The **Low Level Head + Low Rise** sounds *guarded, reserving some judgement, critical, disapproving, wondering, resentful*; in imperatives it sounds calmly warning, resentful, reserved; in exclamations it sounds as if reserving judgement, casually acknowledging something.



- eg Statements: You are → looking very ,smart.  
General questions: → Do you think I ,care about it?  
Special questions: → Where have you 'been all this ,time?  
Imperatives (requests): Don't → take any ,notice of her.  
Exclamations: → Very ,good.

#### COMMON EMPHATIC USAGE

**Pattern Five.** The **Stepping Head + Low Rise** sounds in statements *self-confident, disbelieving, reproachful*; in special questions it is *cold, business-like, challenging*; in general questions it is *disapproving, insistent, interested, concerned*; in imperatives it sounds *calmly patronizing*:

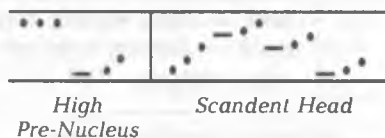


- eg Statements: I'll be ↘ quite 'ready by to'morrow ,morning.  
General questions: ↘ Did he 'bring her a ,present?  
Special questions: ↘ How did you 'manage to 'get ,that?  
Imperatives: ↘ Let me in'vite you to the ,party.

*Note:* Exclamations are very rare with this pattern.

## OCCASIONAL EMPHATIC USAGE

**Patterns Six and Seven (Scandent Head, High Pre-Nucleus)** have the same attitudes as Patterns One, Two, Three, only they are intensified and very emphatic:



- eg Statements:            There's ↘ no 'need to 'lose your  
   ,temper. (Sc. H.)  
   - That's ,all. (H. Pr. N.)
- General questions:        ↘ Hadn't you 'been to A,merica?  
   (Sc. H.)  
   - Did you ,know him? (H. Pr. N.)
- Special questions:        ↘ How did you 'manage to 'do  
   ,that? (Sc. H.)  
   - What ,size do you take?  
   (H. Pr. N.)
- Imperatives  
(requests):                ↘ Come and 'fetch me to,morrow.  
   (Sc. H.)  
   - Cheer ,up. (H. Pr. N.)
- Exclamations:            ↘ Better 'late than ,never. (Sc. H.)  
   - Good ,night. (H. Pr. N.)

### Group IV. Patterns and Meaning (Summary)

Patterns	Meaning
Common Non-Emphatic Usage	
Pattern One (No Head) Pattern Two (F. H.) Pattern Three (H. L. H. or M. L. H.)	encouraging further conversation, non-final, non-categoric; in statements — soothing, reassuring, sometimes surprised, disbelieving; in general questions — genuinely interested; in special questions — friendly, sympathetically interested, sometimes puzzled, wondering; in imperatives (requests) — soothing, reassuring, encouraging; in exclamations — friendly, airy, casual

<b>Common Emphatic Usage</b>	
Pattern Four (L. L. H.)	guarded, reserving some judgement, critical, disapproving, wondering, resentful; in imperatives — calmly warning, reserved; in exclamations — reserving some judgement, casually acknowledging
<b>Occasional Emphatic Usage</b>	
Pattern Fine (St. H.)  Pattern Six Pattern Seven	in statements — self-confident, disbelieving, reproachful; in special questions — cold, business-like challenging; in general questions — disapproving, insistent, interested, concerned; in imperatives — calmly patronizing the same attitudes as in Patterns One, Two, Three, only very much intensified

### QUESTIONS AND TASKS

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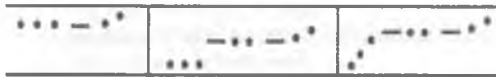
1. How are the patterns of Group IV divided according to their usage?
2. Give examples with every sentence type pronounced with Patterns One, Two, Three. Say what attitudes are conveyed in them.
3. How is the meaning of a special question changed if it is pronounced with the Low Rise?
4. Suppose you want to sound guarded, critical and resentful. What pattern in Group IV would you choose for this purpose?
5. Suppose your fellow-student pronounced the Stepping Head + Low Rise instead of the Falling Head. Would the meaning of the whole intonation group be changed? How?
6. How is the emphasis intensified by the Scandent Head?
7. What attitudes are conveyed by the speaker by using Patterns Six and Seven? Give your own examples.

## GROUP V. HIGH (MEDIUM) RISE

	Patterns
Common emphatic usage	One. (Low Pre-Nucleus +) High (Medium) Rise (+Tail) Two. (Low High) Pre-Head+) High (Medium) Level Head + High (Medium) Rise (+ Tail) Three. (Low Pre-Head +) Rising Head + High (Medium) Rise (+ Tail)
Occasional emphatic usage	Four. (Low Pre-Head +) Climbing Head + High (Medium) Rise (+ Tail)

### COMMON EMPHATIC USAGE

**Patterns One, Two, Three (No Head, Medium Level Head, High Level Head)** sound *echoing* or *repeating* the speaker's message in statements or questions, *calling for the repetition* of the information already given, trying to *elicit a repetition*. Practically all the sentence types pronounced with the High (Medium) Rise patterns turn into echoing, repeated or straightforward questions sounding *light, airy* and rather *casual*.



*Verbal Context*

*Response*

eg He sails on the twenty-first.  
 Take it home.  
 I stopped smoking a long time ago.

'What date does he sail? (No Head).  
 → Take it 'home. (H. L. H.)  
 A → long time a'go? (M. L. H.)

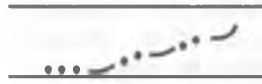
**Pattern Three (Rising Head)** has the *unpleasant surprise* or *puzzling* effect, often sounds *disapproving, disbelieving* and even *threatening*.



<i>Verbal Context</i>	<i>Response</i>
eg I've eaten more than Jenny.	You've <sup>∫</sup> eaten 'more than 'who?
The club is closed today.	Does it <sup>∫</sup> ever 'open at 'all?
That plan won't work.	You <sup>∫</sup> got a 'better sug'gestion?

### OCCASIONAL EMPHATIC USAGE

**Pattern Four (Climbing Head)** has the same effect as the Rising Head only the *emphasis* being *intensified*.



<i>Verbal Context</i>	<i>Response</i>
eg It's very cold here.	<sup>∫</sup> Shouldn't the <sup>∫</sup> doors be <sup>∫</sup> double 'locked?
I arrived this morning.	Did <sup>∫</sup> someone <sup>∫</sup> meet you at the 'station?
Won't your wife be rather cross?	<sup>∫</sup> Won't she be <sup>∫</sup> cross with 'me?

### Croup V. Patterns and Meaning (Summary)

Patterns	Meaning
<b>Common Emphatic Usage</b>	
Pattern One (No Head) Pattern Two (H. L. H. or M. L. H.)  Pattern Three (R. H.)	echoing, repeating the speaker's message in statements or questions, calling for the repetition of the information already given, trying to elicit a repetition, light, airy, casual unpleasantly surprised, puzzled, disapproving, disbelieving, threatening
<b>Occasional Emphatic Usage</b>	
Pattern Four (Cl. H.)	the same attitudes as in Pattern Three, the emphasis being intensified



## QUESTIONS AND TASKS

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1. What patterns of Group V are commonly used? Why are they emphatic?
2. What attitudes are conveyed by Patterns One, Two?
3. Suppose you are asked: "How are echoing or repeated questions pronounced in English?" What would your answer be?
4. Give your own examples illustrating the intonation of Patterns One, Two, Three.
5. What attitude does a speaker express when he speaks with the Rising Head + High Rise intonation?
6. How is the emphasis intensified by using Climbing Head + High Rise?

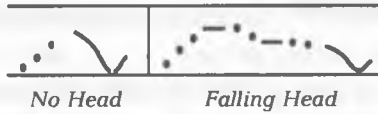
### GROUP VI. FALL-RISE AND HIGH FALL + RISE IN EMPHATIC USAGE

	Patterns
Common non-emphatic usage	One. (Low Pre-Nucleus +) Fall-Rise (+ Tail) Two. (Low Pre-Head +) Falling Head + Fall-Rise (+ Tail)
Common emphatic usage	Three. (Low Pre-Head +) High (Medium) Level Head + High Fall + Rise (+ Tail) Four. (Low Pre-Head +) Sliding Head (High Falls) + High Fall + Rise (+ Tail)
Occasional emphatic usage	Five. High Pre-Nucleus + High Fall + Rise (+ Tail)

### COMMON NON-EMPHATIC USAGE

**Patterns One, Two (No Head, Falling Head).** Statements with these patterns sound *grudgingly admitting, contradicting, dissenting, reproachful, apologetic*.

Questions sound *insistent, pleading, plaintive*; imperatives are *urgently warning*.

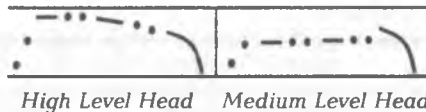


- eg Statements: I ,hope ,so. (No Head)  
I'm a<sup>v</sup>fraid I 'don't 'want to  
v dance. (F. H.)
- General questions: Is it ,really ,nice? (No Head)  
Do you <sup>v</sup>ever 'go to the 'South  
by v train? (F. H.)
- Special questions: <sup>v</sup>Whom did you 'want me to  
in ,vite ,here? (F. H.)
- Imperatives: Be ,quick ,then. (No Head)  
<sup>v</sup>Don't say I 'didn't ,warn ,you.  
(F. H.)

*Note:* Exclamations are very rarely used with the Fall-Rise.

## COMMON EMPHATIC USAGE

**Pattern Three. High (Medium) Level Head with High Fall + Rise** sounds *apologetic, appreciative, grateful, regretful, sympathetic, pleading, reproachful, plaintive, reassuring, encouraging.*



- eg Statements: I → don't re<sup>v</sup>member I'm a ,fraid.  
(H. L. H.)  
I → don't suppose you <sup>v</sup>see ,much  
of each ,other nowa ,days.  
(M. L. H.)
- Special questions: → What shall I <sup>v</sup>do , ,Paul?  
(H. L. H.)  
→ What have you been <sup>v</sup>up to, my  
,boy? (M. L. H.)

- General questions: → Must you be 'so ,obstinate?  
(H. L. H.)  
→ Can I have a'nother piece of  
,cake? (M. L. H.)
- Imperatives: → Eat it 'up I ,say. (H. L. H.)  
→ Don't just 'sit ,there. (M. L. H.)
- Exclamations: → What a disap'pointment ,for you.  
(H. L. H.)

**Pattern Four. (Low Pre-Head + Sliding Head (High Falls) + Low (High) Fall + Rise (+ Tail)).**

Phrases with this pattern sound *concerned, reproachful, hurt, grudgingly admitting, persuasively reassuring, regretful*; questions sound *pleading*.



- eg Statements: It's 'no use 'trying to 'shout me  
v down. (Sl. H.)  
It's 'no use 'looking for it ,here.  
(H. Falls)
- General questions: Do you 'often 'walk the 'streets  
so v late? (Sl. H.)  
'Did you 'really mind my 'telling  
,Eve? (H. Falls)
- Special questions: 'Why did you 'leave the 'party  
so v soon? (Sl. H.)  
'What do you 'think of 'Peter's  
,painting? (H. Falls)
- Imperatives: Be 'careful when you 'cross  
the v road. (Sl. H.)  
'Don't 'say I didn't 'warn ,you.  
(H. Falls)

*Note:* Exclamations are very rare with this pattern.

## OCCASIONAL EMPHATIC USAGE

### Pattern Five. High Pre- Nucleus + High Fall + Rise (+ Tail).

Phrases with this pattern sound more emphatic than when said with Pattern One, but express the same meaning.



- eg Statements:            - I 'don't ,like it.  
 Special questions:      - Why 'did you ,ring her ,up?  
 General questions:      - Is she 'really ,pretty?  
 Imperatives:            - Be 'fair ,to her.  
 Exclamations:           - Good 'morning, ,Janet!

### Group VI. Patterns and Meaning (Summary)

Patterns	Meaning
<b>Common Non-Emphatic Usage</b>	
Pattern One (no Head) Pattern Two (F. H.)	In statements — grudgingly admitting, contradicting, dissenting, reproachful, apologetic; in questions — insistent, plaintive, pleading; in imperatives — urgently warning
<b>Common Emphatic Usage</b>	
Pattern Three (H. L. H. or M. L. H. + High Fall + Rise) Pattern Four (Sl. H. + Fall- Rise or H. Falls + High Fall + Rise)	apologetic, appreciative, grateful, regretful, sympathetic, pleading, reproachful, plaintive, reassuring, encouraging concerned, reproachful, hurt, grudgingly admitting, persuasively reassuring, regretful; in questions — pleading.
<b>Occasional Emphatic Usage</b>	
Pattern Five (H. Pr. N. + High Fall + Rise)	more emphatic than when said with Pattern One

## QUESTIONS AND TASKS

1. What attitudes are conveyed by the speaker in phrases pronounced with Patterns One and Two?
2. If a speaker wants to contradict somebody, sound grumbling and reproachful, what pattern of Group VI would he use?
3. Draw on the blackboard the Sliding Head + Rise-Fall pattern. Give your own examples with it. Define the attitudes expressed. Then the same examples with High Falls + High Fall + Rise. Read them aloud. Specify the difference in meaning.
4. What emphatic pattern with the Fall-Rise is used only occasionally?

### GROUP VII. RISE-FALL-RISE

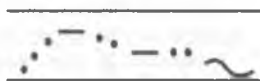
	Patterns
Occasional emphatic usage	One. (Low Pre-Nucleus) + Rise-Fall-Rise (+ Tail) Two. (Low Pre-Head +) + Falling Head + Rise-Fall-Rise (+ Tail)

Patterns of this group have only occasional emphatic usage. They have the same attitudes as in Group VI (the Fall-Rise), the emphasis being intensified.

Pattern One. (No Head)



Pattern Two. (Falling Head)



*Note:* Other patterns with the Rise-Fall-Rise are still more rare.

eg Statements:

~Yes. (No Head)

The ↘ weather is 'very ~ cold.

(F. H.)

General questions:

Is she ~ young? (No Head)

↘ Is she 'still at ~ home? (F. H.)

- Special questions: ~ Why? (No Head)  
 ↳ Why couldn't you 'wait for me  
 'all ~ day? (F. H.)
- Imperatives: ~ Do. (No Head)  
 ↳ Don't say 'anything at ~ all.  
 (F. H.)

**Group VII. Occasional Emphatic Usage  
 (Summary)**

Patterns	Meaning
Pattern One., (No Head) Pattern Two (F. H.)	the same attitudes as in Group VI, only the emphasis being intensified

**QUESTIONS AND TASKS**

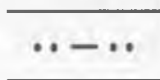
1. What attitudes are conveyed by a speaker when he uses Rise-Fall-Rise Group pattern?
2. Draw the scales with the patterns on the blackboard. Illustrate them with your own examples. Define the attitudes expressed.
3. Compare the attitudes expressed in Patterns of Groups VI and VII. Which are more emphatic?

**GROUP VIII. MID-LEVEL**

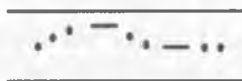
	Patterns
Common non-emphatic usage	One. (Low Pre-Head) + Mid-Level (+Tail) Two. (Low Pre-Head) + High Level (Medium Level) Head + Mid-Level (+Tail)

**Patterns:**

**Pattern One.** (No Head)



**Pattern Two.** (High Level Head)



(Medium Level Head)



If the Mid-Level patterns are used in non-final intonation groups they express *non-finality*, imply *continuation* without any special attitude. They are also very common in poetry, to express non-finality, to keep the verses go smoothly on. In final intonation groups they are very rare; sometimes possible with statements and exclamations giving an impression of calling out to someone as if at a distance, eg:

> Sometimes | I \hate it. (No Head)

→ Dinner's >ready. (H. H.)

→ Jack and >Gill | went → up the \hill. (H. H.)

It will → probably be >wiser | to → wait till \Saturday. (M. L. H.)

**Group VIII. Patterns and Meaning  
(Summary)**

Patterns	Meaning
Pattern One. (No Head) Pattern Two (H. H. or M. L. H.)	express non-finality, imply continuation, give the impression of calling out to someone as if at a distance

**QUESTIONS AND TASKS**

1. Where and how are the patterns of Group VIII used?
2. What is the function of the Mid-Level patterns in poetry, in non-final intonation groups, in final intonation groups?
3. Give your own examples for these patterns. Intone them. Define the attitude of the speaker.

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## Chapter III. INTONATION PATTERNS AND SENTENCE TYPES

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In this chapter we shall consider the effect of the intonation patterns in association with each of the five main sentence types: statements, special questions (very often called 'wh-questions' because they contain interrogative words such as *why*, *when*, *where*, *what*, etc.), general questions (also called 'yes-no' questions, because they should be answered by *yes* or *no*), imperatives (commands and requests) and exclamations.

It has often been pointed out that no intonation pattern is used exclusively with this or that sentence type and certainly no sentence type always requires the use of one and only one intonation pattern. Roughly speaking any sentence type can be linked with any intonation pattern, and the meaning of an utterance will depend on the particular context in a certain intonation style.

However, some sentence types are more likely to be said with one intonation pattern than with any other. In this sense one can speak about 'common intonation' for a particular type of sentence. So we shall speak about the common usage of certain intonation patterns with the above-mentioned five main sentence types in unemphatic speech. It should be also pointed out that in this chapter only the phrases consisting of one intonation group will be described. The student using this book will undoubtedly understand that the five sentence types are very wide categories and we shall not try to define or limit them. We are only to provide examples of the meanings expressed by commonly used intonation patterns linked with the main sentence types with no reference to intonation style.

### 1. STATEMENTS

1. Statements are most widely used with the Low (Medium) Fall preceded by the Falling Head or the High (Medium) Level Head. In all these cases they are final, complete and definite, eg:

It's <sub>↓</sub>difficult. (No Head)

I <sub>↓</sub>wanted to 'go there im<sub>↓</sub>mediately. (F. H. + L. F.)

It was <sup>→</sup> not so <sub>↓</sub>easy. (H. L. H.)



*Note:* In emphatic speech these pre-nuclear pitch sections are usually associated with the High Fall. In these cases statements sound categoric, concerned and weighty.

2. If the statement is intended to be soothing or encouraging the last stressed syllable is pronounced either with the Low Rise or the Mid-Level nuclear tones usually preceded by the Falling or the High (Medium) Level Heads, eg *It's ↗ all > right.*

Statements are also used with the low rising tone when they are intended as questions, eg *You ,like it?*

3. If the statement is a grumble it is pronounced with Low Head + Low Fall, eg:

*I ↘, didn't ex'pect to 'see you ,here.*

4. If the statement is a correction of what someone else has said or a contradiction to something previously uttered or a warning it is used with the Fall-Rise usually preceded by the Falling Head of the High (Medium) Level Head, eg:

*Verbal Context*

*Response*

He is thirty.

He is ↗ thirty- v five.

We shall go there at once.

We v shan't.

I must catch the 9.30 train.

You'll be v late.

**Intonation Patterns and Statements  
(Summary)**

1. (Low Pre-Nucleus +) Low Fall (+ Tail) (Low Pre-Head +) Falling Head + Low Fall (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)	complete, definite final
2. (Low Pre-Nucleus +) Low Rise (+ Tail) (Low Pre-Head +) Falling Head + Low Rise (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Rise (+ Tail)	soothing, encouraging questioning, non-final, non-complete, leading to a following intonation group, grumbling
3. (Low Pre-Head +) Low Level Head + Low Rise (+ Tail)	
4. (Low Pre-Nucleus +) Fall-Rise (+ Tail) (Low Pre-Head +) Falling Head + Fall Rise (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Fall-Rise (+ Tail)	correcting, contradicting, warning

## II. SPECIAL QUESTIONS

1. Special questions are most commonly used with the low falling tone on the last stressed syllable preceded by the Falling Head or the High (Medium) Level Head. In these cases they sound *serious, searching* and *business-like*, eg:

∨ Why did you de'cide to 'do \that? (F. H.)

→ What's the \matter? (H. L. H.)

2. If one wants to show much interest in the other person or in the subject and sound friendly and sympathetic he pronounces special questions with the low rising tone preceded by the Falling Head or the High (Medium) Level Head, eg:

∨ Where do you 'live ,now? (F. H.)

→ What's your ,name? (H. L. H.)

3. For repeated or echoing special questions in unemphatic usage the low rising tone on the question word is also common, eg:

<i>Verbal Context</i>	<i>Response</i>
I went with Jack.	,Who did you ,go with?
It took me two hours.	,How long?

### Intonation Patterns and Special Questions (Summary)

1. (Low Pre-Nucleus +) Low Fall (+ Tail) (Low Pre-Head +) Falling Head + Low Fall (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)	searching, serious, showing business-like interest
2. (Low Pre-Nucleus +) Low Rise (+ Tail) (Low Pre-Head +) Falling Head + Low Rise (+ Tail) (Low Pre-Head +) Head (Medium) Level Head + Low Rise (+ Tail)	friendly, sympathetically interested
3. (Low Pre-Nucleus +) Low Rise (+ Tail)	echoing, repeating

## III. GENERAL QUESTIONS

1. General questions are most common with the low rising tone preceded by the Falling Head or the High (Medium) Level Head. With these patterns they sound genuinely interested, eg:

↘Does he 'ever 'come to ,London? (F. H.)

→ May ,I ,try? (H. L. H.)

2. When general questions are said with the Low Fall preceded by the above-mentioned types of head they are put forward as a serious suggestion or a subject for urgent discussion, eg:

→ Shall we post,pone it? (H. L. H.)

↘Haven't you 'noticed the mis,take? (F. H.)

3. In short questions used as responses like 'Did you?', 'Has she?' the Low Fall is used, eg:

*Verbal Context*

*Response*

I went to the theatre last night.

↘Did you?

He hasn't been invited.

↘Hasn't he?

**Intonation Patterns and General Questions  
(Summary)**

1. (Low Pre-Nucleus +) Low Rise (+ Tail) (Low Pre-Head +) Falling Head + Low Rise (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Rise (+ Tail)	genuinely interested
2. (Low Pre-Nucleus +) Low Fall (+ Tail) (Low Pre-Head +) Falling Head + Low Fall (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)	serious suggestion. a subject for urgent discussion
3. Low Fall + Tail	unsurprised short responses

**IV. IMPERATIVES**

**A. Commands**

1 Commands with the Low Fall (preceded or not preceded by the Falling Head or the High (Medium) Level Head) are very powerful, intense, serious and strong. The speaker appears to take it for granted that his words will be heeded, that he will be obeyed, eg:

→ Try the ,other key. (H. L. H.)

↘Come and have 'dinner with ,Tom. (F. H.)

2. Commands with the High Fall (associated with the same types of heads) seem to suggest a course of action rather than to give an order; the speaker does not seem to be worrying whether he will be obeyed or not, eg:

→ Put some more 'milk in it. (H. L. H.)

3. Short commands pronounced with the Low Fall alone sound unemotional, calm, controlled, often cold, eg:

∨Take it. ∨Stop it.

### B. Requests

1. Requests with the Low Rise preceded by the Falling or the High (Medium) Level Heads sound soothing, encouraging, perhaps calmly patronising, eg:

→ Don't ,move. (H. L. H.)

∨Come and 'stay with us a,gain soon. (F. H.)

2. Requests with the Fall-Rise (with the Falling Head or the High (Medium) Level Head) or without Head sound pleading, eg:

∨Try ,not to. (No Head)

∨Don't for'get to re ∨mind ,me. (F. H.)

### Intonation Patterns and Imperatives (Summary)

A. Commands	
1. (Low Pre-Nucleus +) Low Fall (+ Tail) (Low Pre-Head +) Falling Head + Low Fall (+ Tail) (Low Pre-Head +) High (Level) Head + Low Fall + Tail	powerful, intense, serious
2. (Low Pre-Nucleus +) High Fall (+ Tail) (Low Pre-Head +) Falling Head + High Fall (+ Tail) (Low Pre-Head +) High (Medium) Level Head + High Fall (+ Tail)	suggesting a course of action, very strong
3. Low Fall (+ Tail)	unemotional, calm, controlled, cold

<b>B. Requests</b>	
1. (Low Pre-Nucleus +) Low Rise (+ Tail) (Low Pre-Head +) Falling Head + Low Rise (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Rise (+ Tail)	soothing, encouraging, calmly patronising
2. (Low Pre-Nucleus +) Fall-Rise (+ Tail) (Low Pre-Head +) Falling Head + Fall-Rise (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Fall-Rise (+ Tail)	} pleading

## V. EXCLAMATIONS

1. Exclamations are very common with the High Fall (either with no head or with some commonly used heads), eg:

Mag<sup>h</sup>nificent. (No Head)

What an ex<sup>h</sup>traordinary piece of <sup>h</sup>luck. (H. L. H.)

2. For exclamations which refer to something not very exciting or unexpected the low falling tone is used (either with no head or with the heads of common usage), eg:

→ That's <sup>h</sup>nice. (M. L. H.)

↘ Wonderful. (No Head)

They are also used with the Low Fall or the High Fall preceded by the High Pre-Nucleus. With all these patterns they are very emphatic and emotional, eg:

— What <sup>h</sup>nonsense.

— Oh, <sup>h</sup>there you are.

### Intonation Patterns and Exclamations (Summary)

1. (Low Pre-Nucleus +) High Fall (+ Tail) (Low Pre-Head +) Falling Head + High Fall (+ Tail) (Low Pre-Head +) High (Medium) Level Head + High Fall + Tail High Pre-Nucleus + Low Fall (+ Tail) High Pre-Nucleus + High Fall (+ Tail)	very emphatic and emotional
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2. (Low Pre-Nucleus +) Low Fall (+ Tail) (Low Pre-Head +) Falling Head + Low Fall (+ Tail) (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)	not very excited or unexpectedly unsurprised
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### RECOMMENDATIONS FOR THE USE OF SOME CONVERSATIONAL FORMULAS

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1. For leave takings and some greetings use the low rising tone (usually with no Head or High Level Head), eg:

ˊ He, llo. || → Good ,night.

2. For casual 'Thank you' and 'Sorry' use the Low Rise, eg:  
,Thanks. || ,Thank you.

3. When 'Thank you' expresses real gratitude and 'Sorry' sincere apology use the High Fall, eg:

ˊThank you, Mary.

4. The phrase 'Excuse me' arresting someone's attention is used with the Fall-Rise, eg:

Ex,cuse ,me, | ↓where is the 'nearest ,tube station?

### QUESTIONS AND TASKS

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1. Enumerate the main sentence types in English.
2. What patterns do the English use with statements to make them complete, definite or final.
3. If you want to sound soothing, encouraging or questioning what patterns would you use in statements? Give your own examples.
4. How does the use of the Fall-Rise change the common meaning of a statement? Illustrate it by your own examples.
5. Suppose you ask your friend about something and want to sound friendly or sympathetically interested. What patterns would you choose for that purpose?

6. By what patterns is the business-like interest expressed?
7. What can you say about the intonation of echoing or repeated special questions? Give your own examples.
8. Why are general questions often called 'Yes-No' questions?
9. What are the most common intonation patterns for general questions?
10. If you want to put a general question as a subject for urgent discussion or a serious suggestion what patterns would you prefer for the purpose?
11. How would you subdivide imperatives from the point of view of the attitudinal meanings expressed in them? Give the contrasted pairs with command-request intonation. Show how the meaning is changed.
12. How are the emphatic exclamations pronounced?
13. Suppose you are not very much excited. How would you exclaim in response to something not unexpected to you?

## Chapter IV. SEQUENCE OF TONES

In sentences containing more than one intonation group almost any combination of terminal tones is possible. Here are the most common sequences of tones in unemotional speech:

Low Fall + Low Fall Low Rise        } Mid Level        } + Low Fall	Low Rise + Low Rise Low Fall + Low Rise*
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\* The falling-rising tone may be also treated as a more expressive variant of the rising tone.

The terminal tone of the final intonation group is generally determined by the communicative sentence type and the attitudes conveyed by the speaker. Statements commonly sound with the Low Fall if they express finality. In case the phrase conveys non-finality the Low Rise can be recommended, eg:

In ,my opinion | he de,served → all he \got.  
In ,my opinion | he de,served → all he \got.

The choice of the terminal tones for non-final intonation groups depends on their completeness and significance.

The Low Fall is used in non-final intonation groups if they are definite, firm, complete and weighty, eg:

It's the → absolute \truth, | I \swear it.  
It'll be \easy | if ,Mary ,helps.

The Low Rise or the Mid Level are frequently used with non-final groups, when the speaker is leading up to something more and a continuation of some sort is implied, eg:

You are \not 'eating ,that, | ,are you?  
> Finally | I → bought a \pair.  
If → I were v you, | I'd \wait and 'see what \happens.

If similar terminal tones are used in both intonation groups, the meaning of the phrase is reinforced and the general effect is intensified, eg:

He's \gone to the 'Far \East | on \business.

The number of intonation groups in longer sentences depends on the grammatical structure of the sentence and the semantic relationship of the sense-groups. Thus adverbial phrases, direct address or parenthetical phrases at the beginning of a sentence frequently form separate intonation groups, eg:

In → front of the ,house | we have a → small \garden.  
,Ro,bert, | \do I under'stand you to 'say you re'fuse to help your ,Mother?

And in \any case, | I ↗don't sup'pose you were an ,hour late ,then, | ,were you?

In writing punctuation marks are sometimes hints for a reader how to split the sentence into intonation groups, but they are not always dependable. Though there is often some choice in how we divide up phrases into intonation groups, the speaker should be very particular about intonation group division. There are cases, of course, when intonation group division is especially important for the meaning, eg:

My brother, who lives in Leningrad, has just bought a new car.



The sentence may be split up in two different ways, as the number of intonation groups is important for the meaning of the sentence. If we mean that: 'The one of my brothers who lives in Leningrad has got a new car' the sentence is divided into two intonation groups: 'My brother, who lives in Leningrad, | has bought a new car.' If the sentence has three intonation groups: 'My brother, | who lives in Leningrad, | has bought a new car', the meaning is different.

Peculiarities of intonation group division in different sentence types (simple extended, compound, complex) is a question of a more detailed description.

## SIMPLE SENTENCES

### STATEMENTS

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#### Adverbial Phrases

Adverbial phrases at the beginning of a simple sentence normally form a separate intonation group pronounced with the Low Rise or the Mid Level, eg:

> Yesterday | I <sup>→</sup> stayed <sub>↓</sub> in all day.

On the <sub>↓</sub>side-board | the <sub>↓</sub>Browns 'usually have a 'bowl of <sub>↓</sub>fruit.

In sentence final position the adverbial phrases do not form an intonation group, eg:

I <sup>→</sup> stayed <sub>↓</sub> in all <sub>↓</sub>day yesterday.

The <sub>↓</sub>Browns 'usually have a 'bowl of <sub>↓</sub>fruit on the <sub>↓</sub>side board.

But if the adverbial phrase in the sentence final position qualifies the meaning of the sentence, rather in a manner of an after-thought, added comments, restrictions or clarifications, it is pronounced as a separate intonation group, eg:

Any news of Mary? — She is <sup>→</sup> coming to <sub>↓</sub>Moscow | to <sub>↓</sub>day.

What shall I do with it? — Send it a <sub>↓</sub>way | at <sub>↓</sub>once.

So as we see here in the reply to the first question the speaker wants primarily to say that Mary is coming to Moscow, the

second part of the reply giving additional comments to the phrase.

### **Enumeration**

Enumeration in simple sentences is represented by a number of homogeneous parts. Each of them is pronounced as a separate intonation group.

The terminal tone of the final intonation group depends on the communicative type of the sentence. The terminal tone of the non-final intonation groups may be different:

(a) The Low Rise or the Mid Level are used for continuative purposes to show that there is more to be said.

Frequently each following intonation group is pronounced a bit lower than the preceding one, eg:

I → bought some ,socks, | ,shirts | and ,ties.  
All he → does is >sleep, | >eat | and ,play.

If the enumeration is not completed the final intonation group is pronounced with the Low Rise or with the Mid Level, eg:

You can have po,tatoes, | ,carrots, | ,cabbages.

In case the speaker wishes the enumeration to be regarded as separate items of interest the Low Fall is used. Such sentences are pronounced in a slow deliberate way and with longer pauses, eg:

She has a lot of ,dresses, | ,shoes | and ,hats.

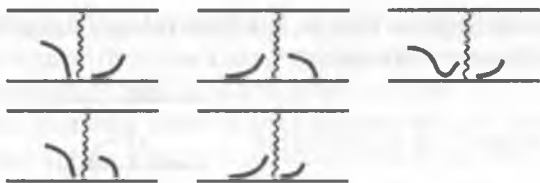
## **QUESTIONS**

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### **Disjunctive Questions**

Disjunctive questions being simple sentences consist of at least two sense-groups represented by a statement (affirmative or negative) and a tag question (negative or affirmative), corresponding to two intonation groups. The choice of tones in disjunctive questions depends on the speaker's certainty of the facts expressed in the first sense-group.



1. The most common pattern for a disjunctive question is the Low Fall in the first intonation group (a statement) followed by the Low Rise in the tag question, eg:

It is quite \ simple, | , isn't it?

The pattern with the Low Rise of the tag question implies a mixture of positiveness and doubt, though it is quite clear that the speaker inclines to one view rather than the other and that the listener's agreement with that view is expected. But the speaker would not be very surprised if he were contradicted.

The Low Fall in the second intonation group shows that the speaker demands agreement from the listener, eg:

He is a \ clever man, } \ , isn't he?

*Note:* In conversational English these tags have lost their questioning function and are often used formally. In these cases they are pronounced with a very short pause and require no answer: → Lovely \ day, } \ , isn't it.

2. In some cases the first intonation group can be pronounced with the Low Rise or the Fall-Rise. When the first intonation group ends with the Low Rise the Low Fall in the second intonation group appeals for confirmation or support. The Low Fall in the tag is the sort of pattern which is often used in talking to a child.

The second Low Rise may exactly echo the first in the statement. The first intonation group with the Low Rise sounds protesting, calling the listener to revise his opinion, while the rise in the tag question manifests uncertainty, eg:

They will \ , come, | \ , won't they?

### Alternative Questions

An alternative question indicating choice between two homogeneous parts is usually represented by two intonation groups. The most usual way of pronouncing alternative ques-

tions is to use the Low Rise in the first intonation group and the Low Fall in the second one, eg:

Have you a ,son | or a ,daughter?



The final Low Fall in this type of question shows that the choice should be made of the two items expressed.

There may be, of course, a choice of three or more alternatives. In this case the intonation groups preceding the final one are pronounced with the Low Rise as they may be treated as items of enumeration. The final intonation group has the Low Fall, eg:

Would you like ,milk, | ,tea | or ,coffee?



*Note:* Alternative questions should not be mixed up with general questions which are pronounced with a rising tone at the end, cf:

Have you a ,son | or a ,daughter?

Have you a → son or a ,daughter? (Have you any children?)

In colloquial speech alternative questions can be reduced to one intonation group.

### Imperatives

Question tags, mostly 'will you?' or 'won't you?' are frequently combined with imperatives forming the following tone sequences.



1. An often heard pattern of an imperative sentence consisting of two intonation groups has the Low Fall in the imperative itself and the Low Rise in the question tag, eg:

→ Sit ,down, | ,won't you?

The positive tag question with the low rising terminal tone serves to soften the imperative of the first intonation group, to

transform an order into something, more request-like. The negative tag question with a low rising tone sounds pressing. In both cases the imperative itself is in the positive form.

2. Another possible case to pronounce such an imperative is to use low falling tones in both intonation groups, eg:

→ Stand \still, | \will you?

This imperative sentence with a tag question is parallel to  
↔ Stand \still, | \please.'

Such usage of two falling tones is heard in circumstances of considerable exasperation to the speaker.

3. The next sequence of tones consists of a combination of 'Low Rise + Low Fall' or 'Fall-Rise + Low Fall', eg:

→ Stop making ,noise, | \will you?

↘Don't 'leave your \things ,there, | \will you!

If the first part of the imperative is positive the tag may be both positive and negative, but with negative imperatives only a positive tag is possible.

Imperatives pronounced with this sequence of tones sound less brisk than those pronounced with Low Fall + Low Fall and more pleading, especially because of the Fall-Rise.

4. In the combination of 'Low Rise + Low Rise' in imperative sentences the tag question seems to be like an afterthought, eg:

→ Pass me the ,salt, | ,will you?

*Note:* The combination of 'Low Fall + Low Fall' or the 'Low Rise + Low Fall' with the positive imperative is an emphatic device used to underline or reinforce the meaning of it, eg:

→ Stand \still, | \will you!

→ Stand ,still, | \will you!

## INDEPENDENT ELEMENTS OF THE SENTENCE \_\_\_\_\_

There are sentence elements which are connected with the sentence rather semantically than grammatically, i. e. interjections, direct address and parentheses.

## Direct Address

Direct address can stand in sentence initial, medial and final positions. In sentence initial position it commonly forms an intonation group pronounced with the Low Fall in formal, serious speech and with the Fall-Rise in a friendly conversation or to attract the listener's attention, eg:

Comrades, | switch on the 'tape-recorders and 'listen to the text.

Mo,ther, | could I go and 'play football now?

In sentence medial and final positions direct address frequently sounds as an unstressed or partially-stressed tail of the preceding intonation group, eg:

Good morning, Mrs. Wood.

Sometimes intonation groups with direct address in the middle or at the end are pronounced with the Fall-Rise, eg:

Shut the 'door be hind you, Peter.

## Parentheses

Parentheses, consisting of a word, word combination or a clause show the speaker's attitude towards the idea expressed in the sentence, connect the sentence with another one or summarize what is said in the sentence, eg:

*Personally*, I never touch the stuff.

He is a nice chap, I *think*.

At the beginning of a sentence parentheses are frequently arranged by the low rising or mid-level tone into a separate intonation group, eg:

> Well, | what's the 'matter with you, Mr. Walker?

To crown it, all | I had an accident the other day.

To attach more importance to the parentheses they can be pronounced with the Low Fall or the Fall-Rise, eg:

As I say, | it's been one of those days | when everything 'seems to go wrong.

For my own part, | I should love it.

Parentheses of no semantic importance for the sentence do not form an intonation group or even remain unstressed, eg:

↘Well I 'don't ,know.                    or                    Well I → don't ,know.

In the middle or at the end of the sentence parenthetical words and phrases are generally pronounced as the unstressed or partially-stressed tail of the preceding intonation group, eg:

A ↘walking 'holiday de'pends upon the ,weather, of course.

You ,know, of course | he's my ,brother.

### Author's Words

The author's words may either introduce direct speech or conclude it, sometimes they interrupt direct speech breaking the phrase into at least two intonation groups.

The author's words preceding direct speech should be treated as a separate intonation group. So they are pronounced with almost any terminal tone, eg:

And → then he ,said:                    → 'Praps you are > right.'

And → then he ,said:                    → 'Praps you are > right.'

And → then he > said:                    → 'Praps you are > right.'

If the author's words follow direct speech they continue as an unstressed or partially-stressed tail of the preceding intonation group, eg:

'What ,is it for?' he asked.

'Is → this for ,me?' he ,asked with sur,prise.

In case the author's words form a fairly long sequence they may be arranged into a separate intonation group pronounced with the same terminal tone as the preceding one but on a lower pitch, eg:

'Come ,here,' | he →, ordered in a 'sharp ,voice.

When the author's words consist potentially of two or more intonation groups the first of them is pronounced in the way mentioned above. The second and the third are always stressed and are pronounced each on a lower pitch level. The end of the actual dialogue dictates the terminal tone of the final intonation group, eg:

'It's → rather ex,ensive,' she ,remarked | →, looking in the ,shop window.

'You don't ,mean it,' said the ,girl, | and there was →, pain in her ,voice.

The non-final intonation groups may be pronounced either with the low rising or the low-falling tone in accordance with the semantic importance and completeness of the thought, eg:

'I've → nearly ↘ finished it!' | he ex → claimed ↘ smiling | with a → note of ↘ pride in his ↘ voice.

→ 'Why d'you think that's ↘ fair?' | she → suddenly ↘ asked, | → looking at me with sur↘prise.

## COMPOUND AND COMPLEX SENTENCES

Compound and complex sentences consisting of a number of clauses represent potentially the same number of intonation groups which under certain linguistic circumstances may become actual intonation groups.

### COMPOUND SENTENCES

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The sequence of tones in compound sentences consisting of two or more coordinated clauses depends on the degree of their semantic unity. If the non-final intonation group (a clause) is semantically independent and does not imply continuation the low falling terminal tone is used, eg:

It was → only ↘ Sunday, | and I ↘ couldn't go 'home till ↘ Wednesday — | or → Tuesday the ↘ soonest. (J. D. Salinger)

In case the idea of the non-final clause is not completed and continuation is implied the low rising or falling-rising tones are recommended, eg:

↘ Fabermacher 'noded in a ↘ agreement, | but his ↘ eyes ↘ glittered | with ↘ silent 'triumph and con'tempt for the ↘ victory. (M. Wilson)

The terminal tone of the final clause is determined by the communicative type of the sentence and the attitudes conveyed by the speaker, eg:



He → walked ,out | and the → doctor ,followed him.

(S. Maugham) [statement]

Shall we → go there at ,once | or do you pre→fer to ,wait  
a little? [alternative question]

## COMPLEX SENTENCES

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Complex sentences contain the principal clause and one or more subordinate clauses. The latter may follow the principal clause, precede it or break the main clause into two parts.

If the subordinate clause in post-position and the principal clause present a single semantic whole they do not form separate intonation groups. The choice of the final terminal tone in this case is determined by the communicative type of the sentence, eg:

You can ↓stay here as 'long as you ,want. (E. Hemingway)

↓Doesn't it oc'cur to you that I'm the 'mistress of the ,class?  
(A. Cronin)

If the principal clause implies continuation, or each of the clauses (principal and subordinate) is semantically independent they arrange separate intonation groups. The principal clause in this case may be pronounced with the falling, rising or even falling-rising tones, eg:

You can ,drive | if you ,like. (O'Connor)

I → can't ,see | why you ↓shouldn't 'bury at 'least two  
,more. (J. Osborne)

→ Doesn't it ,matter to ,you | what → people ,do to me?  
(J. Osborne)

Long subordinate clauses may fall into a number of intonation groups. It should be noted that in this case the principal clause does not necessarily form a separate intonation group. The borderline between the intonation groups often passes within the subordinate clauses, eg:

I'm → wondering how much ,longer | I can ↓go on 'watch  
ing 'you ,two | ↓tearing the 'insides 'out of each ,other.  
(J. Osborne)

Subordinate clauses preceding the principal clause form separate intonation groups, as a rule. The terminal tone of the first intonation group is determined by its semantic value, eg:

What ,they had ,done, | ,he could do. (J. London)

If >that's how you ,want it, | → don't ask ,me to ,help a ,gain. (O'Connor)

*Note:* We do not analyse other communicative types of complex sentences as the choice of tones for non-final and final intonation groups in them is subjected to the same principles as mentioned above, eg:

You're → wondering who I ,am, | ,aren't you? (disjunctive question)

→ Write to me when you ,get there, | ,will you? (imperative)

#### QUESTIONS AND TASKS

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1. What determines the choice of the final terminal tone?
2. Explain the use of the low rising tone in the sentence:  
' ,Sometimes | I \come 'home ,early.'  
What other tone can be used instead of the Low Rise?
3. Give examples to illustrate the relationship between the intonation group division and the meaning of the sentence in English and in Russian.
4. Explain the difference between the meaning of the sentences:  
'I'll \come to your 'place to ,morrow.'  
'I'll → come to your ,place, | to ,morrow.'
5. How can you explain the difference in meaning of the following sentences?  
'They → sell ,gloves, | ,hats, | ,scarfs.'  
'They → sell ,gloves, | ,hats, | ,scarfs.'
6. Suppose your fellow-student pronounces both parts of the disjunctive question with the low falling tone in all the con-

texts. Tell him how the difference in meaning of these questions brings about changes in terminal tones.

7. Tell your fellow-student how to escape the possible mistake in the pronunciation of alternative questions. Say if it is a phonetic or phonological mistake?
8. Speak on different ways of the pronunciation of imperatives including a tag question. Give examples of possible phonetic and phonological mistakes in the pronunciation of this type of questions.
9. How does the position in a sentence influence the intonation of direct address? Give examples and use them in conversational contexts.
10. Why do you think parenthetical words and phrases do not always form intonation groups at the beginning of the sentence?
11. What terminal tones can parenthetical words and phrases be pronounced with at the beginning of the sentence? Why can they sound different?
12. Do you think the intonation of direct address and parenthetical phrases in the sentence final position is somewhat alike? Prove your answer by examples.
13. What is the difference in intonation of short and fairly long author's words at the end of the sentence?
14. What does the intonation of compound sentences depend on?
15. Mark the stresses and tunes in the following sentence; intone it:  
'Students should note that spoken English presents much difficulty for foreigners.'
16. Look for a sentence with a fairly long subordinate clause in post-position. Find the best way to split it into intonation groups.
17. Find examples from any book you read illustrating the sequence of tones discussed above. Mark the stresses and tunes. Explain the intonation group division in them taking into consideration the context.

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## Chapter V. SENTENCE-STRESS

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### MANIFESTATION OF SENTENCE-STRESS

In a sentence or an intonation group some of the words are of greater importance than the others. This largely depends on the situation or context. Words which provide most of the information are brought out in speech by means of sentence-stress. Thus *s e n t e n c e - s t r e s s* is a special prominence given to one or more words according to their relative importance in a sentence.

The main function of sentence-stress is to single out the *communicative centre* of the sentence which introduces new information. The prominence is realized by variations of pitch, force, length and quality. The syllables of the words marked by sentence-stress are pronounced with possible changes in pitch, greater force, greater length of vowels and their full quality, that is the stressed words are pronounced more distinctly. The most prominent part of a sentence is the last stressed word which takes the nuclear tone. It indicates the nucleus of the communicative centre. The second in weight is the first stressed word which often has the highest pitch and is fairly loud, eg:

The \doctor 'says it's 'not \serious.

The adjoining unstressed words are called *proclitics* when they precede the stressed words and *enclitics* when they follow the stressed words. English unstressed syllables generally tend to be enclitics. Stressed words pronounced in one breath with proclitics and enclitics form *rhythmic groups*.

The distribution of stresses in a sentence depends on the semantic value of words and is closely connected with the lexical and grammatical structure of the sentence. The ability to move smoothly and steadily from one stress to the next and to fit in the unstressed syllables between them forms the basis of a good natural English accent. In most languages there is a natural tendency to subordinate form-words to content words in stress. This is especially the case in English.

## TYPES OF SENTENCE-STRESS

We differentiate three types of sentence-stress:

1. normal (or syntactical) sentence-stress,
2. logical sentence-stress,
3. emphatic sentence-stress.

1. Normal stress affects content words which convey the necessary information to the listener, eg:

We have → plenty of ↘ time.

Normal sentence-stress is used to arrange words into sentences or intonation groups phonetically. Together with the lexical and grammatical means it expresses the general idea of the sentence and indicates its communicative centre. The nuclear syllable is generally associated with the last content word of the intonation group.

Sentence-stress in English is related to rhythm. It substantiates the rhythmical structure of the sentence. To make the intervals between the stressed segments regular content words often lose their normal stresses (but never have weak forms) as a tendency to avoid two consecutively stressed syllables is found in English. For the same reason form-words may receive stresses. This realization of normal stress is called *rhythmical stress*, eg:

He is ↘very well-to-↘do. He is → quite well-to-↘do.

If → father is ,in | we'll ↘speak to him.

→ If he is ,in | we'll ↘speak to him.

2. The position of the last sentence-stress determines the place of the nucleus of the communicative centre. By shifting the position of the last stress we can change the place of the nucleus of the communicative centre, eg:

↘Nelly 'spoke to him ↘yesterday.

↘Nelly 'spoke to ↘him yesterday.

→ Nelly ↘spoke to him yesterday.

↘Nelly ↘spoke to him ↘yesterday.

Logically different messages are expressed in the given sentences. Each shifting of the stress modifies the meaning of the

sentence. The type of sentence-stress which gives special prominence to a new element in a sentence or an intonation group is called *l o g i c a l* stress. The word which is singled out by the logical stress is the most important in the sentence. It is the communicative centre (or the logical centre) of the sentence which bears the terminal tone, cf:

I \knew what he was 'going to ,say.

I ,knew what he was ,going to ,say.

The first sentence is said in an ordinary way, with the nuclear syllable on the last content word *say*. In the second sentence the final stress with the terminal tone is shifted and falls on the word *knew*. This shifting makes the word *knew* stand out and sound most important. All the following words are of less importance. They are therefore left unstressed or half-stressed and are pronounced on a low level. The two principal components of intonation, stress and voice pitch are in fact very intimately connected. An increase of stress is generally accompanied by a modification in the voice-pitch.

The communicative centre of the sentence marked by logical stress introduces something new to the listener (a new object, person, idea or their new quality), while the other words of the sentence convey what is already known to him, something which has already been mentioned in the discourse or is clear from the situation. The words following the logical stress remain unstressed, eg:

They didn't want trouble, that crowd. I had their ,promise,  
their ,written promise.

(A. Cronin. "The Citadel")

The examples above show that logical stress is one of the most expressive means of oral speech.

Any word in the sentence including form-words, personal and possessive pronouns, auxiliary and modal verbs may become the nucleus of the communicative centre of the sentence and may be logically stressed as carrying new information, eg:

She said slowly: 'If ,you don't know | ,nobody does.'

(J. Galsworthy. "The White Monkey")

It is → not a ,good ,job | but it is a 'job.

(M. Schubiger)

Due to a great number of analytical forms of many grammatical categories in English logical stress on auxiliary, modal and link verbs is much more frequent than in Russian where the grammatical categories of tenses and aspect are mostly formed synthetically. Singling out the link-verb, auxiliary or modal verb conveys the idea of confirmation in statements. In questions it gives a note of curiosity or puzzled wonder, eg

↓George 'said that if 'anything was ,broken | it ,was broken, | which re↓flection 'seemed to ,comfort him.

(Jerome K. Jerome. "Three Men in a Boat")

ROLF: You ↗ ought to be ,just, Jill.

JILL: I ,am just.

(J. Galsworthy. "Plays")

The attitude of the speaker underlined by logical stress in English, is expressed with the help of the lexical means in Russian, namely the words *таки, действительно, же* and others, cf:

For ,give me, Hank, | but you ,have changed.

Извини меня, Ханк, но ты действительно изменился.

The logical stress very often increases the elements of contrast in the sentence or in the situation, eg:

It isn't ,my ,shirt | — it's ,yours!

(Jerome K. Jerome. "Three Men in a Boat")

3. Most human utterances express not only the speaker's thoughts, but also his feelings and attitudes to reality and to the contents of the sentence. Both normal and logical stresses can be unemphatic or emphatic. E m p h a t i c stress increases the effort of expression. It may strengthen the stressed word making it still more prominent. Emphatic stress manifests itself mainly on the High Fall or the Rise-Fall of the nuclear syllable. Emphatic stress is a powerful expressive means. It is the highest degree of logical and emotional prominence of words in a phrase, eg:

They were de\lighted to ,see dear ,Soames after this 'long, 'long ,time; and ↓so this was A ,nette! You are 'so ,pretty, my dear; almost 'too ,young and ,pretty for dear Soames, ,aren't you?

(J. Galsworthy. "In Chancery")

In the analysis of intonation means we sometimes mention sentence-stress being only *decentralized* or dispersed, when all

the content words are normally stressed, and *centralized* or concentrated when the utterance is marked with one reinforced sentence-stress.

#### THE DISTINCTIVE FUNCTION OF SENTENCE-STRESS

Sentence-stress is capable of differentiating the actual meaning of the sentence and its syntactical structure, cf:

1. I → thought he was ,married.  
I ,thought he was married.
2. It is the ↓country that 'suits my 'wife ,best.  
It is the ,country that ,suits my ,wife ,best.
3. ↓Please 'wire if I am to ,come.  
→ Please ,wire if I am to ,come.
4. You for →get your ,self.  
You for ,get yourself.
5. ↓Why are you 'reading ,Johnson?  
→ Why are you ,reading, Johnson?

Sentence-stress very often differentiates the attitude of the speaker, cf:

1. I → like ,Betty.  
I ,like Betty.
2. → How did he ,know?  
How ,did he know?

Comparison of the accentual structure of some particular types of phrases and word combinations in English and in Russian.

1. In English general questions the final stress falls on the adverbials or on direct objects following the verb, in Russian it is on the verb, cf:

- |                                |                           |
|--------------------------------|---------------------------|
| ↓Do you 'speak ,English?       | Вы говорíte по-английски? |
| ↓Have you 'been to the ,Urals? | Вы бывáли на Урале?       |
| ↓Will you 'go ,home?           | Ты пойдёшь домой?         |

2. The English negative particle *not* generally takes the stress while in the Russian language the particle *не* remains unstressed, cf:

- |                               |                              |
|-------------------------------|------------------------------|
| He did ↓not 'say a ,word.     | Он не сказа́л ни слова́.     |
| ↓Mum is 'not ,angry with you. | Ма́ма не се́рдится на тебя́. |



3. In English the final stress does not fall on the last element in the word combinations: *and so on, and so forth, in a day or two, in a week or two*, cf:

He will → come in a ,day  
or two.

Он придёт через дeнь или  
двa.

And ,so on.

И так дaлее.

4. The conjunction *as . . . as* is not stressed in English, cf:

She is as → pretty as  
her ,mother.

Она тaк же хорошa, как и  
ее мaть.

You \know it as 'well  
as ,I do.

Ты знaешь это тaк же, как  
и я.

5. The word *good* is not generally stressed in the expressions: *Good morning, good afternoon, good evening* when greeting a person, but it is on leave-taking, cf:

Good ,morning, Mr. White!

Дoброе утpo, мистeр Уайт!

'Good ,night!

Дoброй нoчи!

6. The word *street* when used in the names of streets is not stressed in English, cf:

You'll → find it in ,Oxford  
Street. They → live in  
,Gorky Street.

Онi живyт на yлицe  
Гoрького.

**Recommendations.** When practising reading think over every sentence. Analyse the context. Find and underline the communicative centre in each phrase. Mark stresses and tunes. In a continuous discourse there should be no separation between the words, they are run together in the same way as syllables of a word are. The exclusive use of strong forms in ordinary speech is undoubtedly a fault and should be avoided. Be very careful to weaken and obscure unstressed words properly. Try to make your reading and speech convincing and expressive enough.

**Mistakes of Russian Learners.** The laws of logical selection of sentence-stress in English and in Russian are practically the same. The first thing to do is to find the most important word in each phrase and make it prominent. Underline the elements of contrast, where necessary, and leave in shade the ideas already mentioned or understood. The purpose of logical stress in many cases is to remove ambiguity and to avoid monotony.

Note the difference between the phrases below:

*Wrong:* Mr. → Nelson is ,here | but I ↘don't 'see Mrs. ,Nelson.  
*Correct and convincing:* Mr. → Nelson is ,here | but I ↘don't  
 'see ,Mrs. Nelson.  
*Wrong:* I → don't under,stand her. || You ↘don't 'want to  
 under,stand her.  
*Correct and convincing:* I → don't under,stand her. || You  
 → don't 'want to under,stand her.

## QUESTIONS AND TASKS

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1. In what way are the words in a sentence made prominent?
2. How is the prominence of words realized?
3. What is the main function of sentence-stress?
4. Which is the most prominent word in a sentence?
5. Tell the difference between normal and logical stresses.
6. Why is the word *if* stressed in the sentence: 'If you stay you'll meet him.'?  
 What do we call this kind of sentence-stress?
7. Why is the personal pronoun *I* stressed in the reply:  
 'Who has done this? — I have.'?  
 What do we call this type of sentence-stress?
8. Which words are the communicative centres of the following sentences:  
 The ↘girl has 'broken the ,cup.  
 The →girl has ,broken the cup.  
 Name the intonation means which make the last stressed words stand out.
9. Translate the following sentence into Russian: How badly he had said it. Yet he HAD said it.  
 What is the attitude of the speaker? What are the means to convey the same idea in English and in Russian?
10. Where would you use logical stress in these sentences:  
 I'm not writing to your friend. Nick is my friend as well.  
 What does logical stress express here?
11. What kind of attitude is expressed in the reply of the second speaker?  
 'Speak out!' said Martin, 'and speak the truth.'  
 'I fear this IS the truth.'

12. Give examples where the shifting of sentence-stress changes the meaning of the sentence. Use them in situations.
13. Transcribe, mark stresses and tunes and read the sentence: 'They aren't ready, are they?' Give examples where link verbs are used in their strong forms.
14. Transcribe, mark stresses and tunes and read the sentence: 'Who will meet him at the airport?' Give examples where form-words are used in their weak forms.
15. Shift the communicative centre in the following sentence: 'I wish you'd stay for a few days.' Use the phrases in your own situations.
16. Transcribe and intone the following sentence: 'I'd love to have a chat with you!' Use emphatic stress in it. Then read it.
17. Transcribe and intone the following situation: 'Is he really ill?' — 'It seems to him he is ill.' Read it and make it expressive enough. What intonation means have you used?
18. Why did the author italicize the words *you* and *I* in the situation: 'You don't live here?' — 'No,' I said, '*I* don't. *You* wouldn't if I did.' (Jerome K. Jerome. "Three Men in a Boat")
19. Give examples where logical stress underlines elements of contrast.
20. 'The lady is young and pretty.' — 'She is young, but I wouldn't call her pretty.' What is the attitude of the speaker in the second sentence in which the verb *is* takes the logical stress?

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## Chapter VI. TEMPO OF SPEECH

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By *speech tempo* we mean the relative speed (or slowness) of utterance which is measured by the *rate* of syllable succession and the number and duration of *pauses* in a sentence. The average rate of delivery may contain from about two to four syllables per second for *slow speech (lento)*, from about three to six syllables for *normal speech*, and from about five to nine syllables for *fast speech (allegro)*.

Every speaker has a norm which characterises his usual individual style of utterance. Some people speak more quickly, some more slowly; some people use more variations of tempo than others. Tempo is a feature, which like loudness can be varied from time to time by the individual speaker.

The rate of speaking varies constantly. When two strongly stressed syllables occur close together, it is slower; when they are separated by unstressed syllables the speed is faster. The speed of utterance becomes slower or faster according to the number of unstressed syllables between the stressed ones.

Differences of rate are used to help the listener to differentiate the more important (slow rate) and the less important (fast rate) parts of the utterances, eg:

I want you to understand that it is **very important**.

We slow the last part of the sentence down and lengthen out the syllables to get a stronger impression than if we say it at normal speed. An increase in the speed of the utterance may show it is less important, eg:

His own plan, **he now saw**, would fall through.

Rate also performs emotional and attitudinal functions. It varies according to the emotional state of the speaker and the attitude conveyed. Fast rate, for instance, may be associated with anger, scolding, etc., eg:

Where's the hammer? What did you do with the hammer?

→ Great 'heaven! | 'Seven of you, } → gaping 'round there, |  
and you 'don't know } what I → did with the 'hammer. ||  
(Jerome K. Jerome. "Three Men in a Boat")

Slower than normal rate may be associated with anger, doubt, blame, accusation, etc., eg:

Mrs. Warren (passionately): 'What's the use of my going to bed? Do you think I could sleep?'

Voice: 'Why not? I shall.'

Mrs. Warren: ^You! || →You've no 'heart.

(B. Shaw. "Mrs. Warren's Profession")

Variations of rate of speech and pausation are closely connected with different phonetic styles, shades of meaning and the structure of the intonation group.

Rate is varied by the speaker in accordance with the situation in which he is involved. The speaker should always choose the proper rate suitable for the occasion, if he wants to be clearly understood. A teacher will speak to a group of beginners learning English at a slower rate than when he speaks to a native speaker. Rate should be adapted to the content of the ideas expressed and the phonetic style. It should always be slow enough to attract the attention of the listeners and at the same time be rapid enough to sustain interest.

By *pause* we generally mean an act of stopping in the flow of speech. In speaking or reading aloud, we make pauses from time to time. These pauses break our speech or texts into paragraphs, sentences, intonation groups. In English there are three main degrees of pauses: *unit* pause (one-unit), *double* (two-unit) and *treble* (three-unit) pause. The length of pauses is relative and is correlated with the rate of speech and rhythmicality norms of an individual.

The unit pause is the interval of an individual's rhythm cycle from one syllable to the next, within a constant rate. It is used to separate intonation groups, eg:

I'd rather stay at home to-night, | unless I feel better. ||

The double pause is approximately twice as long as the unit pause, it is used to separate sentences, eg:

Good afternoon, Mrs. White. || How are you? ||  
Very well indeed, thank you. ||

The treble pause, which is about three times longer than the unit pause, is used to separate paragraphs.

In cases when the presence of a short pause is almost impossible to determine a wavy vertical line is used. There may be in fact no stop of phonation. The effect of pausation is due to the interval in pitch at the intonation group junction, eg:

So they sat } by the firelight, } in the silence, | one on each  
side of the hearth. ||  
(J. Galsworthy. "The Man of Property")

A short interval of silence, an intermission arising from doubt or uncertainty, a hesitation caused by different emotions, forgetfulness, one's wish to think over what to say next is called a *hesitation* pause. It is a mere stop of phonation, or it may

be filled with so-called temporizers (hesitation fillers) such as: *you see, you know, I mean; I mean to say; so to speak, Well*, etc. Very common hesitation fillers are also: um—ah—eh—erm—er, eg:

You can find him, I think, in the library.

What a shame—poor darling; look here, I'll—er—see if I can buy another pair for you.

#### QUESTIONS AND TASKS

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1. What is speech tempo?
2. What degrees of speech rate do you know?
3. What is the speed of any unstressed syllables preceding the stressed ones?
4. What is the speed of any unstressed syllables following the stressed one?
5. What determines the average rate of utterance?
6. How does the speed of utterance depend on the correlation of stressed and unstressed syllables?
7. How does a change in the rate of speech influence the length of English vowels?
8. Can variations of tempo differentiate the more important and the less important parts of the utterance?
9. Does tempo vary according to the emotional state of the speaker?
10. What kind of rate may be associated with such negative emotions as: anger, scolding, accusation, etc.?
11. Is slow rate (*lento*) used to express blame, anger, etc.?
12. What is the function of pausation?
13. Do pauses differ in length?
14. What are the main kinds of pauses in English and how are they marked?

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## Chapter VII. RHYTHM

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Rhythm is generally measured in regular flow of speech in which stressed and unstressed syllables occur at definite intervals.

There are two kinds of speech rhythm: syllable-timed rhythm and stress-timed rhythm. Every language in the world is spoken with one kind of rhythm or with the other. Each language has developed its own characteristic speech rhythm. French and Japanese, for example, are syllable-timed languages, they depend on the principle that all syllables are of equal value. In these languages the syllables follow each other with fairly equal length and force; and we feel an even rhythm, based on the smooth flow of syllables without a strong contrast of stress. To an English-speaking person this kind of rhythm sounds mechanically regular. English pronounced with such a rhythm would be hard to understand.

Rhythm in English, Russian and some other stress-timed languages is based primarily on the alteration of strongly and weakly stressed syllables. Within each intonation group the stressed syllables occur at fairly equal intervals of time, eg

↘One 'Two 'Three ↘Four.

This means that if there are any unstressed syllables between stressed ones, they have to be fitted in without delaying the regular beat, eg:

↘One 'Two 'Three ↘Four.

↘One and 'Two and 'Three and ↘Four.

↘One and a 'Two and a 'Three and a ↘Four.

The unstressed syllables, whether many or few, occupy approximately the same time between the stresses. The greater number of unstressed syllables there is between the stressed ones the more weakly and rapidly they are pronounced. The unstressed vowels in this case have a noticeably different quality — they are shortened and weakened, eg:

The ↘students are 'interested in im'proving their ↘speech  
,rhythm. [ðə ↘stju:dənts ər 'intrəstɪd in ɪm'pru:vɪŋ ðeə ↘spi:tʃ 'rɪðm].

In English as well as in Russian words of more than one syllable have one or more stressed syllables. Every English word has a definite place for the stress and it cannot be changed. The correct stressing of polysyllabic words helps to secure the recurrence of stress which with the other factors, results in correct speech rhythm.

The difference between rhythmicality in English and Russian lies in the following.

In Russian almost all the words of an intonation group are stressed, eg:

Всё наши студенты поехали в стройотряд.

In English the rhythmic structure is different — all the notional words are stressed, the form-words are fitted in between the stressed ones.

The pronunciation of intonation groups is based upon rhythmic groups which are formed by one or more words closely connected by sense and grammar, but containing only one strongly stressed syllable. The unstressed syllables are attached either to the preceding or to the following stressed one depending on their semantic or grammatical relationship.

A rhythmic group may consist of a single word, eg: yesterday; or it may contain several words, eg: I've read it, or Thank you.

If there are any initial unstressed syllables, they are attached to the first rhythmic group. The unstressed syllables preceding the stressed ones are pronounced very quickly, the vowels in them are shortened (obscured), eg: He works. He can work. He was at work.

The unstressed syllables that follow the stressed ones are pronounced rather quickly. They form a cluster with stressed syllables. And it takes equal time to pronounce the stressed syllable plus any given number of the following unstressed syllables before the next stress, eg: 'six, 'sixty, 'sixtieth.

The influence of rhythm is very important. The time given to each rhythmic group tends to be unchanged though the number of unstressed syllables may be many or few. Each rhythmic group within an intonation group is given the same amount of time. If there are many unstressed syllables in a rhythmic group, they must be pronounced more quickly. This regularity of rhythm may be seen in the following examples, eg:



- (a) At the → bottom of \, Kent Road.  
 At the → bottom of \, Kenton Road.  
 At the → bottom of \, Kensington Road.
- (b) She's the \, best girl.  
 She's the \, nicest girl.  
 She's the \, happiest girl.
- (c) He \, can't 'quite \, manage it.  
 I \, doubt if 'he can \, manage it.  
 I \, don't really 'think he can \, manage it.

Some words in unstressed positions are reduced to their weak forms of pronunciation, eg:

You can \, get there by 'bus from \, Gorky Street.  
 [jʊ kŋ \, get ðɛə baɪ 'bʌs frəm \, ɡɔ:kɪ stri:t]

The words with double stress may lose the first stress when preceded by another strongly stressed syllable, or they may lose the second stress when followed by another strongly stressed syllable, eg: 'seven'teen, 'number seven'teen, 'seventeen 'pencils.

Compounds having a double stress are influenced by rhythm in the following way:

When used finally, preceded by unstressed syllables or when used between unstressed syllables, the compounds have double stress, eg: It was → first \, class. It was → old-\, fashioned. There were → fif-\, teen of them.

When preceded by a stressed syllable the compounds are stressed on the second element, eg: They are → all first-\, class. It is → too old-\, fashioned.

When used as attributes before nouns stressed on the first syllable, the stress falls on the first element of the compound, eg: It's → home-made \, jam. She's a → good-looking \, girl.

Words in the sentence may lose their stress: '→Find \, out for me.' 'He → didn't \, say so.' But, '→Why didn't you 'find out \, sooner', in which *didn't* and *out* have lost their stress under the influence of rhythm.

All nouns are notional words and are usually stressed. However, when two nouns occur together, the first being used attributively, the second is not stressed, eg: 'film star, 'mother car, 'telephone book, etc.

But if the second noun is polysyllabic it must be stressed, eg: 'picture 'gallery, de'tective 'story, 'English 'teacher, etc.

Most verbs are notional words. In a combination of a verb and an adverb both normally receive stress, eg: 'take 'up, 'take 'off, 'put 'on.

Adverbs lose the stress when preceded by a stressed syllable, eg: '→ Put your \hat on', but 'Put it \on'; in the second case the adverb is stressed because it is preceded by an unstressed syllable.

To acquire a good English speech rhythm one should arrange sentences into intonation groups and then into rhythmic groups; link every word beginning with a vowel to the preceding word; weaken unstressed words and syllables, obscuring the vowels in them; making the stressed syllables occur regularly within an intonation group.

#### QUESTIONS AND TASKS

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1. What is speech rhythm?
2. What are the characteristic features of English rhythm?
3. How does the English rhythm differ from Russian?
4. What is a rhythmic group?
5. In what way will you divide the following sentences into rhythmic groups?  
'I hope you won't be late for your train.'  
'I read an account of it in *The Morning Star*.'
6. Is the influence of rhythm in speech very important?
7. How are initial unstressed syllables preceding the stressed one pronounced?
8. How are any unstressed syllables that follow the stressed one pronounced?
9. What is the influence of rhythm on unstressed syllables?
10. Should there be any pause or break within an intonation group?
11. Say what you know about rhythmical variations of stress in compounds (adjective — noun; adverb — adjective, adverb — verb) when they are used in connected speech:  
(a) when final, and immediately preceded by a stress,  
(b) when a stress immediately follows the word.  
Give your own examples using the following words: *fourteen, good-natured, well-known, put off, look through, afternoon*.

12. Why is it necessary to make a point of saying phrases with a smooth transition from one word to the next, wherever the second word begins with a vowel?
13. What would you advise your fellow-student to do if he finds it difficult to join words smoothly without inserting a glottal stop before a stressed vowel within a word or at junction of words?
14. In what way will you pronounce the sentence — 'That's the second time you've made a mistake'? Make it sound rhythmically correct.
15. Ask your fellow-student to divide the sentences into rhythmic groups. If he makes mistakes, tell him how to eliminate his errors, eg: John's away on business; Thank you for the letter; They went for a walk in the park.
16. What recommendations should you give your fellow-student to enable him to acquire a good English speech rhythm?

## Part Six

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### Phonostylistics

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#### Chapter I. GENERAL CONSIDERATIONS

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Phonostylistics came into existence as an attempt to start bridging the gap between linguistic and extra-linguistic factors in analysing stylistic differentiation of oral texts.

Phonostylistics is not just a new brand of linguistics, to set side by side on the shelves with all the old brands. It is a whole different way of looking at phonetic phenomena. It is a way of doing phonetic science which includes various extra-linguistic factors, instead of systematically excluding them.

There is no consensus of opinion as to what grounds there are for classifying some factors as linguistic, and some as extra-linguistic (or non-linguistic). The most realistic approach is to introduce the scale of linguisticness, ranging from 'most' to 'least' linguistic. At the 'most linguistic' end would be classified those features of utterance most readily describable in terms of closed systems of contrasts, which have a relatively clear phonetic definition and which are relatively easily integrated with other aspects of linguistic structure, *eg* phonemic distinctions, syllables, stress, nuclear tone type and placement, intonation group boundaries, pause, etc.

At the other, 'least linguistic' end would be placed all phenomena of speech that are not language, i. e. those feature of utterance which seem to have little potential for entering into systemic relationships, which have a relatively isolated function and cannot be easily integrated with other aspects of language structure, *eg* vocal effects lacking any semantic force (such as breathy and raspy voice quality or coughing). Moreover, under

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\* The term 'oral text' is used here in reference to any piece of discourse in its sound envelope unrestricted in length, comprising at least one meaningful utterance.

the heading of 'least linguistic' would also fall the situational background against which the linguistic features are used. A sub-set of situational factors (or variables) forms the so-called extra-linguistic context, that is, everything non-linguistic which exists at the time of using the linguistic features.

As the term suggests, *phonostylistics* is concerned with the study of phonetic phenomena and processes from the stylistic point of view. It cropped up as a result of a certain amount of functional overlap between phonetics and stylistics,\* thereby there is no full agreement as to whether it is to be related to the former or the latter. Another approach is to grant phonostylistics an independent status. Despite the recent dramatic increase of interest in the subject, too little empirical work has been done for any well-grounded 'theory of phonostylistics' to emerge as yet. The attempts made so far have resulted in a general recognition of the existence and the importance of this linguistic domain, but its contours have not been more or less definitely outlined.

In dealing with the objectives of phonostylistics, it should be taken into account that it bears on quite a number of adjacent linguistic and non-linguistic disciplines such as paralinguistics, psychology and psycholinguistics, sociology and sociolinguistics, dialectology, literary criticism, aesthetics, information theory, etc. Since they are confronted with certain overlapping issues and there are no rigorous functional boundary lines to be drawn, it can be inferred that phonostylistics has an interdisciplinary status.

The more one examines speech in its full interactional context, the more one finds examples of utterance where the primary determinants of the speaker's identity and purpose, and of the listener's response, are phonostylistic. 'Say it as if you meant it', 'You don't sound as if you were a diplomat', and the unavoidable 'It wasn't what he said, but the way that he said it' provide a clear insight into the essential characteristic of phonostylistics, i. e. it is concerned with *how* a person talks about something rather than *what* he talks about. This problem plays a peripheral

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\* Stylistics has the same divisions as linguistics and there are phonetic, lexical and syntactic levels in the study of style, whereas within the scope of phonetics there are features fraught with stylistic possibilities.

role in phonetics, but it receives high priority consideration in phonostylistics. To solve the problem one has to describe in minutest detail stylistically marked modifications of vowels, consonants, vowel-consonant sequences, syllabification, stress, intonation, as well as all the non-linguistic features of utterance.\* However, it should be borne in mind that the problem in its entirety is nowhere near solution.

Now we shall attempt to delineate the range of issues that are integral to phonostylistics.

1. **The Phonetic Norm and Deviation (or Variation).** A phonostylistician is usually interested in deviations from norms rather than in norms themselves, although the norms have to be determined before deviations from them can be noted and interpreted. The *norm* is regarded as the invariant of the phonetic patterns circulating in language-in-action at a given period of time.\*\* Deviations from these patterns may be great but they never exceed the range of tolerance set by the invariant, otherwise an utterance may become unrecognizable or misleading, as in the case of a very strong foreign accent.

2. **Phonetic Synonyms**, i. e. utterance variations, conditioned by numerous situational (extra-linguistic) factors, for instance, 'lemme-let me', 'gonna — going to', 'c'mon — come on', 'g'by — good-bye', 'awreddy — already', 'don't-cha — don't you', 'prob'ly — probably', 't'day — today', 's'pose — suppose', etc. This involves the study of reduction and assimilation processes, sound elision and ecthlipsis, as well as phonemic distinctions neutralization.

Variants of words, differing in accent placement, should also be classified as phonetic synonyms, eg 'hospitable — hos'pitable', "formidable — for'midable", "interesting — inte'resting", 'cigarette — 'cigarette', "kilo,metre — ki'lometre", "adult — a'dult' and the like.

3. **Euphonology** (Gk. 'eu' — *well*; 'phone' — *a sound*; 'logos' — *a word*), dealing with characterisation of speech sounds

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\* An oral text, recorded on a magnetic tape or its graphical representation 'on paper', is the source of phonostylistic information. In belles-lettres such information is indicated in an explicative manner (eg stage directions, italics, a special text arrangement, ideographic devices, etc.).

\*\* It is interesting to note that the norms represent to a certain extent the ideals of speech behaviour cherished by a language community, they do not always coincide with the actual speech behaviour used.

from a euphonic point of view. Euphony presupposes pleasantness or smoothness of sound, assimilation of the sounds of syllables to facilitate pronunciation and to please the ear.

The fact that different sounds may be agreeable or disagreeable to the ear is a matter of common knowledge; it does not take a trained ear to detect that differences exist. For example, it has been noted that in Russian [ʌ] is the most musical sound, [p] is a strident, jerky sound opposed to the liquid [ʌ]; [ʒ] and [ç] are dry, sibilant sounds.

Euphonology also treats arrangement of sounds which has a certain aesthetic value, eg alliteration, assonance, rhyme and other types of sound repetition.

**4. Sound Symbolism.** It is based on the assumption that separate sounds due to their specific features are able to evoke certain ideas, emotions, perceptions and images. For instance, it has been suggested that the English vowel [u:] generally conveys sorrow and seriousness, while [i:] produces the feeling of joy. However, it is realistic to generalise only if such information is provided and supported by statistics, otherwise it is a matter of individual perception and therefore subjective.

Besides, sound symbolism manifests itself in a combination of speech sounds which aims at imitating sounds produced in nature, by people, by things or by animals, eg *splash, giggle, bang, purr* and so on. It is noteworthy that members of different language communities may perceive and imitate these sounds differently, in accordance with the phonological systems of their languages (see the table on page 232 which exemplifies the use of words to imitate sounds produced by animals, in Russian, English, Spanish, Danish and Japanese).

**5. Stylistic Devices Coded or Carried by Phonetic Expressive Means** (eg *irony, repetition, climax, inversion*, etc.).

The following example illustrates the use of intonation for emotional climax:

HALI: Then we will drink.

SANDRA: All right — we'll drink — where's your glass?

HALI (delighted): That is  $\downarrow$ GOOD | — that is MAG'NIFICENT | — that is 'KNOCK-out!

(N. Coward. "South Sea Bubble")

The emotional tension is produced here at the expense of the gradual increase in emotional evaluation of the words *good*,

*magnificent, knock-out*, pronounced on a gradually rising pitch-level (the Low Fall, the Mid Fall and the High Fall respectively).

6. **Genres of Speech in the Context of Oral Literature.** For example, the so-called 'folk-tale' style is always phonetically identified, as in the following utterance:

→ Once upon a ,TIME | there → lived a ,GIRL, | who ∨lost her 'father and ,MOTHER } when she was ∨quite a 'tiny ,CHILD.

("Spindle, Shuttle and Needle")

7. **Phonetic Functional Styles.** These styles are related to social setting or circumstances in which language is used. It is a truth universally acknowledged, that a person speaks differently on different occasions (eg when chatting with intimate friends or talking to official persons, when delivering a lecture, speaking over the radio or giving a dictation exercise). In other words, the choice of a speech style is situationally determined.

The problem of speech typology and phonetic differences conditioned by such extra-linguistic factors as age, sex, personality traits, status, occupation, purpose, social identity (or 'class dialect') and the emotional state of the speaker also bear on the issue.

Summing up, phonostylistics is concerned with a wide range of correlated issues. Our knowledge of many of them is, however, still very defective.

This part focuses on phonetic styles, with the main emphasis being laid on intonation.

**Words that Imitate Sounds Produced by Animals**

RUSSIAN	ENGLISH	SPANISH	DANISH	JAPANESE
гав-гав мяу му-у хрю-хрю ку-ка-реку	bow-wow miaow moo-moo oink-oink cock-a- doodle-doo	guau-guagu miau muuu gre-gre-gre quiquiriquí	vov mjav muh øf kykkelikyy	wanwan nyaanyaa moomoo buubuu kokekokkoo
куд-куд-кудах га-га-га ку-ку ква-ква	cluck-cluck s-s-s cuckoo croak-croak	co-co-co-co cua-cua cucú cruac-cruac	gok-gok-gok gæk kuk-kuk kvæk	kokkokokko gaagaa hoohokehyo kerokero



## QUESTIONS AND TASKS

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1. Speak on linguistic and extra-linguistic factors. What is the difference between them?
2. How did phonostylistics come into existence?
3. What does the term "phonostylistics" suggest?
4. Speak on the status of phonostylistics.
5. Why is there no general theory of phonostylistics so far?
6. What is the essential characteristic of phonostylistics?
7. Give a definition of the phonetic norm.
8. What is the correlation between the norms and the actual speech behaviour used?
9. Give examples of phonetic synonyms.
10. What is the scope of euphonology? Why is it important?
11. Speak on sound symbolism. Give examples of your own.
12. Give examples of stylistic devices conveyed by phonetic expressive means.
13. Why does a person speak differently on different occasions?
14. What determines the choice of a speech style?

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## Chapter II. STYLISTIC USE OF INTONATION

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Intonation plays a central role in stylistic differentiation of oral texts. Stylistically explicable deviations from intonational norms reveal conventional patterns differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The intonation system of a language provides a consistently recognizable invariant basis of these effects from person to person.

The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words and constructions in a language (verbal context) and from the co-occurring situational information (non-verbal context). The meaning of intonation cannot be judged in isolation. However, intonation

does not usually correlate in any neat one-for-one way with the verbal context accompanying and the situational variables in an extra-linguistic context. Moreover, the perceived contrast with the intonation of the previous utterance seems to be relevant. In the following example a connecting phrase in the appropriate intonation conditions the stylistic force of the accompanying sentence, and contrasts with the 'literal' meaning of the words:

You 'KNOW | I think he's ,RIGHT (= let me tell you, I think...)

You ,KNOW I think he's right (= you are aware that I think...)

One of the objectives of phonostylistics is the study of intonational functional styles.\* An intonational style can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. The problem of intonational styles classification can hardly be regarded as settled as yet. In this book we distinguish the following five style categories:

- (1) informational (formal) style;
- (2) scientific (academic) style;
- (3) declamatory style;
- (4) publicistic style;
- (5) familiar (conversational) style.

The situational context and the speaker's purpose determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in a communicative transaction.

Intonational styles distinction is based on the assumption that there are three types of information present in communication: (a) intellectual information, (b) emotional and attitudinal (modal) information, (c) volitional and desiderative information. Consequently, there are three types of intonation patterns used in oral communication: (a) intonation patterns used for intellec-

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\* Standard English in the course of its development has evolved a number of functional styles, both phonetic and verbal. The two often overlap, but do not necessarily fully coincide. According to Prof. I. R. Galperin, there are five verbal functional styles (also referred to as registers or discourses): (1) the belles-lettres style, (2) publicistic style, (3) newspaper style, (4) scientific prose style, (5) the style of official documents. They are the product of the development of the written variety of language. In the case of oral representation of written texts each verbal style is given a phonetic identity.

tual purposes, (b) intonation patterns used for emotional and attitudinal purposes, (c) intonation patterns used for volitional and desiderative purposes. All intonational styles include intellectual intonation patterns, because the aim of any kind of intercourse is to communicate or express some intellectual information. The frequency of occurrence and the overall intonational distribution of emotional (or attitudinal) and volitional (or desiderative) patterns shape the distinctive features of each style.

**Informational (formal)** style is characterised by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecasts, news, etc. or in various official situations. It is considered to be stylistically neutral.

In **scientific (academic)** style intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lecturers, school-teachers, or by scientists in formal and informal discussions.

In **declamatory** style the emotional role of intonation increases, thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, verse-speaking or in reading aloud fiction.

**Publicistic** style is characterized by predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumenta-

tion but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is made resort to by political speech-makers, radio and television commentators, participants of press conferences and interviews, counsel and judges in courts of law, etc.

The usage of **familiar (conversational)** style is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play. In informal fluent discourse there are examples of utterance where the effect of intellectual intonation is neutralized, eg:

MARY: ...I can live like other people, make my own decisions,  
decide for myself what I should or shouldn't do!

MACFEE: Aye.

MARY (ecstatically): Oh its \WONDERFUL, } \MARVELLOUS, }  
'HEAVENLY, | DE — LIGHTFLJL!

(P. Ableman. "Blue Comedy")

Analysis of most varieties of English speech shows that the intonational styles in question occur alternately (fusion of styles). For example, a university lecturer can make use of both scientific style (definitions, presentation of scientific facts) and declamatory style (an image-bearing illustration of these definitions and facts).

Moreover, intonational styles contrastivity is explicable only within the framework of speech typology, embracing primarily: (a) varieties of language, (b) forms of communication, (c) degree of speech preparedness, (d) the number of participants involved in communication, (e) the character of participants' relationship.

Language in its full interactional context has two varieties — spoken and written. The term 'spoken' is used in relation to oral texts produced by unconstrained speaking, while the term 'written' is taken to cover both oral representation of written texts (reading) and the kind of English that we sometimes

hear in the language of public speakers and orators, or possibly in formal conversation (more especially between strangers). Since the spoken and the written varieties may have an oral form the term 'oral text' is applicable to both. According to the nature of the participation situation in which the speaker is involved two forms of communication are generally singled out — monologue and dialogue, the former being referred to as a one-sided type of conversation and the latter as a balanced one.

Degree of speech preparedness entails distinction between prepared and spontaneous speech. Sometimes quasi-spontaneous speech is being distinguished.

As far as the number of participants involved in communication is concerned, speech may be public and non-public. And, finally, from the character of participants' relationship viewpoint there are formal and informal types of speech.

Thus, an intonational style is a many-faceted phenomenon and in describing, for example, the intonational identity of familiar (conversational) style one has to take into account that it occurs in the spoken variety of English, both in one-sided (monologue) and balanced (dialogue) types of conversation, in spontaneous, non-public, informal discourse (for correlation between intonational styles and speech typology see the table on page 238).

Since the scope of this book is practical rather than theoretical, we shall not deal with each style in its entirety. Our attention will be confined to the study of those aspects of intonational styles that are essential for would-be teachers of English.

## QUESTIONS AND TASKS

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1. Why do we recognise phonostylistic effects carried by intonation irrespective of the speaker?

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\* Another balanced type of conversation is a polylogue, i. e. utterance with alternating participants, usually more than two in number. It is difficult to suggest fairly definite boundaries for dialogue and polylogue, since linguistic data on polylogue are still deficient. The only information available at the moment is that monologue and polylogue are discriminated by the number and distribution of prominent syllables and by the number of pauses.

### Intonational Styles and Speech Typology Correlation

Speech typology	Varieties of language		Forms of commu- nication		Degree of speech prepared- ness		The num- ber of parti- cipants		The char- acter of parti- cipants' re- lationship	
	Spoken	Writ- ten	Mono- logue	Dia- logue	Pre- pared	Spon- taneous	Public	Non- public	Form- al	In- formal
Intona- tional styles										
informational (formal) style	-	+	+	+	+	+	+	+	+	-
scientific (aca- demic) style	+	+	+	+	+	+	+	+	+	+
declamatory style	+	+	+	+	+	+	+	-	+	-
publicistic style	+	+	+	+	+	+	+	+	+	-
familiar (con- versational) style	+	-	+	+	-	+	-	+	-	+

2. Speak on interrelation of intonation with verbal and nonverbal contexts.
3. Give a definition of an intonational style.
4. Compare intonational and verbal style categories. Where do they overlap?
5. What imposes restrictions on the speaker's choice of an intonational style?
6. Speak on intonational styles distinction.
7. Give semantic characteristic of every style.
8. What is the difference between informational and scientific styles? Give examples of their usage.
9. Compare declamatory and publicistic styles. In what spheres are they used?
10. What is the essential characteristic of familiar style? Where does it occur? Compare it with the other four style categories.
11. Speak on speech typology.

12. Why is it important to take into account speech typology when analysing intonational styles?
13. How is each intonational style manifested from the point of view of speech typology?

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### Chapter III. INTONATIONAL STYLES

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#### INFORMATIONAL (FORMAL) STYLE

When using informational style the speaker is primarily concerned that each sentence type, such as declarative or interrogative, command or request, dependent or independent, is given an unambiguous intonational identity. The sender of the message consciously avoids giving any secondary values to utterances that might interfere with the listener's correct decoding the message and with inferring the principal point of information in the sentence. So in most cases the speaker sounds *dispassionate*.

The characteristic feature of informational style is the use of (Low Pre-Head +) Falling Head + Low Fall (Low Rise) (+ Tail), normal or slow speed of utterance and regular rhythm.

The following example illustrates the use of this intonation pattern in the speech of a radio announcer during news coverage:

ANNOUNCER: ... ↘Early 'yesterday ,MORNING | the ↘en-  
gine 'depot at ,ROUEN | was the ↘target of 'SABOTEURS.  
|| The → heavy-MA\CHINE ,shops | were → totally  
↘GUTTED | and e↘leven 'LOCO\MOTIVES | com→ pletely  
DES\TROYED.

(A. Booth. "The Sky is Overcast")

The same pattern is also likely to occur in formal conversation (dialogue), eg:

At a Bank

A: ↘Do you 'think you could 'change my ,NOTE for me, please?

B: → How shall I \GIVE it to you?

A: ↓Notes and 'large \SILVER, please.

A: ↓Was there 'anything ,ELSE?

B: \Yes, } ↓could you 'tell me my ,BALANCE?

(M. Ockenden. "Situational Dialogues")

Less frequently the Stepping Head may be used instead of the Falling Head. In certain cases the Fall-Rise occurs, with the falling part of the tune indicating the main idea and the rising part marking some addition to the main idea.

In informational (formal) style intonation never contrasts with the lexical and grammatical meanings conveyed by words and constructions. Internal boundaries placement (pausation) is semantically predictable, that is, an intonation group here always consists of words joined together by sense. Besides, it is important to note that intonation groups tend to be short, duration of pauses varies from medium to long. Short pauses are rather rare.

## SCIENTIFIC (ACADEMIC) STYLE

Attention is focused here on a lecture on a scientific subject and reading aloud a piece of scientific prose, that is to say, the type of speech that occurs in the written variety of language, in one-sided form of communication (monologue), in prepared, public, formal discourse.

The lecturer's purpose is threefold: (a) he must get the 'message' of the lecture across to his audience; (b) he must attract the attention of the audience and direct it to the 'message'; (c) he must establish contact with his audience and maintain it throughout the lecture. To achieve these goals he makes recourse to a specific set of intonational means. The most common pre-nuclear pattern (i. e. that part of the tune preceding the nucleus) is (Low Pre-Head +) Stepping Head.

The Stepping Head makes the whole intonation group sound weighty and it has a greater persuasive appeal than the Falling Head. Occasionally the High Head may occur as a less emphatic variant of the Stepping Head. This enables the lecturer to sound *categoric, judicial, considered and persuasive*.



As far as the terminal tone is concerned, both simple and compound tunes occur here. The High Fall and the Fall-Rise are the most conspicuous tunes. They are widely used as means of both logical emphasis and emphasis for contrast. A succession of several high falling tones also makes an utterance expressive enough, they help the lecturer to impress on his audience that he is dealing with something he is quite sure of, something that requires neither argument nor discussion. Thus basic intonation patterns found here are as follows:

- (Low Pre-Head +) (Stepping Head +) Low Fall (+ Tail)
- (Low Pre-Head +) (Stepping Head +) High Fall (+ Tail)
- (Low Pre-Head +) (Stepping Head +) Low Rise (+ Tail)
- (Low Pre-Head +) (High (Medium) Level Head +) Low Fall (+ Tail)
- (Low Pre-Head +) (High (Medium) Level Head +) Fall-Rise (+ Tail)
- (Low Pre-Head +) (High (Medium) Level Head +) Low Rise (+ Tail)
- (Low Pre-Head +) (High (Medium) Level Head +) Mid-Level (+ Tail)

Variations and contrasts in the speed of utterance are indicative of the degree of importance attached to different parts of speech flow. Less important parts are pronounced at greater speed than usual, while more important parts are characterised by slower speed. Besides, the speaker makes use of alternating rhythmic patterns, differing in length.

Diminished or increased loudness that contrasts with the normal loudness helps the listeners to perceive a word as being brought out.

Internal boundaries placement is not always semantically predictable. Some pauses, made by the speaker, may be explicable in terms of hesitation phenomena denoting *forgetfulness* or *uncertainty* (eg word-searching). The most widely used hesitation phenomena here are repetitions of words and filled pauses, which may be vocalic [ə(ɜ:)], consonantal [m] and mixed [əm(ɜ:m)]. Intentional use of these effects enables the lecturer to obtain a balance between formality and informality and thus to establish a closer contact with his listeners who are made to feel that they are somehow involved in making up the lecture.

Moreover, a silent pause at an unexpected point calls the listeners' attention and may serve the speaker's aim to bring out some words in an utterance.

The following oral text may be assumed to serve as a model for an academic kind of lecturing:

Well >NOW } I'd like to \turn 'now to AS'SESSMENT, | and I → hope you won't ,MIND } if I → use this OPPOR,TUNI- ,TY } to \try to give 'some INDI,CATION } of } əm || a → more 'MODERN, | more ,RECENT } AP,PROACH } ,TO the as,essment ,PROBLEM } than per\haps 'I my'self was 'brought } 'brought 'UP on. | And I ,WANT } → very ,ARBI- TRARILY if I ,MAY } to DI,VIDE this } into ,THREE ,HEADINGS | and to >ask |3:| 'three } 'three ,QUESTIONS: } as→ sessment √WHY, | as→ sessment √WHAT, | and as→sessment ,HOW. } So → this really ,MEANS } I \want to 'talk a'bout ↑first of all the 'PURPOSES of AS,SESSMENT } 'WHY we are as,essing } at √ALL, |3:m| ,SECONDLY } the → kind of ,FUNCTIONS } and → processes that are 'BEING AS,SESSED, | and \thirdly I want to 'talk about TECH,NIQUES. | And I shall } I shall \have to 'go 'through THIS } 'FAIRLY ,RAPIDLY, } and I ,HOPE } that → if it's 'TOO ,RAPID } you'll \pick me up in 'question time 'AFTERWARDS. ||

Well → first of all the 'PURPOSE of as,essment. ||| Now I → think there are √FOUR } ,ROUGHLY ,SPEAKING } 'FOUR ,PURPOSES |3:| which I \want to dis'cuss very ,BRIEFLY. || The 'FIRST ,purpose of AS,SESSMENT } >IS | if I may → use a DE'ROGATORY ,TERM } → purely AD'MI- NISTRATIVE. } Now I \don't want to 'cause any OF'FENSE ,HERE } but I \must make it 'quite ,CLEAR } that I ,THINK } that we >HAVE } in this >COUNTRY } and → elsewhere ,STILL } → much too ,MUCH } psycho→logical √TESTING, } → much too much AS,SESSMENT } the \purpose of 'which is AD'MINISTRATIVE. |3:| And 'BY AD,MINISTRATIVE } I ,MEAN |3:| the → children are >TESTED } in \order to 'make a DE,CISION } a\bout the 'kind of EDU>CATION } that → they should ,HAVE | and ,GENERAL,LY |əmə| the as→sessments are 'DONE | in ,ORDER to DE,CIDE }

→ whether children ,ARE } as the ,TERM now ,IS } \ suitable  
for edu'cation in ,SCHOOL. ||

(D. Crystal and D. Davy. "Investigating English Style")

In the case of reading aloud scientific prose the most widely used pre-nuclear pattern is also (Low Pre-Head +) Stepping Head. Sometimes the broken Stepping Head is found, if an accidental rise occurs on some item of importance. The Stepping Head may be replaced by the so-called heterogeneous head, i. e. a combination of two or several heads. The most frequently used types of the Heterogeneous Head here are as follows: (a) the Stepping Head combined with the Falling Head; (b) the broken Stepping Head combined with the Falling Head; (c) the Stepping Head combined with the Sliding Head; (d) the broken Stepping Head combined with the Sliding Head.

Occasionally the Scandent Head is employed which is an efficient means of making a sentence or an intonation group more emphatic. In this connection it is important to note the use of a succession of falls (both low and high) within any kind of head described above.

Final intonation groups are pronounced predominantly with the low or the high falling tone. Non-final intonation groups exhibit more possibilities of variations. In addition to the simple tunes found in final intonation groups the following compound tunes are used: the Fall-Rise and the Rise-Fall. But the falling nuclear tone ranks first, the Low Rise or the Mid-Level being much less common. It should be borne in mind that the falling-nuclear tone in non-final groups in most cases does not reach the lowest possible pitch level.

Compound tunes make the oral representation of a written scientific text more expressive by bringing out the most important items in an utterance. Moreover, they secure greater intonational cohesion between different parts of a text.

Thus the following intonation patterns may be added to the ones listed above:

- (Low Pre-Head +) (Stepping Head) + Rise-Fall (+ Tail)
- (Low Pre-Head +) (Heterogeneous Head) + Low Fall (+ Tail)
- (Low Pre-Head +) (Heterogeneous Head +) High Fall (+ Tail)
- (Low Pre-Head +) (Heterogeneous Head +) Fall-Rise (+ Tail)
- (Low Pre-Head +) (Sliding Head or High Falls +) High Fall (+ Tail)

(Low Pre-Head +) (Sliding Head or High Falls +) High Fall  
 + Rise (+ Tail)  
 (Low Pre-Head +) (Scandent Head +) Low Fall (+ Tail)  
 (Low Pre-Head +) (Scandent Head +) High Fall (+ Tail)

The temporal component of intonation displays the following regularities. The speed of utterance fluctuates from normal to accelerated, but it is never too fast. The accelerated speed of utterance is accounted for by the greater length of words and the greater number of stressed syllables within an intonation group. It can be also explicable in terms of the number of communicative centres (the principal points of information in a sentence). The matter is that a communicative centre is brought out by slowing down the speed of utterance. Since communicative centres are fewer in number as compared with other less important words, which are pronounced at greater speed than usual, the general speed of utterance is perceived as accelerated.

Reading scientific prose is characterised by contrastive rhythmic patterns (arhythmic utterance). This is predetermined by the correlation of rhythm and speed of utterance. It is generally assumed that slow speed entails regular rhythm while in accelerated speech rhythm is less regular.

Pauses are predominantly short, their placement and the ensuing internal boundaries are always semantically or syntactically predictable. Hesitation pauses are to be avoided.

The following extract instances the use of intonation in reading scientific prose:

The → various √MEANINGS | may be → classified under ↑two 'general √HEADS | — the → optative SUB>JUNCTIVE } and the PO'TENTIAL sub,junctive. || The 'OPTATIVE sub,junctive } √repre'sents 'something as DE'SIRED, } DE'MANDED, } or RE'QUIRED } (by a → person or by √CIRCUMSTANCES). || The PO'TENTIAL sub,junctive } √marks 'something as a ↑mere con'ception of the 'MIND, } but at the → same √TIME } √repre'sents it as ↑something that may √PROBABLY } or √POSSIB,LY } 'BE } or BE'COME a reality } or on the 'OTHER ,hand } as >SOMETHING } that is → contrary to 'FACT. ||

(G. O. Curme. "A Grammar of the English Language")

## DECLAMATORY STYLE

The term 'declamatory' serves for many kinds of linguistic activity. We shall not attempt to compile an exhaustive list of all the imaginable types with their subsequent description, but rather discuss two varieties of oral representation of written literary texts, namely: reading aloud a piece of descriptive prose (the author's speech) and the author's reproduction of actual conversation (the speech of the characters).

The intonation of reading descriptive prose has many features in common with that of reading scientific prose. In both styles the same set of intonational means is made use of, but their frequency of occurrence is different here.

In the pre-nuclear part the Low Pre-Head may be combined with the Stepping Head, the broken Stepping Head, the heterogeneous head or a descending sequence of syllables interrupted by several falls. However, the frequency of occurrence of the heterogeneous head is greater in reading scientific texts, whereas the other three prevail in reading descriptive texts. It is interesting to note that the Scandent Head is not found in reading descriptive prose, it is confined to scientific style.

The nuclear tone in final intonation groups is generally the Low Fall or, less frequently, the High Fall. This is due to the fact that both in scientific and descriptive prose the prevailing sentence type is declarative, necessitating the use of the falling tone. The principal nuclear tones in non-final intonation groups are the Low Fall, the High Fall and the Fall-Rise. The simple tones are more frequent in descriptive texts while the compound tones are more typical of scientific texts. The Low Rise, the Rise-Fall and the Mid-Level are rarely used as means of intra-phrasal coordination when reading a piece of descriptive prose; the Low Fall, especially the one which does not reach the lowest possible pitch-level, is preferable here.

The speed of utterance in reading descriptive prose is relatively slow and as a result there are no marked variations in rhythm. Pauses may be different in length but, as distinct from reading scientific prose, long pauses are more common. Internal boundaries are related to semantic or syntactic categories.

The following oral texts may serve as examples of reading descriptive prose:

"The ↘door of the 'dining-room was ,OPEN, } the ↘gas 'turned  
 ↘LOW; | a ↘SPIRIT-urn 'hissed on a ↘TEA-tray, } and ↘CLOSE to ,  
 it } a ↘cynical-'looking ↘CAT } had → fallen A ↘SLEEP on the  
 ↘DINING-table. || ↘Old 'Jolyon "shoo'd' her 'OFF at once." ||

(J. Galsworthy. "The Forsyte Saga")

When reading aloud a dialogic text, representing the speech of the characters in drama, novel or story, it should be borne in mind that it is different in the matter of intonation from a descriptive text, representing the author's speech (monologue).

The intonation adequate for reading dialogic texts is reminding of actual conversation, but there is no one-for-one correlation between them. It is not a pure and simple reproduction of the intonation that might be heard in the natural speech of living people (spontaneous dialogues). Before being used in reading dialogic texts the intonation of actual conversation is subjected to some kind of reshaping, that is to say, the intonation representing the speech of the characters is always stylized. The stylization of colloquial intonation implies that only the most striking elements of what might be heard in actual conversation are made use of. For example, the 'Irish accent' which an actor might adopt on stage is usually a stylization, as it would not be a minutely accurate rendering of any one Irish accent, but would simply select a sufficient number of phonetic features to give the impression of Irish speech.

The intonation of the natural conversational speech will be described under the heading of 'Familiar (Conversational) Style'. We shall confine ourselves here to some hints on the use of intonation in reading dialogic texts.

As far as the pre-nuclear pattern is concerned, it should be noted that the Low or High Pre-Head may be combined with any variety of descending, ascending or level heads. In the terminal tone both simple and compound tunes are widely used. Special mention should be made of the falling-rising tone which has a greater frequency of occurrence in reading dialogic texts than in actual conversation. The pitch-level in most utterances is generally high and the range is wide, unless the conversational situation and the speaker's purpose necessitate the reverse.

The overall speed of utterance in reading is normal or reduced as compared with natural speech, and as a result the

rhythm is more even and regular. Pauses are exclusively either connecting or disjunctive, thereby internal boundaries placement is always semantically or syntactically predictable. Hesitation pauses do not occur, unless they are deliberately used for stylization purposes.

To select an intonation pattern for a particular utterance one has to take into account the author's suggestion as to how the text should be read (eg the playwright's remarks, and stage directions in drama). Moreover, one has to consider the character's social and educational background, the kind of relationship existing between him and other characters as well as the extralinguistic context at large. This is especially important for novels and stories where the author's directions are generally few and far between.

Here is an example of reading aloud a dialogic literary text:

"→ Let's have some \,TEA," said \,Emma. ||

"\,LOOK. } \This has to be 'taken \SERIOUSLY," said \,Louis.  
| "I \don't think 'people know \HOW to \,take things \,SERIOUSLY \,any \,more. | The world is a \great 'big \,JOKE; | they  
→ want a \,LAUGH, } a → bit of A \,MUSEMENT, } and → not to  
\,WORRY about \,anything. | But \YOU \,aren't \,like \,that." ||

"→ How do you ^KNOW?" asked \,Emma. ||

"I \DO know. | And → nor am \I. | I can \OFFER you \,something. | I'm \OLD enough } and RES'PONSIBLE enough } to  
\MARRY; | → I'm not an \ORDINARY under,graduate, }  
\PLAYING at af,fection." ||

"\PLEASE \,DON'T," said \,Emma. ||

"I → don't think you >REALISE my... } \WELL, } my \FEELINGS  
a,bout \,this. | \,EMMA..." ||

"\NO," said \,Emma. | "\Don't say \any \,MORE."

"But I'm → sure we could >MAKE each \,other } → very \HAPPY," said \,Louis des,pairingly. ||

(M. Bradbury. "Eating People is Wrong")

## PUBLICISTIC STYLE

The term 'publicistic style' is a very broad label, which covers a variety of types, distinguishable on the basis of the speaker's occupation, situation and purpose. We describe one of the uses which might be subsumed under this heading, namely, the type of public speaking dealing with political and social problems (eg parliamentary debates, speeches at rallies, congresses, meeting and election campaigns).

Any kind of public oration imposes some very important constraints on the speaker. Normally, it is the written variety of English that is being used (a speech may be written out in full and rehearsed). The success of a political speech-maker is largely dependent on his ability to manipulate intonation and voice quality. In accordance with his primary desire to convince the listeners of the merits of his case he has to ensure a well-defined progression of ideas combined with persuasive and emotional appeal.

The intonation adequate for political speeches is characterised by the following regularities. In the pre-nuclear part the main patterns are:

(Low Pre-Head + ) Stepping Head;

(Low Pre-Head + ) Falling Head.

The heads are often broken due to extensive use of accidental rises to make an utterance more emphatic. The High Level Head is less frequent and the Low-Level Head here is indicative of tonal subordination. By tonal subordination we refer to cases when the pitch-level of an intonation group is dependent on its neighbours, semantically and communicatively more important intonation groups being pronounced on a higher pitch-level.

The nuclear tone of final intonation groups is generally the Low Fall; the High Fall is much less common. The direction of the nuclear syllable pitch-movement in non-final intonation group is more varied. Both simple and compound tunes are found there, namely, the Low Fall, the Low Rise, the Mid-Level and the Fall-Rise. The High Fall and the High Rise are very rarely used for purposes of intra-phrasal coordination. It is interest-



ing to note that the Low Rise and the Mid-Level are typical of more formal discourse, whereas the Fall-Rise is typical of less formal and more fluent discourse, especially if the falling and the rising parts of the tune are separated by some stressed or unstressed syllables.

Here is a list of basic intonation patterns which may be found in publicistic style:

- (Low Pre-Head +) (Falling Head +) High Fall (+ Tail)
- (Low Pre-Head +) (Falling Head +) Low Rise (+ Tail)
- (Low Pre-Head ) (Falling Head +) Fall-Rise (+ Tail)
- (Low Pre-Head +) (Stepping Head +) Low Fall (+ Tail)
- (Low Pre-Head +) (Stepping Head +) Low Rise (+ Tail)
- (Low Pre-Head +) (Stepping Head +) High Fall (+ Tail)
- (Low Pre-Head +) (High or Medium Level Head +) Low Fall (+ Tail)
- (Low Pre-Head +) (High or Medium Level Head +) Low Rise (+ Tail)
- (Low Pre-Head +) (High or Medium Level Head +) High Fall (+ Tail)
- (Low Pre-Head +) (High or Medium Level Head +) High Fall + Rise (+ Tail)
- (Low Pre-Head +) (High or Medium Level Head +) Mid-Level (+ Tail)

The speed of utterance is related to the degree of formality, the convention being that formal speech is usually slow, less formal situations entail acceleration of speed. Variations in rhythm are few (rhythmic utterance). Pausation and the ensuing internal boundaries are explicable in semantic and syntactic terms. Intonation groups tend to be short and as a result pauses are numerous, ranging from brief to very long. Hesitation pauses are avoided, still silent hesitation pauses occasionally do occur. It is interesting to note that some of the best ripostes during a political speech come at a point when the speaker is trying to gain maximum effect through a rhetorical silence.

Moreover, an utterance is often emphasized by means of increased sentence-stress and the glottal stop.

We illustrate the use of publicistic style by the following extract from a political speech:

You ↘can't have in'formed O'PINION } → on this 'VITAL  
 ,MATTER } with→out being kept 'VERY much up to ,DATE }  
 with the ,LATEST ,FACTS of DE,FENCE. | Now → what ,IS  
 ,WRONG } with a coa→lition ,GOVERNMENT? | Of → course  
 you 'NEED a coalition ,GOVERNMENT } in → time of ,CRI-  
 SIS, | but the → dreadful 'PART of a coa,lition ,government,  
 you ,KNOW, } is that to → keep it A,LIVE } you ↘have to go in  
 for 'one ,COMPROMISE } after A,NOTHER. | You ↘have to  
 see 'people ↑sitting ,ROUND } the ,CABINET room } with  
 → different ,VIEWS } and un↘less there can be a 'shifting of  
 O,PINION } to↘wards 'some 'FORM of ,COMPROMISE }  
 be↘tween those 'different 'VIEWS } the coalition 'government  
 ,FALLS } and ↘we be'come a'nother ,FRANCE. | Now → I 'DO  
 BE,LIEVE } that the → whole ,QUESTION of DE,FENCE, | the  
 ↘whole 'question of a 'stand upon 'summit ,TALKS, } the ↘whole  
 re'lection as to 'whether 'Britain ought to 'take a 'LEAD } in this  
 → question of the ,H-bomb | as to → whether we >OUGHT to |  
 → have that 'MORAL ,LEADERSHIP } and ↘give that 'moral  
 E,XAMPLE } ↘by 'saying 'NOT, } we ↘uni'laterally DIS'ARM. |  
 → That I have ,NEVER said } and ↘that many 'members of my  
 ↑town 'PARTY, } 'MOST ,members of my ,own 'PARTY } have  
 → never BE,LIEVED in | → What we 'DO say at this ,MOMENT  
 as the ,oppo,sition } is ,THIS: } for ^HEAVEN'S sake } → give a  
 ,LEAD | and ,TRY and ,BREAK ,DOWN } this ↘dreadful  
 sui'cidal ,WALL } where ↘no one will 'yield an ,INCH, | ↘say  
 that you 'do 'not in 'fact IN,TEND } over the ↘next 'six  
 ,MONTHS, } if you 'LIKE } to → have any more ,TESTS, | → say  
 ,SOMETHING } that can → start the DIS'ARMAMENT talks  
 ,GOING. } Now → if you ,FIRMLY believe in ,THAT } → don't  
 go in for a COA,LITION } BE,CAUSE as I've 'SAID } ↘that's a  
 'very ↑vital contri'buti'on I BE'LIEVE } to↘wards the 'peace of  
 the 'WORLD } and to↘wards our own de'fence ,POLICY. ||

(D. Crystal and D. Davy. "Investigating English Style")

## FAMILIAR (CONVERSATIONAL) STYLE

Here we are concerned with dominant features of relatively informal conversation between educated people (spontaneous dialogic texts).<sup>\*</sup> We have been guided by the belief that for a pedagogically orientated book spontaneous informal conversation provides the best example of the intonational style in question, since this is the kind of English everyone makes use of every day. Thereby, it is the most useful and least artificial kind of English to teach foreign students as a means of everyday communication.

Generally speaking, familiar (conversational) style, unlike other styles, will allow the occurrence of the entire range of intonation patterns existing in English. This is due to the fact that there seem to be no social restrictions on the range of emotions and attitudes which might be displayed in a conversational situation. However, it is to be noted that within any given stretch of utterance very little occurs.

Relatively unexcited conversational situations are characterised by low pre-heads, falling or stepping heads and simple low falling or rising tones. Monosyllabic response utterances display standardised, narrowed pitch patterns. Degrees of increasing intensity of excitement correlate with increased pitch height. As a result widened pitch patterns are typical of more excited situation. In this connection one should note the high proportion of intonation patterns with the high falling nuclear tone. The flow of conversation much depends on these patterns, as the High Fall implies, among other things, the effect of personal participation or involvement in the situation. It is extremely important for the participants in conversation to show an active interest in what is going on. Besides, mention should be made of the high frequency of compound tunes and heterogeneous heads. There is also the occasional completely unexpected placement of nuclear tone.

In spontaneous informal conversation there is marked tendency for intonation to form a basic set of recurrent patterns.

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<sup>\*</sup> Conversation dialogues are sometimes opposed to discussion dialogues. But it is unlikely that there is a clear boundary between conversation and discussion. Some kind of distinction can be drawn in terms of the degree of seriousness of the subject-matter and the formality of the occasion.

The precise nature of these patterns varies to a certain extent depending on such situational factors as the relationship of the speakers to each other, the chosen subject-matter, the fluency of an individual, his emotional state and so on. The essential patterns are exemplified in the following micro-dialogues.

## GROUP I. LOW (MEDIUM) FALL

### Pattern One: (Low Pre-Nucleus +) Low Fall (+Tail)

#### Statement

**Attitude:** final, categoric, detached, cool, dispassionate, reserved, dull, eg:

*Stimulus:* Can you see him now?

*Response:* You \KNOW I ,can't.

#### Special Question

**Attitude:** detached, flat, unsympathetic, even hostile, eg:

*Stimulus:* Alec won't help.

*Response:* And \WHY ,won't he?

#### General Question

**Attitude:** uninterested, hostile, eg:

*Stimulus:* I think you'll like it.

*Response:* \WILL I?

#### Imperative

**Attitude:** unemotional, calm, controlled, cold, eg:

*Stimulus:* It's my pen.

*Response:* Well \TAKE it, then.

#### Exclamation

**Attitude:** calm, unsurprised, reserved, self-possessed, eg:

*Stimulus:* He refuses to go there.

*Response:* The \CHEEK of it!

### Pattern Two: (Low Pre-Head+) Falling Head+Low Fall (+ Tail)

#### Statement

**Attitude:** final, categoric, complete, definite, dispassionate, eg:

*Stimulus:* When can you come?

*Response:* I \think I shall be 'free on \TUESDAY.

### Special Question

**Attitude:** categoric, serious, dispassionate, eg:

*Stimulus:* I've missed the last train.

*Response:* ↘How are you 'going to 'get ↘HOME?

### General Question

**Attitude:** insistent, dispassionate, eg:

*Stimulus:* He explained the new method to me.

*Response:* But ↘do you 'really UNDER ↘STAND it?

### Imperative

**Attitude:** firm, serious, dispassionate, eg:

*Stimulus:* How much practice shall I do?

*Response:* ↘Do as 'much as ↘POSSIBLE.

### Exclamation

**Attitude:** unemotional, eg:

*Stimulus:* They asked us to tea.

*Response:* ↘How 'perfectly ↘CHARMING of them!

**Pattern Three: (Low Pre-Head +) High (Medium) Level Head + Low Fall (+Tail)**

### Statement

**Attitude:** categoric, judicial, considered, eg:

*Stimulus:* Why did they run away?

*Response:* They just → couldn't face up the financial ↘DIFFICULTIES.

### Special Question

**Attitude:** searching, serious, intense, urgent, eg:

*Stimulus:* Sorry I wasn't able to come.

*Response:* But → why didn't you say you were ↘BUSY?

### General Question

**Attitude:** serious, urgent, eg:

*Stimulus:* It was quite an experience.

*Response:* But can you → really say you EN ↘JOYED the performance?

### Imperative

**Attitude:** very serious and strong, eg:

*Stimulus:* Do you think he's serious?

*Response:* Take the → whole thing with a pinch of ↘SALT.

## Exclamation

**Attitude:** very strong, eg:

*Stimulus:* He's won the first prize.

*Response:* What an as→ tounding bit of \LUCK!

**Pattern Four: (Low Pre-Head +) Low-Level Head + Low Fall (+ Tail)**

## Statement

**Attitude:** cool, calm, phlegmatic, reserved, grim, surly, eg:

*Stimulus:* What would you like for lunch?

*Response:* I → can't make 'up my 'mind \WHAT to have.

## Special Question

**Attitude:** detached, reserved, flat unsympathetic, hostile, eg:

*Stimulus:* I've lost my invitation.

*Response:* → How did you 'manage to 'do \THAT?

## General Question

**Attitude:** detached, phlegmatic, reserved, eg:

*Stimulus:* I can't find my key anywhere.

*Response:* Have you → looked in the \DINING-,room?

## Imperative

**Attitude:** unemotional, calm, controlled, cold, eg:

*Stimulus:* Peter was very rude to me.

*Response:* → Don't take 'any \NOTICE of him.

## Exclamation

**Attitude:** calm, unsurprised, reserved, self-possessed, eg:

*Stimulus:* I'll give it to you next month.

*Response:* A → lot of 'use it'll 'be \THEN!

**Pattern Five: (Low Pre-Head+) Stepping Head + Low Fall (+ Tail)**

## Statement

**Attitude:** categoric, considered, judicial, weighty, edifying, often impatient, eg:

*Stimulus:* What would you do?

*Response:* I'm afraid I've \nothing 'more to SU\GGEST.

### Special Question

**Attitude:** searching, serious, intense, responsible, weighty, impatient, irritable, eg:

*Stimulus:* Give me your pen please.

*Response:* \Why don't you 'buy 'one of your \OWN?

### General Question

**Attitude:** very insistent and ponderous, eg:

*Stimulus:* Let's go now.

*Response:* \Don't you 'think it would be 'better to \WAIT a ,bit?

### Imperative

**Attitude:** firm, serious, considered, weighty, pressing, edifying, often impatient, eg:

*Stimulus:* Here's cheque from them.

*Response:* \Send it 'back to those 'awful 'people IM\MEDIA-TELY.

### Exclamation

**Attitude:** very weighty and emphatic, eg:

*Stimulus:* He's just made another appointment.

*Response:* What a \pity we 'didn't 'ring him \YESTERDAY!

**Pattern Six: (Low Pre-Head +) Sliding Head + Low Fall (+ Tail)**

### Statement

**Attitude:** concern, personal involvement, eg:

*Stimulus:* You never lose your temper, do you?

*Response:* I'm \not in the \habit of \DOING ,so.

### Special Question

**Attitude:** interest, personal participation, eg:

*Stimulus:* The meeting is very important.

*Response:* \When is the \meeting \due to take \PLACE?

### Imperative

**Attitude:** personal concern, eg:

*Stimulus:* You've a lecture at five.

*Response:* Well, \don't for\get to RE\MIND a,bout it.

**Pattern Seven: (Low Pre-Head +) Scandent Head + Low Fall (+ Tail)**

**Attitude:** self-satisfied, playful, joyful, delighted, eg:

*Stimulus:* What do you think of it?

*Response:* ↓ This is 'simply ↓ WONDERSFUL.

*Stimulus:* He agreed to the scheme.

*Response:* Well, ↓ how did you ex'pect him to RE,ACT?

**Exclamation**

*Stimulus:* This is where I live.

*Response:* ↓ What a 'pretty 'little ↓ HOUSE!

**Pattern Eight: High Pre-Nucleus + Low Fall (+ Tail)**

**Statement**

**Attitude:** very emotional and emphatic, eg:

*Stimulus:* Do you think he can do it?

*Response:* ─ I'm ↓ SURE he can.

**Special Question**

**Attitude:** very emotional, emphatic, serious, eg:

*Stimulus:* They won't go there.

*Response:* ─ Why ↓ NOT for ↓ heaven's ↓ sake?

**General Question**

**Attitude:** insistent, serious, doubtful, eg:

*Stimulus:* I've forgotten to tell her.

*Response:* ─ Does it ↓ MATTER ↓ all that ↓ much?

**Imperative**

**Attitude:** insistent, serious, eg:

*Stimulus:* Hurry up, please.

*Response:* ─ Don't ↓ RUSH me.

**Exclamation**

**Attitude:** very emotional and emphatic, eg:

*Stimulus:* Here's a letter from him.

*Response:* ─ Good ↓ GRACIOUS!



## GROUP II. HIGH FALL

### Pattern One: (Low Pre-Nucleus +) High Fall (+ Tail)

#### Statement

**Attitude:** personal concern or involvement, interested, eg:

*Stimulus:* You ought to write him a letter.

*Response:* I IN'TEND to.

#### Special Question

**Attitude:** interested, business-like, eg:

*Stimulus:* I'm sure I brought my umbrella.

*Response:* Where 'IS it, then?

#### General Question

**Attitude:** mildly surprised acceptance of the listener's premises, eg:

*Stimulus:* He's seventy.

*Response:* 'IS he?

#### Imperative

**Attitude:** warm, often with a note of critical surprise, eg:

*Stimulus:* I'm very sorry.

*Response:* FOR'GET it.

#### Exclamation

**Attitude:** rather emotional and emphatic, eg:

*Stimulus:* He says it's your fault.

*Response:* What 'NONSENSE!

### Pattern Two: (Low Pre-Head +) Falling Head + High Fall (+ Tail)

#### Statement

**Attitude:** final, categoric, complete, definite, involved, eg:

*Stimulus:* It's his turn now.

*Response:* I \quite 'thought it was 'MINE.

#### Special Question

**Attitude:** categoric, serious, interested, eg:

*Stimulus:* He came to London yesterday.

*Response:* \How long is he 'staying 'UP here?

## General Question

**Attitude:** insistent, willing to discuss, eg:

*Stimulus:* No that's quite the wrong one.

*Response:* Does it ↘really 'make 'very much 'DIFFERENCE?

## Imperative

**Attitude:** firm, serious, concerned, eg:

*Stimulus:* I'm going to put "Othello" on.

*Response:* But ↘think of 'all the 'DIFFICULTIES.

## Exclamation

**Attitude:** rather emphatic, eg:

*Stimulus:* I can't play. I've hurt my knee.

*Response:* ↘Better 'luck next 'TIME!

**Pattern Three: (Low Pre-Head +) High (Medium) Level Head + High Fall (+ Tail)**

## Statement

**Attitude:** conveying a sense of involvement, light, airy, eg:

*Stimulus:* What was the weather like?

*Response:* I → thought it was going to 'RAIN. | But it → turned out 'FINE ,after ,all.

## Special Question

**Attitude:** brisk, lively, interested, not unfriendly, eg:

*Stimulus:* I walked there.

*Response:* → Why didn't you go by 'BUS?

## General Question

**Attitude:** willing to discuss but not urgently, eg:

*Stimulus:* We should have invited Alice.

*Response:* Isn't that e→xactly what I 'TOLD you?

## Imperative

**Attitude:** suggesting a course of action and not worrying about being obeyed, eg:

*Stimulus:* I'll be too busy to phone you.

*Response:* → Drop me a 'LINE then.

## Exclamation

**Attitude:** mildly surprised, eg:

*Stimulus:* He's sold his car.

*Response:* What an extra-ordinary thing to 'DO!

**Pattern Four: (Low Pre-Head +) Rising Head + High Fall (+ Tail)**

## Statement

**Attitude:** querulous or disgruntled protest, eg:

*Stimulus:* He says he knows nothing about it.

*Response:* I dis-tinctly re'member 'TELLING him.

## Special Question

**Attitude:** unpleasantly surprised, eg:

*Stimulus:* It's his turn to pay.

*Response:* ↑ How did you 'make 'THAT out?

## General Question

**Attitude:** willing to discuss though somewhat impatient that such discussion should be necessary, eg:

*Stimulus:* I can't meet you this week.

*Response:* ↑ Shall we 'leave it till 'NEXT week?

## Imperative

**Attitude:** conveying a note of critical surprise, eg:

*Stimulus:* What am I to do?

*Response:* ↑ Tell him e'xactly what you 'THINK.

## Exclamation

**Attitude:** affronted surprise, eg:

*Stimulus:* I can take you out tonight.

*Response:* What a ↑ pity you 'didn't 'say so 'SOONER!

**Pattern Five: (Low Pre-Head +) Stepping Head + High Fall (+ Tail)**

## Statement

**Attitude:** personal concern or involvement, warm, rather weighty and edifying, eg:

*Stimulus:* How far is it?

*Response:* ↓ All de'pends 'which way you 'GO.

### Special Question

**Attitude:** interested, brisk, business-like, considerate, eg:

*Stimulus:* Here's single third-class ticket.

*Response:* \What's the 'difference between 'that and a 'FIRST ,class?

### General Question

**Attitude:** mildly surprised acceptance of the listener's premises, willing to discuss, sometimes sceptical, eg:

*Stimulus:* I don't think we can do it today.

*Response:* \Couldn't we 'leave it till 'FRIDAY, ,then?

### Imperative

**Attitude:** suggesting a course of action, weighty, edifying, eg:

*Stimulus:* I've got a splitting headache.

*Response:* Then for \heaven's sake 'go and lie 'DOWN.

### Exclamation

**Attitude:** mildly surprised, rather weighty, eg:

*Stimulus:* I've got hold of a crib.

*Response:* \Much 'good may it 'DO you!

### Pattern Six: (Low Pre-Head +) Sliding Head (High Falls) + High Fall (+ Tail)

The **attitudes** are basically the same as those conveyed by Pattern Five but the emphasis is intensified.

### Statement

*Stimulus:* I'm afraid, this is beyond me.

*Response:* It's \not as \complicated as you'd 'THINK.

### Special Question

*Stimulus:* I'm leaving tomorrow.

*Response:* How \long d'you in'tend being A'WAY?

### General Question

*Stimulus:* I can't find my books anywhere.

*Response:* Are you \sure you didn't \leave them, at 'HOME?

### Imperative

*Stimulus:* How many can I take?

*Response:* \Take as 'many as you \LIKE.

### Exclamation

*Stimulus:* It's my birthday today.

*Response:* \Very many \happy RE'TURNS!

### Pattern Seven: (Low Pre-Head +) Climbing Head + High Fall (+ Tail)

#### Statement

**Attitude:** protesting, as if suffering under a sense of injustice, eg:

*Stimulus:* What's the matter?

*Response:* I \haven't the \foggiest \NOTION. | I'm \just as surprised as \YOU are.

#### Special Question

**Attitude:** unpleasantly surprised, protesting, eg:

*Stimulus:* They won't be able to do it.

*Response:* But \what are your \reasons for \thinking \THAT?

#### General Question

**Attitude:** willing to discuss but protesting the need for settling a crucial point, eg:

*Stimulus:* I'll write to him tomorrow.

*Response:* \Can't you \write to him TO\DAY?

### Imperative

**Attitude:** recommending a course of action but with a note of critical surprise, eg:

*Stimulus:* What shall I say?

*Response:* \Don't say \anything at \ALL.

### Exclamation

**Attitude:** protesting, surprised, eg:

*Stimulus:* He says he won't agree.

*Response:* What an ex\traordinary \thing to \DO?

**Pattern Eight: (Low Pre-Head +) Scandent Head + High Fall (+ Tail)**

**Special Question**

**Attitude:** smug, very playful, enthusiastic, eg:

*Stimulus:* I'm going to try again.

*Response:* What 'ever do you 'hope to 'gain by 'THAT?

**Imperative**

**Attitude:** smug, very playful and lively, eg:

*Stimulus:* The thing's useless.

*Response:* 'Take it 'back there and 'CHANGE it, then.

**Pattern Nine: High Pre-Nucleus + High Fall (+ Tail)**

**Statement**

**Attitude:** personal concern or involvement, interested, light, airy, warm, lively, eg:

*Stimulus:* Would you like to join us?

*Response:* 'I'd simply 'LOVE to.

**Special Question**

**Attitude:** lively, interested, brisk, business-like, eg:

*Stimulus:* I said nothing of the kind.

*Response:* 'What 'DID you say then?

**General Question**

**Attitude:** mildly surprised acceptance of the listener's premises. willing to discuss, sometimes sceptical, eg:

*Stimulus:* He said he knew nothing about it.

*Response:* 'Oh 'DID he?

**Imperative**

**Attitude:** suggesting a course of action, warm, eg:

*Stimulus:* I can't do it.

*Response:* 'Try once 'MORE then.

**Exclamation**

**Attitude:** mildly surprised, very emotional, eg:

*Stimulus:* She's won the bet.

*Response:* 'HUR'RAY!

### GROUP III. RISE-FALL

#### Pattern One: (Low Pre-Nucleus +) Rise-Fall (+ Tail)

##### Statement

**Attitude:** impressed, awed, complacent, eg:

*Stimulus:* You can take any book you like.

*Response:* I ^KNOW I can.

##### Special Question

**Attitude:** challenging, eg:

*Stimulus:* You must do it.

*Response:* Why ^ME?

##### General Question

**Attitude:** impressed, eg:

*Stimulus:* He knows all about it.

*Response:* Oh ^DOES he?

##### Imperative

**Attitude:** disclaiming responsibility, eg:

*Stimulus:* May I take this chair?

*Response:* Yes, ^DO.

##### Exclamation

**Attitude:** impressed, eg:

*Stimulus:* He is coming home tomorrow.

*Response:* How ^MARVELLOUS!

#### Pattern Two: (Low Pre-Head +) Falling Head + Rise-Fall (+ Tail)

##### Statement

**Attitude:** impressed, awed, complacent, self-satisfied, smug, eg:

*Stimulus:* What about his apples?

*Response:* I've \never seen 'anything ^LIKE them.

##### Special Question

**Attitude:** challenging, disclaiming responsibility, eg:

*Stimulus:* I don't think he knows yet.

*Response:* \Why not 'write and ^WARN him?

### General Question

**Attitude:** impressed, challenging, eg:

*Stimulus:* Shall we go now?

*Response:* ↘Wouldn't it be 'wiser to ^WAIT a while?

### Imperative

**Attitude:** shrugging off responsibility, refusing to be embroiled, eg:

*Stimulus:* We must ask Jim.

*Response:* Well ↘go a'head and ^ASK him.

### Exclamation

**Attitude:** greatly impressed, eg:

*Stimulus:* Many happy returns of the day!

*Response:* How ↘very 'nice of you to RE ^MEMBER!

**Pattern Three: (Low High Pre-Head +) High (Medium) Level Head + Rise-Fall (+ Tail)**

or

**Pattern Four: (Low/Pre-Head +) Stepping Head + Rise-Fall (+ Tail)**

### Statement

**Attitude:** impressed, complacent, challenging, censorious, disclaiming responsibility, eg:

*Stimulus:* I'm sure he'll agree.

*Response:* → That's what ^YOU think.

### Special Question

**Attitude:** challenging, antagonistic, disclaiming responsibility, eg:

*Stimulus:* I think, it's worse than useless.

*Response:* ↘Who 'asked for ^YOUR advice?

### General Question

**Attitude:** impressed, challenging, antagonistic, eg:

*Stimulus:* You are not going to help him, are you?

*Response:* Is there ↘any 'reason 'why I ^SHOULD?

### Imperative

**Attitude:** refusing to be embroiled, sometimes hostile, eg:

*Stimulus:* I'm going to risk it anyway.

*Response:* ↘Don't 'say I 'didn't ^WARN you, then.



## Exclamation

**Attitude:** greatly impressed by something not entirely expected; sometimes a hint of accusation, eg:

*Stimulus:* She's just had triplets.

*Response:* → Good ^HEAVENS!

## GROUP IV. LOW RISE

### Pattern One: (Low Pre-Nucleus +) Low Rise (+ Tail)

#### Statement

**Attitude:** encouraging further conversation, guarded, eg:

*Stimulus:* Can he play chess?

*Response:* He ,CAN.

#### Special Question

**Attitude:** wondering, mildly puzzled, eg:

*Stimulus:* He lives in that house.

*Response:* In ,WHICH house?

#### General Question

**Attitude:** somewhat sceptical, eg:

*Stimulus:* It's going to rain.

*Response:* Do you ,THINK so?

#### Imperative

**Attitude:** encouraging further conversation; appealing to the listener to change his mind, eg:

*Stimulus:* I've a confession to make.

*Response:* Go ,ON.

## Exclamation

**Attitude:** calm, casual acknowledgement, eg:

*Stimulus:* Shall we meet at five?

*Response:* All ,RIGHT!

### Pattern Two: (Low Pre-Head +) Falling Head + Low Rise (+ Tail)

#### Statement

**Attitude:** non-final, non-categoric, lacking definiteness and completeness, eg:

*Stimulus:* When will they be back, do you think?

*Response:* They'll be ↘back by 'nine O',CLOCK.

### Special Question

**Attitude:** non-categoric, interested, mildly puzzled, eg:

*Stimulus:* I'll never be ready by Sunday.

*Response:* ↓Why don't you 'let ,ME give you a ,hand?

### General Question

**Attitude:** conveying polite interest, eg:

*Stimulus:* He has just published a new book on physics.

*Response:* Can you ↓tell me the e'xact 'title of this ,BOOK?

### Imperative

**Attitude:** non-final, non-categoric, friendly, eg:

*Stimulus:* What a delicious cake!

*Response:* ↓Let me 'give you A ,NOTHER one.

### Exclamation

**Attitude:** light, friendly, eg:

*Stimulus:* He'll be home at five.

*Response:* ↓Thank you for 'letting me ,KNOW.

**Pattern Three: (Low Pre-Head +) High (Medium) Level Head + Low Rise (+ Tail)**

### Statement

**Attitude:** soothing, reassuring, eg:

*Stimulus:* I am sorry about it.

*Response:* It →doesn't ,MATTER. | We →all make mistakes ,SOMETIME.

### Special Question

**Attitude:** establishing a bond with the listener, showing that it is a friendly enquiry and not an attempt to pry, eg:

*Stimulus:* Alfred is on the phone.

*Response:* →Who does he want to ,SPEAK to?

### General Question

**Attitude:** interested, eg:

*Stimulus:* My sister lives in Scotland.

*Response:* Does she →ever come to ,ENGLAND?

### Imperative

**Attitude:** non-purposeful, non-insistent, encouraging, eg:

*Stimulus:* How shall I do it?

*Response:* → Let me ,SHOW you.

### Exclamation

**Attitude:** airy, casual, eg:

*Stimulus:* I'll see you tomorrow.

*Response:* → Right you ,ARE!

**Pattern Four: (Low Pre-Head +) Low Level Head + Low Rise (+ Tail)**

### Statement

**Attitude:** encouraging further conversation, guarded, reserving judgement, appealing to the listener to change his mind, reprov- ingly critical, resentful, deprecatory, eg:

*Stimulus:* You simply must go.

*Response:* I → don't 'see why I ,SHOULD.

### Special Question

**Attitude:** wondering, mildly puzzled; very calm but disapproving and resentful, even menacing, eg:

*Stimulus:* Get out of here.

*Response:* Just → who do you 'think you are ,TALKING to?

### General Question

**Attitude:** disapproving, sceptical, eg:

*Stimulus:* But what will Peter say?

*Response:* Do you → think I 'care what ,HE says?

### Imperative

**Attitude:** reprov- ingly critical, deprecatory, resentful, calmly warning, exhortative, eg:

*Stimulus:* How much can he give you?

*Response:* Mind your 'own ,BUSINESS.

### Exclamation

**Attitude:** reserving judgement; calm, casual acknowledgement, eg:

*Stimulus:* I pulled it off.

*Response:* → Good for ,YOU!

**Pattern Five: (Low Pre-Head +) Stepping Head + Low Rise (+ Tail)**

**Statement**

**Attitude:** soothing, reassuring, hint of great self-confidence and self-reliance, eg:

*Stimulus:* When will you give it back?

*Response:* I'll re ↘turn it without 'fail at the 'week-,END.

**Special Question**

**Attitude:** sympathetically interested; puzzled; disapproving, eg:

*Stimulus:* I used to live here.

*Response:* And ↘where do you 'live ,NOW?

**General Question**

**Attitude:** genuinely interested, eg:

*Stimulus:* It was her birthday party.

*Response:* ↘Did you 'bring her a ,PRESENT?

**Imperative**

**Attitude:** soothing, encouraging, calmly patronising, eg:

*Stimulus:* I can't carry all that.

*Response:* Well then, ↘carry as 'much as you ,CAN.

**Exclamation**

**Attitude:** airy, encouraging, bright, friendly, eg:

*Stimulus:* In going to the party.

*Response:* ↘Have a 'good ,TIME!

**Pattern Six: (Low Pre-Head +) Scandent Head + Low Rise (+ Tail) or:**

**Pattern Seven: High Pre-Nucleus + Low Rise (+ Tail)**

The **attitudes** are basically the same as those conveyed by Patterns 1—3, but the meaning is intensified.

**Statement**

*Stimulus:* I'm afraid to fall.

*Response:* You'll be ↘safe e'nough if you 'don't look ,DOWN.

### Special Question

*Stimulus:* I wouldn't dream of doing there.

*Response:* - Why ,NOT?

### General Question

*Stimulus:* She'll be back later.

*Response:* ↓ Could I 'leave a ,MESSAGE for her?

### Imperative

*Stimulus:* What a nasty cold day.

*Response:* - Cheer ,UP.

### Exclamation

*Stimulus:* I've lost my invitation.

*Response:* - IN,DEED!

## GROUP V. HIGH (MEDIUM) RISE

### Pattern One: (Low Pre-Nucleus +) High (Medium) Rise (+ Tail)

#### Special Question

**Attitude:** calling for a repetition of information already given, eg:

*Stimulus:* He'll meet us at five.

*Response:* At 'WHAT time?

#### General Question

**Attitude:** echoing the listener's question, eg:

*Stimulus:* Do you want to do it?

*Response:* Do I 'WANT to do it?

### Pattern Two: (Low or High Pre-Head +) High (Medium) Level Head + High (Medium) Rise (+ Tail)

#### Special Question

**Attitude:** calling for a repetition of information already given; tentative, light, eg:

*Stimulus:* He is sitting on the carver.

*Response:* - On 'WHAT?

#### General Question

**Attitude:** echoing the listener's question, more airy and bright, eg:

*Stimulus:* Could she help do you think?

*Response:* → Could she 'HELP?

**Pattern Three: (Low Pre-Head +) Rising Head + High (Medium) Rise (+ Tail).**

**Special Question**

**Attitude:** unpleasantly surprised, puzzled, sometimes disapproving, eg:

*Stimulus:* They behaved like a couple of stuffed dummies.

*Response:* They be↑haved like a 'couple of 'WHAT?

**General Question**

**Attitude:** unpleasantly surprised, puzzled, often disapproving, disbelieving and threatening, eg:

*Stimulus:* Shouldn't he go there immediately?

*Response:* ↑Shouldn't he 'go there IM'MEDIATELY?

**Pattern Four: (Low Pre-Head +) Climbing Head + High (Medium) Rise (+ Tail).**

The **attitudes** are basically the same as those conveyed by Pattern Three but the meaning is intensified.

**Special Question**

*Stimulus:* Why didn't you write to the ministry?

*Response:* ↑Why didn't I ↑write to the 'MINISTRY?

**General Question**

*Stimulus:* He says he'll never come back.

*Response:* You ↑think he ↑really 'MEANS it ,this ,time?

**GROUP VI. FALL-RISE (OR HIGH FALL+RISE IN EMPHATIC USAGE)**

**Pattern One: (Low Pre-Nucleus +) Fall-Rise (+ Tail)**

**Statement**

**Attitude:** contradicting, correcting, grudgingly admitting, eg:

*Stimulus:* It didn't take you long.

*Response:* It √DID.

**Special and General Questions**

**Attitude:** interested, surprised, eg:

*Stimulus:* Let's walk to the station.

*Response:* How √FAR ,is it?

## Imperative

**Attitude:** warning, eg:

*Stimulus:* I'm going to talk to her.

*Response:* Oh,  $\vee$ DON'T.

## Exclamation

**Attitude:** correcting, scornful, eg:

*Stimulus:* He'll probably give him the money.

*Response:* Not  $\vee$ LIKE,LY!

**Pattern Two: (Low Pre-Head +) Falling Head + Fall-Rise (+ Tail).**

## Statement

**Attitude:** grudgingly admitting, reluctantly or defensively dissenting, concerned, reproachful, hurt, reserved, tentatively suggesting, eg:

*Stimulus:* I'm sure he won't do it.

*Response:* He  $\vee$ hasn't 'definitely RE $\vee$ FUSED.

## Special and General Questions

**Attitude:** greatly astonished, interested, concerned, eg:

*Stimulus:* It'll never be ready in time.

*Response:* But  $\vee$ why didn't you 'tell him  $\vee$ EVERY,THING?

## Imperative

**Attitude:** urgently warning with a note or reproach or concern, eg:

*Stimulus:* But I must go.

*Response:* Well  $\vee$ don't say I 'didn't  $\vee$ WARN ,you.

## Exclamation

**Attitude:** correcting, scornful, eg:

*Stimulus:* The weather was terrible, I'm sorry to say.

*Response:*  $\vee$ What a disap'pointment for your  $\vee$ SON!

**Pattern Three: (Low Pre-Head +) High (Medium) Level Head + High Fall + Rise (+ Tail)**

## Statement

**Attitude:** appealing to the listener to continue with the topic of conversation; expressing gladness, regret, surprise, eg:

*Stimulus:* What about approaching Tom?

*Response:* I  $\rightarrow$  hadn't 'THOUGHT of asking ,HIM.

## Special and General Questions

**Attitude:** very emotive, eg:

*Stimulus:* What does he really think about it?

*Response:* → How am I to 'KNOW what he 'really ,THINKS?

*Stimulus:* What about Monday then?

*Response:* → Haven't I AL'READY said I'm booked ,UP on Monday?

## Imperative

**Attitude:** reassuring, pleading, eg:

*Stimulus:* I'm sorry about it.

*Response:* Now → don't take it 'TOO much to ,HEART.

## Exclamation

**Attitude:** sympathetic, encouraging, eg:

*Stimulus:* He said he'll ruin them.

*Response:* → What a 'TERRIBLE ,thing to ,SAY!

**Pattern Four: (Low Pre-Head +) Sliding Head (High Falls) + Low or High Fall + Rise (+ Tail)**

## Statement

**Attitude:** persuasively reassuring, plaintive, pleading, apologetic, regretful, appreciative, eg:

*Stimulus:* Why are you in such a hurry?

*Response:* I'm ↘ due to meet my ↘ mother at VIC'TORIA in ,ten ,minutes' ,TIME.

## Special and General Questions

**Attitude:** plaintive, pleading, despairing, long-suffering, warm, eg:

*Stimulus:* He knows what happened.

*Response:* ↘ Who on ↘ earth could have 'TOLD him the ,STORY?

*Stimulus:* What are you looking for?

*Response:* ↘ Have you ↘ seen my ,CHEQUE book ,ANY-WHERE?

## Imperative

**Attitude:** plaintively or reproachfully pleading, persuading, eg:

*Stimulus:* What's all that fuss about?

*Response:* For 'heaven's 'sake 'DON'T just ,SIT there.



## Exclamation

**Attitude:** intensely encouraging, appreciative, protesting, eg:

*Stimulus:* This is from my Uncle John.

*Response:* How \kind of him to \give you such a  
MAG\NIFICENT \PRESENT!

### Pattern Five: High Pre-Nucleus + High Fall + Rise (+ Tail)

The attitudes are basically the same as those conveyed by Pattern One, but the meaning is intensified.

## Statement

*Stimulus:* This is mine, isn't it?

*Response:* - The \BLUE one's, YOURS.

## Special and General Questions

*Stimulus:* He's always late.

*Response:* - Yes \WHAT'S the ,TIME, please?

*Stimulus:* Perhaps I could do it.

*Response:* - Well \DO you ,think you ,COULD?

## Imperative

*Stimulus:* I'm sorry.

*Response:* - Now \SAY it as if you ,MEANT it.

## Exclamation

*Stimulus:* He's failed again.

*Response:* - Oh, \POOR old ,Peter!

## GROUP VIII. MID-LEVEL TONE

**Pattern One: (Low Pre-Nucleus +) Mid-Level (+ Tail) or**

**Pattern Two: (Low Pre-Head +) High (Medium) Level Head + Mid-Level (+ Tail)**

**Attitude:** conveying the impression of non-finality, expectancy, hesitation; sometimes calling out to someone as from a distance, eg:

## Statement

*Stimulus:* I thought they all knew.

*Response:* >JOHN says | he knew → nothing A,BOUT it.

### Special Question

*Stimulus:* What a horrible situation!

*Response:* As a >FRIEND | \what do you ad'vise me to  
'DO?

### General Question

*Stimulus:* It doesn't matter.

*Response:* D'you >MEAN that | or are you →just being  
,NICE a,bout it?

### Imperative

*Stimulus:* What about Peter?

*Response:* →Ring him >UP | and →tell him we shan't be  
'NEEDING him.

### Exclamation

*Stimulus:* He's gone at last.

*Response:* Yes →good->BYE and →good ,RIDDANCE!

Intonation groups may be any length within normal physiological limits. But there is a strong tendency to keep them short, to break up potentially lengthy intonation groups wherever possible. This tendency is carried to the extremes when the intensity of excitation is the greatest. For instance, in the attitudinal context of 'irritation' optional internal boundaries are introduced starting at clause level and continuing downwards, depending on the degree of irritation present, up to and including the morphemic level, cf

We gave him	a lift	on Sunday				
We	gave him	a lift	on Sunday			
We	gave	him	a	lift	on	Sunday

Informal conversation is characterised by the frequency of silence for purposes of contrastive pause, as opposed to its being required simply for breath-taking. Pauses are brief and there is a large number of cases when intonation groups and sentences are not separated by any kind of pause, tonal differences being the only indications of their boundaries. The frequent absence of end-of-utterance pause can be interpreted in terms of inter-sentence linkage or it may be due to nature of the interchange, i. e. the rapid taking-up of cues.

This style of speech is also characterised by the absence of stable pattern of tempo and rhythm. Generally, the speed of utterance is quite fast, but there is no conventional pressure for conversational speed to be regular. It depends to a large extent on the fluency of a speaker, on his familiarity with the topic being talked about, on his experience as a 'conversationalist', and so on.

One of the most essential distinctive features of informal spontaneous conversation is the occurrence of the entire range of hesitation phenomena. Eight types of events fall in this category:

- (a) hesitation pauses, comprising unfilled (silent, voiceless), filled (voiced) and mixed varieties;
- (b) hesitant drawls, i. e. lengthening of sounds, syllables and words;
- (c) repetitions of syllables and words;
- (d) false starts to words, followed by self-corrections;
- (e) re-starting a construction or a sentence to conform more to what the speaker wants to say;
- (f) unfinished intonation groups, often accompanied by reduced loudness of the voice;
- (g) fillers-in, such as *well, and, you see, you know, in fact, etc.*;
- (h) random vocalisations and such 'phonetic oddities' as clicks, trills, intakes of breath, etc.

Hesitation phenomena with the co-occurring facial expressions, gestures and so on are of primary significance in determining the acceptability or otherwise of conversation. Perfect fluency tends to produce the wrong effect. These features, however, are regularly omitted in written representation of conversation, that is, in novels or dramatic dialogue.

Phonetics of conversation also involves attention to such phenomena as sound symbolism (eg *brrr, bo, whoosh*), artificial clearing of the throat or coughing for purposes of irony, various snorts and sniffs to communicate disgust and other attitudes.

As a specific type of linguistic activity spontaneous conversation is characterised by randomness of subject-matter and a general lack of conscious planning. This results in a high proportion of 'errors', involving hesitation features of all kinds, frequent switches in modality, apparent ambiguities, incompleteness of many utterances. Deficiencies of conversation are made up for by the co-occurring situational information and by the permanent possibility of recapitulation upon request of the listener.

Moreover, when studying this type of dialogue, it should be borne in mind that all levels of analysis provide important information about the character of the variety. At the grammatical level informal conversation displays the following characteristics. Sentence length is relatively short and the structure is predominantly simple. However, the grammatical delimitation of sentences presents certain difficulties, especially due to the frequent absence of intersentence pauses and loose coordination. So the term 'utterance' is preferable here. The notion subsumes any stretch of speech preceded and followed by a change of speaker. Thus, conversation progresses more in a series of loosely coordinated sentence-like structures than in a series of sharply defined sentences.

The most noticeable aspect of informal conversation is its vocabulary. Words tend to be very simple in structure, specialised terms and formal phraseology are generally avoided, and when they are used, their force is usually played down by the speaker through the use of hesitation. The lack of precision in the matter of word-selection is not important, any lexical item may be replaced by words like *what-do-you-call-it*, *you-know-what-I-mean*, *thingummy*, which function as nouns.

The following dialogue, obtained through the technique of surreptitious recording, provides a reliable sample of spontaneous informal conversation:

A: You got a 'COLD?

B: \NO, } just a → bit 'SNIFFY, } cos I'm | I 'AM ,COLD } and I'll \be all 'right 'once I've 'warmed \UP. | Do I \LOOK as ,though I've ,got a 'COLD?

A: No I → thought you \SOUNDED as if you were.

B: \M.

A: → Pull your \CHAIR up ,close if you ,WANT. } >Is it...

B: \YES, } I'll be all → right in a ,MINUTE } it's >just that I'm...

A: → What have you \GOT?

B: 'STUPID, } I had } a } about \five 'thousand \BOOKS | to \take 'back to 'senate \HOUSE ,YESTERDAY | and I got \all

the 'way 'through the √COLLEGE } >to } → where the √CAR was } at the → parking meter at the 'OTHER end } and √realised I'd 'left my 'COAT } in my √LOCKER } and I >just couldn't...

A: √M.

B: √FACE } going → all the way 'BACK again } with >this great... } you know my √ARMS were ,aching.

A: √M.

B: And I >thought } √WELL } I'll → get it on 'TUESDAY | it's a bit √SILLY, } 'cos I √NEED it.

A: √M } it's → gone very √COLD } √HASN'T it?

B: ^M ||| it's ^FREEZING.

(D. Crystal and D. Davy. "Investigating English Style")

We shall conclude the discussion of spontaneous informal conversation by examining the kind of dialogue occurring in a telephone situation, in which the participants are not visible to each other. To begin with, there is a very close linguistic similarity between telephone and non-telephone conversational situations in the sense that the kind of linguistic features is essentially the same. However, the range of these features is considerably diminished in a telephone conversation. This is due to the fact that the participants cannot rely on extralinguistic context to resolve ambiguities in speech. Moreover, the quality of the medium of transmission necessitates greater explicitness, for example, having to spell out words because of the distortion of certain sounds. There is also a tendency to avoid long unfilled pauses, since anything approaching silence can be interpreted as a breakdown of communication with the resulting 'Hello?' or 'Are you there?'. But the percentage of filled hesitation pauses, and hesitation phenomena in general, is higher here than elsewhere. Besides, it is typical of the telephone situation that the listener is expected to confirm his continued interest and his continued auditory presence. As a result long utterances are avoided.

Here is an extract to illustrate an informal telephone conversation:

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\* Only speaker 'B' was aware that a recording was being made.

- A: → Highview double three four ,FIVE.
- B: Good ,MORNING.
- A: HEL,LO, ,ARTHUR.
- B: ∨ VALERIE?
- A: \YES, } good ,MORNING.
- B: Thi this is ,ARTHUR ,SPEAKING.
- A: HEL,LO.
- B: ^ SORRY, } I've ∨been so 'long in 'getting in ,TOUCH  
with you } I →rang a 'COUPLE of times ,YESTERDAY } and  
you →weren't ,IN.
- A: \NO, } I was in ,COLLEGE ,yesterday.
- B: You ,WERE.
- A: \YES and I..
- B: A,HA.
- A: →Thought that might ,HAPPEN } but →not to ,WOR-  
RY. } →What I wanted to say to you ∨REALLY } was |əm|  
I ∨didn't know 'whether you were >going to say } that you  
→could come or you 'COULDN'T } but I was ∨going to 'say  
'could you 'make it the 'FOLLOWING ,Saturday.
- B: } 3: } ,YES, well | ,ONE } I was →going to >say that I }  
that we 'WERE ,COMING.
- A: ^ YES, } ,SPLENDID.
- B: And ,TWO } we ,CAN make it the ,following ,Saturday.
- (D. Crystal and D. Davy. "Investigating English Style")

Lastly, it is noteworthy that both the joke and the short story may include spoken monologue to be uttered as if dialogue, various stylized devices such as different accents, tonal connectives, pauses and vocal effects being adopted to indicate the change of speaker, transitions from scene to scene or act to act, etc.

## INTONATIONAL STYLES AND MODIFICATION OF SOUNDS IN CONNECTED SPEECH

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Although intonation is superimposed on phonemes, there is no one-for-one correlation between intonational styles and modification of sounds in connected speech. The difficulties correlating the occurrence of stylistic variants of phonemes with intonation has hindered up to the present a satisfactory description of phonetic styles as such.

With reference to the degree of carefulness with which words are pronounced, distinction can be made between elaborated (explicit) and restricted (elliptical) codes in English.\* The temporal component of intonation is primarily responsible for the differences. The elaborated code is characterized by a tendency to avoid vowel reduction, loss of consonants and non-obligatory assimilations, that is to say, strong forms of words are preferred. However in certain types of linguistic activity the less extreme of the available weak forms and some of the commoner elisions may be found, eg reading aloud dialogic literary texts. In restricted code no strong forms are used where weak forms are possible and some extreme weak forms occur, elisions and assimilations abound.

Informational, scientific, declamatory and publicistic styles are invariably associated with the elaborated code, while familiar style is related to the restricted code. However within the scope of declamatory style sometimes both codes may be found, as in the case of stage speech.

It is to be remembered that, although the elaborated code is to be mastered first by foreign students, the restricted code is not to be neglected. The over-precise manner of articulation in a conversational situation tends to produce the wrong effect as it may be suggestive of irritation or pedantry.

To give some idea of the difference in the degree of carefulness with which words are pronounced here are two examples:

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\* The term 'code' is used here in relation to the manner of articulation of sounds.

### Informational Style (elaborated code)

The executive of the post-office workers union has confirmed April the sixteenth as the day on which they will hold their one day strike.

ðɪ ɪg<sup>→</sup> zekjʊtɪv ɒv ðə 'pɒst  
ɒfɪs wɜ:kəz ,ju:njən ʒ hæz  
kən 'fɜ:m d 'eɪprɪl ðə 'sɪks-  
'tɪnθ ʒ æz ðə 'deɪ ɒn  
'wɪʃ ðeɪ wɪl 'hʊld ðə  
'wʌn deɪ ,straɪk.

### Familiar Style (restricted code)

Mr. Jimson won't be back for some time. But he asked me to tell you that you haven't got a chance. He isn't going to talk to you about art.

ˈmɪstə 'dʒɪmsn 'wʊmp bɪ  
'bæk fə 'sʌm 'taɪm. ɪl bət ɪ  
→ ɑ:s mi tə ˈtel jə ʒ ðəʃə  
→ hævŋk ɡɒt ə ˈʃʌns. ɪl hɪ  
ɪzŋ ,gəʊɪŋ tə ,tɔ:k t jə  
baʊt ,ɑ:t.

### QUESTIONS AND TASKS

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1. What are the characteristic features of informational (formal) style? Analyse and read extracts exemplifying this style. Take into account the tone-marks provided. Do you agree that both extracts can be said to belong to the same variety?
2. Speak on the most essential characteristics of the academic kind of lecturing. Analyse and read the lecture presented under the heading of 'Scientific (Academic) Style'. Why is the lecturer trying to obtain a balance between formality and informality? What evidence is there that he is trying to do so?
3. Analyse and read the extract exemplifying scientific prose. Compare it with the lecture given above. Attempt to make as full list as possible of the linguistic similarities and differences. How do you account for the differences? Do you agree that both oral texts can be said to belong to the same style?
4. Compare the intonation of reading serious descriptive prose (declamatory style) with that of reading scientific prose (scientific style). Identify and account for the similarities and differences.
5. How does a novelist try to reflect conversation? Discuss the



way in which the author provides us with clues as to how the speech of the characters should be interpreted. Analyse and read the extract from "Eating People is Wrong" by M. Bradbury (declamatory style). In what way does this conversation differ from the natural speech of living people, described under the heading of 'Familiar (Conversational) Style'? What phonostylistic information is left out of the printed version?

6. Compare two types of public speaking: political speech-making (publicistic style) and the academic kind of lecturing (scientific style). Identify and account for the similarities and differences. Read the extract from a political speech in accordance with the tone-marks provided.
7. Why does familiar (conversational) style allow the occurrence of the entire range of intonation patterns existing in English?
8. How do you account for the differences between telephone and non-telephone conversational situations? Read the dialogic texts exemplifying both. Compare them in terms of hesitation phenomena. What constraints does the absence of visual contact between speaker and hearer impose on the kind of linguistic and extra-linguistic features used?

# Part Seven

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## Patterns of Exercises

This part is to exemplify the system of exercises the authors have in mind. There is no implication that the exercises are elaborated exhaustively. They are intended to stand as patterns of exercises to be used in class. They may be further extended by the teacher and the student according to the specific purpose.

### SOUNDS OF SPEECH

#### CONSONANTS

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##### Stops

1. Listen how the speaker on the tape pronounces stops in word initial position. Imitate the reading. Mind that a complete obstruction should be released with a strong explosion. Make [p, t, k] aspirated.

[p]	[b]	[t]	[d]	[k]	[g]
pen	Ben	ten	dean	came	give
pack	back	tart	dot	court	goal

2. Practise reading the words above at normal conversational speed. Be sure to pronounce stops in word initial position correctly. Try to pronounce each word to the teacher's satisfaction.
3. Listen to your fellow-student reading the sets of words. Tell him what his errors in the pronunciation of stops are. Are the mistakes phonetic or phonological?
4. Now read the word-contrasts. Concentrate on the difference between an initial voiceless stop and its voiced counterpart.

[p-b]	[t-d]	[k-g]
pig — big	tea — D	curl — girl
port — bought	ton — done	card — guard

5. Make clear distinction between the Russian-English counterparts in the following sets of words. Tell the difference between the opposed stops.

пик — peak; бить — beat; такт — tact; дата — date  
порт — port; боб — bob; табло — table; диск — disk  
кипа — keeper; грипп — grippe  
колония — colony; галантный — gallant

6. Listen how the speaker on the tape pronounces stops in the word medial position. Imitate the reading. Mind that a complete obstruction should be released with an explosion. Observe the positional length of the vowels preceding the voiceless/voiced consonants.

[p]	[b]	[t]	[d]	[k]	[g]
happy	shabby	metal	faded	sacking	degree
capable	cable	writer	rider	bicker	bigger

7. Practise reading the words above at normal conversational speed. Be sure to pronounce stops in word medial position correctly. Try to pronounce each word to the teacher's satisfaction.
8. Listen to your fellow-student reading the sets of words. Tell him what his errors in the pronunciation of stops are. Are they phonetic or phonological?
9. Now read the words. Concentrate on the difference between a medial voiceless stop and its voiced counterpart.

[p — b]	[t — d]	[k — g]
caper — caber	hearten — harden	bicker — bigger
poppy — bobby	putting — pudding	locking — logging

10. Listen how the speaker on the tape pronounces stops in word final position. Imitate the reading. Mind weak aspiration of the stops [p, t, k] in their final position. Observe the length of the vowels preceding the voiceless/voiced stops.

[p]	[b]	[t]	[d]	[k]	[g]
cup	cub	bet	bed	duck	dug
cap	cab	bit	bid	pick	big

11. Practise reading the words above at normal conversational speed. Be sure to pronounce voiced stops in word final position partially devoiced. Remember that strong (voiceless) stops at the end shorten the preceding vowel. Try to pronounce each word to the teacher's satisfaction.

12. Listen to your fellow-student reading the sets of words of Ex. 10. Tell him what his errors in the pronunciation of stops are. What advice would you give your fellow-student if he (a) completely devoices the final voiced stops, (b) does not make them partially devoiced? Are such mistakes phonetic or phonological?
13. Now read the word-contrasts. Concentrate on the difference between a final voiceless stop and its voiced counterpart. Be particularly careful to shorten the vowels preceding the strong (voiceless) stops and lengthen them a bit before weak (voiced) ones. Do not forget to pronounce final voiced stops as partially devoiced.

[p — b]	[t — d]	[k — g]
rope — robe	hat — had	lock — log
lap — lab	lit — lid	Dick — dog

14. Read each of the sentences below twice, using word (a) in the first reading and word (b) in the second. Then read again and use either (a) or (b), while your fellow-student tries to identify in each case the word you have pronounced.
- |                    |  |
|--------------------|--|
| (a. back; b. pack) | 1. Now I must ...                        |
| (a. bear; b. pear) | 2. You can't eat a whole ...             |
| (a. mob; b. mop)   | 3. The leader kept the ... well in hand. |
| (a. gold; b. cold) | 4. Are you getting ...?                  |
| (a. cave; b. gave) | 5. Under great pressure they ... in.     |
| (a. back; b. bag)  | 6. Put your coat on your ...             |
| (a. bed; b. bet)   | 7. When he moved he lost his ...         |
| (a. let; b. led)   | 8. A traitor ... the enemy in.           |
15. **Reading Matter.** Listen how the speaker on the tape reads the phrases below. Practise reading them at normal conversational speed.

Pretty Polly Perkins has a pair of pretty plaits. Ping-pong is a popular sport and is played in many places. Barbara is a beautiful blonde with bright blue eyes.

The trip by train took a tiresome twenty-two hours. Too many teenagers tend to waste their time watching television. Dennie's daughter Diana doesn't dislike darning.

If we keep quiet we may be lucky and see the cuckoo. Take care not to make many mistakes when you bake those cakes. If you go digging in the garden, don't forget to get your old grey gloves.

## Fricatives

1. Listen how the speaker on the tape pronounces fricatives in word initial position. Imitate the reading.

[f]	[v]	[θ]	[ð]	[s]	[z]	[ʃ]	[h]
feet	visit	thief	these	soup	zoo	sheep	hat
food	verse	thank	then	so	zero	ship	harp

2. Practise reading the words above at normal conversational speed. Be sure to pronounce fricatives in word initial position correctly. Make the friction as strong as possible (except for [h]). Try to pronounce each word to the teacher's satisfaction.
3. Listen to your fellow-student reading the sets of words. Tell him what his errors in the pronunciation of fricatives are. Are they phonetic or phonological?
4. Now read the word-contrasts, concentrate on the difference between an initial voiceless fricative and its voiced counterpart.

[f — v]	[θ — ð]	[s — z]
feel — veal	thick — this	soup — zoo
fan — van	thumb — thus	soap — zone

5. In view of special importance given to the correction of possible mistakes this exercise is meant to draw the students' attention to the differences in the articulation of the initial fricatives. Practise reading the following word-contrasts. Explain what changes in the place or the manner of articulation differentiate the meaning of words.

[f — θ]	[v — ð]	[v — w]	[ð — s]	[ð — s]
Finn — thin	vote — though	vest — west	thick — sick	these — sees
fought — thought	vain — they	verse — worse	thing — sing	they — say
[ð — z]	[s — θ]	[s — ʃ]	[ð — d]	
though — zone	sin — thin	see — she	then — den	
these — zeal	sick — thick	sips — ships	there — dare	

6. Make a clear distinction between the Russian-English counterparts in the following sets of words, tell the difference between the opposed fricatives.

[ф, ф' — f]	[в, в' — v]	[с, с' — s]
фильм — film	veal, вил — veal	синь — sin, seen
финиш — finish	визит — visit	сыт — sit, seat
[ш, ш' — ʃ]	[х, х' — h]	
щи — she	худ — hood	
шип — ship, sheep	хон — hope	

7. Listen how the speaker on the tape pronounces fricatives in the word medial position. Imitate the reading.

[f]	[v]	[θ]	[ð]	[s]
suffer	cover	author	brother	pieces
defend	never	nothing	mother	concert
	[z]	[ʃ]	[ʒ]	[h]
	easy	Asia	measure	behave
	hesitate	cushion	usual	perhaps

8. Practise reading the words above at normal conversational speed. Be sure to pronounce fricatives in word medial position correctly, mind that the friction in an intervocalic position is weaker than initially. Try to pronounce each word to the teacher's satisfaction.
9. Listen to your fellow-student reading the sets of words of Ex. 7. Tell him what his errors in the pronunciation of the word medial fricatives are. Are they phonetic or phonological?
10. Listen how the speaker on the tape pronounces fricatives in word final position. Imitate the reading.

[f]	[v]	[θ]	[ð]	[s]	[z]	[ʃ]	[ʒ]
leaf	halve	path	with	niece	is	dish	rouge
calf	prove	breath	bathe	pass	says	cash	garage

11. Practise reading the words above at normal conversational speed. Be sure to pronounce final voiced fricatives as partially devoiced. Remember that strong (voiceless) fricatives at the end shorten the preceding vowel. Try to pronounce each word to the teacher's satisfaction. Suppose your fellow-student pronounces final voiced (weak) fricatives as fully voiced. Tell him what he must do to correct the error. Is the mistake phonological? If he completely devoices them what advice would you give him to pronounce the consonants in the proper way? What kind of mistake is it now?
12. Now read the word-contrasts. Concentrate on the fricative pairs in word final position. Be particularly careful to shorten the vowels preceding the strong (voiceless) fricatives and lengthen them a bit before weak (voiced) ones. Go not forget to pronounce voiced final fricatives as partially devoiced.

[f — v]	[θ — ð]	[s — z]
leaf — leave	mouth (n) — mouth (v)	cease — seas
half — halve	breath — breathe	lice — lies

13. This exercise is meant to draw the students' attention to the differences in the articulation of the final fricatives. Practise reading the following word-contrasts. Transcribe them. Explain what changes in the place or the manner of articulation substitute one consonant for the other.

[θ — s]	[ð — z]	[ʃ — ʒ]
mouth — mouse	clothe — close	mess — mesh
worth — worse	breathe — breese	ass — ash

14. Look at the word combinations below and decide which of the vowels have to be longer and which shorter. Now say the phrases with good vowel length and good difference between [f] and [v].

a brief love; a stiff glove; a grave grief, a cliff drive

15. Listen carefully as your teacher pronounces a prolonged [θ] several times [θ — θ — θ]. Imitate the pronunciation of the consonant, making sure that you thrust the tip of your tongue between your teeth. Then listen how the speaker on the tape pronounces the following word combinations and repeat them in the intervals. Transcribe and intone them.

thick and thin; a thrilling thing; thirty-three; a healthy athlete

16. Read the following word combinations and phrases with [ð] at normal conversational speed. Be careful not to pronounce [v, z, d] instead of [ð].

father and mother, get them together, smooth feathers; you said that you'd answer these letters

17. This exercise is meant to concentrate the students' attention on the word-contrasts in phrases. Read the following phrases, be sure to pronounce the fricatives correctly not to mix up the meaning. Now read them very fast being very attentive in view of the word contrasts. Pronounce each sentence as one breath group, without pauses.

[f — θ]: Philip fought while Philippa thought. This useful thread is free.

[s — θ]: The cook thickens the soup. The soup sickens the cook.

18. Read each of the sentences below twice, using word (a) in the first reading and word (b) in the second. Then read again and use either (a) or (b), while another member of the group tries to identify in each case the word that you pronounced.

(a. thought; b. taught)	I would never ... that.
(a. booth; b. boot)	That ... is too small.
(a. thinking; b. sinking)	Are you ... or just lying there?

19. Look at the word combinations and phrases with [ʃ — ʒ]. Practise reading them. Mind that [ʃ] is a very noisy fricative and [ʒ] is much weaker and shorter.

This shop is a fish shop; six sheep; a tape treasure; the usual decision.

20. Do you remember that [h] is a pure sound of breath? If not, practise the following phrases with [h] initially.

How horrible; a happy home; the happy hunter; headed for the high hills

21. Practise reading the following with [h] and no [h] initially.

Helen is arty.	Ellen is hearty.
Helen eats up the pie.	Ellen heats up the pie.
Helen looks after her hair.	Ellen looks after her heir.

22. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

[f]: Fine fellows met at five on the first of February. "Philip", said Ferdinand, "I fear we must fight." Then Philip and Ferdinand fought fairly for fifty-five minutes, after which they fell down in a faint, for the fight had been fearfully furious. When Philip came out of the faint, Ferdinand offered his hand. "Fair's fair", said Philip, "and I think this affair shows neither of us fears to fight".

[v]: Every evening Victor and Vivian visit Eve. Victor and Vivian are rivals. Both vow to love Eve forever. But Eve is very vain. Vivienne is vivacious and full of verve. Eventually, Victor gives Eve up and goes over to Vivienne, leaving Eve to Vivian.

[θ]: Arthur Smith, a thick-set, healthy athlete sees three thieves throw a thong round Thea's throat and threaten to throttle her. He throws one thug to earth with a thud that shakes his teeth. Both the other thieves run off with a filthy oath. Thea thanks Arthur for thrashing the three thugs.



[ð]: These are three brothers. This is their other brother. These are their father and mother. Their other brother is teeth-

[s]: Sue and Cecily are sisters. Sue is sixteen this summer. Cecily was seventeen last Sunday. Sue is sowing grass seed. She sees Cecily asleep with a glass of cider and nice sixpenny ice by her side. Sue slips across, sips the glass of cider and eats the ice. Cecily gets such a surprise when she wakes.

[z]: Zoe is visiting the Zoo. A lazy zebra called Desmond is dozing at the Zoo. He feels flies buzzing round his eyes, ears and nose. He rouses, opens his eyes, rises and goes to Zoe. Zoe is wearing a rose on her blouse. Zoe gives Desmond the buns.

[ʃ]: She showed me some machine-made horse shoes. I wish to be shown the latest fashion in short shirts. Mr. Mash sells fish and shell-fish fresh from the ocean. She was still shaking from the shock of being crushed in the rush.

[ʒ]: I can't measure the pleasure I have in viewing this treasure at leisure. The decision was that on that occasion the collision was due to faulty vision.

[h]: Humble hairy Herbert has his hand on his heart because he sees how his brother's Henry horse has hurt his hoof in a hole while hunting. Henry helps him to hobble home; Henry is very humorous.

23. Transcribe and intone the phrases above. Practise reading them yourself at normal conversational speed.

### Affricates

1. Listen how the speaker on the tape pronounces affricates in word initial position. Imitate the reading.

[tʃ]:	cheap	[dʒ]:	Jean
	chop		jolly

2. Practise reading the words above at normal conversational speed. Be sure to pronounce affricates in word initial position correctly. Make [tʃ] strong and voiceless and [dʒ] much weaker and voiced. Try to pronounce each word to the teacher's satisfaction.

3. Listen to your fellow-student reading the sets of words of Ex. 1. Tell him what his errors in the pronunciation of the affricates are. Are they phonetic or phonological?

4. Now read the word contrasts, concentrate on the difference between the initial voiceless affricate and its voiced counterpart.

[tʃ — dʒ]: chin — gin      cheep — jeep  
cheer — jeer      chill — gill

5. Listen how the speaker on the tape pronounces affricates in word medial position. Imitate the reading. Remember that [dʒ] in this position is weak and short, [tʃ] is still strong and voiceless.

riches — ridges      fetching — edging  
catching — cadging      batches — badges

6. This exercise is meant to practise the difference between [tʃ — dʒ] in word final position. Concentrate on making [tʃ] strong and voiceless; [dʒ] is partly devoiced. Remember that [tʃ] shortens the vowel before it.

etch — edge      batch — badge  
rich — ridge      catch — cadge

7. Make a clear distinction between the Russian [ч'] and the English [tʃ] in the following sets of words. Tell the difference between the opposed affricates.

чай — China      матч — match  
чу — chew      чик — chick

8. Read the following word combinations with [tʃ, dʒ]. Concentrate on the correct pronunciation of the affricates.

[tʃ]: a rich cheese      a Dutch champion      a watch-chain  
[dʒ]: a huge joke      a large jug      a juicy orange

9. **Reading Matter.** Listen how the speaker on the tape reads the phrases below. Practise reading them.

[tʃ]: Charles is a cheerful chicken-farmer. A poacher is watching Charles' chickens, choosing which to snatch. He chuckles at the chance of a choice-chicken to chew for his lunch. But the chuckle reaches Charles who chases the poacher and catches him. For lunch, Charles chose a cheap chop and some chips, with cheese and cherries afterwards. They cheered the cheerful chap who chose to venture to match his skill with the champion's.

[dʒ]: The aged judge urges the jury to be just but generous. In June and July we usually enjoy a few jaunts to that region. He injured his thumb on the jagged edge of a broken jar.

## Sonorants

### *Nasal Sonorants*

1. Listen how the speaker on the tape pronounces the sonorant [m] in word initial, medial and final positions. Imitate the reading.

man, salmon, seem  
made, family, warm

2. Practise reading the families of words above at normal conversational speed. Be sure to observe the positional length of [m]. Try to pronounce each word to the teacher's satisfaction.
3. Listen to your fellow-student reading the sets of words of Ex. 1. Tell him what his errors in the pronunciation of [m] are. Are they phonetic or phonological?
4. Read the following words. Concentrate on the positional length of the sonorant [m]. Be sure to make [m] shorter before a voiceless consonant.

simple, symbol, rampling, rambling, limp, limber

5. Make a clear distinction between the Russian-English counterparts in the following sets of words. Tell the difference between the opposed sonorants [м, м' — m].

мил — meal, mill	машина — machine
матч — match	минута — minute

6. Read the following word combinations with [m] in different positions. Concentrate on the correct pronunciation of the sonorant.

many mushrooms; much marmalade; to make machines; a magic mask

7. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

The murmur of the bees in the elms brings back memories of many memorable summers. Some men may make many mistakes in mathematics. Since time immemorial the moon has moved men to make poems.

8. Transcribe and intone them. Practise reading them yourself at normal conversational speed.

9. Listen how the speaker on the tape pronounces the sonorant [n] in word initial, medial and final positions. Keep the tip of the tongue on the teeth ridge for [n]. Imitate the reading.

nut, banana, inn  
not, dinner, noon

10. Practise reading the words above at normal conversational speed. Mind the positional length of [n]. Try to pronounce each word to the teacher's satisfaction.
11. Listen to your fellow-student reading the sets of words of Ex. 9. Tell him what his errors in the pronunciation of [n] are. Are they phonetic or phonological?

12. Read the following words. Be sure to observe the positional length of [n]. Remember that [n] is shorter before voiceless consonants.

ant — and; lent — lend      bent — bend; dense — dens

13. Make a clear distinction between the Russian-English counterparts in the following sets of words. Tell the difference between the opposed [н, н' — n].

НИТЬ — neat                      навигация — navigation  
нет — net                         нектар — nectar

14. Read the following word combinations with [n] in different positions. Concentrate on the correct pronunciation of the sonorant.

knitting needles; a nice necklace; neat napkins; a tin can; a fine line

15. **Reading Matter.** Listen how the speaker on the tape reads the phrases below. Practise reading them at normal speed.

That fine bunch of bananas will make a nice snack for noon. The rain in Spain falls mainly on the plains. There's no news of Annie.

16. Listen how the speaker on the tape pronounces the sonorant [ŋ] in word medial (a) and final (b) positions. Be sure that the back part of the tongue touches the soft palate for [ŋ]. Imitate the reading.

(a) longing, anger, monkey, singer, finger, anchor  
(b) sing, bring

17. Practise reading the words above at normal conversational speed. Observe the positional length of [ŋ]. Try to pronounce each word to the teacher's satisfaction.
18. Listen to your fellow-student reading the sets of words of Ex. 16. Tell him what his errors in the pronunciation of [ŋ] are. Are they phonetic or phonological?
19. Read the following words. Concentrate on the positional length of the sonorant [ŋ]. Be sure to make [ŋ] shorter before a voiceless consonant.

ankle — angle, bank — bangle

20. In view of special importance given to the correction of possible mistakes this exercise is meant to draw the students' attention to the differences in the articulation of the final sonorants [n — ŋ]. Transcribe and read the following word-contrasts. Be sure to pronounce the final [n — ŋ] correctly. What kind of mistake is the substitution of one consonant for the other? Explain what changes in the place or the manner of articulation substitute one consonant for the other and affect the meaning of words.

fan — fang	win — wing	gone — gong
ton — tongue	sin — sing	son — sung

21. Imitate the speaker's reading of [ræn — ræg — ræŋk] several times. Be sure that your tongue touches your teeth ridge for [n], your palate for [ŋ] and that there is no explosive release of breath for other sounds.
22. **Reading Matter.** Listen how the speaker on the tape reads the phrases below. Practise reading them.

They ran and rang the bell. I think the thing is impossible.  
The spring brings many charming things.

### *Oral Sonorants*

23. Listen how the speaker on the tape pronounces the oral sonorant [l] in word initial, medial and final positions. Imitate the reading. Be sure to distinguish the clear [l] and the dark [ɫ].
- live, along, all  
let, allow, beautiful

24. Practise reading the words above at normal conversational speed. Mind the clear and dark variants of the sonorant [l]. Try to pronounce each word to the teacher's satisfaction.
25. Listen to your fellow-student reading the sets of words of Ex. 23. Tell him what his errors in the pronunciation of [l] are. Are they phonetic or phonological?
26. Now read the given words. Be sure to observe the clear and dark variants of [l]. What kind of mistake would you make if you pronounce the clear [l] instead of the dark [ɫ]? How will you correct this error?
- lock — call      lip — pill  
leave — veal      pulling — pull
27. Make a clear distinction between the Russian-English counterparts in the following sets of words. Tell the difference between the opposed [л, л' — l].
- линь — lean      лапа — lap  
лишь — leash      лампа — lamp
28. Read the following word combinations with [l]. Concentrate on the correct pronunciation of the sonorant in different positions.
- a lovely lake; a large loaf; a lean lady; a long letter; low hills
29. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.
- Let Lucy light a candle and we'll all look for the missing ball. A little pill may well cure a great ill. Tell Will to fill the pail with milk, please. He lost his life in the struggle for liberty.
30. Transcribe and intone the phrases above. Practise reading them yourself at normal conversational speed.
31. Listen how the speaker on the tape pronounces the sonorant [w] in word initial and medial positions. Imitate the reading. Do not forget to pronounce the sonorant with the lips firmly rounded and slightly protruded.
- wet, away, wave, inward, wood, aware, wear, always
32. Practise reading the sets of words above at normal conversational speed. Be careful to pronounce the sound correctly. Try to read each word to the teacher's satisfaction.

33. Listen to your fellow-student reading the sets of words of Ex. 31. Tell him what his errors in the pronunciation of [w] are. Are they phonetic or phonological?

34. Read the following word combinations with [w] initially. Be careful to pronounce the sonorant correctly.

a weeping willow; a wide window; a white wolf; to wear a watch; to wash with water; to wind a watch

35. In view of special importance given to the correction of possible mistakes this exercise is meant to draw the students' attention to the differences in the articulation of the sonorant [w] and the fricative [v]. Read the following word contrasts. Do not forget to make [w] bilabial and [v] labio-dental. Is the substitution of [v] for [w] a phonological mistake? Explain what changes in the place or the manner of articulation substitute one consonant for the other.

wet — vet	very well
west — vest	winter vacation
wheel — veal	worse verse

36. **Reading Matter.** Listen how the speaker on the tape reads the phrases below. Practise reading them.

Which word would one want if one wanted a word? It was a pleasure to watch the wonderful way in which they worked. "What", "why", "when", and "where" are the words we require quite often when we want to ask questions.

37. Listen how the speaker on the tape pronounces the sonorant [j] in word initial and medial positions. Imitate the reading. Make the sound [j] short and weak.

young, yard, new, few  
yet, yacht, dew, beauty

38. Practise reading the sets of words above at normal conversational speed. Be careful not to make any friction in the [j] glide. Try to pronounce each word to the teacher's satisfaction.

39. Listen to your fellow-student reading the words of Ex. 37. Tell him what his errors in the pronunciation of [j] are. Are they phonetic or phonological?

40. Make clear distinction between the Russian-English counterparts in the following sets of words. Tell the difference between the opposed Russian and English [j].

ел, ель — yell                      ярд — yard  
ионы — yearn                      янки — yankee

41. Read the following word combinations with [j] in different positions. Be careful to pronounce the sonorant correctly.

a unique yacht; a European university; a yellow suit; a new yard; a new year

42. Listen how the speaker on the tape reads the phrases below. Transcribe and intone them. Practise reading them yourself at normal conversational speed.

Yesterday I heard a curious and beautiful new tune. Don't argue about duty, or you'll make me furious — I know the value of duty. Excuse me if I refuse, but this suit isn't suitable.

43. Listen how the speaker on the tape pronounces the sonorant [r] in word initial and medial positions. Imitate the reading. Be sure not to touch the alveolar ridge with the tip of the tongue. The tip should not vibrate either.

rich, very, umbrella  
red, sorry, break

44. Practise reading the sets of words above at normal conversational speed. Try to pronounce each word to the teacher's satisfaction. Listen to your fellow-student reading them. Tell him what his errors in the pronunciation of [r] are.

45. Make a clear distinction between the Russian-English counterparts in the following sets of words. Tell the difference between the opposed sonorants [p, p' — r].

риск — risk                      ракетка — racket  
радиатор — radiator

46. In view of special importance given to the correction of possible mistakes this exercise is meant to draw the students' attention to the differences in the articulation of the sonorants [r, l]. Read the following word contrasts. Be sure not to touch the alveolar ridge with the tip of the tongue when [r] is pronounced. What kind of mistake is made if [l] is heard



instead of [r]? Explain what changes in the place and the manner of articulation substitute one consonant for the other?

rip — lip

right — light

wrap — lap

wrist — list

47. Read the following word combinations and phrases connecting them with the linking [r] at the junction of words. Transcribe them.

sister-in-law; a pair of shoes; Where are they going?; The car at the door isn't mine.

48. **Reading Matter.** Listen how the speaker on the tape reads the phrases below. Practise reading them.

Those red roses are really very pretty. The real reason is really rather curious. Harris rarely reads literary review.

#### MODIFICATION OF CONSONANTS IN CONNECTED SPEECH

##### Assimilation

1. This exercise illustrates some special pronunciation which the stops have when immediately followed by [n] or [m]. There is no sound at all between the stop and [n] or [m]. Learners must endeavour to pass from the plosive to the nasal without any air escaping from the mouth. Listen how the speaker on the tape pronounces the clusters below. Transcribe them. Try to pronounce each word to the teacher's satisfaction.

(a) [t] or [d] + [n] or [m].

Mind that the tongue is not moved at all in passing from [t] or [d] to the [n] or [m].

[t] + [n] or [m]: button, threaten, not now, don't know,  
utmost, liftman, not mine, hurt myself

[d] + [n] or [m]: sadness, gladness, good nerves, red nails,  
headmaster, goldmine, bad man, rude manners

(b) [p] or [b] + [n] or [m]

Mind that the lips remain in contact and the explosion is produced by the air escaping through the nose.

[p] + [n] or [m]: happen, open, I hope not, top men, help me

[b] + [n] or [m]: ribbon, subnormal, sob noisily, sub man

(c) [k] or [g] + [n] or [m].

Mind that the plosive closure is not released until the lowering of the soft palate has been accomplished.

[k] + [n] or [m]: nickname, picnic, look now, dark night,  
sick man, take mine

[g] + [n] or [m]: signal, ignorant, big news, big man, frogman

2. This exercise illustrates some special pronunciation which stops have when immediately followed by the lateral [l]. In such clusters there is no vowel sound between the plosive and [l]. Listen how the speaker on the tape pronounces the following clusters. Transcribe them. Try to pronounce them to the teacher's satisfaction.

(a) In [tl] and [dl] clusters the learner must remember to keep the tip of the tongue pressed firmly against the palate all the time he is saying the two sounds.

kettle, fatal, at least, at last; middle, riddle, that'll do, I'd like it

(b) In [pl, bl, kl, gl] clusters the alveolar contact for [l] is made at the time of the release of the plosive and the escape of air is lateral.

apple, plain, stop laughing, group leader; blow, black, rub lightly, absorb light; clean, uncle, look lonely; glow, ugly, a big leaf

3. Practise reading the families of words at normal conversational speed. Concentrate on the clusters of two plosives.

(a) [p] plus another plosive: kept, slept, dropped, snapped, stop trying, keep going, ripe tomato, a deep pool

(b) [b] plus another plosive: bobbed, robbed, sub-title

(c) [t] plus another plosive: football, foot path, hot toast, act two, that cat, first person

(d) [d] plus another plosive: breadcrumb, woodpecker, lead pencil, bad beer

(e) [k] plus another plosive: blackboard, deskchair, picked, tricked, black coffee, black dog, thick piece, look carefully

(f) [g] plus another plosive: bagpipes, ragtime, big cake, dig deep

4. Read the following sets of words. Concentrate on the difference between the sonorant [w] in word initial position and [w] preceded by the voiceless [t, s, k].

wig — twig	weep — sweep	win — queen
wit — twit	wing — swing	wheeze — quiz

5. Read the following sets of words. Make careful distinction between the sonorant [r] in word initial position and [r] preceded by the voiceless plosives [p, t, k].

roof — proof	ravel — travel	rank — crank
lest — pressed	rot — trot	raw — craw

6. Listen how the speaker on the tape pronounces the sonorant [l] in the initial position and [l] preceded by the voiceless plosives [p, k]. Imitate the reading. Make as clear distinction as possible between the fully voiced [l] and its partially devoiced counterpart.

lucky — plucky; lug — plug; law — claw; lean — clean

7. (a) Listen how the speaker on the tape pronounces the following sets of words. Imitate the reading.

(b) Listen to your fellow-student reading the same sets of words. Tell him what his errors in the pronunciation of the [t, d, n] and [l] followed by [θ] or [ð] are, and how to eliminate them.

[t] + [θ] or [ð]:	white thorn, sweet thought, sit there, get them
[d] + [θ] or [ð]:	breadth, width, hide them, bid them
[n] + [θ] or [ð]:	ninth, in the month, on those days
[l] + [θ] or [ð]:	although, all the time, stealth, all three

8. This exercise is meant to draw the students' attention to the differences in the assimilation affecting the work of the vocal cords in English and in Russian. Listen to the speaker on the tape reading the following sets of words. Transcribe and read them.

textbook	not bad	cut the finger
blackboard	next day	wide corridor

9. Listen to your fellow-student reading the words given above. Tell him what his errors are and ask him whether the mistakes are phonetic or phonological.

10. This exercise is meant to draw the students' attention to the current pronunciation of the clusters given below. Listen how the speaker on the tape pronounces the words and the phrases. Imitate the reading.

[θs]: depths, lengths	[ðz]: truths, wreaths
[sθ]: sixth, this thermometer	[zð]: was that, raise them
[sð]: takes this, it's that	[zθ]: these thieves, those thoughts
[θr]: three, thrash	[fθ]: fifth, diphthong
[fð]: if those, enough though	

11. This exercise is meant to draw the students' attention to the correct pronunciation of [h] in the monosyllables:

he, him, his, her, hers, have, has, had

Transcribe and read the sentences given below.

If he comes, tell him I'm out. In his will he left his son most of his books. Give her her books and her papers. I hope he'll give her a hand. His success went to his head.

12. As the word *the* occurs so frequently in English, it seems useful to practise phrases with the word *the* preceded by words which contain final consonant clusters. Practise reading these phrases several times, until you can say them smoothly.

changes the room, failed the test, built the house, amazed the people

13. In view of special importance given to the correction of possible mistakes this exercise is meant to draw the student's attention to the differences in the articulation of voiced consonants in word initial, medial and final positions. Attention should be paid to the degree of voicing.

book — table — rob	date — order — mad
girl — ago — leg	voice — over — dove

14. Practise reading the phrases below several times until you can say them smoothly. Be particularly careful with the combinations which involve the initial "s" followed by a consonant.

A large group of students graduates each year. I heard that splendid speech you made last night. They answered correctly, and the instructor thanked them. I request that all the books be removed from the desks.

15. Select an extract from a book you are studying. Read it concentrating your attention on the pronunciation of the **-s**, **-es** and **-ed** endings.

16. Practise reading the sentences given below at normal conversational speed, until you can say them smoothly. Be particularly careful with the consonant clusters. Underline them. State the degree, the direction and the type of the assimilation in each particular case.

Put the pens and pencils in their proper places. Busy brown bees are buzzing in the bluebells. Travel by tram to the station, and take the second turning to the right. In the middle of the night, a sudden fear that he had failed invaded his mind.

17. Practise reading the phrases below several times until you can say them smoothly. Be particularly careful with the combinations which involve the initial [θ] followed by [r], as you pronounce the entire exercise several times.

Three brown thrushes flew in through the window. Three million, three hundred and thirty-three thousand, three hundred and thirty-three.

## VOWELS

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### Monophthongs

[ɪ]

1. Listen how the speaker on the tape pronounces the following words.

ink, in, him, sit, brick, pretty, money

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

3. Listen carefully to your follow-student reading the words of Ex. 1. Correct his errors in the articulation of [ɪ].

4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

bid — bit;          fid — fit;          hid — hit

5. Read the following sets of words. Tell the difference between the opposed vowels.

БИТ — bit — БЫТ; МИЛ — mill — МЫЛ; ПИЛ — pill — ПЫЛ

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

The little inn is in this village. This is a silly film.

7. Transcribe and intone the phrases above. Practise reading them yourself at normal conversational speed.

[e]

1. Listen how the speaker on the tape pronounces the following words:

else, egg, bed, leg, get, neck

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [e].

4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

bed — bet; lead — let; said — set

5. Read the following sets of words. Tell the difference between the opposed vowels.

СПЕЛ — spell; НЕТ — net; БЕГ — beck

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Ted meant to spend the night in a tent. Fred felt unwell.

7. Transcribe and intone the phrases above. Practise reading these phrases yourself at normal conversational speed.

[æ]

1. Listen how the speaker on the tape reads the following words:

ad, and, bag, bad, rash, sack

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [æ].

4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

bad — bat; fad — fat, bag — back; rag — rack

5. Read the following pairs of words. Tell the difference between the opposed vowels.

печь — patch; бер — back; лад — lad; банк — bank

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Handsome is as handsome does. Harry and Pat are standing hand in hand.

7. Transcribe and intone the sentences above. Practise reading the exercise yourself at normal conversational speed.

[e] — [æ]

1. Transcribe and read the following word contrasts. Make as clear distinction as possible between the quality of the vowels [e] and [æ].

fed — fad; bed — bad; set — sat; slept — slapped

2. Say what articulatory features of the vowels [e] and [æ] differentiate the meaning of the words above.

3. **Reading Matter.** Listen how the speaker on the tape reads the dialogue below.

*S:* Heavens Dad, let me help. You'll end up with back trouble again, if you carry that any further.

*D:* Yes, it's heavy enough, I confess. It'll be all right, if you lend a hand, Ben.

4. Practise reading the exercise above. Go through each sentence several times until you produce it rapidly and smoothly. Make as clear distinction as possible between the correlated vowels.

[ɑ:]

1. Listen how the speaker on the tape pronounces the following words:

arm, answer, car, jar, hard, heart, park

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [ɑ:].

4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

car — card — cart;    ha — halve — half

5. Read the following sets of words. Tell the difference between the opposed vowels.

пас — pass;    лак — lark;    кант — can't

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Aunt Martha lives near Marble Arch, which isn't far. After the party we started to argue. His father isn't hard-hearted.

7. Transcribe and intone the phrases above. Practise reading the exercise above at normal conversational speed.

[ʌ]

1. Listen how the speaker on the tape pronounces the following words:

under, uncle, rub, love, cut, rough

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [ʌ].

4. Now transcribe and read the following word contrasts. Concentrate your attention on the difference in vowel length.

bud — but;    lug — luck;    rug — ruck;    buzz — bus

5. Read the following sets of words. Tell the difference between the opposed vowels.

дал — dull;    дан — done;    лак — luck;    рак — ruck

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

When your work's done, come out in the sun and have some fun. I like bread-and-butter with honey. Some love onions for lunch or supper, but when one has stuffed oneself with onions, one isn't much loved, is one?

7. Practise reading the exercise above at normal conversational speed.



[ɑ:] — [ʌ]

1. Transcribe and read the following word contrasts. Make as clear distinction as possible between the quality of the vowels [ɑ:] and [ʌ].

calm — come; barn — bun; cart — cut; calf — cuff

2. Say what articulatory features of the vowels [ɑ:] and [ʌ] differentiate the meaning of the words above.
3. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

I've had no fun since last March. His aunt is not young, but she is full of charm. Well begun is half done.

4. Practise reading the exercise above. Go through each sentence several times until you produce it rapidly and smoothly.

[ɒ]

1. Listen how the speaker on the tape pronounces the following words:

on, of, job, was, top, got

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [ɒ].
4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

dog — dock; log — lock; cod — cot; nod — not

5. Read the following sets of words. Tell the difference between the opposed vowels.

сок — sock; лок — lock; рот — rot; плот — plot

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

John is strong. Olive is not. Tom's got a lot of spots on his shirt. A little pot is soon hot.

7. Transcribe and intone the phrases above. Practise reading the phrases yourself at normal conversational speed.

[ɔ:]

1. Listen how the speaker on the tape pronounces the following words:

awe, all, jaw, door, board, storm, talk, forth

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [ɔ:].

4. Now transcribe and read the following word contrasts. Concentrate your attention on the difference in vowel length.

snore — snored — snort; bore — board — bought

5. Read the following sets of words. Tell the difference between the opposed vowels.

κοτ — caught; βοτ — bought; στολ — stall; κολ — call

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Paul snores worse than a horse. We close the doors when he snores. There ought to be laws to prevent such snores.

7. Transcribe and intone the phrases above. Practise reading the sentences yourself at normal conversational speed.

[ɒ] — [ɔ:]

1. Transcribe and read the following word contrasts. Make as clear distinction as possible between the quality of the vowels [ɒ] and [ɔ:].

cod — cord; swan — sworn; shot — short; cock — cork

2. Say what articulatory features of the vowels [ɒ] and [ɔ:] differentiate the meaning of the words above.

3. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

A warm hot water bottle. What do you want hot water for?

4. Practise reading the exercise above. Go through each sentence several times until you produce it rapidly and smoothly.

[ʊ]

1. Listen how the speaker on the tape pronounces the following words.

full, room, could, cook, push, took

2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [ʊ].
4. Read the following sets of words. Tell the difference between the opposed vowels.

фут — foot; лук — look; пут — put; сует — soot

5. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Put some sugar in the pudding. The old woman took a book and sat in the nook.

6. Transcribe and intone the sentences above. Practise reading the phrases yourself at normal conversational speed.

[ɜ:]

1. Listen how the speaker on the tape pronounces the following words:

earn, urge, fur, her, heard, serve, birth, hurt

2. Read the words yourself. Pay attention to the vowel initial. Don't make a glottal stop before it.
3. Listen carefully to your fellow-student reading the words above. Correct his errors in the articulation of the vowel [ɜ:].
4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

spur — spurred — spurt; her — heard — hurt

5. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Pearl is a circus girl. First come first served. It's the early bird that catches the worm.

6. Transcribe and intone the phrases above. Read the phrases yourself at normal conversational speed.

[ɔ:] — [3:]

1. Read the words below. Make as clear distinction as possible between the vowels [ɔ:] and [3:].

store — stir; for — fur; torn — turn; walk — work

2. Say what articulatory features of [ɔ:] and [3:] differentiate the meaning of words above.

[e] — [3:]

1. Read the words below. Make as clear distinction as possible between the vowels [e] and [3:].

head — heard; bed — bird; best — burst; bet — Bert

2. Say what articulatory features of [e] and [3:] differentiate the meaning of the words above.

[ə]

1. Listen how the speaker on the tape pronounces the following words:

about, along, distance, peasant, ever, never

2. Read the words yourself. Pay attention to the neutral vowel initial, no glottal stop should be heard before it. Make a clear distinction between the neutral sounds in mid and final positions. Be sure the final neutral vowel sounds more open.
3. Listen carefully to your fellow-student reading the words above. Tell him what his errors in the articulation of [ə] are.
4. Now read the following word contrasts. Concentrate on the difference in the quality of the neutral vowel in different positions.

workers — worker; mothers — mother; waiters — waiter

5. Transcribe the following words. Underline the syllables in which the vowels are weakened to the neutral sounds. Practise reading them.

perform, commit, silence, arrive, breakfast, particular, solemn

6. Listen to the following sets of words. Transcribe them. Read them. Do not confuse the vowels [ə] and [ɪ]. Say what articulatory features of these sounds differentiate the meaning of the opposed words.

affect — effect                  catchers — catches  
dancers — dances                censors — senses

7. **Reading Matter.** Listen how the speaker on the tape reads proverbs below. Read them yourself.

Great barkers are no biters. We never know the value of water till the well is dry.

### Diphthongoids

[i:]

1. Listen how the speaker on the tape reads the following words.  
easy, eager, sea, tea, seem, please, meat, weak
2. Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of [i:] are.
4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

me — meal — meat              tea — team — teeth  
fee — feed — feet                lea — leave — leaf

5. Read the following sets of words. Tell the difference between the opposed vowels.

бит — beat;            сит — seat;            мил — meal

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

They keep their streets clean. These trees need heat to keep them green. Each teacher needs to be free to teach as he pleases.

7. Transcribe and intone the phrases above. Practise reading them at normal conversational speed.

[ɪ] — [i:]

1. Transcribe and read the following word contrasts. Make as clear distinction as possible between the quality of the vowels [ɪ] and [i:].

pill — peal;    sin — seen;    slip — sleep;    sit — seat

2. Say what articulatory features of the vowels [ɪ] and [i:] differentiate the meaning of the words above.

3. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

She sits in the pit having one of the cheapest seats. I'm feeling a bit chilly. It isn't easy to please Lizzy. Fish and chips are cheap and easy to eat.

4. Go through each sentence several times until you produce it rapidly and smoothly.

[u:]

1. Listen how the speaker on the tape pronounces the following words.

do, who, rule, move, roof, group

2. Read the words yourself.

3. Listen carefully to your fellow-student reading the words of Ex. 1. Correct his errors in the articulation of [u:].

4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length.

cue — queued — cute; you — use (v) — use (n)

5. Read the following sets of words. Tell the difference between the opposed vowels.

руль — rule; стул — stool; групп — group; суп — soup

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Hugh's tooth is loose. Sue is beautiful. I'd like some fruit juice.

7. Transcribe and intone the sentences above. Practise reading them at normal conversational speed.

[ʊ] — [u:]

1. Transcribe and read the following word contrasts. Make as clear distinction as possible between the quality of the vowels [ʊ] and [u:].

pull — pool; full — fool; should — shoed; would — wooed

2. Say what articulatory features of the vowels [ʊ] and [u:] differentiate the meaning of the words above.

**3. Reading Matter.** Listen how the speaker on the tape reads the dialogue below.

A: Could you get my cookery book from the bathroom?

B: The bathroom? That's a curious place for a cooking book.

A: I usually plan the cooking in the bath. It's soothing, and it puts me in a good mood for the actual cooking.

B: Good for you.

**4.** Practise reading the dialogue above. Go through each sentence several times until you produce it rapidly and smoothly.

### Diphthongs

[eɪ]

**1.** Listen how the speaker on the tape pronounces the following words:

aim, aid, day, bay, name, same, late, fate

**2.** Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

**3.** Listen carefully to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of [eɪ] are.

**4.** Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length, mind that it affects the nucleus of the diphthong alone.

lay — lain — lake

bay — bade — bake

gay — gaze — gate

hay — haze — hate

**5.** Read the following sets of words. Tell the difference between the opposed sounds.

бей — bay; лей — lay; клей — clay; рейд — raid

**6. Reading Matter.** Listen how the speaker on the tape reads the phrases below.

A train is waiting at a railway station. It rained and rained on that gray April day. He who makes no mistakes makes nothing.

**7.** Transcribe and intone the phrases above. Practise reading them at normal conversational speed.

[aɪ]

1. Listen how the speaker on the tape pronounces the following words:

I, ice, my, by, time, five, like, kite

2. Read the words yourself. Mind that no glottal stop should be heard before the diphthong initial.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of [aɪ] are.
4. Now transcribe and read the following word contrasts. Concentrate on the difference in vowel length, mind it does not affect the glide.

lie — lied — light; die — died — dike

5. Read the following sets of words. Tell the difference between the opposed sounds.

май — my; дай — die; лай — lie; тайм — time

6. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

A white kite is flying high in the sky. A stitch in time saves nine. I like to write to my wife and child.

7. Transcribe and intone the phrases above. Practise reading them at normal conversational speed.

[ɔɪ]

1. Listen how the speaker on the tape pronounces the following words. Read the words yourself.

boy, toy, boil, coin, choice, voice, oil, oiler

2. Listen carefully to your fellow-student reading the words above. Tell him what his errors in the articulation of [ɔɪ] are.
3. Now transcribe and read the following word contrasts. Concentrate on the length of the nucleus of the diphthong.

boy — boys — boyhood; toy — toys — toyshop

4. Read the following sets of words. Tell the difference between the opposed sounds.

бой — boy; рой — royl; сойка — soil; бойлер — boiler



**5. Reading Matter.** Listen how the speaker on the tape reads the phrases below.

The boy joined us with joy. Does this noise annoy those boys? Joyce enjoys annoying Roy.

**6.** Transcribe and intone the phrases above, practise reading them at normal conversational speed.

[ʒʊ]

**1.** Listen how the speaker on the tape pronounces the following words:

so, go, tone, home, note, hope, old, only

**2.** Read the words yourself. Pay attention to the vowel initial. No glottal stop should be heard before it.

**3.** Listen carefully to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of [ʒʊ] are.

**4.** Now transcribe and read the following word contrasts. Concentrate on the length of the nucleus of the diphthong.

go — goal — goat      foe — phone — photo  
row — road — wrote

**5.** Read the following sets of words. Tell the difference between the opposed sounds.

клоун — close; соук — soak; шоу — show

**6. Reading Matter.** Listen how the speaker on the tape reads the phrases, and the limerick below.

A minute ago he spoke to Mr. Snow over the phone. Don't poke your nose into things you don't know.

There was an Old Man with a nose

Who said, "If you choose to suppose

That my nose is too long,

You are certainly wrong!"

That remarkable man with a nose.

**7.** Practise reading the exercise above at normal conversational speed. Concentrate your attention on the sound [ʒʊ].

[aʊ]

**1.** Listen how the speaker on the tape reads the following words.

now, how, loud, proud, house, mouse, out, owl

2. Read the words yourself.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of the diphthong [aʊ] are.
4. Now transcribe and read the following word contrasts. Concentrate on the length of the nucleus of the diphthong.

bow, how, bowed, howl, about, house

5. Read the following sets of words. Tell the differences between the opposed sounds.

каучук — couch

фауна — found

скаут — scout

нокаут — knockout

6. **Reading Matter.** Listen how the speaker on the tape reads a piece of poetry.

Snow came in the night  
Without a sound  
Like a white cloud  
Trembling down to the ground.

(E. Merriam)

7. Transcribe and intone the verse above. Practise reading it at normal conversational speed.
8. Go through each line of the verse several times until you produce it rapidly and smoothly. Learn it by heart.

[ɪə]

1. Listen how the speaker on the tape pronounces the following words:

ear, earing, near, dear, nearer, period, serious

2. Read the words yourself. Articulate them carefully.
3. Listen to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of the diphthong [ɪə] are.
4. **Reading Matter.** Listen how the speaker on the tape reads the phrases.

We are near the end of the year. Oh, dear! I hear the sky will be sunny and clear. The museum is near the theatre.

5. Transcribe and intone the phrases above. Practise reading them yourself at normal conversational speed.

[ɛə]

1. Listen how the speaker on the tape pronounces the following words:

air, chair, care, chairs, dared, careful

2. Read the words yourself.
3. Listen carefully to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of [ɛə] are.
4. **Reading Matter.** Listen how the speaker on the tape reads the phrases below.

Sarah has fair hair. The boy went up one pair of stairs and there he found a teddy-bear.

5. Transcribe and intone the phrases above. Practise reading them yourself at normal conversational speed.

[ʊə]

1. Listen how the speaker on the tape reads the following words.

poor, tour, poorer, tourist, curious, furious

2. Transcribe and read the words yourself.
3. Listen to your fellow-student reading the words of Ex. 1. Tell him what his errors in the articulation of the diphthong [ʊə] are.
4. **Reading Matter.** Listen to the speaker on the tape reading the following phrases.

Curious tourists. The jury were sure the poor man was innocent.

5. Transcribe and intone the phrases above. Practise reading them at normal conversational speed.

#### MODIFICATION OF VOWELS IN CONNECTED SPEECH

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##### Reduction

1. Transcribe the following words, paying particular attention to the location of the stresses and to the vowels in the unstressed syllables. Underline them.

hopeless, epoch, paragraph, effective, artillery, generally, compare, staircase, solicitor, Roumanian, parallel

2. Transcribe the following sentences, concentrating on reduced form words. Practise reading the sentences at normal conversational speed.

Did you enjoy your day in Briton yesterday?  
Is that man at the door of your room her father?

### Strong and Weak Forms

1. Each word combination is written as one word and in actual speech it would be pronounced as one word. Read the phrases several times making the contrast between stressed and unstressed syllables very strong.

tobesorry, ofthebook, isabook, isthesun, tobehappy, oftheday, isaday, isthedoor, thisisright, intheroom, heisaworker, thisiswrong, inthebus, heisadoctor, ontheroad, thatyouknow, hehasleft, ontheway, thatyougo, hehasstayed, wehavestoppedit, wehavedoneit

2. Read each of the following word groups as a blended unit, just as you did the phrases of the preceding exercise. Pay particular attention to the location of the stresses and to the vowels in the unstressed syllables.

A lot of it, I've heard of it, I think it is. I think she could.  
The meeting starts at five. I couldn't do it alone.

3. Listen how the speaker on the tape reads the following micro-dialogues.

he        John said he was coming.  
          Is he bringing Mary?  
          He only said he was coming.

him       I hope Mary comes with him.  
          I asked him to bring her.  
          Yes, but you know him.

her        I'd like to see her again.  
          I met her brother yesterday.  
          Did he mention her?

his        He said his sister was in London.  
          Have you got his address?  
          No, I've got hers but not his.

4. Transcribe the sentences above. Mark the stresses and tunes. Practise reading the dialogues concentrating your attention on strong and weak forms of the personal and possessive pronouns and other form words. Go through each dialogue several times until you can produce that particular pattern rapidly and smoothly.
5. Listen carefully to your fellow-student reading the same dialogues. Tell him what his errors are.
6. Practise those dialogues in pairs.
7. Give your own dialogues of that type with other weak forms. Practise them in pairs.
8. Think over every sentence analytically. Some form-words are used in their strong forms here. Transcribe the sentences, mark stresses and tunes. Practise reading the sentences.

We aren't late, are we? Tom hasn't finished it yet, but I have. Tomorrow is with us. Who are you waiting for?

## SYLLABLE STRUCTURE

1. Transcribe the following words and define the number of syllables. Say what sound is syllabic. Read the words:
  - (a) narrate, drawer, stupid, experiment, dragon, Germany
  - (b) parcel, level, puzzle, ruffle, trouble, twelfth, apple
  - (c) lesson, reason, person, kitchen, often, even, twenty, fashion
  - (d) blossom, rhythm, bottom, prism, palm, spasm, sophism, warmth
2. Listen to your fellow-student reading the words above. Tell him what his errors in syllable division are.
3. Transcribe the following words. Split them up into syllables. Define the syllable boundary and say how it is indicated. Read the examples.
  - (a) repeat, engage, react, complete, machine, behave, moustache
  - (b) bluish, freer, chaos, diary, coward, diamond

4. Listen to your fellow-student reading the words of Ex. 3. Tell him what his errors are.
5. Transcribe the words. Split them up into syllables. Read them. Make vowels in stressed syllables checked by passing over to the pronunciation of the following consonant as quickly as possible.
  - (a) people, army, certainly, starvation, defend, thirteenth
  - (b) city, pity, butter, bitter, goggles, mingle, squirrel
6. Listen to your fellow-student reading the words above. Tell him what his errors in the pronunciation of syllables are. Are the mistakes phonological or phonetic?
7. Read the following pairs of sentences. Concentrate your attention on correct syllable division at the junction of words. What kind of errors do you make if you shift the syllable boundary?

One must have a name. ↔ One must have an aim.

They lived in a nice house. ↔ They lived in an ice house.

His black tie disagreed with his appearance. ↔ His blacked eye disagreed with his appearance.

It was just the time to support the peace talks. ↔ It was just the time to support the pea stalks.

If you see Mable, tell me about it. ↔ If you seem able, tell me about it.

I saw the meat in the kitchen. ↔ I saw them eat in the kitchen.

## WORD STRESS

1. Transcribe the words below. Arrange them in columns according to their accentual pattern. Read them according to the models.

Model: 'agitate — ,agi'tation

(a) aberrate, aberration; actualize, actualization; modify, modification; dominate, domination; clarify, clarification

Model: e'liminate — e,limi'nation

(b) accentuate, accentuation; accommodate, accommodation; americanize, americanization; administrate, administration

2. Listen carefully to your fellow-student reading the exercise above. Correct his mistakes in word stress and sounds.
3. Transcribe, intone and read the following sentences. Keep in mind what you know about word stress in compound nouns and similar word combinations.

He is in the greenhouse. (*a building made largely of glass used for growing flowers and plants*) — He is in the green house. We saw some blackbirds. (*a kind of wild bird*) — We saw some black birds. Do you need a blackboard? (*a large piece of wood painted black used to write on it with chalk*) — Do you need a black board? He is in the darkroom. (*a special room used in photography*) — He is in the dark room. He lives in the lighthouse. (*a tall tower with a light for warning ships*) — He lives in the light house. Does he live in the White House? (*the residence of the President of the USA*) — Does he live in the white house? He picked up the hot-plate. (*an electric cooking device*) — He picked up the hot-plate. Have you ever seen a horsefly? (*a particular kind of fly*) — Have you ever seen a horse fly? (*a horse that is able to fly*).

4. This exercise is meant to teach you to recognize noun compounds and speak them with proper accentual patterns. Transcribe the following sentences, mark the stresses and tunes and read them aloud.

A man who delivers mail is a mailman.

A knife used for butter is a butterknife.

A coat you wear in the rain is a raincoat.

Water which is good for drinking is called drinking-water.

5. Transcribe and read aloud the following sets of words. Concentrate on the changes in accentual patterns.

family — familiar — familiarity,

diplomat — diplomacy — diplomatic

6. Transcribe the following phrases. Mark the stresses and tunes. Concentrate on the words which take end-stress as verbs and forward-stress as nouns or adjectives. Read the phrases aloud.

Listen to a fellow-student reading the same phrases. Correct possible mistakes in word stress.

1. This article is for export only. This country exports much wool.
2. Where's my gramophone record? These instruments record weather conditions.
3. I disapprove of his conduct. He will conduct the meeting tomorrow.
4. You have made slow progress in English, I'm sorry. The work will progress gradually.
5. He speaks with a perfect accent. You are to accent the words correctly.
6. Where's the object in this sentence? I object to your last remark.
7. You need a permit to go there. Will you permit me to say a few words?
8. Rain is quite frequent here. I used to frequent the park there.
9. You could see every detail of the picture. He couldn't detail all the facts.

7. Transcribe the following sentences. Mark the stresses and tunes. Concentrate on the influence of rhythm on the accentual structure of compound adjectives. Read the phrases aloud.

1. This book belongs to our absent-minded professor. Our professor is absent-minded and often leaves his books behind.
2. The upstairs room has an outside staircase. He lives upstairs.
3. Wash it with luke-warm water. The water is lukewarm.
4. She is quite good-looking. There's a good-looking girl over there.
5. He's having afternoon tea now. We have tea nearly every afternoon.
6. We watched the changing of the Buckingham Palace guards. It's near Buckingham Palace.
7. The girl's unbelievably bad-tempered. How can you stand such a bad-tempered person?
8. He's always off-hand. He gave me an off-hand answer.
9. The Budapest climate's of a continental type. He lives in Budapest.
10. Have a piece of home-made cake. This cake's home-made.

## STYLISTIC USE OF INTONATION\_\_\_\_\_

### INFORMATIONAL (FORMAL) STYLE

1. This exercise is meant to develop your ability to hear and reproduce the kind of intonation used in informational style (news coverage).



- (a) Listen to the following broadcast news item carefully, sentence by sentence.

"Thirty-five vehicles were involved in a multiple collision on the M. 1 motorway this morning. The accident occurred about three miles south of the Newport Pagnell service area when an articulated lorry carrying a load of steel bars jack-knifed and overturned. A number of lorry drivers and motorists were unable to pull up in time and ran into the overturned vehicle, causing a major pile up. Some of the steel bars from the load were flung by the impact across the central reserve into the southbound carriageway, which was restricted to single-lane working because of repairs and resurfacing, causing several minor accidents. With both carriageways blocked, police closed the motorway for a time, and diversion signs were posted at the nearest slip roads. Breakdown vehicles and ambulances had considerable difficulty in reaching the scene of the accident because of fog. This was dense in places, and the flashing amber light signals had been switched on for most of the night. So far there are no reports of anyone seriously injured in the accident."

(D. Davy. "Advanced English Course")

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the text in the same way. Your teacher will help you and all the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.
- (c) Practise reading each sentence of your corrected variant after the tape-recorder.
- (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.
- (e) Listen to your fellow-student reading the text. Tell him what his errors in pronunciation are.
- (f) Identify and make as full list as possible of informational style peculiarities as they are displayed in the text.
2. This exercise is intended to develop your ability to read aloud texts belonging to informational style.

- (a) Read the following text silently to make sure that you understand each sentence.

"Eighteen workers who have been locked out of a Brighton textile factory because they joined a union, are to seek the support of the trade union group of Labour MPs next Tuesday. The meeting with the executive of the group of the House of Commons has already been arranged. Last week-end more than 200 Sussex University students attended a special meeting of the University Union and passed unanimously a resolution supporting the dismissed workers. Their resolution, copies of which were sent to the Prime Minister and Minister of Labour, 'expressing union disgust at the dismissal of the 18 workers and the scandalously low rate of pay.' It calls on the management to reinstate tile locked-out workers and recognize the employees' right to organize themselves into a branch of the National Union."

(A News Bulletin Item)

- (b) Divide the text into paragraphs, if possible. Try to find the main idea in each paragraph. Split up sentences into intonation groups. Find the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Mark the stresses and tunes. Observe the difference in the duration of pauses between paragraphs, sentences and intonation groups.
- (c) Read the text aloud as if you were a radio announcer. Let the teacher and fellow-students listen to you and decide whether your reading conforms to the required pattern. Try to keep the listeners' interest but do not allow personal attitude to be introduced. Bear in mind the absence of visual contact between the radio announcer and his listeners.
3. Find some newspaper material and prepare it for oral presentation in class as broadcast news. Make some alterations in the texts to ensure that the material can be easily articulated and understood. Avoid anything which would disturb over-all fluency, *eg* sentence structures that could be read in any of a number of ways, tongue-twisters, etc.

1. This exercise is meant to develop your ability to hear and reproduce the kind of intonation used in a lecture on a scientific subject.

(a) Listen to the following lecture carefully, sentence by sentence. Pay attention to the way intonation helps the lecturer to establish a clear and logical progression of ideas as well as to direct the listeners' attention to the subject matter. Take notice of the fact that the lecturer's speed of utterance is determined by his awareness that his listeners may be taking notes of what he is saying.

"You will all have seen from the handouts which you have in front of you that I propose to divide this course of lectures on the urban and architectural development of London into three main sections, and perhaps I could just point out, right at the beginning, that there will be a good deal of overlap between them. They are intended to stand as separate, self-contained units. Indeed, I would go as far as to say that anyone who tried to deal entirely separately with the past, the present, and the course of development in the future, would be misrepresenting the way in which urban growth takes place.

Now by way of introduction, I'd like to try and give some indication of how London itself originated, of how developmental trends were built into it, as it were, from the very outset; and of how these trends affected its growth. It started, of course, not as one, but as two cities. The Romans built a bridge across the Thames at a point where the estuary was narrow enough to make this a practical proposition, and the encampment associated with this bridge grew up on the north bank of the river. The principal fort of this encampment was on the site now occupied by the Tower. Further to the west, at a point where the river was fordable, an abbee — the Abbee of Westminster — was founded, and the towns grew up side by side — one centred on the Roman camp, and the other on the Abbee.

Now in my next lecture I hope to demonstrate in detail that this state of affairs — this double focus, as we might

call it — was of crucial importance for the subsequent growth of London as a city."

(O. Davy. "Advanced English Course")

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the texts in the same way. Your teacher will help you and all the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.
  - (c) Practise reading each sentence of your corrected variant after the tape-recorder.
  - (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.
  - (e) Listen to your fellow-student reading the text. Tell him what his errors in pronunciation are.
  - (f) Identify and make as full list as possible of scientific style peculiarities as they are displayed in the text.
2. This exercise is meant to develop your ability to introduce teaching material in class with correct intonation.
- (a) Read the following extract silently to make sure that you understand each sentence.

"To the question: 'What is language?' many and varied answers have been given. Some linguists, fastening upon the phonetic aspect of speech, have defined language as being basically a series of sounds produced by certain human organs and received by others. Another school replies that since the main characteristic of language is meaningfulness, and since a transfer of meaning can take place without the medium of sound, as witnessed by semaphoric or gestural systems of communication, the phonetic aspect of language is secondary to the semantic feature. To the grammarian, language is primarily a series of grammatical forms, roots, and endings. To the literary specialist, language is a series of words so arranged as to produce a harmonious or logical effect. To the lexicographer, language is fundamentally a list of words with their separate derivations, histories, and meanings. To the man in the street,

language is what he uses, quite unconsciously, to communicate with his fellow man. Obviously, these partial definitions are all correct. But precisely because they are ALL correct, the sum total of language amounts to something greater than any of them. Sounds in themselves do not constitute language; yet the spoken language consists of sounds. Meaningfulness may be achieved in a number of nonlinguistic ways, therefore meaningfulness alone does not constitute language; yet language, to be worthy of the name, must be meaningful. Grammatical forms and grammatical categories, taken by themselves, are dead things, as will be attested by many former students who 'went through' Latin and French in certain educational institutions; yet language is characterized by their presence to the extent that there is no language, however primitive, that does not possess some system of grammar. Spoken and written language consists of separate words; but unless these words are arranged in certain sequences, they will not only fail to convey beauty or logic but will even fail to convey complete meaning. Lastly, a language that does not serve as a medium of communication is a traitor to its function."

(M. Pei. "The Story of Language")

- (b)** Divide the text into paragraphs, if possible. Try to find the main idea in each paragraph. Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Mark the stresses and tunes. Observe the difference in the duration of pauses between paragraphs, sentences and intonation groups.
- (c)** Make an oral presentation of this text in class as if you were a university lecturer. Let the teacher and fellow-students listen to you and decide whether your lecture conforms to the required pattern. Introduce alterations in the text, if necessary, and use some hesitation phenomena to obtain a balance between formality and informality. It will enable you to establish a closer contact with the audience. Remember that the success of any kind of lecturing depends on your ability to do so.

3. Find texts dealing with various aspects of general linguistics, phonetics, grammar, lexicology or literature and prepare them for oral presentation in class as:

- (a) a university lecture; (b) a micro-lesson at an institute;
- (c) a micro-lesson at school.

Take into account the suggestions given above. Let the teacher and members of the group act as your students or pupils.

4. This exercise is intended to develop your ability to hear and reproduce the kind of intonation used in reading aloud scientific prose.

(a) Listen to the following extract carefully, sentence by sentence.

"In the last chapter it was argued that in order to be fully adequate a theory of style must be capable of application to both literary and non-literary uses of language. It was further maintained that this distinction between uses, even though in no sense an absolute distinction, is not a factitious one; and evidence was adduced to show that it is both real, and moreover, essential to the study of stylistic theory and method.

At this point, it becomes necessary as a preliminary exercise to review some of the more influential ways in which the term 'style' has been used in the past. This review must be undertaken for two reasons: first, to ensure that the definition of style which it is hoped to arrive at in this book may be seen in a proper relation to other relevant definitions put forward in the past; and second, so that a number of theoretical confusions implicit in some of those definitions may be identified and cleared from the path of argument.

Style has often been seen as some kind of additive by which a basic content of thought may be modified. Stated in a somewhat different way this view of style sees it as the variable means by which a fixed message may be communicated in a more effective — or, possibly, less effective — manner. The danger of too uncritical an assumption of these and similar notions of style is that they accept as axiomatic the possibility of distinguishing between a thought in some prelinguistic form and the same thought as it issues in words.

That individual writers or speakers may in certain circumstances be identified through specimens of their discourse has given rise to another highly influential notion of style — as a set of individual characteristics.

Taken to extremes, this view ends up by equating an individual with his style: the style is said to be the man."

(D. Davy. "Advanced English Course")

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the texts in the same way. Your teacher will help you and all the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.
  - (c) Practise reading each sentence of your corrected variant after the tape-recorder.
  - (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.
  - (e) Listen to your fellow-student reading the text. Tell him what his errors in pronunciation are.
  - (f) Make up as full list as possible of scientific style peculiarities as they are displayed in the text. Compare it with the lecture on a scientific subject given above. Identify and account for the differences.
5. This exercise is intended to develop your ability to read aloud scientific prose with correct intonation.

- (a) Read the following text silently to make sure that you understand each sentence.

"Sociolinguistics studies the ways in which language interacts with society. It is the study of the way in which language's structure changes in response to its different social functions, and the definition of what these functions are. 'Society' here is used in its broadest sense, to cover a spectrum of phenomena to do with race, nationality, more restricted regional, social and political groups, and the interactions of individuals within groups. Different labels have sometimes been applied to various parts of this spectrum. 'Ethnolinguistics' is sometimes distinguished from the rest, referring to the linguistic correlates and problems

of ethnic groups — illustrated at a practical level by the linguistic consequences of immigration; there is a language side to race relations, as anyone working in this field is all too readily aware."

(D. Crystal. "Linguistics")

- (b) Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Mark the stresses and tunes. Observe the difference in the duration of pauses between sentences and intonation groups.
  - (c) Read the texts aloud in class. Let the teacher and fellow-students listen to you and decide whether your reading is expressive enough to be easily understood without reference to the printed version.
  - (d) Make some alterations in the texts, if necessary, and present them in class as micro-lectures.
6. Find texts dealing with various arts and sciences and prepare them for being read aloud in class. Ask your fellow-students to retell these texts in a manner appropriate for introducing teaching material.

#### DECLAMATORY STYLE

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1. This exercise is meant to develop your ability to hear and reproduce the kind of intonation used in reading aloud a piece of descriptive prose.
- (a) Listen to the following text carefully, sentence by sentence. Pay attention to the way intonation enlivens the written text and thus makes its oral representation expressive.
- "Charmian made her way to the library and cautiously built up the fire which had burnt low. The effort of stooping tired her and she sat for a moment in the big chair. After a while it was tea time. She thought for a space, about tea. Then she made her way to the kitchen where the tray had been set by Mrs. Anthony in readiness for Mrs. Petti-



grew to make the tea. But Mrs. Pettigrew had gone out. Charmian felt overwhelmed suddenly with trepidation and pleasure. Could she make tea herself? Yes, she would try. The kettle was heavy as she held it under the tap. It was heavier still when it was half-filled with water. It rocked in her hand, and her skinny, large-freckled wrist ached and wobbled with the strain. At last she had lifted the kettle safely on the gas-ring. She had seen Mrs. Anthony use the automatic lighter. She tried it but could not make it work. Matches. She looked everywhere for matches but could not find any. She went back to the library and took from a jar one of Godfrey's home-made tapers. She stooped dangerously and lit the taper at the fire. Then, cautiously, she bore the little quivering flame to the kitchen, holding it in one shaking hand, and holding that hand with her other hand to keep it as steady as possible. At last the gas was lit under the kettle. Charmian put the teapot on the stove to warm. She then sat down in Mrs. Anthony's chair to wait for the kettle to boil. She felt strong and fearless."

(M. Spark. "Momento Mori")

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the text in the same way. Your teacher will help you and all the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.
  - (c) Practise reading each sentence of your corrected variant after the tape-recorder.
  - (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.
  - (e) Listen to your fellow-student reading the text. Tell him what his errors in pronunciation are.
  - (f) Identify and make as full list as possible of declamatory style peculiarities as they are displayed in the text.
2. This exercise is intended to develop your ability to read aloud a piece of descriptive prose.
- (a) Read the following text silently to make sure that you understand each sentence.

"Fleur, leaning out of her window, heard the hall clock's muffled chime of twelve, the tiny splash of a fish, the sudden shaking of an aspen's leaves in the puffs of breeze that rose along the river, the distant rumble of a night train, and time and again the sounds which none can put a name to in the darkness, soft obscure expressions of uncatalogued emotions from man to beast, bird and machine, or, maybe, from departed Forsytes, Darties, Cardigans, taking night strolls back into a world which had once suited their embodied spirits. But Fleur heeded not these sounds; her spirit, far from disembodied, fled with swift wing from railway-carriage to flowery hedge, straining after Jon, tenacious of his forbidden image, and the sound of his voice, which was taboo. And she crinkled her nose, retrieving from the perfume of the riverside night that moment when his hand slipped between the may-flowers and her cheek. Long she leaned out in her freak dress, keen to burn her wings at life's candle; while the moths brushed her cheeks on their pilgrimage to the lamp on her dressing-table, ignorant that in a Forsyte's house there is no open flame. But at last even she felt sleepy, and, forgetting her bells, drew quickly in."

(J. Galsworthy. "The Forsyte Saga")

- (b) Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Mark the stresses and tunes. Observe the difference in the duration of pauses between sentences and intonation groups.
  - (c) Read the text aloud in class. Let the teacher and fellow-students listen to you and decide whether your reading is expressive enough to be easily understood without reference to the printed version.
3. Find extracts from serious descriptive prose and prepare them for being read aloud in class. Ask your fellow-students to retell these extracts in a manner appropriate for declamatory style.
  4. This exercise is meant to develop your ability to hear and reproduce the kind of intonation used in reading aloud dialogic literary texts (the speech of the characters).

- (a) Listen to the following text carefully, sentence by sentence. Pay attention to the way intonation is made indicative of the change of speaker.

"You frightened Mrs. Bishop out of her wits: did you know?"

"Why?" demanded Louis. "I didn't do anything."

"Coming storming into the house like that, and waiting in my room when I'm not here. You simply don't do things like that."

"Why simply don't you?" demanded Louis satirically. "I was soaking wet. I have a weak chest. And I had to see you, I can't go on like this. I can't work. I can't eat. I think about you all the time."

"I can't think why," said Emma. "You hardly know me; it's silly." She went over to the window and looked out; the weather that day had become wilder and more blustery; rain bounced in the streets and dripped from the eaves of houses; bedraggled dogs sat in the doorways.

"I've changed completely. I'm a new person," said Louis. "I'm tired, now, of staying indoors and contemplating my navel. I want to get out..."

"And contemplate other people's?" asked Emma.

"Yes, then," said Louis. "Look. Don't I matter to you?"

"It's very flattering, of course, and I'm grateful."

"Look, I'm a human being, you know," said Louis. "I need love like everyone else. You're involved in this; you can't just throw the issue aside."

(M. Bradbury. "Eating People is Wrong")

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the text in the same way. Your teacher will help you and all the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.
- (c) Practise reading each sentence of your corrected variant after the tape-recorder.
- (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.

- (e) Listen to your fellow-student reading the text. Tell him what his errors in pronunciation are.
  - (f) Identify and account for the peculiarities of declamatory style as they are displayed in reading aloud a dialogic literary text.
5. This exercise is meant to develop your ability to read aloud dialogic literary texts.

- (a) Read the following extract silently to make sure that you understand each sentence. Pay attention to the way in which the author provides us with clues as to how the speech of the characters should be interpreted.

"I'm sure," said Miss Marple brightly, "that Mr. Serrocold relies on you a GREAT deal."

"I don't know," said Edgar. "I really don't know." He frowned and almost absently sat down beside her. "I'm in a very difficult position."

"Of course," said Miss Marple.

The young man Edgar sat staring in front of him.

"This is all highly confidential," he said suddenly.

"Of course," said Miss Marple.

"It I had my rights —"

"Yes?"

"I might as well tell you... You won't let it go any further I'm sure?"

"Oh no." She noticed he did not wait for her disclaimer.

"My father — actually, my father is a very important man."

This time there was no need to say anything. She had only to listen.

"Nobody knows except Mr. Serrocold. You see, it might prejudice my father's position if the story got out." He turned to her. He smiled. A sad dignified smile. "You see, I'M WINSTON CHURCHILL'S SON."

"Oh," said Miss Marple, "I SEE."

(A. Christie. "They Do it with Mirrors")

- (b) Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Take into account the clues provided by the author. Mark the stresses and tunes. Observe

the difference in the duration of pauses between sentences, intonation groups and stretches of speech preceded and followed by a change of speaker.

(c) Read the extract aloud in class. Let the teacher and fellow-students listen to you and decide whether your reading is expressive enough to be indicative of the change of speaker so that the extract can be easily understood without reference to the printed version.

6. Find extracts from stories, novels and plays exemplifying the speech of the characters. Prepare them for being read aloud in class in a manner appropriate for declamatory style.

7. This exercise is intended to develop your ability to hear and reproduce the kind of intonation used in verse-speaking.

(a) Listen to the following poems carefully, sentence by sentence. Pay attention to the presence of a stable pattern of rhythm and tempo, as well as a definite rhyme scheme.

### Those Evening Bells

Those evening bells! Those evening bells!  
How many a tale their music tells,  
Of love, and home, and that sweet time,  
When last I heard their soothing chime!  
    Those joyous hours are passed away!  
    And many a heart that then was gay  
    Within the tomb now darkly dwells  
    And hears no more those evening bells!  
And so 'twill be when I am gone,  
That tuneful peal will still ring on,  
While other bards shall walk these dells,  
And sing your praise, sweet evening bells!

(Th. Moore)

(b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the poems in the same way. Your teacher will help you and the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.

(c) Practise reading each sentence of your corrected variant after the tape-recorder.

- (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.
  - (e) Listen to your fellow-student reading the poems. Tell him what his errors in pronunciation are.
  - (f) Identify and make as full list as possible of verse-speaking peculiarities as they are displayed in the poems. Memorize them.
8. This exercise is meant to develop your ability to read aloud and recite poetry.
- (a) Read the following poems silently to make sure that you understand each sentence.

### Bonnie Bell

The smiling spring comes in rejoicing,  
And surly winter grimly flies:  
Now crystal clear are the falling waters,  
And bonnie blue are the sunny skies;  
Fresh o'er the mountains breaks forth the morning,  
The evening gilds the ocean's swell;  
All creatures joy in the sun's returning,  
And I rejoice in my bonnie Bell.  
The flowery spring leads sunny summer,  
And yellow autumn presses near,  
Then in his turn comes gloomy winter,  
Till smiling spring again appear.  
Thus seasons dancing, life advancing,  
Old Time and Nature their changes tell;  
But never ranging, still unchanging  
I adore my bonnie Bell.

(R. Burns)

- (b) Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Mark the stresses and tunes. Determine the rhyme scheme and choose the suitable pattern of rhythm and tempo.
- (c) Read the poems aloud in class. Let the teacher and fellow-students listen to you and decide whether your reading is expressive enough to be easily understood without reference to the printed version. Memorize the poems.

9. Find texts exemplifying the language of poetry and prepare them for recitation in class.

#### PUBLICISTIC STYLE

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1. This exercise is intended to develop your ability to hear and reproduce the kind of intonation used in publicistic style (oratory and speeches).

- (a) Listen to the following text carefully, sentence by sentence. Pay attention to the way intonation helps the political speech-maker to ensure the persuasive and emotional appeal and thus to influence the listeners.

"The time has almost come, ladies and gentlemen, when the Government must ask you — the electors of Great Britain — to renew its mandate. It is as a member of the Government that I stand before you this evening, and the task I have set myself is to review the many things which the Government has achieved since the last General Election, and to outline the path which we hope to follow in the future, when, as I am confident will be the case, you return us to office with even greater parliamentary majority.

No one will deny that what we have been able to do in the past five years is especially striking in view of the crisis which we inherited from the previous Government. With wages and prices spiralling upwards; with a record trade deficit of hundreds of millions of pounds; and the pound sterling afflicted by the evaporation of international confidence, the country was then on the brink of financial disaster and economic collapse.

But within a very short time of coming back into power the present Government had taken steps to stabilise the position. No doubt you will remember some of those steps. Many of them were painful at the time. But they were necessary if international confidence was to be restored, and we did not flinch from taking them.

First of all, we applied ourselves to identifying the root causes of our national ailments, examining contemporary evidence and refusing to be slaves to our outmoded doctri-

naire beliefs. Secondly we embarked on a reasoned policy to ensure steady economic growth, the modernisation of industry, and a proper balance between public and private expenditure. Thirdly, by refusing to take refuge — as the previous Government had continually done in the preceding years — in panic-stricken stop-gap measures, we stimulated the return of international confidence.

As a result of those immediate measures, and aided by the tremendous effort which they evoked from the British people who responded as so often before to a firm hand at the helm, as a result of those measures we weathered the storm and moved on into calmer waters and a period of economic expansion and social reorganization."

(D. Davy. "Advanced English Course")

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes. It is not expected that each student will intone the text in the same way. Your teacher will help you and all the members of the class to correct your variant. Make a careful note of your errors and work to avoid them.
  - (c) Practise reading each sentence of your corrected variant after the tape-recorder.
  - (d) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors.
  - (e) Listen to your fellow-student reading the text. Tell him what his errors in pronunciation are.
  - (f) Identify and make as full list as possible of publicistic style peculiarities as they are displayed in the text.
2. This exercise is meant to develop your ability to read texts belonging to publicistic style as well as to speak in a manner appropriate for this style.
- (a) Read the following text silently to make sure that you understand each sentence.

"Four score and seven years ago our fathers brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men are created



equal. Now we are engaged in a civil war testing whether that nation or any nation so conceived and dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men living and dead who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here but it can never forget what they did here. It is for us the living rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation under God shall have a new birth of freedom — and that government of the people by the people for the people shall not perish from the earth."

("The Gettysburg Address" by Abraham Lincoln)

- (b)** Divide the text into paragraphs, if possible. Try to find the main idea in each paragraph. Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Think of the intonation means they are to be made prominent with. Mark the stresses and tunes. Observe the difference in the duration of pauses between paragraphs, sentences and intonation groups.
- (c)** Make an oral presentation of this text in class as if you were a political speech-maker or a commentator. To do so you are to avoid the newsreader's neutral position and introduce personal attitude. Remember that the success of this kind of public oration depends on the speaker's ability to persuade the listeners of the merits of his case. Bear in mind that the human voice is the most powerful instrument of persuasion. Let your teacher and fellow-students listen to you and decide whether your presentation conforms to the required pattern.

3. Find extracts dealing with various political and social issues of the day and prepare them for oral presentation in class as:
- (a) speeches at parliamentary debates, rallies, congresses, meetings, etc.;
  - (b) radio or television commentaries.

**FAMILIAR (CONVERSATIONAL) STYLE** \_\_\_\_\_

1. All the exercises given here for Groups I—VIII are meant to develop your ability to reproduce intonation patterns in proper speech situations. Work at the conversational contexts in the way suggested.
- Listen carefully to the conversational situations. Concentrate your attention on the intonation of the response. Define the sentence type and the attitude expressed in it. Mark stresses and tunes. Intone them.

**GROUP I. LOW (MEDIUM) FALL**

- 1a. Listen to the stimulus and respond to it in the intervals. Make your voice fall from a low or medium level to the bottom of the pitch when pronouncing the nuclear tone.
- 1b. Pronounce each response several times until it sounds perfectly natural to you.
- 1c. Listen to your fellow-student reading the replies. Tell him what his errors in pronunciation are.

**Pattern One. (Low Pre-Nucleus +) Low Fall (+ Tail)**

M o d e l: Can you do it alone?	Of , course I can.
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<i>Stimulus</i>	<i>Response</i>
Whose pen is this?	Patricia's.
Who can say it?	I think Mary can.

**Pattern Two. (Low Pre-Head +) Falling Head + Low Fall (+ Tail)**

Model: What shall I do with it?	You are ↘ free to do with it what 'ever you ↘ like.
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*Stimulus*

*Response*

When are we to go there?	Sometime towards the end of next month.
He is a reliable fellow.	What makes you think he is honest?

**Pattern Three. (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)**

Model: Have you any news of Tom?	We haven't → heard from him for ↘ ages.
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*Stimulus*

*Response*

What about the jacket?	It won't do at all.
What's the time, please?	Four o'clock.

**Pattern Four. (Low Pre-Head +) Low Level Head + Low Fall (+ Tail)**

Model: I think it's going to rain.	Now → isn't that in ↘ furiating!
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*Stimulus*

*Response*

What would you like for dinner?	I don't know.
What's that tray made of?	It's made of wood.

**Pattern Five. (Low Pre-Head +) Stepping Head + Low Fall (+ Tail)**

Model: How was he looking?	↘ Just the 'same as he ↘ always does.
----------------------------	---------------------------------------

*Stimulus*

*Response*

I hate cabbage.	So do I.
I can't hear Julia.	Neither can I.

2. Your teacher or your fellow-student will suggest the stimulus. You in turn reply using the patterns of Group I. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) Low Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Can you do it alone?	Of course I can.
I don't know her name.	I'll help you.

**Pattern Two. (Low Pre-Head +) Falling Head + Low Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Where is your house?	Not very far from Trafalgar Square.
Do you like the dress?	It isn't quite what I want.

**Pattern Three. (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Have you any news of Lily?	I was talking to her yesterday.
What would you do?	I simply can't imagine.

**Pattern Four. (Low Pre-Head +) Low Level Head + Low Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
It looks like rain.	It would be better to stay at home then.
Can I sell you a ticket?	I've already got one.

**Pattern Five. (Low Pre-Head +) Stepping Head + Low Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Do you like it?	I can't make up my mind about it.
How did you spend the morning?	I stayed at home and worked.

3. In this conversation in a café the woman is very cold and reserved. Listen carefully and concentrate on what she says.

Make up similar conversational situations and act them with your fellow-student.

- Do you mind if I sit here?
- No.
- Nice day today, isn't it?
- Yes.
- A lot of people here today, aren't there?
- Yes.
- But of course it's full on Mondays. Haven't I seen you before?
- No.
- That's strange. I'm certain I know your face. Do you work near here?
- Yes.
- Oh that must be why your face is familiar.
- Oh.
- Do you like steak?
- Yes.
- Well the steak's very good in this café. Ah here's the menu.
- Thanks.

4. In this conversation Mr. Gray is being interviewed for a job. The interviewer asks him serious considered questions. Listen carefully to the dialogue. Mark the stresses and tunes. Your teacher will help you and all the members of the class to intone the dialogue correctly. Practise reading your corrected variant. Act the dialogue in pairs.

- Good morning, Mr. Gray. How can I help you?
- Well I wondered if there were any jobs available at your firm.
- What do you know of our company, Mr. Gray?
- Well I know you're one of the biggest soap manufacturers in the country.
- What type of job did you want?
- Well at the moment I'm in the sales department of Cadnams so I thought...
- How long have you been working for them?
- Ever since I left University.
- And when was that?

- Three years ago. I studied law.
- Very interesting. Why did you go to Cadnams?
- Well I don't really know. It seemed a good job.
- How much salary do you get?
- Well-er-um fifteen hundred actually.
- Why do you want to leave?
- Well-er, you see, -er to be quite frank I don't get on with the boss.
- Why don't you like him?
- Well-um, you see, he's my father-in-law.
- I see. Well we'll get in touch with you, Mr. Gray.

## GROUP II. THE HIGH FALL

- 1a. Listen to the stimulus and respond to it in the intervals. Make your voice fall on the last stressed syllable. Pronounce each reply several times until it sounds perfectly natural to you.
- 1b. Listen to the stimulus and respond to it in the intervals.
- 1c. Pronounce each reply several times until it sounds perfectly natural to you.
- 1d. Listen to your fellow-student reading the replies. Tell him what his errors in pronunciation are.

### Pattern One. (Low Pre-Nucleus +) High Fall (+ Tail)

<p>Model: You haven't spoken to him.      I 'have.</p>
--

*Stimulus*

*Response*

Now what have you done to Mary?	Nothing.
Who's been eating my grapes?	No one.

### Pattern Two. (Low Pre-Head +) Falling Head + High Fall (+ Tail)

<p>Model: They say it's dangerous.      Who 'cares about 'that?</p>
---

*Stimulus*

*Response*

It's not very valuable, is it?

It cost over three hundred pounds.

Was it a rough crossing then?

No, the sea was as smooth as a millpond.

**Pattern Three. (Low Pre-Head +) High (Medium) Head + High Fall (+ Tail)**

Model: What was the show like?

→ First \rate.

*Stimulus*

*Response*

When's the concert?

Next Sunday.

It's going to be a fine place.

So it seems.

**Pattern Four. (Low Pre-Head +) Rising Head + High Fall (+ Tail)**

Model: He'll ring you up.

, What 'makes you so \sure?

*Stimulus*

*Response*

I can't find the pill anywhere.

What have you done with it?

You can easily mend it.

What do you mean easily?

**Pattern Five. (Low Pre-Head +) Stepping Head + High Fall (+ Tail)**

Model: What's Mary's opinion?

She \can't 'make up her 'mind which she pre\fers.

*Stimulus*

*Response*

We'll never get there.

It's not as far as you imagine.

She was out with Alan.

He's a very nice boy.

**Pattern Six. (Low Pre-Head +) Sliding Head (High Falls) + High Fall (+ Tail)**

Model: I can't find my purse anywhere.

\Are you \sure you \didn't \leave it at the office?

*Stimulus*

I haven't finished reading  
the book.  
It's about a month since I  
last went to a cinema.

*Response*

Take it and finish it on your  
way home.  
Well, I haven't been to a  
cinema for a month either.

**Pattern Nine\* (High Pre-Nucleus +) High Fall (+ Tail)**

Model: You'll help, won't  
you, Max?

Why 'me?

*Stimulus*

Would you mind handing  
me that brush?  
I'm going to play tennis.

*Response*

Which one?  
Let's all have a game.

2. Your teacher or your fellow-student will suggest the stimulus. You in your turn respond to it using High Fall patterns. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) High Fall (+ Tail)***Stimulus*

Who on earth would take  
such a risk?  
They won't help us.

*Response*

I would.  
Won't they?

**Pattern Two. (Low Pre-Head +) Falling Head + High Fall (+ Tail)***Stimulus*

He's very keen on golf.  
What are you going to do  
about it?

*Response*

Can't understand what he  
sees in it.  
I must tell the girl to clean all  
the things again.

**Pattern Three. (Low Pre-Head +) High (Medium) Head + High Fall (+ Tail)***Stimulus*

His house has been burnt  
down.  
Mary's engaged.

*Response*

How terrible.  
How nice.

\* Patterns 7 and 8 are treated in "Intonation Patterns and Meaning".



**Pattern Four. (Low Pre-Head +) Rising Head + High Fall (+ Tail)**

*Stimulus*

*Response*

What's that you say?

Why don't you listen?

Which one shall I have?

Which would you prefer?

**Pattern Five. (Low Pre-Head +) Stepping Head + High Fall (+ Tail)**

*Stimulus*

*Response*

Do you think I should ring him?

Mightn't it be better to wait?

I hate the thought of spring cleaning.

Ought we to delay it any longer, though?

**Pattern Six. (Low Pre-Head +) Sliding Head (+ High Falls) + High Fall (+ Tail)**

*Stimulus*

*Response*

What a nice stamp!

Mind you don't spoil it getting it off.

Why on earth didn't she come?

I can't understand it.

**Pattern Nine\*. (High Pre-Nucleus +) High Fall (+ Tail)**

*Stimulus*

*Response*

This surface is terribly rough.

Use sandpaper on it.

Thanks very much.

Don't mention it, my dear fellow.

3. In the talk below the man is showing a relative round his town. He sounds very polite. Listen carefully to the talk and concentrate your attention on the intonation of the response. Make up conversational situations and act them with your fellow-student. Try to sound polite.

- Excuse me. Could you tell me the way to the station?
- Certainly. Catch a fifty-one bus.
- Well I really wanted to walk.
- Turn right at the corner.
- The one up the road?
- Yes. Look for the Westminster Bank.
- Yes I think I can remember that.

\* Ref Note on page 344.

- Cross over the railway bridge.
- Mmm. And then?
  - Turn left right there.
  - All right. Then?
  - Euston Station's on your left.
  - But I wanted Paddington Station.
  - Let's start again.

4. Read the dialogue silently, underline the communicative center in each phrase and decide what attitude should be expressed in it. Mark the stresses and tunes, keeping the attitude constantly in mind. It is not expected that each member of the class will mark the dialogue in exactly the same way. Practise reading your corrected variant. Memorize the dialogue and act it with your fellow-student.

- What's that building?
- That's the new hospital.
- Very modern.
- Built in nineteen sixty.
- Oh, yes. And what's that ugly-looking church over there?
- All Saints.
- I suppose it's very old.
- Yes, Christopher Wren built it.
- Oh. When was that built?
- Sixteen eighty.
- Oh, well I don't like it even if it is three hundred years old.

### GROUP III. THE RISE-FALL

- 1a. Listen to the stimulus and respond to it in the interval. Make your voice rise from a fairly low to a high pitch and then fall quickly to a very low note when pronouncing the Rise-Fall.
- 1b. Pronounce each response several times until it sounds perfectly natural to you.
- 1c. Listen to a fellow-student reading the responses. Tell him what his errors in intonation are.

#### Pattern One. (Low Pre-Nucleus +) Rise Fall (+ Tail)

Model: Shall we try the  
crossword?

I've already ^ done it.

*Stimulus*

*Response*

Was it well acted?  
You may take one of the books.

Surprisingly well.  
Well, but which, may I ask?

**Pattern Two. (Low Pre-Head +) Falling Head + Rise Fall (+ Tail)**

Model: Of course he'll agree. ↘ That's what you ^ think.

*Stimulus*

*Response*

Did you finish it?  
I've never seen you so annoyed.

It took more time than I had expected.  
How would you have liked it.

**Pattern Three. (Low or High Pre-Head +) High (Medium) Level Head + Rise-Fall (+ Tail)**

Model: Shall we invite Paul or Mary? → Let's invite ^ both of them.

*Stimulus*

*Response*

Did you like it?  
I won't hear of your buying one.

I simply hate it.  
Why not, for Heaven's sake?

**Pattern Four. (Low Pre-Head +) Stepping Head + Rise-Fall (+ Tail)**

Model: Jane was quite at a loss. You can ↘ hardly 'blame the ^ girl.

*Stimulus*

*Response*

Are you fond of him?  
Will you ask Tony about it?

I just can't tell you how much he means to me.  
Why don't you want to ask him yourself?

2. Your teacher or your fellow-student will suggest the stimulus. You in your turn respond to it using the Rise-Fall Pattern. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) Rise Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Shall we try the crossword?	I've already done it.
This car is very expensive.	How much, though?

**Pattern Two. (Low Pre-Head +) Failing Head + Rise Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
How long will it take you?	A month or two at any rate.
Why don't you wait for her?	But why didn't she ask us about it?

**Pattern Three. (Low or High-Head +) High (Medium) Level Head + Rise Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Do you like my new frock?	It looks beautiful on you.
I feel we should interfere.	Why should we do that?

**Pattern Four. (Low Pre-Head +) Stepping Head + Rise Fall (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Why are you so angry with her?	I don't think you're aware of what she's done.
She refused to help us again.	What is the use of asking her favour?

3. Listen and then read the following conversational situations in pairs keeping in mind the task given below and using one of the Rise-Fall patterns in the response.

You sound very impressed by what your fellow-student says to you. Make up micro-dialogues using one of the replies.

<i>Stimulus</i>	<i>Response</i>
He's passed his finals.	Marvellous.
I've managed to get some seats for the ballet.	How exciting.
Do you like my new dress?	It's lovely.

4. Listen carefully to the dialogue below. Mark the stresses and tunes. Your teacher will help you and all the members of the class to intone the dialogue correctly. Practise reading your corrected variant. Act the dialogue in pairs.

— Oh, there you are, Peter! At last!

— Sorry to be so late, Frank. I expect you thought I was never going to turn up.

— Well, I've begun to have my doubts, I must admit. And it's pretty chilly waiting here; another five minutes and I'd have needed treatment for frost bite. However! What's been keeping you this time?

— Oh, it's been one of those days when everything seems to go wrong.

— I thought all your days were like that!

— No, honestly! Take this morning, for instance: alarm clock fails to go off; miss my train; late for the office; boss early for once; acid comments on persistent unpunctuality; unpleasantness all round.

— Yes, but that was this morning. And in any case, I don't suppose you were an hour late then, were you?

— All right. Don't rub it in. And don't exaggerate, either. It's less than an hour I'm late, actually.

— Fifty-five minutes, or thereabouts. You're right, though. I wasn't that much late this morning.

5. Read the dialogue silently. Underline the communicative centre in each phrase and decide what attitude should be expressed in it. Mark the stresses and tunes, keeping the attitude constantly in mind. Do not forget that one of the partners sounds impressed. It is not expected that each member of the class will mark the dialogue in exactly the same way. Practise reading your corrected variant. Memorize the dialogue and act it with your fellow-student.

— Did I tell you I went to Switzerland for my holiday?

— Well.

— I flew there by jet.

— Did you?

— It only took an hour and a half.

— Quick.

— Yes, but we had to wait an hour at London Airport. Fog, you know, is dangerous.

— Well when you fly a lot, you get used to it.

— Oh.

— I remember once I was flying over the Alps when one of the engines stopped.

— Good heavens.

## GROUP IV. THE LOW RISE

- 1a. Listen to the stimulus and respond to it in the intervals. Make your voice rise from a low level to a medium pitch when pronouncing the nuclear tone.
- 1b. Pronounce each response several times until it sounds perfectly natural to you.
- 1c. Listen to your fellow-student reading the responses. Tell him what his errors in pronunciation are.

### Pattern One. (Low Pre-Head +) Low Rise (+ Tail)

Model: You haven't spoken I , have.  
to him.

#### *Stimulus*

You know where John lives.  
He must help you.

#### *Response*

Yes.  
How?

### Pattern Two. (Low Pre-Head +) Falling Head + Low Rise (+ Tail)

Model: I'm leaving for Kiev How <sup>^</sup>long do you in'tend to  
tomorrow night. , stay there?

#### *Stimulus*

When shall we go sightseeing?  
I used to live in the capital.

#### *Response*

Any time that suits you.  
And where do you live now?

### Pattern Three. (Low Pre-Head +) High (Medium) Head + Low Rise (+ Tail)

Model: I don't think I'll come. → Why , not?

#### *Stimulus*

Have you posted those letters?  
I've lost my key.

#### *Response*

Not yet.  
Where did you put it?

### Pattern Four. (Low Pre-Head +) Low Level Head + Low Rise (+ Tail)

Model: Shall I speak to him? It's → up to , you.

*Stimulus**Response*

What's your opinion of his work? It's not bad.  
 When will you be back? As soon as I can.

**Pattern Five. (Low Pre-Head +) Stepping Head + Low Rise (+ Tail)**

<i>Model:</i> I can't take all of them.	Well then I take as many as you can.
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*Stimulus**Response*

Have you finished with that translation? I'll do it as soon as I can.  
 I'm afraid they're gone out. How soon will they be back?

**Pattern Seven.\* (High Pre-Nucleus +) Low Rise (+ Tail)**

<i>Model:</i> Is that his photo?	It is.
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*Stimulus**Response*

Is that right? I think so.  
 I wouldn't go there another time. Why not?

2. Your teacher or your fellow-student will suggest the stimulus. You in your turn respond to it using Low Rise patterns. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) Low Rise (+ Tail)**

*Stimulus**Response*

How many brothers have you? Two.  
 When will you do it? Soon.

\* Pattern 6 is treated in "Intonation Patterns and Meaning".

**Pattern Two. (Low Pre-Head +) Falling Head + Low Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
I'm afraid Helen isn't getting on very well in French.	She should do her exercises regularly.
He is leaving.	Is he going home?

**Pattern Three. (Low Pre-Head +) High (Medium) Head + Low Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
She's an excellent cook.	I shouldn't say so.
Good evening, doctor.	What's the matter?

**Pattern Four. (Low Pre-Head +) Low Level Head + Low Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Are you busy just now?	Not for a few minutes.
So I'm late.	It doesn't matter.

**Pattern Five. (Low Pre-Head +) Stepping Head + Low Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
I feel very tired these days.	You mustn't work too hard at night.
I'll be seeing you on Tuesday.	I shan't be coming here on Tuesday.

**Pattern Seven\*. High Pre-Nucleus + Low Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
She is a brilliant actress.	She is.
We've nearly no time left.	I know.

3. In the talk below the man sounds very detached. Listen carefully and concentrate on the intonation of the response. Make up conversational situations and act them with your fellow-student. Try to use the responses of the following talk.

— I think we should move this furniture around. I don't like this arrangement.

---

\* Ref Note on page 351.



- I suppose so.
- Let's put the television over there.
- All right.
- Well, help me lift it then. It's not heavy.
- Isn't it?
- Now how does it look?
- Not bad.
- Slightly more to the left, I think.
- If you like.

4. In the following talk between two neighbours the man sounds very confident and reassuring about the woman's cut finger. Listen carefully to the man's responses. Make up conversational situations where you can use the same remarks.

- Oh, thank goodness you're here, Mr. Simmonds. I've just cut my finger and I don't know what to do.
- Let me see.
- You see the bread-knife slipped and — oh dear it's starting to bleed again.
- Don't worry.
- What shall I do?
- Keep your finger still.
- Oh dear, blood makes me feel funny.
- Keep calm.
- I think I'm going to faint.
- Take a deep breath.
- Ah that's better. I'm so sorry to trouble you, Mr. Simmonds.
- Never mind.

5. In the talk below the man is explaining to the woman how to work a tape-recorder. He is very reassuring and encouraging. Listen carefully to the dialogue. Concentrate your attention on the intonation of the response. Make up conversational situations where you would sound reassuring and encouraging.

- Could you explain to me how this tape-recorder works, please?
- First turn it on.
- I see — the black switch turns it on.
- Wait then for it to warm up.

- Yes, how do you record?
- Press the button.
- Yes, and how do you listen?
- Push the green knob.
- And to make it louder?
- Turn this one here.
- Oh I see. Now let me try.

6. Read the dialogue silently. Underline the communicative centre in each phrase and decide what attitude should be expressed in it. Mark the stresses and tunes, keeping the attitude constantly in mind. It is not expected that each member of the class will mark the dialogue in exactly the same way. Practise reading your corrected variant. Memorize the dialogue and act it with your fellow-student.

**T o m:** Hallo, Patrick. What are you doing here?

**P a t r i c k:** Hallo, Father. This policeman says I'm parking on the wrong side of the street.

**P o l i c e m a n:** Good morning, sir. Are you this young man's father?

**T o m:** Yes, I am.

**P o l i c e m a n:** Is this his car?

**T o m:** No, it isn't. It's mine.

**P o l i c e m a n:** Oh. Does he often drive your car?

**T o m:** Yes, he does.

**P o l i c e m a n:** He has no driving-licence with him. But he says he has a driving-licence at home.

**T o m:** Yes, I think he has.

#### GROUP V. HIGH (MEDIUM) RISE

- 1a. Listen to the stimulus and respond to it in the intervals. Make your voice rise from a medium level to a high pitch when pronouncing the nuclear tone.
- 1b. Pronounce each response several times until it sounds perfectly natural to you.
- 1c. Listen to your fellow-student reading the responses. Tell him what his errors in pronunciation are.

**Pattern One. (Low Pre-Nucleus +) High (Medium) Rise (+ Tail)**

Model: I saw Grace today. 'Really?

*Stimulus*

*Response*

He is going on holiday.

Alone?

I'm afraid she didn't see me.

Didn't she?

**Pattern Two. (Low/High Pre-Head +) High (Medium)  
Level Head + High (Medium) Rise (+ Tail)**

Model: Why can't we  
ask Alec?

You → think he might a'gree?

*Stimulus*

*Response*

We're going shopping.

Right away?

Are you a student?

Am I a student? Yes.

**Pattern Three. (Low Pre-Head +) Rising Head + High (Medium)  
Rise (+ Tail)**

Model: Do you know  
George?

Do I know 'George?

*Stimulus*

*Response*

Why didn't you do as  
I suggest?

Why didn't I do as you suggest?

Shall I cross over the  
railway bridge?

Cross over the railway bridge?

2. Your teacher or your fellow-student will suggest the stimulus. You in your turn respond to it using High Rise patterns. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) High Rise (+ Tail)**

*Stimulus*

*Response*

I'm leaving at five.

When?

He works at the hospital.

Where?

**Pattern Two. (Low/High Pre-Nucleus +) High (Medium) Level  
Head + High (Medium) Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Are you in love?	Am I in love? Yes, I am.
Ask him if there's any news.	Anything else you want me to do?

**Pattern Three. (Low Pre-Head +) Rising Head + High (Medium)  
Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Do you know Johnson?	Do I know Johnson?
Did you see me leave the office?	Did I see you leave the office?

3. In the talk below the man wants the woman to explain her remarks and to add some more to what she has said. He sounds tentative and light (causal). Listen to the dialogue. Make up short conversational situations with your fellow-student giving the same replies.

- I read a very interesting book last week.
- Oh.
- I thought it was very good indeed.
- Yes?
- I can't remember the author's name. I think he was French.
- Oh!

4. The following short conversation takes place in a station. Listen to it carefully and then act it with your fellow-student.

- Excuse me, could you tell me where the train for the North leaves?
- Manchester?
- Yes.
- Well, the four-fifteen leaves from platform five.
- Which platform?
- Platform five.
- And where's platform five?
- Over by the clock.
- Thank you.

5. Listen carefully to the dialogue below. Mark stresses and tunes. Your teacher will help you and all the members of the class to intone the dialogue correctly. Practise reading your corrected variant. Act the dialogue in pairs.

- Good morning.
- Good morning, madam. Can I help you?
- Yes, you can. I'd like to buy a watch, please.
- Certainly, madam. Is it for yourself?
- Oh, no. It's for my small daughter.
- I see. You don't want a very expensive one, I suppose.
- No, fairly cheap and fairly strong too.
- I understand. Will you have a look at this one, madam?
- I think that looks too small. I'd rather have a bigger one.
- What about this, madam?
- That looks fine. How much is it?
- Let me see. That's five pounds ten.

6. Read the dialogue silently. Underline the communicative centre in each phrase and decide what attitude should be expressed in it. Mark the stresses and tunes keeping the attitude constantly in mind. It is not expected that each member of the class will mark the dialogue in exactly the same way. Practise reading your corrected variant. Memorize the dialogue and act it with your fellow-student.

*K:* I'm going out to get a paper.

*E:* Oh, take the dog with you — d'you mind. He'd love a walk. I meant to take him, but I just haven't had time.

*K:* Will he do what he is told? I'm a bit scared of the traffic.

*E:* Oh yes; he's very good in the street. You can put him on the lead before you get to the main road. He won't make any fuss.

*K:* All right. If you think he'll behave himself.

*E:* He'll be perfectly all right. I'll just get his collar. Which way are you going?

*K:* Towards the station, I suppose.

## GROUP VI. FALL-RISE

- 1a. Listen to the stimulus and respond to it in the interval. Make your voice fall from a fairly high or medium pitch and then rise a little when pronouncing the Fall-Rise.
- 1b. Pronounce each response several times until it sounds perfectly natural to you.
- 1c. Listen to a fellow-student reading the responses. Tell him what his errors in intonation are.

### Pattern One. (Low Pre-Nucleus +) Fall-Rise (+ Tail)

Model: You don't look well. I feel  $\downarrow$ well.

<i>Stimulus</i>	<i>Response</i>
Can I help you with this work?	You can type the papers if you like.
Well, where is my dress?	Where is it? (in the wardrobe, of course).

### Pattern Two. (Low Pre-Head +) Falling Head + Fall-Rise (+ Tail)

Model: One more game? You'll  $\downarrow$ miss your  $\downarrow$ train.

<i>Stimulus</i>	<i>Response</i>
It shouldn't take long.	It'll take at least a month.
How did you learn it?	How did I learn it? (From him, yesterday.)

### Pattern Three. (Low Pre-Head +) High (Medium) Level Head + High Fall + Rise (+ Tail)

Model: What about these apples? They are  $\uparrow$ rather  $\downarrow$ nice  
 $\downarrow$ apples.

<i>Stimulus</i>	<i>Response</i>
May I have another bun?	Do you really think you can eat it?
I've got a very sweet tooth.	Go easy with the sugar.

**Pattern Four. (Low Pre-Head +) Sliding Head (High Falls) + High Fall + Rise (+ Tail)**

Model: It was a terrifying experience.	I \know just \what it's ,like.
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*Stimulus*

*Response*

It looks like rain, I'm afraid.

Perhaps it would be better to stay at home in this case.

Oh, I am sleepy.

It must have been terribly fatiguing sitting in that deskchair all day.

2. Your teacher or your fellow-student will suggest the stimulus. You in your turn respond to it using the Fall-Rise pattern. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) Fall-Rise (+ Tail)**

*Stimulus*

*Response*

Chris is very young for that job, you know.

Yes, he's young.

Let's walk to that forest.

How far is it?

**Pattern Two. (Low Pre-Head +) Falling Head + Fall-Rise (+ Tail)**

*Stimulus*

*Response*

You liked the film, didn't you?

It's more interesting than I expected.

I shan't go with you.

What made you change your mind?

**Pattern Three. (Low Pre-Head +) High (Medium) Level Head + High Fall + Rise (+ Tail)**

*Stimulus*

*Response*

I promise to do it by Friday.

It's all very well to make promises.

How can we let her know about it?

Why not go and tell her everything frankly?

**Pattern Four. (Low Pre-Head +) Sliding Head (High Falls) + High Fall + Rise (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
I've lost my book somewhere.	It's no use looking for it in the dressing-table.
Wait till I'm free.	Can't we go by ourselves there?

3. Listen and then read the following conversational situations in pairs keeping in mind the tasks given below and using one of the Fall-Rise patterns in the response. Make up micro-dialogues with the same responses.

(a) You agree with the first part of the question but disagree with the rest.

<i>Stimulus</i>	<i>Response</i>
Have you been to Spain and Portugal?	I've been to Spain.
Did you meet Jane and Susan after all?	I met Jane.

(b) You agree with the point mentioned but disagree that everything is like that.

<i>Stimulus</i>	<i>Response</i>
I think swimming is boring to watch — like all sports.	Well, swimming is.
I think London is nice — like most English cities.	Well, London is.

(c) You keep warning your fellow-student to be careful.

<i>Stimulus</i>	<i>Response</i>
Look! I can climb this wall.	Don't fall, Carol.
Oh I'm quite safe, I've done it thousands of times before.	Be careful!

4. Listen carefully to the dialogue below. Mark the stresses and tunes. Your teacher will help you and all the members of the class to intone the dialogue correctly. Practise reading your corrected variant. Act the dialogue in pairs.

- Have you ever done any work with synthetic speech?
- Yes, a fair amount, actually.



— Does it really mean that machines talk?

— Well, it depends what you mean by talk. Certainly the machines produce sentences electronically.

— Do they, now? What does it sound like?

— Well, again, it depends. If you're trying really hard you can get it fairly like.

— Well isn't that what you want?

— Not necessarily. You see, we use them to try and find out about speech; and the sort of question we ask them is how little they can do and still produce something intelligible.

— I'm afraid I don't follow that.

— Well, the sounds produced by a human voice are enormously complex. And a lot of the information they convey is purely personal. "What sex the speaker is", "what age", "where from", and so on. Now what we want to know is whether you can get rid of these personal features and still convey information.

— I see. And you can't do this with a human voice, so you use the machines.

— That's it. It's so much easier to control them.

— And that's why they don't sound very like, like.

— Exactly.

— I'd like to listen to one of them sometime.

— That's not difficult. Come along one day, and I'll introduce you.

5. Two fellow-students are discussing a party they are going to have in their hostel. Read the dialogue silently. Underline the communicative centre in each phrase and decide what attitude should be expressed in it. Mark the stresses and tunes, keeping the attitude constantly in mind. It is not expected that each member of the class will mark the dialogue in exactly the same way. Practise reading your corrected variant. Memorize the dialogue and act it with your fellow-student.

— Well we'd better make a list of the people we're going to invite. There's the Smiths and John...

— We ought to invite John.

— But not the Smiths? All right. But Chris Smith is rather nice, I think.

— Yes, Chris is.

- I suppose his wife is slightly strange. She's attractive though.
- She's certainly attractive.
- She has a charming voice too.
- She has a charming voice.
- I see you're jealous!

### GROUP VIII. MID-LEVEL

- 1a. Listen to the stimulus and respond to it in the intervals. Make sure that your voice neither falls nor rises but stays on the same mid-level tone.
- 1b. Pronounce each response several times until it sounds perfectly natural to you.
- 1c. Listen to your fellow-student reading the replies. Tell him what his errors in pronunciation are.

#### Pattern One. (Low Pre-Nucleus +) Mid Level (+ Tail)

Model: What do you do on Sundays?	> Generally } I → go to the ,country.
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<i>Stimulus</i>	<i>Response</i>
When do you want me to come?	If you can come right away.
How did you like the performance?	For the most part it was enjoying.

#### Pattern Two. (Low Pre-Head +) High (Medium) Head + Mid Level (+ Tail)

Model: What shall we do?	→ Ring her > up } and → ask her to ,come.
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<i>Stimulus</i>	<i>Response</i>
But I thought you'd like one.	As a matter of fact I've already got two.
Shall we walk there?	In case it rains we'd better take an umbrella.

2. Your teacher or your fellow-student will suggest the stimulus. You in your turn respond to it, using Mid-Level patterns. The drill will continue until every student has participated. Keep the exercise moving on at normal conversational speed.

**Pattern One. (Low Pre-Nucleus +) Mid-Level (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
Shall we go to the pictures on Saturday?	On Saturday we're going to the theatre.
Will you join us for a game of golf?	At present I'm far too busy.

**Pattern Two. (Low Pre-Head +) High (Medium) Head + Mid-Level (+ Tail)**

<i>Stimulus</i>	<i>Response</i>
I hope we'll see you tonight.	As far as I can see I shan't be able to leave home.
She doesn't know of her mother's illness.	Tell her to come and stay with her.

3. This exercise is meant to develop your ability to use all the acquired intonation patterns in spontaneous informal conversation. Bear in mind that you are not absolutely free to use any intonation pattern you like in a dialogue. The nature of the response is greatly dependent on the intonation of stimulus.

- (a) Make up dialogues, following a two-element pattern (stimulus-response). Your teacher or a fellow-student will suggest a stimulus. Use the dialogue below as a model.

A: How about asking Jack and Marion?

B: Jack's away in London.

- (b) Make up dialogues, following a three-element pattern (stimulus — response — further response). Your teacher or a fellow-student will suggest a stimulus. Use the dialogue below as a model.

A: How about asking Jack and Marion?

B: Jack's away in London.

A: Let's ask Marion alone, then.

- (c) Make up dialogues, following a four-element pattern (stimulus — response — stimulus — response). Your teacher or a fellow-student will suggest a stimulus.
- A: How about asking Jack and Marion?  
B: Jack's away in London.  
A: Let's ask Marion alone, then.  
B: That's not a bad idea.
- (d) Your teacher or a fellow-student will suggest a stimulus. Give a response to it and keep the conversation going for as long as you can.
4. This exercise is intended to develop your ability to associate a given response with a certain situational or verbal stimulus.
- (a) Your teacher or a fellow-student will suggest a response and then make as many different messages as he can by diversifying its intonation. You are to infer the appropriate situation of each utterance from its sound.
- (b) Your teacher or a fellow-student will suggest a response. You are to provide the appropriate stimulus for it.
5. This exercise is meant to develop your ability to make up spontaneous dialogues according to a given situation. Here are some examples of conversational situations.
- (a) Two friends are talking about their visit to the theatre or to the cinema.
- (b) A doctor and a patient are talking about the latter's health.
- (c) Imagine you are going to do some shopping and discussing the point with your mother.
6. This exercise is meant to develop your ability to hear and reproduce the kind of intonation used in reading and narrating a story.
- (a) Listen to the following joke carefully, sentence by sentence.
- Helen's eyes were not very good. So she usually wore glasses. But when she was seventeen and she began to go out with a young man she never wore her glasses when she was with him. When he came to the door to take her out she took her glasses off but when she came home again and he left she put them on.

One day her mother said to her: "But Helen, why do you never wear your glasses when you are with Jim? He takes you to beautiful places in his car but you don't see anything."

"Well, Mother," said Helen. "I look prettier to Jim when I'm not wearing my glasses and he looks better to me, too."

- (b) Mark internal boundaries (pausation). Underline the communicative centre and the nuclear word of each intonation group. Mark the stresses and tunes.
- (c) Practise reading the joke. Record your reading and play the recording back immediately for your teacher and fellow-students to detect your errors.
- (d) Listen carefully to the narration of the joke. Observe the peculiarities in intonation group division, pitch, stress and tempo. Note the use of temporisers and hesitation phenomena.
- (e) Retell the joke according to the model you have listened to. Record your retelling and play the recording back immediately for your teacher and fellow-students to detect your errors.
- (f) Identify and make as full list as possible of the differences between real dialogue and monologue spoken as dialogue.

7. This exercise is intended to develop your ability to read and narrate a story.

- (a) Read the following joke silently to make sure that you understand each sentence.

An absent-minded professor was lecturing an anatomy. "To show you more clearly what I mean, I have a parcel there containing a dissected frog. I want you to examine it carefully."

The professor began to unwrap it and saw that it contained two sandwiches and a hard-boiled egg. On recognizing it the professor said: "I was sure I had eaten my lunch, but where is the frog?"

- (b) Find the main sentence in the text. Split up sentences into intonation groups. Single out the communicative centre and the nuclear word of each intonation group. Underline the main word in every sentence. Mark the stresses and tunes. Observe the difference in the duration of pauses.

- (c) Practise reading the joke several times.
- (d) Tell the story as a narrative to your fellow-students in class and then as if chatting with an intimate friend. Your listener is expected to show his involvement in the situation by his facial expression, gestures, as well as various cues and tags, such as "Oh!", "Really? (!)", "Is it? (!)", "What then?", "Fantastic!", "How very interesting!", etc.

## SEQUENCE OF TONES

### SIMPLE SENTENCES

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#### Adverbials

1. Listen how the speaker on the tape reads the following sentences with adverbial phrases. Concentrate on sequence of tones. Imitate the reading. Practise reading them. Be sure to make a separate intonation group of an adverbial phrase.

A few minutes later, we heard a ring at the door. In the dining-room we have our meals.

2. Listen to your fellow-student reading the sentences with adverbial phrases at the beginning. Say what his errors in intonation are.
3. Look through the following phrases. Make sure you understand how the sentences with adverbial phrases at the beginning of the sentence should be pronounced aloud. Read the sentences. Put the adverbial phrases at the end of the sentences. Concentrate on the changes in intonation.

Instead of writing to him, why not drop in at his office? By the end of the week I was utterly exhausted. Most evenings they watch television.

4. Read the following sentences with adverbials at the end of the sentence expressing added comments or restrictions. Practise reading the sentences.

I like my tea at five sharp. It's a nuisance having to wait so long for Tom.

5. Now pronounce the sentences above as one intonation group. Observe the difference in meaning.

## Enumeration

1. Listen how the speaker on the tape pronounces the following sentences with homogeneous parts. Imitate the reading. Practise them. Be sure to form separate intonation groups of homogeneous parts:

This is my family: my wife, my son, my daughter and I. You are learning to speak, to understand, to read and to write English.

2. Listen to your fellow-student reading the sentences with enumeration. Say what his errors in intonation are.
3. Read the following situations pronouncing enumeration with: (a) the rising tone; (b) the falling tone; (c) the level tone. Observe the difference in meaning.

Now let's see what else did I want? Oh, yes, some silk stockings, shoe-polish, a pair of scissors and some safety-pins. To crown it all I had an accident the other day, hurt my right shoulder, leg and knee, and nearly broke my neck. But in those first few years at Columbia, he had been so busy with research, teaching and the studies.

4. Give examples of statements containing enumeration. Read the final intonation group with the Low Fall and with the Low Rise if possible. State the difference in meaning.

## Disjunctive Questions

1. Listen how the speaker on the tape reads the disjunctive questions. Concentrate on their intonation. Imitate the reading.
  - (a) It isn't cold, is it? You'd like some tea, wouldn't you?
  - (b) She is quite attractive, isn't she? It looks like rain, doesn't it?
  - (c) This one isn't yours, is it? We needn't wait for him, need we?
  - (d) You didn't come in the morning, did you? You'd like to speak to him, wouldn't you?
2. Practise reading the sentences above. Be sure to pronounce the disjunctive questions according to the patterns given on the tape. State the difference in meaning.

3. Listen to your fellow-student reading the disjunctive questions above. Say what his errors in intonation of the tag-questions are. Are the mistakes phonetic or phonological?
4. Read the following phrases according to the patterns above. Observe the difference in meaning.

You are not getting on very fast, are you? Lovely evening, wasn't it? It's John Thomson, isn't it?
5. Complete the following sentences making them disjunctive questions. Pronounce the sentences according to the tasks below.
  - (a) The statement is obviously true and the tag is merely a polite phrase to invite the interest of your fellow-student or to make him agree with you.

Ruth isn't going, ... ; We aren't late, ... ; John hasn't come, ...
  - (b) You are less certain of your remark; you are asking your fellow-student's opinion and would not be very surprised if he contradicts.
  - (c) You sound tentative, not very sure in the first part of the phrase, while the tag shows that you are pretty confident that the listener will not contradict.
  - (d) It is almost a real question as you want the listener to believe that you are even more uncertain than in the previous case and you seek the listener's assurance that your remark is correct.
6. Make up conversational situations suitable for the phrases above.
7. Look for conversational situations in the books you read or the texts on the tape to illustrate all the possible intonation patterns disjunctive questions are pronounced with. Mark the stresses and tunes and read them aloud.

### Alternative Questions

1. Listen how the speaker on the tape reads the following alternative questions. Concentrate on their intonation. Imitate the reading. Practise reading them. Be sure to pronounce the first intonation group with a rise and the second — with a fall.



Do you want a pear or a plum? Would you like coffee or milk?

2. Listen to your fellow-student reading the alternative questions. Say what his errors in intonation are. Are the mistakes phonetic or phonological?
3. Read the following alternative questions at normal conversational speed, forming two intonation groups. Make sure to pronounce the first intonation group with the Low Rise and the second one with the Low Fall.

Is your second foreign language German or French? Do you usually have dinner at the institute or at home?

4. Change the Low Falling Tone of the final intonation group for the Low Rising Tone, if possible. State the difference in meaning.
5. Make up conversational situations with alternative questions.

### Commands

1. Listen how the speaker on the tape reads the following commands. Concentrate on their intonation. Imitate the reading.
  - (a) Fetch a chair, will you? Write it down, will you?
  - (b) Sit down, won't you? Be quiet, will you?
  - (c) or Don't go away, will you? Don't forget, will you?
  - (d) Fetch a chair, will you? Do it again, will you?
2. Practise reading the commands. Be sure to pronounce each pattern correctly. Observe the difference in meaning.
3. Listen to your fellow-student reading the commands. Say what his errors in intonation are.
4. Read the following commands, according to the patterns suggested above. Make sure to pronounce them correctly. Observe the difference in meaning.

Call your dog, will you? Lend me a fiver, will you? Wait for me, won't you?

5. Complete the following commands adding tag-questions to them. Pronounce the sentences according to the following tasks. Observe the difference in their intonation.

- (a) You want to soften the command given to the listener. Be as quick as you can, ...; Turn on the radio-set, ...
  - (b) You are irritated by the necessity to repeat the command.
  - (c) You want the command to sound less brusque and more pleading.
  - (d) You sound friendly, adding the tag-question like an after-thought.
6. Make up conversational situations with the commands above.
  7. Look for conversational situations in the book you read or in the texts on the tape illustrating the intonation of the commands combined with tag-questions. Mark the stresses and tunes. Practise them with your fellow-student.

### **Direct Address**

1. Listen how the speaker on the tape reads the following sentences with direct address at the beginning of the sentence. Imitate the reading.
 

Porter, will you see to my luggage, please? Patrick, what do you do every day?
2. Practise reading the sentences. Be sure to form a separate intonation group expressed by direct address. Concentrate on the terminal tones of the intonation groups.
3. Listen to your fellow-student reading the simple sentences with direct address at the beginning. Tell him what his errors in intonation are.
4. Act as if you were a teacher in class. Address your pupils.
5. Address a friend of yours.
6. Listen how the speaker on the tape reads the following phrases with direct address at the end of the sentence. Be sure to make it half-stressed.
 

Don't be obstinate, Martin. Don't mention it, my dear chap.
7. Put the direct address of the phrases above at the beginning of the sentence. Concentrate on the changes in intonation. Practise reading the sentences.
8. Look through the two columns of sentences and say the difference in their sentence structure. Now read the sentences ob-

serving the difference in the intonation of the sentences. What kind of mistake would you make if you read each pair of the sentences alike?

I don't know Mrs. Smith.            He doesn't remember John.  
I don't know, Mrs. Smith.        He doesn't remember, John.

9. Change the given questions so that there should be a direct address at the end of the sentence. Read them. Now place the direct address at the beginning of the sentence. Be sure to observe the difference in the intonation of these sentences. Practise reading the phrases.

Do you remember Bill? Have you forgotten Miss Smith?  
Can you hear Helen?

10. Look for conversational situations in the book you are reading or in the texts on the tape illustrating the intonation of direct address in all positions. Mark the stresses and tunes. Practise reading the situations.
11. Make up conversational situations with direct address in various positions. Do not forget particular occasions you address people on.

### Parentheses

1. Listen how the speaker on the tape reads the following sentences. Concentrate on the intonation of parenthetical words and phrases at the beginning of the sentence. Imitate the reading.

In my opinion, he deserved all he got. Unfortunately, she already knows. Frankly, I can't afford it.

2. Practise reading the sentences. Concentrate on the intonation of the parenthetical phrases.
3. Listen to your fellow-student reading the sentences above. Say what his errors in intonation are.
4. Now read the sentences below pronouncing the parenthetical phrases with the Low Fall, the Low Rise or the Fall-Rise. Observe the difference in meaning.

As far as I know, he is stubborn. In my opinion, it serves you right. Personally, I'm not very keen on opera.

5. Listen how the speaker on the tape reads the following sentences. Concentrate on the intonation of the parentheses in the sentence medial or final position. Imitate the reading.

I'm not good at languages, you know. Could I fix an appointment for her tomorrow, at three o'clock, say?

6. Practise reading the sentences. Be sure to pronounce parentheses in the sentence medial and final positions correctly.
7. Listen to your fellow-student reading the sentences of Ex. 5. Tell him what his errors in the pronunciation of parentheses are.
8. Read the given sentences with parentheses in different sentence positions. Be sure to pronounce them correctly. If possible change the place of the parentheses and read the sentences again. Observe the difference in their intonation.

Fortunately for me, it was a translated version. By the way, did you hear "Carmen" the other night? I say, I've just had a promising proposition.

9. Listen to the dialogues on the tape you have worked with. Pick out of them all the phrases with parentheses. Practise reading them. Make up conversational situations with them.

### Author's Words

1. Listen how the speaker on the tape reads the following sentences. Concentrate on the intonation of the author's words preceding the direct speech. Imitate the reading.

1. She asked involuntarily: "Does it hurt you when you think of Agnes?" (Cronin) 2. Bitterly she repeated "No! I've nothing to tell your (Ibid).

2. Practise reading the sentences. Be sure to pronounce the author's words as a separate intonation group.
3. Listen to your fellow-student reading the sentences of Ex. 1. Say what his errors in intonation are.
4. Look through the following sentences. Make sure that you know how to pronounce the author's words preceding the direct speech. Read the sentences aloud at normal conversational speed.

Then, after a moment's silence she added: "He should never been allowed to smoke." (Cronin) When Mary returned, Mamma demanded: "What did Matt's grandma say about his letter?" (Ibid.)

5. Listen how the speaker on the tape reads the following sentences. Concentrate on the intonation of the author's words following direct speech. Imitate the reading.

1. "They must have forgotten," John said to himself. 2. "Is this for me?" he asked with surprise.

6. Practise reading the sentences. Be sure to pronounce the author's words following the direct speech as a half-stressed tail.

7. Listen to your fellow-student reading the sentences above. Tell him what his errors in intonation are.

8. Look through the following sentences. Make sure that you know how to pronounce the author's words following the direct speech. Read them in a natural manner at normal conversational speed.

1. "Come here!" commanded the captain. 2. "You've forgotten your bag," he said with a smile. "I must put some coal on the fire," she remarked.

9. Now put the author's words before the direct speech and read the sentences again. Observe the difference in intonation.

10. Listen how the speaker on the tape reads the following sentences. Concentrate on the intonation of the author's words, forming long sequences. Imitate the reading.

"Now who can tell me the name of this country?" asked the teacher, with one finger on the map. "And how are you today?" smiled the doctor, entering the little girl's room.

11. Practise reading the sentences with the author's words forming a long sequence. Be sure to pronounce the author's words as a number of intonation groups. Concentrate on their intonation.

12. Listen to your fellow-student reading the sentences with the author's words following the direct speech. Say what his errors in intonation are.

13. Look through the following sentences. Make sure that you know how to pronounce the author's words following the direct speech. Read the sentences aloud in a natural manner at normal conversational speed.

1. "I never look down at the water without remembering," she said, slowly raising her eyes to his. (E. L. Voynich)
2. "How do you know that?" asked Dr. Ricardo's voice in a tone of an ill-suppressed irritation. (Ibid.)

14. This exercise is meant to develop your ability to reproduce intonation adequately in proper speech situations.

Look through the sentences attentively to make sure you know how to pronounce the author's words. Read the situation in a natural manner at normal conversational speed.

"Now who can tell me the name of this country?" asked the teacher, with one finger on the map. "I can!" said little Johnny, sitting in the front row. "What is it?" she went on smiling down at him. "Japan," he replied with a self-satisfied look on his face.

## SENTENCE-STRESS

1. This exercise is meant to develop your ability to locate sentence-stress properly. Practise reading the dialogue below.

- A.: I'm going on an excursion tomorrow.  
B.: What will you do if it's raining?  
A.: If it's raining I'll go to the pictures instead.  
B.: I think you'll have to!

2. By using the proper intonation make the following sentences serve as answers to each of the questions below.

She has left her umbrella in the library.

- (a) Where has she left her umbrella? (b) What has she left in the library? (c) What has she done with her umbrella? (d) Who has left her umbrella in the library?

3. Modify the meaning of the sentences below by shifting the logical stress in them. Illustrate the phrases by your own situations.

1. I thought you were going to show us the way. 2. This is the best way to write a composition.

4. This exercise is meant to develop your ability to make your speech expressive enough. The situations below are taken from the books of some English and American writers. Mark the stresses and tunes. Read the situations aloud. How do you think the authors intended them to be spoken? Think analytically, use logical and emphatic stresses where necessary. Be sure you pronounce the situations with correct intonation.

Listen to your fellow-student reading the same situations, correct his possible errors in sentence-stress.

"Tell her that you intend to marry her, but after you return from this outing, not before."

(Th. Dreiser. "An American Tragedy")

"You're kids," he said, "and you know you are."

"I am not a kid," said Val.

"You are — you're not twenty."

"Well, what are you?"

"I am twenty," said Jolly.

(J. Galsworthy. "In Chancery")

*ROLF*: Sins of the fathers.

*JILL*: Into the third and fourth generation. What sin has my father committed?

(J. Galsworthy. Plays)

*HARNESS*: Well, gentlemen, we're going to do business at last, I hope.

*WILDER*: Depends on what you call business, Harness.

(J. Galsworthy. Plays)

Instinctively she knew, too, that this was her baby, not his, going 'to take after her,' as they called it.

(J. Galsworthy. "Beyond")

"You have asked me the only thing, I can't do, Miss — Miss Gip!"

"Please — not that, it's like a servant!"

"I am your servant!"

(J. Galsworthy. "Beyond")

In the taxi, returning at last to Chesborough Terrace, he proclaimed happily:

"First rate chaps these, Chris! 'Sbeen a wonderful evening, hasn't it?"

She answered in a thin steady voice:

"It's been a hateful evening!"

"Eh — what?"

(A. Cronin. "The Citadel")

5. Take from the books you read situations with logical or emphatic stresses.

## TEMPO

1. In view of special importance given to the correct usage of tempo with the author's words and parentheses in the middle or at the end of a sentence this exercise is meant to draw the students' attention to the fact that even being important or emotional and making a separate intonation group, they are pronounced with rather a fast rate (*allegro*).

Listen to the following phrases and imitate the model on the tape.

There was silence for a moment, and then George's father said: "Joe!"

"What's the matter, Tom?" replied Joe's voice from the other end of the bed.

"Why, there's a man in my bed," said George's father. "Here's his feet on my pillow."

"Well, it's an extraordinary thing, Tom," answered the other, "but I'm blest if there isn't a man in my bed, too!"

"What are you going to do?" asked George's father.

"Well, I'm going to chuck him out," replied Joe.

"So am I," said George's father valiantly.

"Why, it's so curious," murmured Harris, "but precisely that very same thing happened to my father once at a country inn."

(J. K. Jerome)

2. Transcribe the following extracts. Mark the stresses and tunes. Divide them into intonation groups according to the sense by pauses of different duration: (||), (|), (ξ). Do not neglect the right rate. After you have completed your analysis, your



teacher will check your work. Finally, practise reading the corrected version.

"I say, I am sorry to trouble you again," he said. "The fact is, we're still quite strangers round here, and — well, I'm rather lost, to tell you the truth. P'r'aps you'd direct me to the post office." "Dear me, — yes. My wife was most insistent about that. She said I wasn't to... It's — well, I don't know that it's extraordinarily important, but — but I'd better post it. If you know what I mean."

(C. Howard)

3. Listen how the speaker on the tape reads the conversational situations given below. Imitate the reading. Observe the intonation of temporizers.

I like my native town like nothing else on earth. Don't you find it fascinating?	Well — er — yes, it's rather nice.
I heard James got settled at last. Do you know his new address?	Let me see. Yes, I've got it.
Do you feel well enough to do the job?	Well, you know, not quite.
Are you going to report me?	Er, — to tell you quite frankly, yes, I am.
Don't you think she is charming?	Oh, er — n-no, I think she is rather intrusive.
Have you by any chance caught a glimpse of this stranger?	Y-yes, I think I have.
Did he look in good health and spirits?	Well, rather, but a shade uneasy.

4. Listen carefully to the dialogue. Mark the stresses and tunes; divide it into intonation groups by pauses. Do not forget to use appropriate tempo.

*GUY:* Well, here we are, darling. Er, do you like it?

*SALLY:* Mm, lovely, very nice.

*GUY:* Ah, I hoped you would. Let's go and sit over in the corner, shall we?

*SALLY:* Yeah.

*GUY:* Now then, let's see if we can get some service.

27

*SALLY:* Well, we need a menu.

*GUY:* Oh yes, we haven't got one... could you ask those people over there...

*SALLY:* Mm... Excuse me, could you possibly give us... oh, they haven't got one.

*GUY:* Haven't they? Oh, all right, I'll ask these people over here. Excuse me, I wonder if you'd mind... Oh, they don't seem to have one either.

*SALLY:* Better get the waiter. Waiter!

*WAITER:* Yes, madam?

*SALLY:* Er, we haven't got a menu.

*WAITER:* I'll bring you one straight away.

*SALLY:* Thank you.

*GUY:* Oh dear, I haven't got my glasses, I've left them in my coat by the door. Could you get them, darling?

*SALLY:* Darling, you're just as near to the door as I am. Can't you get them yourself?

*GUY:* Oh well, all right.

*WAITER:* Here's the menu, sir. And I'm very sorry to trouble you, but I wonder if it might be at all possible for you both to move to another table? I'm afraid the manager has previously reserved this one.

*GUY:* Oh, very well, by all means.

*WAITER:* Thank you very much, sir.

## RHYTHM

1. This exercise is based on common patterns of stressed and unstressed syllables. Read the sets of phrases keeping in mind that within each rhythmic group the stressed syllables come at regular intervals of time. The unstressed syllables between stresses have to be fitted in without delaying the regular beat of the stress pulses. The more unstressed syllables there are in the rhythmic group, the quicker they must be said in order to 'catch' the next beat.

'come 'here, 'go 'back, 'sit 'down, 'stand 'up, 'not 'now,  
'what's it 'for? 'hurry 'up, 'where's your 'book?

she 'ought to, I 'wanted it, they 'want us to, a 'little one, a  
'lot of it, 'I've 'finished it, be 'good to him, get 'rid of it

I 'want to 'read, she 'wants to 'know, she 'does it 'well, it's 'quite all 'right, a'nother 'book, a 'piece of 'bread, a 'slice of 'cheese

I'll 'finish it 'soon, she 'told him to 'go, I 'think they have 'gone, a 'walk in the 'street, the 'best in the 'group, it 'used to be 'mine

'put it on the 'table, 'making it a' lone, 'tell him all you 'know, 'mind how you be'have, 'half of them are 'left, 'waiting for the 'bus

She 'wanted me to 'speak about it. This 'isn't quite the 'moment for it.

2. Divide the sentences into rhythmic groups. Go through each sentence several times until you can produce it rapidly smoothly.

The session's nearly over. What's the name of the actor? Robert is taller than Allen. The inflation may lead to a depression. I can give you the answer in a minute. I'll repeat the suggestion as I heard it. You can see in a moment that he needs it. When the cat's away, the mice will play. As you surely know, it's time for lunch. Since he seems surprised, you'd better speak. I'll help you with your coat when you're ready for it. I think he would be shocked if you asked him for it. I never would have thought you would give it to me.

3. Mark the stresses in the sentences below, and transcribe each sentence. Pay particular attention to the obscured and clear sounds of verbs which may be used as auxiliaries. Practise reading the sentences.

What can I do for you? I'm afraid it will be difficult to get the book. I thought he would be tired, and he was. I'll give you the book as soon as I have read it.

4. Listen to the series of sentences. Repeat the sentences in the intervals. The number of stresses in each sentence is the same. But the number of unstressed syllables is different. Pronounce each series of sentences making a stressed syllable fall on each beat, and the unstressed syllables between beats. The time given to each rhythmic group does not change though the number of unstressed syllables is different.

I didn't believe it was true.  
I didn't think it was true.  
I don't think it was true.  
I'm perfectly certain you're right.  
I'm almost certain you're right.  
I'm quite certain you're right.

5. In each series of sentences, with sentence stresses marked, the number of stresses is the same. But the number of unstressed syllables is different. Tap on a table with your pencil, regularly (in groups of two beats). Pronounce each series of sentences making a stressed syllable fall on each beat and all unstressed syllables between beats. The time given to each rhythmic group does not change though the number of unstressed syllables is different.

'Children have 'toys.  
The 'children will have 'toys.  
The 'children will have some 'toys.  
The 'children will be having some 'toys.  
The 'children will be having some new 'toys.

### Verses for Rhythm Practice

6. The verses that are given below are traditional children's rhymes. They have well-defined patterns of rhythm and are useful for practising speech rhythm. Listen how the speaker on the tape reads the rhymes. Imitate the reading. Don't forget that the stressed syllables must follow one another in strict, regular rhythm. Learn the rhymes by heart.

One, two, three, four,  
Mary at the cottage door.  
Five, six, seven, eight,  
Eating cherries off a plate.  
'Twinkle, 'twinkle 'little 'star...  
'How I 'wonder 'what you 'are...  
'Up a'bove the 'world so 'high...  
'Like a 'diamond 'in the 'sky...  
In winter I get up at night,  
And dress by yellow candle light.  
In summer quite the other way,  
I have to go to bed by day.

## CONTENTS

Introduction .....	3
<b>Part One. The Production of Speech</b> .....	8
<i>Chapter I.</i> The Organs of Speech and Their Work .....	8
<i>Chapter II.</i> Articulation and Breathing Practice .....	11
<b>Part Two. The Sounds of Speech</b> .....	22
<i>Chapter I.</i> Sounds and Phonemes .....	22
Vowels and Consonants .....	23
<i>Chapter II.</i> Consonants. Principles of Classification .....	24
Class A. Noise Consonants .....	32
Constrictive Fricative Consonants .....	42
Occlusive-Constrictive Consonants .....	51
Class B. Sonorous Consonants .....	54
<i>Chapter III.</i> Modification of Consonants in Connected Speech .....	66
Assimilation .....	68
Fundamental Consonant Allophones .....	76
<i>Chapter IV.</i> Vowels. Principles of Classification .....	85
Monophthongs .....	89
Diphthongoids .....	103
Diphthongs .....	109
Vowel Sequences .....	120
<i>Chapter V.</i> Modification of Vowels in Connected Speech .....	122
Reduction .....	122
<i>Chapter VI.</i> Strong and Weak Forms .....	125
<b>Part Three. Syllable Structure</b> .....	133
<i>Chapter I.</i> Syllable Formation .....	133
<i>Chapter II.</i> Syllable Division .....	134
<b>Part Four. Word Stress</b> .....	138
<i>Chapter I.</i> Manifestation of Word Stress and Its Linguistic Function .....	138
<i>Chapter II.</i> The Degrees and the Position of Word Stress .....	139
<b>Part Five. Intonation</b> .....	147
<i>Chapter I.</i> Manifestation of Intonation and Its Linguistic Function .....	147
<i>Chapter II.</i> Basic Intonation Patterns .....	149
Emphasis .....	161
Classification of Intonation Patterns .....	164
Intonation Patterns and Meaning .....	165
Group I. Low Fall .....	166
Group II. High Fall .....	172
Group III. Rise-Fall .....	176
Group IV. Low Rise .....	178
Group V. High Rise .....	183
Group VI. Fall-Rise (High Fall + Rise) .....	185

Group VII. Rise-Fall-Rise .....	189
Group VIII. Mid-Level .....	190
Chapter III. Intonation Patterns and Sentence Types .....	192
Chapter IV. Sequence of Tones .....	199
Chapter V. Sentence-Stress .....	212
Manifestation of Sentence-Stress .....	212
Types of Sentence-Stress .....	213
Chapter VI. Tempo of Speech .....	219
Chapter VII. Rhythm .....	223
<b>Part Six. Phonostylistics .....</b>	<b>228</b>
Chapter I. General Considerations .....	228
Chapter II. Stylistic Use of Intonation .....	223
Chapter III. Intonational Styles .....	239
Informational (Formal) Style .....	239
Scientific (Academic) Style .....	240
Declamatory Style .....	245
Publicistic Style .....	248
Familiar (Conversational) Style .....	251
Intonational Styles and Modification of Sounds in Connected Speech .....	279
<b>Part Seven. Patterns of Exercises .....</b>	<b>282</b>
Sounds of Speech .....	282
Syllable Structure .....	317
Word Stress .....	318
Stylistic Use of Intonation .....	320

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